**Bling! Bling!**

**Ka-Ching!**

**Products Get Play For Love And Money**

**BY LIZ SKINNER**

Lil' Kim likes Bacardi, Bulgari, and Bentley. She also likes to drop brand names in her songs. Lots of them. Her latest single, "The Jump Off," scores the greatest number of brand mentions per song this year, with 14 different references, according to a company that tracks such information.

Lil' Kim's label, Queen Bee/Atlantic, did not return calls to discuss the matter. But she is just one of a number of artists who are weaving into their songs everything from Cristal champagne and Adidas sneakers to luxury cars—and sometimes even their own products.

Steven Spielberg's 1982 film *E.T.* was the first to prominently include a paid product placement. Reese's Pieces was featured as the alien's candy of choice.

National sales of the sweet reportedly rose 66% after the movie debuted, and the so-called product-placement industry was born. Now the trend is creeping into the music industry.

These days, hundreds of firms help companies get their cars, beverages, sunglasses, pain relievers, and other products into movies and music videos, such as Lil' Kim's "Jump Off." (Continued on page 100)

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**Marketers Value Hip-Hop's Cred**

**BY GAIL MITCHELL**

Anyone doubting hip-hop's marketing clout need look no further than Jay-Z's feet.

The Easter weekend launch of the multi-platinum rapper's limited-edition signature Reebok shoe line, the S. Carter Collection by Rbk, rang up quick sell-outs in key markets in the U.S. and abroad, according to the shoe company.

In doing so, Jay-Z (aka Shawn Carter) added another important chapter to the increasingly lucrative

(Continued on page 99)

---

**Digital Divide Opens**

**Majors Cede Control With Pressplay Deal**

**BY BRIAN GARRITY**

NEW YORK—Suddenly, the major labels have a new mantra about digital distribution: Let someone else do it. That's the lesson industry insiders are drawing from the surprise decision by Sony Music Entertainment and Universal Music Group (UMG) to sell their services, Pressplay, to Roxio.

"The marketplace has changed," Sony Music executive VP Robert Bowlin says. "We are in the content business. We don't have to own the highway necessarily unless it is strategic to do so."

Sources say that the move is neither

(Continued on page 100)

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**'Idol': BMG's Big Gamble Pays Off**

**BY CARLA HAY**

NEW YORK—The Fox network's American Idol may have crowned Ruben Studdard the latest pop star, but the real winner may well be RCA Music Group chairman Clive Davis.

BMG's RCA Records rolled the dice on a deal with the TV show last year, giving RCA a "first look" at signing the American Idol finalists to recording contracts.

Now that American Idol has become an unqualified hit, other labels are trying to play catch-up. And with two more talent shows about to debut, the race to make a similar deal is likely to heat up.

"Signing any new artist is always a risk, and there are never

(Continued on page 86)
Buy.

A revolutionary music store is now open: on your computer. At the new iTunes Music Store, easily find your greatest hits, or browse through gems you’ve never heard before. Preview any song for free, then download your favorites in 100% pristine digital quality with just one click for only 99 cents each.

Mix.

The songs that you buy are automatically saved in your iTunes library, where you can easily manage your entire music collection. Create custom playlists, burn CDs — even transfer songs to your iPods and two other Macs. It’s your music, and you can listen to it however and wherever you want to.

iPod.

Carry your entire music collection in your pocket. The new iPod holds up to 7,500 songs, yet weighs less than 2 CDs! Just plug the iPod into your computer and your entire music library is automatically downloaded at blazing FireWire speed. Starting at $299, it even — ahem — works with Windows.
<table>
<thead>
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<th>Song Name</th>
<th>Time</th>
<th>Artist</th>
<th>Album</th>
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<tr>
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<td>OutKast</td>
<td>Stankonia</td>
<td>Hip Hop/Rap</td>
<td>$0.99</td>
</tr>
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</table>
### Top of the News

7. The U.S. State Department plans a new screening process that could make travel tough for international touring artists.

