Mix Tapes Rise From Street As Hip-Hop Promo, A&R Tool

BY RASHAUN HALL
NEW YORK—Mix tapes are not just for mix-tape DJs anymore. Labels, recording artists, and marketing companies have got into the mix-tape game, adding commercial releases to what was once mainly a street market. These compilations—both illicit and authorized—are being used to discover and break R&B/hip-hop acts, and mix-tape DJs are being sought out for label deals.

Typically sold via independent retailers or street vendors for $10-$15, mix tapes—on CD or cassette—are DJ compilations of album tracks, freestyle rapping, and exclusive songs. The sale of these mix tapes is illegal, and in some cases the tracks that are used are not cleared by the artist or the label. However, many new and established rap artists willingly participate on them to gain or maintain street credibility. The tapes’ booming street trade has caught the attention of the majors, which have signed a number of prominent mix-tape DJs to produce legal compilations. Additionally, several artists have crafted their own for both street and promotional use. While this signals a noteworthy new chapter in the evolution of mix tapes, there is some concern that the form will lose its street credibility.

Mix tapes have long been a staple of hip-hop culture. Lately, their potential to impact the mainstream marketplace has been evident in the chart success of such rappers as 50 Cent. Fabolous, and Nas, all of whom have been prominently featured on mix tapes. While the compilations are most popular in the Northeast, their sales have edged (Continued on page 88).

Jenner Ascends A Restructured Sony

BY ED CHRISTIAN
NEW YORK—In Don Jenner, new Sony Music Entertainment (SME) chairman/CEO Andrew Lack has found an effective partner at “helping us to tear down all the walls” as the company implements its current restructuring.

Jenner was officially named president of Sony Music U.S. April 14. The veteran executive, whose promotion from chair- man of the Columbia Records Group (CRG) had been expected for close to two months, “has been on the leading edge of opening all the doors” relating to issues SME executives have had to deal with in reworking the way the company operates, Lack tells Billboard. Since Lack replaced Thomas D. Mottola in February, he has examined all facets of the company. During the past several weeks, Sony has cut up to 1,000 staf- fers from its 10,000 employees worldwide in an effort to achieve $100 million in savings.

In his new post, Jen- ner will report to Lack and oversee the operations of all the U.S. Sony Music labels: CRG, Epic Records, Sony Class- ical, Sony Music Nash- ville, Sony Music Sound- trax, Sony Wonder, and Legacy Recordings.

Jenner had headed Col- umbia Records since 1989, first as president and then, additionally, as chairman of CRG, upon its formation in 1994. He ceded the presidency to (Continued on page 4).
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Rex Brown Astor, Bob Blackburn, Laura Compton, Mike Cotton, Hoppy Hooff, Shain, Tom & Vinnie, Gene Wright. Lack says the strong Columbia performance and Jenner’s obvious attributes as a leader “made it profoundly and happily obvious,” that he would be great in this new role. He has been open to asking questions that challenge all of our assumptions in every area. “Moreover, Jenner combines both a knowledge and love of music and business acumen, an aspect which I’m finding very nice. It is a good combo. It is a nice framework, with the Columbia team—albeit in a small box. We’d go around the table,” Lacks says. In all areas of the company, “we have to get everyone talking together. We can’t afford the disconnect anymore.”

Of his own role, Lack says, “I am very much in the trenches with [senior management], but I like to be deeply involved as a fellow traveler and sometimes as a kibitzer. I want to know the problems we are facing, and I want to be sure we have the resources to deal with them.”

Lack says the restructuring is aimed at breaking down the walls between the various labels and the different operational areas within the company. “I am looking forward to transparency among the labels and between the marketing, sales, and operational areas and physical and digital distribution,” he says. “I want to make us one company in pursuit of that goal: to find great music, produce the hell out of it, and distribute it smartly, and we need everyone on that conversation.”

In the past, “it is fair to say that the labels competed with one another,” Lack says. “I don’t want that to be a helpful going forward.” In fact, Lack says he expects CRM “will be focused on more efficiently and effectively communicating with its companies around the world, and vice versa. ‘We need good ideas, wherever they come from,’ he says, ‘rather than have conversations limited by the parameters.’”

Lack acknowledges similarities between the way the U.S. operation will now be set up and the way Sony is structured internationally. But beyond that, he says that the restructuring will also break down the barriers between international and domestic companies. “Internationally, our companies have felt that they haven’t got the U.S.’s ear as much as they would like,” he says. “I am hoping we have cleared out the underbrush.”

To that end, Lack praises Jenner’s “great relationship” with Bob Bowlin and Rick Dobbs, chairman and president, respectively, of Sony Music International. He adds SME “will be focused on more efficiently and effectively communicating with its companies around the world, and vice versa. ‘We need good ideas, wherever they come from,’ he says, ‘rather than have conversations limited by the parameters.’”
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THE TOP STORIES

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Kid Rock's duel with Sheryl Crow is a pop, adult top 40, adult contemporary—and now country—hit.

Apple Bid For UMG Doubtful

BY MATTHEW BENZ

NEW YORK—The initial burst of excitement that greeted the April 11 news that Apple Computer is considering a $5 billion $6 billion acquisition of Universal Music Group (UMG) has given way to the realization that such a combination, however enticing, is unlikely.

On April 16, Apple CEO Steve Jobs, in his first public comment on the matter, said, "Apple has never made any offer to invest in or acquire a major music company." Beyond that, he said, "we will abide by Apple's policy of not commenting on rumors."

With that statement, Apple effectively "made it clear that they aren't pursuing" UMG, says Robert Citron, an analyst with Fulcrum Global Partners in New York who follows Apple. In a note to clients, he believes the company runs the risk of "spreading itself too thinly over businesses"—hardware, software, and content—that are not linked closely enough to belong together. Apple investors seem to agree: The company's stock is down about 8% since April 11.

Vivendi (VU) is currently shopping its entertainment assets as it seeks to reduce debt and has "received interest from a number of interested parties," a spokeswoman says. She adds that until a definite agreement is reached, the company will not discuss matters further. Representatives for UMG and Apple declined to comment.

UMG and VU also declined to comment on news reports that top UMG executives, along with UMG vice chairman Eric Bronman Jr., are seeking a management-led buyout or partial purchase of UMG. Bronman did not return a call for comment.

Despite Jobs' statement, Raymond James & Associates analyst Phil Leigh says an Apple bid for UMG would not be surprising. "Apple Computer has been slowly evolving into a digital media company anyway. Their computers are focused on digital media applications."

In addition to its wildly successful iPod portable player, Cupertino, Calif.-based Apple is gearing up to launch a much-heralded digital-music service. Within weeks it is expected to announce broad-based licensing deals with all five major labels that will enable the sale of al la carte downloads for 99 cents apiece. The offering—the first music service tailored to Apple users, who represent less than 3% of the PC market—is expected to be tied in to the company's iTunes digital jukebox and enable the download and transfer of tracks to iPods.

Thus, while some music industry observers hold that the clash of Silicon Valley and record label cultures would be too marked to ever work, others remain hopeful about a possible Apple/UMG union. Jan Cooper, chair of Greenberg Traurig's Los Angeles entertainment practice and co-counsel for the Recordings Artists' Coalition, oversees a happy marriage of equals, calling Jobs "a visionary" who may be the industry's best bet for building a viable digital music business.

"If the music industry could absolutely use the insight of someone like Steve Jobs," Citron adds, "I just don't think they're going to get it."

Additional reporting by Brian Gartrey in New York.

Provident Stops Distributing Evanescence

BY DEBORAH EVANS PRICE

NASHVILLE—Provident Music Distribution, the Christian distribution arm of Zomba, says it will no longer distribute Windup Records act Evanescence to the Christian retail market. The move results from comments that band member Ben Moody made during a press interview that stressed the band does not consider itself a Christian act.

Don Noes, senior VP of Provident Music Distribution—which had been working on Evanescence's debut album, Fallen—issued a letter to accounts April 10 saying that Wind-up had recalled the group's product from Christian retail because of Moody's comments. Noes tells accounts they can return Evanescence product for full credit.

Moody was quoted in the April 18 Entertainment Weekly as saying, "We're actually high on the Christian charts, and I'm like, 'What the fuck are we even doing there?'" However, the band played Provident's sales conference last December. "Fallen was No. 1 on last issue's unpublicized Top Contemporary Christian Album chart but has now been removed from that chart. The set is No. 10."
Thanks and congratulations to LINKIN PARK from everyone at MTV2.

Here's to the success of Meteora and your stellar kickoff to this year's 2$bill concert series.
Copyright Advocate Slams Universities

BY BILL HOLLAND

The top copyright champion in the U.S. House of Representatives slammed top officials at many of the nation’s universities April 16 for what he felt was their ineffectual response to campus peerto-peer (P2P) piracy and told a group of 400 songwriters at an ASCAP event in Austin that Congress would deal with those committing Internet and hard-goods piracy.

Lamar Smith, R-Tex., the new chairman of the House Subcommittee on Courts, the Internet and Intellectual Property, came out of the gate swinging in his speech, following the same no-nonsense approach he took last year as the chairman of the House Subcommittee on Crime and Terrorism.

Smith said, “It doesn’t matter whether the pirates are individuals or crime organizations, one thing is clear: Their activity is increasing and it must be addressed.”

Smith, who said he sees no difference between P2P downloading and stealing a CD from a record store, then asked, “Would any other American industry be able to sustain its operations for long if one-third of its sales were lost to theft?”

He told attendees, “The very first hurdle held in the Intellectual Property subcommittee was to address piracy on university campuses. At the hearing, it was evident that so far, very little has been done to enforce the laws against students who illegally download using university resources.”

The Congressman also commented on the April 3 lawsuits filed by the Recording Industry Assn. of America (RIAA) against students at Princeton University in New Jersey; Rensselaer Polytechnic Institute in Troy, N.Y.; and Michigan Technological University in Houghton, Mich. (Billboard, April 12). In the suits, the RIAA asked for permanent injunctions to shut down file-sharing systems operated on the computer networks at the schools. “So what did Princeton University administrators do? Smith asked, “Nothing. Just lose Rensselaer Polytechnic Institute and Michigan Technological University—and most other universities faced with this problem.”

Although leaders from the university community have formed a committee with the content community to address the problem, Smith characterized the responses by universities to P2P piracy as “dismissive. It is to say the least, disturbing when univer-
sity officials have almost no regard for the theft of work many artists and songwriters take months and years to create.”

Dance Community Disheartened
By The Passage Of ‘Rave’ Bill

BY BILL HOLLAND

WASHINGTON, D.C.—Disappointed that they failed in their opposition, the so-called “rave” bill was passed by the U.S. Senate and House of Represen-
tatives, the dance and electronic music communities are warning that the new law has a chilling effect that could extend beyond the rave scene if it becomes law.

Sen. Joseph Biden, D-Del., convinced lawmakers to include his rave-oriented Anti-Proliferation Act as an amendment to the Amber Alert legis-
lation, which is designed to toughen child pornography penalties and heighten public awareness of missing children. The measure passed April 10 and has been sent to the White House for President Bush’s ex-
pected signature.

Biden’s bill extends the current “crack house” law to allow prosecution of dealers to slap big fines on promoters or owners who host events, as the bill states, “for the purpose of providing an arena for illegal drugs,” such as ecstasy. Critics of the bills say the pro-
visions are too broad.

Although the Senate passed the Amber Alert bill 98-0, Sen. Patrick Leahy, D-Vt., and Sen. Ted Kennedy, D-

Leahy said he was concerned that the Drug Enforcement Administration and prosecutors “are now using the ‘crack house statute’ to pursue busi-
ness owners who take serious precautions to avoid drug use at their events. “We have been told that even conscientious promoters may think twice before holding large concerts or other events where some drug use may be inevitable, despite their best efforts,” Leahy continued. “I think we would have been well-served by making a greater effort to find out.”

Rene Jordan, one-half of electronic act the Crystal Method, also expressed his concern about the possible law: “Club owners and pro-
moters, fearing the costs involved in a prosecu-
tion, will likely do what they can to prevent a possible prosecution—and this could mean less work for some DJs and artists. Ulti-
mately, we need to raise people’s awareness about this issue.”

Bill McColl, director of national affairs of the Drug Policy Alliance—which had helped the music community lobby against the bill—says he is “disappointed” but cautions against over-reaction. “Is it a threat? Yes. But does it kill the music scene tomorrow? No. We can work through this.”

Additional reporting by Michael Paudetta in New York.
BY ED CHRISTMAN

NEW YORK—The U.S. music industry issued 33,443 albums, including reissues, last year, up 5.4% from the 31,734 titles issued in 2001, according to Nielsen SoundScan.

But total sales for those releases dropped by 10.7% to 263 million, leading to a steep 15.3% decline in average sales per new title, according to a Billboard study of the data.

As average sales dropped, there was also a dramatic decline in the number of blockbuster titles (those that sell 1 million or more); they went from 100 to 65. Even so, the 339 releases that sold more than 250,000—a mere 1% of all releases—accounted for 38% of all sales.

In 2002, 7,396 titles were issued by major labels, and 26,137 were issued by independent labels. The majors’ release total represents an increase of 13.2% from 6,455 in 2001; this appears to contradict anecdotal information from the majors, who have consistently told Billboard that they have cut back on releases. What’s more, the number of releases issued last year by the major labels is up 18.1% from the 6,188 they collectively issued in 2000.

If the majors’ claims of fewer releases are true, there could be several reasons for the apparent contradiction. First, the major distributors are doing more pressing and distribution deals with independent labels. Second, more Latin releases are hitting the U.S. mainstream. Third, releases are on the upswing as the labels try to maintain overall catalog sales (see story, page 1).

The 26,137 titles that the independent sector issued last year represent an increase of 3.4% from the 25,279 albums it issued in 2001, but that is down 10.9% from the 29,328 independent albums released in 2000.

New releases last year averaged 7,871 sales per title; in 2001, new releases averaged 9,291 scans per SKU. That is a 15.3% drop, which is greater than the total album units decline of 10.7% suffered between 2001 and 2002.

Major-label new releases averaged 31,296 sales per title in 2002 vs. the 39,502 titles that major-label new releases averaged per title in 2001. So while major-label new-release album sales suffered an overall 10.3% decline from 2001 to 2002, the average sales per new title suffered a 20.8% decline because of the increase in new releases from the majors. In 2000, the major labels achieved sales of 41,109 units per new title (Billboard, April 28, 2001). Moreover, 44% of the majors’ new releases last year failed to sell at least 1,000 units—an increase from the 39.5% of majors’ new releases in 2001 that suffered that distinction.

In the independent sector, new releases averaged scans of 1,324 per title last year, as opposed to 1,576 units in 2001 and 1,438 in 2000.

**OVERALL PERFORMANCE**

Regarding the entire universe of titles tracked by Nielsen SoundScan, the White Plains, N.Y.-based company counted 320,464 titles that scanned at least one piece in 2002 compared with the 393,458 titles it counted as having sold at least one scan in 2001. Of that 2002 figure, 65 titles scanned at least 1 million units, which is down from 100 titles that did so in 2001 and 98 in 2000.

Last year, the 65 titles that sold 1 million units accounted for 18.3% of all sales. Another 96 titles each sold between 500,000 and 999,999 units, accounting for another 9.4% of all album sales, while 198 titles each sold between 250,000 and 499,999 units, accounting for 10.2% of all sales last year. That means that the 359 titles—or 1% of all releases—that each scanned at least 250,000 units accounted for 37.8% of all sales.

Meanwhile, 278,569 titles failed to sell more than 1,000 units each, according to Nielsen SoundScan. But included in that figure are many releases that have been deleted from catalog but are somehow still in the marketplace and able to gain the occasional scan. In addition, according to major-label sources, the releases at the bottom of the barrel could also include import versions of albums available here (albeit with different bar codes); interview discs; and records by any local band that privately pressed its own albums, could afford to get bar codes placed on them, and managed to get one scan at a Nielsen SoundScan account.

That means that there are thousands of releases from small independent labels that do not carry bar codes and have never been carried by chains that apply their own bar codes in such instances.

**AVERAGE DECLINES**

Breaking out all titles available by major and independent, the majors’ reissues last year averaged 26,137 were issued in 2001, new releases an average of 6,455 in 2001; that the majors’ titles scanned an average of 6,216 units. To avoid figures that could be misleading, the new releases that leaves the majors’ total releases at 50,231, which, when divided by total sales of 655,2 million, brings the average sale for a major-label album to approximately 11,253 units.

As for the independents, last year Nielsen SoundScan counted 229,393 albums that achieved total sales of 114.7 million units, amounting to an average sale per album of about 500 units. Again, to determine a truer reading on independent sales, all titles that achieved scans of less than 100 units were eliminated, which makes the average scan per title approximately 1,712.

Also worth noting about independents is that last year, only two titles scanned more than 500,000 units; in 2001, four titles, including one that topped the 1 million mark, accomplished that feat. Also of note is that 1,963 albums topped the 10,000-unit mark in 2002, compared with the previous year, when 2,044 did so.

The major conclusion of this study is that as total sales decline, labels release more titles to try to offset the decline—which drives down average sales per title by an even greater percentage than the decline in overall sales. As a result, the industry now derives even more of its profits from a few hit titles than it has in the past, while the vast majority of albums lose money—especially at the majors, where costs are higher.

**EXECUTIVE TURNTABLE**

**RECORD COMPANIES: Ron McCarrell** is named president of DH Studios Music Division/DNC Hollywood Records and managing director of Bop City Records in Los Angeles. He was president of Smackdown! Records. **Jerry Juste** is promoted to VP of business and legal affairs in New York for Universal Motown Records Group. He was senior director of business and legal affairs.

**CHARITABLE SERVICES: City of Hope Cancer Center’s Music & Entertainment Industry Group names Mary Jo Mennella president and Gregg Harrison national campaign chair in Los Angeles. They will continue as, respectively, senior VP/GM of music publishing for Fox Music and partner of Gang, Tyre, Ramer & Brown.

**DIRECT MARKETING: Jimmy Edwards** is named VP of marketing for Warner Strategic Marketing in Burbank, Calif. He was product manager for Rhino Records.

**PUBLISHING: Kris Fite** is named director of publishing administration for NME Records in Atlanta. She was creative director of Classic Music Publishing.
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AWARDS SHOW SHUFFLE: Although it’s not official yet, look for the Grammy Awards and the American Music Awards (AMAs) to move from their traditional annual slots starting with their next awards ceremonies.

The Grammys are switching from their usual late-February date to Sunday, Feb. 8, in 2004. The move is taking place to avoid a head-on collision with the Academy Awards, which announced last year that starting with its 2004 telecast, it would move from its usual late-March perch to February. The Grammys are expected to return to Los Angeles after 2003’s stint in New York.

Although National Academy of Recording Arts and Sciences (NARAS) representatives declined to comment, the move helps build upon NARAS president Neil Portnow’s goal of creating a Grammy experience that entails far more than the televised series. “I really envision potentially building a unique franchise which becomes Grammy Sunday,” Portnow told Billboard in January. “It will have the potential to encompass many components. It could be a marketing dream.” This year’s ceremonies were the first to be held on a Sunday.

Taking an even bigger leap forward are the AMAs. That awards show is migrating from its usual early-January slot on ABC to Nov. 16, also a Sunday. According to sources, the move was in the works before the Grammys decided to shuffle forward. “ABC has wanted the AMAs to move back to November so the show could air during sweeps period, but the problem was always Monday Night Football,” a source says. “And there was no way the show could air during the February sweeps period because of the Grammys.”

In its usual January time, the AMAs also found itself competing with an inundation of awards shows, as well as scrambling to hold a ceremony immediately after the holidays.

To accommodate the new timetable, the nominations for the November AMAs will be announced in September, and for this year only, the eligibility period for projects will be shortened to a 10-month cycle—dating from the cut-off for the previous AMA ceremony in January.

AND THE WINNER IS: The Donnas received eight nominations for the California Music Awards. Winners will be announced May 25 at a free, outdoor concert in Oakland. The awards, formerly known as the Bammies, are voted on by the public. Other multiple nominees include Red Hot Chili Peppers, Queens of the Stone Age, Counting Crows, Beck, Green Day, Ledes, Gwen Stefani, Santana, and Metallica. The nominees were chosen by journalists, radio programmers, and retailers. Eminem and the Funk Brothers were among the top winners at the Detroit Music Awards, held April 11. Eminem’s “Lose Yourself” snared the outstanding national single award, while the soundtrack to Standing in the Shadows of Motown, which features the Funk Brothers, took home the trophy for outstanding national album. Local singer/songwriter Liz Larin was the top winner, taking home six statues.

STUFF: Incubus and Sony Music Entertainment reached out-of-court settlements in their lawsuits filed against each other earlier this year. Incubus sought to end its contract with the label, citing California’s labor law, which prohibits personal services contracts for longer than seven years (except for recording artists). Sony had countered, arguing that the group’s contract was signed in New York and, therefore, not account- able to California law. ... Sweet Relief Musicians Fund, which helps artists with medical expenses, will hold a fundraiser April 28 in L.A. The charity has linked with director Penelope Spheeris to screen her films The Decline of Western Civilization I & II. The event will include a discussion with the filmmaker and a number of musicians ... Following his departure as president of Immigrant Records, industry vet Paddy Sinapi has returned full-time to his consulting and marketing company Global Spins. Clients include Immigrant parent S.I. Entertainment Group, Peter Gabriel, Richard Marx, and Gut Records.

Williams’ ‘Tears’ Quenches Fans’ Thirst

BY WES ORISHOSKI

For the longest time, it seemed that “prolific” was definitely not a word one could associate with alt-country songstress Lucinda Williams. Prior to the release of her exquisite 1998 breakthrough, Car Wheels on a Gravel Road, she had issued only three albums in some 19 years.

Yet since Car Wheels—which in itself was six years in the making—one cannot deny that she is on a roll, having issued her second album in two years, World Without Tears—the follow-up to her celebrated 2001 set Essence—April 8 on Lost Highway.

But, with a laugh, she reminds us that appearances can be deceiving. “I’m not really on a roll,” she says. “I just got lucky.”

Williams says luck also deserves the credit for the fact that—after critics and fans expressed some disappointment at the more sedate feel of Essence—this album includes some of her most rockin’ material to date, most notably the brilliant Paul Weller tribute “Real Live Bleeding Fingers and Broken Guitar Strings.”

Just as striking are such loneliness-enchanted ballads as lead cut “Fruits of My Labor,” on which she delivers the lines, “Baby, I remember all the things we did/When we slept together/In the blue light/And the words.”

Be it during a ballad or rocker, the keen ear will likely detect a different vibe ringing through-out the album, as World Without Tears is Williams’ first album recorded completely live. The singer admits to initially being tentative about the idea of recording live, especially after creating—or, at least, tweaking—much of Essence through digital wonder program Pro Tools.

[“Co-producer] Mark [Howard] kept saying, ‘Let’s just try this, let’s just play the song and we’ll see what we wanna do after that,’ ” Williams says. “But that was like his little psychological trickery. He knew if he told me that, that I would relax and sing the song—I wouldn’t think about it.”

“So we put ‘Venturi’ down, that was the first track. And of course I’m thinking, ‘OK, we’ll do this, but I’m gonna have to go back later and fix something.’ But I didn’t have to do that. Once we got going in that way, after a while, I just kind of went with it.”

The approach works wonderfully, lending more bite to the rollicking uptempo material and more soul and earthiness to the slower, country-leaning numbers.

Given their background, Lost Highway senior VP of A&R and artist development Frank Callari says it is obvious now that recording live was the right approach for this particular batch of songs. Callari notes that, unlike their Essence counterparts, most of these songs were played for the better part of a year on the road. In addition, they were recorded by the same band that played them on the road. On Essence, Williams convened with a group of musicians that included legendary session drummer Jim Keltner and Texas guitar slinger Charlie Sexton, who were given only a week (because of scheduling conflicts) to learn and record the tracks—hence the eventual need for Pro Tools touch-ups.

He notes that the album—which debuted at No. 18 on The Billboard 200 and was previewed by lead single “Righteous”—which was sent to triple-A in February—sees Williams rising to a new level as a professional and as a songwriter.

It’s a sentiment echoed by Williams’ father, poet Miller Williams. For years, when Lucinda has nearly finished the lyrics for her songs, she has sent them to Miller for advice and comments—she has considered it a kind of apprenticeship. For the first time, he had absolutely no edits or suggestions, Lucinda proudly relays. “It blew my mind, because—llemme tell ya—my dad, if he had something to say, he would say it.”

“He said, ‘I think this is the closest thing to poetry that you’ve ever done,’ which is quite a compliment. So I said, ’Does that mean I graduated? He said, ‘Yeah, I guess so.’”
HOPE SPRINGS ETERNAL: Two short years ago, the young British violinist Daniel Hope seemed on the brink of a major breakthrough in the U.S. Hope already enjoyed tremendous acclaim abroad on the strengths of a busy concert schedule and two critically acclaimed recordings on Nimbus, one of the U.K.’s most respected independent labels.

In writing the notes for the disc, Hope sought out Theresienstadt survivors to provide firsthand testimony of both the hardships and the flourishing of art that took place there. He planned to present the music in a live setting next season to ensure it reaches new audiences, much as conductor James Conlon has done in recent years with his Orchestral Score. "I've always been thinking, 'This is a cool record—take four songs off of it, and it's great.'"

