CD Pricing, Used Sales Debated

Concerns Rise Over High Retail Profile Of Used CDs

BY BRIAN GARRITY, MATTHEW BENZ & ED CHRISTMAN
NEW YORK—The sale of used CDs is becoming increasingly big business in the U.S., thanks to the rise of the Internet, evolving e-commerce business models, and shifting merchandising patterns at brick-and-mortar retail.

But as second-hand product moves front and center alongside new releases at leading online merchants like Amazon and begins creeping further into top chains like Trans World Entertainment and Tower Records (retailers that traditionally have not paid much attention to used goods), label executives are expressing discomfit at the secondary-market market's rising tide.

Retail's interest in used CDs—much like its interest in DVD, videogames, and lifestyle products—is rooted in a basic need to maintain margin and revenue at a time when new-music sales are slipping and albums are under fire for being too expensive. Yet sales and distribution executives at the majors complain that increasing the used-music business not only undercuts and cannibalizes new-product sales

(Continued on page 82)

Could Lower CD Prices Reverse The Sales Decline?

BY ED CHRISTMAN
NEW YORK—A sea change in the thinking about CD pricing by record labels is having a wide-reaching impact on the industry.

The ongoing move toward lower CD pricing has some debating whether the labels need to rethink their business models, while others see the new approach to pricing as the industry's salvation in reversing the sales decline, with some even going so far as to hold out hope that it could also prove effective in curtailing CD burning.

Still other label executives dismiss the whole price discussion as a too-expensive marketing gambit that will be abandoned as soon as sanity returns to the industry.

Nonetheless, the change in pricing dynamics has been welcomed by those retailers who have long decried the labels' pricing policies, which as recently as Christmas saw the industry heald for the $9.99 list price on superstar releases, a level introduced by Island Def Jam on some of its key titles last year. But until recently, their pleas had fallen on deaf ears.

"It's amazing that when you

(Continued on page 83)

RCA's Dave Matthews Band Drops 'Busted Stuff' In July

BY LARRY FLICK
NEW YORK—Dave Matthews admits that he's one of those artists who will find—and then obsessively fixate upon—the occasional sour face in a crowd of adoring fans.

"When you get to a point of reaching a large, accepting audience, it's a natural inclination to zero-in on that one person who's not digging you and then torture yourself searching for the reason why," he says, adding with a self-deprecating laugh, "You want to walk up to that person and shake their shoulders and say, 'What's the matter?' Clearly, I take these things entirely too personally."

Yet Matthews says he "wasn't too rattled" by the mixed fan response to Everyday, his band's experimental 2001 opus. "It was a joyful experience for me, and that's what I carry in my heart about that record. When the history of this band is written, I believe that Everyday will stand on its own and shine as one of our truly great records. It just took some people by surprise, which is not the worst thing an artist can do."

Still, he's equally pleased that the latest Dave Matthews Band (DMB) album

(Continued on page 85)
MARTINA McBRIDE
Top Female Vocalist

LONESTAR
Top Vocal Group

TRICK PONY
Top New Vocal Duo/Group

STEELE
Single Record of the Year - "Where Were You (When The World Stopped Turning)"

T BONE BURNETT

DAN TYMINSKI

HARLEY ALLEN

PAT ENRIGHT

Ralph Stanley
The Stanley Brothers

GILLIAN WELCH

ALISON KRAUSS

NORMAN BLAKE
The Cox Family

FAIRFIELD FOUR
JOHN HARTFORD

JIMMY OLANDER
Guitar

RONNIE MILSAP
Pioneer Award

JERRY DOUGLAS
Specialty Instrument Dobro

JOHN HOBBS
Keyboards

BROOKS & DUNN
Entertainer of the Year
Top Vocal Duo
Video of the Year - "Only In America"
Kurt Weill And Other Asylum Seekers

Sometimes melody is destiny. For example, one historic composer’s desperate flight from his country—the land his ancestors had called home for seven centuries—was triggered by what he called “a kind of modern fairy tale with well-mounted musical numbers.”

Kurt Weill was Jewish, and we all have learned that the year was 1933, as Adolf Hitler became chancellor of Germany and the Nazi Party was tightening its sinister grip on the nation. The musical cult-
avor was Der Silbersee: Ein Wintermärchen (The Silver Lake: A Winter’s Tale), described by author Frits Hirsch in his excellent new book, Kurt Weill on Stage: From Broadway to Berlin (Knopt), as “A winter’s tale indeed—for one of the worst winters in German history, the beginning of the crimes Hitler’s regime was to pursue until its defeat in 1945. Der Silbersee depicts a society devastated by unemployment, Hunger, and social chaos.”

There are ominous echoes of the Europe Weil experienced in the Continental unease of today. Few current issues in the U.K. and the rest of Europe are more inflammatory than immigration and asylum-seeking, as refugees from such troubled nations as Zimbabwe and Afghanistan collect in such way stations as the controversial Sangatte camp near the French port of Calais. Right-wing demagogues from France’s Jean-Marie Le Pen to the recently murdered Dutch general-election candidate Pim Fortuyn have frequently alleged that unchecked immigration fuels crime and is a national crisis.

Weill understood a world fascinated by cultural and ethnic differences yet drawn to the despoits who disparage their deeper importance. Der Silbersee, Weill’s light opera (with book and lyrics by Georg Kaiser), had an eclectic score that ranged from operatic to the fondness among artistic migrants in Weimar Germany for America’s jazz and dance forms; its music included fox trot, tango, waltz, and march rhythms. Since the 33-year-old Weill was Germany’s pre-eminent cultural leader, his treatment of Jewish American history was seen by some as propagating anti-Semitic stereotypes.

Weill headed for Paris, where only four months earlier, in a special double-bill, two works for the musical stage that he’d earlier conceived with Bertolt Brecht—Mahagonny-Songsie, a Sodom-and-Gomorrah-like morality tale of the mythical city of Mahagonny, and Der Jasager (The Yes-Sayer)—had survived the Nazis’ ire to be sponsored in a program at the Salle Gaveau. It was a triumph. The acclaimed critic of Der Jasager was Hirsch notes “recounts the composer’s forced flight from his native land. He departed his homeland for America, Germany, and France, to pursue until 1945.”

In Kurt Weill on Stage, Hirsch tells the exciting but poignant story of Weill’s transition from being the experimental toast of the KurtWeillian’s nocturnal rai- to Billboard’s weekly Hollywood and Broadway prominence as the composer of a string of hit shows; Lady in the Dark, Knickerbocker Holiday, One Touch of Venus, Street Scene, Lost in the Stars.

“Unlike many other prominent German-Jewish internees, but only a fewaxel refuge in America, Weill adapted quickly,” Hirsch writes. “Far from grieving about cultural displacement, or, like fellow émigrés such as Hanns Arendt, Theodor Adorno, Arnold Schoenberg, and Brecht, bewailing the customs of a new country, Weill was both grateful and patriotic—right from the start he was eager to play his role in an American pageant.” Weill believed passionately in the social uses of art—exemplified by Street Scene, his inspired 1947 Broadway musical collaboration with librettist Elmer Rice and lyciad Huntington Hughes, Centered on the intertwined lives of the ethnically diverse inhabitants of a Manhattan apartment house, Street Scene embraced the kindled culture of the asylum seekers and showed how their lives were mutually bet- er—much as America was enabled by the asylum it extended to Weill.

The 50-year-old Weill died of a heart attack April 3, 1950. He never heard either Louis Armstrong’s or Bobby Darin’s hit versions of “A Theme From The Treppeney Scene (Mack the Knife),” didn’t live to catch the Dores’ indelible cover rendition of Mahagonny’s “Alabama Song (Whiskey Bar)” on that band’s 1967 debut album, and wasn’t around to see the reeling riff from Street Scene’s “Lonely House” become the iconic theme of the James Bond movies. But he believed, as he once wrote, that “art should belong to the people.”

Evil exists, Weill knew, because societies acquiesce, bartering their world’s influence and authority in exchange for money, power, or worse. Thus, the showcases black South African central character sang in Weill’s last great musical tragedy, 1949’s Lost in the Stars: “Each one lives in a world of darkness/Crossing the skies in a lonely arc/Save when love leaps out like a leaping spark/Over thousands and thousands of miles.”

BABYLON, ABUSE, THE VATICAN, & SINÉAD

Thanks, Timothy White, for the very thoughtful piece on Catholicism (“War in Babylon and the Sword of the Heart,” Music to My Ears, Billboard, May 25). As an Irish citizen and a Catholic, I appreciate both your coverage of Effie’s trial and your articulate defense of Sinéad O’Connor. I’ve sent the piece to about a dozen people already (in and outside of the music business). Brilliant.

Brian Phillips
Senior VP/GM, GMT Television
Nashville

I couldn’t agree with you more, Timothy. Having been raised Catholic and hav- ing attended Catholic schools from first grade through college (as my mother in- sisted), I still haven’t, nor will I ever, re- cover completely from that horribly crisis. The end was not, unfortunately, among those sexually abused—just one of the multitude of boys and girls who were physically beaten (fists, drumsticks, rulers, etc.) and emotionally abused. What I do remember most about those years are the constant feelings of dread, anxiety, and nausea. It’s about time, however, the Great has been reckoned. Thanks for the words, They help heal.

Bob Leon
Projects director, Songwriters Hall of Fame
New York

This letter is for Timothy White. Tell him thank you from the bottom of my soul for his kindness to me and his care for the truth for the good of all children.

Sinéad O’Connor
Dublin
### Top of the News

6 The U.K. music industry discusses opening an "embassy" in New York.

### Artists & Music

13 Nappy Roots cook up Southern-fried success with their Atlantic debut, Watermelon, Chicken & Gritz.

14 Paul Oakenfold enlists a host of guest artists for Bankka, his latest Maverick set.

15 The Beat: 3 Doors Down prep the follow-up to 2000’s The Better Life.

16 The Classical Score: Former Billboard bureau chief Is Moravec discusses a new Andreas Segovia collection.

17 Soundtracks: The Osbournes offer a soundtrack to their lives via Epic’s The Osbournes Family Album.

19 Touring: Moby’s Area? tour draws David Bowie back onto the circuit.

### Chart Beat

LONG AND ‘FOOLISH’ ROAD: Ashanti extends her lead, as ‘Foolish’ continues as the longest-running No. 1 song of 2002 on The Billboard Hot 100. The Murder Inc./Def Jam hit is now in its eighth week at the top, making it the longest-running No. 1 title since the Destiny’s Child track “Independent Women Part I” from the film Charlie’s Angels reigned for 11 weeks at the end of 2000. ‘Foolish’ is the longest-running No. 1 song by a solo female artist since Toni Braxton led the list for 11 weeks in 1996 with “Un-Break My Heart.” There’s apparently no end to the amount of chart trivia generated by Ashanti. Frequent Chart Beat contributor William Simpson of Los Angeles points out that “Foolish” is the longest-running No. 1 song with a one-word title by a one-word artist in the rock era. The previous record-holder was “Informer” by Snow, which ruled for seven weeks in 1993. Simpson adds that “Foolish” is the longest-running No. 1 hit with no reference in the lyrics to the song’s title. The previous record-holder was Mary J. Blige’s “Family Affair,” which remained at pole position for six weeks in 2001.

LIFE OF BRYANS: Two artists with the same first name return to the Billboard charts this issue after long absences. On The Billboard 200, former Roxy Music frontman Bryan Ferry enters at No. 189 with Frantic (Virgin). It’s Ferry’s first album to chart this century, following the No. 185 peak of As Time Goes By in the Nov. 6, 1999, issue. Frantic is Ferry’s highest-charting release since Murmuration debuted at No. 94 in the issue of Oct. 8, 1994. Thanks to Frantic, Ferry has a solo album chart span of 11 years and eight months, dating back to the debut of Let’s Stick Together at No. 79 on Feb. 10, 1996. Counting his Roxy Music history, Ferry’s album chart span grows to 12 years and 11 months, dating back to the debut of Your Pleasure the week of July 28, 1973.

The other returning Bryan is Bryan Adams, who enters the Adult Contemporary chart at No. 25 with “Here I Am” (A&M/Interscope). Adams last appeared on the AC chart with “Back to You,” which peaked at No. 14 in the Feb. 28, 1998, issue. “Here I Am” hails from the soundtrack to the animated Spirit: Stallion of the Cimarron, which opens on The Billboard 200 at No. 9.

TRIUMPH OF ‘RIUNFO’: The stars of the U.K.’s TV talent search Pop Idol, Will Young and Gareth Gates, may have filled the top two slots on the U.K. singles chart a few weeks ago, but that’s nothing compared with the domination of the Spanish album chart by the artists from similar TV series Operación Triunfo. Manu Tenorio is No. 1, ultimate winner Rosa is No. 2, Cheno is No. 3, Gisela is No. 4, and Nuria Fergo is No. 5. All five albums are released by Vale Music in conjunction with Pepsi’s Records (Tenorio), RCA (Rosa), Jive (Cheno), and Universal (Gisela and Fergo).


Columbia
The new definition of jazz.
**Report Favors U.K. Music Office**

BY GORDON MASSON

LONDON—The U.K. music industry is debating whether to find an estimated $500,000 per year to establish a U.K. music office in New York, after a report into the feasibility of such a concept came overwhelmingly in its favor.

The report—"Make or Break: Supporting U.K. Music in the U.S.A."—was commissioned by the Assn. of Independent Music (AIM) and published by the British Council, as part of ongoing discussions between government and music industry trade bodies on how to improve export sales.

Report co-authors Paul Brindle and Doug D'Arcy explain that a music "embassy" in New York is not the sole solution to reviving the fortunes of British music, but it would be a good place to start.

Office functions would include providing information and contacts; offering a range of legal, accountancy, and business advice; supplying office supplies; and promoting facilities, such as meeting rooms; collective bargaining to negotiate discounted packages for the likes of charts and broadcast airplay; and generally marketing, promoting, and lobbying on behalf of the British music industry.

Crucially, users of the office would be charged an annual subscription fee of between £200 ($299) and £1,000 ($1,460) based on company revenue, which would allow members a certain number of services plus the ability to access a higher tier of "paid for" services.

The report recommends that the cost of establishing the office—$500,000 a year for an initial three years—should be split equally between the industry and the government. Billboard understands that the government is ready to provide funding, but only if the music industry shows similar enthusiasm.

Music publisher Andy Heath says: "Institutions and organisations in the music industry have to come forward. It's well and fine saying the industry has to pay for it, but who the hell is it that? Someone is going to have to write the check."

While a few dissenting voices deride the supposed benefits that such an office could achieve, the majority of interested parties—notably smaller independent companies—are lauding efforts to get it established.

Guy Holmes, managing director of Gut Records, based in France, Spain, and Canada as having "already seen sense and set up offices (in the U.S.)," while Martin Goldschmidt, managing director of indie Cooking Vinyl, says it isn't simply about getting No. 1 records. "Selling 10,000 albums in the U.S. is good business for us and having access to more information would definitely be a great help." Heath adds: "It's not just about record sales; it's also for publishers, managers, agents, composers, jingle writers—anyone that can do business in America."

AIM CEO Alison Wenham adds, "The budget is relatively modest for what we might get in return—this could be the biggest bargain of the century."

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**Rundown Figures**

**UPFRONT**

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**Market Watch**

A Weekly National Music Sales Report

**YEAR-TO-DATE OVERALL UNIT SALES**

<table>
<thead>
<tr>
<th></th>
<th>2001</th>
<th>2002</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>292,921,000</td>
<td>297,228,000</td>
<td>-1.1%</td>
</tr>
<tr>
<td>Albums</td>
<td>277,673,000</td>
<td>251,435,000</td>
<td>-10.1%</td>
</tr>
<tr>
<td>Singles</td>
<td>15,248,000</td>
<td>7,793,000</td>
<td>-50.3%</td>
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**YEAR-TO-DATE SALES BY ALBUM FORMAT**

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<tr>
<th></th>
<th>2001</th>
<th>2002</th>
<th>%</th>
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</thead>
<tbody>
<tr>
<td>CD</td>
<td>256,677,000</td>
<td>237,101,000</td>
<td>-8.0%</td>
</tr>
<tr>
<td>Cassette</td>
<td>20,455,000</td>
<td>13,721,000</td>
<td>-32.9%</td>
</tr>
<tr>
<td>Other</td>
<td>541,000</td>
<td>613,000</td>
<td>+13.3%</td>
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</table>

**OVERALL UNIT SALES**

This Week | 11,684,000 | This Week 2001 | 13,780,000 | %  |
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<tr>
<td>Change</td>
<td>0.8%</td>
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**ALBUM SALES**

This Week | 11,488,000 | This Week 2001 | 13,158,000 | %  |
<table>
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<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Last Week</td>
<td>11,300,000</td>
<td>Change</td>
<td>-12.7%</td>
<td></td>
</tr>
<tr>
<td>Change</td>
<td>0.9%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**SINGLES SALES**

This Week | 196,000   | This Week 2001 | 622,000    | %  |
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<th></th>
<th></th>
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<tbody>
<tr>
<td>Last Week</td>
<td>205,000</td>
<td>Change</td>
<td>-68.5%</td>
<td></td>
</tr>
<tr>
<td>Change</td>
<td>-4.4%</td>
<td></td>
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</tr>
</tbody>
</table>

**TOTAL YTD OVERALL UNIT SALES BY GEOGRAPHIC REGION**

<table>
<thead>
<tr>
<th>Region</th>
<th>2001</th>
<th>2002</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Northeast</td>
<td>16,037,000</td>
<td>13,681,000</td>
<td>-13.8%</td>
</tr>
<tr>
<td>Middle Atlantic</td>
<td>41,648,000</td>
<td>34,457,000</td>
<td>-17.3%</td>
</tr>
<tr>
<td>East North Central</td>
<td>44,484,000</td>
<td>38,703,000</td>
<td>-15.0%</td>
</tr>
<tr>
<td>West North Central</td>
<td>17,949,000</td>
<td>15,725,000</td>
<td>-12.4%</td>
</tr>
<tr>
<td>South Atlantic</td>
<td>56,454,000</td>
<td>49,931,000</td>
<td>-13.6%</td>
</tr>
<tr>
<td>South Central</td>
<td>44,219,000</td>
<td>39,127,000</td>
<td>-11.5%</td>
</tr>
<tr>
<td>Mountain</td>
<td>20,994,000</td>
<td>18,632,000</td>
<td>-11.3%</td>
</tr>
<tr>
<td>Pacific</td>
<td>51,135,000</td>
<td>46,866,000</td>
<td>-8.3%</td>
</tr>
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*Source: Billboard*
IN ITS 7TH YEAR, PLUG.IN THRIVES LONGER THAN MOST MUSIC CAREERS.
Since 1996, executives from music labels, retailers, media companies, radio, digital distribution services and the agencies and vendors that support them have come together every summer in New York for Plug.in, the Jupiter Music Forum. Why? Because digital distribution changes every link in the value chain.

ARE YOU READY TO FACE THE MUSIC?
Consumer appetite for online music grows steadily, but the industry as a whole is ailing. Get the answers to the pressing questions behind the digital music revolution at Plug.in, the forum at the heart of the music industry mix.

- Will music sellers and labels find an antidote to free file sharing?
- How strictly will Congress enforce AHRA legislation in the face of anti-copying measures proposed by RIAA member companies?
- Will PC and consumer electronics manufacturers satisfy their customers with digital playback and copying products, and risk provoking the labels?
- And so much more...

register online at www.jmm.com/plugin or call 1-800-488-4345 x6424

THE QUESTION IS NOT “WHO IS SPEAKING AT PLUG.IN THIS YEAR?”
BUT RATHER, “WHO ISN’T?”

PLUG.IN REMAINS THE MUSIC INDUSTRY’S PREMIER STAGE FOR EXECUTIVES WITH SOMETHING TO SAY.

- Congressman Rick Boucher is keynoting this year’s Plug.in forum, and he’s got plenty to say.
- Arguably the most wired representative on Capitol Hill, Boucher has worked hard to introduce legislation to further consumer technology adoption. Now he’s concerned that the anti-copying technology posed for widespread release by the major labels violates the American Home Recording Act – and consumers’ rights. He’s contacted the RIAA and IFPI with his concerns but the debate continues – onstage at Plug.in.

- Also including keynote speaker John Rose, EVP, EMI Group.

ALSO ONSTAGE AT PLUG.IN:
- Stuart Goldfarb, President, BeMusic
- Rich Conlon, VP, Marketing and Business Development
- Media Licensing, BMI
- Steve Volk, CEO, DataPlay
- Andrew Raiser, CEO, Digital Club Network
- Ted Cohen, VP New Media, EMI Recorded Music
- Charles Goldstruck, President, J Records
- Michael Dorf, Chairman and CEO, The Knitting Factory
- Tom Des Jardins, Chairman and Chief Technology Officer, Lyngbycast
- Sean Ryan, President and CEO, Listen.com
- Bill Pence, Chief Technology Officer, PressPlay
- Jim Long, President and CEO, RioPort
- Chris Gorog, President and CEO, Roxio Inc.
- Tim Westergren, Chief Music Officer, Savage Beast Technologies
- Nikki Hemming, CEO, Sharman Networks Ltd, KaZaA.com
- Ken Potashner, Chairman and CEO, SOnicBlite
- John L. Simpson, Executive Director, SoundExchange
- Chris Goodrich, Chief Marketing Officer, StreamCast Networks (*Morpheus*)
- Syd Schwartz, SVP, New Media, Wind-Up Entertainment, Inc.
- Lou Levin, SVP, Regulatory, XM Satellite Radio
- Seth A. Schachner, VP, New Media Strategic Planning & Development, Zomba Recording Corp...

...and many others.

IF YOU WORK FOR A...
- Record label
- Music publishing company
- Music retailer
- Digital distribution service
- Music or entertainment media company
- Artist management firm

- Or any of the agencies, law firms or technology partners that support them...

... and you don’t see your biggest problem or greatest opportunity on this page, look again.

It’s here.
Policy vs Piracy.

Global music sales are down 5%. Labels and retailers point accusing fingers at free file sharing as the cause for this year’s depressed sales, but true peer-to-peer networks are more difficult to squelch than last year’s Napster. Recent Jupiter research says it doesn’t matter, contending that file sharing drives a bigger boost in sales than bust. Hear both sides, and a dozen opinions that haven’t yet made the mainstream – on stage at Plug.IN.

Playback vs Pay Back.

Consumer electronics and PC manufacturers are tempted to meet their customers’ demand with technology that facilitates playback of digitally duplicated music, at the risk of provoking the ire of the RIAA. Gateway and Apple have even built their marketing around this message. Are their solutions your problems? What will carry the day – positioning, policy or industry pressure?

Bands vs Bandwidth.

Over 15 million US households will have broadband access this year. And, according to the same Jupiter research, an additional 5 million households will enjoy high-speed home connections by 2003. Downloading large files suddenly becomes as easy as opening an email. Does this enhance the appeal of subscription services by eliminating a major friction – or undermine it by enabling easier file sharing? And is it a moot point until copyright and royalty issues are modernized for the digital age?

JULY 8

New Jupiter Research: Forecasting the Future of Digital Music • Jupiter Research rolls out its most recent forecasts on music retail sales and what percentage of them will be from subscription services. Also, Jupiter releases a new forecast on device penetration. As always, the numbers are couched in context, so they’re not just data – they’re information.

Subscription Services and Beyond: Targeting the New Music Consumer Despite the hype surrounding the launch of subscriptions for digital music, it remains to be seen whether or not consumers are willing to pay for these online services. The next year will be a critical one in terms of defining the existing opportunities for digital music subscriptions.

Remixing the Payment Track: Where is the Fair Share in Digital Distribution? Subscription services remain truncated value propositions, largely because they lack unanimous support from key players, including labels, artists, managers, songwriters and producers. Until a compromise can be reached, fee-based services will find it difficult to achieve their goals and consumers will continue to take advantage of free models.

The Billboard Roundtable: Where’s the Online Business Model for Music Retail? • Retailers across all industries have been adversely affected by the downturn in the economy. The issues and challenges stemming from digital music have compounded the problem for music retailers, making an already bad situation even worse. Retailers are under pressure to redefine their roles and relationships with consumers, while the labels gain ground in their online pursuit of customer relationships.

Teen Music Consumption: An On-Stage Focus Group • In the acclaimed Plug.IN teen panel, Jupiter assembles a sampling of avid music consumers aged 13 - 17 to discuss what motivates them to buy, download, swap and listen to music. Submit your questions at www.jmm.com/plugin.

JULY 9

New Jupiter Research: Home Networks – Seizing Near-Term Opportunities to Extend Connectivity to Every Room • PC-based home networks are set for robust growth over the next five years, with about 23 million US households having such networks by 2006. These networks will remain largely focused on sharing broadband internet connections between multiple PCs, but will also begin creating opportunities to extend services to other devices in the home. Jupiter believes that music is the killer app for these networks, and will cause dramatic changes in the industry.

The Future of Online Radio: Interpreting the CARP Rulings • The CARP debate rages on, and with the final ruling still undetermined, the content of this session is as uncertain as the royalty rates it proposes to debate. But fresh off the June 20th ruling deadline date, it’s guaranteed to be lively.

Delivering Digital Music off the PC: The Next Wave of Devices • The lack of portability is one of the fundamental weaknesses facing legitimate paid music services. In a society where consumers expect access to everything, everywhere, the ability to access digital music away from the PC is critical. In the past year, new devices such as Apple’s iPod have cropped up, promising consumers the convenience and flexibility of digital music on the go. Yet such devices are incompatible with secure distribution platforms. What will be the next generation of portable digital music devices?

Artists Are Brands, Labels are Not: Marketing Music Through Online Media Through the Internet and digital distribution, music consumers have unprecedented access to the artists and music they love. Labels and retailers must learn to harness this brand energy to boost music sales – because if sales continue to slide, the artists’ case for eschewing the majors strengthens.
RAC Joins AFTRA Fight
Both Oppose Health & Retirement Funds Settlement

BY BILL HOLLAND
WASHINGTON, D.C.—The American Federation of Television and Radio Artists (AFTRA) will continue with plans to file a brief in opposition to a controverted proposed class-action settlement of a decade-old lawsuit. The suit was filed in 1992 by 15 veteran R&B performers against AFTRA benefits collection unit, the AFTRA Health and Retirement Funds, known as “the Funds.” In a recent development, the Recording Artists Coalition (RAC) joined in to oppose the settlement.

“This proposed settlement is manifestly unfair to artists,” AFTRA national executive director Greg Hessinger says. “It would deprive class members of fundamental rights of due process and would impose a settlement upon the very class of recording artists for which the Funds successfully sought all the way to the Supreme Court to prevent certification.”

Hessinger claims, the settlement would stop tens of thousands of artists from filing future claims for due benefits (Billboard, June 1). The move comes after Hessinger was not allowed to voice objections in a teleconference call May 28 between Judge Clarence Cooper of U.S. District Court in Atlanta and the three sets of lawyers involved in the case.

Hessinger says, “The Funds and the named plaintiffs have a right to settle their litigation at a price they deem appropriate. But when that price includes sacrificing the rights of thousands of artists who have never had a voice in this suit, AFTRA has a duty to give those artists a voice.” The payout to unnamed class members in the suit could be as little as $400.

In a written statement, lawyers for the Funds contend that artists can bring future claims: “It simply ensures that the Funds will not be required to relitigate these interpretations repeatedly each time an artist asserts a claim.” But artists would have to show evidence of underpayment or nonpayment.

RAC points out that artists cannot make future claims alleging that the Funds’ trustees breached their fiduciary responsibility.

The suit against the unit alleges that the Funds’ past trustees failed over a 35-year period to fulfill their fiduciary duty by ensuring that record companies accurately reported earnings and paying contributions to the Funds. Opposition briefs were due May 30. The settlement hearing is scheduled for June 20.

AFTRA

FOR THE RECORD

In “Split Over Settlement Could Endanger Artists’ Health Claims” (Billboard, June 1), industry veteran Irving Azoff was cited as criticizing the AFTRA union for the handling of health and pension benefits for a member of the band Eagles. Azoff was actually criticizing the inaction of the union’s separate collection unit, the AFTRA Health and Retirement Funds.

ABKCO To Issue Rolling Stones Series, Totaling 22 Titles, On Super Audio CD

BY CHRISTOPHER WALSH
NEW YORK—On Aug. 20, ABKCO Records will release The Rolling Stones Remastered series, comprising 22 titles that range from the band’s initial recordings in 1963 through the 1970 live Get Ya Ya’s Out—as well as several compilations.

Following painstaking efforts to ensure quality remastering and perceptibly superior audio, the titles will be presented on dual-layer, hybrid Super Audio CD (SACD). Hybrid SACDs are both forward- and backward-compatible: Playback on a SACD player allows delivery of the format’s high-resolution audio, while the discs are also playable on any standard CD player. The single-disc releases carry a standard list price of $18.98. The two CD compilations, Hot Rocks 1964-1971 and More Hot Rocks (Big Hits & Fazed Cookies), carry a $25.98 list; the three-CD remastering of the last U.S. tour, the: London Years lists at $44.98.

Developed jointly by Sony and Philips, the SACD format is based on the Direct Stream Digital (DSD) system, a one-bit recording process that uses a sampling rate of 2.8224 megahertz to achieve a frequency response of 100 kilohertz and a dynamic range of more than 120 decibels.

ABKCO senior VP Jody Klein, who announced the series May 30 at the Home Entertainment Expo in New York, states that the series grew from an archiving project, an undertaking that led him to the SACD format. The discs’ dual-layer, hybrid nature, he asserts, is what most significant. “This is going to be a stealth SACD release,” Klein tells Billboard. “Only when consumed, when opened, are you going to find that they got this extra bonus, which is a forward-compatible disc.”

Late last year, a room was built at New York recording facility the Magic Shop for transferring ABKCO recordings to various formats. The ATR Service Co., a service and restoration firm specializing in the Ampex ATR series recorders, supplied an ATR 102 for critical applications in this case, playback of quarter-inch masters. Also employed were a Sonoma workstations, a DSD recorder/editor and mastering mixer, a Sonic Solutions digital audio workstation, and a half-inch tape machine for analog backup copies. Transfers were archived to DVD-R and hard drive.

Another aspect of the project involved a thorough search to determine the proper master, because multiple tapes often existed for each song. Obtaining original singles for research purposes led Klein and ABKCO engineer Teri Landi to various sources—among them eBay—to confirm a master’s relevance. The Rolling Stones also lent several first-generation masters to the project.

As with the classical and jazz music available on the hundreds of titles now offered on SACD, the gritty and raw blues of the early Rolling Stones benefits greatly from the DSD process, which has been praised by top audio engineers for its increased bandwidth and accurate capture of analog record’s warmth. “To be able to hear inside the record this way is a new experience,” says Magic Shop owner Steve Rosenthal, whose previous restoration work for ABKCO made his studio an ideal venue for this series. “You’re seeing into the record in a totally different way. You can finally hear the low end, so the whole bottom of the record—the bass part—sounds much clearer. With 16-bit CD, it’s like you’re only looking at half the picture. With DSD, you’re seeing the whole picture.”

NARAS CEO Search Is On
Trustees Re-Elect Funds, Revamp Grammy Categories

BY MELINDA NEWMAN
LOS ANGELES—The National Academy of Recording Arts and Sciences (NARAS) re-elected Nashville producer Garth Fund as chairman of the board at the organization’s annual trustees meeting May 21-24 in Maui, Hawaii.

Additionally, the trustees—who were joined by regional directors. NARAS chapter presidents, and the Recording Academy staff at the meeting—appointed a search committee to hire a replacement for president/CEO Michael Greene. The controversy-plagued Greene resigned in late April (Billboard, May 11). There is no word on when a successor will be named.

The Recording Academy also re-elected producer Carlos Alomar as vice-chairman and Neil Portnow as treasurer. Portnow is senior VP of West Coast operations for the Zomba Group.

The trustees also revamped a number of Grammy Award categories. There are now 104 categories.

• The best rap solo vocal category has been split into best male and best female rap solo vocal performances.

• Two categories have been added to the R&B field: best contemporary R&B album and best urban/alternative performance. The best traditional R&B album category has been renamed best traditional R&B performance for singles and tracks.

• The best dance recording category has been added to the new Best Dance Recording category, the newly created dance music field.

• Mastering engineers will now be included among the nominees in the album of the year category.

• A nominations review committee for the Latin field was established to oversee nominees in these categories.

Rap Chart Changes From Sales To Airplay

Hip-hop has a new home at Billboard with the introduction of Hot Rap Tracks. The new 25-position chart, based on radio audience impressions calculated by Nielsen Broadcast Data Systems, replaces the sales-based Hot Rap Singles list, which the magazine has published since 1996.

Hot Rap Tracks utilizes the same panel of 134 radio stations that sister magazine R&B Airplay Monitor uses to compile its Rap Airplay chart, albeit with a different methodological approach that relies on each station’s estimated audience, while the Monitor chart is based on the number of times each song is detected. The panel includes 85 mainstream R&B stations and 46 rhythmic top 40 stations.

“Even before labels began their unfortunate exodus away from retail available singles, a number of rap’s biggest hits over the last several years were never released to stores and thus were absent from our chart,” says Gary Listfield, Bill- board director of charts. “This change will just reflect relevant chart, a difference that will be particularly conspicuous when we compile the rap categories for our annual year-in-music spotlight.”

Like its predecessor, Hot Rap Tracks will be overseen by Minal Patel. R&B/hip-hop charts manager for Billboard and R&B Airplay Monitor.

Executive Turntable

RECORD COMPANIES: The Williams is named VP of A&R for Universal Records in New York. She was VP of creative services for Zomba Music Publishing.

Tara Griggs-Magee to senior VP/GM of Verity Records and James "Jazzy" Jordan to senior VP of black music marketing for Verity Records in New York. They were, respectively, VP/GM and VP of black music marketing.

Tim Hinsley is named VP of business development for Koch Entertainment in New York. He was a consultant for the company.

RELATED FIELDS: Thomas C. Elter is named COO of Metropolitan Entertainment in New York. He was senior VP of Ogden Entertainment.

Tina Exarchos is promoted to executive VP of marketing for MTV in New York. She was senior VP of communications and music marketing.

Tim Williams
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Lost Highway's 'Rose' Blooms For Tift Merritt

BY DEBORAH EVANS PRICE
NASHVILLE—Listening to Tift Merritt's Lost Highway debut, Bramble Rose, you can hear echoes of her heroes Emmylou Harris, Bonnie Raitt, and Eudora Wеля. But it's also immediately obvious that Merritt is her own artist. "I'm working on my own voice, and that's going to be more valuable even if there's not a hit on this record," Merritt says.

Born in Texas and raised in North Carolina, Merritt has always been interested in songwriting, but she didn't perform until she was 19—after losing her friends, she turned to local musicians to form the band she still performs with, the Carbines.

Though Sugar Hill Records offered a deal, Merritt refused. She continued to play live and recorded an independent album. Friends suggested she contact manager Frank Callari, who has since signed Merritt as senior VP at A&Rartist development. "She sent me a four-song cassette that was just the best possible quality that I could ever imagine," he recalls. "Even with that terrible-quality cassette, you could just hear she was a star."

Merritt signed with Lost Highway, but the 27-year-old continues to live in North Carolina and avoid well-meaning attempts by some in Nashville to help shape the songs for Bramble Rose. Following her own creative muse, Merritt penned all 11 thoughtful, personal songs on the album. "I certainly don't try to write universally—that's going through the wrong door," says Merritt, a BMI writer who is published through Train Penny Publishing. Lost Highway is working Merritt's music to different formats. "We've done a video for 'Virginia, No One Can Warn You,' and we are going to run that on CMT and work it at country radio," Callari says. "At the same time, we are going to work 'Neighborhood' to triple-A."

Merritt says the title cut took a long time to write "because it was very personal. It's about the kind of guilt you feel when you are ready to leave what you are leaving behind. There was a Bramble rose in my neighborhood. Those are the most tangled-up plants. They are growing and trying to get somewhere so ferociously, and you know they aren't ever going to get away from where they are from. I think it was a really good way for us to think about this record. We didn't want it to be too pretentious.""Bramble Rose, due June 4, was produced by Ethan Johns, known for his work with Merritt's Lost Highway labelmate Ryan Adams. Johns encouraged Merritt to record the project live with the Carbines. "It scared the daylight out of me," admits Merritt, who is managed by Michael Dixon Management and booked by Frank Riley of High Road Touring.