12. Mariah Carey reorganizes her upcoming tour to take in more intimate venues.

### Artists & Music

13. The Beat: Vanessa Carlton will co-produce the follow-up to her breakthrough album, *Be Not Nobody*.

18. Jazz Notes: Saxophonist Ravi Coltrane considers his own RKM imprint for his next project.

34. Higher Ground: Tom Bie integrates a Native American beat on his Soar album, *Revel in Glory*.

### Programming

78. Tuned In—Television: Oxygen hands over creative control of its Custom Concerts series to the fans.

### Features

10. Market Watch

12. Executive Turntable

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80. Hits of the World

84. Classifieds

101. Update

102. The Billboard BackBeat

### Billboard's 20th Anniversary: The Careers of the Stars

### Concord Records

### Artists & Company Index

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- Cold
- Colin Linden
- Dominic Chianese
- Eagles
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- Emerson Nogeira
- Fun Lovin’ Criminals
- Heart
- Jay-Z
- Jazze Pha
- Jeff Bates
- June Carter Cash
- Kasey Chambers
- Lil’ Kim
- Lisa Germano
- Maria McKee
- Mariah Carey
- Marilyn Manson
- Ravi Coltrane
- Rob Dougan
- Sarah Brightman
- Thorns
- Toby Keith
- Tom Bee
- Train
- Tricky
- Vanessa Carlton
- William Becton

**Company**

- Angel Mountain Productions & Sound
- CenterSpan Communications Corp.
- EMI Group PLC
- Fat Possum Records LLC
- Fopp Records
- Fox Cable Networks FX
- Front Porch Entertainment LLC/“Buzz Management”
- Interscope Records Inc.
- Liquid & Records & Entertainment LLC
- Mushroom Records (U.K.) Ltd.
- MusicMatch Inc.
- Napster/Pressplay
- Oxygen Media Inc.
- Pioneer Entertainment (USA) Inc.
- RCA Music Group
- Rhino Entertainment Inc.
- Roxio Inc.
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- Trans World Entertainment Corp.
- Universal Music & Video Distribution Inc.
- Universal Music Group
- Universal Music International
- Virgin Entertainment Group Inc.
- Vivendi Universal S.A.
- Warner Bros. Entertainment Inc.
- Warner Music Germany

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**Notes:**

- **Billboard** May 31, 2003 • Volume 115, No. 22

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**Top Albums**

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<tr>
<td>Marilyn Manson</td>
<td>The Golden Age Of Greatness</td>
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<td>Alison Krauss</td>
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<tr>
<td>Toby Keith</td>
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<tr>
<td>Louie Devito</td>
<td>Dance Divas</td>
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<td>Vickie Winans</td>
<td>Bringing It All Together</td>
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<td>Alkaline Trio</td>
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<td>Norah Jones</td>
<td>Come Away With Me</td>
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<td>Metallica</td>
<td>Metallica</td>
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</tr>
<tr>
<td>Regina Carter</td>
<td>Pagani: Alter A Dream</td>
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<tr>
<td>Norah Jones</td>
<td>Come Away With Me</td>
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<tr>
<td>Kidz Bop Kids</td>
<td>Kidz Bop 3</td>
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<tr>
<td>Marco Antonio Solís</td>
<td>7 A.M. To 7 A.M. (Atlantic)</td>
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<td>Yanni</td>
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<td>The Isley Brothers</td>
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**Top Singles**

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<tbody>
<tr>
<td>50 Cent</td>
<td>Featuring Nate Dogg</td>
<td>78</td>
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<td>Santana</td>
<td>Featuring Michelle Branch</td>
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<td>Matchbox Twenty</td>
<td>Unwelcome</td>
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<td>Diamond Rio</td>
<td>I Believe</td>
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<tr>
<td>Madonna</td>
<td>American Life</td>
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<tr>
<td>Daniel Bedingfield</td>
<td>If You’re Not The One</td>
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<tr>
<td>Enrique Iglesias</td>
<td>Para Ora La Vida</td>
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<td>Audioslave</td>
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<td>Trapt</td>
<td>Headstrong</td>
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<tr>
<td>Justin Timberlake</td>
<td>Rock Your Body</td>
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**Videos**