Regardless of whatever unfavorable things were said about the album—and it has at least as many fans as detractors—when it comes to Smile, it's Louris' only criticism—that it's about three or four songs too long. "I know [producer] Bob Ezrin undeniably got a little bit of a bashing for what people thought Sound of Lies was. Everybody's wrong—or whatever production. But that was the whole approach on that record: It was like, 'Fuck it. No rules. Who says we can't do that?'" Louris has called the band's new album, Rainy Day Music—released April 8 on American/Lost Highway—a reaction to Smile. But, he emphasizes, in no way is it a reaction to the criticism of that set. "It's not like we're trying to repair anything or that we thought we did anything wrong," he says. Instead, after making an exceptionally nice album—by Jayhawks standards—that is—the Nimbus-based group was merely looking for something different this time around.

And what the Jayhawks have done with this album will win a return of those who were disappointed by Smile and the somewhat heavier direction taken on the 1997, Beatles- and Neil Young & Crazy Horse-influenced set Sound of Lies. This time, Hope says, he was less disappointed by Smile, "I don’t think it was as bad as some people thought. I don’t think I listened to it as much as people who were really disappointed by it."

THE RIGHT TIME FOR ROOTS

Louris explains that after Sound of Lies—marked by longer, somewhat less accessible songs—and a turn at pop on Smile, re-embracing rootsy songs built and based on an acoustic guitar finally felt right, interesting, and fun again as he has sitios: Pale Perlman, and drummer Tim O’Reagan were starting work on Rainy Day Music. "It wasn’t going through the motions, whereas in 97 [after Tomorrow the Green Grass], if we had done that, it may have felt like everything we had done for the past seven years or so—it would have felt repetitive. "Now," he continues, "it feels new again. With Smile, we made a record that was very poppy and had a lot of things going on underneath the surface. With this record, we wanted to play it as simple as possible."

—gary louris
Bradley Center
and a sold-out crowd thank
BILLY JOEL  ELTON JOHN
for an unforgettable evening
April 8, 2003!
Maverick Band Stage Finds Slow Success

BY CATHERINE APPLEFELD OLSON

Although Stage is the Maverick Records debut of the Long Island, N.Y., band of the same name, the set resonates with the distinct vibe of a group of musicians that has been playing together for some time.

Indeed, frontman Ryan Stahr, Pet Anselmo, Greg Meyer, and Justin Parker have taken a long road to major label-dom.

The friends got together to perform at a high school battle of the bands-type showcase and played their first gig at a fabled New York punk club CBGB at age 15. A few years later, they booked time at a local studio to lay down tracks for what would become Stage’s indie release, Historical Underdosing. A local radio contest yielded a stint opening for Bon Jovi. Another showcase earned the band a ticket to Prague to open for Kiss.

“We kept getting little tastes of success—of what this could be like. It kept confirming that this was what we wanted to do: create music together,” says Stahr, whose piano playing lends a dramatic edge to several of the rock tunes found on Stage, issued April 1.

The live show remains the centerpiece of the Stage experience—a fact not lost on Maverick.

Maverick marketing head Robbie Snow says, “The key is to keep them on the road as long as possible. That’s where they get their strongest reaction.”

The album’s first single, “I Will Be Something,” went to radio in late January. It is getting most of its airplay support in the Northeast and Midwest, where the band has often gigged.

For Stage, the more time spent on the road, the better. “We see how much stress is put on bands with radio. We’ve always prided ourselves on our live show. So we asked Maverick if we could put more effort into touring, and they’re supportive,” Stahr says. “That time we get on stage every night keeps us going.”

READY TO RELOAD: The Matrix Reloaded is easily one of the most-anticipated movie events of the year. Due in theaters May 15, The Matrix Reloaded is the sequel to the 1999 smash film and the second in the trilogy of Matrix films from Warner Bros. Pictures and the brother directing duo Andy & Larry Wachowski. (The third installment, The Matrix Revolutions, opens Nov. 7.) Both sequels are getting the kind of buzz reserved for sure-thing megabucks.

With these blockbuster ambitions in mind, The Matrix Reloaded: The Album (due May 6 on Maverick/Reprise) took the unusual approach of offering two discs: one for rock songs and the other for instrumental score music. The soundtrack is an enhanced CD that, when played in a computer, also includes trailers for the film and its companion animation movie, Animatrix, in addition to behind-the-scenes clips of the Enter the Matrix video game.

Disc one of The Matrix Reloaded: The Album includes several new songs, including P.O.D.’s “Sleeping Awake” (the soundtrack’s first single and video), Marilyn Manson’s “This Is The New Sh*t,” Deftones’ “Lucky You,” and Rob Zombie’s “Reload.”

Disc two includes music from film composer Don Davis and DJ/remixer act Juno Reactor.

As for creating the soundtrack to The Matrix Reloaded, Maverick CEO Guy Oseary tells Billboard, “We had to respect the vision of the Wachowskis. We tried to find music that would fit, music that’s passionate, dark, and that you want to keep on playing and your blood going.”

Jason Bentley, the music supervisor for The Matrix Reloaded, says, “The movie needed to be an action picture with a big freeway moment.”

For composer Davis, working with Ben Watkins of Juno Reactor presented an opportunity to merge orchestral music with electronica.

The composer, known for such tracks as “Burly Brawl,” which is used in the scene that has main character Neo (played by Keanu Reeves) battling a multitude of opponents. The score-laden second disc also features “Mona Lisa Overdrive,” which is in the film’s big freeway chase scene.

Davis says, “There’s quite a bit of reflective imagery that’s developed further in this second Matrix film. I like to think the music I’m doing for this story is when the Matrix trilogy as three movements of a symphony.

The composer praises the double-disc plan: “As a consumer, I always feel a little bit slighted if I get a soundtrack CD that’s mostly songs or only score music. This soundtrack is a real effort to change the paradigm of what they’re offering consumers in film music.”

Oseary adds that the label hopes to have P.O.D. appear on MTV’s Total Request Live in early May, around the same time that the Matrix Reloaded cast will appear on the show.

IN BRIEF: The success of the Academy Award-winning Chicago has seemingly opened the flood gates for more movie musicals. In addition to a Guys and Dolls remake and Andrew Lloyd Webber’s Phantom of the Opera coming to the big screen (Sound Tracks, Billboard, March 15), plans are under way for a musical remake of the 1984 film Footloose.

The new Footloose film will be produced by Chicago film producer Neil Meron and Craig Zadan. Paramount Pictures will once again distribute the movie. Footloose screenwriter Dean Pitchford, who wrote the lyrics to the original film’s songs, will be the remake’s executive producer and will reportedly write new songs for it. The filmmakers say that the big-screen musical version of Footloose will be much different from the now-defunct Footloose stage musical.

Meanwhile, Columbia Pictures is in discussions to do a remake of the 1963 musical film Bye Bye Birdie.
IN THE CURRENT youth-obsessed society, it's ironic that the audience whose arrival birthed the whole notion of a teen market is the most underserved by today's popular arts. From a business perspective, the neglect seems senseless, since this demographic is the most statistically significant, in sheer numbers and per-capita income. The conundrum is familiar: Does the music industry ignore 30+-consumers because they don't buy music, or do over-30's not buy music because the industry doesn't bother selling it to them? In the following Spotlight, Billboard writers address the issue of cultivating the mature pop market—an issue that takes on greater significance in this period of unparalleled crisis within our industry.

-Gene Sculatti, Director of Special Sections

80 Million Customers With No Place To Go

BY DAVIN SEAY

Like the proverbial 500-pound gorilla squatting in the parlor, the single largest and potentially most significant slice of today's music market is being studiously ignored by an industry mired in a deepening crisis of confidence. Such is the considered opinion of a wide range of pundits and prognosticators looking to create a new business model to keep pace with dizzying changes in musical tastes and technologies. The consensus is clear: In a relentless bid for the fickle attention of a youth audience that has come of age expecting its hits for free, music marketers have sidestepped the huge shadow cast by the 80-million-plus consumer base born between 1946 and 1964. Lumped conveniently, if not always accurately, into the catch-all baby-boomer bin, this enormous, underserved market also embraces many 20- and 30-somethings who likewise share their elders' taste for thoughtful,
The megabits popularity in successive years of the O Brother, Where Art Thou? soundtrack and Norah Jones’ Come Away With Me has alerted the record business at large to the fact that listeners over 30 will buy albums in the millions if granted the chance to hear them. And this phenomenon has left some labels that have traditionally catered to upper-demo consumers well positioned to cash in on the boom.

No one knows this better than Arif Mardin, who produced Jones’ Grammy-winning Blue Note debut. A legend behind the board—he helmed hits by Barbra Streisand, Anita Baker, Hall & Oates, Melissa Manchester, Bette Midler and Roberta Flack, to name a few pertinent artists—Mardin in late 1991 joined EMI’s Manhattan Records as VP/PGM with veteran executive Ian Rallini. Manhattan, which previously released albums by such upper-demo-friendly acts as Natalie Cole and Bobby McFerrin, has been positioned as an outlet for product aimed at older listeners.

“Norah Jones hit a certain audience that was kind of asleep,” Mardin notes. “People wouldn’t watch MTV or listen to pop radio. But, with word-of-mouth, this audience awakened. It didn’t take away from Britney Spears’ sales, but it’s an additional segment of the public.” You look at James Taylor, for example. People want singers who really sing from the heart. This is the segment I’d like to target with our new records.”

At Manhattan, Mardin plans to reach that same audience with vocalists like Art Garfunkel, Daniel Rodriguez and Melissa Errico. In terms of sales, “The sky’s the limit,” says Mardin.

The idea is not to make expensive records. If I’m in the studio, I don’t want to stay there for months, like some big pop stars do, and spend an incredible amount of money. That means you have to sell 2 million records to be even.

We are talking about small budgets, modest sales and making many more like that. If I can sell 100,000 on an inexpensive record, it’s going to be very profitable.”

HEY NINETEEN

L.A.-based Concord Records, now 30 years old, has positioned itself in recent years to hit the same ears. Already home to such vocalists as Curtis Stigers, Dianne Schuur, Michael Feinstein and recent arrival Barry Manilow, Concord is banking on 19-year-old singer-songwriter-pianist Peter Cincotti to make a splash.

Concord president Glen Barros says the sales possibilities for Cincotti and other adult-leaning acts, “Put him in the context of other, similar artists—take [singer] Jane Monheit or somebody like that, or [vocalist] Steve Tyrell. They’re in the 100,000-plus range, and, in Jane’s case, the album before her last one did about 300,000 worldwide. Those are good numbers, and I think Peter certainly has that potential. But I feel Peter can go a Diana Krall-like level, to a couple of million units. We’d be delighted to get to that 300,000 or 500,000 range, but I think there’s a shot at going higher.”

Barros says of 30-plus listeners in general, “It’s a market that’s underserved. It’s not a very strategy for this enormous population gives new meaning to the word ‘disconnect.’ The handwriting is certainly on the wall. ‘If things keep going the way they are,’ remarks Pete Markiewicz, director of marketing for Concord, ‘we may be the only market left.’

Recent history bears out the contention. Even a cursory look at the best-selling artists and albums of the past few years provides intriguing indicators of a stirring market. The breakthrough Ry Cooder-heined Cuban music project Buena Vista Social Club launched a whole series of evocative island releases, most recently Manuel Galvan’s Mambo Sueno. The O Brother, Where Art Thou? soundtrack continues to make history, while the Josh Groban and Norah Jones juggernauts roll on unimpeded. Notable also is the rebirth of such perennial rockers as Santana and Rod Stewart. The aggregate decisively underscores a distinctly ascending age skew.

“A significant proportion of our roster is heritage acts,” maintains Rochelle Studh, longtime marketing analyst for Warner Bros. Records. “From Woody Wood Mac, Eric Clapton, Neil Young...I could go on. The point is, the demographic lines aren’t that well defined. Kids are responding to great music they’re hearing from their boomer parents. Our job is to create the broadest possible marketing base, regardless of age.”

One major-label conglomerate that has taken a decidedly proactive approach to connecting with grown-ups in a language they can understand is Arista Associated Labels, the new appellation for the former RCA Records Group. “We are dedicated, first and foremost, to reaching this audience,” asserts Jeb Hart, senior VP, marketing, for the group. “It’s a segment that buys what I call ‘adult music.’

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TASTES EVOLVE.

The music source for those with a sophisticated palate.

NORAH JONES - SARAH BRIGHTMAN - CASSANDRA WILSON - PLÁCIDO DOMINGO
DANIEL RODRIGUEZ - BOBBY McFERRIN - RAVI SHANKAR - MEDESKI MARTIN & WOOD - ITZHAK PERLMAN
DIANNE REEVES - ART GARFUNKEL - RON CARTER - SIR SIMON RATTLE - TERENCE BLANCHARD
BERNADETTE PETERS - ST. GERMAIN - DR. JOHN - ROBERTO ALAGNA - ANGELA GHEORGHIU - PATRICIA BARBER
JAY UNGAR & MOLLY MASON - SOULIVE - MELISSA ERRICO - EROICA TRIO - KURT ELLING - JOHN McDERMOTT
SARAH CHANG - JACKY TERRASSON - STEFON HARRIS - CHUCHO VALDÉS - ANOUŠKA SHANKAR
JASON MORAN - DAVID DANIELS - JOE LOVANO - FABIO BIONDI - GREG OSBY - LEIF OVE ANDSNES
NATALIE DESSAY - BEBO VALDÉS - EMMANUEL PAHUD - BILL CHARLAP - IAN BOSTRIDGE


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while it often seems that the radio, video and retail worlds are geared toward teenage music fans, there are more than a few ways that consumers over the age of 30 can discover music that appeals to them. Such outlets as triple-A radio, video channel VH1, PBS television and National Public Radio (NPR) all target the 30+ music fan, often by incorporating new sounds with the tried-and-true. By doing so, these outlets give their listeners and viewers a sense that they are discovering music not yet heard by their less music-intensive peers.

"There are those people over 30 who are passive and gratified toward oldies or classic-rock radio, but then there are those who actively want to stay up-to-date and connected with new things," says radio consultant John Bradley, co-president of SBR Creative Media. "So long as the music they are finding fits their life and speaks to them, they are eager to find it." According to Bradley, triple-A radio is "one of the formats with the fewest number of stations, but which possibly packs the most potential for music sales." Despite the fact that there are perhaps few such stations nationwide (including both commercial and non-commercial stations), the format’s listeners are dedicated to music already familiar to the listener.

In a study conducted by SBR in 2001, 61% of triple-A listeners purchase CDs, the same percentage as the number of mainstream top-40 listeners who make purchases, while 65% of modern-rock listeners and 58% of adult top-40 listeners purchase music. These percentages are relative to the number of listeners who tune in to a given format: Bradley estimates that mainstream top-40 radio reaches approximately 50 million listeners, while triple-A reaches approximately 3 million listeners a year. Still, SBR’s survey found that, on average, a triple-A listener spends $100 to $250 a year on CDs.

"Nothing sells a CD more than people hearing it," explains Katrinka Suydam, national director of radio promotion for Rounder Records, whose roster includes Alison Krauss, Kathleen Edwards and the Cowboy Junkies. Suydam, who says that triple-A is essential in reaching the 30+ audience, will often coordinate with stations to bring artists to play on-air or at station supported shows. She also praises NPR, because "a music fan over the age of 30 isn’t listening to triple-A; they are listening to NPR, and the NPR listeners are the ones who are often most curious about music, because they have actively sought out a place to hear something new."

PBS GETS THE BLUES

SBR’s Bradley says that televised exposure for artists such as Norah Jones and John Mayer ‘can only help sales, because any time you can get multiple agents of exposure going for a song, there is a greater potential for sales.” Another avenue for exposure is PBS. Suydam anticipates that several of the label’s artists will be featured in Martin Scorcese’s upcoming PBS documentary on the blues, and others, like Krauss and the Marsalis family, have had features run on PBS stations.

VH1, with its focus on music targeted toward an adult demographic, can also help break an artist or song. Senior VP of music and talent programming Rick Krim says that the video outlet’s audience ranges from 18 to 45, with an emphasis on ages 25 to 34. Most of its viewers are in their early 30s. “The difference between young music fans and those over 30 is that young people are starving for new things, and they will actively search them out,” says Krim. “People over 30 don’t have..."

Continued on page 21
YOU CAN TRY
TO REMASTER
YOUR LIFE.
WE'LL DEAL
WITH YOUR
RECORD COLLECTION.

Presenting the least embarrassing way to relive your glory days.
Remastered, repackaged and slightly expanded...just like you.

Providing maximum-strength music for a quarter-century, now available without a prescription.
GM of Blue Note Records, home of the artist’s smash *Come Away With Me.* “We took what I call the ‘post-doctoral approach,’” Evered quips. “It was an older and more educated audience from the beginning. In about six months, we’d built a firm base there, then went back to pick up on the younger buyers.”

Evered describes the label’s approach to breaking Jones as having less to do with radio and TV than with print and word-of-mouth. “There was an article on Norah in the *New York Times Magazine* that was a real turning point,” he recounts. “It proved to be absolutely the perfect demographic. Naturally, exposing an artist this way is going to take longer than a massive saturation campaign, but this music lends itself to a longer shelf life. It doesn’t live or die in the first few months.”

Major labels looking to open new avenues to grown-up tastes are also sitting on a rich and largely untapped resource in their deep catalog. According to music consultant Tom Vickers, who has helmed a number of successful reissue projects for, most recently, Vanguard Records, “This is a very price-sensitive consumer. They respond to quality and look for added value. With reissue programs and bonus lines, a label has the opportunity to provide comprehensive notes and other extras that adult audiences really appreciate.”

Catalogs, niche-music artists and assorted left-field surprises combine to create a wealth of music for the sophisticated palate. It is in the methods and means of reaching that affluent audience that most music-marketing approaches are coming up short. The high-profile exposure afforded by heavy rotation on MTV or a cover on the decidedly youth-skewed *Rolling Stone* misses the intended audience by a mile, as does the typical in-store experience, from buzzing punk on the PA to clerks with lots of ‘tude.

“Direct-response TV campaigns have proven to be a reliable way to reach this audience,” asserts Kevin Gore, executive VP, marketing and sales, Warner Strategic Marketing/Rhino Records. “If the message is succinct, clever and can drive the impulse buy of a consumer who has a lot of other things to think about besides entertainment, a well-positioned TV spot can have a huge impact.”

Gore goes on to point out the success of such recent WSM/Rhino TV packages as Chicago and Fleetwood Mac. “An ancillary benefit of television,” Gore continues, “is that it can kick the door open at retail. Both music retailers and mass-market outlets are eager to get involved when they see a good campaign that reaches this audience.” But WSM/Rhino’s efforts to wow a market Gore characterizes as “a sleeping giant” extend beyond golden oldies. “We put out the Grammy collection this year,” he points out, “and, in six weeks, it’s scanned more than its predecessor did in a year. If you look at that music, there’s no doubt it’s adults who are driving sales, especially since many of the key tracks appeared earlier on *New and Totally This* packages that are almost exclusively geared to a young buyer.”

When discussing the habits of younger buyers, the Internet is often cited as the venue of choice. But, paradoxically, the Web seems equally adept at linking new technology with old-fashioned consumer habits. “We began by selling books,” remarks Steve Stoller, managing editor of the music store at Amazon.com, “and we have largely maintained a literate audience. These are not people who hang out at the mall to find out what they’re supposed to like. They’re very adept with a search button, and it’s reflected in the music that Amazon sells.” A quick look at Amazon’s online best-seller charts reveals such adult-music staples as the *Chicago* soundtrack and singer/writers Lucinda Williams and Eva Cassidy.

Brick-and-mortar retailers are doing their best to attract the adult buyer, even in the face of a seismic shift in purchasing patterns. “We do what we can,” says Storm Gloor, music-operations director for the Hastings chain. “When we have the opportunity, we cross-promote with releases in our book department. Recently,
we used in-store play to draw customers to a book and CD promotion for the Dixie Chicks.” Yet, Gloor is the first to admit, “We could really benefit from more co-op efforts with the labels to reach this consumer.”

Round-robin finger pointing, something of an extreme sport in the music industry these days, is not likely to crack the cornucopia of the 30+ consumer any time soon. The simple fact remains that, for the music business, the only thing more disconcerting than a 500-pound gorilla is a hungry 500-pound gorilla. And it’s past time to begin the care and feeding of this insatiable consumer.

**30+ A&R**
Continued from page 16

pro-active demographic, where they’re rushing into stores on some date to buy a record, and it’s much more difficult to get them, to get the music in front of them. But when you do, when you can really get it out there, I think there’s a thrill for this type of music. I think adults want new music.” Folk-oriented companies are also seeing fresh potential.

Weik Music Group president Kevin Weik, whose firm operates Vanguard Records and folk-bluegrass label Sugar Hill Records, which it purchased five years ago, sees a contemporary audience not unlike the one that bought the Santa Monica, Calif.-based company’s classic folk and blues releases in its ‘50s and ‘60s heyday.

“Probably 95% of our artists write most of their material,” Weik notes. “A lot of it is political, which relates back to the [Joan] Baez days, the whole folk movement. And it’s for mature audiences. The lyrics and everything that our artists do—it’s not bubblegum music. That relates back to the old Vanguard days. When we decided to ramp up our new releases, there was a conscious effort to ask, ‘What worked back then, and how can we keep it cutting-edge to a certain degree but also relate back to the heritage of the label?’ I think we’re doing that.”

Likewise, Rounder Records in Cambridge, Mass., has been catering to the same adult audience for three decades and is reaping new dividends from that audience today with albums by such acts as Sarah Harmer, the Cowboy Junkies and Canadian arrival Kathleen Edwards.

**SOUL SHOUT**

Rounder GM Paul Foley says, “Adults are still willing to buy music. I don’t believe they’re as price-sensitive, and they’re certainly not downloading and file-sharing as much as younger demos. Clearly, the success of Norah Jones and Dixie Chicks and Alison Krauss on our side, and the O Brother soundtrack, show that, if you make adults aware of good music, they’ll buy it, and they’re not worried about it having to be given away or sharing it with their friends via file-sharing.

One new label is drawing on the history of its principals to attract upper-demo consumers. Shout! Factory, based in L.A. and distributed by Sony, was formed in 2002 by Richard Foos and Bob Emmer, the co-founder and head of business affairs, respectively, of the leading reissue label Rhino Records. Right out of the box, Shout! Factory targeted its core demo with the three-CD boxed set Rhythm, Love And Soul, a companion to a PBS special produced by WQED Philadelphia, which also created some high-profile companions to Rhino’s best-selling doo-wop boxes.

Shout! Factory president/GM Garson does not envision Shout! Factory staying outside its 35-plus market anytime soon. “One of the reasons we are content to continue targeting this audience is that it’s an audience that’s not downloading music as much,” he says. “They have the disposable income to go out and buy product and aren’t going to spend as much time on the computer downloading. They’re more taken by the packaging. The liner notes and booklets mean more to them. They like getting their music sort of pre-chewed, given to them in an interesting, well-compiled manner.”

**FULL DISH**

Subscription-based satellite radio, available from both Sirius and XM, represents the latest technology designed to bring new music to people over 30. “Our audience is people who buy 20 or more CDs a year, go to concerts and subscribe to music magazines,” says Sirius’ executive VP of marketing, Mary Pat Ryan.

Of the 60 music-specific channels currently offered by Sirius, VP of programming Joel Salkowitz says that a newly launched triple-A channel is the one most geared toward 30+ listeners in search of new music, along with jazz offerings, classic country and soul channels, and an alternative-country channel, all of which “skeew over 30.”

XM’s chief programming officer, Lee Abrams, says there are more passionate music fans over the age of 30 than ever before.

“These are people who grew up in the musically rich climate of the ‘60s and ‘70s,” says Abrams. “They don’t want to be led the same old thing, so there are tremendous opportunities to program to them in a sophisticated and challenging way.”

**JAZZ.**

**HONORING ITS ROOTS.**

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**TERRY GIBBS • FROM ME TO YOU: A TRIBUTE TO LIONEL HAMPTON**

“Hampton’s repertoire is given a wonderful two tiered look of the past and the present...” — WYRT, Chicago

“An ear-catching tribute to Hamp that underscores Gibbs’ reputation as an exciting and energetic musician.” — WRIT, Philadelphia

As mentioned on Live with Regis and Kelly and The Joey Reynolds Show.

Gibbs is a 2003 inductee to the Jazz Hall of Fame.

**EUGENE MASLOV • THE FUSE IS LIT**

"Maslov is a monster on piano." — Harvey Siders, JazzTimes

“A welcome addition to the top echelons of jazz.” — Gary Burton

“This... will help cement his reputation as one of the most dazzling players; Grade: A.” — Steve Eddy, Orange County Register
BY WES ORSHOSKI
NEW YORK—Whether it’s because few acts have the drawing power to pull them off or because there are few cities that could actually support them or just because there’s a constant pressure to detract the romantic, in-a-different-town-every-night image of rock’n’roll tours, residences haven’t played much of a role in the touring life of most rock bands.

With the exception of the Rolling Stones and the Beach Boys, the band has played infrequently, to sell out large arenas. The band has played a number of dates in New York, where it has a built-in audience and a reputation for a high level of performance.

The band’s annual run has been a unique treat for both Allmans fans around the world and the band’s members. Holman says that for years now, fans from across the country, especially from the Southeast and the Bay Area—and through European have told him that they have planned vacations around the band’s annual run.

For Glancy, he says the two-set Beacon shows are routine more fulfilling than the average tour stop. “First off, it’s not as stressful, because they don’t have to travel. And I think they’re (musically) more adventurous at the Beacon, because they haven an audience that’s more accepting of them being adventurous.

“The audience definitely is with you—you can feel them following you and understanding the music, vs. a place that you play once every five years,” Holman continues. “For those type of shows, you have to give them a bit more of a hit-formatted set, not a place to do an hour-long version of ‘Mountain Jam.’”