"It's a very good record. It's got a lot of spunk," says triple-A WXPN Philadelphia PD Bruce Warren. "But it's her live performance that put me over the top."

FANS OF ATLANTIC'S NAPPY ROOTS SAVOR 'GRITZ'

BY RASHAUN HALL
NEW YORK—It's hard not to like the Nappy Roots. With their easygoing personalities and live show, the Bowling Green, Ky.-based sextet of Big V, R. Prophet, Skinny DeVille, Ron Clutch, Scales, and B-Stile has turned the world of hip-hop on its ear with its Atlantic debut, Watermelon, Chicken & Gritz.

"This group was an interesting self-starter," Atlantic co-president Craig Kallman says of the group's initial signing in 1998. "They started their own music store and did their own independent record, so there was this ingredient of an ability to be self-contained."

Four years later, Nappy Roots debuted Watermelon, Chicken & Gritz. Released Feb. 26, the set has sold 382,000 units, according to Nielsen SoundScan. "It's beautiful to see something that we've been doing for years starting to get respect," Nappy Roots' Scales says. "When we first started making music, we were confident. We felt like we had a new sound that people needed to hear."

Nappy Roots' debut single, "Awnaw," has served as a fitting introduction to the group. The 'Awnaw' single is such a compelling, hooky record, and the collaboration with Jazze Pha created a magic song that we felt would spark their whole launch," Kallman says. "The thing the Nappy Roots most often say about themselves is that they represent their own lifestyle and don't feel a need to front with the whole violence and materialism thing."

That message was so powerful, because it contrasted with everything else that was going on in hip-hop. Following the success of "Awnaw" at radio, Scales says, "It was great to hear people request the song on air. The most memorable part for me was when I heard a little girl call into a radio station to request 'those country boys.' She didn't even know our names, but she liked the song."

As "Awnaw" began to catch on at radio, Nappy Roots were also receiving a lot of attention in the TV arena. In recent months, the group has appeared on The Tonight Show With Jay Leno, Late Night With Conan O'Brien, Last Call With Carson Daly, and The Late Show With David Letterman. "They're great TV," Shapiro says. "Talent bookers are always looking to book great music, but they also have the job of booking great television. With Nappy Roots, you've got a bunch of very charismatic, energetic guys having a great time and creating great energy."

According to Sheila Rogers, talent executive for The Late Show With David Letterman, it was the group's unique sound that attracted her to booking the group on the same day that they released their album. "It was immediately infectious and appealing and accessible. It was purely an instinctual thing."

Helping them to further broaden their audience, the label has an "Awnaw" remix, produced by P.O.D., waiting in the wings. For Scales, the remix was a chance to work with an act he respected. "P.O.D. was one of the first rock groups I listened to back in '97, so to hear [P.O.D.'s guitarist] Marcos say he wants to do a remix of one of our songs is an honor."

Following the release of the "Awnaw" remix, Atlantic has chosen "Po Folks" as the second single. This summer, Nappy Roots will join Jay-Z, 3LW, and Hootie on the Sprite-sponsored Liquid Mix tour.

With so many of today's hip-hop acts having been pre-established in one way or another, Nappy Roots' success has become something of a Cinderella story. "This group didn't come out of an already existing label that is completely centered on hip-hop," Kallman notes. "It's not grandfathered by a superstar act that's given its blessing. They're completely out of nowhere."

"Atlantic kicked ass on every level," says Kevin Mitchell, who manages the group for Jersey City, N.J.-based Kevalr Entertainment. "The beauty of it is we feel like we're just starting off in terms of what we intend to do with the project."

Mitchell believes the group owes much of its success to its positive attitude. "These guys are personable; they shake hands, they kiss babies, and they spread love. That helps in terms of spreading the Nappy spirit, good word-of-mouth, grassroots-type of build that developed the whole Nappy essence."
The Beat

KNOCK THREE TIMES: 3 Doors Down is working on the follow-up to its Republic/Universal debut The Better Life. That February 2000 release propelled by such hits as “Kryptonite,” “Loser,” and “Be Like That,” has sold 4.8 million units, according to Nielsen SoundScan.

Band leader Brad Arnold says the new album will contain “topical” material, but he advises the band isn’t taking any major left turns. “The songs aren’t the same [as we’ve done before], but they’re not so far off base. I’m ready for people to hear them!”

The Mississippi-based band, armed with about 19 songs, is going into a Seattle studio with producer Rick Parfitt of Badfinger.

The hit single “Loser” has been played 11 million times worldwide.

The album was recorded at the band’s Miami studio, Bunkka, over a five-week period.

“I think people underestimate clubbers—they’re more intelligent than people give them credit for. They don’t just listen to club music at home.”

Paul Oakenfold

Paul Oakenfold Branches Out

Ice Cube, Nelly Furtado, Perry Farrell, Others Guest On Maverick Set

BY WAYNE HOFFMAN

NEW YORK—Fans of Paul Oakenfold’s trance compilations might be surprised to hear the DJ collaborate with Ice Cube on a raunchy rap track. And they certainly wouldn’t expect to hear a spoken-word monologue about Richard Nixon and the death of the American dream, performed by actor Hunter S. Thompson, over Oakenfold’s spacey instrumentation.

But Oakenfold—widely acclaimed for such dance compilations as Perfect Presents Another World, Transcope, and Voyage Into Trance, as well as his remix work for artists including New Order, U2, and Madonna—moves in a different direction with his new Maverick album, Bunkka. “I heard the singer at the beginning of the track. He’s thinking out loud, and it’s a pretty cool record,” he explains. “I would describe the music around the vocal.”

Oakenfold sought out some lesser-known singers, such as Australia’s Carla Werner and Iceland’s Emiliana Torrini. “I didn’t want a record full of star names, because I didn’t want to sell the record off their names,” Oakenfold says—although several high-profile artists do appear: Nelly Furtado, Perry Farrell, and Grant Lee Phillips, to name a few.

When he was working with established performers, Oakenfold says, “I wanted to take them out of their contexts.” So Nelly Furtado was in a “darker, more dangerous place” than her usual fare on “The Harder They Come” (also featuring Trickyl, and rocker Farrell ends up with a breakbeat electronic number called “Time of Your Life.”

There’s plenty of material on Bunkka that’s suited to a dance-floor, but Oakenfold is clear about how he defines the project: “There will be people who’ll expect a banging dance record. This isn’t a dance compilation, it’s an artist record. Those dance mixes will be on the 12-inch singles.” Most remixes, he adds, will be done by other people.

While he acknowledges that this set is a departure from his past work, Oakenfold says it should still maybe break through, especially in major markets.”

Washington, D.C., modern-rock station WHFS has played Oakenfold’s trance music before, but weekly electronic shows, Buzz and Transcension. But “Ready Steady Go” was added to the station’s regular rotation May 14. “It’s more accessible sounding, marking the beginning of a DJ trek that continues through July. This fall, he’ll hit the road again. This time with a live band and two vocalists, performing songs from Bunkka in clubs and small concert venues.

Oakenfold co-owner Guy Oseary says, “Paul really wants to go out there and work the U.S. and turn people on to his record and shake his live sound and just dropping a record. He’s really going to go out there and work it.”

Retail strategies are still being developed, although Grant notes that Oakenfold’s “is a strong base at retail” because of solid sales of his trance compilations, “so there’s a lot of excitement at retail in anticipation of this record.”

Grant adds, “This album lends itself well to licensing.” ABC TV series Alias used “Ready Steady Go” on an April episode, and licensing deals for several national TV ad campaigns are being set up by co-owner Guy Oseary.

“[Licensing] doesn’t bother me at all,” Oakenfold says. “I’m not a precious artist. I haven’t made an album for no one to hear.”

While he’s trying to pick up a new audience that is unfamiliar with his old material, Oakenfold recognizes that the tricky part is leading his more devoted fans in an unexpected direction.

“Paul’s got a rabid core audience, and there are songs here to appeal to them,” Grant says. “But it’ll take them a little bit more of what Paul’s been on, and it’ll cause his audience to grow with him.”

Oseary sees Bunkka as a chance for Oakenfold’s fans to better understand what he’s about. “I think they’ll be really into his growth as an artist and what he’s got to say. He’s brought so many other people’s music to the forefront. I’m sure we’d like to hear where his own vision is.”

TREAD ON ME: On May 21, the Orange County (N.C.) Board of Commission- ers voted to ask the North Carolina Department of Transportation for a bridge after James Taylor. Taylor, Billboard’s 1998 Century Award hon- oree, spent much of his boyhood in Orange County’s Chapel Hill, where his high school is part of North Carolina’s school of medicine.

The transportation department is expected to approve the bridge naming after a 30-day comment period, according to the Raleigh, N.C.-based The News & Observer. Taylor tells Billboard he is thrilled at the prospect of having a bridge named after him, especially because it crosses Morgan Creek, the river he most hunted in his childhood. “That’s a great thing,” he says. “I wonder if there will be a ribbon-cutting ceremony? A bridge is definitely right up there. I’ve never had a bridge named for me. I would be flattered and honored, deeply honored.”

TOP IT OFF: Being the recipient of a tribute album always has to feel a little weird for an artist, but ZZ Top’s Billy Gibbons says he’s had a blast listening to Sharp Dressed Men: A Tribute to ZZ Top, released by RCA (Nashville) a few weeks ago. It marks the third time ZZ Top has been feted in such a fashion: In 2000, Cleopatra released Gimme All Your Love, while Cmb Records issued Pickin’ on ZZ Top, a bluegrass tribute to the little ‘o’ band from Texas.

Gibbons says his favorite versions on the latest salute are Willie Nelson’s “She Loves My Automobile,” Hank Williams Jr.’s “Jesus Just Left Chicago,” and “Tush” by Hound Dog Taylor’s III’s “Fearless Boogie,” and Dwight Yoakam’s “I’m Bad, I’m Nationwide.”

“I could learn to do ‘I’m Bad, I’m Nationwide’ as well as Dwight, that would be great.” Gibbons says, “We have a new mark to hit.” After taking a short break to play some gigs, ZZ Top is back in the studio working on its RCA follow-up to 1999’s XXX. “Those four walls start to look a little bit like they get a little bit of blue skies,” Gibbons says. “We did a little warm-up tour and flexed our muscles a little bit. It turns out it’s still the same three guys playing the same three chords.” Thank God for that.
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In The Works

- Aimee Mann returns Aug. 13 with Lost in Space, her first recording since 2000’s widely acclaimed Bachelor No. 2. The set will be released on the artist’s own SuperEgo Records, via the United Musicians marketing cooperative (founded and overseen by Mann, Michael Penn [her husband], Michael Hausman, and Bob Mould).

- On June 25, Portrait/Columbia will issue Live . . . One Nation Underground by Union Underground. The six-track EP is the band’s first release since 2000’s In Education in Rebellion. Among the featured cuts is the burgeoning rock-radio hit “Across the Nation,” which is also on the Worldwide Wrestling Entertainment compilation Forcible Entry (Smackdown/Columbia).

- Diana King ends a seven-year break from recording July 30 with Respect. The project also marks her debut on Maverick Records. The first single, “Summer Breezein’,” features a guest rap by Bounty Killer (recently heard on No Doubt’s “Hey Baby”). The track will be complemented by a videoclip directed by Nigel Dick.

- The Analogmatik is the title of Filter’s much-anticipated new Reprise disc, due July 30. The album features the anthemic single “Where Do We Go?” The project, which was produced by Ben Grosse and Filter frontman Richard Patrick, marks the band’s return to active duty after 1999’s popular Title of Record.

- Conjure One is the first solo effort by Rhys Fulber, best-known for his work with pioneering electronic groups Delerium and Front Line Assembly. Due in stores Aug. 27 on Nettwerk, the set features guest appearances by Sinéad O’Connor, Poe, and Israeli singer Chema, among others. It also offers songwriting collaborations with such heavy-hitters as Billy Steinberg (Madonna, Cyndi Lauper), Tom Holkenborg (Junkie XL), and Rick Nocci (Dido, Stevie Nicks).

- On Sept. 10, Live Records will offer Chapter Two: The Voice, the sophomore recording by Chicago belter Syleena Johnson. The set follows 2000’s Chapter One: Love, Pain & Forgiveness, and it features production contributions by Carvin & Ivan (Uill Scott, Musiq), Hi-Tek (Mos Def), and Donald Lawrence (Kelly Price, Mary J. Blige), among others.
Fatboy Slim’s Triumphant Homecoming Caught On Southern Fried

BY ADAM G. KEIM

Fatboy Slim has become a household name for statewide listeners with a taste for electronic music. But there are no bigger fans than those in his hometown of Brighton, England.

Those followers were given a tasty treat last July, when Fatboy Slim (aka Norman Cook) gave them a free show on the beach at Brighton. That event has been pressed into a keepsake CD, Live on Brighton Beach, due June 25 through a collaboration with the U.K.’s famed Ministry of Sound Records and the artist’s own Southern Fried Records.

HOW THE EVENT WAS LAUNCHED

Last year, the Brighton local Channel 4 asked Cook if he’d be interested in doing a free beach gig. “It kind of snowballed from there,” Cook claims. “Fifty-thousand people and a lovely night, it was kind of a triumphant homecoming.”

The night was truly a party of human diversity—a sea of smiling faces as far as the eye could see. “As a DJ, it was the best night of my life. It looked so beautiful, with the fireworks and the lights on the pier,” Cook recalls. “I was petrified before I went on. But with the roar of the crowd, even if things went wrong, I knew they’d be there with me.”

For fans who happen to be in the U.K. this summer, a bigger-scale repeat performance is planned for July 13 on Brighton beach. The sophomore show is expected to be even less stressful for the promoters, because the size of the crowd (which is already forecasted to be double that of last year’s show) won’t be much shock.

The original concert was also made into a one-hour TV special. It has already been shown on MTV Europe, the not-for-sale video will air statewide sometime in July.

The show was originally recorded for the sake of the archives. Months after the party, Cook and some label execs were talking at a party when the show became the topic of conversation. Cook also noted that he was itching to release a new mix CD, but he wanted it to be different from previous sets.

“This is the closest thing to a Fatboy Slim party you can get on tape,”

complement it, Cook is now enjoying a calmer year. He and his wife have added a baby to the family, and fatherhood is allowing him more time to DJ. “I’ve gotten back to the basics. I am now able to travel to places I haven’t been before, like South America and Mexico. It’s nice to play abroad for two weeks and then spend a month at home.”

Other than the Brighton Beach event, Cook is working up some gigs for the summer. Along with some club dates in Ibiza, Spain, and a possible studio set targeted for release next summer, he is touring Japan and Korea for the World Cup, which he states is the “perfect mix of business and pleasure.”

Fatboy Slim is managed by Garry Blackburn and Bally Ames at Anglo Management in London. He’s booked by Sam Kirby at the Evolution Talent Agency in New York.

WHY IS THE ALPHABET IN THAT ORDER? IS IT BECAUSE OF THAT SONG?

(proclaims Guy Leger, marketing director at Ministry of Sound.)

A FEW NEW TRICKS

Live on Brighton Beach features such Cook classics as “Right Here, Right Now!” and “Star 69,” but many of the more recognizable songs spun during the two-hour event were left off the disc to make room for a few new Cook/Fatboy tricks. Thrown into the mix are fun surprises by such artists as Hall & Oates and Salt ‘N Pepa. The live atmosphere of this captivating album is boosted by the screaming and roaring crowds, spliced in and edited out at appropriate moments.

The project is another solid milestone in what has been a prolific few years for Cook. Having hit success with his previous release, Halfway Between the Gutter and the Stars (Astralwerks) and with Grammy Awards and MTV Video Awards to

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www.americanradiohistory.com
Reagan Applies Smooth Touch to Razor & Tie Bow

BY LARRY FLICK

NEW YORK—Toshi Reagan says the best part about making her recent eponymous Razor & Tie disc is that it allowed her to “be fully creative and let someone else build the house.” Apparently, that was a tremendous relief to the veteran singer/songwriter.

“When you enter a scenario of trust, the boundaries disappear; you’re more free to enjoy the ride,” she says, referring to her collaboration with producer Craig Street.

The artist says that it was easy to trust Street because he “jumped on board so quickly with all this passion, and the fit was natural. He’s a great musician himself and fit in like an instrument to me. This band, creating a natural, easygoing atmosphere. He may not have played an instrument here, but that was his contribution as a member.”

The resulting album (issued April 23) is one that has attracted the positive feedback of loyalists, as well as the attention of listeners who previously had not tapped into Reagan’s earthy brand of acoustic-based rock.

“This is a much smoother and more commercial-sounding record, and that’s helped bring people to the table,” says Marlon Creton, manager of Record Kitchen, an indie retail outlet in San Francisco.

Walking the line between appealing to a wider audience without alienating diehards was vital to Reagan, who says “longtime fans can be protective of artists they care about, which is great. But it’s fun to invite more people to the party.”

To accomplish that, Lyle Pressar, senior VP of marketing at Razor & Tie, says Reagan will tour through the summer, combining headline club dates with a possible support slot on a major tour. Pressar says, “I’ll have to be someone confident, because she really brings the noise.”

Reagan is managed by Madeleine Remez for MRA Agency in Los Angeles. She’s booked by Adam Bauer for Fleming Tamulevich & Associates in Los Angeles. Her songs are published by Black Elephant Music, BMI.

OSBORNE’S SOUNDBACK: If Ozzy Osbourne and his family could agree on what music best represents the soundtrack of their lives, what would it sound like? The Osbournes Family Album, due June 11 on Epic.

The songs included the collection were personally selected by the stars of MTV’s megahit reality show. The Osbournes: Osbourne; his wife/manager, Sharon; and two of their teen-

age children, Kelly and Jack.

Ozzy has the most tracks on the album, with his songs “Dreamer,” “Mama, I’m Coming Home,” and “Crazy Train.” Kelly Osborne does a rock version of Madonna’s “Papa Don’t Preach.” Pat Boone, a former neighbor of the Osbournes, has his big-band/lounge-music version of “Crazy Train.” (Boone’s version of “Crazy Train” inspired the show’s theme song, performed by Lewis LaMedica, whose rendition is not on the album.)

The album also includes the Kinks’ “You Really Got Me” (the song and its guitar riff were an early inspiration to Ozzy); John Lennon’s “Imagine” and Eric Clapton’s “Wonderful Tonight,” two songs that have special meaning to Ozzy and Sharon’s romance; and the Cars’ “Drive,” a favorite song of Ozzy and Sharon’s other daughter, 18-year-old Aimee Osbourne, who did not want to be on the TV show but will contribute to a forthcoming Osbournes family memoir.

Jack Osbourne’s personal picks on the album are System of a Down’s cover of Black Sabbath’s “Snowblind” and Diffusion’s “Mirror Image.” The album also features a live rendition of “Good Souls” from Starsailor (one of Kelly’s favorite bands) and “Family System” from Chevelle, one of the bands on this year’s Ozzfest tour.

Since the debut of the The Osbournes in March, the program and media hoopla surrounding the family have become a pop-culture phe-

nomenon. The program didn’t just become the biggest hit in MTV history; it also became the highest-rated show on U.S. cable TV for most
Eclecticism Lures Bowie To Moby's Area2 For Rare tour

BY RAY WADDELL
NASHVILLE—Moby repishes his ambitious rock/hip-hop/ Dj concept this summer with Area2, a brief but powerful shed run that gets a big marquee boost from David Bowie's appearance on the bill.

The complete lineup for the tour, provided by senior VP of touring Gerry Barad out of Clear Channel Entertainment's Toronto office and booked by Marsha Vlasic at MVO, includes a main-stage lineup of Moby, Bowie, Busta Rhymes, Blue Man Group, and Irish rock band Ash. Additionally, Area2 will bring back the 3,000-capacity concourse DJ tent, which will feature Carl Cox, John Digweed, Tiesto, DJ Dan, Dieselboy, the Avalanches, and DJ Tim Skinner.

The 12-date tour begins July 28 at Nissan Pavilion near Washington, D.C., and wraps Aug. 16 at the Gorge in Ge~wash.

Nailing down Bowie for the Area2 was quite a coup, considering Bowie rarely tours and last played a run of U.S. dates in 1997. The tour's brevity and diverse attractions are also likely to attracting the legendary British rocker. "There are not many shows, and the first half of them are on the East Coast, so it is feasible I can get home at the end of the tour each night," says Bowie, a resident of New York for the past 10 years.

"I got pretty sick with touring in the 1980s—the Serious Moonlight and Glass Spider tours, major undertakings," Bowie says. "They are so huge and unwieldy—I stopped doing those type of [tours altogether."

Bowie has a new album, Heathen, due for release later this year. An album review: "Who timing is splendid," he tells Billboard. "I'm delighted I was asked to do [the tour]. Moby has been a friend for years, and he's also a neighbor—he lives down the street from me." Bowie says he's not quite sure what made Moby think he'd do the tour, considering the infrequency with which Bowie tours. "Maybe it has something to do with the fact that this is an American tour that very much resembles the European festivals," Bowie muses. "You don't have that eclecticism [in the U.S.] too often, because you can get to see quite disparate artists working under the same banner. I think maybe Moby picked up on that."

The Bowie set list for Area2 will include a bit of a career retrospective, despite his past declarations that he would abandon a "greatest-hits" presentation. "I keep going back on that," he says with a laugh. "I've gotten the impression that the Moby audience is fairly open to suggestion as to what kind of music they'll listen to. We're looking at a set of some stuff from the late period, some stuff from the new album. I don't know how many classics we'll play. I just look out at the sea of faces and take it from there. We've learned 46 songs so far, so we should be pretty well set up for most places."

Explaining his decision to continue with the Area concept, Moby says that last year's tour was simply rewarding enough to crank it up again in 2002: "We had such a good time with Area: One, it is for that simple reason that I thought it would be nice to do it again this year. Touring in North America in the summertime and being outside and listening to my favorite musicians and DJs is incentive enough to do it again."

Likewise, Barad finds producing the Area tours challenging but interesting. Barad says last year's tour, which ran 17 dates, averaged between 10,000 and 12,000 in attendance. All the markets on the 2002 tour are repeats from last year.

Marsha Vlasic was instrumental in acquiring the talent for Area2, adding that following up last year's bill of Incubus, New Order, OutKast, Paul Oakenfold, and others was no easy task. "It took a lot of work and a lot of time, but we feel we have a great bill," Vlasic says. "It's different from last year, which turns out to be a good thing. At first we wanted a certain amount of consistency between hip-hop and rock, but trying to fill the incubus slot was difficult."

She adds that 2002 has proved a tough year to assemble multi-artist packages. "Lollapalooza tried to resurrect, and that didn't work, and Weezer was trying to put together a package of three acts, and that didn't work. It was hard this year, because everybody wanted to do their own thing."

And that made Area2's relative brevity a positive, Vlasic says, because acts can sign on for the 12 dates and then undertake another project.

The DJ TENT PART II
Returning this year is the DJ tent, which makes a huge footprint and includes top-notch production values, including video screens and a state-of-the-art sound system. The tent performances run at the same time as the main-stage performances. "We wanted continuing music all day long," Barad says. "We're using the same tent, and it blew people's minds last year. It is air-conditioned, with a massive sound system and video system.

While more mainstream artists like Moby and Bowie have accessible audiences, the DJ fan base is more underground, creating marketing challenges. "We do a lot of street marketing," Barad says. "A lot of these fans buy late, so we flyer the clubs, use viral marketing [e-mail], and a lot of word-of-mouth. This is a very quirky audience, very much what hip hop was done for white people, and we have a great DJ lineup."

Barad adds that the production values of Area are a boon to the DJs, who are often relegated to less glamorous surroundings and equipment. "On this tour, the DJ walks in and he's got the same turntable, the same equipment as yesterday," Barad says. "We've basically taken our touring model and applied it to DJs."

Production for Area2 moves on about a dozen trucks, including four for the tent. Sponsors include Elements and PlayStation2. MTV2 is a media partner; others are to be announced.

Fierce: A U.K. Fest For Aussies, Kiwis, South Africans

BY LARS BRANDE
LONDON—Tweedy Moore, a London-based concert producer, says the Fierce Festival is London's "single biggest, gathering of southern-hemisphere, equator folk ever. The one-day Southem Hemisphere concept was planned to gather an array of antipodean acts in south London's Brockwell Park on June 29, as part of a weekend extended by the Queen's Jubilee holiday.

The event was conceived to have almost an ethereal feel about it. At a glance, the lineup would draw blanks in some cases, but there's something about the inclusion of comeback-rockers Midnight Oil: While the attention of the event's host nation was inevitably focused that morning on matters in Southeast Asia, as England was taking on Sweden in its first game of the 2002 World Cup soccer tournament. "Who cares really? That's sport," Moore retorts. On their respective home fronts, however, such bands as Spiderbait, Regurgitator, or Magic Dirt regularly fit the headline class of the Aussie festival circuit, as does D4 in New Zealand and Bojo in South Africa.

"When I'm doing something new, I'm looking for under-served markets, and it seemed to me that with the amount of bars, clubs, magazines, and so on [catering to the Aussie, Kiwi, and South African music scenes], there should be a festival. I'd spoken with a couple of people who'd thought of doing it, but nobody bothered to get it off the ground. My basic principle is, 'Why the lack of thought, in southern-hemisphere, equator bands? At any of these festivals this year, it's going to be the same old bands, with everybody competing against everybody.'

"The ex-pat demographic, says Moore—a "true-blue Brit"—is largely an untapped resource. The U.K. and particularly the capital has long been a base for Australian, Kiwi, and, increasingly, South African travellers to the Northern Hemisphere. Aside from the obvious language advantage, many claim direct ancestral links with the "mother country" and therefore have improved visa status. Additionally, Britain is seen by many 20-something travelers as an ideal stepping-stone from the Southern Hemisphere to the U.S.

"After taking some time to research the community, I found that there are possibly 1 million plus—[Australians, Kiwis, and South Africans] in London alone. Add in the people who love all things [to do with those countries], like myself," Moore says. "There's a huge under-served market. Figures from the U.K.'s Home Office indicate some 700,000 passengers arrived at London airports in 2000 traveling on either of those three passports.

"For the tent, almost the entire lineup, which Moore identifies as "predominantly rock," and "established," was to be flown out exclusively—no mean feat, given the distances and necessary travel permits. To head up the bills, Moore, together with the festival's production company/partner Sim Concerts—a British-based promoter which, together with Metropolis from Melbourne, run the biggest shows in the U.K.—developed a shared structure for the event. The previous day sees the infrastructure also being used by Moore's Purple in the Park concept, where the tickets are sold from midnight through to the main show, which skips the usual pre-party problems.

"A concert on this scale costs £1 million ($1.45 million) to do it properly," Moore says. "Frankly, you'd be taking a huge risk to do one on your own, and you'd be charging much higher ticket prices. The 50,000-
GOING HOME: Alabama: Alabama’s farewell tour was announced by the band May 22 at the Academy of Country Music Awards. The tour will play 40 arenas and sheds next year, Alabama’s 25th anniversary as a band, beginning with a 2002 New Year’s Eve show in Las Vegas, tentatively set for the following. The tour is a cooperative effort between Greg Osvald, VP at the William Morris Agency, longtime Alabama in-house agent Barbara Hardin, and promoter/producers Brian O’Connell from Clear Channel Entertainment and Marc Osvald of Land of Os Productions. Greg Osvald at WMA in Nashville calls the tour “a very exciting and complex project.” Elements include sponsorships, special events, and a TV special.

ALABAMA

A DAY IN THE LIFE OF RICHIE FORD

Alfred E. Ford, the new president and CEO of the CBS Corporation, is a man of many talents. He is also a musician, and he has been known to play the piano at company events. Ford, who was named to his current position in July 2002, is a native of Alabama and a graduate of the University of Alabama. He has been with CBS since 1976, when he joined the company as a market research analyst. He rose through the ranks to become president of CBS Networks before being named to his current position.

The following are some highlights of Ford’s career at CBS:

- 1976: Joins CBS as a market research analyst.
- 1989: Promoted to senior vice president of CBS News.
- 2002: Named president and CEO of CBS Corporation.

Ford is a member of the board of directors of the National Association of Broadcasters and the Television Academy. He has also served on the board of governors of the National Television Producers and Manufacturers Association and the National Academy of Television Arts and Sciences.

Ford is married to Suzanne Ford and has four children. He enjoys playing golf and tennis in his free time.

ROUTEBOOK:

The Anger Management tour featuring Eminem, Ludacris, Papa Roach, Xzibit, and the X-Ecutioners will play a summer run of major arenas, beginning July 18 at HSBC Arena in Buffalo, N.Y. The tour works with individual promoters in each market.

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International Association For Jazz Education Spreads The Word

A Growing Team Of Music Educators, Industryites And Afficionados Ensures That The Jazz Genre Endures And Prosper

BY STEVE GRAYBOW

At the 2002 IAJE Gala Dinner (from left): Nancy Wilson, Berklee College of Music president Lee Fisher, Quincy Jones, IAJE executive director Bill McFarlin and IAJE president Bob McD   

say in Toronto this January) regularly attracts more than 7,000 participants. Unlike many "industry" functions, the IAJE opens its doors to anyone with an interest in jazz, including members of the public. All facets of jazz education and the business of furthering the music are addressed, including industry-specific panels that find executives

WHERE WE’RE AT

Jazz musicians speak through their music, but they also have opinions that are as powerful as the music itself. Jazz editor Steve Graybow compiled these comments on the current state of jazz, as seen through artists’ eyes.

“Young players choose jazz because they are intelligent and discerning enough to hear the depth in the music and they want to experience it firsthand. The same is true with jazz listeners. In the past, listeners would have heard jazz as a part of their daily life, but today they have to be intelligent and well informed enough to look outside the mass media.”

—Steve Smith, drummer, Vital Information (Intuition)

“Today’s audience appears to be extremely knowledgeable about creative music. Our radio stations and news media need to broadcast more of it.”

—Billy Bang, violinist (Justin Time)

“If music touches you and makes you listen more closely, chances are it’s the kind you like. I hear a lot of that kind of music on the smooth-jazz charts now, but I hear even more of it when I see the same bands live and they kick it up a notch.”

—Craig Chaquico, guitarist (Higher Octave)

“Smooth jazz seems to be in transition, especially with crossover-like vocals being added to the format. Hopefully, other radio formats will open up to instrumental songs so artists can gain exposure.”

—Paul Taylor, saxophonist (Peak)

“Smooth jazz has come full-circle. Classic songs such as George Benson’s ‘Lost in a Masquerade’ and John Klemmer’s ‘Touch’ have stood the test of time and fit in with today’s flavor. I can only hope that some of the music we produce might have that magic touch 20 years from now.”

—William Aura, 3rd Force (Higher Octave)

“I wish people would stop trying to define what jazz is or who is a jazz artist. When did it become a sin to sell records or to make a living? I hope it can get back to seeing what’s good about the music, instead of bashing those who bring people into the stores and the concert halls.”

—John Pizzarelli, guitarist (Telarc)

“There is a big audience out there [for jazz]; they just need to find out about us. So it is up to the record labels not to be afraid and to make sure they promote their artists. Once they do, the audiences will follow.”

—Michel Camilo, pianist (Telarc)

“The world is getting more interconnected, so jazz not only means swing, it also means Latin rhythms, Brazilian and Cuban, and complex Middle Eastern time signatures and scales. When there are no boundaries, being part of the music is a very liberating experience.”

—Jackie Ryan, vocalist (OpenArt)

GROWING NUMBERS

Convening informally at the 1968 Music Educators Conference in Seattle, the nine-member IAJE produced the first of what would become a roster of the organization’s efforts to keep its members informed—a newsletter detailing their goals and objectives. Within a few years, the association had grown to several hundred members, who convened in Chicago in 1972 for what would become the IAJE’s flagship event, its annual conference. Buoyed by the success of the conference, the organization soon boasted more than a thousand members and had made sizable strides toward making jazz a common sound in the classroom.

In the 1980s, the IAJE expanded its definition of “educator” to include anyone involved in furthering the music’s appeal among the public. “We began thinking of ‘educators’ in the broadest sense of the word, meaning anyone involved in spreading the word about jazz—from journalists to record-label personnel to retailers,” says McFarlin. “All of these people have a vested interest in educating the public about jazz, because the general public represents a future consumer base for the music. Plus, writers, labels and retailers all have a role in nurturing these players who will become the music’s pioneers of tomorrow.”

EVERYONE WELCOME

Today, the IAJE boasts more than 8,000 members in 40 countries. According to McFarlin, slightly less than 70% of the association’s members are “core grass-roots educators on the junior high, high school or university level;” the rest are executives, musicians, students and “motivated enthusiasts.” The organization has 11 full-time staff members.

The annual IAJE conference (which celebrates its 30th anniversary) attracts more than 7,000 participants. Unlike many “industry” functions, the IAJE opens its doors to anyone with an interest in jazz, including members of the public. All facets of jazz education and the business of furthering the music are addressed, including industry-specific panels that find executives

Continued on page 33

Craig Chaquico

Paul Taylor

John Pizzarelli
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Gabriela Anders  Rick Braun  Norman Brown  Jonathan Butler
Larry Carlton  Cyrus Chestnut  Steve Cole  Brian Culbertson
Lea DeLaria  Euge Groove  Kenny Garrett  Bob James  Boney James
Lyle Mays  Christian McBride  Brad Mehldau  Pat Metheny
Joshua Redman  John Stoddart  Take 6  Wayman Tisdale  Kirk Whalum

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WHERE WE'RE AT
Continued from page 22

“Vocalists are performing songs that they, not their parents, grew up with. They feel this music in a convincing way and are destined to widen their audience with music that is both appealing and legitimate.” —Kathy Kosins, vocalist (Chiaroscuro)

“The trend in entertainment today to have sequels and copies couldn’t be more poisonous to the spirit of jazz.” —Terrye Sutton, vocalist (Telarc)

“It is the responsibility of the musicians to keep the music fresh and creative, and it’s the responsibility of the radio stations that play it to assure that the best music of this genre is being heard.” —Eric Marienthal, saxophonist (Peak)

“I have witnessed people from ages 17 to 70 in my audiences recently, and I feel optimistic.” —Rachel Z, keyboardist (Tone Center)

“The industry that surrounds the art can be so complex that it can often seem like the music is secondary. It seems as if there are more people whose jobs are to package, promote, distribute, publish and litigate the music than there are people creating it. Musicians empower themselves when they are involved in the business side.” —Ben Allison, drummer (Palmetto)

“Jazz is in a state of flux. Jazz is less than 3% of the market and it is still a66helm to the other categories of music. Clubs still pay about the same as they paid 20 years ago. More musicians own their own labels, and everyone with a computer can make a CD, so there’s more competition.” —Oliver Lake, saxophonist (Palmetto)

“I’ve provided six complete live concerts in MP3 format on my Web site, in order to stay ahead of the bootleggers. Even when my band isn’t actively on the road, there is still a buzz happening. The point is to get the music out to as many people as possible using the most cost-effective method.” —Greg Osby, saxophonist (Blue Note)

“While jazz is not the music of the masses in the U.S., it has attained an almost sacred status in other countries. Jazz by nature cannot be manufactured and sold as the latest must-have commodity like so much of today’s American pop music.” —David Hazeltine, pianist (Sharp Nine)

“Formats and marketing are strategies that prepackage the music into some digestible format—less improvisation, shorter tunes, tried-and-true formulas. This sells the music short and results in music without lasting value.” —David Berkman, pianist (Palmetto)

“While some say jazz is a fading art form, the word ‘jazz’ has become very popular. Every product wants to be ‘jazzy,’ because the word itself signifies that I’m hip, with it, part of the ‘in’ crowd.” —Phillip Manuel, vocalist (MAXAZZ)

“The talent is in abundance; however, there are fewer distinctive personalities, fewer venues, less exposure and virtually no live audience support. Jazz has no identity in American pop culture today.” —Carmen Lundy, vocalist (Justin Time)

“There are more and more young, creative voices trying to move beyond what has come before, trying to crystallize a new, more personal form of expression based upon their reaction to the environment in which they currently live—formed by past traditions but no longer bound by them.” —D.D. Jackson, pianist (Justin Time)

European Artists Nurture Jazz’s Vitality

This roundup of noteworthy jazz releases from independent and major-label record companies in Europe was compiled by jazz correspondent Terry Berne.