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<tr>
<td>Treasure Planet</td>
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<tr>
<td>Catch Me If You Can (Widescreen)</td>
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<tr>
<td>Catch Me If You Can</td>
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<td>Catch Me If You Can (Widescreen)</td>
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**Unpublished**

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<td>Etta James</td>
<td>Let’s Roll</td>
<td>77</td>
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<tr>
<td>Various Artists</td>
<td>Rhythm Boxer 2</td>
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<tr>
<td>Vickie Winans</td>
<td>Bringing It All Together</td>
<td>77</td>
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<tr>
<td>Sean Paul</td>
<td>Dumpy Rock</td>
<td>77</td>
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<tr>
<td>Ibrahim Ferrer</td>
<td>Business Hymnose</td>
<td>77</td>
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<tr>
<td>50 Cent</td>
<td>The New Breed</td>
<td>77</td>
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<td>Scoop Dodd/Meets the Harlem Globe Trotters</td>
<td>77</td>
<td></td>
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<tr>
<td>Pilates for Dummies</td>
<td>77</td>
<td></td>
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<tr>
<td>Wwe: No Way Out</td>
<td>2003</td>
<td>77</td>
</tr>
</tbody>
</table>
To make the best Cosmopolitan in the world,
start with Grey Goose L’Orange.

In a blind taste test, the Beverage Testing Institute of Chicago sampled seven Cosmopolitans, each made with a recipe of Cointreau, cranberry juice, and the leading premium and ultra-premium vodkas. After careful consideration, all judges chose the Cosmopolitan made with Grey Goose L’Orange, the best tasting vodka in the world with a whisper of orange. Imported from France, L’Orange is a blend of choice grains and naturally filtered mineral water infused with the sweetness of succulent oranges.

<table>
<thead>
<tr>
<th>Rank</th>
<th>Vodka Cosmopolitans</th>
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<tbody>
<tr>
<td>1st</td>
<td>Grey Goose® L’Orange</td>
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<tr>
<td></td>
<td>“Aromatic citrus nose. Lush, smooth mouth-feel. Robust, natural orange flavors... Long evolving finish. Very refreshing and highly drinkable.”</td>
</tr>
<tr>
<td>2nd</td>
<td>Grey Goose Vodka</td>
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<tr>
<td>3rd</td>
<td>Belvedere</td>
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<tr>
<td>4th</td>
<td>Ketel One</td>
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<tr>
<td>5th</td>
<td>Stolichnaya Gold</td>
</tr>
<tr>
<td>6th</td>
<td>Absolut</td>
</tr>
<tr>
<td>7th</td>
<td>Absolut Mandrin</td>
</tr>
</tbody>
</table>
HARD MUSIC

Hard Music may have a dark side, but the increasing popularity of this genre shines brightly. In our June 28th issue, Billboard will spotlight catalog, Goth-influenced hard music and the latest and greatest US metal releases. Plus we'll take you to Europe for a look at new artists breaking ground. Make some noise...reserve your ad today!

issue date: June 28 • ad close: June 3

Joe Maimone 646.654.4694 • jmaimone@billboard.com

JAPAN

Japan, the world's second largest music market, continues to thrive. Billboard travels abroad to report on the power players behind Japan's recent top hits, licensing and key record labels hitting high notes. Don't miss your opportunity to advertise in Billboard's Japan spotlight!

issue date: July 5 • ad close: June 10

Aki Kaneko 323.525.2299
akaneko@billboard.com

NASHVILLE

Home to such country music legends as Patsy Cline and George Jones, Nashville is dusting the dirt off of its boots and opening its doors to a diversity of genres. Billboard explores Music City to reveal its evolving landscape, including what's attracting acts like Matchbox 20 and Bon Jovi. Be a part of this special report. Live from Nashville!

issue date: June 28 • ad close: June 3

Phil Hart 615.321.4297
phart@billboard.com

TRAVEL & TRANSPORTATION

When it comes to artist and executive travel, product shipping and logistics, and tour freight, getting there is big business. Billboard spotlights this sector with a special report on who's moving who, and the best practices and providers in the industry. Get on board and reserve your spot in Billboard's new Travel & Transportation special!