HISTORIC RUN
The band’s inaugural run at the Beacon came in 1989, when it played four nights on its reunion tour. Yet it did not return until 1992.

That year, the Allmans were back on the road, topping shows for what would become the 1992 live set. An Evening With The Allman Brothers Band: First Set. After the tapes from a series of shows in the band’s native Macon, Ga., left group members unsatisfied, they sent Holman and booking agent Jon Podell (of New York-based Evolution Talent) looking for a handful of shows in venues that might yield better results.

In addition to a few Boston gigs and a couple of other markets, Podell booked four shows at the Beacon, which—much to his and Holman’s surprise—sold out almost immediately. The band ended up playing 10 shows at the venue that year.

After skipping the theater in 1993, Holman says the group quickly learned through direct and early internet contact with fans that it was missed. The Allmans returned in 1994 for eight shows.

In 1995, the band switched venues, playing six nights at Radio City Music Hall, but it returned to the Beacon the next year. Holman says Radio City, about twice the size of the Beacon, felt too sterile. “For a theater, the Beacon has that roadhouse feel; it’s steamy, smoky, and everyone’s on top of you. Not only is it like that onstage, but everyone in the audience can feel it.”

Since 1996, the Allmans have played between nine and 18 shows at the Beacon each year. For 1994, each gig was in March. In order to give frontman Gregg Allman’s voice a rest, the group usually does no more than three shows without a night off.

Last month, the Allmans sold out 13 nights at the venue, according to Holman. As it has done for years, the band recorded each show.

This year’s recordings will provide the material for what will be the band’s second live album taped at the Beacon.

In 2000, Epic issued Peakin’ at the Beacon, a collection of live performances from that year’s visit. Songs from 2003’s shows will be compiled onto a disc to be released in 2004. Also during this year’s residency, the band filmed a DVD slated to arrive in fourth quarter 2003. Both the CD and DVD will be issued via the band’s new deal with Sanctuary Records, which last month released Appetite the>Note—the Allman’s first studio set in nine years—in connection with the band’s Peach imprint.

OTHER MULTIPLE DATES
If the now-seven-piece group had a regular New York venue prior to the Beacon, it was Bill Graham’s legendary Fillmore East, which shuttered in 1971. It was Joe Holman says, that the band’s reputation and fan base rose to another level in New York, now its No. 1 market. He observes, “I get plenty of people saying, ‘I saw them at the Fillmore.’ Then there’s the kid that brings it. And then there are the people who didn’t see them at the Fillmore, that want to recapture that, the fans that came in the mid-’70s, when the band was doing arenas and stadiums.”

Holman says ticket sales are also spurred by New York being a desirable location to visit. “People say, ‘You know what? I’m gonna go down and see the Beacon, and then I’m gonna go to New York, go out to dinner, and stay in a nice hotel. It’s a destination.”

New York often gets a bad reputation for steep ticket prices—yet the Allmans’ Beacon shows have been able to avoid being used as proof of that problem, says Jim Glancy, who has promoted the band’s Beacon shows for the past several years for Clear Channel Entertainment’s New York group. Glancy adds that by selling tickets at what he deems a “fair” price—this year’s cost between $45.99 and $65.99—the band also gets fans to buy their two or three tickets at once.

Interestingly, Holman says that the Beacon stints do not seem to have any impact on the rest of what we do in New York, meaning it’s not like we can’t come back and play [the Tommy Hilfiger Theatre at] Jones Beach in the summer.” And the band has played Jones Beach at least one night every summer since 1995.

As a result of its success at the Beacon, the Allmans have begun to play multi-night stints at theaters in Los Angeles, San Francisco, Detroit, Atlanta, and Chicago. Glancy notes that that there are certainly more rock acts could enjoy the success in New York that the Allmans have had at the Beacon. Yet, for whatever reason, he says they choose to “underplay” the market.

Further explaining the group’s foothold in New York, Holman says, “I think it’s really a question of having a big, strong fan base that appreciates the nuances of how they play music at night, when they want to play something different all the time.”

Terence Blanchard’s Music From Spike Lee’s Films Takes The Stage

BY MOIRA MCCORMICK
CHICAGO—A conceptual, multimedia concert tour launched the Movie Music of Spike Lee and Terence Blanchard, featuring the film auteur and the jazz artist/composer, is set to kick off April 21 in London at the Barbican Centre’s Barbican Hall.

The tour puts a spotlight June 7 at the Mann Center for the Performing Arts in Philadelphia, continues June 20 at Carnegie Hall in New York (as part of the JVC Jazz Festival) and July 26 at Chicago’s Orchestra Hall at Symphony Center, and concludes July 30 at the Hollywood Bowl in Los Angeles. Guest performers appearing on selected dates throughout the tour include guitarist Ronny Jordan, trumpeter Terence Blanchard, and guest performers including Angélique Kidjo, Dianne Reeves, Angie Stone, Cassandra Wilson, David McAlmont, and Lynden David Hall.

Lee himself is hosting the performances, which feature trumpetist Blanchard, his sax sextet, a 20-piece orchestra, and guests. The program focuses on music Blanchard has composed for numerous Lee movies, including “Hurricane” (his most recent film), Clockers, Jim Brown All American, Bamboozled, Jungle Fever, Summer of Sam, Four Little Girls, Mo’ Better Blues, and Malcolm X—presented in that order—as well as pop songs (not written by Blanchard) featured in the films, performed by the guest artists. Stills from the films will be shown during the program in a visual presentation by New York-based Batwin & Robin Productions.

The Movie Music of Spike Lee and Terence Blanchard is produced by New York-based independent music and event producer Danny Kapilian.

Two of his long-term clients include the Brooklyn Academy of Music and Festival Productions. Kapilian says Festival Productions is promoting the Carnegie Hall date, and the rest are promoted in-house.

Ticket prices range from $20-$25.50 in Philadelphia, $25-$70 in New York, and $29-$63 in Chicago; ticket information for the Los Angeles show was not available at press time.

Kapilian, who specializes in conceptual multi-artist shows (such as New York’s 1999 concert Joni’s Jazz, featuring the music of Joni Mitchell interpreted by such acts as Vernon Reid, Joe Jackson, FM Dawn, and others), says he’s been around the music business for a number of years.

“On the road, the music business is a well-oiled machine, but when I do something like this it’s completely different,” he says. “The music business is a well-oiled machine, but when I do something like this it’s completely different.”

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NERD: Tommy Hilfiger USA has nailed down exclusive name-in-title sponsorship rights to plaza stages at 10 Clear Channel Entertainment amphitheaters. Branded the Tommy Jeans Stages, the plaza stages—located outside of the main amphitheater seating areas—will feature pre-show performances by emerging musical acts promoted by the Tommy Jeans brand name. The Tommy Jeans Stage program follows Tommy Hilfiger’s acquisition of exclusive sponsorship rights to the Jones Beach Theater in Wantagh, N.Y., in May 2002, designating the venue as the Tommy Jean Hilfiger at Jones Beach Theater.

As part of the agreement, Tommy Hilfiger is also able to produce fashion shows and/ or other branded events programs on the Tommy Jeans Stages throughout the summer concert season. Additional on-site benefits include the opportunity to provide branded apparel to performing musical artists, partner with retailers, display and distribute fragrance samples, run commercials on video monitors, place advertisements in official concert program books, and post signage at designated areas throughout the venues.


ROUTEBOOK: A tour by Colombian rocker Juanes, sponsored by Bud Light, begins May 7 at the Jackie Gleason Theater in Miami Beach and wraps July 12 at San Francisco’s Warfield Theater.

Flix-Geffen act Cold has been added to the Lollapalooza lineup, beginning Aug. 12 in Albuquerque, N.M., through Aug. 30 in Syracuse, N.Y. Word recording artist Sandi Patty has announced plans to tour this fall with comedian Chonda Pierce.
Islam Creates New Label
University Records Founder Returns With GreeneStreet Imprint

BY GAIL MITCHELL

Following a year-long affiliation with Motown Records, A. Haqq Islam has rejoined the label entrepreneurial ranks by way of GreeneStreet Records. Headquartered in New York, Islam's independent label is home to acts J'zabehl and Amr Rivas.

"I started GreeneStreet because I wanted to do something new, something with more of a world view," says Islam, the founder and president of now-inactive University Records. "Most of the kids today have an international perspective on music because they pretty much grew up on MTV. For a while it wasn’t, but the process has become more global. Now I have what most record companies want: a touring band that sells CDs."

SOUNDS OF J’ZABEHL

Islam is referring to the first act out of the GreeneStreet box, J’zabehl. That is the moniker of a Miami-based, four-piece multicultural band fronted by multilingual brothers, Rivas and Reily Valdez. Both in their early 20s, Rivas and Valdez come from military families and have lived all over the world, from the U.S. and the Caribbean to Spain and Italy. Thus far, J’zabehl has been touring southeast clubs and colleges with an "international" sound that is part Loose Ends, part Miami Sound Machine, and part No Doubt. According to Islam, the group has sold 8,000 units of its five-song, self-titled EP since Jan. 1. "I knew it was gonna sell 8,000 isn’t 800,000," Islam says. "But we are hitting a nerve without even putting it in stores yet. It’s not where we’re gonna go next with this project, as I’m not even thinking about distribution now. But selling like this gives me options. I can either plug in with somebody or stay on the road."

Which is where you will find J’zabehl right now. In addition to performing each Thursday night in Miami and Savannah, Ga., the band is slated to perform at music festivals this month, as well as in May and June. From there it is traveling overseas to play for military bases in Japan and the Caribbean.

"I’m breaking this group up like a rock band," Islam adds. "The whole thing is to keep them working so they can develop and jell. Nobody has a problem with it. Some sing on the bus, or staying at the Holiday Inn. Everyone is happy performing, making money, and selling CDs. The band is progressing, and we’re touching so many people because of this strategy."

KEEPING THE ACTS COMING

Islam knows a little something about breaking acts. The former Philadelphia International Records A&R staffer and concert promoter launched University Records in 1993 with a roster that included Dru Hila, Mya, and Trey Dester and distributors Interscope, Warner Bros., and Island/Def Jam. Two years ago (Billboard, Feb. 17, 2001), University signed a worldwide distribution deal with Motown. The first project under that pact, which ended last year, was the September 2001 self-titled debut album by R&B male quartet Prophet Jones.

No longer working with the aforementioned acts, Islam is managing several producers: Young Lord (Loon, New Edition), Kwame (Drill Hill, LL Cool J, Cam'Ron, J'zabehl), and Amon (Eve, D.C. Talk). And while he declines to discuss specifics, he is concurrently working on projects for GreeneStreet’s Damosel, a female quartet.

"When I hear the industry say, ‘Internet sales are killing us,’ I look at the charts and see 50 Cent, Jay-Z, Coldplay, Pink, and Norah Jones," says Islam, who plans to open another GreeneStreet office in Miami. "When someone makes a great record and delivers creativity with sincerity and honesty, people will buy the CD. It’s a good time for indies to pop up, because the majors are confused. If we just approach music from the standpoint of creativity and integrity and make a great CD, people will buy us."

--- A. HAQQ ISLAM

GREENSTREETS RECORDS

When someone makes a great record and delivers creativity with sincerity and honesty, people will buy the CD.

RHYTHM, RAP, AND THE BLUES

On the Record: Joining So So Def rapper Da Brat's new Arista-distributed album (Lilnette, Luv & Nike-clubs) on store shelves June 24 will be Blu Cantrell's Bittersweet and an as-yet-untitled album by Babyface. Car pent's new single is the Shpon Cre wford-produced "Sleep in the Middle." Babyface's new set, according to a label spokesperson, "is laid out like a movie: Boys meets girl, they date, fall in love, break up, and get back together."

Recent So So Def/Arista signee Anthony Hamilton's new album is slated for July/August. And as noted here last year (Rhythm, Rap, and The Blues, Billboard, July 20, 2002), Aretha Franklin—with a new, as-yet-untitled Arista set due in September—is indeed embarking on her last major tour this spring through fall. The tentatively titled Ar etha Sings Her Musical History will boast hits from her extensive catalog: gowns designed by Luther Vandross, Valentino, and others; and a dance troupe pulled from open auditions.

LeSun Music's pressing and distribution deal with Tommy Boy/Alternative Distribution Alliance kicks in with the April 22 release of popular Bay Area act LEDISI'S Sout hside, the Revival. A reissue of the 2000 set Soul Singer, the latest version of the album features "Hold On To Love" with 'Me'Shell Ndegcollo on bass.

MISSION POSSIBLE: In addition to adding Giant Step's critical rave fave Donnie to its roster this (The Colored Section is being reissued May 20, Motown/Universal Records is getting the album "Love Calls" of house legend J'zabehl released, jazz-infused soul album Kemistry when he signed with Motown last December. Current single "Love Calls" debuted last issue at No. 70 on Hot R&B-Hip Hop Singles & Tracks, while the album is now No. 39 on the Top R&B/Hip-Hop Albums chart.

"We were doing quite well on our own," says Kem, who prior to this endeavor moonlighted in a top 40 wedding band and a gospel troupe, plus waited tables at the Ritz Carlton outside Detroit. "We had support from local radio, plus Miami, Chicago, and indie retailers. It's been a slow and steady business, 101. The idea has been to let word-of-mouth drive the rest of the industry."

With a nod to such predecessors as Al Jarreau, Stevie Wonder, and Steely Dan, Kem's adult/soul pop sound pays homage to strongly structured songs, as on the spiritual "Brotha Man" and the sensual "I'm Missin' Your Love." Kem adds, "I'm just a cat getting my music out to the public, sharing my creative muse."

ICONIC EVENT: Legendary Motown songwriters Holland-Dozier-Holland (Brian, Lamont, and Edward) are the 2003 BMI ICON honorees. The awards will be presented May 13 at the 51st annual BMI Pop Awards dinner at Los Angeles' Beverly Wilshire Hotel...in other awards activity, Def Jam/Def Soul president Kevin Liles and singer Jaguer Wright are among the presenters at the National Academy of Recording Arts and Sciences' 2003 Philadelphia Heroes Awards fete on April 21.

ASCAP SPEAKS: ASCAP's Rhythm & Soul Creative Team launches its Distinguished Speaker Series April 24 with "The Good, the Bad, and the New," featuring duo Mary Mary and other music industry professionals. It is being held at L.A.'s Directors Guild of America. Future sessions of the free quarterly series will address R&B, hip-hop, and rap.

NEW DIGS: The Rhythm & Blues Foundation has relocated to New York from Washington D.C., setting up shop at 555 Madison Ave.; the contact number is 212-833-5406. Executive director Cecilia Carter also notes that board member/artist Bonnie Raitt will perform a benefit concert May 28 in Austin to make up the balance on honorarium checks that were handed out in February at the annual Pioneer Awards. Owing to a tight economic environment, fewer contributions, the honorees' checks were not distributed (Billboard, March 8).

"Each honoree received initial payment," Carter says. "Now we're going back and getting the rest of the funds. There was always a plan in place to make them whole."
THE BATTLE IS BACK: After a few setbacks, MTV's first MC Battle is back on (Words & Deeds, Billboard, March 1). The battle will begin May 14 on-air at 7 p.m. during MTV's Direct Effect. The event was initially slated as the kickoff to this year's Hip-Hop Week, the network's annual celebration of the culture, but was postponed as a result of requests from the New York City Police Department to cancel the event because of overcrowding in front of the network's Times Square studio.

MTV executive VP of news and production Dave Sirulnick said in an interview prior to the event's postponement, "Every year we look for a big program to anchor our Hip-Hop Week. This year, we decided to do it with an MC battle. It's something we had talked about back when we did our VJ searches."

"We approached Def Jam," Sirulnick said. "We decided that we wanted a partner whose entire life is hip-hop. We also wanted the prize to be significant. A contract with Def Jam Records is pretty significant. [Def Jam/Def Soul president] Kevin Liles and [Island Def Jam chairman] Lyor Cohen were excited about it and decided to get on board."

To enter the battle, aspiring MCs must download the MTV MC Battle audition application from mtv.com, complete it, and return it to MTV at the given address. The network is accepting applications from the first 1,000 MCs, who will be invited to New York to audition in front of a panel of MTV and Def Jam judges. The judges will narrow the field to 32 contestants, who will then spend the rest of the week battling it out in a tournament setting.

The eight finalists will spar at 2 p.m. May 17 during a live two-hour finale. Hosted by MTV's Carson Daly, La La V. Jones, and the Nappy Roots, along with Kid Capri, viewers will be asked to log on to mtv.com to vote for their favorite finalist. The battle's champion will win $25,000, a Def Jam contract, an opening-act slot on the upcoming Def Jam Vendetta summer tour, and will appear as a character in the upcoming EA Sports' Def Jam Vendetta video game.

To enter, applicants must be at least 18 years old and a U.S. citizen, possess valid ID with their date of birth, and send original lyrical content, which cannot be currently distributed by a record label.

As for future MC Battles, Sirulnick said: "As with the VJ show, we don't want to know what to expect. However, if it goes well, then we'll look to do it again."

NOW HEAR THIS: Looking for that next hot producer? Someone who can man the boards and craft that next sound? Nottz and Ron Browz are two beatsmiths who may just have the right sound for you.

Known for crafting the track for Ether's "Nas" venomous response to Jay-Z's "Takeover," Browz has quickly made a name for himself. Having also produced tracks for Fat Joe, DMX, Lil' Kim, and Arista newcomer Tasha, the 24-year-old Harlem, N.Y., native is also a partner in Money Avenue Entertainment, his production company with manager Big Fuzz. The label is currently home to T-Rex, a 17-year-old rapper from Harlem, and rag group Boss-Fam. A rapper in his own right, Browz plans on releasing his own album in the near future. For more on Browz, check him out on BET's Rap City April 22 and 23.

In planning its first MC Battle, MTV felt it needed to partner with a label that shared the passion of the event. "We approached Def Jam," Sirulnick said. "We decided that we wanted a partner whose entire life is hip-hop. We also wanted the prize to be significant. A contract with Def Jam Records is pretty significant. [Def Jam/Def Soul president] Kevin Liles and [Island Def Jam chairman] Lyor Cohen were excited about it and decided to get on board."

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This page contains data from Nielsen SoundScan, a company that tracks sales of albums, and provides weekly rankings of the most popular albums in the United States. The data is compiled from a national subset of core R&B/Hip-Hop stores and is used to create the Billboard charts. The charts are used to determine the success of albums and artists in the music industry.

**Sales data for Top R&B/Hip-Hop Albums**

The table on the left lists the top albums of the week, with columns for artist, album title, total chart weeks, and chart peak. The table on the right lists the top catalog albums of the week, with columns for artist, album title, total chart weeks, and chart peak.

**Sales data for Top R&B/Hip-Hop Catalog Albums**

The table on the left lists the top albums of the week, with columns for artist, album title, total chart weeks, and chart peak. The table on the right lists the top catalog albums of the week, with columns for artist, album title, total chart weeks, and chart peak.

**Additional information**

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- The data is compiled from a national subset of core R&B/Hip-Hop stores.
- The charts are updated weekly and reflect the most popular albums in the United States.
- The data is available for download and can be used for research and analysis.
**LATIN**

**By Tom Gomes**

SAO PAULO, Brazil—The Brazilian music DVD market, once a distant dream with few possibilities, is finally becoming a saving grace for record labels in this country. In 1999, only 5,000 DVDs were sold in Brazil. In 2000, the number increased to 40,000 units. In 2001, the figure jumped to approximately 1.5 million, and in 2002, sales shot up to more than 2.5 million units, according to the Brazilian Assn. of Record Producers (ABPD).

While that number is still a fraction of the overall Brazilian CD market (with approximately 80 million units sold in 2002, according to the International Federation of the Phonographic Industry), it is an increasingly important one. DVDs do not suffer from the rampant piracy that afflicts CDs, and their higher price and relatively low production cost (many are recorded at the same time as the CD) represent a higher profit margin for labels.

The format will grow even more, says Marcelo Schiavo, VP of marketing and A&R for Sony Music Brazil, which competes for a share of the market with EMI, Universal, Warner, BMG, and independent Sorn Livre (owned by Globo Net). “There are more investments being made in the market for DVD players, more titles being released by the record companies, and the market for movies is also becoming more and more aggressive.”

Last year, the label had the largest slice of the music DVD market, with sales of nearly 600,000 units, according to the ABPD—an increase of 78% from the previous year. By focusing on local acts, Sony has become the market leader in the field. All of its current top-selling DVD acts—Roque, Cidade Negra, Zeze de Camargo & Luciano, Eljavan, and Roberto Carlos—are Brazilian.

But if investing in the DVD market is now obligatory for any company, back in 1999 it was a few visionary acts that foresaw the prospects for growth in such an uncharted territory.

Chaired among them were Claudio Silberberg and Alexandre Teiman, director/owners of independent company ST2. Childhood friends and music lovers, both worked for other labels before creating ST2 (with video, record, and publishing divisions), which represents film production company Eagle Rock Entertainment in Brazil.

ST2’s foray into the Brazilian DVD market began in 1998, at the same time that Eagle Rock released the new format in Europe and the U.S. Initially, Silberberg and Teiman imported the DVDs. But the Eagle partnership was so successful that by the end of 2000, ST2 was manufacturing the DVDs in Brazil. The quality of the product was maintained, but the more efficient operation made it possible to sell DVDs at a lower price. ST2 eventually released all Eagle Rock product in Latin America except for Mexico and aggressively positioned it not only in record stores but also in electronic stores, which were largely untapped by labels at the time. Current chart-topping albums on the label include Live in Paris by Diana Krall and One Night Only by Bee Gees.

“The DVD market has been the most important segment of our entire company,” Silberberg says. “In the beginning we had an advantage, because we had the entire Eagle Rock catalog at a time when the major labels and major artists didn’t have a single DVD. In the early days, the total volume of sales was insignificant for the majors but significant for us.”

Another visionary in the DVD market was singer/songwriter/guitarist/ bossa nova legend Toquinho, the first Brazilian artist to gamble on the format. In 1998/99, Toquinho produced the first DVD of Brazilian music, which was released in 2001 after a lengthy process involving authorization and rights from other acts featured on the DVD.

Titled Toquinho, the DVD was released on indie label Sarapui, which is distributed by Sony Music Brazil. A retrospective of Toquinho’s career, the DVD featured exclusive and rare performances of his greatest hits featuring guest appearances from Vinicius de Moraes, Tom Jobim, Chico Buarque, Jorge Ben Jor, Gilberto Gil, and Ivan Lins, among others. Toquinho already has two other titles in the format: Greatest Hits features a concert recorded in Italy and was released only in that country, and Musicalmente features a special concert recorded and broadcast in 1983 by a European TV station.

Even as the majors aggressively work the DVD market, ST2 has continued to grow. In December 2002, the label released the first DVD of electronic music produced in Latin America. Clubtronic features 25 Brazilian DJs on sets recorded live during a rave gathering of more than 40,000 people. The format signals Silberberg and Teiman’s intention to produce and release various titles, both of Brazilian and international music, focusing on electronic and urban music.

Both are confident that the market will continue to grow, as DVDs find other retail outlets and as the Brazilian government steps up its fight against piracy.

Additional reporting by Leila Cobo in Miami.

**Billboard APRIL 26, 2003**

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**Viva Puente:** On April 21, one day after he would have turned 80 years old, the late master timbalero and “Mambo King” Tito Puente will be honored with a star-studded benefit concert at Avery Fisher Hall in New York. Viva Puente, A Tribute to the Real Mambo King will be presented by Rums of Puerto Rico and the Puerto Rico Tourism Co.; Rafo Muñiz of Puerto Rico-based concert promotion firm Promotores Latinos will produce the evening. Muñiz, who produced Puente’s last concerts with the Puerto Rico Symphony Orchestra in 1999, is producing the show as a two-hour TV special slated to air at a later date on the Telemedio and NBC.

Given Puente’s extraordinary output, Muñiz describes the homage as “more poetic than historical. Tito Puente recorded over 1,000 songs. No matter what repertoire we include, there will always be a question of, ‘Why not this one?’

The show will be divided into segments. One, called “Tito Puente Womn,” will feature Enayy Nazario, Melina Leon, and Roselyn Sanchez, among others, performing Puente standards. “Viva Puente” will feature performances by Ruben Blades, Tito Puente Jr., Sheila E., Jon Secada, and Luis Enrique, among many others. The 20-piece orchestra, conducted by Cuco Peña, will feature many Puente protégés and former band members, including Giovanni Hidalgo, Dave Valentine, Hilton Ruiz, and Domingo Quiñonez.

Members of the core band will launch a six-city national tour in June; one stop per month is planned for Miami, Los Angeles, and Chicago, and three other cities. Muñiz says each show will feature an additional three guest artists. All proceeds from the tour and the initial gala concert will benefit organizations including the Harbor Conservatory for the Performing Arts, Ballet Hispanico de New York, Side Street Kids of the Bronx, and the Tito Puente Scholarship for Latino Outreach at the Hackley School.

**EMM’s FIRST QUARTER:** In a report on first-quarter market share by distributor as of March 30 (Billboard, April 19), EMI Music Marketing’s (EMM) increase in share was attributed to a series of distribution deals signed during recent months with various indie labels. EMM’s share rose to 11.5% in 2003 from 9.3% in the corresponding time period in 2002. But a closer look at EMM’s titles suggests that the increase is more a result of EMI’s strong first-quarter performance than the distribution labels’ releases, whose street dates have fallen at the tail end of the quarter.

“We started the first quarter of 2003 on the right note,” EMI Latin USA president/CEO Jorge A. Pino says, citing strong showings from the likes of Intocable’s La Historia (The History) and J.B. Quintana’s Presenta Kumbia Kings 4, which both hit No. 1 on the Billboard Top Latin Albums chart.