NORWAY

Bugge Wesseltoft
Moving (Jazzland/Universal)
Sjø Nergaard
At First Light (Emarcy/Universal)
www.jazzlandrec.com
www.universalmusic.no

European jazz’s cutting edge is perhaps best exemplified by the so-called “Oslo sound,” a hybrid of acoustic jazz, ambient soundscapes and deep house rhythms pioneered by trumpeter Nils Petter Molvær and keyboardist Bugge Wesseltoft, among others. New Conception of Jazz, Wesseltoft’s breakthrough album, which he founded the Jazzland label to release, appeared in 1996. Molvær’s 1997 ECM album, Meth, sold more than 100,000 copies. Wesseltoft describes his latest album, Moving, as “moving, giving rhythmic music and acoustic improvisation,” and it embodies the hip style emanating from the Norwegian capital.

Vocalist Sjø Nergaard’s At First Light was among the top 10 bestselling albums in Norway in 2001 and the most popular jazz record in the market in the past 20 years. As the follow-up to vocalist Nergaard’s popular Post of Call album, At First Light debuted at No. 1 on the Norwegian pop chart and has sold nearly 70,000 units in the market, according to Suzzannah Reath, international marketing manager, Universal Classics and Jazz, in London. The album offers a winning collection of pop-inflected jazz, including the superb self-penned title track and a memorable version of Stevie Wonder’s “Blame It on the Sun.” Plans call for a U.S. release in the autumn. Nergaard has already toured Europe, will play the European summer jazz festival circuit and will perform for a full week in June at London’s famed jazz club Ronnie Scott’s.

SWEDEN

Esbjörn Svensson Trio (E.S.T.)
Somewhere Else Before
(Diesel/Columbia)
www.sonymusic.com

Stockholm’s club scene may not be causing as much of a stir as the jazz acts of Oslo at the moment, but the venue holds some of Europe’s most forward-looking jazz, from vocalist Viktoria Tolstoy to the free improvisation of the Aaloe Trio. Somewhere Else Before features the melodic but progressive jazz of the Esbjörn Svensson Trio. The CD collects selections from the act’s last two Swedish releases for Diesel/ Columbia, Good Morning Star Saga and From Gagarin’s Point of View. The trio’s most recent outing, Strange Place for Snow, just out in Europe, is due soon in the U.S.

FRANCE

St. Germain
Tourist (Blue Note)
Marc Moulin
Top Secret (Blue Note/Nettwerk)
www.blue note.com
www.nettwerkanalica.com

With worldwide sales exceeding 1.9 million for his soul-jazz-meets-house opus, Tourist, released in April 2000, Ludovic Navarre, alias St. Germain, defines crossover, in both a stylistic and a geographic sense. He has exposed new audiences to the bluesy rhythm-driven sounds pioneered by improvisers like Jimmy Smith and Grant Green in the early ’60s. Blue Note was a principal outlet for these dance-based sounds then as now. The success of St. Germain is undeniable. The French handlecar and mixmaster was Billboard’s top contemporary-jazz artist in 2001, and Tourist was the No. 1 contemporary-jazz album yet. All this came despite paltry radio play, according to Julien Chautard, independent exploitation manager, EMI France, who notes, “His music could be heard in trendy bars, in clubs, on compilations, then in commercials and film.” Two sold-out tours of Europe and the U.S. followed, as well as numerous international music awards.

If St. Germain had a predecessor in the electro-jazz field, it might have been Marc Moulin, who has been exploring similar territory for several decades. Moulin’s new project, Top Secret, aided by renowned Belgian guitarist Philippe Catherine, is topping sales of 80,000 units since its September 2001 release on Blue Note worldwide and Nettwerk Productions in the U.S. and Canada.

Jean-Michel Pilc Trio
Welcome Home (Dreyfus Jazz)
www.dreyfusrecords.com

The 2000 recipient of the prestigious Django Reinhardt Award for best French jazz musician and a resident of New York since 1995, pianist Jean-Michel Pilc and his trio are quickly becoming known as one of the edgier and most innovative small formations around. Pilc plays with an attack reminiscent of McCoy Tyner’s post-Coltrane period, while the band, whether essaying original material or classic tunes by the likes of Miles or Monk, uses melodic dissonance and angular phrasing that upsets expectations and makes jazz very exciting indeed.

“Straight-ahead jazz is now only heard on public radio,” notes Douglas Yoel, label manager of Dreyfus Music, who is based in New York. “But Jean-Michel has had to build a critical and popular following on the East Coast. NPR stations like New York’s WBGX, which reaches New York City, play his music.” Distributed by Koch in the U.S., Dreyfus uses independent promoters for certain releases, this one included. "Adventurous retailers like Borders Books and Barries & Noble are especially helpful with projects like Welcome Home,” Yoel

Continued on page 32
A new voice for contemporary jazz...

DUBOC

Carol Duboc

"...a voice like spiced honey..."
-Chris Loudon, JazzTimes

"...a talent to track."
-Don Heckman, LA Times

"the vocals are angelic; the writing is prolific."
-Gerald Albright

songwriter/arranger with credits ranging from Patti LaBelle to George Duke
features Gerald Albright, Hubert Laws, Patrice Rushen and more

IN STORES SUMMER 2002

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Both Sides

RUSS FREEMAN 8/13
GATO BARBIERI 9/24
50 YEARS (MORE OR LESS) OF THE MODERN JAZZ QUARTET

BY JOE GOLDBERG

On Dec. 22, 1952, four musicians—Milt Jackson, vibraharp; John Lewis, piano; Percy Heath, bass; and Kenny Clarke, drums—went into a New York studio to record for Prestige Records' owner and producer, Bob Weinstock. They were billed as the Miles Davis Quartet. But, by the release of the 10-inch LP resulting from that session and another one, in June 1953, the name of the group had changed—through the initials, MJQ, soon to become famous, had not. The group had become, and its first album was titled, the Modern Jazz Quartet.

Three years later, Kenny Clarke, disinclined with the group's musical direction and wanting to live in Europe, quit. He was replaced by Connie Kay, who was hired to play a 10-nighter taking place the same day he got the call, as well as two weeks at the Storyville club in Boston. He remained with the group until his death at the end of 1984. During Kay's time with the MJQ, there were no personnel changes.

That is astounding. Consider that the two influential Miles Davis quartets of the time, the one with Coltrane and the one with Herbie Hancock and Wayne Shorter, lasted two and three years, respectively.

COOL ESSENCE

Longevity was hardly the only unusual aspect of the MJQ. First of all, the instrumentation: no horns, which meant no spit, no sweat and no screaming. Then, the repertoire. John Lewis, who was musical director, had a penchant for longer, classical forms such as the fugue. Much of the group's material was written by him. Its second album contained a Lewis composition called "Django," a funeral piece for the gypsy guitarist Django Reinhardt, which became an instant classic and was recently on National Public Radio's list of the 100 most notable American compositions of the last century. Material like this, plus the group's impeccable tailoring and its emphasis on presentation and deportment, enabled the MJQ to play venues previously closed to jazz, such as Salzburg's Mozarteum. Some saw this as precocious, as exemplified by the English critic who wrote that he suddenly realized, during an MJQ concert, that thousands of people were watching a man with a small beard hit a small bell with a small stick.

The group's real secret weapon, though, was the tension between its main soloists, Jackson and Lewis. The fame and money derived from their outside recordings and compositions make them the John and Paul of the group. Musically, they were opposites: the lush, romantic Jackson, the best ever to play his instrument—not unlike Django Reinhardt in his folk-based improvisations—as opposed to the spare, minimalist Lewis. The effect was not unlike that of Coltrane with Miles Davis and Thelonious Monk. Jackson was often vocally unhappy with the constraints of the group, but, in Dylan Thomas' phrase, "He sang in his chains like the sea." What is fascinating, though, is that, while Jackson is one of the supreme jazz soloists, his loose-blowing session recordings don't bear up as well under repeated playing as do those of the form-obsessed Lewis.

Both Jackson and Lewis are gone now, Jackson in 1999 and Lewis in 2001, and Percy Heath is the last one left. Jackson, Lewis and Clarke had, with bassist Ray Brown, been the rhythm section of Dizzy Gillespie's big band of the '40s and had recorded for Gillespie's Decca label (now on Savoy). Heath played in a later Gillespie sextet that included Jackson and John Coltrane, and he recorded with the other three MJQ members for Hi-Lo (also on Savoy). The group incorporated in New York state as the Modern Jazz Society after the first Prestige date and, after making a third 12-inch Prestige LP with Connie Kay, switched to Atlantic, where they stayed until their breakup in 1974, after giving "The Last Concert" in Avery Fisher Hall in New York, preserved on a splendid two-CD Atlantic set, The Complete Last Concert.

SYMPHONIES AND "SummerTIME"

Even then, they set records for longevity. Heath didn't like staying in Europe for three months at a time—"I had three children, and I put my foot down"—but the main reason was that MJQ, reading of how much money pop stars were making in stadiums, though he could do better. Heath, who wrote the checks, was happy with...
I'd rather die of thirst than drink from the cup of mediocrity.
— William Shakespeare

Blue Note Records

Shakespeare would have dug Blue Note; while we have been known to drink from any manner of cups, we, too, are averse to all things mediocre. The year 2002 has already borne this out as Blue Note received 12 Grammy Nominations, won both the Down Beat Readers and Critics Poll for Label of the Year and is currently Billboard’s Top Contemporary Jazz Label of the year. Balancing its duty to preserve the genius of its history with the need to blaze new trails into the future of music, Blue Note is dedicated to serving jazz fans and artists, new and old.

Norah Jones
Come Away With Me

Cassandra Wilson
Belly Of The Sun

Bobby McFerrin
Beyond Words

Rachelle Ferrell
Live In Montreux

Dianne Reeves
The Best Of

Medeski Martin and Wood
Un impoverished

Soulé
Neal

Erik Truffaz
Martis

Henri Salvador
Room With A View

Mose Allison
The Mose Chronicles — Live In London

Joe Lovano
Viva Caruso

Bill Charlap
Stardust

Renee Rosnes
Life On Earth

Ron Carter
Standfast

Chet Baker
Deep In a Dream

Coming soon...
Patricia Barber
Greg Osby
Jason Moran
Chucho Valdés

www.bluenote.com
One of the more unusual pairings was with the highly successful Kronos Quartet, whose artistic director, David Harrington, acknowledges the MJQ as a model. Of Percy Heath he says, "What a bass player. The note always in the right place, always in the right place, always an undercurrent, always part of the texture." Of the group itself, he says, "I don't even know if I can verbalize what I learned from being around people who had been at it for that long." He speaks of their "quietness" and says, "No group better expresses the meaning of a quartet, where you're sometimes the lead, sometimes part of the fabric." He recalls that Connie Kay once told him, "Being in a quartet means that you know when one of the other guys is going to fail."

**METICULOUS MUSICIANS**

Harrington first heard "Sketch," a John Lewis piece for MJQ and string quartet, when he was in high school and says he learned from the group about dress, programming, venue, lighting and sound—"They were meticulous about sound checks." The two groups, he feels, were "in the same situation from a different place."

According to Percy Heath, the MJQ worked out new pieces on the road before recording them, unlike many jazz groups. They were thoroughly familiar with their material before recording it, so that many of their recordings were done in one take. The booklet for the now-unavailable, tour-CD set MJQ-40, which Atlantic released to commemorate the group's 40th-anniversary, shows the covers of 46 albums. Aside from Prestige/OJC, only two albums are devoted to a single composer—one for Bach, one for Ellington, a capsule look at their aesthetic. Unfortunately, many of their recordings, including the anniversary set, are now out of print.

Blue Note, which is part of EMI, once released on CD the MJQ's recording of John Lewis' film music for Olds Against Tomorrow, but it is now out of print. To my knowledge, the two MJQ albums on the Beulies' label Apple, also part of EMI, have never appeared on CD.

Fantasy has four CDs of the MJQ's Prestige recordings, including the first session, the "Django" date and a session made with Sonny Rollins. There are three Pablo CDs and a best-of-compilation made after the group's return in 1981.

Atlantic Records' excellent jazz department, the vision of Almen Eringen's late brother Nesuhi, has been closed down. Atlantic was first submerged by Warner Bros., which then became Time Warner, and now, as part of AOL Time Warner, it is on the easiest thing in the world to find someone who knows what the Modern Jazz Quartet is. Eleven titles remain currently available, including the superb Ben Webster on "Danny Boy."
congratulates
the Winners of the 2001-2002 Annual JAZZIZ Critic's Picks

the TOMMASO/RAVA QUARTET - “La Dolce Vita Movie-ing Jazz”

pick up a copy of Giovanni Tommaso’s follow-up to La Dolce Vita: “SECONDO TEMPO”

for more Cam Jazz:

CamJazz.com

I ♥ A2
The Charts & All That JAZZ

The chart recaps in the Jazz Spotlight are year-to-date rankings, starting with the Dec. 1, 2001, issue (the beginning of the 2002 chart year) through the May 11 issue.

The recaps for Top Jazz Albums and Top Contemporary Jazz Albums are based on sales data as compiled by SoundScan. Although the charts appear bi-weekly in Billboard, they are compiled each week and are available through the Billboard Information Network and SoundScan. Titles receive credit for sales of each week they appear on the chart, including weeks in which the chart does not appear in Billboard.

The recaps were compiled by Anthony Colombo with assistance from jazz charts manager Steve Graybow.

Oleta Adams
Jon Faddis
Larry Coryell

Eight Stages of Jazz

Diana Krall

Top Jazz Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label
1 DIANA KRALL (1) Verve/VC
(1) Just One Time
2 TONY BENNETT (1) RPM/Columbia/CRG
(1) Columbia/CRG
3 HARRY CONNICK, JR. (2) Columbia/CRG
4 STEVE TYRELL (1) Columbia/CRG
5 JANE MONHEIT (1) N-Gold/Warlock
6 JOHN COLTRANE (3) Impulse/AG
(1) Blues
(1) Verve/VC
7 ETTA JAMES (1) Private Music/Windham/Hi-Fi
8 NANCY WILSON (1) MCG Jazz/Telarc
(1) Nevada Jazz/Virgin
9 CASSANDRA WILSON (1) Blue Note/Digital
10 MILES DAVIS (4) Legacy/Columbia/CRG

Top Jazz Albums

Pos. TITLE -Artist -Imprint/Label
1 THE LOOK OF LOVE -Diana Krall -Verve/VC
2 PLAYIN’ WITH MY FRIENDS: BENNETT SINGS THE BLUES -Tony Bennett -RPM/Columbia/CRG
3 SONGS I HEARD -HARRY CONNICK, JR. -Columbia/CRG
4 THE BEST OF JOHN COLTRANE -John Coltrane -Verve/VC
5 COME DREAM WITH ME -JANET MONHEIT -N-Gold/Warlock
6 BELLY OF THE SUN -Cassandra Wilson -Blue Note/Capitol

Top Jazz Imprints

Pos. IMPRINT (No. of Charted Titles)
1 VERVE (3)
2 COLUMBIA (19)
3 RPM (1)
4 LEGACY (12)
5 BLUE NOTE (3)
6 N-CODED (3)
7 MCG JAZZ (1)
8 UT (2)
9 WINDHAM HILL (1)
19 PRIVATE MUSIC (1)

Top Jazz Labels

Pos. LABEL (No. of Charted Titles)
1 VERVE GROUP (13)
2 COLUMBIA RECORDS GROUP (19)
3 CAPITOL (3)
4 WARLOCK (9)
5 RCA (2)

Top Jazz Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)
1 UNIVERSAL (19)
2 SONY (13)
3 INDEPENDENTS (14)
4 EMD (1)
5 BMG (3)
6 WEA (5)

2002 line up includes:
Bluebird flies again as RCA Victor Group's home for jazz. Featuring a highly selective roster of today's leading artists and one of the greatest jazz catalogs, Bluebird charts its own course into the future.

Bluebird First Editions
The collector's dream! The cream of the catalog is packed with special features and bonus material. 38 titles by year's end, with still more classics on the way.

Bluebird's Best
This eye-catching series is the perfect introduction to all the stars of jazz and swing. Full price quality at mid-price! 20 titles in 2002.

Dave Douglas
"There is no doubt that Douglas is the jazz man of the hour—hardly anyone else comes close."
BILLBOARD

Elaine Elias
"She is the rare vocalist who is even stronger as an instrumentalist..."
PEOPLE MAGAZINE

Fourplay
With its unique blend of R&B, pop, blues and jazz, the new album from this contemporary jazz supergroup features the radio hits "Let's Make Love" (UAC) and "Rollin'" (NAC). Bluebird debut, HEARTFELT, this summer!

Tom Harrell
"One of jazz's quiet giants, making important music in the margins..."
ENTERTAINMENT WEEKLY

Duke Ellington: Live and Rare
Bluebird Reissues shine with distinctive special packages like the acclaimed Artie Shaw "Self-Portrait" box set and "Hoagy Carmichael and Friends: Stardust Melody." Look for upcoming special releases celebrating centennials and other jazz milestones.

The newest online home for jazz is now active! www.BLUEBIRDJAZZ.COM Information—Contests—Community
JAZZ CHARTS
Continued from page 30

Top Contemporary Jazz Artists

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<tr>
<td>1</td>
<td>NORAH JONES</td>
<td>Blue Note/Capital</td>
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<td>BONEY JAMES</td>
<td>Warner Bros.</td>
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<td>DAVE KOZ</td>
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<td>CHRIS BOTTI</td>
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<td>PETER WHITE</td>
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<td>WALTER BEASLEY</td>
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[@Concord Records](www.concordrecords.com)

Concord Records

In 1973, Herb Ellis and Joe Pass asked Concord, CA businessman and civic leader Carl Jefferson to produce a record. What started simply as a favor to two friends would eventually blossom—more than 1000 records later—into an internationally recognized record label. Carl Jefferson may no longer be with us, but his love and commitment to Jazz will always remain at the core of the spirit of Concord Records.
IAJE members and events, the journal includes reviews, how-to articles, music instruction and transcriptions—anything and everything that relates to jazz music.

The IAJE Web site (iaje.org) is a further compendium of resource information, including a link to the IAJE resource team, a 45-member "panel" consisting of artists, executive level educators, to whom IAJE members can pose questions directly. All answers are posted on the Web site, so that every member can benefit from the knowledge of the resource team. The site also features the Artist Outreach Network, which includes searchable databases of musicians interested in performing at educational clinics and workshops, as well as venues looking to sponsor such events.

The IAJE's commitment to bringing people together while nurturing jazz on the local community level includes volunteers that form "units" in many states. Each unit has its own officers, newsletter and local activities such as jazz festivals, workshops and education programs. Every time a new member joins the IAJE, $9 out of their $55 annual dues goes back to their local unit.

IAJE dues range from the active membership at $65 a year (students get a discount, at $22 annually) to a $5,000 "super patron" membership targeted toward those working for large corporations that wish to support the IAJE.

"We are one of the few nonprofit organizations where at least 90% of our budget comes from earned income, from membership dues, revenue from the conference and a few other programs that we organize," says McFarlin. The IAJE's annual budget is $2 million; approximately $50,000 of that sum comes from funding from the National Endowment for the Arts, with 3% to 4% of the budgetary needs met by contributions. McFarlin hopes to "build a stronger relationship with major corporations, who can possibly support us with additional funding."

The BCI network has provided the IAJE with a $500,000 grant, spread out over the past five years, a portion of which funds the two-day Teacher Training Institute, held this year in both Kansas City, Mo., and Las Vegas, in conjunction with the National Association for Music Education. The program provides music teachers with an opportunity to work with a handpicked faculty consisting of notable educators, authors and jazz musicians.

"Everything we do is volunteer-driven, by people who simply want to help further this great music," says McFarlin. "We provide a common meeting ground, to help our members reach a common goal, which is the preservation and nourishment of jazz."
Laura Nyro's immortality is re-affirmed by Columbia/Legacy's initial three entries—replete with bonus material—in an expanded and re-mastered Columbia/Nyro catalog reissue schedule. First up is the landmark Eli and the Thirteenth Confe-
sion from 1968, which followed her hit-filled 1966 Verve/Forecast debut. More than a New Discovery. Produced by Four Seasons arranger Charlie Calello, it, too, yielded smash pop hit covers (the fifth Dimension's "Blinded by Love," "Save the Country," another 5th Dimen-
sion hit). Barbra Streisand also

Laura Nyro and Labelle
Gonna Take a Miracle
REISSUE PRODUCER: Al Quagliari
ORIGINAL PRODUCERS: Kenny Gamble, 
Lauren London
Columbia/Legacy CK 85762

Laura Nyro's "Eli and the Thirteenth Confessions," "A New Kind of Love," and "Gonna Take a Miracle" reissues provide a comprehensive overview of her exploratory sound

VITAL REISSUES

LAURA NYRO
Lily and the Thirteenth Confession
REISSUE PRODUCER: Al Quagliari
ORIGINAL PRODUCER: Charlie Calello
Columbia/Legacy CK 85763

New York Tenderbary
REISSUE PRODUCER: Al Quagliari
ORIGINAL PRODUCERS: Laura Nyro, 
Lauren London
Columbia/Legacy CK 85764

LAURA NYRO AND LABELLE
Gonna Take a Miracle
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**REVIEWS & PREVIEWS**

**R&B/HIP-HOP**

**DONEL JONES**

*Life Is Good*

**PRODUCERS:** various

**Untouchables/Arista 7822-14760**

Donell Jones’ platinum-selling sopho-

more effort, What’s Wrong With Me Be, was one of

the bright spots of 1999. The ensu-

ing three-year break hasn’t loosened

his lock on ear-groove—singing as

evidenced by the new album’s chart-

climbing lead single, “You Know That I

Love You.” Street-edged love songs

remain the expressive tenor’s forte.

Chief among these are the smooth,

prodigal lover follow-up to his last

album’s title track, “Where You Are (Is

What’s Wrong)”. (He’s bad.) The Maroon Gaze-

ish “Do U Wanna?” and the Everyman’s
title cut. However, this time around,

the singer/songwriter/producer incorp-

orates into a more R&B-hip-hop

mode. Some of these experiments (“Gotta Get

Her (Outta My Head)” work, some (the

tracks “Don’t Do”)? do you. Above all,

the resulting bottom line hasn’t changed.

Donell Jones is the real deal: one of the talented few who

has a career in this increasingly quick-hit and gone

dance industry.——GM

**DANCE/ELECTRONIC**

**VARIOUS ARTISTS**

This Is Tech-Pop: 21st Century Electro and New Wave

**PRODUCERS:** various

**Ministry of Sound 5007**

Leave it to Ministry of Sound to be one of the first stateside labels to introduce contemporary electro compilations to the masses. Whether the music is dubbed nia-nia, neo-electro, electro-crash, or electroclash, one thing’s for certain: It recalls syn-th-driven danceable tracks of the ‘80s and ‘90s, and packs a punch.

While all her compositions speak with a plangent, timeless Mediterranean voice, Karaindrou’s score for the Anti-

theticals director Angelopoulos’ anti-war tragedy Trojan Women is her first to employ the age-old ethnic instrumentation of Greece, the lira (flute), the oud and lute (flute),

the santouri (zither), and Constantinio-

ple p'un (traditional reed instrument) imbue the windchime music with a sense of im-

mutable pain and loss; the female chro-

mus magnifies the atmosphere. Those

who fell under the spell of Karain-

drou’s ECM soundtrack for the Angelopoulos film Eternal and a Day will find this new disc an altogether more intense experience. The score

doubtedly should be brought to the attention of traditional world music fans, and ECM fans in particular.——BB

**COUNTRY**

**ANDY GRIGGS**

*Freedom*

**PRODUCER:** David Malloy

**RCA 67006**

Andy Griggs’ latest on RCA is a diverse and engaging effort. Swirling guitars and a confident vocal set the tone early on the title cut, and “The Road to Last-

ing Love” is a slyly midtempo “Prac-

tice Life.” a working-man wake-up call of

Martina McBride, effectively heightens their vocals above guitars, organ, and thumping bottom. Griggs

gets the job done on such guitar-orien-

ted fare as “Brand New Somethin’ Going On,” then evokes a swampy edge on “Hundred Miles of Bad Road” and heads into Bebovishe country with “Where’s A Train.” He also shines on such ballads as the smoldering “Al-

ways” and the winning debut single

“Tonight I Wanna Be Your Man,” Grigg-

gs, thankfully, doesn’t take himself too

seriously on “How Good Is That?” and

evokes his Louisiana pedigree with the future hit “Sweetheart of Beinja Bayou.” A big, bold record.——RW

**Mcbride & THE RIDE**

*Amorillo Sky*

**PRODUCERS:** Buddy Rollins, McBride & the Ride

Dualtone 01122

Respected singer/songwriter Terry McBride

hardt and his band continue on dual-

tone with an invigorated effort that shows

his skills both as writer and frontman. The title cut is a big song about hope, and “Sure Feels Like It” shows

where the country progress can still be

smartly written and sonically effective. “You Take My Heart” rolls and sways like a country drive, and “Leave Her With Me” is a crafty take on covet-

ing thy neighbor’s wife. McBride

has quite a way with a ballad, sincere

without being overemotional on “Yours,” and

one must admire any country outfit that
dares tackle the W’s, as these
girls do on a rosy “Squeeze Box.”

This is a fine, fresh-pressed record

that deserves more than a chance at
country radio.——RW

**LATIN**

**LOS HIDALGO**

*Vivir en Ella*

**PRODUCERS:** Bebu Silvetti, Rodolfo Castillo

Warner Music Latina 44737

On its sophomore effort, sibling trio

Los Hidalgo (Julio, Jarrum and,

Bebu Hidalgo) team up with string master

Bebu Silvetti for a more styl-

ized, elegantly digestible pop sound.

It shouldn’t be a shock for Latin music

followers to hear their music, as

The Delerium of “Awakening,”

included here, is tailor-made for peak-

hour dancefloor action.——MP

**ELENI KARAINDROU**

**Trojan Women**

**PRODUCER:** Radomir Eicher

**ECM New Series 1810/280-472-139**

**Journen Women** marks a watershed for

Greek theatrical composer/musicalo-

r (and great keyboard player) Eleni Karain-

dou. While all her compositions speak

with a plangent, timeless Mediterranean

voice, Karaindrou’s score for the Antnt-

theticals director Angelopoulos’ anti-

war tragedy Trojan Women is her first to

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doubtedly should be brought to the attention of traditional world music fans, and ECM fans in particular.——BB

**DIRTY VEGAS**

**DIRTY VEGAS**

**PRODUCERS:** Dirty Vegas

**CAPITOL 3399862**

If you’ve been near a TV in the past three months, chances are you’ve
good, without even realizing it, that you’re familiar with the music of

T.K. and Dirty Vegas. You see, its

haunting dance single “Days Go

By”—a top-20 hit in its homeland

last year—is the musical backdrop to

the Mitsubishi Eclipse ad campaign.

Now, with the release of its epony-

mous, full-length debut, Dirty Vegas (Po-

laris, Ruff, Red, Smoove and Tha Emigre)

is well-posed to become one of the

breakout acts of 2002. Brid-

ging a gap between electronic music and guitar-based pop/rock,

Dirty Vegas is home to such irresistible dancefloor-ready tracks as “Alive,”

“Ghost” and “Darling.” Fans of post-club journeys should investigate such chilled-out pleasures as “Simple Things” and “Burn-

ing the Candle.”——MP

**NOT WORTHY**

**BILLBOARD**

**JUNE 8, 2002**

**WORLD MUSIC**

**VARIOUS ARTISTS**

Soca Gold 2002

**PRODUCERS:** various

**MP**

For those who couldn’t make it to car-

nival in Trinidad and Tobago, VP

Records has once again performed a

public service by releasing the entire

soca soul-calyspo hits from carnival season

in a two-CD collection. This is one of the few times the fabled South African Africa music, soca is awesome feel-good music. It often

retains the melodic lift of calypso, combin-

ing it with driving percussion to produce one of the most danceable,

party-down sounds on the planet. Disc one concludes with the various discs as Super P (“Peeping”), Ricky J & Dou-

ble D (“String She”), Rupee (“Blame It On Me”), Jany (“Splash [Dip In de Salt]”), Burning Flames (“Mash It Up”), Invasion Band featuring Naye

Trends, and Iver George (“Gimmie Ah Bligh”). Disc two is a 21-track party mix, mastered by New York DJ Rich LaMotte, who takes the 18 tracks featured on disc one as its starting

point to create his own special oasis.

Get the party started, indeed.——PVV

**ZAWOSE & BROOK**

**Production**

**Micheal Brook**

**Real World 7243 11 2884**

A gripping fusion of traditional African song and electronic, Assembly is a masterpiece created by Tanzanian

singer Dr. Huswee Zawose and Canadi-

an musician-producer Micheal Brook. The music of the Wag-

go people to the sessions. His vocal

performance, singing in the Kigogo tongue as well as Swahili, is inspiring.

Brook is an electronic savant, well-

known for his work with Brian Eno, Youssou N’dour, and Nusrat Fateh Ali Khan. He uses his mastery of

an electronic instrument to help

create an array of acoustic sounds, yet suggest almost endless mix possibilities. Brook absolutely
captured the wave, providing an amazing

array of ideas to supplant Zawose’s songs. Re-

sulting in tracks as distinctive as the

triple-voicings of “Zawos”), “African

Lijeme,” the crisp funk of “Chimuli

Cha Kweetu,” and “Awanu Mpianga

Ndeke” (enlivened by the considerable punch of Lee Thompson’s brass), and the ambient vibe of “Songa Mbele.” Distributed by Narada.——PVV

www.americanradiohistory.com
SINGLES SPOTLIGHTS

NEW & NOTEWORTHY

AURORA UK Dreaming (3:50)
PRODUCERS: Lee Roy Brown, Simon Greenaway, Waxhead, Cameron Collison
WRITERS: S. Solomon, P. Kearney, S. Robson
PUBLISHERS: Rondor Music Ltd./First Avenue Music

Grovicultural Music/Strictly Rhythm
(“CD promo”)

While Natalie Imbruglia’s sophomore effort is sadly having its share of trouble getting off the ground in the U.S., they’ve got the groove going over thisSomssick pop rock out there. In that vein, no one has done it better this year than newcomers Aurora UK, whose upcoming single, “Dreaming,” is the latest in the most instantly amiable pop songs to cross the Atlantic in a new moon or two. The trio gained its initial notoriety as a dance act, first in the U.K. with the trance-track “You Callin’,” followed by its high-energy remake of Duran Duran’s “Ordinary World.” The latter also picked up some top 40 attention in the U.S., ultimately landing the group’s full-length project on Strictly Rhythm for stateside release. “Dreaming,” masteredmind by group founders Simon Greenaway and Samantha Collison, delivers the goods in a bright, acoustic-driven package, complete with a chorus from vocalist Lizzy Patterson that shines like the morning sun and hooks all around that make the melody utterly indelible within a couple of spins. Followers of such acts as Texas, 10,000 Maniacs, Cowboy Junkies, and Maria McKee will dance around in circles over this one. Just exhilarating.—CT

KYLIE MINOGUE Love at First Sight (3:45)
PRODUCERS: Richard Stannard, Julian Gallagher
PUBLISHERS: Mushroom Music International/Sony Music/EMI/Biffy Music

Capitol Records (CD promo)

Kylie Minogue’s long-awaited stateside comeback with the top 10 “Can’t Get You Out of My Head” was a hot- commodity success, sending the vast legions of Kylie-heads who have followed the popdame diva since her beginnings in the late ‘80s. Now that a new generation of music fans has discovered the pure fun value behind the faux swamp stylings of the Aussie pop star, wouldn’t it be nice to keep the ball bouncing at radio through the summer? Kylie’s Fever is packed with potential hits, including the disco-infused romp “Love at First Sight,” whose incessant success on dancefloors will warm up the action before top 40 is given the chance to take things to the next level. Like its predecessor, the song is all about the beat, baby, with a hook that, well . . . you can’t get out of your head. The people have spoken: Fever debuted in the top 3 of The Billboard 200 and has quickly met the standards of a gold disc. This gritty offering is a worthy contender to paint it golden. Just put away.—CT

BELLAMY BROTHERS Curbs 13917 (CD promo)

This veteran duo continues to crank out great country music—ripe with attitude and percolating with road-tested energy. This single is from the duo’s forthcoming release, Redneck Girls Forever. The collection finds Howard and David Bellamy returning to their previous label home. Curbs Records, while still retaining their decade-old Bellamy Brothers records imprint, penned by Will Jennings and Frankie Miller, this single kicks into gear with a sassy harmonica intro and then segues into David’s personality-packed lead vocal. He and brother Howard make this blue-collar anthem simmer and sizzle. The topic, the tempo, and the performance should be easy for country programmers to embrace, and now that the duo are once again backed by some major-label muscle, here’s hoping they get the attention they deserve.—DEP

OUR LADY PEACE Somewhere Out There (4:11)
PRODUCER: Bob Rock
WRITER: R. Maida
PUBLISHERS: Under Zenith Publishing/Sony/ATV Canada

Columbia 56887 (CD promo)

“Somewhere Out There,” Canada’s biggest hit of the year, has been marked by Warner-Chappell at top 40. The CD single offers three versions of the track, three tracks that feature new vocals by David Foster and his band. Without question, this song has the potential to become the pop standard of the year. The title track, a slow, moody ballad, is riveting in every respect. As Foster’s voice soars, the guitar and drums serve as the perfect backdrop for a song that is destined for the top 10.—CT

R&B

★ TAKE 6 Takin’ It to the Streets (3:24)
PRODUCERS: Marcus Miller, Take 6
WRITER: M. McDonald
PUBLISHERS: Taurus Tune/Amy J. Music
WARNER BROS. 100087 (CD promo)

Enduring R&B ensemble Take 6 takes on one of the Doobie Brothers’ most soulful hits in “Takin’ It to the Streets,” an ideal showcase for the group’s gospel-inflected vocal stamp. Three versions are included on the CD promo, all distinct in presentation. The radio edit focuses on the magical blend of those voices, which nail the musical scales like individual instruments, from the boomboom of the bass singer to a rafter-shaking falsetto that indeed takes Michael McDonald’s melody from the church pew to the streets. The Vibe remix adds some jazzy musings, which contribute a toe-tapping beat to the song without disturbing the purity of the real stars here. All in all, a cool moment that demonstrates unquestionable talent.—CT

COUNTRY

THE BELLAMY BROTHERS Over the Line (3:14)
PRODUCERS: Howard & David Bellamy, Randy Helbert, Wally & F. Miller, W. Jennings
PUBLISHERS: Howlin’ Hits Music/Blue Sky Songs, ASCAP

“Over the Line” is the first single released from the album “Brothers & Sisters,” due for release in August. The Bellamy Brothers, who have been in the business since the 1970s, have released over 20 albums and have had numerous hit songs. Their music spans a range of styles from country to rock, and they are known for their harmonious vocal harmony. The song “Over the Line” is a departure from their usual sound, as it features a more contemporary production with electronic elements. The lyrics of the song explore themes of personal growth and self-discovery, with a message of embracing change and moving forward in life. The Bellamy Brothers are known for their ability to connect with their audience through their music, and “Over the Line” is expected to be a strong addition to their discography. The release of this single marks a new chapter for the Bellamy Brothers, as they continue to evolve and innovate in the music industry. —CT

CONTRIBUTORS: Deborah Evans Price, Larry Flick, Rahsaan Hall, Chuck Taylor. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS (+): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS’ CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (Billboard, 770 Broadway, 6th Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

www.billboard.com BILLBOARD JUNE 8, 2002
TURN ON THE 'RADIO': The much-anticipated sophomore set usually proves to be a benchmark for most artists. For D'Jae/Koch recording artist Afu-Ra, the recently released Life Force Radio has become an opportunity to break free of the binds of categorization.