issue date: June 28 • ad close: June 3

Pat Jennings 646.654.4614
pjennings@billboard.com

UPCOMING SPECIALS

EUROPEAN QUARTERLY #2 - issue date: July 5 • ad close: June 10
SNOOP DOGG 10TH ANNIV. - issue date: July 12 • ad close: June 17
LATIN 6 PACK #4 - issue date: July 19 • ad close: June 23
TOURING QUARTERLY #3 - issue date: July 26 • ad close: June 30
SBS 20TH ANNIVERSARY - issue date: July 26 • ad close: June 30
PHILADELPHIA - issue date: Aug 2 • ad close: July 8

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Los Angeles
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www.americanradiohistory.com
BY GEOFF MAYFIELD

LOS ANGELES—Interscope becomes the first label of the decade this week to lock up a sweep of The Billboard 200’s top three runs. The trifecta comes courtesy of Marilyn Manson, 50 Cent, and Coldplay.

The titles by Nothing’s Manson (118,000 copies, according to Nielsen SoundScan) and Goffen’s Cold (101,500) are now to the chart. Cold’s Shady/Aftermath debut, No. 2 with 106,500 for the week, has led The Billboard 200 in six different weeks, selling 4.7 million copies since it hit stores Feb. 6.

The Aftermath, Nothing’s Goffen, and Goffen labels are all marketed by Interscope, which also funded the first three mentioned imprints.

“I was stunned,” says Jimmy Irvine, chairman of Interscope Geffen A&M, about the company’s latest chart coup. “It says so much about the artists, [Universal Music Group chairman/CEO] Doug Morris, and the people who are so motivated at a time when things are tough for the industry.”

The Los Angeles Times reports that Irvine’s, whose contract is up in January 2004, is renegotiating to remain at the company.

Interscope was also the last label to capture the top three, in the Dec. 7, 1996, issue, when it led the list with four: Bush’s Razor Blade Suitcase, Snoopy Dogg’s Too Doggfather, No Doubt’s Tragic Kingdom, and a posthumous 2Pac album released under the moniker Makaveli.

That makes Interscope only the label to lock up the top three since Billboard adopted SoundScan data in 1991.

You have to go back to 1974 for the last time a label had a lock on the big chart’s top four. Columbia did so in the Feb. 14 issue with Bob Dylan’s Desire; Paul Simon’s Still Crazy After All These Years; Earth, Wind & Fire’s Gratitude; and Chicago’s IX, Chicago’s Greatest Hits.

Interscope’s 1996 feat also marked the first time that one distributing label owned the top three since MCA did so in its consecutive July issues of 1989. IRS act Fine Young Cannibals led the MCA pack that summer with The Fun & the Cocktails (followed by Bobby Brown’s Don’t Be Cruel and Tom Petty’s Full Moon Fever). Ironically, MCA is now under Interscope’s umbrella (see The Beat, page 13).

Interscope: Easy As 1, 2, 3

Visa Rules Could Hamper Touring

More Stringent Controls To Tighten National Security May Pose Problems For Artists

BY RAY WADDELL

NASHVILLE—The U.S. is contemplating a move that could make travel to the country difficult for international touring artists.

To be more vigilant, the U.S. Department is planning to request personal interviews with nearly all of those seeking a visa to enter the U.S.

That could mean even more red tape for international artists. But it appears that frequent artists may be able to streamline the process with the U.S.

U.S. work visas are issued at more than 200 embassies and consulates around the world, and most already have strict guidelines in place.

“We continue to evaluate measures that will improve our ability to screen visa applicants,” Department of State spokesperson Brooke Summers tells Billboard.

EMI Seeks Recovery With Marketing Changes

BY GORDON MASSON

LONDON—EMI Group is hoping the strengthening of its global recorded music marketing team will spur it on to more financial success.

Posting significantly improved profit figures for the fiscal year ended March 31, the major also announced its new marketing team, which will now focus on three key areas: front-line marketing, cataloging and commercial marketing.

EMI’s global marketing division was established one year ago under senior VPs Mark Collen and Matthew Laurent-Pevert.