“We will begin to see the results of our distributed deal labels in the coming quarter, since the releases began to hit the market April 1.”

**De Vita DVD:** Singer/songwriter Francisco de Vita, currently in people’s minds and ears because of “Tal Vez” (Perhaps), the No. 1 song recorded by Ricky Martin, will release a DVD July 2 at the Teresa Carreño Theater in Venezuela. According to manager César Pulido, the DVD—slated for a June release—will feature a previously unreleased bonus track that will be promoted on radio, along with 30 of de Vita’s greatest hits, an interview, and extra footage from previous shows.

“De Vita’s forte has always been his live performances,” Pulido says. “And I think these are the types of projects we need to be doing, or the industry will die. In this case, if people want the songs, they’ve also got a two-hour concert.”

The de Vita DVD will be released regionally; negotiations are under way for a distributing label.

**Christian Showcase:** A showcase of Christian artists will form part of the Billboard Latin Music Conference. The showcase will take place at 1 p.m., May 8, immediately following the first panel on Latin Christian music in the conference’s 14-year history. The showcase will include performances by Contagious (Rejoice Music), Aline Barros (Integrity Music), Funky (Vida Music), and Joanne Rosario.

**Brazil’s DVD Market Is Its Music Industry’s Saving Grace**

**Titled Toquinho,** the DVD was released on indie label Sarapui, which is distributed by Sony Music Brazil. A retrospective of Toquinho’s career, the DVD featured exclusive and rare performances of his greatest hits featuring guest appearances from Vinicius de Moraes, Tom Jobim, Chico Buarque, Jorge Ben Jor, Gilberto Gil, and Ivan Lins, among others. Toquinho already has two other titles in the format: Greatest Hits features a concert recorded in Italy and was released only in that country, and Musicalmente features a special concert recorded and broadcast in 1983 by a European TV station.

Even as the majors aggressively work the DVD market, ST2 has continued to grow. In December 2002, the label released the first DVD of electronic music produced in Latin America. Clubtronic features 25 Brazilian DJs on sets recorded live during a rave gathering of more than 40,000 people. The format signals Silberberg and Teiman’s intention to produce and release various titles, both of Brazilian and international music, focusing on electronic and urban music.

Both are confident that the market will continue to grow, as DVDs find other retail outlets and as the Brazilian government steps up its fight against piracy.

**Additional reporting by Leila Cobo in Miami.**
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**REGIONAL MEXICAN AIRPLAY**

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<td>Pedro José</td>
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Soraya Makes Musical, Physical Comeback

On May 26, 2000, singer/songwriter Soraya released her album Cuervos y Almas (Eagle and Soul) on Universal. One week later, she was diagnosed with breast cancer, and the time she had planned to spend promoting her disc was instead spent fighting for her life. Nearly a year later, Soraya—now the spokesperson for the Susan G. Komen Breast Cancer Foundation—makes her musical comeback with a self-titled album on EMI Latin, due May 6. Intensely personal, the most-ly acoustic disc was recorded almost entirely live and also features Soraya in the role of producer.

What role did music play during your recovery?

I think music was one of my greatest healers. It was my therapist, my psychologist. My guitar was always there when I wanted it. My music would come by and jam. I never considered stopping the music. It kept me happy. And once I was through and started to feel better, I realized that what I miss is what I do: playing and going into the studio.

Were the songs on the album written during this three-year period?

This is [music] I wrote specifically for this album. The [music] I wrote during that period, I don't think I'm ever going to see the light of day beyond my house. It's stuff I use for therapy. And when I got myself together spiritually and emotionally, I said, "I want to write about this and about that." And when the songs started to come out and I listened to the demos, I thought, "Wait a minute, I'm singing better." And I called my manager and I said, "Joyce, I think I can do this again."

Is that when you went to EMI?

Yes, I had a zillion demos. And EMI Latin [US President/CEO Jorge Pinal] got it, and he believed in giving me the shot of producing it myself. This is a relaunch for me. Setting foot in the studio and making the record was an accomplishment. There's a lot of responsibility for this record, and I want it to be in safe hands.

This album was recorded live, with all the musicians together in the studio. Is this a first for you?

This is the first time [I've been] the only producer and where everything is live. There's one song, "Naufragio" (Shipwrecked), where my voice and the guitar are live and the rest is programmed. Everything else is live, with a little touch of programming at the end.

Why did you do it this way?

I wanted to capture this magical element. The musicians [on the record] are the top guys in town, but they're my friends. They've been with me since '96, so they suffered right along with me through my treatment. I wanted to capture that emotion. We had rehearsals for a couple of days and went into the studio. You could hear the magic: Just the way these guys played pushed me to sing.

Are all the songs based on personal experience?

Some yes, and some no. I wanted to make a balanced record. I didn't want to make a cancer-survivor record. Some songs come from my life. But the others. I tried to take little snippets of what happens in my life, and the songwriter comes out. And all of these [songs] sound real seriously great "unplugged," which was important for me. I didn't want a sad, "poor me" record. It's undeniable, what happened to me. It's a part of who I am, and I wanted that to come across. And I want to go on the road and play songs that make me smile.

LEILA COBO
Billboard "HOT DANCE MUSIC"

Club Play

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<td>THE DOCUMENTARY PROMO</td>
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<td>Honey</td>
<td>Pronti &amp; Kalmani</td>
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<td>I'll Be There</td>
<td>Major League DJ's</td>
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<td>Try It On My Own (Remixes)</td>
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<td>When The Money's Gone (Brother Brown, Thick Dick, Passenger Mixes)</td>
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<td>I Drove All Night (Remixes)</td>
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<td>Just For Tonight (Mark Picchiotti Mixes)</td>
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Dance Singles Sales

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Billboard "HOT DANCE BREAKOUTS"

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<td>Nothing But You</td>
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George Jones Celebrates Gospel With Bandit/BNA Set

BY DEBORAH EVANS PRICE

NASHVILLE—Talk to George Jones these days and the country music icon readily admits he’s a changed man. Following a near-fatal car accident in 1999, he gave up alcohol and cigarettes and rediscovered his faith in God. That spiritual renewal fuels Jones’ new Bandit/BNA Records release, _The Gospel Collection: George Jones Sings the Greatest Stories Ever Told_. The two-CD set includes 24 tracks, among them such classics as “Amazing Grace,” “I’ll Fly Away,” “Peace in the Valley,” and “What a Friend We Have in Jesus.” The set also includes duets with Patti Page (“Precious Memories”) and Vestal Goodman (“Mansion Over the Hilltop”).

“My whole life has been turned around,” says Jones, “I quit drinking and smoking, and I have a different outlook on life. That week put the fear of God in me. I just got a little closer to the good Lord, and I’m enjoying life. I feel like this was the right time to do the kind of songs I’ve really always wanted to do if I thought I could have made a living at it.”

The project reunites Jones with legendary producer Billy Sherrill, the man responsible for Jones’ country hits during his tenure with Epic Records. “Billy and my wife are real close buddies,” Jones says of his longtime producer. “He asked me if I would consider coming out of retirement to do this double-album of gospel songs. He said no, he wouldn’t do them for George, but he’d do it for her. She’s a real jewel. He’s still got the touch.”

Jones credits Goodman with lifting his spirits following his car accident. He asked to speak to her when he regained consciousness. “I had only-Vestal one time in my life, a few months before the week. I had no reason to have her in mind. I guess it was all the prayers she was putting out for me. My wife said the first person I spoke of was Vestal Goodman. I wanted to see Vestal, and I wanted to hear some gospel music. Then, I got a whole new lease on life.”

_Spreading the Word_

_The Gospel Collection_ is being released on Bandit Records, the Nashville-based label launched by country industry vets Evelyn Shriver and Susan Nadler. Bandit is marketed through RCA Label Group’s BNA Records imprint. The project is also being distributed to the Christian retail market through EMI Christian Music Group’s Chordant Distribution.

BNA senior director of marketing Debbie Linn says, “The George Jones country music fans are going to love this, and the fans of Christian music and Southern gospel music are going to love it as well.”

Linn’s prediction seems to be correct. The album is No. 13 on the Top Contemporary Christian Albums chart and No. 19 on the Top Country Albums chart this issue.

According to Linn, a key component of the marketing plan is a direct response campaign that includes TV spots on several networks including Country Music Television, Great American Country, Pax, PBS, and INSP. The three-week campaign began running on the album’s street date and will continue through April 20. Linn says, “We’ll have quite a bit of visibility for those three weeks.”

There is also a syndicated radio special, hosted by Good- man and produced by Nashville-based Ron Huntsman Entertain- ment, that Linn says will be serviced to country radio sta- tions that utilize gospel music and to Christian stations. BNA aims to build a listening audience on key Web sites, and there will be print advertising in various publications, including _Country Weekly_.

Linn believes the album will be well-received. “We want to reach the country fan base and beyond. She says, “With everything that’s going on in the country right now people are look- ing for something that gives them a little comfort, and that’s what this music does.”

Leigh Anne Hardie, VP of market- ing and artist development at EMI’s Sparrow Label Group, says the com- panies include Vestal and Jones “will embrace the gospel music. After that, I got a whole new lease on life.”

To familiarize Christian consumers with Jones’ releases, Sparrow says the company plans “in-store video play of George’s inspirational story and music on Chordant Distribution’s Interactive Display, which provides break-out positioning and a sampling opportunity in more than 800 stores. The recording will also be featured via ad placement in all national Christian bookstore chain direct-to-home cata- logs to educate the customer for George’s music and to maximize positioning of the title at retail.”

Jones, who is booked by Top Natch Talent’s Reggie Mac, says he is oblig- ed to do one more country album on his current Bandit deal and would love to do another gospel project. He is currently performing some of the music from _The Gospel Collection_ during his country tour and would like to do some Christian concerts, possibly including some of Southern gospel patriarch Bill Gaither’s multi- artist Homecoming shows.

“We’re just so happy to be alive,” Jones says, “It’s a different life all together from what I lived. My life has been changed, and it means more singing those songs today than it did years ago because I’m looking at life differently.”

SURVIVING TROUBLES

George Jones

George Jones’ career took a hit in 1999 when he had to undergo open heart surgery. Now he’s back in the saddle and ready to record a live album for Sonic/ATV Music Publishing last year. He previ- ously spent 15 years at the helm of RCA Records’ Nashville division.

SIGNINGS: As first tipped here last issue, Grammy Award-winning singer Terence Trent D’Arby, who launched his own Sananda Records label in 2000, has entered a partnership with Nashville-based Compendia Music Group for promotion, marketing, and U.S. distribution of his latest album, _Wildcard_—The Joker’s Edition, which was recently released in Europe and has been available in the U.S. only via the Internet. The album is scheduled for a June 3 retail release in the U.S., and a single, “Desolated Fool,” will go to radio later this month. The singer has legally changed his name to Sananda Maitreya but will use both names on the album. He won a Grammy for best male R&B vocal performance in 1988.

_ON THE ROW:_ The Country Music Assn. is establishing a Global Artist Award for their international achievement by country artists who have furthered the popularity of the format and brought attention to country music in their native ter- ritory. The award will be given during Fan Fair, scheduled for June 5-8 in Nashville. The 10 nominees are Tom Astor (Germany), Anchie Bolchi (Italy), John Brack (Switzerland), Heidi Hauge (Scandinavia), Roald Hermans (the Netherlands), Lee Ken- nagh (Australia), Jason McCoy (Canada), Charlie Nagatani (Japan), the Replet Bros. (Greece), and Niall Torrance (Scotland). A panel of judges will determine the winner.

Katie Dean has been promoted from coordinator to manager of national promotion at Lyric Street Records. Also, Heather Conley is upped from coordinator to manager of marketing.

ARTIST NEWS: George Strait will be the recipient of the Academy of Country Music’s (ACM) Special Achieve- ment Award during the ACM Awards, set for May 21 and telecast on CBS. The award recognizes Strait for achieving 50 No. 1 hits. Strait will also perform during the show and is nomi- nated in the top male vocalist cate- gory. His next album, _Honkytonkville_, is due June 24 via MCA Nashville, Strait’s longtime label. It was co-pro- duced by Strait and Tony Brown.

Darryl Worley received the 2003 USO Merit Award April 9 at a dinner in Washington, D.C. The award is given annually to a creative individual who is dedicated to serving others.
Billboard Top Country Albums

1. \( \text{Dixie Chicks}^* \), \text{"Home"} - 19 Weeks At Number 1
2. \( \text{Toby Keith}^* \), \text{"Unleashed"} - 13 Weeks At Number 1
3. \( \text{George Jones}^* \), \text{"Ain't Nothin' 'Bout You I Ain't Used To"} - 15 Weeks At Number 1
4. \( \text{Chris Cagle} \), \text{"Roll Me Up And Hold Me Tight"} - 14 Weeks At Number 1
5. \( \text{Ricky Skaggs} \), \text{"Catchin' My Wind"} - 13 Weeks At Number 1

\*Greatest Gainer:

\( \text{Toby Keith}^* \), \text{"Unleashed"} - This Week's Greatest Gainer

Top Country Albums

1. \( \text{Dixie Chicks}^* \), \text{"Home"} - 19 Weeks At Number 1
2. \( \text{Toby Keith}^* \), \text{"Unleashed"} - 13 Weeks At Number 1
3. \( \text{George Jones}^* \), \text{"Ain't Nothin' 'Bout You I Ain't Used To"} - 15 Weeks At Number 1
4. \( \text{Chris Cagle} \), \text{"Roll Me Up And Hold Me Tight"} - 14 Weeks At Number 1
5. \( \text{Ricky Skaggs} \), \text{"Catchin' My Wind"} - 13 Weeks At Number 1
**ALBUMS**

Edited by Michael Paioletta

**POP**

**THE JAYHAWKS**

**Rainy Day Music**

**PRODUCER:** Ethan Johns

**American Recordings/Lost Highway**

**RELEASE DATE:** April 8

Much-loved Minneapolis roots rockers the Jayhawks (see story, page 12) surface for their first album since 2000 set Smile (and their first on Lost Highway). Rainy Day Music finds the group expanding nicely on its all-time high. As always, the "hawks' wear their influences proudly: "Stumbling Through the Dark" is Beatles with a banjo, and "Dallin" has a likeable George Harrison vibe. Still very much his own hybrid, however, frontman Gary Louris is still tender on the soothing "All the Right Reasons" and well-drawn "Tampa to Tulsa," while "Save It for a Rainy Day" and "Angievenue" are lyrically potent, soaring. The first-rate melodies and harmonies are all grace and style, and the organ-fueled "Eyes of Sarah" is welcome steam but could have been said more recently. Still, it's hard to find fault with such a well-crafted record, but one does wonder what would happen if the Jayhawks cranked up the amps a notch. —RW

**ATOMIC KITTY**

**PRODUCERS:** various

**Virgin 82500**

**RELEASE DATE:** April 22

A band and charismatic as they are, it's difficult not to think that this U.K. female trio is about a year too late in its bid for stateside success. They're offering squaky-clean pop music and well-tailored, good-girl images at a time when edgy hip-hop and white-kneecapped rock is dominating U.S. airwaves. Still, it's equally difficult to ignore the fact that half of the tunes on Atomic Kitty's first stateside release have already toured the charts in the U.K. and other European territories. That should be enough incentive for programmers to slot a sunny set a fair shake. Upon examination, they'll discover such tasty confections as the twirly, disco-spiced "Feels So Good" and the acoustic-framed shuffle ballad "Love Doesn't Have to Hurt." In a perfect pop world, this project would be an easy smash hit. Given today's musical climate, one can only hope that it doesn't disappear without a trace. —LF

**THE HIDDEN CAMERAS**

**The Smell of Our Own**

**PRODUCERS:** Joel Giff, Andy Magoffin

**Rough Trade 066/067**

**RELEASE DATE:** April 15

Ever wonder what would happen if Belle & Sebastian unite forces with nonprofit music magazine Paper? Well, Toronto's Joel Giff, who records as The Hidden Cameras, apparently has. The first Camera, as defined by Rough Trade in the label's 25-year history, the Hidden Cameras interweave folk traditions with electronic and shoegaze-pop manne-nerisms to create curving-at-the-ears melodies that would not sound out of place in a cathedral. In fact, midway through the festive The Smell of Our Own, you hail Sally Field (reprising her flying nun role) to guest on the microphone. That halfway point, "Smells Like Happiness," is home to these opening lines: "Happy we are when we choose to wear the blindfold/And mark our own day with a parade and a song."

"Elegantly snappy and positively spirited are "Ban Marriage," "The Animals of Prey," and "Breathe on It." This is the stuff memorable days are made of. Shiny, happy people, for sure. —MP

**MAKUT**

**Khnoum**

**PRODUCERS:** Steve Fisk, Stuart Hallemann

**Valour Recordings/Red Ink 0303**

The world of funk, rock, and R&B collides on Makut's stellar debut, Khnoum. This Seattle jam band with an edge—bassist and producer Mark Vroom, drummer David Martin, keyboardist Daniel Sails, guitarist Thaddeus Turner, and vocalist Reggie Watts—has crafted a set that offers a little something for everyone. From "You Can't Hide," the set's opening track, to the 70's-inspired funk of "We've Got Desire," Makut's strength lies in how well the band members complement each other. Among the set's highlights is a cover of Led Zeppelin's "No Quarter," with Makut putting its own spin on the rock classic—while still paying homage to the classic Zeppelin sound. For info, log on to makutband.com.—RH

**SOOZE TYRELL**

**White Lines**

**PRODUCERS:** Sooze Tyrell, Randy Friedman, Scull cade/Red Section

**Treasure Valley/VT151657**

**RELEASE DATE:** April 8

Longtime veteran of the New York music scene Sooze Tyrell, who has accompanied the likes of David Johansen, Carole King, Sheryl Crow, and most recently Bruce Springsteen, dramatically—and finally—grabs her own hard-earned share of the spotlight with her solo debut. The autobiographical title track has, appropriately, Springsteen-like intensity and features, in addition to Tyrell's sharp-edged vocal, Springsteen's lead guitar play. Exquisite Springsteen-style roots sounds continue throughout the set, with "E Street Band," "With Pablo Picasso," and "Getaway" all bordering on "St. Genevieve" and "On the Bleecker St. Core.

"The animals of Prey," and "Breathe on It." This is the stuff memorable days are made of. Shiny, happy people, for sure. —MP

**MADONNA**

**American Life**

**PRODUCERS:** Madonna, Mirwais Ahmadzai

**Maverick/Warner Bros. 48439**

**RELEASE DATE:** April 22

Unlike recent collections Music and Ray of Light, the lyrical content of American Life relies less on spiritual introspection and more on women-in-the-mirror confrontation. Here, Madonna takes a look at where she's been, where she's at, and where she hopes to go. Perhaps, age, and the things of the Kabbalah have truly enlightened Madonna about human nature—and the reality that nobody's perfect. Musically, American Life continues where Music left off, with chattering beats and acoustic guitar providing the bulk of the foundation. Highlights include the gorgeous ballad "X-Static Process," which is equal parts Joni Mitchell and Cat Stevens; the teardropping "Nothing Falls," replete with gospel choir; the electro-sheved "Mother and Father;" and the punky "Hollywood," which is this album's "Ray of Light." Consider American Life Madonna's own version of Don Miguel Ruiz's book The Four Agreements: A Practical Guide to Personal Freedom. —MP

**COUNTRY**

**VARIOUS ARTISTS**

**Loneliness, On’y and Mean:**

**A Tribute to Waylon Jennings**

**PRODUCERS:** Chuck Mead, Dave Roe, Scott Robinson, Dan Harrington

**Dualtone 80302**

**RELEASE DATE:** April 15

Fiercely independent and musically fearless, Waylon Jennings' contributions to American music cannot be overstated, and the diverse nature of those paying homage on this record gives evidence of O! Waylon's far-flung influence. While many such tributes send us scurrying for the real thing, there is plenty to love here, from the comfortable fit of Guy Clark's "Good Hearted Woman Today" and Junior Brown's retro-cool "Nashville Rebel" to more adventurous matches like Dave Alvin's rever-bunched "Amanda" and a smoky "Wurtzinger Prize" from Norah Jones. Robert Earl Keen delivers a rambunctious "Are You Sure Hank Done This Way?" and John Hiatt's hard-charging "Only Daddy That'll Walk the Line." Alison Moorer's "Steves Never Last" is heavenly, Alexandro Becovski is soulful on a hypnotic "Lock, Stock, and Teardrops," and Jennings' former group the Crickets rock steady on "Hey, More O' Moore Blues."

Finally, Henry Rollins rocks mightily on the title cut; as a singer and outlaw, though, Rollins couldn't carry Waylon's guitar strap. —RW

**LATIN**

**YERBA BUENA**

**President Alien**

**PRODUCER:** Andrés Levin

**Razor & Tie 7990182894**

**RELEASE DATE:** April 15

While it may be facile to refer to Yerba Buena as an "East Coast Oaxamatti," the comparisons between both groups are inevitable, given their melange of styles, penchant for the mordant, and the fact that the two are essentially party bands that rely more on groove and vibe than on melody-rich material. Yerba Buena, though, is a more robust gathering of musicians, with fine musicianesses in various solos and in the well-thought-out layering of instrumental voicing — the big-sound feel notwithstanding. This makes for a mix that is essentially loads of fun and well-crafted, if not perfectly original. Yerba Buena, led by producer Andrés Levin, lifts particular stylers—Colombian cumbia or old-style Cuban bugá—and meshes them with rap and hip-hop and some- times funk. It's contagious but not strong enough to have a truly distinctive, easily identifiable sound—but the more difficult to achieve here with no single lead vocalist. —LC

**DANCE/ELECTRONIC**

**SPIRITUALIZED**

**The Complete Works Volume 1**

**PRODUCER:** Jason Pierce

**Arista 82876-53032**

**RELEASE DATE:** April 15

Spiritualized leader Jason Pierce makes collectors happy, offering special releases where album songs are compiled on various limited-edition release and collectable packaging. This two-disc set gives the most devoted of the B-sides, rarities, and covers previously found in a mass of 7- and 12-inch singles, cassettes, and CDs. The Complete Works, which focuses on the act's first three years, is vital to the curious listener and the veteran enthusiast who has early Spiritualized releases scattered everywhere. These early tracks of Spiritualized, which grew out from the ashes of psychedelic rock outfit Spacemen 3, are considered by many to be the group's best, and it's evident, when the blissful side of the band's well-publicized debut made perfect translation into sound. There are many alternative versions of "Let's Go S"ad," taken together, comprise a tragically beautiful classic suite and illustrate cohesiveness that makes this vital precursor to Amazing Grace, the livelier and more sobery rock-ori

(Continued on page 38)
ent new studio album scheduled to drop in June.—TP

ADULT.

Adult.

A new album was released on April 8.

Adult. is the married duo of singer Nicola Kuperus and musician Adam Lee Miller. The group has remained active since the late 1980s, combining elements of electronic music, rock, and pop. Their latest album, "Adult.,” was released on April 8.

SINGLES SPOTLIGHTS

**KELLY CLARKSON Miss Independent (3:34)**
PRODUCER: Rhett Lawrence
WRITERS: R. Lawrence, C. Aguilara
PUBLISHERS: Rhythm/Copyright Control, ASCAP, Xina, BMI
RCA (CD promo)
The rabid popularity of season two of Fox’s *American Idol* has kept the iron-red hot for 2002 winner Kelly Clarkson, who certainly took her time finishing the full-length *Thankful* (released April 15). Her follow-up to the No. 1 “A Moment Like This/Before Your Love” is a fiery, attitude-laden, turbo-charged pop-rocker, plastics meaty for Clarkson to sink her achin’ chops in and edgy enough for top 40 to embrace without endangering its hip factor. The track’s striking resemblance to Christina Aguilera’s “Fighter” is no coincidence: it was co-written by the singer, along with producer Rhett Lawrence, with additional lyrics later added by Clarkson. Here’s the one to show that this young lady is more than a pop-churnin’ tramp; her talent is immense.—CT

**AMERICAN IDOL FINALISTS God Bless the U.S.A. (3:05)**
PRODUCER: Nigel Lawrence
WRITERS: L. Greenwood
PUBLISHERS: Songs of Universal/PolyGram International, BMI
RCA 86275 (CD single)
The powerhouse behinds *American Idol* are not waiting until viewers crown their favorite new face before kissing in on Fox-TV show’s runaway success. Prior to offering the studio bowl of the newest “idol,” RCA released the 10 finalists for a fine, faithful cover of Lee Greenwood’s enduring anthem. The song was first heard in an emotionally charged performance during a recent episode. In studio form, it is slightly less dynamic though ultimately satisfying—as the finalists rally in a pop-country energy and passion over a sterile instrumental. Issued at the peak of the nation’s war-torn Iraq conflict, this single offers a double whammy for massive success at retail as it taps into viewer mania over *American Idol* and the nation’s current patriotic wave. “God Bless” prevails [*American Idol* Top 2: All Time Classic *American Love Songs*, featuring tracks by the 10 finalists].—LP

**DIONNE Cloud 9 (4:07)**
PRODUCER: Steve “the Scotsman” Harvey
WRITERS: D. Johnson
PUBLISHERS: Colored Stone/SONY Songs LLC, ASCAP
Geat Step/Motown 20957 (CD single)
R&B’s neo-soul “revolution” has been littered with artists who invoke the musical spirit of such classic soul singers as Stevie Wonder, Donny Hathaway, and Roberta Flack, but few blaze their own trail. Atlanta native Dionne does so with “Cloud 9,” the lead single to his critically acclaimed debut, *The Colored Song*. The song is a beautiful marriage of lyric, melody, and vocals. Dionne’s uplifting lyric about celebrating who you are is only enhanced by his emotive voice and the heavenly instrumental track. While the single may be progressive for mainstream R&B, adult R&B programmers would be foolish not to run with this one. Originally released last November via Giant Step, The *Colored Song* will be re-released with Motown this May. Don’t let this “cloud” pass you by.—RH

**THIRD EYE BLIND Blinded (When I See You) (3:55)**
PRODUCER: Stephen Jenkins
WRITERS: S. Jenkins, A. Salazar, T. Fredanelli
PUBLISHERS: JEB/EMI Blackwood/Comes All Over Music/Majek Ates, BMI
Elektra 1818 (CD promo)
Third Eye Blind has been out of sight for some three years, as younger, trendier bands have come, lived their 15 minutes, and returned to chart obscurity. Frontman Stephen Jenk- ins’ impression remains indelible, and he returns fully focused with “Blinded (When I See You),” a jangly, pop-rooted rocker that reflects the signature sound of the band: lyric-based, a big chorus, hearty, organic instrumentation, and more than a smattering of sexual innuendo. Adult top 40 and modern rock should take this baby in and give it a happy home. A welcome return.—CT

**DONNY HATHAWAY In the Midnight Hour (4:00)**
PRODUCER: Donny Hathaway
WRITERS: D. Johnson
PUBLISHERS: Stone/SONY Songs LLC, ASCAP
Casablanca 7208 (CD single)
It is a well known fact that between March and April 1971, Donny Hathaway signed a deal with Casablanca Records for the release of his album *In the Midnight Hour.* The album, produced by Donny himself, was recorded in just three sessions at the Panther Sound Studio in Chicago, and was released on April 15, 1971, as a follow-up to his second album *Independence* released the previous year. The album included tracks like *In the Midnight Hour,* *The Ghetto,* and *The Ghetto* was the lead single, reaching #6 on the R&B chart and #29 on the Pop chart. The album itself became a classic, and has been reissued numerous times, most recently in 2015.