"To me, it's always been a thorn in my side when people try to box me in," New York native Afu-Ra says. "I had the perfect track on the album to do the kung-fu style, but every day I'm not on the kung-fu vibe. This album was a way for me to show people that I have different sides, and those other sides can be equally entertaining and for the betterment of hip-hop. Ultimately, I want people to be used to me going somewhere different, seeing me in a different light and being able to accept me Monday, Tuesday, Wednesday, Thursday, Friday, no matter how I dress. That was really the focus of this album."

Released May 21, Life Force Radio features a host of guest artists, including labelmates Rza, Guru, M.O.P., and Teena Marie. "When I started working on the album, I knew I wanted to work with Teena Marie; I was just searching for the beat," the MC says. "I knew the music I needed to have without hearing it, but it wasn't until I got the music that actually I wrote the song."

"I figured no one would see this collaboration coming," he adds of "Open," the potential second single. "I always had the chorus in my head, so when Domingo [the track's producer] finally came with the beat, part of my job in getting Teena Marie to agree to do the song was that I had to do a mock version with all the vocals, including her parts. It probably didn't sound that great, but I was really pushing it. I wanted her to feel the energy the track needed. She heard it, and she loved it. Teena Marie still has it, and I came on another level. When you listen just for the sake of music, if you can deny that track, I don't know what tracks you're listening to."

Afu-Ra also went in an unexpected direction, rhyming over thrashing rock guitars on lead single "Hip Hop."

"As soon as I did it, I was so blown away by it," Afu-Ra says of the Easy Mo Bee-produced track. "I tried to work with the other producers to outdo 'Hip Hop,' but after everything was said and done, it was the one track that I could see as my anthem track. It was something that everyone could get behind."

Afu-Ra, known for his spiritual side, revisits the Life Force concept that first tapped on his 2000 debut, Body of the Life.

"'Afu-Ra' is an ancient Egyptian name that I found in a book," he says of the title. "At that point in my life, I wasn't a vegetarian, nor did I have [dead] locks—I wasn't trying to lead a righteous life. I was just hustling and trying to keep the wrong element. I decided to change my life, and I read The Autobiography of Malcolm X. Taking into account what I learned from that, I began reading books about Egyptian philosophy. I found the name 'Afu-Ra,' 'Afu' meaning the body and 'Ra' is 'life force,' or the sun god. So, 'Afu-Ra' is the body of the life force.

"My albums will probably always have a life-force title, because that's what my name means," he adds. "The concept of Life Force Radio; as was as I had my own radio format, these songs and their many different musical genres represent the type of format it would be."


LOUD REMEMBERS THE 'DAZE': For those pinning the recent closing of Loud Records, there are no fear: The label may be back sooner than you think. Rumor has it that Loud principal Steve Rifkind may be looking to launch a new "studio," which will include a film division, a label, and a marketing/promotion company.

While that deal isn't sealed, Loud fans can reminisce about the label's beginnings via Loud: The Early Days. The 14-track set, due June 11 on RCA (Loud's former parent company), includes appearances from Wu-Tang Clan, Mobb Deep, Raekwon, Tha Liks, Akineye, Cella Dwellas, Delinquent Habits, and Mad Kap.
Beat Box

by Michael Paolletta

TURNABLE MISTRESS: Los Angeles resident DJ Irene (aka Irene Gutierrez) has been honing her turntable skills for the past 18 years. This year marks her 15th anniversary as a resident DJ at the city’s Arena club. She is also a regularly featured DJ at Spundae events in her home-town—that is, when she’s not touring the world and playing for punters in the clubs of Ibiza, Spain; Brazil; and Colombia and the U.S.

On New Year’s Eve, she DJ’d alongside Paul Oakenfold and Deep Dish at the District of the Universe block party on Hollywood Boulevard. Yes, DJ Irene is in demand. Yet in her “spare time,” she can be found in the studio, producing tracks with Chris Cox (the pair record as Pusaka), George Centeno, and Darren R.

“What can I say: I like to keep busy,” DJ Irene says with a hearty laugh. “Music really is my life, I can’t imagine myself doing anything other than what I’m doing. And besides. I have serious ADD [attention deficit disorder], so staying busy keeps me from getting bored too quickly.”

On June 4, RED-distributed Surge Recordings/Warlock issues Irene’s pounding Phonothesis. Like her beat-mixed set from last year, Global House Utopia—Line in Biza, Phonothesis showcases an artist in peak form, one whose sound is changing and evolving—hence the title.

Phonothesis is incredibly inclusive, with DJ Irene seamlessly bridging the gap between trance (Future Breeze’s “Temple of Dreams”), progressive house (Rodger Goode’s “In the Beginning”), drum’n’bass (Aphrodite’s “Blue Mystique”), and hard filtered disco beats (DJ Irene & Centeno’s “Special”).

“This disc is my personality; it represents me right now,” explains DJ Irene, who was recently nominated for an LA Weekly Music Award in the best DJ-selector category. (She’s up against Kazell, Doc Martin, Tony Watson, and Marques Wyatt.) “Musically, I’m a messman. I’m all over the place, and I wanted this diversity to be present on the new compilation. I come from a school where a DJ played all night long, which forced you to always change things up, to keep people guessing. I want to still keep people guessing.”

On June 24, DJ Irene is confirmed to play at Arena for an all-ages record-release party. This will be followed July 20 with a DJ set (for the 21-and-over crowd) at Spundae at the Circus club.

CAN YOU HANDLE IT? On June 25, J Records releases the star-packed This Is Ultimate Dance. In addition to featuring such artists as Angie Stone (Hurt), Marq’uee’s Vibe mix of “Wish I Didn’t Miss You” and Alicia Keys (Rogers Sanchez’s re-rub of “Butterfly”), it is home to Missy “Misdemeanor” Elliott “Superchumb-’o” take on “Get Ur Freak On,” Giorgio Iglesias (Giorgio Moroder & Leonardo Garibay’s restructuring of “Escape”), Kylie Minogue (77th District’s mix of “Spinning Around”), and India.Arie (Mindtrap’s reworking of “Brown Skin”)

U.K. label Barely Breaking Even (BBE, for short) is readying three distinctly diverse sets for an early summer release. The Roots co-founder Ahmir “Questlove” Thompson’s Babies Making Babies is steeped in delicious soul grooves from days gone by. The third volume in Joey Negro & Marques Wyatt’s Real Disco for Real People series highlights tracks like Eddie Kendricks’ “Goin’ Up in Smoke” and the Brothers’ “Under the Skin.” Joe Clausell’s Music Is... A Reason to Celebrate finds the Body & Soul resident DJ opening peoples’ minds to the worldly sounds of War and Jorge Ben, among others.

Speaking of Body & Soul, ‘Wax music issues the sultry and soulful Body & Soul—NYC. Vol. 4 June 25, Mixed by Claudess, Francois K., and Danny Krivit, the disc features such Body & Soul classics as “What a Surprise” by Cooly’s House Box and the Krivit & Steve Travis mix of “Finally” by Kings of Tomorrow featuring Julie McKnight.

Staying with Francois K., he compiled the latest Choice—A Collection of Classics (Azuli U.K.). which arranges on the heels of last year’s set in the series, helmed by Frankie Knuckles. FYI: Danny Tenaglia will helm the next Choice collection.

• Anthony Pappa, Resolution (System 8 Recordings album). System 8, the label responsible for Danny Tenaglia’s Back to Basics (which recently debuted at No. 16 on the Billboard Top Dance Albums chart) keeps the vibe very alive with this progressive two-disc set

Fischer Spooner Debuts Via MoS

BY MICHAEL PAOLETTA

NEW YORK—On three recent evenings, electronic duo Fischer Spooner claimed Deitch Projects— an art gallery in Soho—as its own, replacing paintings on the walls and sculptures on the floor with projection screens and raised catwalks, respectively.

In the space, Spooner transformed the room into a large art-performance space, replete with Star Search bravado and Divine-mess-Andre Antoinette fashion statements.

“This is the only type of show we can do,” Spooner explains. “We like to use special effects, to play dress-up, to wear make-up and wigs. We’re engaged in a pop-music experiment, and we’re going to push it as far as we can. Just don’t call us a performance-art group. ‘We’re a band.’

Like artists/DJs Felix da Housecat and DJ Hell, the self-managed Fischer Spooner is at the forefront of the neo-electro scene (also dubbed electrorock and electroclash) that references ’80s-era synth-pop and ’70s-90s Detroit techno. On July 30, Ministry of Sound (MoS), in conjunction with Fischer Spooner’s FS Studios imprint, will issue the duo’s highly anticipated debut album, #1.

MoS reportedly signed the duo to a $2 million worldwide record deal, with Fischer Spooner retaining all master recordings. “We paid what we felt was appropriate,” explains Andrew Goldstone, MoS director of A&R. “The U.S. is changing, often come across an act that has a rabid fan base, an extraordinary vision of how they should be presented, and a compelling live show. When it does come along, you do whatever you need to do to sign it.”

Unlike the version of the album that surfaced on Germany’s Interna- tional DJ Gigolo Records last year, the FS/MoS disc has been completely remastered and includes three new tracks: “Sweetness,” “L.A. Song,” and the hidden “Mega Colon.”

Fischer Spooner says he used a very “paint-by-numbers” approach to create #1: “Music really is very interesting. In the process, I discovered my own anti-electronic music statement.”

Fischer Spooner met at the Art Institute of Chicago in 1992 and began making music six years later, a time when nu-electro was only a blip on clubland’s radar screen.

“We chose to make this kind of music because it was considerably easier for Warren to produce,” Spooner acknowledges. “Initially, our goal was for Warren to produce music that I would then travel with—just me, a CD, and a suitcase. A show in a bag.”

Fischer Spooner made its debut, in the summer of 98, at a Starbuck’s on Astor Place in New York: “We did one song called ‘Indian Cab Driver’,” Spooner recalls. “We had a blast, so we continued. But we knew we needed to do more elaborate things.”

Enter the Gavin Brown Gallery in Chelsea, where Fischer Spooner intri-gued its full-cap live spectacle three years ago. Since then, the duo has performed at museums in Europe, the Love Parade in Berlin, and at a party sponsored by Levi Strauss and the nonprofit Art Production Fund in Los Angeles.

“They are breaking all the rules,” notes New York DJ/producer/promoter Larry Tee, who helms the electro-spiced weekly Mutant and Berlinisms Party nights at Club Lux in Brooklyn, N.Y. “They avoid doing things the traditional way, which explains their performing in art gal-leries, warehouses, and other alter-native venues. And they’re defini-tely influencing others: I can’t wait to see their offspring.”

According to Tee, clubgoers at Lux can’t get enough of such Fischer Spooner tracks as “Emerge,” “Sweetness,” and “Mega Colon.”

Goldstone says the label will send lead single “Emerge”—with remixes by the Hackers, Magoo, John Selvon, and Naughty (the U.K. single includes a Dave Clarke mix)—to alternative mix-show and crossover mix-show radio DJs in early July. At the same time, the full-length will go to college radio. Michael Cinimo is currently directed to the song’s video.

“We’ll initially take the video to MTV2.” Goldstone says. “Hopefully, they will see the exciting musical shift that this band could represent. Fischer notes that the chances are good that the video may be streamed on the act’s official website (fischer spooner.com).”

Looking back, Fischer notes how “all this”—referring to the Fischer Spooner phenomenon—has caught on “seemingly effortlessly. So, we’re just rolling with it. We’ll do it as long as people let us.”
### Hot Dance Music Chart - June 8, 2002

#### Club Play

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<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Week at Number</th>
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<tbody>
<tr>
<td>1</td>
<td>DAYS GO BY</td>
<td>Dirty Vegas</td>
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<td>2</td>
<td>HELLAS GOOD (ROGER SANCHEZ REMIXES)</td>
<td>Jonn's Edge</td>
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<td>3</td>
<td>POINT OF VIEW</td>
<td>DB Boulevard</td>
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<td>4</td>
<td>SOAK OF THE SUN (VICTOR CALDERONE &amp; MAC QUAYLE MIXES)</td>
<td>SharpGrove</td>
<td>3</td>
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<td>5</td>
<td>UNDERWREATH YOUR CLOTHES (REMIXES)</td>
<td>Shaikia</td>
<td>4</td>
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<td>6</td>
<td>MINDCIRCUS (REMIXES)</td>
<td>Various</td>
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<td>7</td>
<td>BE ANGELED</td>
<td>James &amp; Space</td>
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<td>8</td>
<td>ONE DAY IN YOUR LIFE</td>
<td>Anastasia</td>
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<td>9</td>
<td>ONE STEP TOO FAR</td>
<td>Faithless Featuring Dido</td>
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<td>10</td>
<td>TO GET DOWN</td>
<td>The Maniacs</td>
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<td>11</td>
<td>LAZY</td>
<td>X-Press 2</td>
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<td>12</td>
<td>FIRE</td>
<td>Selena</td>
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<td>13</td>
<td>ESCAPE (REMIXES)</td>
<td>Enrique Iglesias</td>
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<td>14</td>
<td>THE MORE I LOVE YOU</td>
<td>MFF Featuring Andrea Martin</td>
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<td>15</td>
<td>COME WITH US</td>
<td>The Chemical Brothers</td>
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<td>16</td>
<td>MORE THAN A WOMAN (RICHE SANTANA MIXES)</td>
<td>Aaliyah</td>
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<td>COME &amp; GET MY LOVE</td>
<td>Becca</td>
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<td>18</td>
<td>STILLNESS OF HEART (REMIX)</td>
<td>Lenny Kravitz</td>
<td>17</td>
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<td>19</td>
<td>IT DON'T STOP DANCIN'</td>
<td>Inaya Day</td>
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<td>20</td>
<td>WILL I?</td>
<td>Ivan Van Dijk</td>
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<td>21</td>
<td>FOR A LIFETIME (ALEX GOLD REMIX)</td>
<td>Stray Gullies</td>
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<td>WE GET TOGETHER</td>
<td>HQ2/Nex Hector Featuring Kim Sorci</td>
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<td>PURIFY (GUGUS &amp; FADE REMIXES)</td>
<td>Yabba Yabba Featuring MVP</td>
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<td>EVERYDAY 2002 (ALEX GOLD REMIX)</td>
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<td>I'LL BE WAITING</td>
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<td>DON'T LET ME GET ME (REMIX)</td>
<td>DJTizto Featuring Nicole Ritchie</td>
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<td>THE NEED TO BE NAKED</td>
<td>Amber</td>
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<td>IN MY MEMORY (REMIXES)</td>
<td>DJ Tizto Featuring Nicole Ritchie</td>
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<td>TRIPPIN'</td>
<td>Odis J Presents Delsene</td>
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<td>30</td>
<td>STILL NOT OVER YOU (THE CRUZ &amp; BAGZ REMIXES)</td>
<td>Real Real Performances</td>
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#### Hot Shot Debut

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<td>BACKFIRED</td>
<td>Masters At Work Featuring India</td>
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<td>REAL NONKY TIME</td>
<td>Dax Riders</td>
<td>Hot Shot</td>
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<td>IF YOU FALL (THE M.S.O. COLLECTIVE MIXES)</td>
<td>Ad Finem</td>
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<td>34</td>
<td>AT NIGHT</td>
<td>Shakedown</td>
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<td>35</td>
<td>TUMBA</td>
<td>Angelique Kidjo</td>
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<td>FLAWLESS</td>
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<td>37</td>
<td>ALIVE</td>
<td>Kevin Aviance</td>
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### Maxi-Singles Sales - June 8, 2002

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<th>Title</th>
<th>Artist</th>
<th>Week at Number</th>
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<tr>
<td>1</td>
<td>SONG FOR THE LONELY</td>
<td>Otis Redding</td>
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<td>2</td>
<td>YOU CAN'T GO HOME AGAIN</td>
<td>DJ Shadow</td>
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<td>3</td>
<td>RAPTURE (TASTES SO SWEET)</td>
<td>Universal Ubiquitous</td>
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<td>4</td>
<td>U DON'T HAVE TO CALL (REMIXES)</td>
<td>Augustus</td>
<td>2</td>
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<td>5</td>
<td>HEAVEN (REMIXES)</td>
<td>DJ Sammy &amp; Yazzu Featuring Doo</td>
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<td>6</td>
<td>FEELS GOOD (DON'T WORRY BUT A THING) (KELLY G. CLUB MIX)</td>
<td>Angie Stone</td>
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<td>7</td>
<td>DAYS GO BY</td>
<td>Dirty Vegas</td>
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<td>8</td>
<td>YOU (DEEP SHIP REMIX)</td>
<td>Dido</td>
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<td>SOMETHING</td>
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<td>YOU MAKE ME SICK (HQ2 REMIXES)</td>
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<td>WHAT IT FEELS LIKE FOR A GIRL</td>
<td>Madonna</td>
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<td>14</td>
<td>LIFETIME (BEN WATT REMIX)</td>
<td>The Chemical Brothers</td>
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<td>15</td>
<td>CAN'T FIGHT THE MOONLIGHT</td>
<td>Le&amp;Reams</td>
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<td>STARE GUITAR</td>
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<td>Best Of House Volume Two</td>
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<td>VARIOUS ARTISTS</td>
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<td>THE CHEMICAL BROTHERS</td>
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<td>DAVID VISAN</td>
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<td>VARIOUS ARTISTS</td>
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<td>AVALON</td>
<td>Q: I Remembered</td>
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<td>DJ ROBY CROSS &amp; THE WARP BROTHERS</td>
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<td>BASEMENT JAX</td>
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<td>DJ Encore</td>
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<td>BAY TREE ANNE</td>
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<td>VARIOUS ARTISTS</td>
<td>Discovery</td>
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<td>DANNY TENAGLIA</td>
<td>Back To Basics</td>
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<td>CRABBAGE</td>
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<td>THE APPEAL</td>
<td>The Appeal</td>
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<td>46</td>
<td>AMY STEELE</td>
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<td>47</td>
<td>BURGESS</td>
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<td>MINISTRY</td>
<td>The Appeal</td>
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<td>49</td>
<td>ST. ANDREWS</td>
<td>The Appeal</td>
<td>26</td>
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### Billboard Top Electronic Album Chart - June 8, 2002

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<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>MOBY</td>
<td>Louis DeVito</td>
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### Notes
- All sales are through June 8th, 2002.
- Sales numbers are as of the week ending May 25th, 2002.
- The chart measures sales of physical albums, including CDs and digital downloads. The Breakout chart measures albums that have sold a minimum of 2,000 units in their first week.
- The chart is based on sales of albums in the U.S., compiled from reports of retailers, where electronic albums are sold.
- Sales figures are rounded to the nearest hundred units.
- The chart is based on sales of albums in all formats, including digital downloads, CDs, and streaming services.
- The chart is compiled by Nielsen SoundScan, a market research company that specializes in music.
Billboard's Deborah Evans Price.

IN & OUT: Dixie Chicks are back in action with a new Monument single "Long Time Gone," which was digitally delivered to country radio stations May 23, just hours before the group performed the song on VH1's 'Viva Las Vegas' special. The group also performed a version of Fleetwood Mac's "Landslide" on the show. That song is expected to be on the group's new album, *Home*, due Aug. 27.

The Chicks have been at odds with Monument parent company Sony Music Entertainment for the past 10 months, but, as first tipped in *Billboard* Billboard May 10, the parties are close to settling their dispute. In a statement, Sony says the delivery of the single is part of "ongoing conversations" with Dixie Chicks to "resolve their differences."

In other GRSM9 on hiatus, and it is uncertain whether the band will ever reunite. Gary Bennett and Jay McDowell have left the group, according to manager Mike Pontes. The other members are Dejo Herron, Chuck Mead, and Shawn Wilson—continue to play gigs with replacement musicians but do not have any immediate plans to record. The group most recently recorded for Lucky Dog. Mead is also now fronting a group called the Chuck Mead Experience, while other group members are pursuing similar side projects.

Although Alabama's Randy Owen recently announced that the group will embark on its farewell tour early next year (see story, page 20)—ending a country music career that has lasted more than 25 years—that doesn't mean the group is disbanding. While Owen says they're calling it quits from touring "while they still like each other," he tells *Billboard* that the group hopes to record gospel and bluegrass albums in the future. Its last country album is due from RCA Aug. 20.

The Bellamy Brothers have re-signed with Curb Records, reports *Billboard* Deborah Evans Price. The

## Nashville Scene

### Griggs Enjoys His 'Freedom' On Second Album For RCA

By Deborah Evans Price

NASHVILLE—It's the rare young country artist who can sound equally comfortable working with Martina McBride and Cinderella's Tom Keifer, but Andy Griggs does just that on his sophomore RCA album *Freedom*, due July 9. It's that engaging blend of rock 'n' roll grit and country soul that sets him apart from the pack of other country musicians.

Growing up listening to a variety of music provided Griggs with a wide range of influences that infuse his art. "It was nothing for my brother to kind of go on, and while I'm listening to Waylon, I'm looking at the back of a Rolling Stones album," says Griggs, a Louisiana native. "While I'm listening to U2 I'm looking at a Lester Flatt and Earl Scruggs album... if you look at my CD collection, it's a crazy combination, and that's what I'm hearing in my head. My biggest influence is traditional country, but at the same time, bluegrass means a lot to me. Gospel means a lot to me. Rock 'n' roll means a lot to me, and blues means a lot to me."

His diverse musical appetites are reflected on *Freedom*. McBride joins him on "Practice Life," a song Griggs co-wrote with Brett James. He serves up "Sweetheart of Benjia Bayou," a song written by his father-in-law. For a change of pace, Griggs collaborated with Keifer and Nashville songwriter Savannah Sohn on "A Hundred Miles of Bad Road."

"I met Tom through Savannah," Griggs recals. "We came up with 'A Hundred Miles of Bad Road.' I wanted a bridge between my music and rock 'n' roll, and I think Tom wanted a bridge between his music and country, so it fit just right. When we recorded it, I wanted to do the song with him. I think he has a good song."

Griggs doesn't see boundaries separating musicians. "Tom has a way of keeping business and numbers and all the stuff that contaminates music out of his life, out of the music," says Griggs, who is managed by Bonnie Garner and booked by the William Morris Agency. "He's pure. He's [as] pure as Waylon was. That's the kind of people I like to hang around."

### Family Ties

One of the things that Griggs admits he was a little nervous about recording was "Sweetheart of Benjia Bayou." because he wanted to impress his father-in-law. Griggs is married to Stephanie Sullivan, daughter of bluegrass gospel singer Jerry Sullivan, who performs with daughter Tammy. Griggs surprised Sullivan with the cut.

"He was in my living room, and I told him I wanted to play him a new cut off the album," Griggs says. "He got all excited and cranked it up. The reward was awesome, just sitting there watching his eyes. He looked like a little kid. I guess I was really nervous. It's awkward playing a song you recorded for the songwriter, because you don't know if you are going to do it justice or not. Obvi-

Griggs has signed "Freedom" with Lonnice Wilson and Zack Turner. "To me, freedom has a lot of meanings. I hope that people enjoy my spirit and my soul and my music."

Another strong cut is "Practice Life," which Griggs says is a moral statement. "Music is supposed to be light and make you smile," he says. "Music can also minister to you and give you a wake-up call. I've never had a wake-up call quite like I've had in music, and that's definitely one of those preaching-kind of songs."

### Great Expectations

Following in the wake of Griggs' gold-selling debut album, *You Won't Ever Lonely*, retailers and RCA executives have high expectations for *Freedom*. "We did very well with Andy's first record," says Jeff Stoltz, music buyer for the Tarrant, Calif.-based Wherehouse chain. "He gets a lot of radio airplay in key markets. We're looking forward to strong numbers from this sophomore record."

"On the first album we had four singles and a gold album, We had a good run with it," RCA Label Group executive VP Butch Waugh says. "We were proud of that project. Andy definitely has a distinctive sound and a distinctive look," he continues. "We are going to capitalize on that and go after the consumer that was out there for the first album and the rest of the people who didn't get a chance to really experience the first album. It's important to know that Andy never stopped working between singles and albums. He works all the time. You go to an Andy Griggs show or listen to the album, everything he does is from the heart."

According to RCA senior director for artist development Jon Elliot, the label is putting together a satellite radio tour to expose Griggs' new effort and, he says, "we are also planning to have great visibility at retail."
### Albums

1. **Soundtrack**
   - Title: *O Brother, Where Art Thou?*
   - Artist: Various

2. **44**
   - Title: *Greatest Hits Volume III - I'm A Survivor*
   - Artist: Various

3. **10,01**
   - Title: *Greatest Hits Vol. IV*
   - Artist: Various

4. **100,01**
   - Title: *Greatest Hits Volume IV*
   - Artist: Various

5. **500**
   - Title: *Greatest Hits Volume V*
   - Artist: Various

6. **300,01**
   - Title: *Greatest Hits Volume VI*
   - Artist: Various

7. **200,01**
   - Title: *Greatest Hits Volume VII*
   - Artist: Various

8. **100,01**
   - Title: *Greatest Hits Volume VIII*
   - Artist: Various

9. **50,01**
   - Title: *Greatest Hits Volume IX*
   - Artist: Various

10. **20,01**
    - Title: *Greatest Hits Volume X*
    - Artist: Various

11. **10,01**
    - Title: *Greatest Hits Volume XI*
    - Artist: Various

12. **5,01**
    - Title: *Greatest Hits Volume XII*
    - Artist: Various

13. **2,01**
    - Title: *Greatest Hits Volume XIII*
    - Artist: Various

14. **1,01**
    - Title: *Greatest Hits Volume XIV*
    - Artist: Various

15. **0,01**
    - Title: *Greatest Hits Volume XV*
    - Artist: Various

### Growth

- Heatseeker Impact shows albums removed from Heatseekers this week.
- Greatest sales 2 million units (Platinum).
- The Best 100,000 sales (Gold).
KOCH Entertainment Distribution would like to thank all our labels and accounts for their support over the past 15 years. Working together, we have set the pace and become the #1 Independent Distributor in North America.

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www.kochent.com
Fifteen years after Michael Koch founded Koch International, the company—now called Koch Entertainment—is not only the leading independent music distributor in North America but also the largest independently distributed record company in North America. But, thanks to its outstanding success in distribution, the company has branched out. After acquiring Velvel Music Group in 1999, Michael Koch founded Koch Entertainment as its New York-based American A&R arm. Only three years later, its group of labels—which includes Koch Records, In the Paint, Audiam, DRG records, Koch International Classics and Koch Jazz—now holds the largest market share of any independently distributed record company in the U.S.

Meanwhile, the Koch Music Publishing division, which started up last year, has expanded the Koch Entertainment brand in another direction, further bolstering the parent company's position of leadership in the independent sector of the music industry.

When the U.S. arm of Koch International launched in 1987, it was basically a sales office to secure pressing orders for the company's CD plant in Austria, where Koch had been founded in 1975 by Michael Koch's father, Franz. (Koch's European music companies were recently sold to Universal Music International.)

"I quickly realized I'd better get something else going, because pressing CDs in Austria and shipping them here and putting them in longboxes and blisterpacks—when there were already 10 such plants in the U.S.—was kind of hard," says Koch, a native of Innsbruck who, at the tender age of 24, moved to the U.S. to launch Koch International in America. "So I had to look around for something else to do." Koch soon discovered a domestic opportunity in importing classical music.

"I hooked up with Fred Hoefer of German News, a New York–based importer of German and classical music, whose owner was no longer interested in the transition to CD," recounts Koch. "So I hired Fred and Jim Welch, and we started importing classical CDs from Europe and quickly added American classical music to the mix."

**CONFRONTING THE CHALLENGE**

Koch also hired a sales force, as well as Michael Rosenberg, who has since become president of the distribution company. "We were able to secure good classical lines on an exclusive national-distribution basis," continues Koch, "but the classi-
The Future:
Conscious Expansion, Smart Growth

Perhaps the best testimony to Koch's virtues as a company is the fact that it's currently wildly successful in a declining market. The solid sense of direction should steer the firm forward as conditions improve.

BY MICHAEL AMICONE

Since its U.S. launch in 1987, Koch has established itself as a top indie distributor and a growing label combine. While other independents face the future with uncertainty in a majors-dominated musical world—or are no longer even around—Koch continues to be a model of organic growth.

For founder/CEO Michael Koch, building on that growth is a matter of keeping the focus of the newly rechristened Koch Entertainment and the Koch Entertainment family of labels where it has always been: on quality, not quantity. "We're going to continue to expand, as both a distributor and a label," he explains. "But our focus has always been not necessarily to be the largest but to be the best. And we will continue in that mold and try to reinvent ourselves every time and do things better the next time around."

One of the keys to Koch Entertainment maintaining its growth for the next 15 years, says its nameake, is continuing to do what it has done successfully in the past—and in a variety of genres. "We have to diversify and cover all areas of music as a distributor and get bigger and better labels, which we've been able to do. Another area is we have to get aggressive as a label in our own right, because a lot of the big releases we have coming out now are on our own label. So we'll have growth on both sides, which makes for a healthy combination."

Releases on tap from Koch's homegrown imprints include new rap albums from Ouya and Haystak and hip-hop star Afu-Ra, as well as another installment in its successful World Wrestling Entertainment series, which the Koch leader describes as "sort of a greatest-hits set" with unreleased and rare tracks, new entrance themes and other interesting surprises. Also look for an Ari D'Franco live album and DVD/home video from the Koch-distributed Righteous Babe Records.

SELECTIVE STEPS

According to Koch, the company will continue to focus on successful franchises like the WWE and on the rap, singer/songwriter and children's music fronts but will take more selective steps in the rock arena. A recently inked pact with the BBC Worldwide for its children's properties, including the hit U.K. kid's TV series Bob the Builder, should bode well for the Koch enterprise, which previously rode the Pokémon craze to commercial success. And Koch's long-term licensing agreement with premier rap label Death Row and the expansion of Koch's own rap urban imprint, In the Paint, should generate even more success in an area in which the compa

Continued on page K-14
Last year, the Koch Entertainment labels surpassed 1% in market share. It was an extraordinary achievement for the indie company—which is the home of the labels Koch Records, In the Paint, Audium, DRG Records, Koch International Classics and Koch Jazz, along with the Koch Music publishing division—and especially so in that it was formed a mere three years ago.

Already enjoying major success with WWF and Pokémon audio product, Michael Koch formed Koch Entertainment LLC in June 1999 as the new umbrella company for Koch's record labels, acquiring Walter Yetnikoff's Velvet Music Group. Brought in as president of the new company was Velvet's president and former Mercury Nashville Records senior VP Bob Frank.

“We took advantage of Velvet's assets—its existing management and complete international network of strong partners—and combined them with Koch's existing labels and organization to create a real independent powerhouse,” says Frank. “But we picked our niches very carefully,” he notes. “The licensed-property part of the business is what got us started, so we stayed the course with WWF and Pokémon, and now we have deals with the BBC for all of its children's audio product, including Bob the Builder, and DIC for its audio properties, including Madeline. We have successfully complemented our franchises with a growing roster of both established artists and developing talent and built on Koch's base in the adult-alternative format. Carole King has had a come-

back, and we have just signed Ringo Starr and Jeffrey Osborne. With rock, we have been very selective. We also saw an opportunity on the hip-hop side with rap artists who sell between 100,000 and 250,000 units, and we brought in former Relativity executives Alan Grunblatt and Cliff Cultreri to get into that genre.”

**ST U R N G L E T H R E N D I N G**

Koch's international structure includes a worldwide web of some of the world's strongest independents in their respective territories—such as Shock, JVC and edel—as well as Universal in the former European Koch territories, which include the GSA, U.K. and Poland. “We've been able to maximize our records and properties all over the world without the headache of a major-label centralized bureaucracy,” says Frank. “We sold more than 3 million Pokémon albums outside the U.S. and arranged for the translation and localization in over 20 languages in just four months. This year's MIDEM was great for Koch. The herd has been culled, to a degree, and only the strong were standing this year. That led to more effective meetings and deals.” Clearly, Koch has put together an impressive global network of partners.

**PAINT AND PIE**

Relativity's GM Grunblatt is now executive VP of Koch Entertainment and president of its two-year-old hip-hop imprint, In the Paint, which has made a significant contribution to the label group's success. Cultreri is senior VP of A&R for Koch Entertainment and GM of KELA (Koch Entertainment Label Alliance).

“Michael and Bob gave me the tools to make a major impact, and we've really done that,” says Grunblatt, who notes that the label comprises major artists like RZA and KRS-One, as well as Onyx, the Dayton Family, Ying Yang Twins, Public Enemy, Af-Ra and Haystak. “The way it works is through two types of deals: straight artist signings via In the Paint, and KELA deals, which are kind of changing the economic mix a bit. With KELA deals,
DEAR MICHAEL,

CONGRATULATIONS
AND CONTINUED SUCCESS.

WARM WISHES,
Grubman Indursky & Schindler, P.C.

ANNIVERSARY SUPPLEMENT
BILLBOARD JUNE 8, 2002

KEVIN K-6
Congratulations, Michael Koch and Koch Entertainment on 15 successful years. We’re looking forward to the next 15!

Everyone at Shanachie Entertainment

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CLASSICS AND JAZZ
As Koch points out, the company's distribution side now spans everything from classical to rap, Broadway to country, rock to punk, jazz to world music. "We're very diverse and broad-based," he notes, "offering music that covers all genres and includes labels that are the respective leaders in their fields."

Koch actually established its own artist and recording activities in America in 1990 with the formation of Koch International Classics. Koch Jazz followed in 1992, and the company's flagship label, Koch Records, commenced operations in 1994. These labels were formally united under the Koch Entertainment banner when Velvel Records was acquired from its founder, Walter Yetnikoff, in May 1999. That same year, the company's distribution side now spans everything from classical to rap, Broadway to country, rock to punk, jazz to world music. "We're very diverse and broad-based," he notes, "offering music that covers all genres and includes labels that are the respective leaders in their fields."

Koch achieved tremendous sales success with its "franchise" WWF and Pokémon audio lines. "We were always a record company in Europe—which is how we started—and we always had Koch International Classics in-house and did jazz recordings and reissues," says Koch. "But we got serious about our own..."

Continued on page K-10

Koch Entertainment - Message

From: Terry Shand
To: Lindsay Brown, Geoff Kempin, Steve Sterling, Mike Carden, Paul Bibeau
Cc: Knocker, Brian Adams et al
Sent: June 8, 2002 8:30 AM
Subject: Koch Entertainment

Please join me in congratulating Koch Entertainment on their 15th Anniversary.

Regards,
Terry

P.S. Do these guys ever pay for lunch?

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THANK YOU FOR YOUR HELP IN BRINGING US TO THE CHARTS

Koch record companies in the U.S. when we bought Velvel. We built a strong executive infrastructure and a strong international network, and, with the success of WWF and Pokemon, grew into a self-sufficient record company that covers a similar range of genres as the independent record companies.

IN THE PAINT

In 2000, Koch Entertainment introduced its urban imprint, In the Paint, which is now the home of such hip-hop stars as RZA as Bobby Digital, KRS-One, Obiee and Afiri Ra. "In its first year, [In the Paint] was nominated for Billboard's R&B/Hip-Hop Independent Label of the Year award, so it quickly made a strong mark in the urban area," says Koch. "Then we did a deal with Death Row last year, where it's now running through Koch Entertainment. So we're pretty much the leader for urban music, as far as the independents are concerned." Aside from its strong franchises WWF and Pokemon, the Koch Records label is building a formidable presence in the rock and singer-songwriter genres, Koch adds, pointing to such estimable roster artists as Ringo Starr, Bill Wyman, Jeffrey Osborne and Carole King. Children's product, besides Pokemon, includes the company's exclusive license of BBC kids titles throughout North America, with Bob the Builder as its first property. And Koch Entertainment's country label, Autumn Records, has established itself with its own stellar line-up, including Loretta Lynn, Charlie Daniels, the Kentucky Headhunters, Daryle Singsletary, John Anderson, Ray Price and the Tractors.

"We started it with Nick Hunter and Simon Rendall in the summer of 1999 and carved out a niche as a strong independent in Nashville by mostly looking toward country artists who retain a strong sales base while no longer being with the major labels," says Koch.

MOONSHINE AND THEATER-MUSIC

But, in addition to its own labels, Koch Entertainment has, over the years, acquired stakes in a number of prominent indie companies, starting with Shanachie.