**DANIEL BEDFORDING IF You’re Not the One (3:50)**
PRODUCER: Daniel Bedfield
WRITERS: D. Bedfield
PUBLISHER: not listed
Island 15801 (CD promo)
Twenty-two-year-old Daniel Bedfielding was supposed to be a one-hit wonder. Debut release “Gotta Get Thru This” had all the trappings of a novelty song in this country: clever, quirky, and primed for the dancefloor. Who would have imagined that the same artist would turn around with this simple, stunningly melodic love song, which he wrote, produced, and sang in his bedroom studio. “If You’re Not the One” sounds effortless, sincere, even innocent—quite an accomplishment in an era where so many sounds so forced. Radio support is swelling, too, while a commercial single debuted at No. 2 on Hot 100 Sales last issue. A well-deserved hit.—CT

**AMERICAN IDOL’S Journey Road (3:34)**
PRODUCER: Nigel Lawrence
WRITERS: L. Greenwood
PUBLISHERS: Songs of Universal/PolyGram International, BMI
RCA 86275 (CD single)
The powerhouse behinds *American Idol* are not waiting until viewers crown their favorite new face before kissing in on Fox-TV show’s runaway success. Prior to offering the studio bowl of the newest “idol,” RCA released the 10 finalists for a fine, faithful cover of Lee Greenwood’s enduring anthem. The song was first heard in an emotionally charged performance during a recent episode. In studio form, it is slightly less dynamic though ultimately satisfying—as the finalists rally in a pop-country energy and passion over a sterile instrumental. Issued at the peak of the nation’s war-torn Iraq conflict, this single offers a double whammy for massive success at retail as it taps into viewer mania over *American Idol* and the nation’s current patriotic wave. “God Bless” prevails [*American Idol* Top 2: All Time Classic *American Love Songs*, featuring tracks by the 10 finalists].—LP

**R& B**

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**FOUR FOR THE RECORD**

**THE REVIEW**

The review of Novel’s “Peach” in the April 15 issue should have included Novay as a producer, with Corr, Cole.

**FRIDAY AFTER NEXT**

New Time Home Video DVD 2220
RELEASE DATE: March 25

In the third installment of the popular sky Pirates, Craig and Donnie Day-played, respectively, by Ice Cube and comedian Mike Epps—have taken jobs as mall security guards. The reason? To make back the rent money that was stolen from their apartment on Christmas Eve. Along the way, the duo must contend with their parents, a scheming Steak ’n Shake owner, a sexually frustrated landlord, an ex-con, and a miniature pimp. Direct- ed by Marcus Raboy, *Friday After Next* is a hilarious follow-up to its two prede- cessors, *Friday* and *Next Day.*

The DVD is packed with extras for fans of both Ice Cube and the Friday tril- ogy. “Microphone Fred: From Stage to Screen” chronicles Ice Cube’s jour- ney’s journey from seminal rap group N.W.A. to one of Hollywood’s up-and-coming moguls. Other fea- tures include commentary from Raboy, deleted scenes, and the West Cor- der’s “It’s the Hollidaze” music video.—RN

**THE LEGENDS OF NEW ORLEANS: THE MUSIC OF FATS DOMINO**

Shout Entertainment/Sony Music Entertainment 32001
RELEASE DATE: April 15

Recorded live at the 2001 New Orleans Jazz & Heritage Festival, this Michael Murphy-directed DVD finds the true New Orleans legend look- ing—incridibly—nonchalant about wear on any level more than five decades past his first single. “The Fat Man,” a 1949 million seller and one of 20 songs performed here. Other showstoppers include classic hits like “Walnut’ New Orleans” and “Blue- berry Hill.” Interspersed throughout are brief clips with fellow Crescent City legend Allen Toussaint, who correctly “can’t imagin- e the whole scene without Fats Domino.” music critic Mikeil

Gilmore, who places Domino’s achievement in a class with Elvis Presley and the Beatles; Dr. John, who assesses his swingin’ piano style; and famed studio owner Oscar Peterina, who observes that no one before or since compares with the agesless, timeless Fat Man. DVD extras include extended interview segments, a stud- io performance by Domino and Toussaint, a Domino discography, and bios and photos of the pro- gram’s participants.—JB
SHOF Releases First Compilation

The disc, which was unveiled April 2 during a celebration at New York nightclub the Cutting Room, contains 12 varied tracks by aspiring singer/songwriters who appeared at the four SHOF New Writers Showcases held in 2002 in New York.

There have been 45 such showcases since 1996, with illustrious alumni including Joan Osborne, Jesse Harris, and Lucy Woodward. “It's always been my dream to have a CD best-of compilation,” SHOF projects director Bob Levine says, noting that a big part of the organization’s mandate is to attract younger songwriters.

Levine and the SHOF’s April Anderson executive-produced the disc, along with New York VP of SESAC writer/publisher relations and SHOF board member Linda Lorence, who had submitted the CD concept for board approval.

“I'd been going to the showcases for years as a board member and SESAC rep to scout talent,” she says, noting that participants are “pre-screened” to ensure their quality and A&R appeal. She adds that the new CD constitutes “a great promotional tool” for the organization.

“Everybody knows the Songwriters Hall of Fame for all its famous inductees, but they don't realize that its day-to-day operation is all about fostering up-and-coming songwriters and that we have wonderful workshops and classes, as well as this showcase series,” Lorence says. “The CD gives us a valuable means of promoting one of the best reasons for being a member: the opportunity to participate in the showcases—and now the chance that your song could be chosen for future compilations. So it's all about providing an opportunity for these super-talented, unknown songwriters that we've been featuring in our showcases.”

Copies of the initial CD were handed out at the launch event, which was attended by songwriters, publishers, and performing-rights society executives. The disc will also be a premium during the upcoming 34th annual SHOF induction ceremony June 12 at New York’s Marriott Marquis Hotel.

“Everybody knows that the Songwriters Hall of Fame dinner is the premier event for the songwriter community, where anybody goes who has anything to do with songwriting and the publishing business,” Lorence says. “Each person will find a CD on their dinner plate, so it will get directly into the hands of the most important people.”

Contact information is included for all artists on the CD. “We're hoping people get it a listen and realize it has some terrific songs and that they will discover an unknown talent,” Lorence says. “Nothing would make us happier than to have one of the songs land with a writer a publishing or record deal, and hopefully it will bring in more members to the organization.”

In Adaptation starring Nicolas Cage, the main character’s fellow screenwriter brother uses “Happy Together” as a means of juxtaposing a soundtrack song against the story’s mood, a la “As Time Goes By” in Casablanca.

But the Carlin America-published song, which later charted for Dawn, Captain & Tennille, and the Nylons and has also been covered by scores of artists, including Mel Torme and Flo & Eddie associate Frank Zappa, remains a commercial staple as well. Recent national commercial placements include Florida Orange Juice, Marshall Fields, Red Lobster, and SunCom Wireless. Kaylan reports that he and his longtime Turtles partner, Mark Volman—who own the original “Happy Together” master—have just licensed it for an international Heineken spot starring Jennifer Aniston.

“We got more money for that usage than we’ve ever received for it or any song we’ve ever done,” he says. “The song will not die—and neither will our careers!”

True indeed, but the song’s inclusion in Adaptation has also spurred the solo side of Kaylan’s career. “When I saw the film, the audience started singing along with it,” he relates. “It indicated to me that this thing had a life of its own—and that it was time for me to get off my butt and finish my solo album.”

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Universal One-Stop, CD World File Ch. 11

BY ED CHRISTMAN
NEW YORK—With the new Chapter 11 bankruptcy filings by Universal One-Stop and CD World, the number of accounts currently operating under Chapter 11 protection in the U.S. rises to four. Earlier this year, retailers Wherehouse Entertainment and Value Music filed for Chapter 11 protection, while another account, Southwest Wholesale, shut its doors and is liquidating outside of court.

Philadelphia-based Universal One-Stop, one of the oldest one-stops in the U.S., filed for Chapter 11 protection April 10 after it came in technical default of its revolving credit facility. It then could not reach agreement with its bank, Wachovia, about restructuring the terms of the loan, according to Universal One-Stop founder and owner/President Harold Lipsius.

A loan covenant required Universal One-Stop to maintain a net worth of $6 million, while the wholesaler’s net worth is down to about $5.75 million, Lipsius reports. To restructure the loan agreement, sources suggest that the bank asked Universal One-Stop for more than it could supply. Typically, such negotiations could consist of requesting more collateral, a payment toward the principal, and/or higher interest payments.

Universal One-Stop had sales of approximately $55 million last year and lost around $250,000. This followed the previous loss of about $500,000 on revenue of about $41 million in 2001, according to Lipsius and sources.

Lipsius says, “We had losses over the last few years, and I guess the bank got nervous.” He adds that he hopes to reorganize and emerge from Chapter 11, saying, “We want to stay in business.”

Banks are pulling the trigger on companies like Universal One-Stop earlier and tightening credit lines because they are nervous about both online piracy and peer-to-peer service-specific album sales on the heels of last year’s 10.7% drop.

The Universal One-Stop filing came as a surprise to vendors because not only was the wholesaler current on its bills, but it never failed to take advantage of the 2% early payment discounts.

The company is said to have inventory of about $6 million. The bank loan is secured by the wholesaler’s inventory, while the majors are also secured but subordinated to the bank. Sources suggest that Universal One-Stop owes Wachovia about $1 million.

On the other hand, CD World’s April 16 filing was not unexpected, as the retailer has been having problems since the holiday product payments came due in mid-February. Then, David Lang—president of the South Plains, N.J., chain—asked the product suppliers for more time to make payments and switched to paying c.o.d. for all purchases made since then. According to sources, CD World owes its bank about $1 million, while accounts payable are about $5 million.

The filing comes about one year after the company first announced a merger with St. Louis-based StreetSide Records to form a 19-unit chain. As part of its attempted restructuring, Lang closed five under-performing stores but experienced difficulty with landlords about vacating the leases of the shuttered stores, thus forcing the Chapter 11 filing. Lang says he plans to reorganize.

Madonna Restricts Digital Downloads To Full Albums

BY BRIAN GARRITY
NEW YORK—While an increasing number of artists are allowing music from their albums to be carved up and sold online as a la carte digital singles, not all acts are going along with the distribution concept.

In the latest example, Madonna is planning to make her major-label repertoire available to digital music services but will largely restrict permanent ownership to full album downloads, sources say. This means that those who want to burn much of Madonna’s content to a blank CD have to buy an entire album with the exception of her new single, “American Life,” individual tracks will not be available for purchase.

What’s more, Madonna is not making her music available on a rental basis, except for “American Life.” Such usage rules leave subscription services like MusicNet (partially owned by Warner Music Group [WMG]), Pressplay, and Rhapsody out in the cold. Those services offer their music on-demand streams or conditioned downloads and thus, if subscribers to cherry-pick tracks for burning, they do not offer albums for purchase in a bundled form.

As a result, most of Madonna’s music will be available to own digitally only through such non-subscription companies as Liquid Audio and eMusic. Those services—which count Tower Records, Trans World Entertainment’s eMusic.com, and Best Buy as distributed partners—have a history of selling bundled albums as well as a la carte downloads. Content is expected to be available with the April 22 bow of Madonna’s new album, American Life (Maverick/Warner Bros.).

Off the record, subscription companies are expressing frustration with the policy. They note that the absence of superstar content is unlike the days of Madonna—who is selling the “American Life” single through her own site and previewing the new album for free with a limited time through AOL and mtv.com—when the development of commercial digital music and giving consumers added incentive to use unlicensed peer-to-peer (P2P) services.

Followers were curious about the policy, sources indicate that there has been talk of releasing Madonna’s singles to the subscription services. But no decision had been made at press time.

Warner Bros., parent WMG declined comment, and Madonna’s manager, Carrese Henry, could not be reached by press time. However, Madonna’s strategy is not in step with WMG’s usual digital music stance. The major has made more than 45,000 tracks from its catalog available for a la carte purchase with virtually no usage restrictions.

Sources note that while labels can set policies for digital distribution, they ultimately are at the mercy of the artist’s desires. (EMI, for example, offers some of its digital content exclusively in full album bundles, in keeping with Warner’s strategy.) Meanwhile, Madonna’s camp is also attempting to clamp down on the P2P piracy of American Life ahead of its release date by flooding file-sharing networks with digital downloads. Those who download the phony American Life files through services like WinMX and Kazaa are greeted by the voice of Madonna asking, “What the fuck do you think you’re doing?”

Artist On Demand Gives Users A Say In Song Selection

BY JANE DAYE and BRIAN GARRITY

As the digital-music industry continues to debate the merits of a la carte downloads vs. on-demand subscription services—and which business model will actually attract paying customers—San Diego-based Artist on Demand is enjoying success selling access to a more basic service: premium radio on the Internet.

The company claims more than 135,000 subscribers to the service, known as Artist on Demand, and has licensing deals with Universal Music Group, Warner Music Group, EMI Recorded Music, and BMG Entertainment. It continues to negotiate with Sony regarding a license.

MusicMatch is also expanding its indie label catalog. At the beginning of this month, it announced licensing agreements with independent music labels Rounder Records, TVT, and V2.

Artist on Demand—which enables users to create artist-specific radio channels—is available as part of the Platinum package of the MusicMatch MX suite of online music services, which costs $5 per month, or $60 per year. The company claims that subscriptions account for one-third of its overall revenue channel.

The success of MusicMatch’s premium radio service has spurred others to experiment with the subscription radio model. Listen.com’s Rhapsody, Yahoo, FullAudio’s MusicNow, and Real Networks have all launched radio-specific subscription offers in recent months.

More than 80% of the content played back through the Artist on Demand service is by the act or acts that the user specifies; the rest is from performers with a similar sound. Users can skip tracks, and there is no limit to the number of personalized channels a user can create.

MusicMatch CEO Dennis Mudd says that while the company is interested in offering downloads in the long run, to date it has avoided the on-demand digital-music market because of licensing costs and concerns about the quality of the consumer experience.

He says that the scope of on-demand content currently available is not “good enough” to compete against other (wireless) radio providers. What’s more, Mudd sees limited commercial interest in conditional music offers. He says that MusicMatch will offer downloads via subscription “when our customers have really done the music after they buy it.”

In the meantime, the company is busy promoting the advantages of its radio offering. Mudd says, “With our service, you can’t pick the exact tracks that you want, but we think that we know what tracks you would want to pick.”

The company uses personalization technology that measures listening behavior, the popularity levels of songs, and music similarities between acts to determine its programming.

MusicMatch is also playing up the fact that its radio offering is half the cost of an on-demand subscription service and that it is often able to gain access to new music more quickly—at the radio add date—because it does not have the same licensing issues. Mudd says, “Our subscribers don’t have to wait until [the music is] on the shelves to hear [it].”

On-demand services are gaining greater access to radio-add music, but it remains a work in progress. What’s more, Mudd sees limited commercial interest in conditional music offers. He says that MusicMatch will offer downloads via subscription “when our customers have really done the music after they buy it.”

The push into such services as subscription radio is an effort by MusicMatch—the privately held company that counts Redpoint Ventures, Intel Capital, and Thomson Multimedia among its backers—to keep pace with larger rivals, including Real Networks and Microsoft’s Windows Media division.

There are two primary components of MusicMatch’s online subscription service MusicMatch MX and all-in-one music management software MusicMatch Jukebox. The company is using its core Jukebox software—long a favorite among critics of online music subscriptions that is shipped with more than 50 brand-name hardware devices worldwide, including Dell, Apple, and Gateway—to upsell content services.

P.J. McNealy, a research director with GartnerG2, notes, “Jukebox software is becoming an assumed piece of the basic component of any online service.”

McNealy points out that Microsoft’s Windows Media Player powers the Pressplay subscription service, and Real Networks not only sells its own premium streaming content services but also a version of the MusicNet subscription service.

Given the competition from Microsoft and Real Networks, as well as the developments in the licensing of on-demand music, analysts question whether long-term MusicMatch will be able to stick to a radio-centric subscription strategy: Artist on Demand subscribers cannot burn CDs or copy any music offered through MusicMatch’s personalized radio service, McNealy says, “In the future, we will see more in the burner market. The focus will be portability—moving music around from home to car, computer to portable device.”
MERCHANTS & MARKETING

CHARACTER TESTS FULLAUDIO: Chicago-based FullAudio is teaming with Charter Communications to offer a three-month free trial of its new MusicNow digital service to new high-speed Internet users. Charter is also offering a month of Internet access to new customers for $1.

Under the deal, available through May 7, new Charter broadband subscribers will have free access to the premium tier of MusicNow, which features commercial-free Web radio programming and unlimited conditional downloads, for 90 days. Users can also burn tracks to a CD for 99 cents per song.

MusicNow offers more than 200,000 songs from all five majors, as well as independents Koch and Sanctuary.

BRIAN GARRITY

YAHOO GOES LIVE: Yahoo has debuted a new live music programming feature on Launch in the vein of AOL's Sessions@AOL.

Launch (launch.yahoo.com/ live) offers original performances and interviews from both new and popular acts. Launch is kicking off the initiative with spotlights on Sean Paul, 50 Cent, and Matchbox Twenty.

Music at Yahoo VP/GM David Goldberg says, "As broadband adoption continues to increase, the Web is becoming the primary alternative to television for consumers looking for access to music programming from their favorite artists."

BRIAN GARRITY

MARKETING VIA DOWNLOADS: Nuron Media, a promotion and distribution service for secure music downloads, has launched a new marketing feature that promotes music via expiration notices for encrypted downloads.

After a digital-rights-management-protected download times out, consumers receive a notice that includes an image of the track's cover art and album information, as well as a link to a designated retailer's product page to buy the CD.

The company says that more than 30% of its users view the expiration notices for their encrypted downloads.

"Sequentially, we've attended to the business side of our operation," says VP Peter Jennings. "This presents us with a powerful opportunity to use the medium for contextual marketing."

Last year, Atlanta-based Nuron distributed secure promotional downloads through the likes of Launch, Mixmatch, windowsmedia.com, and rollingstone.com.

BRIAN GARRITY

ON A LEARNING CURVE: How often have you heard someone say about some industry fundamental, "Aw, that's Record Biz 101?" Like many other college students, a group of 30 San Francisco State University (SFSU) enrollees are learning the basics of the music industry. But to do so, they have started their own independent record label.

The imprint, 19th & Holloway, Records (named for the location of the SFSU campus), is the brainchild of C. Michael Brae. Brae runs his own indie operation, Hitman Records, and is the author (with Hitman COO Darren Russell) of the business book Music Distribution: Selling Music in the New Entertainment Marketplace.

This semester, Brae—who has also taught at the University of California Los Angeles—is leading a three-credit course, "Independent Record Labels A-Z," at the SFSU extension.

While most college music business courses usually operate on a theoretical level, Brae, who is the principal lecturer, believes that the best way to learn is to do. So 19th & Holloway was founded to work with students through the record-making process.

"I say, 'You guys want all the glory and stuff, but this is what makes you successful,' Brae says.

The class elected its own label officers (Vanessa Beghe is president of 19th & Holloway; Eugene Smith is CEO), and all students have prescribed areas of responsibility, such as operations, A&R, marketing, sales, and promotion.

The students are not just going through the motions: The 16-week course will culminate with the release of an album, the hip-hop compilation This Is Your Brain on Hip-Hop, which will feature 12 or 13 Bay Area artists.

"[The class members] select all the acts," Brae says. Production costs are virtually nonexistent, because the album artists brought finished tracks to the label. A class member from last semester is creating the package artwork. Mastering is being done at high-end facility the Plant in Studio City, Calif., where one of the students is employed. An Oakland disc manufacturer will press 200-300 units of the set.

Total capitalization for the album is $700, raised through lab fees—suggesting that, like any other independent label, the SFSU imprint is under duress to get good results from a small fateful of dollars.

Also like any good indie, 19th & Holloway has embarked on a low-cost marketing campaign. The label has secured airplay for some This Is Your Brain on Hip-Hop tracks on the SFSU station, KSFS, and on April 11 mounted an on-campus performance by the album's acts.

The students are going direct to retail, for the time being: Bay Area indie retailers Ameba Music and Rasputin Music have been approached to stock the title, and Brae says the class plans to solicit Tower and Virgin. If the record takes off legitimately, he adds, "I am prepared to sign distribution."

19th & Holloway will cease to exist as a company with the end of the project and the semester. Any profits made from the sale of this Is Your Brain on Hip-Hop will be made available to next semester's class.

Brae says, "Even if you sold only five copies, that's a point of view."

We hope other music biz educators will pay some attention to what Brae and his students are pulling off in San Francisco. All too often, aspiring young entrepreneurs come to this business with a headful of dreams and little hard knowledge of the way things work or the way they can go wrong. SFSU has afforded its students an opportunity to learn the ropes for real, without the peril of imminent bankruptcy.

CRAGHTY DEAL: Toronto-based label Arts & Crafts has signed a U.S. distribution agreement with New York-based Caroline Distribution. On June 3, Caroline will issue Broken Home Scene's You Point, and the company recently took book alternative album honors at Canada's Juno Awards. Arts & Crafts albums by Jason Collett and the Apostle of Hustle will follow. In Canada, the label is distributed by EMI Music.
Sharing News: A lot of competitors are really intrigued by the Sony Music Entertainment restructuring, particularly how it affects sales and distribution. Sony has been mum on the topic so far, but it is clear that the company is switching to a shared-service setup for its labels' sales efforts. Not so obvious is that its distribution entity—which up until now had the strongest stance vis-a-vis the labels within the corporate structure of the five major U.S. distribution companies—is being designed so that it has less stature internally.

The move to a shared-service setup for sales harks back to the days of the PolyGram Label Group (PLG) and before that to Sony itself, when it was known as CBS Records and its labels did not have any sales arms. PLG existed from 1991 through 1994 and served as the sales, marketing, and promotion arm for a number of PolyGram labels. Not to discount PLG's accomplishments—such as the shout out to Sony Music International president Rick Dobbins, who headed that operation—but the labels that relied on PLG for sales found the experience frustrating. As one PolyGram label executive told me back then, it is hard enough when labels within a major are vying for the attention of the distribution company, but always to vie for the attention of PLG on top of that is "kind of like spitting in the wind."

The dangers of shared services are that the labels will not have any control over the destiny of their records. Also, in a world where a number of labels within one major are vying for the attention of distribution and retail, a record can pop from any number of directions, including from distribution itself, and you may lose some of those opportunities without all that pulling and pushing.

The benefits are you can really set priorities, maybe like they have never been done before—not even at Sony, which has had the strongest centralized structure among the majors. And you probably do not lose as much as before—probably for catalog and maybe discretionary funds to participate in local and regional promotions, but regardless of how that question is answered, most important is Sony's attempt to design its new structure so that walls between the labels and distribution are broken down.

But how do you capture the opportunities that you are losing because there is less pulling and pushing. That all depends on how you set up checks and balances and how you structure communication flow and information gathering. With fewer walls and layers, you definitely help communication, and that should allow for potential opportunities to be targeted.

Sony also has one other plan to compensate for any opportunities that it might lose by switching to a centralized sales arm. It plans to dramatically expand its use of RED, its independent distribution company, in working developing acts. But this will be covered at a later date.

Before I sign off, let me point out one more thing you might lose by breaking down the walls between sales and distribution. The labels tend to do whatever it takes for their records, and God bless their tiny little heads for that. But distribution companies are needed to remind labels that sometimes their sales machinations are not in the best long-term interest of the industry. Here's to hoping that the retail advocate role remains strong in the built-in checks and balances of the restructuring.

Riaa Certifications For March

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

**MULTI-PLATINUM ALBUMS**
- Fleetwood Mac: Rumours, Warner Bros., 19 million
- Eminem: The Eminem Show: Web/Aftermath/Interscope, 8 million
- Dixie Chicks: Home, Monument/Posdum, 6 million
- Nickelback: Silver Side Up, Roadrunner, 5 million
- Norah Jones: Come Away With Me, Blue Note, 5 million
- 50 Cent: Get Rich or Die Tryin', Shady/Aftermath/Interscope, 4 million
- Disturbed: The Sickness, Giant, 3 million
- Tool: Aenima, Volcano, 3 million
- Don McLean: American Pie, Capitol, 2 million
- George Strait: Latest Greatest Straitest Hits, MCA Nashville, 2 million
- Soundtrack, Rent (Original Broadway Cast), DreamWorks, 2 million

**PLATINUM ALBUMS** (1 million units)
- Various artists, Wow Hits 2003, Sparrow
- Steve Wonder: Song Review: Greatest Hits, Motown, its fifth
- Various artists, NBA Lifestyle 2003, EA Sports Trax
- Audioslave: Audioslave, Interscope/Epic, its first
- Don McLean: American Pie, Capitol, its first
- 50 Cent: Get Rich or Die Tryin', Shady/Aftermath/Interscope, its first
- Lynyrd Skynyrd, 20th Century Masters—The Very Best of Lynyrd Skynyrd, MCA, its 11th
- Sean Paul: Party Rock, VP/Atlantic, its first
- U2: Best of 1990-2000, Interscope, its 14th
- Snoop Dogg: Paid Tha Cost To Be Da Bo$$, Doggstyle/Priority/Capitol, its sixth
- GOLD ALBUMS (500,000 units)
- Various artists, Wow Gospel 2003, Verity
- John Mayer: Any Given Thursday, Aware/Columbia, its second
- Bob Dylan: The Bootleg Series, Vol. 5, Columbia, its 30th
- Various artists, We're Here, Sparrow
- Steve Wonder, Song Review: Greatest Hits, Motown, its eighth
- Various artists, NBA Lifestyle 2003, EA Sports Trax
- David Gray: A New Day At Midnight, ATO Records, its second
- 50 Cent: Get Rich or Die Tryin', Shady/Aftermath/Interscope, its first
- Saliva: Back Into Your System, Island, its second
- Trisha Yearwood: Inside Out, MCA Nashville, her 10th
- Stone Sour, Stone Sour, Roadrunner, its first
- Play: Play, Columbia, its first
- Various artists: Disneymania, Walt Disney
- Lynyrd Skynyrd, 30th Anniversary of Hits, MCA, its 10th
- Neil Diamond, 20th Century Masters—The Best of Neil Diamond, MCA, its 38th
- The Who, 20th Century Masters—The Best of The Who, MCA, its 18th
- The Temptations, 20th Century Masters—The Best of The Temptations, Motown, their 10th
- Marvin Gaye, 20th Century Masters—The Best of Marvin Gaye, Motown, its sixth
- ABBA, 20th Century Masters—The Best of ABBA, Polydor, its eighth
- Soundtrack, Queen of the Damned, Warner Bros
- Marilyn Manson, Holy Wood, Interscope, its fourth
- Righteous Brothers, The Very Best of the Righteous Brothers, Polydor, their fifth
- Keith Whitley, Super Hits, RCA Nashville, its fourth
- Newsboys, Shine... The Hits, Sparrow, their fourth
- U2: Best of 1990-2000, Interscope, its 14th
## Home Video

**Rental Spending Up 8% In Q1**

BY JILL KIPNIS

LOS ANGELES—With home video executives and retailers predicting high interest in the DVD format for at least the next three years Billboard, April 5, it is not surprising that DVD helped create a new record for rental revenue in first-quarter 2003, according to the Los Angeles-based Video Software Dealers Assn. (VSDA).

Combined spending on VHS and DVD rentals totaled $2.34 billion, an 8% increase over first-quarter 2002. The previous first-quarter record occurred in 2001, when $2.26 billion in rental revenue was generated.

The DVD format accounted for 40% of rental revenue in the first quarter; DVDs only accounted for 26% of rental revenue in first-quarter 2002. Total spending on DVD rentals increased 8% over first-quarter 2002. Spending on VHS rentals dropped 23% compared with the same time frame in 2002.

This year’s first-quarter totals, or units rented, were $11 million combined VHS and DVD units. Consumers rented a total of 4.49 million VHS units and 3.20 million DVDs, spending $1.9 billion on VHS and $1.1 billion on DVD. Total rentals increased 4.2% over first-quarter 2002.

According to the VSDA, Universal Studios Home Video's The Cat in the Hat generated the most DVD rental revenue ($116 million). Buena Vista Home Entertainment’s Signs earned second place with $34.7 million, and HBO Home Video's My Big Fat Greek Wedding earned $29.6 million. Other top titles include Scooby-Doo, Home Alone 2: Lost in New York (Buena Vista, $29 million), Barbershop (MG Home Entertainment, $26 million), The Ring (DreamWorks Home Entertainment, $20.1 million), Road to Perdition (DreamWorks, $19.4 million), One Hour Photo (Twentieth Century Fox Home Entertainment, $18.6 million), A Bourbon Trail (Universal, $17.9 million), and The Legend of Bagger Vance (Fox, $10.3 million).

The VSDA attributed high demand for video rentals to three factors: a strong slate of first-quarter new releases, the increase in new-DVD-player owners during the holiday season, and harsh weather conditions in parts of the country that created higher demand for at-home entertainment.

VSDA president Jo Andersen says, “DVDs are just short of being half of the rental revenue for the whole first quarter. It means to me that going forward, DVD is regularly going to outperform VHS in rental revenue. What I thought was remarkable is that this performance could happen among war and joblessness jitters and in an economy when a lot of retail is down. It means that DVD is a product that is integral to American culture.”

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### Billboard Top Kid Video Sales

**Last Week**

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<thead>
<tr>
<th>Title</th>
<th>Label</th>
<th>Distributing Label</th>
<th>Number</th>
<th>Weekly Sales</th>
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<tr>
<td>1</td>
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<td>DO THE RIGHT THING</td>
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<td>1120</td>
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<td>GIDGET</td>
<td>MICHAEL J. FOX PRODUCTIONS</td>
<td>6775</td>
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<td>POISONIPE DR</td>
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<td>MEET STRAWBERRY SHORTCAKE</td>
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<td>SPONGEBOB: THE SPONGE WHO COULD FLY</td>
<td>NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT</td>
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<tr>
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<td>NO TIME AT ALL</td>
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<td>3120</td>
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### Billboard Top Recreational Sports Sales

**Last Week**

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<th>Number</th>
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<tbody>
<tr>
<td>1</td>
<td>THE BEATLES ANTHOLOGY</td>
<td>CAPITOL VIDEO</td>
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<tr>
<td>2</td>
<td>LIVE IN NEW ORLEANS</td>
<td>A &amp; M / MCA</td>
<td>189190</td>
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<tr>
<td>3</td>
<td>I AM TRYING TO BREAK YOUR HEART</td>
<td>TOWER</td>
<td>195909</td>
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<tr>
<td>4</td>
<td>LA HISTORIA</td>
<td>BUENA VISTA HOME ENTERTAINMENT</td>
<td>149599</td>
<td>12,000</td>
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<tr>
<td>5</td>
<td>JOSH GABEIN IN CONCERT</td>
<td>EAGLE ROCK VIDEO</td>
<td>86649</td>
<td>12,000</td>
</tr>
<tr>
<td>6</td>
<td>IN DESIGN WITH THE CATS</td>
<td>EAGLE ROCK VIDEO</td>
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<tr>
<td>7</td>
<td>LIVE IN CONCERT</td>
<td>EAGLE ROCK VIDEO</td>
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<td>THE LAST TIME WE SAW PARIS</td>
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<td>ANY GIVEN THURSDAY</td>
<td>EAGLE ROCK VIDEO</td>
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### Billboard Top Health & Fitness Sales

**Last Week**

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<td>SUPERNATURAL LOVE</td>
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<td>PULLOVER</td>
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<td>5</td>
<td>THE GREAT AMERICAN SONGBOOK, VOL. 2</td>
<td>EAGLE ROCK VIDEO</td>
<td>86649</td>
<td>12,000</td>
</tr>
<tr>
<td>6</td>
<td>THE BEST OF 1990-2000</td>
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www.billboard.com

BILBOARD APRIL 26, 2003

www.americanradiohistory.com
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<thead>
<tr>
<th>Title</th>
<th>Label/Distributing Label &amp; Number</th>
<th>Principal Performers</th>
<th>Price</th>
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<tr>
<td>RED DRAGON (WIDESCREEN)</td>
<td>LIONS GATE HOME ENTERTAINMENT</td>
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<td>$14.95</td>
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<td>MAID IN MANHATTAN (WIDESCREEN)</td>
<td>UNIVERSAL STUDIOS HOME VIDEO</td>
<td>Jennifer Lopez, Ralph Fiennes</td>
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<td>WARNER HOME VIDEO</td>
<td>Anthony Hopkins, Edward Norton</td>
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<td>FRIENDS: COMPLETE THIRD SEASON</td>
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<td>Julianne Margulies, Gabriel Byrne</td>
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<tr>
<td>WHO FRA M ED ROGER RABBIT?</td>
<td>SONY FAMILY ENTERTAINMENT</td>
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<td>GHOST SHIP (PAN &amp; SCAN)</td>
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<tr>
<td>WEST SIDE STORY</td>
<td>AKER HOME ENTERTAINMENT</td>
<td>James Spader, Maggie Gyllenhaal</td>
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<td>EMPIRE</td>
<td>UNIVERSAL STUDIOS HOME VIDEO</td>
<td>John Leguizamo, Don Cheadle, Anthony Mackie</td>
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<td>MY BIG FAT GREEK WEDDING</td>
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<td>Nick Vailt, John Corbett</td>
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<td>Mark Wahlberg, Thandie Newton</td>
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<td>SECRETARY</td>
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<td>James Spader, Maggie Gyllenhaal</td>
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<td>Anthony Hopkins, Edward Norton</td>
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<td>French Stewart</td>
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<tr>
<td>DAWSON'S CREEK: FIRST SEASON</td>
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<td>James Van Der Beek</td>
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<td>GOING OVERBOARD</td>
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<td>Adam Sandler</td>
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<td>PLATINUM HOME ENTERTAINMENT</td>
<td>The Three Stooges</td>
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<tr>
<td>THE GREAT AMERICAN WESTERNS: VOL. 2</td>
<td>PLATINUM HOME ENTERTAINMENT</td>
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<td>Rick Warden, Sandra Bullock</td>
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<tr>
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<td>Andy Griffith</td>
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<td>CHITTY CHITTY BANG BANG</td>
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<td>Rob Lowe, Bill Pullman</td>
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<td>BONANZA: VOL. 1</td>
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<td>Robert De Niro, Chazz Palminter</td>
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<td>FEMME FATALE</td>
<td>UNIVERSAL STUDIOS HOME VIDEO</td>
<td>Antonio Banderas, Rebecca Ritten-Means</td>
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</table>

**Note:** Prices are suggested retail prices at the time of publication. Prices may vary at retail locations. **IRMA** certification indicates the DVD has met the requirements for a minimum of 25,000 units in a standard edition or 60 million minutes for theatrical released programs, or at least 80,000 units and 411 million minutes for nontheatrical titles. **IRMA** platinum certification indicates the DVD has met the requirements for a minimum of 50,000 units in a standard edition or 120 million minutes for theatrical released programs, or at least 160,000 units and 411 million minutes for nontheatrical titles. **IRMA** gold certification indicates the DVD has met the requirements for a minimum of 100,000 units in a standard edition or 240 million minutes for theatrical released programs, or at least 320,000 units and 411 million minutes for nontheatrical titles. **IRMA** business media certification indicates the DVD has met the requirements for a minimum of 1,000 units in a standard edition or 24 million minutes for theatrical released programs, or at least 4,000 units and 411 million minutes for nontheatrical titles. **IRMA** sales of theatrical and nontheatrical titles is defined as net sales of DVD units, licenses, and downloads of each title and/or copy thereof, excluding any rentals, rebates, credits, or other compensation to or on behalf of the licensor.
V’enna’s MG-Sound Continues To Grow, Adapt To Industry Changes

BY CHRISTOPHER WALSH

VIENNA—Like the Ferraris driven by its founding principals, the pace at MG-Sound Studios is quickly accelerating. One of the most successful audio recording facilities in Europe and a member of the World Studio Group, MG-Sound continues to grow and produce recordings for album, post-production, and advertising clients. Meanwhile, artists of MG-Sound’s HitSquad label/production company are likewise enjoying growing success and recognition.

Serving the advertising industry since its formation in 1989, MG-Sound founders Martin Böhm, Ludwig “Stevie” Cos, and Eva Böhm were quick to differentiate their nascent business from the competition. “There were two or three old-fashioned post-production houses back then,” Martin Böhm says. “We were one of the first to use Digidesign Sound Designer in conjunction with a stereo sampler. We had a completely different approach to post-production, because the others were just doing it the old-fashioned way, mixing one-fourth-inch [analog] recorder.”

Inside of three years, rented space in a cellar gave way to MG-Sound’s current location in the historic center of old Vienna. The Andy Munro-designed, five-room complex—expected to expand further in the near future—now features a Solid State Logic (SSL) XL R Series console in Studio A, an SSL Axon-MT digital console in Studio B, and multiple Pro Tools HD systems. On any given day, the facility is hopping: Advertising and post-production clients come and go throughout the day. While such rock’n’roll bands as HitSquad act Loud 9 keep Studio A busy through the evening.

“It’s a very rare combination in the German-spoken area,” Böhm says. “I think we’re the only ones who can do everything from live recording and on-location recording for film to post-production, music recording, arranging, composing, post-production, everything. In 2003, it’s necessary to offer all these services to survive.”

That ethic is manifested in current projects, from the upcoming Vienna Festwochen (“Festival Weeks”) opening ceremony May 9, for which MG-Sound will provide everything from PA and live performance logistics to composition and pre-recording of transition music and sound effects, to nationally successful singles by Loud 9 and fellow HitSquad artist Gianna Charles.

Böhm says, “We deliver a complete service centered around everything that has sound.”

GRAMMY CONGRATS: Belated congratulations to Ted Jensen, the second mastering engineer to be honored with a Grammy Award, for his work on Norah Jones’ Come Away With Me. The Sterling Sound engineer, who appeared onstage at the 45th Annual Grammy Awards in New York with many of the album’s other participants, follows Gavin Lurssen of Los Angeles-based Mastering Lab, the first mastering engineer acknowledged with a Grammy. Lurssen mastered the O Brother, Where Art Thou? soundtracks, which took album of the year honors at the 44th Grammy Awards in March 2002.

In the context of recent years, Come Away With Me represents a second consecutive album of the year that can be described as atypical. Like O Brother, Where Art Thou?, Jones’ Blue Note debut is an organic, largely acoustic collection of songs played by real musicians—altogether in a room—who did not rely on overdubs to complete the performance. In another similarity to O Brother, Come Away With Me is a quiet album. And like Lurssen’s mastering of O Brother, Jensen, producer Arif Mardin, and Jones took an approach quite different from the over-the-top compression of dynamic range and subsequent boosting of overall level that characterizes the majority of new releases, especially candidates for major airplay, let alone album of the year.

“It’s a small combo,” Mardin says, “four or five people playing, with additional coloring instruments. It’s a quiet presentation, but technically, in the mixing and mastering, we were at full level.”

“It’s maybe a bit of a hybrid approach,” Jensen adds. “Maybe a litt
Portugal Pushes For Quota Reform

Music Industry Seeks Amendment Of Law Setting Level Of Domestic Music On Radio

BY CHRIS GRAEME

LISBON, Portugal—Leading figures from across the Portuguese music industry have been raising the contentious issue of music quotas with government and opposition politicians in an attempt to increase the amount of domestic music played by radio stations.

The most recent meeting, held March 19, saw representatives of local labels and the Portugal Broadcasting Association (APR) of the International Federation of the Phonographic Industry—and selected broadcasters join with members of parliament from the opposition Partido Socialista (PS, or the socialist party) to discuss the issue. A group of music industry representatives also recently met with ministers from the center-right coalition government.

The latest round of meetings follows years of pressure from individual labels, the APF, authors society SPA, and artists, who have all called on the government to introduce and increase quotas to safeguard Portugal’s domestic music industry.

Under the Radio Broadcasting Laws of 1981, Portuguese radio should currently play at least 40% local music. But most large commercial broadcasters agree that to do so would be commercial suicide and result in loss of audience share. Indeed, the main national commercial stations in Portugal play between 35% and 45% local music.

Under the Radio Broadcasting Laws, stations must adhere to the quota to “defend Portuguese culture and music.” But in practice, the legislation has never been applied. Penalties were never spelled out under the existing legislation, and successive governments have not enforced it.

One problem is that although Article 9 of the legislation requires stations to introduce the 40% quota, Article 2 of the same act says that stations have “total freedom of programming if it protects their commercial interests.” Broadcasters insist that by playing some local music, even though it is below the quota, they are “defending” local culture and music.

APF managing director Eduardo Simoes described the latest meeting as “constructive.” He explained that the music industry representatives are currently proposing a gradual change in quota levels, which will allow the current levels to rise in stages.

The music industry has accordingly drafted a bill with a number of PS members of parliament in the Portuguese General Assembly. It proposes that each year, an additional 5% of each commercial station’s music output should be of local repertoire. The final level to be reached is not spelled out in the draft, but the bill suggests that state radio should play around 30% local repertoire.

Simoes says, “The industry believes a 5% year-on-year increase is fair and workable. No one wants quotas that aren’t realistic and can’t be adhered to.”

The quotas issue is scheduled to be debated in parliament at an unexpected launch this week by the government to tackle the country’s huge music piracy problem.

The Ministry of Domestic Trade and Consumer Affairs launched a three-month TV, radio, and print advertising campaign April 10 under the banner Buy Original. The 1 million ringgit ($263,157) campaign emphasizes the links between music piracy and organized crime.

The hook line (in Malay) throughout is: “Make sure it’s original, then buy.” The International Federation of the Phonographic Industry (IFPI) estimates that the piracy rate in Malaysia is more than 60%.

The new campaign reinforces the ministry’s controversial, compulsory ”original-label” hologram scheme for music products, which was introduced earlier this year (Billboard, March 1). The hologram stickers contain serial numbers and “tagging” tied to a special ministry database. Labels have until mid-July to ensure that all their catalog and current product carries a government hologram.

Anyone selling product that does not carry a hologram is in violation of the Trade Descriptions Act of 1972. Domestic Trade and Consumer Affairs Minister Muhyiddin Yassin said at the Buy Original launch that prosecutions under this act would be easier than under the alternative, the Copyright Act of 1987, which requires proof of ownership.

The Trade Descriptions Act carries a maximum fine of 100,000 ringgit ($26,315) or three years in jail for a first offense.

U.K. To Have Downloads Chart By Christmas

BY LARS BRANDLE

LONDON—The U.K. music industry has acknowledged the potential of legal digitally distributed music by confirming that it is developing a weekly download chart—a first for the territory.

The chart will be compiled by the Official U.K. Charts Co. (OCC), which is co-owned by labels body the British Phonographic Industry and the British Assn. of Record Dealers. OCC already compiles a range of weekly industry-sanctioned sales charts, based on sales data from 5,600 record outlets in the U.K. London-based digital service provider On Digital Demand (OD2) has lent its considerable expertise to the project as its first data-supplying partner.

“First time, we now have huge amounts of repertoire available legitimately,” OCC product and new-media coordinator James Gillespie says. “It’s really been a matter of waiting until the market was ready for [this chart]. I know that labels have been keen to do this for quite a long time.”

OD2 chart director Omar Marwatiya adds, “As the legitimate download market begins to take off, it is only right that OCC should be there to record sales of music over the Internet.”

Gillespie says the chart is currently at the software development stage, and tests on processing sales data are taking place. Its orchestrators plan to unveil it to the public later this year, in time to gauge the traditional pre-Christmas consumer rush. Gillespie says, “We don’t want this chart to be a quick fix.”

OD2 is publishing its own one-off U.K. downloads chart, due April 18, banking the top 40 downloaded tracks of its recent Digital Download Day initiative (Billboard Bulletin, Jan. 21).

Cautious Welcome For Malaysia’s Anti-Piracy Campaign

BY STEVEN PATON

KUALA LUMPUR, Malaysia—Malaysian consumers are being encouraged to “Buy Original” in the latest launch by the government to tackle the country’s huge music piracy problem.

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Labels here, while welcoming anti-piracy action from the government, have been critical of the cost of the hologram scheme. The stickers cost label distributors 10 sen (0.30 cent) each to purchase from the government, and individual companies must affix them to their own product—a time-consuming, labor-intensive exercise. In Malaysia, CDs usually retail for 45 ringgit ($12). Local IFPI-affiliated labels body the Recording Industry Assn. of Malaysia (RIM) declined to comment on the program.

Universal Music Malaysia managing director Sandy Monteiro gives the new campaign a cautious welcome. “If the government takes this opportunity to enforce the rights of intellectual property owners, then the campaign would be something beneficial,” Monteiro says. “If they fail to take action [to prosecute and convict pirates], then this would be just another obstacle to the music industry. It needs to be seen if the campaign will physically [help] pull pirates into court.”

While commending the consumer-awareness element of the campaign, Monteiro says he believes it will only work on a young demographic, specifically the under-15s. Older consumers, he says, “cannot un-learn what they’ve learned. They don’t believe that buying pirated product is wrong. Education and awareness on piracy should start at the early school ages.”

Syed Mestaddin, deputy secretary general at the Ministry of Domestic Trade and Consumer Affairs, says the ministry plans to step up anti-piracy raids by as much as 50% in support of the campaign.

The ministry already carries out 5,000 such raids annually and claims they have helped substantially reduce the number of peddlers of pirated products during the past two years. Mestaddin adds that in March, three arrests were made using the hologram system involving market-stall operators selling pirated CDs.

According to Mestaddin, less than 5% of all product currently carries a hologram. He says he does not see a problem with the July 14 deadline for sticking all stock. But RIM estimates that 10 million units of product are released each year, all of which now requires sticking— as does existing stock held at retail. Adding to labels’ discomfort at the scale of the sticking scheme, after July 14 each sticker will cost 20 sen (0.52), which the ministry claims is the actual cost of production.

Mestaddin claims the ministry has found it hard to prosecute manufacturers of illegal CDs under the Optical Disc Act of 1999 (ODA), which was created to license and keep CD manufacturers in check, because evidence needs to be sent to the IFPI in London for forensic tests. Nevertheless, he is confident that the ministry’s newly established forensic lab will increase prosecutions under the ODA.
### Hits of the World

**Japan**

**Singles**

1. Eien No Hodo
2. Saikei No Hitotsuake No Hana
3. Ashita O Yume Sake
4. Sakura (Ookuyosi)
5. Show
6. Real Emotion/1000 No Kotoba

**Alibums**

1. T.A.T.U.
2. Minnie
3. Every Little Thing
4. AYUMI Hamasaki
5. Yuzu
6. KIMIKARU AYANOKOUJI
7. LINKIN PARK
8. Kishidan
9. Various Artists
10. AVRIEL LAVIGNE

**Canada**

**Singles**

1. Indian Life
2. In Da Club
3. I Drove All Night
4. U2
5. Somewhere I Belong
6. The Things She Said
7. Sing For the Moment
8. All I Have
9. Beautiful
10. Shook

**Hot Mover Singles**

1. Work It
2. No Letting Go
3. Gimme the Light
4. If You're Not the One

**Albums**

1. Various Artists
2. Celine Dion
3. Linkin Park
4.avril lavigne
5. Shok

**Spain**

**Singles**

1. Dimme
2. Amiga Soledad
3. U
4. Somewhere I Belong
5. All I Have
6. Beautiful
7. Shook

**Hot Mover Singles**

1. Work It
2. No Letting Go
3. Gimme the Light
4. If You're Not the One

**Albums**

1. Various Artists
2. Celine Dion
3. Linkin Park
4. Avril Lavigne
5. Shok

**Australia**

**Singles**

1. Dimme
2. Amiga Soledad
3. U
4. Somewhere I Belong
5. All I Have
6. Beautiful
7. Shook

**Hot Mover Singles**

1. Work It
2. No Letting Go
3. Gimme the Light
4. If You're Not the One

**Albums**

1. Various Artists
2. Celine Dion
3. Linkin Park
4. Avril Lavigne
5. Shok

**Italy**

**Singles**

1. Goccio di Memoria
2. Dedicato a Te
3. Almeno tu nell'universo
4. Lose Yourself
5. Tutto quello che un uomo
6. Sing for the Moment
7. Light My Fire
8. Beautiful
9. Scandalous
10. Somewhere I Belong

**Hot Mover Singles**

1. Somewhere I Belong
2. Scandalous
3. Beautiful
4. Sweet Texting
5. Stuck
6. I'm Beautiful
7. Liberation

**Albums**

1. Various Artists
2. Celine Dion
3. Linkin Park
4. Avril Lavigne
5. Shok

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**New** = New Entry  **RE = Re-Entry**

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

BETWEEN’T: With its melodic pop tinged with folk, country, and rock, German girl trio Wonderwall has become a chart-topping success for WEA. Last year’s door opener was the single “Witchcraft”; the album of the same name also enjoyed a long spell on the charts, earning the act newcomer of the year honors at this year’s Echo Awards. “Witchcraft” 2003 was released as a single in March, featuring the original track supported by three limited editions each containing a solo performance by band members Jule, Ela, and Kati. Warner Music Group Germany president Bernd Dipp says this success is a vindication of the company’s A&R policy. “We gave them time to mature,” he says. “They are three completely natural girls who enjoy singing and prove that there is still a market for hand-crafted music in Germany.”