"We acquired an interest in Shanachie in 1990 and added the leading indie theater-music label DRG in 1994 and the electronica label Moonshine in 2000," says Koch. "So we have a similar set-up, but on a smaller scale than the majors. We have a full range of services, from signing artists to distributing the music. We have our own labels, labels we have interests in and labels we distribute on a third-party basis—which remains a large component of our overall operation.

"So we have stability from having our own labels—which are always strong sales performers—and the diversity of having third-party labels that are leaders in their respective areas. The whole thing put together is a very effective and strong independent machine that has grown to be the leader in the independent scene after 15 years—and it's only the beginning."

---

GRAF REPETTI & CO., LLP
Certified Public Accountants & Business Advisors

To : Michael Koch
AND THE ENTIRE ORGANIZATION
OF KOCH ENTERTAINMENT DISTRIBUTION LLC
CONGRATULATIONS ON YOUR SUCCESS DURING
YOUR FIRST 15 YEARS
AND WISHING YOU EVEN GREATER SUCCESS IN
THE NEXT 15 YEARS

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phone 212.302.3300 • fax 212.302.9660

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JOE SERLING AND
SERLING ROOKS & FERRARA

Congratulate Michael Koch,
Bob Frank and the gang at Koch
on their 15th anniversary
Gone Country: Koch's Audium Imprint

"When you've been in this town as long as I have, you have a reputation—good, bad, indifferent," says Nick Hunter, president of Koch's country imprint, Audium Records. Having held top posts in Nashville since the early '70s, including stints with Atlantic, Warner Bros., MCA and Giant, Hunter enjoys a solid reputation. As a testament to his accomplishments, Audium has managed to corral a stable of some of the biggest names in country music, including Loretta Lynn, Charlie Daniels and new signee John Anderson.

In fact, Audium is home to many established country artists who may no longer be able to sell the large amounts of units needed to justify the economic realities of a major-label deal—but who can still round up a loyal audience.

"Many major-label failures, which, in some cases, can [sell] upward of 100,000 [units] or less, anywhere from 50,000 to 75,000, if we do what we do right, we can make money at that level," Hunter explains. "There's a viable business for us out there."

Established in 1999, the label has already found a viable niche, scoring successes with the 2001 live album by the Charlie Daniels Band, Loretta Lynn's Still Country and the Kentucky Headhunters' Songs From the Grass String Ranch. Daryle Singletary, the Tractors, Rhett Akins, Dale Watson and Tony Joe White are also among the label's artists.

In addition to giving veteran artists an outlet for their product, Hunter sees the label eventually attracting newcomers, as well. "Somebody's gonna walk in the door that we're gonna have to sign," he says. Hunter praises Koch's distribution team for helping put the label on the country map. "We wouldn't be here if it wasn't for the distribution arm," he explains. "[Koch Entertainment Distribution president] Michael Rosenberg and his people do a very good job of getting our records into the stores. Those people know how to sell records. Our job is to give them more and better records, so they can sell a lot more of them." —M.A.
Dominique Zgarka, president of Koch Entertainment Inc. (formerly Koch International Inc.), is justifiably proud of the Canadian distributor’s accomplishments. The company has risen to the top of its field since launching in 1995, and Zgarka believes it has thrived by diversifying its product lines.

“Canada is a small market,” explains Zgarka, who was already a veteran of the country’s indie distribution scene before joining the Koch family, “and the only way to grow was to diversify.”

That diversification has included getting into the home-video arena and branching out into health/fitness/lifestyle accessories, which Zgarka says now account for 22% of the company’s business.

Headquartered in Toronto, with six satellite offices and more than 40 music and video staffers, the Canadian operation has evolved from its beginnings as a mirror image of its U.S. counterpart. “For the first couple of years, the business was mainly distributing labels that Koch had in the U.S.,” Zgarka explains. “But, within the first two years, we demonstrated to Michael [Koch] that the markets are very different and that the only way we were going to grow the Canadian entity was to go after our own labels, on Canada-only type situations. And it’s worked out extremely well.”

**CANADA-U.S. HOOKUP**

Zgarka says the Canadian unit grew to become something of a “springboard” for the American operation, signing Canada-only distribution deals with electronics/dance label Moonshine Music and world-music specialist Putumayo, which eventually led to both labels hooking up with Koch in the U.S.

Both labels have been particularly bright spots for the company. “Where we really excel is in the electronica market,” Zgarka says. “Our biggest audio label is Moonshine, and we account for about 15% of their North American sales. As a matter of fact, all the main electronica labels in the world are distributed by Koch in Canada. Similarly, in the world [music] market, with Putumayo, we average around 12%-14% of their North American sales, which is a very large percentage, compared to the norm of 6% to 8%.”

Zgarka says he scrutinizes every potential label partner, picking only the best to add to the company’s roster—not only in terms of repertoire but also management. “The traditional way to grow is to have 80 audio labels, and, instead of having a new-release book, you go out with the phone book,” he quips, emphasizing quantity over quality. “And then you go to the [buyers] and say, ‘OK, now we’re on page 82. Did you fall asleep yet?’”

**IN-HOUSE RESOURCES**

In addition to his philosophy of diversification, Zgarka cites the company’s in-house promotion and marketing staff as another reason for the Canadian operation’s continued success. “Our organization is not one that goes and takes orders. It’s one that markets and promotes and creates demand.”

As for what’s in store for the Canadian operation, he sees diversification as once again leading the company into the future. “We’re really pushing to sign more Canadian labels within specific musical styles that have a unique marketing technique,” he says. “We just signed a label called Beat Buzz, which does compilations in all forms of dance and electronica music, that TV-advertises everything they do. So that’s kind of a new area that we want to explore.”

**DISTRIBUTION**

Continued from page K-3

kets for their labels and artists.

“When we first started working with Righteous Babe,” says Rosenberg, “sales were already starting to take off for the company. She’d been working so hard for so long. But still, other than a couple of chains, some of the other chains weren’t as aware of her. We really worked hard to bring her new records and eventually her back catalog to all the accounts—not just the independent stores that were familiar with her from the early days, but getting the larger accounts and even the racks to start carrying her new releases and back catalog.”

“Up until we did the deal with Koch,” recalls Scot Fisher, president of Righteous Babe, “we had been trying to cobble together a bunch of regional distributors, most of whom are gone now. In terms of national distribution, there really weren’t a lot of choices 10 years ago. Koch had a reputation for having a great field staff—and they still do. They had enough muscle to get into the stores that we otherwise would not have been able to get into, without losing the personal touch with a small label like ourselves. So it was like marrying the best of both worlds.”

Len Cosimano, VP of merchandising for multimedia at Borders Books & Music, concurs that Koch has helped expand the reach of Righteous Babe and world-music specialist Putumayo. “The fact that they’re able to make it work for their labels and we’re able to make it work for Borders shows you how dedicated the people at Koch are to creating a path for independent labels to get visibility in big chains and one like Borders.”

**MUSIC IN MUSEUMS**

The inroads Koch has made in special markets, getting product into ancillary outlets, is another bright spot in the company’s resume. “We’re following certain shows, for which we have related music, around the country as they travel,” says Rosenberg. “And we’ve done a surprising amount of business that you wouldn’t other-
“[Koch] is used to making their money one record at a time, finding one sale at a time. These days, with all the consolidations, obviously the majority of money is coming from a small group of accounts. But there's still that significant independent base and small-chain base out there that Koch really pays attention to.”

—Jon Levy, CEO, Moonshine Music

Jon Levy, CEO of Koch-affiliated dance/electronic label Moonshine Music, offers his take on the company's ability to cultivate every sales opportunity, large or small. "They're used to making their money one record at a time, finding one sale at a time," he says. "These days, with all the consolidation, obviously the majority of money is coming from a small group of accounts. But there's still that significant independent base and small-chain base out there that Koch really pays attention to."

"Michael Koch saw that it was important that smaller records get out there," says Righthouse's Fisher. "I imagine in my mind's eye the image of a school of fish swallowing the shark. Maybe you don't have that one big hit record that sells 20 million copies, but you've got 200 that, combined together, will sell a few million copies."

OPEN WIDE

"We want to have as broad an account base as possible," explains Rosenberg. "The 80/20 rule may definitively hold true that you're going to do 80% of your business with 20% of the accounts—and, in record retail, the ratio's even larger. But we don't feel we should turn our back on the rest of the business. We feel that those additional incremental sales that we can get by having a broad account base are extremely important—both from a point of view that you want to maximize the sales for the labels, but also because that's where things can start to happen. Whether it's building a record at the independent account base—which we are firm believers in—or whether it's taking a product like a Pokémon record and finding places to put that outside of our existing account base, that's what we do."
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“If you don’t set up a company that has to sell a million copies of a particular artist or it loses money, you can be more flexible and more creative. And this is where the music business has always come from. Music is not about five artists that sell 5 million copies each. That’s great when that happens, but that can’t be the be-all and end-all.”

—Michael Koch

five artists that sell 5 million copies each. That’s great when that happens, but that can’t be the be-all and end-all.”

That adaptability—and Koch’s successes certainly run the gamut, from children’s fare to hardcore street rap—inform everything, from the launching of its new publishing operation, which complements its expanding roster of artists, to the distribution arm’s name change.

PUBLISHING ARM

“Since we’re now also a record company that has artists that we sign and market,” says Koch of the new publishing arm, “a lot of them have their own material, so we also work with them as their publisher. It’s just a function that has grown out of the record company. We’re not going to put on a lot of staff. We’re not going to go out and spend gazillions of dollars to acquire publishing. We’re just going to develop things from what we’re working as a record company and who we sign and who has publishing available.”

Regarding the name change, Koch says, “Koch International doesn’t make sense anymore, since the European companies were sold to Universal. Also, ‘international’ has always had a different meaning in America than it has in Europe. In Europe, it means multinational; in America, it means anyplace outside of the U.S.A. That’s almost like world music, so everybody was confused all the way along. It’s a good time for us to clean that up, and redefine ourselves going forward.”

INCREASED OPPORTUNITIES

Looking back over the last few years, which have seen several independent distributor perennials go out of business, Koch offers his thoughts regarding the shrinking landscape of players. “Independents and majors are all in the same industry,” he says. “When, on the whole, there are fewer CDs that get sold, that affects everybody. Fortunately, we’ve been growing despite that trend. We’ve been able to succeed in a declining market. But I would say it’s a very trying time for independents and majors alike. There will always be some exceptions, and we’re one of those that, so far, has been faring well and growing despite that environment.”

“Going down the road, we will continue to grow because, as the economic realities of the major labels change, there will be increased opportunities for large independents like us, even in a stagnating or declining marketplace. Because the major-label model just doesn’t fit most releases and most artists anymore. They pretty much are going to have to increasingly focus on superstars who sell many millions: otherwise, they cannot make their nut, and it’s not economical for them. So a large number of artists will have to find a new home.”

So what will the rechristened, redefined Koch company be like when it’s celebrating its 30th anniversary? “Hopefully, we will have a lot of young people here and not just the old guys,” Koch laughs. “And we’ll be able to fill up an entire Billboard issue from the front to the back page.”

K-15
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LABEL GROUP
Continued from page K-5

the artists own the masters, and we give them smaller advances and the lion's share of the pie."

Public Enemy has just been signed to a KELA deal, notes Grunblatt, also citing the company's important licensing distribution deal last year with Death Row Records. "We're very ambitious," he adds, viewing the shriveling landscape in the hip-hop label scene. "We do things intelligently. We try to compete with the majors, but we're very cautious about where we spend marketing and promotion dollars. Like we'll do a video, but for one-tenth the price of the majors. We just don't buy into the whole industry hype." Not that Koch Entertainment doesn't want the bigger artists.

"Of course we do," continues Frank. "But it's a never-ending battle: While a major offers big upfront dollars but a small back-end, we do smaller advances and a larger payday at the end. We can't compete with a big advance—nor do we want to. We have to get in early, as we have with artists like Al-Ra and Hay-stak. But, eventually, the majors have to pay the piper. Being an independent, we have to analyze every deal very carefully and constantly reinvent the way things are done—as was made obvious recently when EMI announced it was laying off 1,800 people and dropping 400 acts. It's stating the obvious, but the business has to be constantly reshaped and managed."

For an independent, Frank notes, the focus must be on the bottom line. "That means extra attention and working harder," he says.

"With real profit, we can reinvent and build, but we will not build with debt. As long as we stay focused and run our business with passion and aggression, the market share—and, more important, the profit share—will continue to grow. As my old [Mercury Nashville] boss, Luke Lewis, used to say, aggression has a way of winning."

TEAM OF GENERALISTS

Greatly aiding Koch Entertainment's prospects, Frank says, is its youth. "The company has a very fresh feel to it, due to the fact that everything has been created from scratch," he says. "There is no bureaucracy—which leads to an open organization—and creative ideas flow from all departments. People need to feel they have the ability to add value and grow with the company—not just perform their jobs in their respective departments and go home. We want a team of generalists. It's the same principle Alan Levy enlisted at PolyGram: The youth of the company is an advantage—at least, we believe it is. The three heads of the overall company are all under 40. We've got some senior citizens floating around to provide balance, including another former PolyGram executive in CFO/COO Larry Otsey, whose contributions are multifaceted and immeasurable."

Everything seems to be in place, then, for Koch Entertainment to face the challenges of a changing industry. "The industry is constantly evolving," says Frank. "Currently, piracy is our biggest concern. Walking along Canal Street, you can usually find all of our In the Pink titles for $5 a pop. Enforcement must increase, but we must also realize that technology is here to stay and should not impede the ability of the average consumer to make their own compilations. The ability to make multiple copies should be addressed, and several new technologies do..."
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KOCH Entertainment’s Billboard 200 Albums: A Decade And A Half Of Hits

KOCH Entertainment’s Billboard 200 is Jim Johnston’s World Wrestling Federation: WWF The Music Volume 5. The album debuted at No. 2 on the album chart in March 2001 and spent 15 weeks on the chart. The Smack Down!/KOCH album has sold nearly $650,000 to date, according to SoundScan, making the set one of KOCH’s top-selling titles.

All 42 albums on this tally were released since 1995, with the earliest coming from Edwyn Collins. 2002 has already seen releases from Bad Religion, Lil’ Keke, Infamous Mobb, Ying Yang Twins, Killa Beez and Tom Waits hit The Billboard 200. Ani DiFranco contributes the greatest number of titles to this recap, with her last six full-length albums all reaching this chart.

All titles on this list were distributed by KOCH and are ordered by peak position on The Billboard 200. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. This chart represents data collected through the May 25, 2002 issue of Billboard.

<table>
<thead>
<tr>
<th>RANK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>PEAK</th>
<th>DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Jim Johnston, World Wrestling Federation</td>
<td>WWF The Music Volume 5</td>
<td>KOCH, 2</td>
<td>3/10/01</td>
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<tr>
<td>4</td>
<td>Ani DiFranco</td>
<td>Little Plastic Castle, Righteous Babe</td>
<td>KOCH, 13</td>
<td>3/22/97</td>
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<tr>
<td>5</td>
<td>RZA As Bobby Digital</td>
<td>Digital Bullet, Wu-Tang! In the Paint/KOCH</td>
<td>KOCH, 20</td>
<td>9/15/01</td>
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<td>8</td>
<td>Tom Waits</td>
<td>Blood Money, Anti-/Epitaph</td>
<td>KOCH, 33</td>
<td>9/25/02</td>
<td></td>
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<tr>
<td>9</td>
<td>Tom Waits</td>
<td>Alice, Anti-/Epitaph</td>
<td>KOCH, 33</td>
<td>9/25/02</td>
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<tr>
<td>10</td>
<td>KRS-One</td>
<td>The Sneak Attack, Front Page</td>
<td>KOCH, 43</td>
<td>5/12/01</td>
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<td>11</td>
<td>Mo Thugs Family</td>
<td>Layzie Bone Presents Mo Thugs ill:</td>
<td>KOCH, 43</td>
<td>5/12/01</td>
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The Motherpuckin, Mo Thugs/Star-Streets/KOCH, 45 | 7/15/00 |
Killa Beez, Wu-Tang Productions Present: Killa Beez- The Sting, Wu-Tang! In the Paint/KOCH, 46 | 3/30/02 |
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Ying Yang Twins, Alley: The Return of The Ying Yang Twins, Go!lPark/In the Paint/KOCH, 58 | 4/27/02 |
Ani DiFranco, Revelling/Reckoning, Righteous Babe | KOCH, 58 | 4/27/02 |
B-Logit, Hempin’ Ain't Easy, Sick Wid’ I/In the Paint/KOCH, 64 | 9/30/00 |
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La’ Chat, Murder She Spoke, In the Paint/KOCH, 78 | 11/10/01 |

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*by Nielsen SoundScan YTD market share and number of Billboard Top Independent charted albums in 2001/2002
### Billboard Hot Country Singles & Tracks

**June 8, 2002**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Imprint &amp; Number/Promotion</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drive (For Daddy Gene)</td>
<td>Alan Jackson</td>
<td>Arista / RCA</td>
<td>RCA</td>
</tr>
<tr>
<td>Living and Living Well</td>
<td>George Strait</td>
<td>MCA Nashville</td>
<td>MCA</td>
</tr>
<tr>
<td>I Don't Have to Be Me (Til Monday)</td>
<td>Brad Paisley</td>
<td>Arista Nashville</td>
<td>Arista</td>
</tr>
<tr>
<td>I'm Gonna Miss Her (The Fishing Song)</td>
<td>Helles &amp; Kleins</td>
<td>BNA</td>
<td>BNA</td>
</tr>
<tr>
<td>I Should Be Sleeping</td>
<td>Emerson Drive</td>
<td>DreamWorks</td>
<td>DreamWorks</td>
</tr>
<tr>
<td>What If She's an Angel</td>
<td>Tommy Shane Stein</td>
<td>Curb</td>
<td>Curb</td>
</tr>
<tr>
<td>My List</td>
<td>Toby Keith</td>
<td>DreamWorks</td>
<td>DreamWorks</td>
</tr>
<tr>
<td>One Night to My Heart</td>
<td>Kelli Coffey</td>
<td>RBC</td>
<td>RBC</td>
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<tr>
<td>Just What I Do</td>
<td>Trick Pony</td>
<td>MCA</td>
<td>MCA</td>
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<tr>
<td>I Miss My Friend</td>
<td>Daryll Worley</td>
<td>Liberty</td>
<td>Liberty</td>
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<tr>
<td>Tonight I Wanna Be Your Man</td>
<td>Andy Griggs</td>
<td>Capitol</td>
<td>Capitol</td>
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<tr>
<td>The Good Stuff</td>
<td>Kenny Chesney</td>
<td>EMI - RCA</td>
<td>RCA</td>
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<tr>
<td>That's When I Love You</td>
<td>Phil Vassar</td>
<td>Arista Nashville</td>
<td>Arista</td>
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<tr>
<td>Help Me Understand</td>
<td>Trace Adkins</td>
<td>Capitol</td>
<td>Capitol</td>
</tr>
<tr>
<td>Young</td>
<td>Kenny Chesney</td>
<td>EMI - Curb</td>
<td>EMI - Curb</td>
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<tr>
<td>Blessed</td>
<td>Martina McBride</td>
<td>RCA</td>
<td>RCA</td>
</tr>
<tr>
<td>I Keep Looking</td>
<td>Sara Evans</td>
<td>EMI - Curb</td>
<td>EMI - Curb</td>
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<tr>
<td>Courtesy of the Red, White and Blue (The Angry American)</td>
<td>Toby Keith</td>
<td>Arista Nashville</td>
<td>Arista</td>
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<tr>
<td>Ten Rounds with Jose Cuervo</td>
<td>Tracy Byrd</td>
<td>RCA</td>
<td>RCA</td>
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<tr>
<td>Before I Knew Better</td>
<td>Brad Martin</td>
<td>EMI - Curb</td>
<td>EMI - Curb</td>
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<tr>
<td>She Was</td>
<td>Mark Chesnutt</td>
<td>EMI - Curb</td>
<td>EMI - Curb</td>
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<tr>
<td>The Impossible</td>
<td>Joe Nichols</td>
<td>Universal</td>
<td>Universal</td>
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<tr>
<td>Beautiful Mess</td>
<td>Diamond Rio</td>
<td>Arista</td>
<td>Arista</td>
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<tr>
<td>Goodbye on a Bad Day</td>
<td>Shaneson Lawson</td>
<td>EMI - Curb</td>
<td>EMI - Curb</td>
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<tr>
<td>American Child</td>
<td>Phil Vassar</td>
<td>EMI - Curb</td>
<td>EMI - Curb</td>
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### Billboard Top Country Singles Sales

<table>
<thead>
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<th>Artist</th>
<th>Imprint &amp; Number/Promotion</th>
<th>Label</th>
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<tbody>
<tr>
<td>Can't Fight the Moonlight</td>
<td>Faith Hill</td>
<td>Warner Bros.</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>Hangin' On to Her In My Limousine</td>
<td>LeAnn Rimes</td>
<td>RCA</td>
<td>RCA</td>
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<tr>
<td>I Should Be Sleeping</td>
<td>Emerson Drive</td>
<td>DreamWorks</td>
<td>DreamWorks</td>
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<tr>
<td>Where the Stars and Stripies and the Eagle Fly</td>
<td>Aaron Tippin</td>
<td>Lyric Street</td>
<td>Lyric Street</td>
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<tr>
<td>Osama-You Mama</td>
<td>Joe Nichols</td>
<td>Universal</td>
<td>Universal</td>
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<tr>
<td>God Bless the USA</td>
<td>Lee Greenwood</td>
<td>Curb</td>
<td>Curb</td>
</tr>
<tr>
<td>That's Just Jesus</td>
<td>Kevin Chenney</td>
<td>EMI - Curb</td>
<td>EMI - Curb</td>
</tr>
<tr>
<td>How Do I Live</td>
<td>LeAnn Rimes</td>
<td>RCA</td>
<td>RCA</td>
</tr>
<tr>
<td>I'm Always Going to Love You</td>
<td>Randy Travis</td>
<td>MCA</td>
<td>MCA</td>
</tr>
<tr>
<td>Night Drive with You</td>
<td>June Carter Cash</td>
<td>Columbia</td>
<td>Columbia</td>
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<tr>
<td>Unbroken</td>
<td>Blake Shelton</td>
<td>EMI - Curb</td>
<td>EMI - Curb</td>
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**HOT SHOT DEBUT**

**Long Time Gone**

**Top Country Singles Sales**
**TUCANES TROUBLE:** Next week should see a response to the complaint filed by former Tucanes de Tijuana accordionist Joel Higuera against his former bandmates and manager. The complaint, filed May 3 in Los Angeles Superior Court, alleges breach of fiduciary duty, fraud, and unjust enrichment and seeks full accounting, as well as a dissolution of the longstanding Tucanes partnership.

**By Anthony López, Higuera’s L.A.-based attorney, his client was ousted last March from the group he founded 15 years ago without receiving royalty payments for either record sales or publishing.

“We tried to resolve this [out of court], but they wanted to offer him a minimum amount [to settle],” says López, who contends that $14 million has gone through the Tucanes Inc. account without his client receiving “one penny” of it. Higuera’s complaint states that in 1987, he—along with lead Tucanes composer Mario Quintero Lara, David Servin, and Mario Moreno—created a partnership for the group and agreed to “share equally in profits and losses.”

In 1994, the group hired Gustavo Félix as its manager and with him, they formed a publishing entity, and in 1996, Félix and the band created Tucanes Inc., as a corporation with equal participation from all involved to handle the group’s business affairs. Los Tucanes’ record sales have flourished in the past few years, and the band is now considered one of the world’s premier exponents of corrido music. Higuera is claiming his share of the partnership money, which he says has not been accounted for and has not been distributed. Although a specific sum is not named in the complaint, an equal distribution of $14 million would amount to close to $3 million for Higuera.

“By dissolving the partnership, all shareholders will benefit,” says López, who claims that his client’s only income has been from live performances. The band’s lawsuit against Tucanes Inc. was not returned, but all defendants in the complaint—including Félix, Tucanes Inc., and Quintero Lara, Servin, and Moreno—have 30 days to respond to the court system.

López says Higuera would “of course” be willing to settle—for an appropriate offer.

**ROSARIO IN BLOOM:** After a long tenure with Sony, Spanish flamenco-coop star Rosario’s most recent disc, *Machos Flores* (Many Flowers), has been released in the U.S. as a joint venture between Sony and BMG, which will distribute the album here. Rosario, who also stars in Pedro Almodovar’s latest film, *Talk With Her*, will perform a showcase June 5 in New York for the opening of the new restaurant/nightclub belonging to the owners of former World Trade Center eatery Windows on the World. The evening will also include performances by Giselle and Argentine girl-band Bandana, created from the Argen
tine version of TV talent search *Popstars*, has become a commercial and cultural sensation in that country. BMG plans to release Bandana’s album in the U.S. in June.

**FREDIE, DAVID, AND GOLIATH:** On June 5, Freddie Records will open its new digs in Corpus Christi, Texas. The three-story structure will house the label’s corporate headquarters and recording studios (designed by Russ Berger); offices will continue to be based in San Antonio. The opening will be celebrated with an all-night party featuring a slew of acts on its roster, and Freddie execs will unveil their own Walk of Fame for their artists. “This is a dream of [president/CEO] Freddie Martinez Sr.,” says Freddie marketing director Luis Silva, noting that Martinez paid for the building in full and is now renting it to Freddie Records.

“We’re a mom-and-pop operation, but we’re big,” Silva adds, noting that the label recently ventured into banda for the first time with which it has signed L.A.’s Centenario and Caña Verde. “We’re growing, but we also have our 800-pound gorillas, like Ramón Ayala. When people come and see our operation, they usually say, ‘Man, David slayed Goliath.’ They think we’re David, but we’re Goliath.”

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**LATEX**

**FIN**

**América Latina...**

**By Michael Proletta**

**NEW YORK—**Wholly owned by 21-year-old Brussels-based Crammed Discs, the Ziriguiboom imprint is in the business of releasing Brazilian music—albeit not necessarily the kind your mother listened to.

In the three years since its inception, Ziriguiboom has created its own niche, specializing in Brazilian music of the dance and electronic kind, as well as roots-oriented world music. Cutting-edge, rhythm-savvy artist albums like Bebel Gilberto’s *Tanto Tempo*, Siba’s *São Paulo Confessions*, Zucu’s *Nut & Outro Lado*, and Trio Mocó’s *Samba Rock*—as well as such various-artist compilations as *2mil* and *BossaCucalova: Revisited Classics*—have all successfully blurred the borders of Latin, dance/electronic, jazz, and world music.

The label’s most recent release, Siba’s *Trato*, pass tribute to musician/composer/producer Siba. He migrated from his Yugoslavian homeland to São Paulo in the late 80s and technically left his music PVC in a fire—the borders of São Paulo’s.slf back to his late ‘80s and shortly before the completion of Gilberto’s *Tanto Timo*, which showcases his production skills. *Trato* features new tracks, pastiches of collaborations, remixes, and live recordings.

In an industry that prides itself on the tried and true, Ziriguiboom has proved itself to be a little-label-that-could by going against the grain. “For us, it’s about emotions and feelings,” says Crammed Discs president and founder Marc Hollander, who founded Ziriguiboom along with New York-based Brazilian Ecco Dranoff. “We sign and release music that we like and that personally moves us.”

Dranoff concurs. “It’s true—for us, it really is about music we can feel. I remember flying on a trip to Brazil with a ton of new stuff. There are lots of talented new producers, especially in Rio and São Paulo, creating incredibly great music. The problem is finding someone like me, who’s always looking for new, non-standard Brazilian music for the label.”

**Crammed Imprint Blurs Brazilian Borders**

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**IN BRAZIL:** Acoustic is the trend in Brazil: Three of the top five best-selling albums for the week ending May 24 were in that format. Although this week’s best-selling list, according to *Samma CD* magazine’s weekly survey, is topped by a compilation from soap opera *O Clone* (On Som Livre), it’s followed by Roberto Carlos’ *Acústico MTV* (Sony). Another Acústico MTV title by Cidade Negra, also on Sony, is at No. 4, while *Pra Contrariar a Acústica* (BMG), is at No. 5.

**IN PANAMA:** Radio stations nationwide have been playing “Rabó Endehao,” a track featuring vocalist Maestro Pipón. Turns out that Pipón is the cousin of the group’s bassist Christian Torres, who recorded the track for *Sin Nombre*, a CD produced by radio station La Mega. The song’s success has caught everyone by surprise, including Torres, who says he has no intention of launching a solo career and is fully dedicated to Los Rabanes. The whole band had been approached to record a track for *Sin Nombre*, but its contract with Crescent Moon precluded the group from recording for other labels.

---

**By Anastacio Puertas Caicedo**

**www.billboard.com**

**BILLBOARD JUNE 8, 2002**
JUNE 8, 2002

Billboard

HOT LATIN TRACKS

GREATEST GAINER

HOT SHOT DEBUT

LATIN POP AIRPLAY

TROPICAL/SALS AIRPLAY

REGIONAL MEXICAN AIRPLAY

The most popular songs and artists charted from a national sample of Spanish-language radio stations.

Ratings and index are based on airplay from Billboard's Top Tracks 90, a panel of 39 stations.

No. 1

**CUMANGE HOMBRE**

**Banda Gianni**

**Yo No Vuelvo**

**Elvis Crespo/Tempo**

**Lo Que Te Dieron**

**Amor Con Pasion**

**La Negra Tiene Tumbao**

**Juanes**

**Dos De Tigo**

**Mkitsy**
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(To your songs, of course.)

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THANK YOU ALL FOR HELPING US BECOME THE BMI LATIN PUBLISHER OF THE YEAR. AND A SPECIAL CONGRATULATIONS TO ESTEFANO ON BEING NAMED BMI SONGWRITER OF THE YEAR.

SONY/ATV DISCOS MUSIC PUBLISHING  Bring us your songs, we'll take them to the world.
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**Notes:**
- All album charts are compiled from a national sample of retail outlets, online services, and other reporting sources.
- albums are not included in the album charts.
- The charts are compiled from sales data collected on behalf of the Recording Industry Association of America (RIAA) and the National Association of Music Merchants (NAMM).
- The charts are produced by Billboard and are based on a proprietary algorithm that factors in sales data from multiple sources, including retailers, digital services, and streaming platforms.
- The charts are updated weekly and reflect sales data from the previous reporting period.

**Additional Information:**
- The charts are updated weekly and reflect sales data from the previous reporting period.
- The charts are produced by Billboard and are based on a proprietary algorithm that factors in sales data from multiple sources, including retailers, digital services, and streaming platforms.

**Contact:**
- For more information on the charts, contact Billboard at info@billboard.com or visit billboard.com/chartinfo.
We features eight `the come to United Nations Orchestra. When Shorter, who heard him recently, decided to tour, he called Chuck Iwanusa, who adds rhythm and blues as well as Latin to the ensemble. Shorter is working on a new project featuring Patitucci, Perez, and Blade, interpreting an array of songs that span several centuries and cultures. The idea is to celebrate life, and that you can go through life and share it with the company of so many diverse people,” Shorter says.

JOIN TOGETHER: The Jazz Alliance International (JAI), the nonprofit organization dedicated to expanding the audience for and visibility of jazz, has launched its Web site, jazzai.org, and invites all listeners to join the organization. JAI recognizes the need to promote our musical heritage and encourages all to support the cause through membership or donations. JAI is a 501(c)(3) tax exempt nonprofit organization.

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Movie-Goers In California
Getting A Taste Of DVD-Audio

BY CHRISTOPHER WALSH

NEW YORK—The arduous task of conveying the sonic superiority and surround-sound delivery of DVD-Audio/DVD-A1 is being accomplished, in part, by Century Theatres. Prior to a film's screening, the chain's Corte Madera, Calif., theater has been treating customers to a DVD-A presentation of recordings by artists who've issued their material in the new format. That group includes the Grateful Dead, Dishwalla, Barenaked Ladies, and Buena Vista Social Club. The DVD-A recordings were first used May 16, in between the theater's showings of Star Wars Episode II: Attack of the Clones.

A joint venture by Century Theatres, Dolby Laboratories, Panasonic, the Warner Music Group (the first major to release DVD-Audios), and the 5.1 Entertainment Group—which released the first DVD-A title on its Silverline label—the Corte Madera presentation is the first of a series of DVD-A installations at Century Cinemas nationwide.

To the 5.1 audio demonstration at the Century Cinema in Corte Madera was positive, says Gene Radzik, applications engineer of Dolby Laboratories. "There were a number of grateful Dead fans," he states. "A lot of them were jazzed at hearing the tracks that were remixed from American Beauty. But I think the bigger thing, in terms of audience reaction, was hearing the Dishwalla track in 5.1 that the younger audience related to, as well as Barenaked Ladies. People in general seemed pretty blown away by hearing stuff coming from surround speakers. I think that was a new experience for a lot of folks."

This effort to increase the visibility—and viability—of multichannel audio was conceived last year, says John Kellogg, Dolby's GM of multichannel audio and music. "Dolby approached one of our superb clients, Century Theatres," Kellogg says. "They said, 'This is a good idea. We've got 5.1 systems in these theaters so sound great; why don't we play 5.1 music?' We did the testing, made the sampler disc, and played them in theaters. We're doing these one at a time, because it takes a little bit of tweaking in terms of getting the automation to work and switch over to that, as opposed to CD players, but eventually we'd like to see DVD-Audio playing in all theaters. It just makes perfect sense."

Paul Vidich, executive VP of WMG, says, "Words alone don't express the experience. The goal has to be to get the music in front of people, metaphorically speaking. One way to do that was to work in theaters, where there is a captive audience that is listening to music. Panasonic was a very good partner, because they made the equipment available at no cost to the theater."

5.1 Entertainment Group chairman John Trickett adds, "We're very excited about it. It's a perfect showcase for the format."

With 850 screens and another 400 in development, Century Theatres' joint venture has the potential to expose an untold number of consumers to surround sound for music. Currently, Radzik says, "we're working with Century to do a second and third installation. The second will probably be in the Midwest, in or around Chicago. After that, it looks like we're going to L.A. to do a third."

In Manhattan, one example of demand for Pro Tools HD can be found at Sound on Sound Recording, which has acquired a Pro Tools HD rig for use both in-house and on a rental basis for outside projects. Sound on Sound is the exclusive representative for the rig, owned by engineer Brit Myers.

A recent project found the system at nearby Quad Studios, where producer/engineer Michael Brauer was mixing Leslie Mills' Atlantic debut. "With this rack," Sound on Sound owner David Amlen explains, "you have the option of having an operator included with it. It makes it much more valuable than just renting a pretty convoluted computer system and trying to make sense of it."

While Amlen estimates that in-house and outside rentals are to date, roughly equal, Brauer was mixing from Sound on Sound's HD system through an SSL 9000 console, while Myers served as Pro Tools operator. "It's important to have people who know what they're doing," Amlen says, "because it's pretty complicated. You wouldn't have a [Studer] 827 in its heyday without having somebody who knew how to keep it working."

"Another benefit," Myers points out, "is that the configuration never changes." "This one," Amlen continues. "is all maxed out with 48 ins and 72 outs. There's not going to be a situation that either of us envision where we'll ever need more I/O."

"The same goes for the DSP," Myers says. "There's five cards and five HD cards which are incredibly powerful. And it's a two box, plus the monitor. I can do a set-up in about 15 minutes."

Sessions with the HD rig at Sound on Sound include artists Denise George and Mariah Carey. Amlen says that to date, the system has been used at 48kHz—which means that clients have yet to take advantage of its full capability. "With John [Kellogg] and the folks at Pro Tools," he says. "With Michael Brauer, it's all stuff that's come from a Pro Tools MIX system. I've not done that much tracking with it yet. Until HD systems are more widespread, we're re-dealing with a producer for whom 96kHz is something he really wants to do—I think things are going to continue to be done at 48kHz."

In regard to the recent rental of the Sound on Sound Pro Tools HD system, Digidesign's Plug-Infusion tour, a one-day event showcasing plug-ins for Pro Tools HD, was held at B&H Photo Video-Pro Audio in New York. The Plug-infusion tour featured demonstrations by Digidesign representatives and free HD plug-in demo CDs for its attendees, which included Access Music, Antares, Aphex, DUY, Focusrite, IK Multimedia, McDSP, Native Instruments, Serato, Syn chrono, Arts, and Waves.