WOLFGANG SPAHR

STILL HUSTLING: Danish rap pioneers the Hustlers are back, but they have dropped the “Ostby” (East Coast) from their original name and are now known domestically as Hustlere (the Hustlers). A little bit older and without original member Nikolaj Pej—who has become a screenplay writer—the two remaining members, Bossy and Jazzy, have delivered the album Get a Life Safari. The set shows the same effacing street humor of the group’s earlier four albums, which has harvested six Danish Grammys (now known as the Danish Music Awards). Powerful lyrics dealing with the problems faced by young Danes, Get a Life Safari is the duo’s first outing on the MusicPeople label, owned by former Sony managing director Jan Degner.

CHARLES FERRO

BILLY" ON EXILE: Once of Ian Dury’s Blackhearts, saxophonist Gilad Atzmon has moved steadily away from his rock and jazz roots to create a potent world-music hybrid with his band, the Orient House Ensemble. A Jew who was brought up in Jerusalem, he explores the plight of the Palestinian people on Exile (released on German label Enja), dazzlingly juxtaposed against well-known Jewish and Israeli tunes. “It’s an album made by musicians who all live in exile,” Atzmon says. “And it’s a prayer for the world to acknowledge Palestinian suffering.”

ADAM WILLIAMSON
West Celebrates 20 Years Of Justin Time

Canadian Veteran Who First Signed Diana Krall Still Takes Delight In New Talent

BY LARRY LEBLANC
TORONTO—If Canada’s music industry doesn’t eventually erect a statue honoring Montreal-based label owner/distributor Jim West, its jazz community surely will—provided he stands still long enough to pose for one.

This year, West celebrates 20 years as founder and owner of Canada’s leading jazz imprint, Justin Time Records. Since bowing in 1983, the independent distributor has been releasing recordings by Maria Schneider, Abdullah Ibrahim, and the late Chet Baker.

West also serves as chairman of industry body the Canadian Independent Music and Sound Recording Producers’ Association, and chairs funding agency the Foundation to Assist Canadian Talent on Records.

Distribution Fusion III, with a national staff of 60 and annual sales of around $13 million, $15 million Canadian ($8.9 million-$10.3 million), handles Canadian sales for such international companies as the Web Music Group, Alligator, Mute, Enja, Fuel 2000, Om, and Harmonia Mundi; the Canadian-based DK Disques, Turbo, and Mirus labels; and its own affiliated labels, Justin Time, nostalgia imprint Just a Memory, and rock imprint Just a Minute.

Justin Time is an integral component of Canada’s musical culture. Since bowing in 1983 with pianist Oscar Peterson’s album Live at Birdie’s, the label has provided an outlet for a legion of Canadian jazz artists who might not otherwise have been heard.

“Justin Time is the ‘Cadillac’ label in this country for jazz,” says Brad Barker, music director of jazz radio station CJRT Toronto. “Their records always sound great, and the material is always strong.”

Justin Time has a catalog of 370 albums—one-third of them produced by West—the majority by Canadian artists. Those include singer/pianist Diana Krall; veteran pianists Paul Bley and John Stetch; saxophonist/clarinetist Jane Bunnett; bandleader Rob McConnell; singers Ranee Lee, Jeri Brown, and Kenny Coleman; the Susie Arioli Swing Band; and the Montreal Jubilation Gospel Choir. The catalog is currently exported or licensed to 31 countries.

Under a recently signed North American co-venture with Munich-based Enja Records, Justin Time has begun releasing recordings by Maria Schneider, Abdullah Ibrahim, and the late Chet Baker.

“We have everything from traditional to contemporary jazz,” West says. “Do I like everything I release on the label? I’d say 99. There’s been a couple of things that on the day of release, I thought, ‘What the hell am I doing?’

West says he still takes delight in discovering new talent, particularly against the growing interest in domestic jazz from the majors here. He has high hopes for a new signing, Montreal-based singer Coral Egan—the daughter of singer Karen Young, who recorded for Justin Time in the ’80s. Egan will make her label debut this fall. “Coral was counted by several majors, and I was fortunate to snap her up,” West says. “You can beat competition from the majors by asking an artist, ‘What do you want to record?’

West signed Krall to her first recording contract in 1992, and she debuted on Justin Time with Stop This World, I Want to Die. Although Krall signed shortly afterward to Impulse/GRP, Justin Time continued distributing her catalog for two further albums. “I had a wonderful experience with Diana,” West recalls. “She’s extremely talented. I’m very happy for her success.”

West remembers several other key moments in building Justin Time, including watching Jones first performing at Birdie’s in Montreal before a wildly enthusiastic audience of 200 in 1953. “I only did the label because of seeing Oscar perform,” he says. “I was bless to have recorded him first, and he’s the reason I continued the label. I thought all artists were like him.”

Another highlight was recording the Suite Marqueus album with Denny Christianson’s Big Band, featuring the late American baritone saxophonist Pepper Adams, in 1986. Everyone on the date was aware Adams was dying, but he received an astonishingly beautiful solo on “My Funny Valentine.” West recalls, “At the end of the tune, everybody put down their instruments, stood up and applauded. He gave it his all.”

Pepper lost his fight against lung cancer later that year.

West also recalls recording veteran Montreal pianist Oscar Peterson, who died in 1995 for the album Oscar Peterson in London, Piano/Bass Duets—Tenderly/Two with bassist Dave Young and nervously asking his longtime idol what he wanted to play.

While on Distribution Fusion III after first working as a sales rep at a Sam’s Record Man store in downtown Montreal and as a sales rep at Montreal-based distributor Alma Corp. When Alma folded, West stayed on to supervise its closure. He was given catalog as serverance pay, which he used to start his own business. The first label he picked up was the local McGill University Records, but he was soon able to secure Canadian distribution for U.K. reissue specialist Cherry Red.

“I ran a distribution out of my house at first,” West says. “I had record racks, desks, and a telephone line. I moved into the warehouse six months later and brought in sales reps for the label.

Distribution competitor Dominik Zgrabka, president of Koch Entertainment Canada, notes that in addition to West’s work with domestic material, he “has to have the same really well with French repertoire and with electronica.”

“I have high respect for Jim,” Zgrabka continues. “He supported a musical style he believed in and made it work.”
Sony Australia Readies New TV/Music Crossover Star Goodrem For Export

BY CHRISTIE ELIEZER
MELBOURNE, Australia—Within nine months, 18-year-old singer/songwriter Delta Goodrem has become Sony Music Entertainment Australia's fastest-selling act—domestic or international—of the past five years. Now the company is shipping that success overseas.

Goodrem's two lead-off singles from her Innocent Eyes debut album, "Born To Try" and "Lose Without You," both topped the Australian Record Industry Assn. (ARIA) sales charts and shipped a combined 350,000 units, according to the label. The album, issued here March 21, shipped 150,000 units (platinum here is 70,000) domestically in its first two weeks.

"Given radio and TV's love affair with her, I'm expecting a minimum of half a million sales," says Sony Music Entertainment Australia chairman Steven Cooper, who says he has heard Goodrem sing at a showcase gig three years ago. He signed her, and she was subsequently signed to Epic (and Sony/ATV for publishing). She was working on another album when her manager, Glenn Wheatley, managing director of Melbourne-based Talentworks, secured a role for her in Australian teen-oriented soap opera Neighbours (Billboard, Jan. 25).

Neighbours has a daily audience of 1.2 million in Australia and 8.3 million in the U.K.; it also launched the careers of actors/singers Kylie Minogue, Natalie Imbruglia, and Holly Valance. Goodrem's character, Nina Tucker, punched "Born To Try" on the show in October 2002, and it topped the ARIA singles chart in the week of its release one month later. "Born To Try" debuted on the Official U.K. Chart Co. singles sales chart at No. 3 in the week of its release, which was setting up the album's U.K. release in June. The single will also be issued in major European markets, including France and Germany, that month. In the U.S., Goodrem's album will appear on Columbia, with a promo visit scheduled around the likely release date of October.

The album abounds with piano ballads. "Many of the lyrics were lifted directly from my diary," Goodrem tells Billboard. "Each song tells a story and hopefully takes the listener to a place they want to go."

Handlin says the inspirational theme of "Born To Try" has already seen it adopted for accompanying motivational speeches and weddings, and it has been in demand for jingles and film soundtracks. "Neighbours stars tend to face a credibility issue with the audience when they cross over from TV to music, there is a view at radio and retail that this will not affect Goodrem, who is contracted to the show for another 12 months. The show certainly helped, but Delta was already destined to get to the top anyway," says Dean Pickering, PD at Bright AC station MIX 101 FM Melbourne. "She's a superstar. Our listeners love her. She's a great singer; power ballads like hers work in these troubled times, and the fact that she's an Australian is an added bonus."

Neighbours owner, single-store independent outlet Musicfront in Sydney's Ashfield district, says Goodrem buyers are "mainly female; teenagers and over-30s. They relate to her voice and to her songs, because she's a good role model."

Sony Music set up the album in Australia with showcases for key retail and media, convinced that her live strengths will sell the music, although she's yet to play either Australia or the U.K. "She's the real deal," Handlin says. "She prefers to play on TV shows than mime. Her work ethic and dedication to her fans is amazing. At in-store events in Australia, she's been drawing 5,000 fans—and she stays five hours to accommodate everybody."
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Getting In The ‘Picture’ On Country Radio

Producers Add Kid Rock/Sheryl Crow Hit After Warm Audience Reaction

BY PHILLIS STARK
Airplay Monitor
NASHVILLE.—In one of the more surprising chart-related developments of the year, pop stars Kid Rock and Sheryl Crow are well on their way to having a bona fide country radio hit. Their top five pop hit, “Picture,” rises 24-21 on the Hot Country Singles & Tracks chart this issue, with airplay at all but 10 of Billboard’s 147 country reporters.

Among the early obstacles facing “Picture” were country programmers’ initial fear that their audiences might not appreciate a Kid Rock record on their country stations. The fact that there were dueling versions of the song (the other features Allison Moorer in place of Crow), and the song’s passing reference to cocaines.

Warner Bros.’ Nashville promotion staff is working the Lava/Atlantic single last month. By that point, many country stations had found the song on its own. “It’s hard to imagine that there can be any song that could be getting hundreds of spins without being worked,” Warner Bros. senior VP of promotion David Haley says, describing the scene when he first got involved with the project.

Most programmers say they had some initial reservations about “Picture” but overcame them either because they recognized the song’s potential or started getting requests based on heavy airplay for the video on CMT.

POSITIVE REACTION
“We did have reluctance in the beginning about playing Kid Rock,” WSSL Greenville, S.C., assistant PD/music director Kid Layton says. “The weird thing is that we loved the song. We brought in some people from the office and played the song without telling them who it was. Everybody loved it. We were still hesitant and wanted to wait and see what reaction the stations outside the market were getting, but they were all positive. Plus, it was getting so many spins by the top 40 in town that we added it to our callout research. The first week it came back in the top 10.”

“I was very reluctant to play the song,” WYPI (Y100) Baton Rouge, La., director of programming Randy Chandler says. “I was one of the last stations in the nation that gave the record a single spin. What pushed me over the edge was requests. It was the No. 1 requested song for three or four weeks straight, and we hadn’t played the record once. Once we began to play the song, it immediately popped in callout like records do on my pop station. [It didn’t need any] ramp-up like most country songs. It holds the record for the highest pass score of any current I have tested in callout in the last year.”

WKLB Boston assistant PD/music director Ginny Rogers was also initially reluctant for several reasons, but in fact, the song is now showing up in his research with a 36% burn score, which Kirnik says is because “it’s on five radio stations in this market, and everyone’s pounding it. You can’t escape the thing.”

KZLA is among the stations that introduced the song by first playing it for a full day without revealing the singers’ names and asking listeners for feedback. “At the same time, we drove people to a poll on our Web site,” Curtis says. “The following day, [morning host] Peter Tilden revealed who it was. A week or two later, Kid came to Peter’s show and was an awesome guest. He displayed a respect, knowledge, and genuine love for country music. He came across as real and real nice. If anybody had suspicions before that, he disarmed them. After that visit, the song really took off.”

And while Curtis says he has had recalls from listeners both questioning and praising KZLA for playing Kid Rock, the bottom line is that “it has been the most requested song on the station from the very first day, e-mail. It has been one of its top three testing songs since we started playing it, and KZLA [core listeners] score it higher than any [other] song. It’s got legs and looks to be a part of our playlist for a while.”

THE ‘C’ WORD
Stations are handling the song’s single reference to cocaine in a variety of ways. At KZLA and WSSL, programmers have been listening to the WSSL plays the Crow’s and Williams sang a duet of their song “The F’ Word” during last year’s Academy of Country Music Awards, and they taped an episode of CMT Crossroads together. Rock and Crow performed “Picture” at the April 7 CMT Flame-worthy 2003 Music Video Awards. And Rock duets with Kenny Chesney on “Luckenbach, Texas” on RCA’s new Waylon Jennings tribute album. RCA VP of promotion Mike Wilson says no decisions have been made about potential singles from the album.

“I love country music,” Rock recently told Billboard, “It has been great to hear [‘Picture’] on country radio.”

Haley says he has been pleasantly surprised in working with Kid Rock to learn he has “a true interest in this format and a true love of country music. This is very serious for him, and he hopes to have future endeavors in the format.”

Warner Bros. national director of promotion Gator Michaels agrees. “There is a respect for this format that is impressive. He is very concerned that this be an organic thing and that it be done after we fiddle with it. He really wants this song to get airplay and move down radio’s throat by some pop act.”

To that end, Warner Bros. abided by a request from Rock’s management that it would not use independent promoters to get the song played on the single, to ensure that the song was getting on the air on the complete merits of the music,” Haley says. “This won’t be a flash in the pan for Kid Rock. If country radio leaves the door open for him, he’ll be back.”
Blink and You'll Hear It: At a lavish Manhattan party attended by the likes of Mariah Carey and featuring a performance by Michelle Branch, talk WNEW New York relaunched as 102.7 Blink, a hybrid of top 40 music with a heavy dose of entertainment reporting.

The station is drawing on the resources of Infinity parent Viacom and its MTV and VH1 properties, as well as Entertainment Tonight. It also has a content deal with Us magazine.

And following on the debut Infinity cut with AOL for Broadband (Billboard, April 12), AOL will not only provide content but also has worked out an instant message-interactive request system through AOL Instant Messenger. Typing in “blink” on your Buddy List allows you to request songs. An automated response asks for an artist name and song title.

The first song on 102.7 Blink was “Rock Your Body” from Justin Timberlake.

Everything from Prince to U2 has been heard on the station, which is targeting females aged 25 to 49.

In a statement, Infinity chairman/CEO John Sykes said, “Blink is not only a music format but a brand that targets savvy New Yorkers that crave entertainment, gossip, and information.”

To that end, the station is employing three full-time reporters in New York and two in Los Angeles to cover entertainment. ET correspondent Chris Booker and his girlfriend, ET reporter Linda Lopez, co-host mornings. ET’s Todd Newton will host a live broadcast from Hollywood in entertainment.

Modern WXXR New York PD Steve Kingston adds operations manager duties at Blink, which retains its WNEW calls. Scott Herman is GM, and former MSNBC senior broadcast producer Gloria McDonough-Taub is executive producer.

Clear Channel Chatter: After the largest U.S. radio owner, Clear Channel Radio (CCR), announced April 5 its decision for its 1,200 radio stations to cut ties with independent promoters (Billboard, April 19), radio observers have voiced support for the move. But aside from CCR Communications, which announced an independent promoter shut-out last fall (Billboard, Nov. 2, 2002), other broadcasters are maintaining ties.

Cumulus and Radio One maintain exclusive independent promoter-relationships. Cumulus’ more than 200 stations deal with separate indices for top 40, R&B, and country formats, while Radio One—owner of 65 stations—works exclusively with one indie.

Infinity holds a 15-station portfolio, and spoken word station WABC says the channel has an “open-door policy” promotion affiliation, “which allows for no exclusivity for anybody.”

While there may not be an exclusive chain-wide deal with all of Infinity’s stations, Billboard has learned that individual stations are free to set up an exclusive relationship with an indie, as long as the deals pass muster with the corporate legal department.
Over The Counter

SMACK, CRACKLE, POP: Boston-based band Godsmack rocks harder than ever with a career-best week, as its new Faceless enters The Billboard 200 at No. 1 with opening-week sales of 267,000 units. This is not only the band’s first chart-topping album, but it is also the first rock title on the Universal label to ring that bell and the first rock outing to reach No. 1 for Universal Music & Video Distribution since Blink-182 scored one in summer 2001. This is Universal Motown Records Group’s fourth No. 1, following two by Nelly and one by Big Tymer, since the company started as Rising Tide in 1995.

Godsmack’s previous album peaked at No. 5 in November 2000 when it started with 256,000, which was the band’s largest prior sales week. Its first set peaked at No. 22 one year earlier.

The new title benefits from a well-crafted campaign that saw the band make release-week stops on The Tonight Show With Jay Leno, Jimmy Kimmel Live, and Howard Stern’s nationally syndicated radio show. Universal also rolled out TV advertising on World Wrestling Entertainment programs on UPN and TNN, Kimmel’s ABC show, Comedy Central’s The Man Show; and MTV. UMDV’s retail rebate program brought the release-week price for Faceless down to $8.99 or $9.99 at many stores, and lead track “Lights Out” bullets at No. 21—but she’s received a ton of media attention, including Late Show With David Letterman, Howard Stern’s radio show, a slew of other radio interviews, and a bunch of press clippings—certainly more exposure than most new artists garner. Wonder if it has anything to do with awareness of who her dad was or who her former husbands are?

This issue also brings the best chart week ever to veteran singer/songwriter Lucinda Williams, who has released albums since 1979 but who did not see ink on The Billboard 200 until 1998. Beloved by critics and musicians, her World Without Tears opens at No. 18 on 54,000 units. That beats her previous high sales week by 10,000 units, set when Essence began at No. 28 in 2001.

The chart also sees Ginuwine enter at No. 6 with the second-largest Nielsen SoundScan week of his four albums (122,000), a hit set by James Taylor. Pinpointing the title track for the Jayhawks (No. 51, 19,000). Of the band’s four previous albums, its 1995 outing was the only one to crack the top half of The Billboard 200 (No. 92). Ginuwine, meanwhile, celebrates his first No. 1 on Top R&B/Hip-Hop Albums; two earlier ones peaked at No. 2 on that chart.

The big chart’s Greatest Gainer belongs to Lionel Richie, whose chart “oomph” seems to come from his April 8 guest appearance on American Idol.

Finally, because Evanesence was apparently inked by its inclusion on Top Christian Albums (see story, page 6), we’ve removed the band from that chart with the consent of its labels, Wind-up and Provi.

About 3.2% of sales to date for Fallon, No. 10 on The Billboard 200, came from Christian outlets.

Singles, Minded

GETIN’ BUSY: To date, there has been only one reggae single to hit No. 1 on Hot R&B/Hip-Hop Singles & Tracks: “Boombastic” by Shaggy in 1995. This week, “Get Busy” by Sean Paul becomes the second single to accomplish this feat, advancing 4-1 for Paul and for VP Records. Although its sales total falls by 11%, slipping 14-19 on the Hot R&B/Hip-Hop Singles Sales chart, the retail points culled from the 12-inch vinyl release provide Paul with the total to overtake his nearest competitor, “21 Questions” by 50 Cent Featuring Nate Dogg. Only 11 points separate “Busy” from “Questions,” which does not have a single available at retail. While “Busy” sees an increase of 3.6 million in audience to move 4-2 on the Hot R&B/Hip-Hop Airplay chart, it is eclipsed there by 50 Cent, whose larger gap of 8 million listeners propels “Questions” 5-1, making it a good bet to rise to No. 1 on R&B Singles & Tracks next week.

On The Billboard Hot 100, 50 Cent’s “In Da Club” holds at No. 1 for an eighth consecutive week, but its lead over the competition is its smallest since the track’s initial week atop the chart. A gap of 1,500 points separates “Club” (from its nearest challenger, “Ignition” by R. Kelly, which is waiting patiently at No. 2 for the fifth straight week. While it will be close, there is a good chance that next issue will be the week that “Ignition” takes its turn at No. 1. Further down the line, future claims for the Hot 100 No. 1 crown will be made by Paul’s “Busy,” which is up 8 million listeners as it holds at No. 3, and 50 Cent’s “Questions,” which climbs 10-5 with a 13.5 million audience gain. “Questions” is the Hot 100’s second-highest airplay gainer, slightly trailing “Can’t Let You Go” by Fabolous Featuring Mike Shorey & Lil’ Mo, which increases by 13.7 million listener impressions.

While 50 Cent guns for the top of both the Hot 100 and Hot R&B/Hip-Hop Singles & Tracks with “Questions,” Nashville native Debreka takes Hot Shot Debut honors on the latter chart with an entry of the same name at No. 63. A female response record to 50 Cent’s version, the bulk of its airplay comes from WWPW (Power 105) New York, where it ranks No. 5. Some DJs have also blended the verses from 50 Cent and Debreka, in which case 50 Cent is credited with the detection. Although it has not yet charted, there is also another response record, “21 Answers,” by Lil’ Mo Featuring Free.

TOP HEAVY: The ripple effect of Darryl Worley’s fourth week atop Hot Country Singles & Tracks makes for tight quarters inside that chart’s top 10, where the new bullet with lateral moves. Despite reports of diminished combat in Iraq, Worley’s pro-war “Have You Forgotten?” finishes with a modest decline of 86 detections but continues to dominate with a solid lead of 801 spins over the No. 2 title. Worley’s song is the title track from his new album, which is expected to arrive at No. 1 on Top Country Albums and make a splash next issue on the upper reaches of The Billboard 200.

While the average increase among the six gainers in the top 10 is 146 detections, that figure jumps to an average gain of 171 spins for the titles between 7 and 10, the area of the chart where no song advances.

It has been more than a year since a female act reached No. 1 on Hot Country Singles & Tracks, and it appears that the last one to do so will not end that streak with her current single. Martina McBride’s “Blessed” was the last solo female title to top the list, where it spent two weeks beginning in the March 30, 2002, issue. Her “Concrete Angel” reaches its peak position at No. 5 this issue but declines 37 detections. If “Angel” has indeed lost its momentum, Jessica Andrews becomes the newest lady in waiting with “Thee More To Me Than You,” which attains Airepower status with a 21-17 move.

LIFE BEAT: Madonna’s “American Life” takes the biggest leap on The Billboard Hot 100, jumping 30 spots to No. 37. The release of a CD configuration at retail scans slightly more than 11,000 units in its first week. Added to the continued download sales (which account for 2% of this issue’s total), “Life” rebounds 30-2 on Hot 100 Singles Sales, with total sales of 11,500 units. The title earns the Greatest Gainer/Sales honor based on its increase over last issue’s download-only total. At radio, “Life” posts an audience tally of 21 million listeners—an increase of 20%—which also helps fuel its move up the Hot 100.

by Geoff Mayfield

by Silvio Pietrolongo, Minal Patel, Wade Jesser
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**Billboard Top Blues Albums**

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**Billboard Top Reggae Albums**

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**Billboard Top Gospel Albums**

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### HOT SHOT DEBUT

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Brimming with the hottest in deals, tickets, and music, Billboard® 200 Showcases the Top Albums. Whether you're looking for new releases or timeless classics, you'll find it all here. Plus, exclusive interviews and behind-the-scenes coverage of today's biggest artists. Stay tuned for the latest updates on your favorite artists and their upcoming concerts. Billboard® 200 is your go-to source for all things music.
Idol Raises Stakes For TV Talent

Continued from page 1

shows have been raised because of the runaway success of American Idol; in its second season, it is currently the Fox network's top-rated show (Billboard, Aug. 30, 2002). The show's first-season winner, Kelly Clarkson, signed to RCA Records and had an immediate No. 1 hit on The Billboard Hot 100 with her debut single, "A Moment Like This." The song was the top-selling U.S. single of 2002; its U.S. sales total 617,000, according to Nielsen SoundScan.

A raft of new TV talent shows have followed in American Idol's wake. Star Search—which ran in U.S. syndication from 1983 through 1985—was revisited by CBS in January; the show will have an international launch later this year. USA Network's Nashville Star is a talent contest for country singers. Top-rated NBC morning show Today held a singing contest last year called Today's Superstar. Fox will have an

donw show 106 & Park held a freestyle rapping contest; the winner—a New York-based rapper named Jim—signed to the Ruff Ryders label. His self-titled debut album is due this summer. "Anytime a TV show devotes to music, that's ultimately great for the music business," observes Bob Bell, a senior buyer for retail chain Warehouse Entertainment.

That has been the case outside the U.S., where recent TV talent contests have made instant stars of numerous winners and finalists—although some turned out to be one-hit wonders. The U.K.'s Popstars—whose winning contestants become members of a pop group—and Pop Idol shows have proved to be particularly fertile ground. Will Young, the Pop Idol winner, and Gareth Gates, the runner-up, have hit No. 1 in the U.K. with several songs each; both artists are signed to BMG. Between them, they have had top five singles in such countries as the Netherlands, Italy, South Africa, and Ireland. Additionally, V2 group Liberty X (consisting of the Popstars finalists who didn't make the winning group) and Mercury recording artist Danny O'Donoghue (a Popstars contestant) had multiple U.K. hit singles. Polydor's Hear-Say, comprising the Popstars winners, had a string of U.K. hit songs before disbanding last year.