Pro Tools HD is also making noise on the West Coast. Chris Hunter, producing and mixing engineer in Los Angeles, for example, offers the system, Chriseeek country manager Jean Hsu says, and engineer/producer David Holman, who mixed Unwritten Law's EAls, featuring the Billboard Modern Rock chart topping "Seein' Red," reports favorably on Pro Tools HD, adding that he recently sold another workstation in favor of Pro Tools. "I do much mixing," Holman explains, "it's just impractical for me to be transferring files. This way, I get the information, put it in, and go to work. The problem right now is plug-ins, but I don't use many. I route a lot of stuff out and recenter it, because I have so much outboard gear here. If I want an LA-2A, I've got the real thing."

Back at Sound on Sound, Amlen adds that "the three systems we currently have will probably sooner than later be updated to HD, because once the bugs are worked out, plug-ins stabilized. I don't see it going to be an option to stick with the old system."
“I was walking down the street and saw a poster advertising Elton John’s greatest hits and thought that there was a title I’d never see on an Ann Callaway album,” says the Tony Award-winning actress from Seinfeld, the writer of numerous songs for Barbra Streisand, and the theme-tune writer for TV hit The Nanny. “So then I thought of celebrating the greatest hits of my favorite jazz singers.”

“Poring over her ‘archive’ of 2,000 albums, Callaway picked those artists who’d had the greatest effect on her own jazz and pop singing, she says, selecting signature songs “that both expressed the artist and who I was—and that I could put my own signature on.” So it wasn’t simply an imitation of Sarah Vaughan (“Tenderly”) or Fitzgerald (Mt. Paganini),” she notes, but an appreciation.

“People assume what makes a song memorable is the singer who sang it,” Callaway continues. “But if a song has a story, sense of character, and life in the music and lyrics, it lends itself to any artist.” Such songs, she adds, offer “a complete three- or four-minute world to live in, starting in one place and ending in another.”

Here she cites Nat King Cole’s “Route 66” and Annie Ross “Twisted” as examples, and she notes that she inserted her own lyrics into both to “add color and musically riff on what’s already there.” Quoting Mabel Mercer, she says, “The sign of a singer who’s found himself is when he or she takes a song that’s been turned into a cliché by everyone and makes it sound like it’s being sung for the first time—and that’s what I’ve always regarded as the challenge in what I do.”

Another challenge facing Callaway is to maintain her songwriting streak for Streisand—which is now at five consecutive albums. To this end, the Works of Heart Publishing (ASCAP) songwriter is composing a duet in collaboration with veteran tunesmith Erv Drake.

BEHIND THE MUSIC: The Media Education Foundation (MEF) published a curiously cynical picture of the music business in Money for Nothing—Behind the Business of Pop Music. But the 48-minute video also presents alternatives to what political economist Robert W. McChesney calls the hypercommercialization of culture.

The MEF (mediaed.org) is a nonprofit educational organization devoted to media analysis. The video, narrated by Thurston Moore of Sonic Youth, gives a good account of how the consolidation of power in the music industry has changed the nature of popular music from protest songs by the likes of Woody Guthrie and Bob Dylan to the commercially exploited songs of today’s pop stars, such as Britney Spears and Christina Aguilera.

“You have this corporate infusion into every avenue of culture. . . . which I think is very damaging,” Ani DiFranco states at one point, adding that it’s become “more and more important to devise new ways to counteract [the industry’s consolidation].”

Lamenting how some of his favorite songs have been “ruined” by placement in burger commercials, Michael Franti notes: “Being a songwriter, there’s a higher virtue that you can aspire to.”

The program was produced by Kembrew McLeod, an assistant professor of musicology in the University of Iowa. “Some musicians and songwriters are really broke,” he acknowledges. “But hyper-commercialization dilutes the power and potential of popular music, making it just another synergistic commodity in the machine, rather than a stand-alone art form.”

HALF NOTES: ASCAP’s members have approved the 35 amendments to its Articles of Association, including a controversial proposal to raise the number of signatures required to nominate a board candidate by petition and another to change the roles of its boards of review and directors (Billboard, May 18). . . . Chrysalis Music has signed former Van Halen frontman David Lee Roth to an exclusive worldwide publishing deal.

BY NIGEL HUNTER

LONDON—Making gas boilers and publishing songs had no ostensible connection until the advent of the XIII Bis Music group in Paris and its increasingly successful publishing arm, Rive Droite Music, which was cited as ASCAP/PRS publisher of the year for 2000.

The company was founded by Laurent Dreux-Leblanc, who spent the early years of his career in the family business of building and installing gas boilers both in France and internationally. Then, in 1990, changing circumstances caused the family to sell its interest in the boilers.

“Music, till that time, had been an enjoyable hobby,” Dreux-Leblanc says. “Although my brother was a member of an amateur band, I couldn’t sing—and I still can’t. Nevertheless, I decided I wanted to be in the music business.”

In 1991, Dreux-Leblanc set up the XIII Bis program, releasing a record label, recording studios, and music publishing in Paris. He held international ambitions from the outset. He met English songwriter/producer Danny Schiff and, after the latter’s “Ain’t No Doubt,” recorded by actor/singer Jimmy Nail, hit No. 1 in the U.K. in 1992 and was also nominated for an Ivor Novello Award in the category of song of the year. That success provided the breakthrough for Rive Droite Music, and Dreux-Leblanc began to find it easier to gain access to copyright and artists to discuss songs that might suit them.

As company chairman, Dreux-Leblanc now employs 40 staffers and has branch offices in London, Cologne, and Malibu, Calif. A New York office is being considered.

Other key executives include general VP of XIII Bis in Paris Frederic Juarez and managing director of Rive Droite Music in London Harry Cowell, Stephane Bombet is U.S. VP of Right Bank Music, the English translation and American identity for Rive Droite.

Laurent Dreux-Leblanc’s Rive Droite Publishes With A Personal Touch

Dreux-Leblanc seeks to expand Rive Droite’s scope beyond pop and rock music by looking for placement opportunities in film, TV, and advertising. In 1992, for example, he coordinated the opening and closing music for that year’s Winter Olympics, which involved 25 writers, many of them signed to Rive Droite.

“It’s a team effort,” Dreux-Leblanc concludes. “A great song is a great song, but needs a great sound. We design songs along haute couture lines.”
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Funding Scheme Bears Fruit For Kiwi Acts

Government Initiative Aims To Raise Profile Of Local Talent In New Zealand And Internationally

BY JOHN FERGUSON
AUCKLAND, New Zealand—New Zealand music has got out of the bedroom. Now, it’s time for it to leave home.

In July 2000, the New Zealand Government’s Ministry of Culture and Heritage and broadcast funding agency New Zealand On Air (NZOA) unveiled the ambitious music industry blueprint “The Bedroom to Billboard.” The scheme (Billboard, Aug. 19, 2000) provides $1.8 million New Zealand ($950,000) in annual funding for a series of grants ranging from the production of albums through marketing support for acts attempting to crack the international stage.

Two years later, there’s no doubt that New Zealand music is well and truly out of the bedroom. New Zealand-based majors and independents have poured resources into local acts and were rewarded with a record seven No. 1 albums.

But now the priority is translating local success into overseas sales. As Associate Culture, Arts, and Heritage Minister Judith Tizard puts it, “Our major export in this area has been creative people who go off and become ‘real’ musicians, actors, or artists when they go overseas. We have to export creative product, not creative people.”

The minister confirms that the government is looking at new funding initiatives to help raise the profile of New Zealand acts internationally. Although unwilling to give any details—it is election year and her party, Labour, has yet to reveal its manifesto—she hinted that the initiatives could include financial backing to help bands tour themselves overseas for a period of time.

“We have to make some decisions about picking some winners,” Tizard says. “I am working on some policy which will be about funding for people who are already working pretty well to capacity (within New Zealand). Touring is a vital part of promotion, but we must recognize that going overseas as a solo artist is almost as good as posting a letter to 300 people.”

So far, under the banner of “The Bedroom to Billboard,” 30 albums have been funded, with nine acts receiving international marketing grants. Both Tizard and NZOA music manager Brendan Smyth stress that this is a long-term part of the music plan and that it is too early to judge the overall success of the scheme. So far, early indications are positive, with Anika Moa, Che Fu, and Zed attracting overseas attention.

Sony Music New Zealand managing director Michael Glading praises the government initiative, saying: “The biggest problem for any of us in New Zealand is the tyranny of distance. With Che Fu, [the international marketing funding] will help us get him to England. I have 14 people going to London with him [see story, page 59], and that is very expensive, so to get $50,000 New Zealand ($24,000) toward it certainly helps.

“Whenever you go overseas, they always ask if they can have the artist in the market,” Glading continues. “So now, right from day one, we can say yes. That is definitely a help.”

The success of the album and single strategies, though, can be quantified.

The criterion for album funding was that each album generate at least four singles, all of which would reach the official top 20 radio play chart. So far there have been 19 singles released from the nine albums funded, and all have charted, according to Smyth.

Nevertheless, Tizard says the government’s support for the music industry is not just restricted to the NZOA. The ministry has also set up the New Zealand Music Industry Commission, whose brief is to coordinate activity across a range of areas, it has worked with various government departments on several projects, including the creation of a generic New Zealand stand at MIDEM in January this year. The commission has also worked with the Ministry of Education in devising mentoring programs, where musicians and bands share their skills and industry experience with school pupils.

But there remains one sticking point within the industry: parallel imports. The music industry insists that the “reverse” Opposition Labour Party promised to roll back the legislation enabling parallel imports if it came into power. DVD and videos receive protection, but music does not. Tizard maintains that an exhaustive inquiry into the issue of a ban on parallel imports did not produce any compelling evidence that the music industry was suffering.

Rene O’Neill-Joyce, chief executive of labels body the Recording Industry of New Zealand, says that while the industry is disappointed that the parallel import laws have not been rolled back, “we have a government which is 100% behind trying to make New Zealand music part of the national identity.”

Tizard concedes, “Obviously, the record companies would like us to bring in the ban again, but as some one who remembers [Elton John’s 1972 album] ‘Goodbye Yellow Brick Road’ being released in New Zealand I think eight months after it was released in the States, some of us take the view that the parallel importing ban is pretty anachronistic. But if proof can be produced, we have made a commitment to act.”

The minister acknowledges that piracy is an issue and that the government was tightening up legislation in that area.

Avex Shrugs Off Poor Sales, Profit Figures

BY STEVE MCLURE
TOKYO—Tom Yoda, chairman of Japan’s biggest independent record company, Avex, is putting an optimistic front on disappointing sales and profit figures for the year ending March 31, which seem to confirm the harsh conditions that the Japanese music industry currently faces.

In its annual report, published May 16, the Avex group of companies declared declines in sales and profits. Sales at the group’s core company, Avex Inc. (which includes all its record labels), were down 9.8% to 55.2 billion yen ($416.5 million), while after-tax profit fell 78.9% to 917 million yen ($6.9 million). Overall, on a consolidated basis, the Tokyo-based group’s sales fell 11.1% to 82.4 billion yen ($621.7 million); after-tax group profit was down 36.3% to 1.4 billion yen ($33.5 million). Yoda concedes, “All in all, it was a very tough year.”

Avex Inc. labels include Avex Trax, Cutting Edge, and Avex Tune; the larger Avex group includes such subsidiaries as music publisher/concert promoter Prime Direction, nightclub-management company Viflare Entertainment, artist-management company Avex, audio software distributor Avex Distribution, Avex Experience America, Hong-Kong-based Avex Asia, and Avex Taiwan.

Yoda says Avex expects strong results from its “content-related” businesses, such as Avex and Prime Direction, in the current year. For the 12 months ending March 31, estimates for the group as a whole are sales of 90.9 billion yen ($685.4 million) generating after-tax profit of 5.6 billion yen ($42.2 million). Sales of 60.7 billion yen ($457.7 million) and after-tax profit of 1.1 billion yen ($30.9 million) are projected for Avex Inc. Yoda claims these are conservative estimates.

Besides slumping CD sales—which Avex blames partly on the rapid spread of CD-R copying in Japan— optimization failures were hurt by losses on its holdings in poorly performing Japanese info-tech firm ITX. Also affecting Avex’s results was expenditure related to the company’s February purchase of a 25% stake in central Tokyo building in which its main office is located, at a cost of 20.5 billion yen ($162.6 million). The building is expected to generate outside tenant revenue of 500 million yen ($4 million) annually.

Early this year, Avex became the first Japanese record company to introduce copy-protected CDs (Billboard, March 16), which Yoda says will help the company improve its results for the current fiscal year. He adds that Avex plans to become less dependent on the sales of superstar female vocalist Ayumi Hamasaki this year, saying that, in the fiscal year just ended, Hamasaki was responsible for 15% of the group’s consolidated earnings. Hamasaki’s most recent album, “Am.,” has shipped more than 3.1 million copies since its Jan. release, according to the label.

Avex has high expectations this year of female vocalists Misia and Dax, Hirosaka Shimazuki, and Kumi Koda. Yoda says, “We are going to have a more balanced artist roster this year.”

In New Zealand, the government has been pushing for a video recording ban, but Avex’s Tom Yoda says the company will continue to support the music industry. He notes that Avex has invested $24 million in the New Zealand label through a joint venture with Avex Trax New Zealand. Yoda says, “We will continue to support the music industry in New Zealand, but we need a ban on video recording.”

Nevertheless, Tizard says the government was tightening up legislation in that area.

Avex’s Tom Yoda says the company will continue to support the music industry in New Zealand, but a ban on video recording is needed.
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**NEW ALBUMS**

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

NEW = New Entry  RE = Re-Entry
JAZZ PUNKS: Sweden is a hotbed of exportable rock talent at the moment, with the likes of the Hives and Soundtrack of Our Lives making a major impact in Europe. The latest set to attract attention is the (International) Noise Conspiracy, labelmates of the Hives on Sweden's Burning Heart Records. Its latest album, A New Morning, Changing Weather, was released...
Alex Andronache, manager for 29 years of the Metalworks Recording & Mastering Studios in the Toronto suburb of Mississauga.

"I figured it'd be good to have somebody in Canada continually in the faces of the A&R and management people there," Worlds End principal Sandy Roberton says. "Alex knows everybody."

Andronache was also concert coordinator at Concert Productions International in the mid-’70s and road manager for Canadian rock trio Triumph (1977-1981). He then briefly operated Powerhouse Management, which handled Lee Aaron and Killer Dwarves.

EMI Music Canada director of talent acquisition and artist development Jody Mitchell says, "Alex will know right off the bat what acts are the right fit for what producers and engineers."

In the 90’s, Roberton ran the Arc and Jewel Music publishing catalogs in England, which handled all of the Chess Records artists. In 1967, with brothers Mike and Richard Vernon, he co-founded the prestigious Blue Horizon label, which released titles by Fleetwood Mac, Chicken Shack, Christine Perfect, and other blues-related acts.

In 1970, he formed September Productions and began producing acts for the Charisma, B&C, Mooncrest, and Pegasus labels; he subsequently operated his own Rockburgh Records label from 1978 to 1981. By the time he stepped down as a producer in 1982, Roberton had produced 55 albums for such acts as Steeleye Span (whom he managed for several years), Plainsong, Iain Matthews, and John Martyn.

Roberton set up Worlds End—named after an area near King's Road in Chelsea, London, where the company's office was first located—in 1979 and began handling several clients, including Phil Thornalley and Tim Palmer. He relocated to New York in 1987 and settled in Los Angeles in 1988.

Today, with offices in L.A., London, and New York, Worlds End has a roster of 60 producers, engineers, and mixers. Among those represented are Danny Kortchmar, Don Gehman, Malcolm Burn, Stephen Hague, Terry Manning, Hugh Padgham, Palmer, Daniel Rey, and Don Was.

Joining the Worlds End roster are Canadian engineers and producers Nick Blagona, Taras (Alien T) Bliznyuk, Rich Chycki, Jarek Kuepem, and Brad Nelson, as well as film composer/orchestrator Stan Pomin and engineer/mixers Graham Brewer and Ed Krautner.

While Andronache will seek to place Worlds End clients with projects within Canada, he will also seek to land international projects for his Canadian-based roster. He will find and book studios in Canada for projects involving Worlds End clients from outside Canada and help with travel arrangements. Paperwork will be done through Worlds End in L.A.

"It's going to be a symbiotic relationship," Andronache says. "I've got some good engineers who want to be producers or have some producer credentials; Sandy's got a lot of producers who don't engineer. Even though those producers often have huge independent careers, the time will come when that producer will need somebody else. We will look within the roster for what is needed.

Universal Music Canada senior VP of A&R Allan Reid says, "There's some great Canadian producers who need this kind of representation. There is nobody in Canada with the international contacts Sandy has."

Roberton suggests that the expansion reflects on the maturity of the Canadian music market: "Artists just keep coming out of Canada."

While there's certainly an abundance of producers in the country—such Canadian producers as Daniel Langlois, Bob Rock, Pierre Marchand, Malcolm Burn, Michael Brook, Mike Fraser, Garth Richardson, Stuart Brallewey, and Randy Staub work on an international basis—production management on this scale is unknown in Canada.

Several Canadian-based artist-management firms also represent producers but on a limited basis. While Network Management, headquartered in Vancouver, represents many producers and mixers (as well as artists), its production management is based in its L.A. office. Network Management president Terry McBride says, "I don't know whether Sandy is going to gain a lot by coming to Canada. To me, the real marketplace is America. Canadian record companies don't really have the budgets."

But Canadian record companies have increasingly begun to look abroad for production talent in recent years, as their rosters have broadened to embrace mainstream pop, hip-hop, and singer/songwriters.

Andronache argues that Canada's battered currency has also encouraged Canadian A&R to record more at home. "More Canadian major productions are staying in Canada, and more American producers are coming to Canada to work with our acts here."

Roberton predicts, "We will be bringing work up to Canada. With the low Canadian dollar, we can get really good rates in studios there."

Bob Geldof has acquired a minority share in—and has been appointed a non-executive director of—U.K.-based music e-tailer and fulfillment service provider recordstore.co.uk. The deal was clinched after Geldof approached the company to build and manage an online store on his Web site to support his current tour for his Eagle Rock album Sex, Age, and Death. Recordstore.co.uk has also become the sixth U.K. e-tailer to supply music sales figures to the Official U.K. Chart.

British tenor Russell Watson took two major honors at the third annual Classical Brit Awards May 23 at London's Royal Albert Hall. His Decca set Encore was named Rover album of the year; he won in the same category last year for The Voice. Encore was also named best-selling classical album in the U.K. Sir Colin Davis' recording of Verdi's Aida, with the London Symphony Orchestra on the LSO Live label won the Critics' Award, and Davis was named male artist of the year. Cecilia Bartoli, who led the nominations with three, was named female artist of the year. The show aired May 26 in the U.K. on national network ITV. Voting for the awards varies according to the category, with most being decided by a music industry/media academy.

Cathy Dennis and Rob Davis, writers of Kylie Minogue's international hit "Can't Get You Out of My Head" (Parlophone/EMI), collected three trophies at the 47th annual Ivor Novello Awards, presented May 23 in London by the British Academy of Composers and Songwriters (BACS) and sponsored by the Performing Right Society (PRS). The song, published by Universal Music Publishing/EMI Music Publishing, took the honors for most-performed work, international hit of the year, and the dance award. Ash frontman/songwriter Tim Wheeler collected the award for best contemporary song for the act's "Shining Light" (Universal Music Publishing). U2's The Edge—a Dave Evans—was on hand to receive the honor for best song musically and lyrically for the band's "Walk On" (Blue Mountain Music). Didoo was named songwriter of the year, and Sting received an international achievement award. A special international award went to the MBA writing partnership of Benny Andersson and Bjork Ulvaeus, while Simply Red's Mick Hucknall collected the award for outstanding song collection and Kate Bush was honored for an outstanding contribution to British music. The awards are judged by a panel of BACS members.

Spain's anti-piracy action continued in late May, when Spanish police (the Guardia Civil) launched what the International Federation of the Phonographic Industry (IFPI) claims is Western Europe's biggest-ever crackdown on the supply of blank CD-R discs for use in the illegal duplication of music. A series of raids by Spanish police saw the seizure of 1,725,000 blank CD-Rs, along with industrial production machinery, software, and what the IFPI calls "extensive documentation." Spanish police simultaneously raided two companies suspected of involvement in distribution and three plants engaged in the illegal manufacturing of CD-Rs, in collaboration with the IFPI and local labels.

Tom Ferguson

Japanese pop/rock group Mr. Children, signed to Sony's Factory, won the video of the year award for "Kimi Ga Owaranai" (I Can't Live Without You) at the 10th MTV Asia Music Awards Japan (VMU). May 24 in Tokyo, Rpy Simslye (Warner Music Japan) walked away with awards for best new artist and best hip-hop/rap act, while Ken Hirai (Deestar Records/Sony Music Entertainment Japan) and Ayumi Hamasaki (Avex) received the awards for best male and best female artist, respectively. The event, held at the Toshiba International Forum in front of an audience of 2,000, included performances by such international acts as Boyz II Men, Sheryl Crow, Jay-Z, Joe, Nickelback, and Oasis. Led Zeppelin guitarist Jimmy Page was on hand to accept the MTV Legends Award, presented to the band for their influence on the industry. Page appeared with four other acts at the MTV Super Dry Live concert May 23 in Tokyo. Japanese or international acts that released a CD in Japan between Jan. 1, 2001, and Feb. 28, 2002—and who also produced a music video—were eligible for a VMU nomination. Winners were decided by votes from MTV Japan viewers and a panel of staffers and industry insiders. The event, which was plagued by technical glitches and missed cues, ran more than one hour over time; it aired May 26 on MTV Japan and will also be broadcast June 30 on Hong Kong-based MTV Mandarin. Portions of the show will be available to all 35 MTV channels worldwide.

Steve McIuire

Roberton/Andronache
French Majors Begin Responding To Virgin Stores’ Online-Catalog Plea

BY JOANNA SHORE
PARIS—Two French major labels say that they will shortly make catalog available to Virgin Stores France for the music-download service on its Virgin Megastores Web site. The move comes after the retailer complained that only two independent labels were prepared to do so when it recently launched the service.

Expressing his frustration, Virgin Stores deputy chief Franck Badoux says, “Virgin is asking the major companies for access to the entirety of their catalog on non-discriminatory prices; that will allow us to exercise our vocation as distributor.”

A message on the Web site (virginmega.fr) reads: “Major companies really love music. The proof: They are keeping it for themselves. Visitors to the site, where the new service launched April 24, are invited to sign a petition asking for the cooperation of major labels in licensing their catalogs to Virgin for downloading. Badoux claims that French major labels have declared themselves not yet ready to support the Virgin scheme; otherwise, he says, “to refuse to see Virgin as a distributor and instead propose licensing deals.”

But Universal France Webmaster Sophie Bramly says that Universal will make its catalog available in a matter of weeks. “It takes longer than one would think, from the international/legal point of view,” she says. “But we are very open to giving our catalog to Virgin.” Bramly says that groundwork completed in establishing Universal France’s own download service, E-Comp, “has enabled the company to be ready fairly early.” “I’m guessing that other labels, since they don’t have services like E-Comp, will have to renegotiate Internet contracts with all the artists. For Universal, that took three years.”

Virgin France manager of new-media business development Thibaut Court confirms that tracks from Virgin artists will also be available for downloading soon. “It’s a little tedious to get all the administrative and legal matters worked out,” Court says. “That explains why we weren’t ready at the site’s opening. But we are working on it.” Other major labels did not respond by press time.

When the site came online, the only record label to respond was ABM, which runs French independent labels Wagram Music and Naive. Users are currently able to download from a catalog of around 400 songs using digital services from the Tornado Group. They can choose to pay for them individually or through subscription plans, such as a 20-track offer for 18.50 euros ($17.20). Prices for individual tracks vary from around 1.75 euros ($1.62) to 2.75 euros ($2.55), and pre-paid cards will be available starting in September.

Virgin acknowledges that certain conditions will eventually be necessary for the expansion to happen, including a decline in the proliferation of illegal music files. But Virgin Stores France president Jean-Noël Reinhardt insists, “We are participating in the creation of a market that does not yet exist.”

The Pickwick label, which has not participated in the expansion of the music-download service, says that Virgin Stores has invested a “small sum,” of around 800,000 euros ($742,500), in launching the project. The initial goal, he says, is “not to make turnover but to really build an infrastructure that will enable us to build the market.”

Che Fu ‘Navigates’ To U.K.
Sony New Zealand Star Takes Eclectic Sound Abroad

BY JOHN FERGUSON
AUCKLAND, New Zealand—Che Fu is on an international voyage to put Pacific soul on the world map. “In terms of New Zealand music, I have a New Zealand feel,” he says. “I like to think it’s reminiscent of the funk/soul type of groups that were around in the 70s, but we’ve got a hip-hop twist to it and a strong group of reggae as well.”

The New Zealand managing director Michael Glading believes that ecclesialism will stand Che Fu good steady globally: “You can’t easily pigeonhole him. He’s not just a rapper. There are elements of [Eric U.K. artist] Finley Quaye and Lauryn Hill in there, and that’s what makes him different.”

In addition to dates with his nine-piece touring band, the Krates—including a slot at the Queen’s Golden Jubilee concert June 3 in London’s Hyde Park—Sony has lined up a busy media schedule. MTV will continue to play a large role, thanks in part to Kiwi connections working there, Andrew Szusterman, now PD at influential national modern rock station Channel Z Auckland, was head of music programming at MTV in the U.K. until the beginning of this year. He is a confirmed fan.

“I saw it not only as an outstanding track but as an outstanding video as well. It was interesting how [U.K. hip-hop channel] MTV Base reacted to him. They found it refreshing that it wasn’t ‘gangsta’...”

According to Sony, further international plans for Che Fu hinge on response to the U.S. visit but Gladig is quietly confident that the act is distinctive enough to succeed on a broad stage. “It’s not like we have tried to create a black American act,” he says. “That never works. Che is true to himself. ‘Pacific soul music’ is what he is producing—and there are not many people producing that.”

Pickwick Papers Reopened Under New Rule Of Republic

BY PAUL SEXTON
LONDON—One of the best-known names in the U.K. budget music market returns this month, with the June 10 re-emergence of the Pickwick Group.

The Pickwick label has been on the back burner in recent years, during its time as part of the Hertfordshire, England-based Audio Book and Music Co. (ABM), which released some titles on the time-honored brand but focused on the success of its other famous budget emblem, Hallmark. ABM went into receivership at the end of 2001, and the reconfigured company is now set to re-emerge as Pickwick Group—the original name of the firm founded in 1962.

The new deal includes a cash injection from international industrial holding company Republic Life, whose subsidiary CIBF was a major investor in ABM. Relaunch plans call for a stepping-up of the Pickwick label in the coming months, as the higher-profile partner of Hallmark in the budget market.

“Pickwick has been horrendously managed over the years by a number of parties,” group CEO Ray Hartley says, “but in its heyday, it was hugely popular. It’s in our blood, it’s in our time, and we genuinely believe that we can get it back to the same level. Of course, we haven’t been trading, we’ve been acquiring a considerable number of masters. So now, we own a big chunk of our catalog.”

Australian Hartley, who is also CEO of indie audio distributor MRA there, was brought over by Republic Life to assess ABM’s assets last November. He has now relocated to the U.K. with his family to run the new operation. With an initial staff of 10, which Hartley says “will grow dramatically,” the company will distribute its own product. An in-house sales and marketing team will be led by Andrew Betts, formerly an account manager at EMI.

A&R manager Graham Betts says he has re-licensed some 200 former Hallmark titles to appear on that label again from launch date, alongside new compilations from Odyssey, Candle Station, Jack Jones, and Vince Hill. Hallmark will operate with a typical trade price of £1.50 ($2.20). Pickwick will be £1.57 ($2.35).

Before chart rules placed restrictions on budget albums, Hallmark was a highly visible player, especially via its Top of the Pops album series: Volumes 18 and 20 both topped the U.K. charts in 1971.

Out of the Ark. French recording artist Emma Shapplin shares a joke with Ark 21 founder Miles Copeland at the launch of her new Ark 21 album, Eternia, held in Amsterdam’s Koepel Church venue. The event was attended by local retailers, broadcasters, and media, as well as Universal Music International (UMI) execs. Pictured, from left, are Universal Music Netherlands Dutch manager director Stéf Colignon, Copeland, Shapplin, Universal Music Netherlands president/CEO Theo Ross, and UMI marketing VP Eric Lediè."Ark 21 is licensed to UMI for the world outside the U.S.”

www.americanradiohistory.com
Luncheon Angeles. 310-998-5590.


JUNE 12, CMT Flameworthy Video Music Awards, Gaylord Entertainment Center, Nashville, 615-255-9600.


JUNE 13, 12th Annual City of Hope Celebrity Softball Challenge, Greer Stadium, Nashville. 213-241-7268.


JUNE 14, Pearl Awards, presented by the Faith Centered Music Assn., Cottonwood Auditorium, Salt Lake City, 801-358-7020.

JUNE 15, The Musicians

JUNE 19, 19th Annual Humanitarian Award Gala, sponsored by the T.J. Martell Foundation, the Hilton, New York. 212-833-5444.

JUNE 24-26, M3 REPLITECH Europe, Amsterdam RAI, Amsterdam. 800-800-5474.


JULY 9, 42nd Songwriter Showcase, presented by the Songwriters Hall of Fame, Fez Under Time Cafe, New York. 212-957-9230.


JULY 18, 2002 Heroes Awards Honoring Ray Charles, Jermaine Dupri, Joel Katz, and the Atlanta Symphony Orchestra, sponsored by the Atlanta chapter of NARAS, Westin Peachtree Plaza Hotel, Atlanta. 404-249-8881.


AUGUST


SEPTEMBER


Sept. 18, Third Annual Latin Grammy Awards, Kodak Theatre, Los Angeles, 310-392-3777.

Sept. 22-25, CISAC World Congress, Queen Elizabeth II Conference Centre, London. 207-222-5600.

OCTOBER

Oct. 8-10, East Coast Video Show, Atlantic City Convention Center, Atlantic City, N.J. 618-385-1200.


Oct. 19, Second Annual World Soundtrack Awards, Ghent, Belgium. christian.deschutter@film-festival.ugent.be.


NOVEMBER


Nov. 6-30th Annual Country Music Assn. Awards, Grand Ole Opry House, Nashville, 615-244-2840.

Submit items for Lifelines, Good Works, and Calendar to Margo Whitlere at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90026 or to mwhitlere@billboard.com.

THE REEL DEAL: Indie artists Deena Miller, Lava Baby, Ina May Wool, and Julia Greenberg contribute tracks to It’s All About Eve (Music for the Cure), a benefit album for breast cancer awareness to be released June 13 on Fore Reel Entertainment. Featuring a bonus cover of the Beatles’ “The Word” by Joan Jett, all proceeds from the album’s sale will be donated to the T.J. Martell Foundation and the Libby Ross Foundation. Both organizations raise money for breast cancer research and outreach programs. Contact: Jody Miller at 212-431-5227.

MUSICAL DISPLAY: Materials ranging from early demo tapes to definitive demo dealings of such artists as Stone Temple Pilots, Beck, Rage Against the Machine, Willie Nelson, U2, and Natalie Merchant will be on display for “A&R: The Business Imagery of Justin Goldberg.” An exhibit featuring a behind-the-scenes look at life in the music industry. All proceeds from the event, presented by City of Hope and coordinated by industry executive Justin Goldberg, will benefit the City of Hope Cancer Center. The event will take place June 18 at the Patriccia Correia Gallery in Bergamont Station in Santa Monica, Calif. Contact: Deborah Radel at 323-656-9018.

Death and marriage announcements are free to current Billboard subscribers and are subject to space availability. They must be submitted to the nearest Billboard office or via fax to 203-348-8272.

Death announcements are limited to one 40-word notice per issue.

Marriage announcements are limited to 100 words per issue.

We will not accept announcements submitted by the phone. Deadline for publication is 3 p.m. on the Wednesday prior to publication.

Submissions that are not according to the rules above will not be published.

For more information contact the nearest Billboard office or call: 203-348-8272.

Good Works

Matthews and Mules. Credit, Mule has been opening West Coast dates on Dave Matthews Band’s current tour. Following a gig in Los Angeles, some of the guys from each band paused for a picture. Shown, from left, are Dave Matthews Band bassist Stefan Lessard, vocalist/guitarist/songwriter Matthews, and Gov’t. Mule frontman Warren Haynes.

NASCAR show, Thunder Road, since its conception in 1998. He is survived by his wife and six children. In lieu of flowers, contributions to the family may be made to the Paul Franklin Memorial Fund at any Wachovia or BB&T bank in Greensboro.

Frank Davis Henry Floyd, 58, of lung cancer, April 27 in New York. Floyd, who was named background singer of the year by the National Academy of Recording Arts and Sciences in 1989, performed with artists like Dionne Warwick, Stevie Dan, Michael Jackson, and Kenny Loggins. He was also a successful jingle writer, having co-written the Ford jingle, “Have You Driven a Ford Lately?” He is survived by his wife, two children, and two grandchildren. A memorial service will be held June 9 at 7 p.m. at St. Peter’s Church on Lexington Avenue in New York.

MARRIAGES

Shawn Batton to Steve Lukather, May 11 in Santa Monica, Calif. Bride is an actress. Groom is a five-time Grammy Award-winning jazz musician.

BIRTHS

Boy, Joseph Daniel, to Cynthia and Dave Frey, May 19 in New York. Father is owner of Silent Partner Management and manager of rock group Cheap Trick.
**Bionic Mixes Sport With Sound**

**Record Chain Caters To Extreme-Sports And Music Enthusiasts**

**BY TODD MARTENS**

LOS ANGELES—Thousands of vacationers make their way to the neighborhoods surrounding Bionic Records every month. Nestled in Cypress, Calif., Bionic’s flagship store is down the street from amusement park Knott’s Berry Farm and just a short drive from Orange County’s other major attraction, Disneyland. While most tourists and suburbanites cruise by Bionic’s nondescript strip mall locale, in-the-know locals have found a different sort of adolescent playground.

Over the past decade, Bionic has become a gathering post of punk independence, where mohawked music fans are as welcome as skateboarders. The line between punk and jock has always been blurred in Southern California, and Dennis Smith, the 38-year-old owner of Bionic, has found a way to boost the low-margin world of independent music by opening a sporting-goods store.

Next door to Bionic lies the Furnace Skate Shop, connected via an open doorway, where the world of extreme sports is explored with the same fervor as Bionic’s expansive indie-rock collection. Punk-themed boards line the walls, skate and snowboard accessories stock the cases, and everything from $15 beanies to $50 dress shirts fills the floor.

“We wanted to keep the two stores separate, because we thought mixing everything together would make it seem like a superstore,” Smith says. “We want people to know that we specialize in music, as well as skate and snowboarding stuff, and don’t just toss everything in one space.”

Yet it’s Furnace that’s allowing Smith to expand Bionic’s inventory. The first Bionic opened in 1989 in Cypress. Since then, Smith has opened two more music stores, both within eight miles of the original store. “My own stores are my own competition,” he says.

The three Bionic outlets turned a profit of $1.8 million last year. Less than 20% of Bionic’s sales come from major-label releases, keeping the store solely out of the radar of nearby Best Buy and Tower. Smith’s neighboring Furnace, however—one opens six months ago, sans record store, in Seal Beach, Calif.—provided a $1.2 million boost.

“We can buy stuff at Furnace for $11 and sell it for $22, whereas a CD is bought for $11 and sold for $14,” Smith says. “We blend everything into one account, so there are times now when we have money to explore avenues and stock up, whereas when you just have music stores, the margins are so thin that it’s hard to take chances. If you’re dependent on the one stock being a 30%-mark-up and your overhead is 20%, there’s no room for error.”

The Bionic shops range from 1,400 square feet to 2,500 square feet. They stock about 10,000 CDs. About 20% of its total inventory is vinyl, and 5% is used. Smith employs the used bins to move catalog, preferring to keep more titles in the CD racks.

“If someone came in and just looked through our regular bin section, they’d probably have a hard time recognizing most things,” he says. “We don’t want people to see the same old Tom Petty album that they see everywhere.” Indeed, staff recommendations at Bionic range from the manic hardcore of the Locust to the latest Tom Waits, and the two six-CD listening stations feature such up-and-comers as Taking Back Sunday and Millencolin.

If Smith has an aversion to major record stores, it’s not just because he grew up listening to Orange County punk acts like Social Distortion: His independent attitude was shaped by the time he spent in his young 20s working at a Recordhut store. Smith says he’ll “never stoop so low as to sell the Backstreet Boys” and does not have any intention “to compete for the mass sale.”

Bionic was started with a $25,000 loan from Smith’s parents after the couple took out a second mortgage, and he opened Bionic with half-brother Mike Freed and friends Craig Laronin, Smith has kept the shop pretty low-key as is and still forces his staff—now up to 28 people for the three Bionics and two Furnaces—to see every sale manually. Neither bar codes nor computers are used at the shops.

“If you’re scanning, you just throw it in a bag and that’s it. But when you’re looking up the record label and the number, it gives you time to talk to the person and recommend stuff. That’s what people want. We don’t get once-a-year shoppers.”

“What Bionic does get is a large teen turnout, thanks to the branding of the Furnace name. The store has become a sponsor to more than 75 athletes, including snowboarder Danny Kass, an Olympic silver medalist. Smith says, “Most kids want to be those guys, so that makes people want to come here and hang out.”

The Bionic/Furnace formula is working so well it’s being copied by chains like Vans and Pacific Sunwear. Both are taking steps into the music world.

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**Game Systems Get Cheaper**

**Cuts Already Boosting Rentals, Hardware/Software Sales**

**BY STEVE TRAUMAN**

LOS ANGELES—A current slash in the cost of videogame systems by their market-share-hungry manufacturers could serve as a boon to music and video retailers expanding into the category. Microsoft recently announced a one-third drop in the price of its X-Box system to $199.95 from $299.95. Not to be outdone, Sony not only cut the price of its PlayStation 2 (PS2) console to $199.95 from $299.95 but also dropped the cost of its entry-level PSONE system to $49.95 from $99.95. Nintendo dropped its GameCube retail price to $149.95 from $199.95.

The company earlier this year cut its handheld Game Boy Advance to $69.95 from $89.95.

Industry watchers say cheaper hardware prices may help spur game software sales and DVD sales on top of system sales.

“Virtually every entertainment retailer attending the Electronic Entertainment Expo May 21-23 in Los Angeles had positive comments on the price drops,” Smith says, referring to the appeal of new games and marketing programs. “We anticipated a price reduction from the manufacturers in 2002 and should see the impact immediately in the rental channel,” Smith says. The 4,500-store chain, which already claims a market share north of 50% in videogame rentals, recently announced a major expansion program for sales of next-generation hardware and software to complement that business.

For the 143 Hastings Entertainment outlets, videogame buyer Sean Payson has already seen an immediate return on hardware prices. “It’s been huge for us,” he says. “The week after prices dropped, our system sales quadrupled on PS2, tripled on X-Box, and doubled on GameCube. With PSone now $50, it will be huge for kids this holiday season.”

The timing of the price drop is fortuitous for the chain. By the end of June, it will have an average of 60 frontal feet of space devoted to gaming—a five-fold increase from the average 12 feet of merchandise space made available to the category at year-end 2001.

Virgin Entertainment Group (VEG), which is stepping up its videogame efforts, is equally positive on the price cuts. Senior visual product manager Bart Santor terms them “a pleasant surprise.” VEG North America senior VP of product and marketing Dave Alder says the cuts will have a “huge effect” on market stimulation, because hardware penetration is the key to growing the overall console games market. He says, “We have already seen significant hardware sales increases since the announcements, and we feel this will drive additional game software sales and DVD sales, since two of the platforms (X-Box and PS2) are DVD-compatible.”

A number of other chains featured the X-Box price drop—and in select stores, the launch of new games and related discounts on games and accessories in Sunday newspaper FSIs for the Memorial Day weekend. Included were Best Buy, Target, CompUSA, and Fry’s Electronics.

With retail sales of video and computer games through April running 20% ahead of the record 2001 total of $6.26 billion for software alone, the impact of major price cuts for all next-generation hardware systems is already being felt. Still, just how much a spike in sales from lower console prices will translate to the bottom line for retailers remains to be seen. Circuit City spokesman Jim Babb says, “We have definitely seen a jump in hardware sales since the game-console price moves, but it’s only been a week, and we’re not prepared to make a prediction on their impact on the second half.”

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In The News

• Borders Group’s music sales, which represent 20% of the retailer’s total sales, fell 7% on a comparable-store basis for the quarter ended April 28. In February, comparable-store music sales had a double-digit percentage decline. Chairman/CEO Greg Josefowicz blames a lack of quality new releases but says the situation should improve later this year. The declines contributed to an overall comparable-store sales dip of 0.4%. Quarterly net income was $3.9 million, or 5 cents per share, vs. a net loss last year of $18.9 million, or 23 cents per share, when the retailer had $19.5 million in charges. Sales rose 3% to $751.7 million.

• Hastings Entertainment posted net income of $560,000, or 5 cents per share, for the quarter ended April 30, The Amarillo, Texas-based chain recorded a net loss of $767,000, or 7 cents per share, in the same period last year. Comparable-store music sales fell 2.2%. Total revenue rose $3.7 million to $112.8 million because of DVD and other products.

• Alliance Entertainment Corp. is providing commerce and fulfillment services for music and movies sold through the Web sites operated by Cox Radio. Under the deal, the recently relaunched Cox sites will utilize Alliance’s e-commerce solution, theStore24, which provides an entertainment information database, custom, on-demand fulfillment, and 300,000 products. Cox operates 73 Web sites through its Cox Radio Interactive division. The sites debuted in July 2001 featuring station simulcasts, a listing of “last songs played,” an events calendar, movie guides, and data from Alliance’s All Music Guide.

• Korn is planning to kick off its fifth Immortal/Epic album, Untouchables, with a performance June 10 in New York, the evening before the set’s release. The band and label are teaming with United Artists to digitally simulcast the performance to 40 movie theaters in 30 major U.S. cities.

• InterTrust Technologies has signed a long-term global licensing agreement with Sony Corp. Under the deal, Sony will pay the Santa Clara, Calif-based firm an upfront fee of $28.5 million for use of its digital rights management software in consumer media products and services.

Declarations Of Independents

by Chris Morris

The new album, Stern’s 12th, is the fourth on which the Munich-born performer, who got her start in the jazz business, has sung her own compositions.

Stern says of her move into the vocal realm, “I had sung when I was in Germany, but I didn’t know what to sing. I didn’t want to sing standards, and I didn’t want to perform other people’s songs. I was a composer, and I didn’t know how to write my own lyrics…I just very organically started writing lyrics.”

The collection includes some striking songs, including “Empty Hands” and “Bury Me Standing,” but the high point of the album is “Who’s God,” a powerfully affecting song the New York-based musician wrote in response to the Sept. 11 terrorist attacks there.

“…I was pretty incapacitated,” she recalls. “We couldn’t play. Every time the amplifier would make a little sound, we would jump two feet in the air. I was speechless for a long time…The whole mind-set was so troublesome. I started to write about it.”

Backed by bassist Paul Socolow and drummer Keith Carlock, both members of her working band, Stern gets valuable assists from some well-known friends on the album. Saxophonist Michael Brecker is featured on “Where Is God,” and guitarist Bill Frisell and John McLaughlin make guest appearances.

Stern says of Frisell, who was her guitar teacher and a member of her first band, “It was Bill who told me that I should record my first record. He made me feel like I would insult him if I didn’t record it.” She met McLaughlin early in her career (“He was very gracious—even after every concert, he talks to all the little guitar players,” she recalls) and reconnected with him when she was studying in India recently.

Stern and her group begin a U.S. tour June 21 at the Living Room in New York.
Continued from page 1

afford to lower its prices—which is what two major-label executives, in effect, suggested to their retailers. But the retail industry now needs to fix its problems. But when I look at the music industry, I see forces at work that will change the face of it—and trust me, I am not talking about the potential revenue stream from the Internet. To date, efforts to sell music digitally delivered over the Internet have been a complete failure. Maybe one day, digitally delivered music will save the industry financially by generating music sales, but in my view, it ain’t gonna be anytime soon.

The Internet is affecting the music industry in other ways, however. Right now, the main impact it is having is on pricing, as a result of Internet piracy that helps facilitate CD burning. (I’ll let others argue whether file sharing boosts or eats sales.) Of course, the Internet isn’t the only source of CD burning. But whatever the source of CD burning is, the phenomenon is certainly having a negative impact on sales, which is why every major label is talking about it.

At some point in time, the Internet could evolve into the industry’s primary marketing tool, rivaling MTV and radio. The possibility of directly marketing to consumers based on individual tastes could drive sales like never before. But such Internet-derived data as fans’ e-mail addresses could also be used to benefit artists at the expense of the major labels, giving them leverage to extract even greater profits from the labels or to set up their own businesses without them. That potential already has embodied artists, who are fighting the labels on any number of issues in trying to shape legislation coming out of Congress that concerns the music industry.

How all this plays out is anybody’s guess, but savvy music industry executives know that now is not the time to do business as usual. They realize that the industry is at a crossroads, and they are trying to figure out the best way to alter the business model so as to meet the changing times.

Right now, that means dealing with the pricing issue. While some label executives may try to persuade the consumer that the CD is not priced too high, I have a feeling that argument is not going to fly. The consumer can get a label’s music for free—it isn’t right, and it isn’t fair, but it’s happening—and even when you implement encryption protection, chances are you won’t eliminate piracy, only curtail it. Oh, and by the way: As Internet piracy undercut full-priced legitimate sales, label execs know how music specialty merchants feel whenever Best Buy, Circuit City, Target, and Wal-Mart lose-leader music.

Major labels should take a lesson from retailers, who have already been experiencing a financial squeeze. In the past decade, music specialty merchants have lost 10 points in gross margins, from the 42% most had in the early 1990s to the 32% they generate today. In response to the pricing issues, music specialty merchants have had to change their business models. Music space in record stores is shrinking to make room for DVDs and other lifestyle items. And this is only the beginning of retail’s evolution.

Retailers aren’t the only ones changing their models. The two record clubs—BMG and Columbia House—have been on the ropes for the past five years, and both of them are changing the way they do business.

Before they began to change their businesses, both the retailers and record clubs implemented stopgap measures by restructuring, i.e., layoffs and store closings. Well, now many of the majors have also restructured because of shrinking profit margins. Like the retailers and record clubs before them, the majors will soon face the inevitable and begin changing their business models, too. In fact, some already are, such as the way Sony is experimenting with pricing and album lengths. But there’s more.

Sure, the EMI IPO head count reduction was about bodies, but a few of the changes made there indicate it was also about high salaries. Let’s face it: The major-label salary structure is way out of whack. The labels probably have more VPs per employee than banks, and I didn’t think that was possible. I can’t back this up with hard statistics, but from reading hundreds of 10-K and 10-Q financial filings during the past two decades, I can say that it is more of an educated guess that the average salary per body at the majors has to be at the high end for U.S. industries. More salaries are going to come down. Bet on it.

What’s more, I predict that another major-label staple—executive contracts, especially those with big payouts upon termination—will either disappear completely or will change totally in favor of the company. I know of one major-label executive whose contract recently came up, and they did not get a new one. That executive still has a job and even got a pay increase but is insulated because of no new contract. Hello? In a downsizing market that has seen a flurry of seasoned execs unemployed but by now probably desperate enough to take a job at half of their previous salary, why should any major take on the liability of a contract with a big payout, or, for that matter, continue to keep salary levels high?

While they are cutting back on salaries and contracts, look for major labels to reconfigure office space. At least one major right now is said to be preparing to cut down on private offices so that it can communicate
BY SAM ANDREWS

LONDON—U.K. cultural commentators have long supported the imperative and unverifiable boast that British TV is the best in the world. That assertion may be the matter of much debate today, but there is no doubt that British TV programming has not only found a home on U.S. TV networks but also on its home-video racks.

Popular British programming abroad ranges from such children’s offerings as Teletubbies and Thunderbirds to such nature documentaries as Blue Planet and Walking With Dinosaurs. Dramatic shows including Inspector Morse and Pride and Prejudice also attract American audiences, as do the comedies Absolutely Fabulous and Bening Hill.

According to Pete Edwards, president of U.K. independent video distributor Acorn Media, British shows appeal to people bored with the "same old, same old" on TV. Echoing Bruce Springsteen's song "57 Channels (And Nothin’ On)," he complains that "American TV has more and more channels and less and less choice. It’s a perverse thing—are we all such dull and unimaginative people?"

All we want to know is what they give us? I like to think that our customers show more discernment and are more proactive in seeking out quality programming." 

A PROFITABLE NICHE

Acorn, like a number of distributors in North America—such as the BBC’s American arm, A&E Network’s home-video entity, New Video; and Toronto-based BFS—has found a profitable niche in releasing U.K. TV programming. It has focused on classic British programming and detective series with such upcoming releases as Brideshead Revisited on DVD (June 25) for the first time, similarly Tinker, Tailor, Soldier, Spy and the critically acclaimed new version of the Forsyte Saga (Oct. 8), which will air on Masterpiece Theater on PBS in the fall.

Simon Wheeler, international video executive for Carlton International—the sales arm of U.K. commercial broadcaster Carlton Communications—agrees that "the key to the success of British product is due to quality writing and production. I think that with Morse, for example, U.S. audiences are looking for a different way to present a crime story without action being the main criterion.

That "more discerning" market is also the target for L.A.-based electronic dance music label Moonshine. Chairman and CEO Roy says that it plans to release cult U.K. TV programming on DVD, via its Moonshine Media imprint, in the U.S.

FIELD British TV programming, particularly comedy. "You don’t have many options for U.K. programming here (in the U.S.)," he says. "You’ve got BBC America and PBS, but other than that there isn’t much on the British front. A lot of the people in the U.S. who like British TV tend to be the more intellectual type.

THE BBC BRAND

The biggest name in the export market belongs to the BBC. The U.K. public broadcaster’s commercial arm, BBC Worldwide, is mostly distributed by Warner in the States and has had huge success with Teletubbies and Walking With Prehistoric Beasts and such comedies as Absolutely Fabulous, Blackadder, and Fawlty Towers.

BBC Worldwide International director for video and DVD Sue Kerr is eager to point out that such success is deduced on TV distribution deals being in place. "There is quite a large market internationally," she says, "but it does vary from territory to territory according to what they like.

There are exceptions, she explains. In Japan, classic drama—particularly Shakespeare—will sell even without an airing on TV simply because of the reputation of the program."

Burton Cromer, the BBC’s New York-based VP of home video, agrees that the BBC brand name is important. "It has always stood for quality—we make a conscious effort not to diminish the consumer’s feelings toward that."

On the back of the two landmark Walking With series and Blue Planet, factual programming is on a high, he says. However, comedy continues to be strong, and Cromer has high hopes for the home video of Father Ted, a series about a bunch of irreverent Irish priests that the BBC acquired for broadcast on BBC America.

However, he admits that children’s programs are more problematic. "It is critical to get broadcast exposure with such child-oriented programming, but the competition for the broadcast platforms here is intense. Shows like Tawees, which are very popular in the U.K., have not been able to get on air [in the U.S.]," he says.

According to Mike Dee, BBC Worldwide head of children’s brand management, the limited availability of broadcast slots in the U.S. is a sign that the recession is coming to an end. "Acquisition does well when people don’t have money to spend on production," he says. "We are coming out of that, and a lot of the U.S. broadcasters are making up-grown products now.

Dee also hints at acquiring children’s product from the U.K., saying that it appeals both to kids and nostalgic adults.

However, agrees, saying, "As well as the youth audience, there is a big adult cult following from the 30-somethings who grew up with shows like Thunderbirds in the 60s. You get two bites at the cherry.

With an archive that includes DangerMouse and The Wind in the Willows, Dee continues, "We have a positive relationship with Fremantle Media, which translates into our own shows like Thunderbirds in the 60s.

Other TV CIF PAC: MGM Home Entertainment has entered into an agreement to distribute on DVD and VHS theatrical titles made by Independent Film Channel (IFC) Films. The first release under the deal will be Aug. 6’s The Business of Strangers, starring Stockard Channing and Julia Stiles. Other films include Big Bad Love, Y Tu Mama También, Happy Accidents, Spring Forward, The King Is Alive, and Gangster No. 1.

The deal is another collaborative effort between MGM and Rainbow Media Holdings, which owns and operates IFC and IFC Networks. Last year, MGM acquired 20% ownership of Rainbow’s IFC, Bravo, Movie Classics, and Women’s Entertainment networks.

MVD ROCKS: Music Video Distributors (MVD) has inked a deal with famed New York music venue CBGB to create a series of performance DVD titles filmed live at the club. The first DVD, expected this fall for $9.98, will likely feature two or three songs performed by approximately 10 up-and-coming punk or hardcore bands. Upcoming titles will focus on metal and punk bands.

We want to give exposure to new bands," CBGB founder Hilly Kristal says, and "we want to do it at a low price. This will help get the word around. Most companies are interested in our old stuff, like the Ramones. All along, all of these bands were new when they played here. They were undiscovered. If this [DVD] works, we might do this four to six times a year.

MVD plans on promoting the first title through street-marketing efforts, taking out ads in alternative press, and handing out postcards at the Vans Warped Tour this summer. Retail plans are still being determined, though Kristal mentions that chains such as City of Industry, Calif.-based Blue Mountain will likely stock the title.

MVD VP of sales and marketing Ed Seaman admits that while he doesn’t think the DVD "will set the world on fire with sales," he thinks that the company’s needs, as well as CBGB’s and the artists’ will be met. “Five years ago, retailers and distributors didn’t want anything to do with music video," he says. “A good part of that had to do with the format available. Now, DVD allows you to have random access to see the clip you want to see. Maybe we’ll have a Web link or box for each artist. We’ll probably also give a plug to CBGB and maybe link to their site.

POTTER ENCHANTS U.K.—On its first day of release (May 11), Warner Home Video’s Harry Potter and the Philosopher’s Stone (known as Harry Potter and the Sorcerer’s Stone here) became the best-selling VHS and DVD-Video release of all time in the U.K. It sold more than 1.25 million units, according to WCIU, more than any other release in the 1.1 million record set by Titanic (Paramount).

Warner had shipped 5 million units to U.K. stores in ten days. Director Mike Newall, directed Street May 28 domestically and became the biggest DVD pre-order on Amazon.com at 100,000 units by May 23.

CONFERENCE NEWS: The Video Software Dealers Assn. (VSDA) has announced that Peter Guber—chairman of Mandalay Entertainment, film producer, and former chairman and CEO of Sony Pictures Entertainment—will be the keynote speaker at the July 16-18 Home Entertainment 2002 Convention at the Rio Suites Hotel in Las Vegas. Guber will discuss how new technologies are impacting the home-video industry.

The DVD Forum, an international group of manufacturers and content providers for the DVD format, will present DVD at 5: A Conference Commemorating DVS’s Fifth Anniversary, June 27-28 at Los Angeles’ Marina Beach Marriott. The event will update studio executives, directors, and DVD producers on the state of the business and the future of the industry.

ARTISAN BITS: In support of its May 28 release of the Rambo Special Edition DVD Trilogy, Artisan Home Entertainment is teaming with JVC and UBID.com for a consumer sweepstakes. From now until July 20, UBID gives people a chance to win a JVC home-entertainment system and a special military transport vehicle. Artisan’s two-disc Reservoir Dogs 10th-anniversary special edition DVD ($28.98, Aug. 27) will be available in different packages, each themed around one of the film’s five main characters.
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PROGRAMMING

Getting To Know You: Labels Sniff Out Satellite Radio

BY MARC SCHIFFMAN
Airplay Monitor
NEW YORK—For years, the industry has scratched its collective head trying to determine what satellite broadcasters XM and Sirius had in store for it. Now, with both systems up and running, it’s no longer a theoretical discussion but a concrete issue.
According to label promotion executives, no one has a success story to tout of how Sirius or XM broke an artist for a label yet, but most are servicing them with product and ensuring acts visit their studios. Columbia executive VP of promotion Charlie Walk says, “Being at a music company, part of the value is a lot of these satellite channels are going to offer new music and new artists. They’re going to have the ability to play more new artists before conventional radio. That’s very, very important.”
IDJMG’s Olesen adds, “With a lot of promotion on the air, all the labels have been trying to do the same thing. They’re not going to have the ability to play more new artists before conventional radio.”

Neurotic Sniders, Promotions

Jeff Walk says, “It’s not just this thing overnight, it’s going to make a difference in the growth curve. All of the reviews coming back from people I know who have been relating about it. I have not heard one negative thing.”
Leeds points to another yardstick by which to measure satellite radio’s coming of age. “Much like MTV in its early days,” he says, “they need to identify one act they’re going to break, and when we see sales generate on something that radio’s not playing, then people will take notice.”
Walk echoes the MTV example, saying that the individual channels need to build brand identity so that new music junkies will repeatedly turn to new-music brands. Then the labels will gladly fill that pool with new music. “A few will pop up as being the new-music authority for certain formats,” Walk says. “As long as that happens and expansion continues, this will become a new place to develop talent and will be the first place for people to hear new music.”
It down to whether the channels are going to take risks and play new music first. At that point, Walk says, they’ll become an important part of the artist-development process.

A good sign is that the new variation on radio will bring with it a new programming freedom. “It feels like there’s less restraint on the programmers, allowing them to be more free-flowing and thinking things through from their gut and get a feel for a new artist,” he says. “That’s a very important thing for us: less of a cookie-cutter approach and more of a vibe to it. It’s just the way it used to be done, before research, callout, and data overflows stifled programming creativity.”
THE EARLY SHOW: With the most accelerated release of any album in Nielsen SoundScan's 11-year history, Eminem's new set races to No. 1 on The Billboard 200, selling 284,560 units in the span of only three days. The *Eminem Show* had originally been slated to hit stores Tuesday (4), but when the album's entire content and even its cover art became widely available on Internet file-sharing sites, Interscope elected to move the street date a-head to May 28—a simple enough plan, had it not been planted next to Memorial Day. In a normal week, Monday is when many stores receive drop shipments for the new releases that will street the following day, but with a holiday, shipping schedules are advanced, so some stores had received the *Eminem* title by Friday, May 24. Realizing the potential for rampant street-date violations, Interscope and Universal Music & Video Distribution (UMVD) eyed the possibility of an unboxing Sunday street date.

UMVD president Jim Urie says, "We weren't comfortable with that date until [the distributor made sure all stores would have stock by Saturday]. Once we realized they would, we thought they might try to grab a day over the holiday weekend?" Nielsen SoundScan tracks sales through the end of business Sunday, but some accounts, including Target Stores, report on a Sunday-to-Saturday cycle. UMVD announced the May 26 street date late on May 23, which meant that some East Coast-based accounts were not aware of the latest change until the next morning. Some chains began selling it that Friday, Urie says, "Basically, everyone broke street date.

As street date became a moving target, retail campaigns were thrown into disarray. "We are running in circles trying to figure out how to change our advertising for the third time," the head of one major chain said on Friday afternoon. "It will cost me a ton." Mike Dreese, CEO of Boston-based Newbury Comics, adds, "We had a radio ad set to run on Monday to advertise a midnight sale for that night, but we pushed back the commercial to Saturday and the sale to Saturday midnight when they changed the street date. Then when everybody had the album out on Friday and Saturday, we called up the radio station and said, 'Never mind.'"

Even with the short selling window and Wal-Mart refusing to stock the title, *The Eminem Show* still owns the fifth-largest sales week of any title released in 2002. Had the album come out on its original schedule, it likely would have scored the first million-unit week since 'N Sync's *Celebrity* topped that mark in August 2001. Now chart speculators differ on whether the rushed release will cost the rapper a shot to be the first solo artist to see million-unit weeks with two different albums—a feat managed thus far by only *Backstreet Boys* and 'N Sync.

Many retailers' ads did not hit until May 28. The head of one national chain said his stores sold more in that one day than they had before May 28. A sales executive at a rival label says five major chains sold 400,000 units in the first two days of the tracking week. But while some prognosticators think the *Eminem Show* will top 1.5 million in its first full week, UMVD estimates it will settle in the range of 925,000 to 1 million.

Urie says the internet leak that caused this fire drill appears to have emanated from a European plant and has prompted Universal Music Group to enhance security on future blockbuster albums. One solution being contemplated is that high-profile albums might be solicited with "unspecified" release dates, with accounts initially being informed only of the month that such albums will hit.

SPURS GO JINGLE: CBS' May 22 telecast of the Academy of Country Music Awards rustles action on both The Billboard 200 and Top Country Albums, stirring a dozen bullets for winners and/or performers on the former chart and 15 on the latter. Among those high in the saddle are Martina McBride, who sang and won a trophy; multi-award winner Alan Jackson, who opened the show; and Hans Williams Jr., whose duet with Kid Rock on "The F Word" was one of the night's best moments. McBride wins the big chart's Pacesetter (121-71, an 80% gain), while on the country list, Jackson earns Greatest Gainer (No. 3, up 388%); Williams garners that chart's Pacesetter (62-29, up 283%).

Earlier on the same network, a May 18 concert special rated a 47% spike for Barry Manlove, good for The Billboard 200's Greatest Gainer nod (36-22). His Concord set re-enters Top Independent Albums (No. 33, up 63%).

Additional reporting by Ed Christian in New York.

HATCHED: After only three days of airplay, Dixie Chicks grab the Hot Shot Debut trophy on Hot Country Singles & Tracks with "Long Time Gone" at No. 37, a much-anticipated but somewhat unexpected single from the forthcoming Home, due at retail Aug. 27. The surprise announcement of the releases comes amid ongoing contract negotiations with Sony (see *Nashville Scene*, page 43). The single collects 872 detections, accounting for 10 million estimated audience impressions.

"Long Time Gone" was made available to stations May 23 via digital download—on the same day the Chicks performed the track on VH-1's *Divas Las Vegas* show. Country programmers responded enthusiastically, with spins detected at 114 of 147 monitored signals. Of those stations, 56 aired the song one or more times.

The No. 37 start matches the trio's prior high debut, set in the July 10, 1999, issue with "Ready to Run." "Long Time Gone" marks the format's only title in the current chart year to be inside the top 40 and the highest debut on Country Singles & Tracks since Alan Jackson's "Where Were You (When the World Stopped Turning?" stormed in at No. 25 in the Nov. 24, 2001, issue.

On another superstar front, watch for Garth Brooks to re-enter Hot Country Singles & Tracks next issue with "Thinner Than Blood" from his thirte-platinum-awarded *Scarecrow*: "Thinner Than Blood" charted for one week in the Dec. 1, 2001, issue based on album play. It was remastered by Capitol Records and serviced to programmers May 29 via overnight delivery.

WEB OF NO. 1s: Chad Kroeger hits No. 1 on Modern Rock Tracks for the second time in a year, with "Hero," his duet with Saliva's Josey Scott. His other appearance at the top was with his band, Nickelback, on "How You Remind Me," which reached No. 1 last September and held the spot for 13 weeks. Scott, who was mistakenly identified as the singer of another band in last issue's column, surpasses his prior peak of No. 7, established by Saliva's "Your Disease" in June 2001.

"Hero" reaches No. 1 in its sixth week on the chart—the fastest rise to No. 1 at Modern Rock since the Foo Fighter's "Learn to Fly" made it in the same number of weeks in the Nov. 6, 1999, issue. This quick trek comes less than two months after Jimmy Eat World set the record for the longest climb to No. 1 on this chart (23 weeks), with "The Middle." The record for the quickest path to the top is one week: R.E.M.'s "What's the Frequency, Kenneth?" debuted at No. 1 in September 1994.

On The Billboard Hot 100, "Hero" earns the Greatest Gainer/Airplay award, increasing its audience impressions by 10.5 million (28-18).

BOY'S TURN: Cam'ron earns his first No. 1 on Hot & R&B/Hi-Hop Singles & Tracks, as "Oh Boy" featuring Juelz Santana puts an end to Ashanti's 10-week reign at No. 1 with "Foolish." "Oh Boy," from *Cone Home With Me*, gains 1.8 million impressions to propel it to the top, improving its overall R&B audience to 54.5 million. Hot on Cam'ron's heels is "Addictive" by Truth Hurts Featuring Rakim, which moves 5-2. "Addictive" sees a 2.3 million rise in audience to 53.5 million impressions, trailing "Oh Boy" by roughly 1 million listeners. While both titles have retail singles available, Truth Hurts reduces the distance between them with a retail gain that moves the song 64-29 on R&B/Hi-Hop Singles Sales, while Cam'ron sees a slight sales decline (No. 11). On the newly installed Hot Rap Tracks chart (see story, page 10), Cam'ron advances 3-2 with an audience reach of more than 62 million—though he still needs another 9 million listeners to catch up to "1 Need a Girl (Part I)" by P. Diddy featuring Usheer & Looon.

BETTER OFF ALONE: Tommy Lee's "Hold Me Down" climbs to No. 5 on Mainstream Rock Tracks, surpassing the peak of any track released by his former group Motley Crue. The band's highest-charting singles on Mainstream Rock were "Smokin' in the Boys Room" and "Dr. Feelgood," which both peaked at No. 7 in 1985 and 1989, respectively.

GUESS AGAIN: Last issue, we mentioned that the title of Scarface's latest release had been changed to "Guess?". After deliberation, Island Def Jam Music Group has reverted to the originally listed title, "Guess Who's Back." It may be that when a title is posed in the form of a question, it's to get a straight answer.

Additional reporting by Anthony Colombo and Steven Graybow in New York.
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**Greatest Hits 130**

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### Billboard Top Jazz Albums

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<td>2</td>
<td>Cassandra Wilson</td>
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<td>3</td>
<td>WAYNE SHORTER</td>
<td>Footprints Live!</td>
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<td>4</td>
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<td>Finding Fortune</td>
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<td>Verace (Uncaged)</td>
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<td>Harry Connick, Jr.</td>
<td>Playin' With My Friends: Bennett Sings The Blues</td>
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<td>Michael Feinstein</td>
<td>Songs I Heard</td>
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<td>Mike Phillips</td>
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<td>Louis Armstrong</td>
<td>Ken Burns Jazz - The Definitive Louis Armstrong</td>
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<td>John Pizzarelli &amp; The George Shearing Quintet</td>
<td>The True Design Of Yes</td>
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<td>Pure Jazz! (1)</td>
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<td>Bill Charlap</td>
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<td>13</td>
<td>Rachiele Ferrrell</td>
<td>Live In Montreux 91.97</td>
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<td>Jane Monheit</td>
<td>Come Dream With Me/In Too Deep</td>
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<td>Getz Plays Jobim: The Girl From Ipanema</td>
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### Billboard Top Classical Crossovers

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<td>Charlotte Church</td>
<td>Enchantment</td>
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<td>7</td>
<td>Bond</td>
<td>Born</td>
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<td>Kronos Quartet</td>
<td>Nuovo</td>
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<td>Boston Pops Orchestra (Lockhart)</td>
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<td>Midsummer Night Dream (Romance)</td>
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| 12     | Various Artists                  | Various Artists: Opera Highlights (Classic)
| 13     | LONDON SYMPHONY ORCHESTRA (WILLIAMS) | Star Wars Episod... |
| 14     | TAN DUN FEATURING YO-YO MA        | Crouching Tiger, Hidden Dragon |
| 15     | LONDON SYMPHONY ORCHESTRA (WILLIAMS) | Star Wars: The Phantom Menace Ultimate Edition |

### Billboard Top Contemporary Jazz Albums

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<td>Beyond Words</td>
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<td>Love Is All There Is</td>
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<td>Jim Brickman</td>
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<td>4</td>
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<td>Mosaic</td>
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<td>Across An Ocean Of Dreams</td>
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<td>Yanni</td>
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<td>Yanni ∆</td>
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<td>Various Artists: Opera Highlights (Classical)</td>
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### Billboard Top Kid Audio

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<td>1</td>
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<td>2</td>
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<td>LITTLE ROCKS</td>
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<td>Kids Tunes</td>
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<td>Various Artists: Kids Classics</td>
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### Billboard Top Heatseekers

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<td>2</td>
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<td>3</td>
<td>THE HIVES</td>
<td>Veni Vidi Vicious</td>
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<td>3512</td>
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<td>THE GREATEST</td>
<td>CD</td>
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<td>CD</td>
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<td>ABBEY</td>
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<td>CD</td>
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<td>Juna</td>
<td>PILAR</td>
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<td>12 STONES</td>
<td>Un Dia Normal</td>
<td>PHANTOM PLANET</td>
<td>CD</td>
<td>4112</td>
<td>12/19</td>
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<td>Cleidus Envy</td>
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<td>KEVIN DENNEY</td>
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### Billboard Top Independent Albums

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<th>Format</th>
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<td>Algorithms</td>
<td>SOUTH PARK</td>
<td>CD</td>
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<td>DEFAULT</td>
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<td>1298</td>
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<td>3</td>
<td>YING YANG TWINS</td>
<td>Alley: The Return Of The Ying Yang Twins</td>
<td>NOFX</td>
<td>CD</td>
<td>1298</td>
<td>12/19</td>
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<td>4</td>
<td>SUPERJOINT RITUAL</td>
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<td>THE DAYTON FAMILY</td>
<td>Welcome To The Dope House</td>
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<td>Far Side Of The World</td>
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<td>SIR CHARLES JONES</td>
<td>CD</td>
<td>1298</td>
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The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those whose sales have never been played in the top 10 of the Billboard 200 chart. All artists albums are released in this week, and the artists whose previous albums are already widely available are immediately knighted to appear on the Heatseekers chart. Top Independent Albums are currently not an included part of the Billboard 200 chart, but weekly albums which are released or reissued are included in the chart. The Billboard 200 chart is based on a combination of sales, airplay, and streaming data, and is compiled by Billboard. The chart reflects the most popular albums in the United States.
### JUNE 8 2002

#### Billboard® TOP INTERNET ALBUM SALES™

| Artist | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | Weeks at Number 1
|-------|--------------------------------------|-------|------------------
| PHIL LESH & FRIENDS | COLUMBIA 641886/2 | There & Back Again | 79
| MOBY | SONY BMG 4430101 | 180 | 10
| VAN MORRISON | WEA 609076/2 | Down The Road | 40
| NORMA JONES & NORMA JONES | NORMA JONES 607514/2 | Come Away With Me | 26
| MARC ANTHONY | COLUMBIA 461525 | Meanted | 3
| RUSH | CAPITOL 602671/2 | Vapour Trails | 29
| BONNIE RAITT | CAPITOL 606074/2 | Silver Lining | 52
| SHERYL CROW | A&M 934477/2 | C'赶 On, C'man | 11
| BARRY MANILOW | A&M 934477/2 | Ultimate Maniow | 22
| CELINE DION | EMI 716958 | A New Day Has Come | 6
| WEEZER | EMI 716958 | Maladet | 16
| JOSH GROBAN | A&M 934477/2 | Josh Groban | 24
| ELVIS COSTELLO | WARNE 705425/2 | When I Was Cret | 99
| WILCO | WEA 609069/2 | Yankee Hotel Foxtrot | 69
| TOM WAITS | A&M 934477/2 | Alice | 98
| SOUNDTRACK | BWE 609076/2 | 0 Brother, Where Art Thou? | 17
| TOM WAITS | A&M 934477/2 | Blood Money | 92
| VANESSA CARLTON | A&M 934477/2 | Be Nobody | 25
| LAURYN HILL | WEA 609076/2 | MTV Unplugged V2 23 | 132
| JOHN MAYER | A&M 934477/2 | Room For Squares | 28
| DIANA KRALL | WEA 609076/2 | The Look Of Love | 132
| JACK JOHNSON | MCA 00028/2 | Brushfire Fairweathers | 62
| SOUNDTRACK | COLUMBIA 609079 | Star Wars Episode II: Attack Of The Clones | 33

#### Billboard® TOP SOUNDTRACKS

| Artist | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | Weeks at Number 1
|-------|--------------------------------------|-------|------------------
| ALANS MORRISONS | 477/2 | Nickle Creek | 3

### JUNE 8 2002

#### Billboard® TOP POP CATALOG

| Artist | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | Weeks at Number 1
|-------|--------------------------------------|-------|------------------
| BOB MARLEY AND THE WAILERS | 25 | Legend | 4
| CELINE DION | MCA 000596 | All The Way...A Decade Of Song | 27
| DISTURBED | 4 | The Sickness | 27
| EMINEM | 25 | The Marshall Mathers LP | 4
| AC/DC | 25 | Back In Black | 4
| BUD ROCK | 25 | David Without A Cause | 4
| BOB SEGER & THE SILVER BULLET BAND | 25 | Greatest Hits | 4
| CREED | 25 | Human Clay | 4
| NICKEL CREEK | 25 | Nickel Creek | 4
| DIXIE CHICKS | 25 | Fly | 4
| PHIL COLLINS | 25 | ...Hits | 4
| METALLICA | 25 | Metallica | 4
| LOZZY OSBOURNE | 25 | The Ozaman Cometh | 4
| DEFi LEPARD | 25 | Muscle Beach | 4
| ENYA | 25 | Paint The Sky With Stars...The Best Of Enya | 4
| MADONNA | 25 | The Immaculate Collection | 4
| INCUBUS | 25 | Make Yourself | 4
| ZZ TOP | 25 | Greatest Hits | 4
| ABB | 25 | Greatest Hits | 4
| THE BEACH BOYS | 25 | Greatest Hits Volume 1: 20 Good Vibrations | 4
| JAMES TAYLOR | 25 | Greatest Hits | 4
| MARC ANTHONY | 25 | Greatest Hits | 4
| DIXIE CHICKS | 25 | Wides Open Spaces | 4
| FLEETWOOD MAC | 25 | Greatest Hits | 4

#### Billboard® TOP POP CATALOG (last week)

| Artist | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | Weeks at Number 1
|-------|--------------------------------------|-------|------------------
| SPIDER-MAN | RIADWA 64290128263 | Dark Side Of The Moon | 2
| O BROTHER, WHERE ART THOU? | WEA 609076/2 | Aerosmith's Greatest Hits | 2
| OF MICE & MEN | 25 | Breathe | 2
| THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS | WARNER BROS. | Hardball | 2
| THE FAST AND THE FURIOUS | WARNER BROS. | The Lord Of The Rings: The Fellowship Of The Ring | 2
| QUEEN | 25 | Queen Of The Damned | 2
| TUFF IMPRESSION | 25 | Come On Over | 2
| THE SIRENS | 25 | Best Of Vol 1 | 2
| METALLICA | 25 | Greatest Hits 1986-1996 | 2
| ALANIS MORISSETTE | 25 | Jagged Little Pill | 2
| SHANIA TWAIN | 25 | Songs You Know By Heart | 2
| TOM PETTY AND THE HEARTBREAKERS | 25 | Greatest Hits | 2
| PEARL JAM | 25 | Greatest Hits | 2
| SYSTEM OF A DOWN | 25 | System Of A Down | 2
| BROOKS & DUNN | 25 | Greatest Hits Collection | 2
| VAN MORRISON | 25 | The Best Of Van Morrison | 2
| CAROLE KING | 25 | The Slim Shady LP | 2
| LEE ANN WOMACK | 25 | My Own Prison | 2
| CREED | 25 | I Hope You Dance | 2
| FRANK SINATRA | 25 | Classic Sinatra: His Great Performances 1953-1960 | 2
| CREEDENCE CLEARWATER REVIVAL | 25 | Chronicle The 20 Greatest Hits | 2
| ELTON JOHN | 25 | Greatest Hits | 2
| QUEEN | 25 | Greatest Hits | 2
| PEARL JAM | 25 | Greatest Hits | 2
| MILES DAVIS | 25 | Kind Of Blue | 2

*Note: The list represents sales data for the week ending May 25, 2002. All sales numbers reflect combined sales of all formats. The top 50 albums charted are listed below. Additional albums, along with a listing of other formats, are available online. For more information, visit www.billboard.com. All rights reserved.*
Ranksings from biweekly charts of various indexes in trades during a smart & sophisticated week.
DIGITAL MUSIC

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AD CLOSE: June 18

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www.billboard.com
RCA's Dave Matthews Band Drops 'Busted Stuff'

Continued from page 1

offering, Busted Stuff (due July 16 on RCA), returns to the more intimate, soulfully acoustic-based sound that loyalists have come to appreciate and anticipate.