Elsewhere, Argentina's Popstars spawned girl group Bananada, whose two BMG albums went multi-platinum in Argentina, and Polydor act No Angels (from Germany's Popstars) has had both albums each achieve a minimum of gold sales (250,000 units) in Germany.

In Spain, several contestants from Operación Triunfo (Operation Triumphant) have released albums; last summer, Operación Triunfo-related albums on independent label Vale Music simultaneously released as many as seven places out of the top 10 albums. In the United States, according to Nielsen's artist pages on the Spanish chart (see Hits of the World, page 48) is by an artist from the show.

SPOTTY SUCCESS RATE
Before yielding musical hits, the shows must attract viewers. In the U.S., American Idol is by far the biggest in terms of ratings and record sales. According to Nielsen Media Research, the program's second season averaged more than 20 million U.S. viewers per episode.

The new version of Star Search has earned respectable ratings (20-22 in its first four weeks) to match the popularity of American Idol. The revived Star Search has averaged 12 million U.S. viewers per episode. Star Search-related record sales also indicate that the show lags behind American Idol. Star Search: The Finalists—a two-song CD featuring junior-singer winner Tiffany Evans ("There's a Winner in You") and adult-singer finalist Danyelle "D-Tillage" Young ("Wonderful World") —was released March 4 on Columbia but has failed to make an impact on any Billboard chart. In contrast, RCA compilation American Idol: Greatest Hits, featuring the 10 finalists from the first season, debuted at No. 4 on The Billboard 200 and has sold 995,000 copies since its October 2002 release.

Jake Simpson, the adult-singer winner of the revived Star Search's first tournament, has an eight-song EP (Star Search Winner: Jake Simpson) that was released April 1 on Columbia. But it is off to a slow start, having sold only 5,500 units so far.

"I'm hearing that there's real talent on Star Search, but American Idol has become a pop-culture phenomenon," says Tracy Austin, PD of mainstream top 40 station KRBB Houston.

"Kelly Clarkson's first single did so well because they released it soon after she won American Idol," notes Kid David Corey, assistant Prom director of mainstream top 40 WXKS (Kiss 108) Boston. "A lot of the excitement around her has worn off, so if her follow-up songs aren't great, it'll be tough for her to get radio's attention."

All eyes are on Clarkson, as people wonder if she can avoid the one-hit wonder curse that has befallen other winners of TV talent contests. Her debut album, Thankful, arrived April 15. The album's first radio-only single, "Miss Independent," was serviced to radio April 10 as a digital download.

Clarkson says of her experience on American Idol, "People don't realize that the finalists saw it as a competition in which we were the game for our individual selves. You can't compare us to Reba McIntire or Aretha Franklin, but we had fun."

Clarkson's album was originally due in November 2002. RCA executive VP GM Richard Sanders defends the label's decision to postpone its release. "It would've been the easiest thing in the world to slap together an inferior record to capitalize on the heat of Kelly winning American Idol. But well we wanted to make the best possible record, and that takes time."

On Nashville Star, many of the contestants have years of experience performing in clubs and talent shows. The winner, who will be announced May 3, will be awarded a recording contract with Sony Nashville. Clint Black will produce the album, and he has been named as the finalists in the competition.

Black says, "Cynical people will think the winner hasn't paid [his or her] dues, but Americans will at least be aware of that person before the album is even released. And the fans will stick by that person. All of the finalists on Nashville Star write their own songs and play instruments, so I think that sets them apart from contestants on other talent shows." Nashville Star executive producer Ben Silverman of TV production company Reveille says people get hooked on the talent contests because of the "drama, drama, drama. We see people who get life-changing opportunities, and we love knowing we can discover talent."

Nashville Star has been getting mediocre ratings for a basic-cable network show; the series is averaging about 1 million U.S. viewers per episode. On March 25, Sony Nashville released the compilation album Nashville: The Finalists featuring the show's top 12 contestants. The album entered the Billboard Top Country Albums chart at No. 25, with U.S. sales due later total 14,000.

Sanders admits that artists discovered through TV talent contests will always have their share of critics. "The daggers are out," he says. "But the risks you take with these artists, but the same as with any other artists."

AFTER THE CONTEST
Being discovered through a talent contest can give someone three things: a fan base, a record deal, and money. For American Idol, "The money is a tool, it's not the biggest thing," says a source. "The audience is on fire."

Guarini says that everything he has experienced as a result of American Idol has been a blessing. "But I'm working hard, and I still feel like I'm paying my dues. But I just want to prove to myself that I can outlast the fame I achieved on the show." Guarini's still-untitled debut album is due on RCA in June.

Several former American Idol contestants—Clay Aiken, Tammy Gray, and Christina Christian—are now represented by 19 Management, the personal-management division of 19 Entertainment, the company behind the Pop Idol franchise. The company was founded by former Spice Girls manager Simon Fuller, whose client roster also includes several contestants from Pop Idol.

Entertainment executive Tom Ennis says, "TV may not be the greatest artist-development tool, but it's the greatest publicity machine in the world. The business we are in is to help nurture the talent we find along the way."

This year alone, Clarkson has made multiple guest appearances on American Idol's second season. In addition, Gray—who first album is due later this year on J Records—gained star status in several episodes of Fox drama Boston Public.

NBC's Today has also kept its viewers informed about one of its former contestants. In February, Kristy Starling, who placed second in the show's Today's Superstar contest, signed her record deal with Word/Curb/Warner Bros. Christian Division live on Today. Her self-titled debut album, which she worked on with such producers as David Foster and Richard Marx, was released April 15. She was scheduled to perform on Today April 18.

Starting tells Billboard that being discovered in such a nontraditional way has been "humbling, cool, and over-whelming at the same time. People love these reality-show contests because it's like you're watching your next-door neighbor become famous."

WARNER BROS. Christian Division, a division of marketing and artist development Mark Lusk says, "We signed Kristy not just because of the exposure she got on TV, but also because she has a great voice. If you don't have the goods, you're not going to get too far past these talent shows. That's why it's important that people know Kristy is a genuine artist, which is why we've had her do an acoustic promo tour at radio stations."

The new breed of TV talent contest can offer instant commercial success for its winners, but there can also be pitfalls if an artist's career wanes once their time on the show ends. Winners of recent talent shows before American Idol have either disbanded (Eden's Crush and Scene 23 from the U.S. Popstars), experienced a steep decline in sales (American Idol's second season) or have yet to make the heat they achieved on American Idol (Analine Band, or parted ways with the major label that signed them (Flickerstick from VH1's Bands on the Run)."

KRBB'S Austin concludes, "You can have a lot of great exposure on shows like this, but the chances of having a long career depend on the quality of songs you record and the level of commitment you get from your record company after the show."
Mix Tapes Rise From Street As Hip-Hop Promo, A&R Tool

Continued from page 1

spread throughout the U.S. and occasionally overseas.

Mix tapes began with early DJs like Grandmaster Flash. Grand Wizard Theodore, Bruce B. and Starchild, who had their live shows recorded and then played back over WDNY, a New York. Much currently active DJs as Ron G., Kid Capri, Funk Master Flex, and DJ Clue perfected the art form as it is known today. The last three artists were the first mix-tape DJs to sign label deals, inking with Warner, Loud, and Roc-a-Fella, respectively. Other prominent mix-tape DJs who have recently landed deals include Kay Slay, G-Unit and, of course, Interscope's Green Lantern.

"Mix tapes were the songs that were a little too risky to be put on radio," Del Jam VP of rap promotions Rob Love says. "DJs realized that there were albums cuts that never got any exposure, so they took the songs they liked and put them on tapes."

"I realized in '94 that mix tapes were a viable force in breaking artists," Lover adds. "At first, I was anti-mix tape, because I thought it was stealing and I thought that the resale of the recordings didn't benefit the artists. Then I went into the New England area where they had one radio station, and it was really, really far out in New England. There were a whole bunch of college towns that were in between New England and New York, and when I visited those college campuses, I wondered, 'Other than college radio, how did all these people know all the current records that the labels were putting out? It was through mix tapes.'

POWERFUL PROMOTION TOOL

Numerous labels have begun to use the format as a promotional tool, servicing tracks to mix-tape DJs. "It's the match that starts the fire," Sony Music director of street marketing and promotion DJ Wedlaw says. "When we get a potential single, we run off CD-Rs and we hand them to the mix-tape cats like Kay Slay and Clue. That gets the buzz out and gets your phone ringing from the club DJs and the mix-show DJs. The mix tapes are really just a way to create the buzz in the DJ world."

The interest in mix tapes has grown considerably since the breakthrough of Shady/Alternam/Interscope artist 50 Cent. After being dropped from Columbia in 1999, 50 Cent began to promote himself via his own mix tapes. Under the G-Unit moniker, 50 Cent released a series of collections that captured the attention of hip-hop fans and label executives alike. Eminem's Shady label won a subsequent bidding war and released the rapper's major-label debut, 'Get Rich or Die Tryin', which went straight to No. 1 on The Billboard 200.

"The great thing about mix tapes is you can get an early read from fans that buy them on the streets to determine what's hot," says Shady Records CEO (and Eminem manager) Paul Rosenberg, who also signed Green Lantern. "It's a really organic process."

Love says, "It's a double-edged sword, because selling mix tapes is illegal. I like to look at it as being depend- ing on the artist. If I have a baby act that I want to break, I want to develop them there first. Instead of having them do free showcases and battles on the streets, you have another program you can put them in—the mix-tape program. I have them pick the top five mix-tape DJs, and they do freestyle for each of them or they do a record exclusively for them. Let them do their 5,000 or 10,000 copies, and then let the bootleggers bootleg them and make 20,000 copies. Before you know it, you have a marketing tool that just gave you 60,000 pieces at no cost."

In addition to tapping into the promotional benefits, labels and artists use the tapes as an A&R resource. "We're definitely used as test dummies for a lot of artists—not only [for] new artists, but that artists that haven't made an album in a few years," Kay Slay says. "They may not be sure if they recently parlayed his celebrity as a mix-tape DJ into a mix-show gig with WQHT (Hot 97) New York as well as "Backtalk," his own column in The Source magazine. His major-label debut, The Streetsweeper Vol. 1, will street May 20 via Columbia.

TAKING IT TO THE MAJORS

Green Lantern and Kay Slay are only two of those DJs who have recently taken their street-driven sounds to the majors. DJ Envy of Queens, N.Y., recently released his major-label debut, DJ Envy Blak Party Vol. 1—The Desert Storm Mixtape, on Desert Storm/Epic (Billboard, Feb. 1). It debuted at No. 57 on The Billboard 200 and No. 8 on the Top R&B/Hip-Hop Albums chart.

"It's one of those things that after seeing how successful Clue and [Funk Master] Flex were with their deals, it became the next steppingstone," Envy says of his label deal. "It was just one of those things that I felt like I had to do."

A mix-tape DJ since 1992, Envy's success also landed him a job as a mix-show DJ and then an on-air personality for Hot 97.

Signing these DJs can serve the strategic needs of the labels. "We have Killer Mike, one of our new artists, on the Kay Slay album, and the record is hot," Wedlaw says. "It's going to help Mike, because he's from the South. If we were to ship Kay Slay's record today, we would ship 75,000 in New York alone. That's going to help Killer Mike out tremendously. So the mix tapes at that bigger level is beautiful because it's not just a Northeast or a Mid-Atlantic thing. I had artists from Europe calling me back when Nas did 'Stillmatic' and 'Ether' because they heard it on a Kay Slay mix tape mixtape in Europe. Mix tapes are in our marketing plans now. You can't do without mix tapes right now."

Rosenberg, who initially signed Green Lantern as a tour DJ for Eminem's Anger Management tour, was blown away by his creativity. "He's not one of those guys who just puts out compilations," he says. "He spends a lot of time putting together his tapes. That's what really stood out to us. The relationship grew from there."

For Green Lantern, who began DJing in '95 in Rochester, N.Y., it's all about the art. In addition to his touring gig, he also serves as a mix-show DJ for Canada. The opportunity to sign with Shady is likely to open more doors.

"It's obviously shining a big light on me, but even more so it's the best home that I could be at, because it's a small label with the biggest major behind them," Green Lantern says of signing with Shady. "That's the Shady mentality: It's a boutique label with Interscope behind them. The creative flow is non-stop, and creative freedom is unparalleled. As far as mix-tape DJ albums, the labels have this mentality that if you are the hottest guy on the streets or you have this huge fan base, we're going to sign you. We'll put the album out because it's easy—it's a regular compilation. At Shady, the reason for signing me was that they knew I was going to make a hot DJ album."

Like his peers, Kay Slay sees his signing with a label as a means to an end. "It's just another stepping stone in doing what I need to do to get an imprint deal," he says. "That way, I can sit back, get behind the scenes, and let whoever I put out do their thing."

LEGITIMATE BUSINESS

At least one marketing company has built a business around circulating legitimate mix tapes. Noticing their potential early on, independent promotion company Cornerstone launch a new mix tape series in 1999 as a promotional tool for DJs and new music. The Cornerstone Mixtape series will celebrate its 50th installment in May. "It started as a way for DJs from other regions to showcase their skills to other DJs and record promoters," Cornerstone Promotion VP of urban marketing and promotion Chris Atlas says. "It also promoted new records that were breaking in different re-

gions. A lot of DJs don't have access to mix tapes from other regions. This was a mix tape that is available throughout the country, and it has records from all over.

"Mix tapes are a great way to find who's new, what's hot, and what's about to blow," Atlas adds. "You'll hear so many songs on mix tapes in their infancy, even before the label is ready to promote it, and it's a great way to get familiar with an artist. That's the most valuable tool of the mix tape."

While many look to mix tapes and their DJs for the newest trends in hip-hop, the future of the format itself seems unclear.

"Today's mix-tape cats are your new music and program directors. So it's doing nothing but growing," Wedlaw says. "There are even DJs in Canada, France, and Africa doing mix tapes."

While Wedlaw is optimistic, some DJs have a different take. "It seems like artists are trying to take the mix-tape DJ out," Envy says. "Every artist is doing their own mix tapes now. I don't think the mix-tape DJ will ever go out while [artists] are creating mix tapes where they're rapping over other artists' beats and doing their own songs, but what they fail to realize is that the reason people buy mix tapes is not to hear one artist. They want to hear a variety of artists and songs."

Kay Slay agrees. "It's sad to say, but I don't see a big future in it, because like every other hustle, everybody is trying to do it now. There are, like, 10 new mix-tape DJs coming out every week. They're not playing the game the way it's supposed to be played. Going up against Clue and some of the other great mix-tape DJs in the game, our whole point was if I looked at Clue's [track] list, I wouldn't play any of the records he had on his tape because that's the only way I was going to shine. Other than that, people would think we had the same tape. These DJs now will look at your lists, try to get every record you played, and will put a tape out two weeks later with the same records. What's the sense in that?"

But Green Lantern is among those who are upbeat about the format. "The future of mix tapes is still in promotions. It's the biggest, tried-and-true form of promotion for an artist, a label—anything. People say because 50 [Cent] went the 'mix-tape route' that no one else is going to be able to do it. I don't agree with that. It's working for a lot of other people, too."
May 5, BMI Latin Music Awards, Eden Roc Resort, Miami Beach (by invitation only).

May 7, 2003 SESAC New York Music Awards, the Supper Club, New York (by invitation only).


May 9, International Reggae & World Music Awards, Manhattan Center, New York. 312-427-0266.

May 9, 10th Anniversary Race to Erase MS Celebration, benefiting the Nancy Davis Foundation, Century Plaza Hotel & Spa, Los Angeles. 310-440-4842.

May 13, BMI Pop Awards, Regent Beverly Wilshire Hotel, Los Angeles (by invitation only).

May 13, Southern Gospel Music Assn.'s Hall of Fame Induction Ceremony, Governor's Palace, Pigeon Forge, Tenn. 865-908-4904.


May 14, BMI Film/TV Awards, Regent Beverly Wilshire Hotel, Los Angeles (by invitation only).

May 20, ASCAP Pop Music Awards, Beverly Hilton Hotel, Los Angeles (by invitation only).


May 25, W.R.C. Handy Awards, presented by the Blues Foundation, Orpheum Theater, Memphis. 901-527-2583.


JUNE


June 5, 13th Annual City of Hope Celebrity Softball Challenge, Greer Stadium, Nashville. 212-241-2568.

June 5, 2003 Atlanta Heroes Awards, presented by the Atlanta chapter of NARAS, West Peachtree Plaza Hotel, Atlanta. 404-249-8581.

June 8-9, 32nd Annual Fan Fair, various venues, Nashville. 615-362-3247.

June 8, Neil Bogart Memorial Fund Raquet Rumble Tennis Tournament, Riviera Tennis Club, Pacific Palisades, Calif. 310-338-4975.

June 12, 34th Annual Songwriters Hall of Fame Induction and Awards Dinner, Marriott Marquis Hotel, New York. 212-431-5227.

June 18, Fourth Annual National Smooth Jazz Awards, the Wiltern, Los Angeles. 310-550-7776.


Submit items for Lifelines and Events Calendar to Margo Whittamore at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhittamore@billboard.com.

As of this date, 2004 Calendar deadlines are as follows:

March 3: June dates
April 7: July dates
May 1: August dates
June 1: September dates
July 1: October dates
August 1: November dates
September 1: December dates
**'Beer' Run:** Willie Nelson has his highest-charting song in more than 12 years on Hot Country Singles & Tracks, as “Beer for My Horses” (DreamWorks) gallops 27-20 in its 15th week on the survey.

The duet with Toby Keith is Nelson’s best ranking since “Ain’t Nothin’ to It” reached No. 8 in 2000. “Beer,” which the duo performed at the American Music Awards in January and will reprise on the Academy of Country Music Awards in May, is Nelson’s highest-charting collaboration in more than 17 years. “Desperados Waiting for a Train” by Nelson and fellow outlaw Waylon Jennings, Johnny Cash, and Kris Kristofferson peaked at No. 15 the issue of Nov. 16, 1985.

If “Beer” has the stamina to top the country singles chart, it will be Nelson’s first No. 1 hit since the week of Sept. 16, 1989, when “Nothing I Can Do About It Now” spent a love front at the summit. “Beer” would become Nelson’s 21st chart-topper. With 20 under his belt, he ties with Tammy Wynette for 13th place among artists with the most No. 1 songs. “Beer” would be Keith’s 11th song to go all the way; his most recent No. 1 was “Who’s Your Daddy,” with one week in lead position the week of Dec. 21, 2002. “Beer” is only Keith’s second collaboration to chart. His first was “I’m So Happy I Can’t Stop Crying,” a No. 2 hit in January 1988 with the song’s writer, Sting.

“Beer” extends Nelson’s chart span to 49 years, one month, and one week. As impressive as that is, there are at least a dozen artists with longer chart spans on the country singles tally.

**Offspring:** By one measure, Lisa Marie Presley is off to a faster start than her father. Her debut album, *To Whom It May Concern* (Capitol), enters The Billboard 200 at No. 5. The first Elvis Presley album to chart, simply titled *Elvis Presley*, opened at No. 11 the week of March 31, 1956. Presley’s first LP ultimately spent 10 weeks at No. 1.

**Ain’t That Good News:** For the first time in almost five years, the Newsboys are dominating the Top Contemporary Christian Albums chart. *Adoration: The Worship Album* (Sparrow/Chordant) is the group’s third album to debut at No. 1. *Adoration* is the Newsboys’ first chart-topper since *Step Up to the Microphone* (Star Song/Chordant) had a three-week reign in July 1998. The group’s other No. 1 was *Take Me to Your Leader*, which was on top for two weeks in March 1996.

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**Lee Arnold: Best In Show**

For Lee Arnold, a typical work week involves spending time with both classic country music and champion canines. Arnold, an air personality at New York-based satellite broadcaster Sirius, is also the color commentator for professional dog shows on the Animal Planet cable TV network.

Arnold, who was inducted last year into the Country DJ Hall of Fame in Nashville, hosts the noon to 6 p.m. weekday shift on Sirius’ classic country channel as well as a weekend shift on the adult standards channel. He will soon add another weekend shift on the Swing Street channel, which features big-band music.

“The beauty of satellite radio is you don’t have to go in every day like [you do with] regular radio,” says Arnold (pictured here with friend Champs on I Shall Return MacArthur), who can voice-track all of those shifts in one day, leaving him plenty of time for his other passion—dogs.

“Using my broadcasting background and applying it to the dog world has been beneficial,” he says. “It’s kind of a neat hobby.”

Arnold and his wife, Romana, breed and raise champion Chinese Shar-Peis and currently share their home with five of the irresistibly wrinkly pets. When his wife became a member of the board of directors for the national Shar-Pei club under the American Kennel Club, Arnold began doing some ring announcing as a favor to the club.

The volunteer work turned professional in 1999, when he was asked to announce dog shows for sports cable network ESPN.

He later moved to Animal Planet, where he, Ron Reagan, and former Miss America Lauren Cornell are the network’s broadcast team for seven or eight shows per year held all over the country. The standups are done live at the competitions, then Arnold and Reagan fly to Los Angeles to tape the voice overs for the rest of the shows.

Arnold’s job is to provide the color commentary, which means he has to do plenty of show prep, just like in radio. Before each show, he studies fact sheets on all of the dogs that will be presented. He says, “I do my research on what that dog has accomplished, the history of the breed,” and anything else that will give him “enough information, color-wise.

But no amount of show prep can prepare him for those times when even champion dogs will be dogs. During one show he was announcing, the dog being shown stopped to relieve himself in the middle of the ring. Arnold says he and Reagan quipped that the dog “must have had a great steak dinner last night.”

Another time a dog being shown was accused by a “bitch in heat in the ring where he was, and he started to work the leg of the judge.” Arnold and Reagan simply began ad-libbing about how it was “springtime and love is in the air.”

**Phyllis Stark**

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**Orchestrated Gala**

Amid a freak snowstorm, New York’s cultural elite gathered April 7 at the downtown Ritz Carlton for the Eos Orchestra’s 2003 Season Gala. The event honored composers Philip Glass, left, and Stephen Sondheim, right, with Eos artistic director Jonathan Sheffer. Entering its eighth season, Eos focuses on the rediscovery of neglected works and composers, collaboration with other artistic disciplines, and the use of visual and theatrical elements on the concert stage.

**‘Feel’ Good Moment**

Robbie Williams, right, made a recent stop by the *Last Call With Carson Daly* as the singer/songwriter promotes his new album, *Escapology*, just released in America by Virgin. First single, “Feel” is currently climbing the Adult Top 40 Tracks chart.

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**Glaad to See You**

The Gay and Lesbian Alliance Against Defamation (GLAAD) held its annual fundraising awards dinner April 7 at the New York Marriott Marquis. Among those attending were Tony Bennett, K.D. Lang, Nicole Kidman, Diane Sawyer, Bette Midler, Rosie O’Donnell, and Cyndi Lauper. The charity event raised $1.2 million for nondiscrimination equality projects by GLAAD for gays and lesbians in the media. Pictured, from left, are founder of entertainment marketing firm Blinkmedia Frank Cefalo, Cool Guy Music publishing president Larry Dvoskin, activist Betty DeGeneres (the mother of Ellen DeGeneres), and film-maker John Waters, the creator of Broadway smash *Hairspray*. (Photo: Patrick McMullan/Sam Bollon)
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I Try/ Macy Gray /EPIC

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Soak Up The Sun/ Sheryl Crow /A&M
Be Like That/ 3 Doors Down /REPUBLIC/UNIVERSAL

200,000 SPINS
When I'm Gone/ 3 Doors Down /REPUBLIC/UNIVERSAL
Beautiful/ Christina Aguilera /RCA
Heaven/ DJ Sammy & Yanou Feat. Do /ROBBINS
I'm With You/ Avril Lavigne /ARISTA
Just Like A Pill/ Pink /ARISTA
Pardon Me/ Incubus /EPIC
Guys Do It All The Time/ Mindy McCready /BNA

100,000 SPINS
In Da Club/ 50 Cent /INTERSCOPE
Gossip Folks/ Missy Elliot /ELEKTRA
Ignition/ R. Kelly /JIVE
Fine Again/ Seether /WIND-UP
No One Knows/ Queens Of The Stone Age /INTERSCOPE
Love Of My Life (An Ode To Hip Hop)/ Erykah Badu Feat. Common /MCA
Zephyr Song/ Red Hot Chili Peppers /WARNER BROS.
Don't Change/ Musiq /DEF JAM
American Child/ Phil Vassar /ARISTA
Die Another Day/ Madonna /WARNER BROS.
I'm Gonna Getcha Good!/ Shania Twain /MERCURY

50,000 SPINS
Brokenheartsville/ Joe Nichols /UNIVERSAL SOUTH
Can't Stop/ Red Hot Chili Peppers /WARNER BROS.
Travelin' Soldier/ Dixie Chicks /MONUMENT
I'd Do Anything/ Simple Plan /LAVA
That'd Be Alright/ Alan Jackson /ARISTA
Still Waiting/ Sum 41 /ISLAND/DEF JAM
Up!/ Shania Twain /MERCURY
Beautiful Goodbye/ Jennifer Hanson /CAPITOL
Big Yellow Taxi/ Counting Crows /GEFFEN
Headstrong/ Trapt /WARNER BROS.
Like A Stone/ Audioslave /EPIC
Honestly/ Zwan /REPRISE
Parabola/ Tool /VOLCANO
Te Olrezco Un Corazon/ Banda El Recodo /FONOvisa
What If Jesus Comes Back Like That/ Collin Raye /EPIC
Me Estoy Acostumbrando A Ti/ Pepe Aguilar /MUSART

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