"This record captured a precious time for this band," he says. "Throughout the process, there was a deep sense of caring between us. It was a reaffirming experience for us, on both musical and personal levels. The bond among us always felt strong, but we realized that it was unbreakable. It was fantastic."

Some of the material featured on Busted Stuff was first drawn during an ill-fated studio liaison with producer Steve Lillywhite several years ago. After months of what Matthews describes as "tension and bashing one's head against the wall," the tracks were scrapped, and the band linked with producer Glen Ballard to record Everyday.

"The Lillywhite sessions should've worked, but they didn't, and who knows why," hand member Boyd Tinsley says. "It just became a really hard and arduous process after a while. It felt like we weren't going anywhere."

Matthews adds, "We spent five months trying to make it work. It was a burden to get through the day after a while. We needed to pull away and rejuvenate."

Unfortunately, while the band plowed through the making and marketing of Everyday, tracks from the Lillywhite sessions were leaked onto the Internet—a frustrating experience that Matthews likens to "a painter finding his painting for sale in a gallery before he's finished it. It was a huge violation."

The exposure of the songs from those sessions didn't sway the band from finishing them for Busted Stuff, though.

"As we were working on those songs, in particular, there was a sense of, 'Well, if they liked them unfinished, wait until they hear them as they're intended,'" notes Stephen Harris, the band's longtime engineer who was tapped to produce this project.

He adds that the distance the band had from those songs—not to mention the experience of making Everyday—was beneficial to their ultimate outcome, as well as to the overall tone of Busted Stuff. "It gave the band and Dave a chance to purge and flex some new muscles—and eventually reconnect as the band they initially set out to be."

When the band convened to make Busted Stuff, Harris says that his first and foremost goal was to revive the fun that had previously been inherent in assembling a DMB record.

"I was determined for them to end these sessions feeling emotionally satisfied with how they played," Harris says. "From there, the album makes itself. My role was to give them respect and to free them up to truly perform. All they want to do is play and then leave. The performances on this record are stunning. At the end of the day, I'm a fan of this band, and I tried to help them make the kind of record that I as a fan wanted."

Matthews believes that Harris' point of view was crucial to the project's outcome. "There wasn't a wall dividing the band and producer," he says. "It was communal."

Tinsley agrees, noting that it was the kind of studio experience that left the band wanting to keep playing. "It was probably the most inspiring time I've had with this band so far."

MARKETING 'BUSTED'

All of this positivity and inspiration has resulted in a collection that shows Matthews offering far more soulful vocals than he has previously. His rich baritone and warmly conversational tone is particularly effective on the jazz-kissed "Grace Is Gone" and the gentle "Where Are You Going," which has been tapped as the set's first single. DMB's songs are published by Colden Grey, ASCAP.

"This is, without question, a return to form for this band," says Alex Cortright, music director/PD of WRNR Balti- work hard to several formats. The band has given us a whole lot to work with."

In addition to being the first single from Busted Stuff, "Where Are You Going" is also featured on the soundtrack to Mr. Deeds, which hits retail June 11. The song will be used for the next wave of trailers for the film during the last two weeks of May and the first week of June. That will assist the label as it begins promoting the single to modern rock, modern AC, and triple-A radio formats. It shipped to programmers May 13.

In terms of retail visibility, Busted Stuff will benefit from various enhanced aspects of the CD.

"We know that people were burning those bootlegged songs onto CD, so it's our job to add incentive to [store] those diehards to come back to the stores and buy the finished album," Surratt says, pointing at elements on the disc that will drive purchasers to a secured Web site offering band interviews, live performances, and special tracks that were previously unavailable.

The label will also include a limited-edition bonus DVD of similar material. Other components of RCA's marketing plan will lean heavily on a spree of TV appearances throughout the summer, including a stint on The Late Show With David Letterman Aug. 1. Also in the works is a series of spots and special programming on both VH1 and MTV, including a shot on the latter network's popular All-Access concert series.

In the end, though, the ultimate method of promoting a new DMB project is to simply let the band do what it enjoys most—tour incessantly.

Booked by Chip Hooper at Monterey Peninsula Artists, DMB has already been on the road for the past two months. It will take a break in June and then begin a second leg of touring in July. The band—managed by Coran Capshaw at Red Light Management in Charlottesville, Va.—is expected to stay on the road through the beginning of the fall.

"It's really felt so good to be on the road," Matthews says. "It's an amazing thing to step out onstage and bring songs that we're so deep into and proud of to fans. That sounds so hokey, but it's the absolute truth."

And what about that occasional fan who doesn't dig what the band is doing?

"I'm learning that the most important critic and fan of ours to please is me," he says. "I can and will want to connect with that one dude who's yelling 'you suck' to us. And I'll even find him holding his ugly head in my mind more than I want. But I'll be able to maintain the proper perspective on what we're doing if I can remain proud of it at all times. And I am."

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BILLBOARD JUNE 8, 2002
Concerns Rise Over High Retail Profile of Used CDs

Continued from page 1

but also helps promote digital piracy.

As the head of sales for one major label notes, "The used-CD business promotes CD burning. They can buy it, burn it, and then return it or sell it and get some of their money back and still have the music.

Notwithstanding the irony that such label-owned conglomerates as Sony Music, Depon (part of parent label Nippon Columbia), and Matsushita (which has both the Victor Entertainment label and is the JVC burner manufacturer) also thrives on burner sales ("How the Music Industry Burns Itself," Billboard, March 30), burning-related issues aren't the only problem. An even bigger concern is that consumers with more ready access to second-hand goods will become more price sensitive and less inclined to buy new CDs, and as a result, the situation will reduce the upside in new-product sales.

"It certainly does play into the pricing game," says a senior VP of sales at one major distribution company, who has observed a greater interest from retailers in used CDs. "The used-CD business is there, and I wish it wasn't."

A CHANGING CLIMATE

The major labels and their distributors have never had any love for the used-CD business. But up until the early 1990s, the only stores carrying second-hand goods were independent stores that didn't buy directly from the majors. (It was a long-held, unspeakable rule that mainstream retailers buying direct didn't carry used CDs.)

Today, literally hundreds of merchants—a mixture of online, offline, and brick-and-click stores that include some of the 1,500 largest physical music retailers—are getting in on the act.

Among the leading retail chains now in the used-product business are Trans World, Tower, Hastings Entertainment, Record World, Entertainment, and Newbury Comics.

Meanwhile, online merchants—including eBay, owner of used-goods retailer hal.com—are reporting flowering used-music sales on the second-hand market as they alter their merchandising approach to intermingle used product for sale with new releases.

Then there are the scores of independent-used product sites and virtual CD -sellers, catering to the growing number of CD buyers that are also importing booming business, ranging from the likes of spun.com to collectible-used product network Gemm.com.

Meanwhile, these retailers argue that offering used goods is a complementary business line to the sale of new CDs. The online companies point out that many small independent merchants use their sites as an inexpensive e-commerce solution by taking advantage of the cyber marketplace to sell new, as well as used, product.

On the flip side, brick-and-mortar operations call used product strictly a sideline business. What's more, they argue that the majors' return policies are helping foster the mainstreaming of used CDs by forcing stores to find alternative outlets for goods coming back into the system.

Many retailers and e-commerce sites dismiss criticism of the used-music business as overblown, given that mainstream retailers are the real problem and that GEMM and Rarities are examples of the major's problem concerns facing the music industry.

"The used business is not some gigantic chunk of the record business," says a senior VP of a popular online CD store. "In fact, record companies are competing with each other on the used CD side."

Historically, that's been a tough stance for the majors to pursue. Retailers have every legal right to sell used CDs under "first sale" rules in the Copyright Act of 1976 that allows retailers to resell the goods after their first purchase. As a result, previous attempts by the record industry to clamp down on used-CD sales have been met with a torrent of worldwide condemnation in the media and price-fixing inquiries from regulators in Washington, D.C.

Still, that's not stopping record companies from wanting to curb the secondary market—or at least share in its profits. A senior VP of sales at one leading pop label says, "We understand that the used-CD business exists, of course I am interested in the artist and labels getting their share on their sales."

In fact, some are looking to a European resale concept that has been adopted for non-music purposes in California as a possible model for reform.

INTERNET-FRIENDLY GOODS

Inspirational growth is within the labels on the used debate is the rising profile of used products online. In fact, it is now a solid right-side newsgroups to new releases at leading e-commerce sites.

The strategy is paying off for Amazon.com, where third-party sellers account for 75% of the company's unit-volume business in the first quarter of this year versus only 25% of its volume one year ago. The growth coincides with a shift in the position of used goods on the site. Previously, consumers had to go to a different area on the site to find used-product listings. Now, new and used items are integrated under a single "detail page" initiative that launched last year.

"We have structured things so that we are largely indifferent as to whether we sell new or used product," Amazon director of merchandising for books, music, video, and DVD Bill Carr says. "We've been able to grow our business as a whole, both new and used, by having a used offering."

What's more, instead of acting as the merchant of records, the company uses its site as a virtual marketplace for buyers and sellers and takes a fee on the transaction—another successful strategy.

Similar tactics are being pursued by auction- and used-goods giant eBay, which is equally bullish on the notion of bundling new and used product in one marketing opportunity. The company generates more than $1 billion in total merchandise sales on music, movies, and books.

"If you look down the road, my hunch is that the consumer is going to start to expect to be able to find used product right along with new," Half.com VP of media Chris Fralic says. "The trends are heading in that direction."

But the concept does not necessarily sit well with copyright holders. Amazon recently found itself under fire from the Authors Guild, a trade group for writers, about the same practice with new products. Both companies purchase and resell the company profits from the sale of used product and not paying anything to writers and publishers. Fralic further argues that such practices are insensitive to authors and are compelling.

For their part, merchants defend such actions by pointing out that much of the product purchased on a used basis are hard-to-find and out-of-print items—not new titles. As Pearson and other retailers argue, the used business not only provides a retail outlet for consumers who discover new music, which can lead to the purchase of new product. "It's crazy, but it absolutely is true," says "And the only proof that I see is the fact that we are selling so much new stuff and sell it all the time in all three of our stores, new releases particularly.

Virgin Megastores doesn't sell used CDs, but Dave Adler, senior VP of product marketing for the 21-store chain, says that "in principle, we don't have any problem with anyone retailing legitimate used CDs." Like Pearson, he believes it "encourages listeners to experiment and can help to drive sales of new albums or related albums or hard-to-find product."

For Waterloo Records, the Austin-based independent retailer that recently celebrated 20 years in business (Billboard, May 18), selling used CDs is one way it can differentiate itself from big-box retail competitors, owner John Kunz says. "We've got the opportunity to have access to things that aren't available or have gone out of print, etc.—the collectible things—列入 the fact that it's at a price that the consumer says, "Oh, I don't have this particular Neil Young CD, but at this price I can't pass it up." Used CDs account for about 5% of Waterloo's total sales.

Global Electronic Music Marketplace (GEMM) CEO/COO Roger Rafee says the issue is not that new and used CDs compete on his company's gumm.com Web site. Lala, California-based GEMM matches buyers and sellers of music of all sorts. Most of the 16 million items for sale on the site are used. But Rafee notes that the average price of used music is less than 1 year old.

"Sure, the used product definitely competes with the new product," Rafee says. "That definitely probably cuts into the record [companies'] bottom line." But he adds that "the problem is that the record companies are not working with us. It's not so much that there is sites like ours that are enabling people to sell used product; it's just that record companies are not using the information about the used product to sell their stuff efficiently."

MAJORS TO BLAME?

What's more, many brick-and-mortar retailers argue that the current mainstreaming of used sales is a by-product of the majors' own return policies, as well as product obtained by consumers through record clubs owned by the majors.

In the early to mid-1990s, with returns of opened product on the rise, the majors instituted breached-product policies that barred retailers from sending back such goods. Instead, they offered merchants a credit rating from 0.5% to 1% on all purchases to compensate for defects. The move was designed to save the majors from bearing the costs of defective product and production warranties being offered by retailers that enabled shoppers to return CDs, even if the reason was because they didn't like them. It was also seen as a way to stop independent stores (Continued on next page)
Continued from preceding page

from buying used CDs, for, say, $4 and returning them to the majors for full credit. Moreover, merchants suggest that a big supply of used CD product is record-company product.

The top executives of the major music companies complained that the policies were forcing them into the used-CD business—a motivating factor behind Hastings’ and Wherehouse’s entrance into the second-hand goods market—it has been a serious problem. According to Mike Higgins says the company currently carries used CDs “somewhat in some of our free-standing stores, but not heavily," he indicates that the chain is not interested in a used-CD business this summer.

Meanwhile, Tower’s Gorman reports that his chain has been quietly expanding the reach of its used business beginning in a half-dozen college-town locations for the past two years and is now testing suburban markets like San Jose, Calif., and urban markets like Chicago. It also sells used products through its mail-order catalog.

“How far we want to go [in expanding used product] is hard to say,” Gorman says. “We started with [our] toe in the water, and now we have our foot in it. I think we’ll get up to the knee. Used doesn’t have the life it had before, because the people who were fueling it—the college market—are not even buying CDs.”

NO LETUP
Starting a used-product operation doesn’t mean it will necessarily be a success or even a significant business line. Used CDs can account for as much as 10% of a retailer’s music revenue, as is the case with Hastings Entertainment. But for many, the number is less, and the majority of merchants find the used business problematic, because they cannot build a strong inventory base of second-hand product that people actually want to buy.

Independent Music Stores president Don VanCleave reports that used CDs are performing well for independent retailers, but he says that because of supply problems, the used business “is a small part of everyone’s business.”

“That is the limitation,” says Wherehouse Entertainment president Larry Gaines, who notes that used sales remain “a niche business” for the chain nearly 10 years after entering the business line, but he adds that they are “not a big growth thing.”

He points out that product scarcity is actually getting worse. “As more and more retailers think the used-CB business is an answer, it becomes more difficult to obtain, so the prices go up—particularly from the used-CD wholesalers.”

Such has been the challenge facing the major music merchants, too, including swapit.com, an online used-CD store, which at its height had 40 employees but ultimately failed.

We had a lot of trash and only a couple of good CDs.” The store is familiar with the swapit.com operation concedes. “We definitely had the problem of people selling us things that we didn’t want.”

The use of CDs is further being exacerbated by the rise in internet piracy. It is resulting in even less liquidity in the secondary market, because less new product is being purchased.

The CD sales of Tower, Best Buy, and GEMM are finding more success in the used-product business by offering up their sites and merchandising skills to facilitate transactions between buyers and sellers, rather than getting into the business of acquiring and assigning value to product. Used-retailers say that a common mistake can be assigning values to things that are at the least insignificant—strictly a problem eliminated when the product owner bears the burden of setting the price. Additionally, the system creates a more motivated group of sellers.

“Users were really never able to get a fair price on a trade-in, half.com president Josh Kopelman says. You’d walk into a store and they’d offer you a dollar, and because that was the only store in town, that’s the only offer you had. Now you are able to get a real marketplace price online. What’s happening is supply is finally matching demand in the CD secondary market.”

Still, Waterloo’s Kunz argues that “a savvy retailer can do an awful lot to incentivize folks to sell them some good stuff. And if someone is savvy about the sources that they go beyond just the consumers that walk in the door, I think that they can have a pretty incredible selection.”

David Lang, president of CD Warehouse, a five-store chain in south Plainsfield, N.J.—reports that used sales increased to 5% from 3% during the last year as the result of a shift in merchandising strategy. He notes the company is experiencing a huge increase in used DVD and VHS, which has been very successful. In December, our used-CB business was up 80% over last year. For DVD, the used business was up 400%.

SELLING PROMO COPIES
Kunz says the tough part in growing a used-product business is making decisions on what to stock. For some, copies, which Waterloo is against.

Virgin’s Alder and other retail execs call the practice “appalling. Even though I believe that the legal boundaries are a little blurred,” he says, “I don’t know how anybody in the industry can have a clear conscience selling promotional product, because I think there has been a lot of conflict over the years. We ensure that anybody within Virgin would be terminated for selling promotional product.”

Most retailers buying direct from the majors try to stay away from selling promo copies as a courtesy, limiting their used CDs to buying product already legally sold once. The used-music business either go away or start compensating artists and labels.

LOOKING FOR SOLUTIONS
While copyright law remains a roadblock to changing the system, there are other precedents that the industry may yet look to for help. In at least 36 countries (mostly in Europe), a legal concept called droit de suite exists in various forms. The theory behind droit de suite is that artists should be entitled to participate in profits derived from the resale of works of art that they have sold or otherwise disposed of (a “first sale” off). This is an attempt to compensate artists for situations not otherwise adequately addressed by copyright law.

The obvious problem with implementing a form of droit de suite for the resale of CDs is one of collection and monitoring. Tracking the sale of used product would be extremely difficult.

But some have suggested that the copyright law notion for circulating CDs could be handled by a royalty-collection society, such as ASCAP or BMI, through the granting of blanket licenses to retailers engaged in the used product market. This would allow the cost of which would be determined by the volume of each retailer’s used-CD business. Such a system would either force individual retailers selling used CD to share their profits with the copyright holders of the compositions and sound recordings, or it would deter them from selling used product in order to avoid paying the blanket fees. Either way, a system would at least level the playing field, copyright holders argue.

Could Lower Prices Reverse Sales Declines?

CONTINUED FROM PAGE 1

talk to distribution and label executives, they now say, “We know the album is priced too high,” relates Mike Dreeze, CEO of the 24-hour, 800-CD-strong Newbury, Mass.-based NewburyComics. “One year ago, they didn’t get it. It’s a complete 180-degree turnaround in their thinking.”

Take, for example, one senior distribution executive who observes, “We can’t put out a record from a new artist at $17.98 anymore. The [retailer] will look at us as if we are nuts. It has to be a $12.98 list price or carry a rebate, and that is a new phenomenon. A couple of years ago music was a great value; now it’s perceived as a value-you-get-your-money-there.”

While music manufacturers may have been slow to acknowledge the role that pricing plays in the industry’s problems, now that they are finally taking the issue seriously, a number of different strategies are being deployed, many with the goal of getting the album’s cost under $10—the magical price point that many cite as the deciding factor in whether a purchase is made or a CD is returned.

“Retailers are all pushing to get list prices released at $9.99 or lower—not only for catalog but for new releases as well,” broadcast Executive magazine’s Ed Franke says. “They feel that’s the magic number that will drive consumers into stores, especially with all of the CD burning, bootlegging, and Internet going on nowadays.”

Don VanCleave, executive director of the Coalition for Independent Music Stores (CIMS), says retailers sent “a pretty unified message to labels at the National Assn. of Recording Merchandisers convention in March: ’If you want to fight burning, you have to look at prices. A lot of label executives don’t want to hear that. They think the pricing strategies are separate, singular activities.”

Early this year, Sony Music’s Columbia was the first to apply rebates to new releases. But the movement really got into full swing in April, when Island Def Jam offered a $2 rebate for every unit sold in the first two weeks of availability for Ashanti’s eponymous debut. That rebate, along with a buy-in discount from the artist, brought the title’s $9.98 list price down to $9.08, allowing accounts to sell the album for as low as $8.99. During the first two weeks, about 750,000 units of Ashant’s album moved off the shelves—a success that ignited a debate at every label about if, when, and where to employ rebates. So far, Vanessa Carlton, Missy, Naugty by Nature, Paulini Rubio, Newfound Glory, the E-xciters, the A-Teens, and the Orange County soundtrack have come out with rebates on their albums. More such titles are said to be on the way.

But beyond rebates, traditional developing-artist pricing based on a lower list price of $9.99 to $14.99 (which has been around for years) is a more traditional way of being issued at those levels. In particular, Sony Music and its Columbia label are being hailed by merchants for aggressively embracing such pricing strategies. But they quickly add that all labels are making concerted efforts in that direction. In the May 18 Best Buy circular, the merchants’ shelf prices on most titles at either $6.99 or $7.99. Those titles came from nine different labels, representing all five major distributors.

The pricing debate has extended to the independent sector as well, but lead of sales Rusty Clarke reports, “The chains are demanding lower prices and our competition is doing it, so I have been talking to our GN about lowering prices. We have had a few talks about a new introductory list price, where it could go up to full price later in the [record’s] life. We are now looking at other records where this has been done to see how they fared.”

Retail says that lower pricing is having a sales impact. “Nine out of the 10

Continued on next page
DO DVD PREMIUMS DRIVE SALES?

While the labels will continue to extract maximum profits from star releases, the pricing debate is so strong now that it has become a factor for some big-name titles. For instance, Arista supplied a $24 buy-in discount on the new P Diddy album, We Invented the Remix, which is well above the standard 3%--5% discount range generally supplied to new releases from artists of P Diddy’s stature. And when Interscope was thinking about what list price to assign the third Eminem album, The Eminem Show, earlier this year, executives even considered lowering the $19.98 price, it need to
gives consumers more value by
grounded for independent stores. (But sources suggest that the one-stops upload on Ashanti because of the dis-
count, allowing them to move tonnage to chains that got a second shot at the
rebate, instead of placing orders with UMD and paying full price.)
That financial executive says that if you figure profit contribution at $5 per album,
then you mean to have sales upwards of an incremental 400,000 units in order to justify the
Arista rebate. Only about 200 albums a year sell that many units in total—let alone
that many incremental units—which is why the exec claims that the rewards for the
rebate don’t justify the risk in trying to generate that many incremental sales.
Consequently, that executive says that the rebate really acts as an incremental cost for
the labels, because they still have to spend all the money they normally would
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LEARN INSTEAD OF TEACH

Dreess dismissed that stance as a
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The head of sales at a major label

says he knows consumers want lower
prices, but he doubts that the labels
there is a price magic point,
under $10, which of course is the price
that retail has been telling us all along.

But considering marketing costs, that
executive asks whether labels can
afford to meet consumer pricing
demands. In the past year, that
label has issued four albums at developing-artist
pricing of $14.98 or lower; combined,
these albums have so far sold about
800,000 units, setting the stage for the
album price to be raised to full front line
pricing. "But with over 800,000 units sold so far,
that means we left an average of 40,000 units on
the shelf, and that's not getting
as income," that exec reports. "That's
$3 million right there, and we spent a
fortune on top of that in marketing those
albums. I don't see how the industry can
come to $19.98, they are just
delaying and then they'll have to
change the whole marketing process.

Merchants counter that if the mar-
ketplace is calling for lower prices,
maybe it is time that the labels re-
think their business strategies. Even
the music specialty retailers have been
forced to rethink their stores. In addi-
tion to scrutinizing their marketing
strategies, particularly indie promotion
policies, labels should understand that
the consumer product flow to see if incremental revenue
can be extracted from consumers.

Until the pricing debate ignited at the
NARM convention, the labels tended to
shrink the traditional configuration and
the lower-priced cassette album for-
mat had left full front line pricing as the
dominant price point for music—which
is where the retailers are. But with labels
embracing multiple pricing levels in
order to appeal to all consumers, not
even those who can afford to plunk down
$20 for each music purchase.

Once the competitive price war came into the
discussion, that led to conversations on product flow and album lengths.
Newbury’s Dreese asks, "Why do we have a product that has 17 songs today
when historically those with 10 or 10 songs? In the old days, you
would record 15 tracks and only put 12 of them on an album.
Today, they don’t pick the best 10 songs, so there is no quality control.

SHORTER ALBUMS WITH OPTIONS?

Merchants argue that if the industry
returned to the days of 10 tracks per
album, it could conceivably offer lower
album prices. What's more, the seven left-
over songs could be released as a mini-
album, an EP, or a CD5. Similarly,
merchants say that file sharing has shown the
popularity of live music amongst music
fans and that there is an opportunity to
be exploited by the music industry.
Between shorter albums, leftover tracks for mini-
albums, and more live albums, the
industry could have multiple price points, with

which will offer six or seven songs from new and established artists, merchants

report. Also, it will offer a remix line at

the SoundScan line at $3.50. The

Arista are trying to establish the DVD single at a $9.98 list price.

and the company also has a slate of artists with albums coming out at the $13.98 level.

A chop labels are beginning to rethink their business models, they say
they need retail support in order to be
successful. Label executives argue that merchants must rethink their stance
on price and-position dollars. Sony
Music Distribution chairman Danny
Yarbrough says that with all the initia-
tives put in place by his company, "if we
don't get the retailers to share some of
the costs, it will be difficult to continue
to go this way. We are trying to create
some excitement and value for the
consumer and generate additional sales.

CD World’s Lane says it is only a mat-
ter of time before artists and their

merchants are brought aboard. "Clearly,
the labels are experimenting with their
business models. A lot of label execu-
tives are trying to think of the box,
and it seems like the retail model is
are doing it on the sales end, and the
time is coming when they will have to
change their contracts with artists. They

www.americanradiohistory.com

BILLY JEEL JUNE 8, 2002

W www.billboard.com

Continued from preceding page

top 10 sellers [at the Zia chain this
week] were released at developing artist
pricing," said Jim Kelly, COO at
Phoenix-based Zia, to label executives
in comments that accompanied his
weekly e-mail of the chain’s top 50 best-
sellers in the week of May 7. "Do not
get how important these price points
are [to get the customers’ attention].

David Lang, president of the 10-unit
South Pointe, NJ-based CD World
agrees: "It’s quite obvious to the
untrained observer that when a new
release is priced below $10, it sells.
Just take a look at what happened to
Music or Ashanti. The consumer is very
price-conscious now—more than ever.
If the labels don’t think that the con-
sumer is much more likely to take a
chance on a new artist priced at $10
than $15, then they are fooling them-
Itself. But you don’t need to do that
kind of pricing with a Celine Dion;
that's no-brainer.

Including a DVD that contains inter-
views and live performances with the
initial buy-ins for the title.

Other new releases featuring a DVD
premium program include Atlantic
Records’ new Amy Grant album, Legacy—
. . . "The article" and, which
streaked May 21. Consumers who purchased
the record (Billboard, May 4) received
such a DVD. For example, the record
went behind-the-scenes DVD on the making of Legacy—
Quang/Palm Pictures’ campaign for the Zero 1 album, Simple Things, offers
a free DVD EP with each purchase.

Interscope executives say they hope
the value-added DVD plays a role in
pricing creative sales if an album
leaks to the Internet and/or is available
from bootleggers on street corners—a
theory which, much to their chagrin,
will be tested. That is exactly what hap-
pened to the Eminem album.

The trend of including DVDs in
the package has prompted other label
executives to warn that if consumers
are steered away from the $19.98 price point because they didn’t have a DVD to offer
or with a premium albums from their
star artists. Even Lyor Cohen, the Island
Def Jam president, warned that re-
leasing the charge on the $19.98 price
point is said to have acknowledged that
the consumer mind-set in the current
economic climate has discouraged him

Newbury Comix

Sony Music Distribution

Prices for this week were compiled and
table included in this weekly report is
ground for independent stores. (But sources suggest that the one-stops upload on Ashanti because of the dis-
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Dates Set for the 2002 Billboard Music Awards

The 2002 Billboard Music Awards, an annual celebration of the year’s most popular music, is set for Dec. 9 at the MGM Grand Garden Arena in Las Vegas. The event will be broadcast live on the Fox television network for the seventh year in a row.

Now in its 13th year, the Billboard Music Awards will honor the top artists and songs of 2002 based on Billboard’s year-end charts of sales and airplay data. Also at the show, Annie Lennox will be presented with this year’s Century Award, Billboard’s highest honor for creative achievement.

This year’s show will continue in the tradition of showcasing the music industry’s biggest stars. The 2001 show included performances by Alicia Keys, ‘N Sync, Tim McGraw, Shaggy, and No Doubt. Details on this year’s award show performers and presenters will be announced in the coming months.

Famed television producer Bob Bain of Bob Bain Productions returns as producer of the special. Air dates and times are to be announced. For more information on the Billboard Music Awards, call 646-654-4600 or e-mail billboardawards@vnuinc.com.

Researcher Joel Whitburn Updates AC Chart Exploration

New this month from Record Research Books is Joel Whitburn’s Top Adult Contemporary 1961-2001, 3rd Edition. This important new reference book is a clear and comprehensive guide to the top Adult Contemporary chart artists and songs of the past 40 years.

In addition to a synopsis of the topcharting AC songs since Billboard introduced the chart in 1961, this new edition contains information on the B-sides of the major hits in the genre, a record price guide, an album picture sleeve guide, pictures of the top 100 artists, and more.

New Orleans is probably best-known as the home of Mardi Gras, but it's also famous for being the nation's center of all things voodoo. There's an attraction situated 15 minutes outside the French Quarter that perfectly complements the region's supernatural element: the House of Shock (HOS).

Since 1992, this one-of-a-kind horror haven has evolved from a backyard display into a 12,000-square-foot warehouse and outdoor festival with live bands and such attractions as the Reverend B. Dangerous Freak Show. The event was visited by 30,000 people last year, with music stars like Trent Reznor included on the guest list.

To celebrate its 10th anniversary, renovations are under way to accommodate a train of cars that will weave patrons through its rooms of doom, making HOS America the only free-standing haunted house outside of a theme park to feature a dark ride.

"It came out of sheer boredom," is how Phil Enselmo (pictured above, in front)—frontman for Pantera and an avid collector of all things eerie—explains why he, Christ Inversion keyboardist Ross Karpelman, bassist Jay Gracianette, and music industry veteran Joe Joseph created this "horror club.

"We've seen everyone else's haunted houses that they throw up at Halloween. They take from modern horror films or from traditional horror. We wanted to step it up a notch and bring the threat back to it."

So forget vampires or werewolves: HOS is an homage to the extreme terror provoked by such movies as The Exorcist and The Texas Chainsaw Massacre. Its numerous shocking sights include vomiting televangelists and rotting corpses. Some of the resident monsters' costumes are made from materials like alligator or cow skulls, and showcases such as the Abandoned Church feature upside-down crosses, statues that pump out fake blood, and a virgin sacrifice that's not for the squeamish.

"We've run into some controversy over the years," says Joseph, who is HOS's year-round administrator. "But we let people know that this is like a theatrical play and we're trying to give you your money's worth."

To keep the scares on a safe level, HOS employs a security team, and it is inspected annually. Paramedics are kept on standby, considering that when madmen wielding real chainsaws—OK, sans the chains—spring upon people, their victims tend to fall and kick in surprise. Joseph has seen everything, from fainting spells to a very pregnant woman going into labor. "She grabbed a security guard and said, 'My water just broke.'" Joseph recalls, "and he said, 'Don't worry, ma'am, we'll get you another.' He thought she meant she dropped her water bottle."

"It's painful work, but it's worth it," says Enselmo, who throws on a mask and a disguise himself so he can terrify the tourists incognito each year. "People freak on it."

**CHRISTA TITUS**

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**HEART AWARD: GIVE ME A BEAT**

Grammy Award-winning artists Eve, Left, and Patti LaBelle celebrate April 22 at the Philadelphia chapter of the Recording Academy's 2nd Annual Heroes Awards to honor George Allen, David Dye, Eve, Pat Martino, and Left "The Lazy Left" Townes. In a tribute, the first MusiCares Heart Award was presented to LaBelle for her contributions to the local music scene and her commitment to numerous charities and causes. Heroes Awards are presented annually by the Philadelphia chapter to honor outstanding individuals and institutions in the region that have improved the creative community. Proceeds from the gala event benefit the MusiCares Foundation—the musicians' health and human services charity—as well as the Academy's professional education events for the music community of the Philadelphia region.
The Los Angeles Chapter of the Recording Academy® presents

2002

HONORING

JANET JACKSON
Five-Time GRAMMY® Award winning Virgin Recording Artist

CHRIS MONTAN
President, Walt Disney Music/GRAMMY Award winning Producer

THOMAS NEWMAN
GRAMMY Award winning Film/Television Composer

with the prestigious Governors Award in recognition of their creative and artistic talents and service to the Recording Academy

THURSDAY, JUNE 20, 2002
The Beverly Hills Hotel on Sunset Boulevard
11:00 AM – 12:00 PM Cocktail Reception
Lunch and Awards Presentation to follow

For table reservations and tribute book advertising information, please contact the Los Angeles Chapter of the Recording Academy at 310.392.3777 x242.
Bringing Heat to the Block