Collen oversees marketing for EMI’s Capitol Music stream, while Laurent-Pevert does the same for the Virgin Music stream. Both report to EMI Recorded Music vice chairman David Murray.

Laurent-Pevert says the design is to drive worldwide marketing out of the London office, “so we can have action on any record in any territory around the world.”

“EMI’s new structure has created a central organization without “being so centrally burdensome.” The idea is to provide resources to EMI’s individual companies but not “do their jobs for them.” We’re here to help guide and direct and get results for them that they need—artists, tools, strategy, or whatever.”

“Focusing on the[J] and Virgin] streams makes sure that we don’t let any record fall between the cracks,” Collen continues.

“Norah Jones was probably the first artist to benefit from this, but there are others you can look at. such as Coldplay and Robbie Williams, as good examples of how we work.”

Laurent-Pevert adds, “in the past, people may have seen an act selling millions of copies.”

(Continued on page 5)

E.U. Indies Blossom

BY PAUL SEXTON

LONDON—Amid the global downturn in recorded music, several well-known figures from the U.K. industry are looking for an upside.

These 21st-century entrepreneurs are hoping that the financial troubles that have hampered the music business and caused uncertainty at the majors have created a fresh opportunity for well-run independents.

“While the business is going through its current set of dramas—very much like the mid- to late 70s—it’s a good time to return to the values that caused so many small labels to flourish then,” says Paul Conroy, the former president of Virgin Records U.K., who has “stared again” with indie label, management, and publishing operation Adventures in Music (Billboard, Dec. 14, 2002).

Other U.K.-based music notables tracking the new labels include Simply Red vocalist/ songwriter Mick Hucknall, artist manager/ and independent record promoter Jan Brown and Mike Stock, formerly part of the prolific Stock Aitken Waterman (SAW) production team.

With the business deep in a down cycle, (Continued on page 58)
ASCAP salutes the TOP of POP

"All You Wanted"  Written by: Michelle Branch  Published by: EMI Music Publishing, Warner/Chappell Music Inc.

"Always On Time"  Written by: Seven

"Blurry"  Written by: Jimmy Allen  Published by: Real Songs/ASCAP

"Can't Fight the Moonlight"  Written by: Diane Warren  Published by: Avis Music

"Can't Get You Out Of My Head"  Written by: Bob Davis (PRS)  Cathy Dennis (PRS)  Published by: Sony/ATV Tunes

"Complicated"  Written by: Graham Edwards  Avril Lavigne (ASCAP)  Published by: EMI Music Publishing

"Days Go By"  Written by: Victoria Horn  Published by: Chrysalis Music

"Differences"  Written by: Ginuwine  Troy "Chocolate" Oliver  Published by: Hand In My Pocket Music

"Dig In"  Written by: Lenny Kravitz  Published by: Miss Bessie Music

"Dilemma"  Written by: Antoine Macon  Nelly  Published by: BMG Songs, Inc.

"Don't Let Me Get Me"  Written by: Pink  Published by: EMI Music Publishing  Pink Panther Music

"Drive"  Written by: Brandon Boyd  Michael Einziger  Chris Kilmore  Dirk Lance  Jose Pasillas II  Published by: EMI Music Publishing

"Droos Of Jupiter"  Written by: Charlie Colin  Robert Notchikiss  Pat Monahan  Jimmy Stafford  Scott Underwood  Published by: Blue Lamp Music  EMI Music Publishing

"Everywhere"  Written by: Michelle Branch  John Shanks  Published by: EMI Music Publishing  Warner/Chappell Music, Inc.

"Falling"  Written by: Alicia Keys  Published by: EMI Music Publishing  Lellow Productions Inc.


"Follow Me"  Written by: Michael Bradford  Published by: Chunky Style Music  Seven Peaks Music

"Foolish"  Written by: Ashanti  Boney DeBarge  Published by: EMI/Jobete Music Co., Inc.  Pookie Tosits Publishing  Universal Music Publishing Group

"Get The Party Started"  Written by: Linda Perry  Published by: Famosa Music Corp.  Stuck In The Throat

"Girlfriend"  Written by: Chad Hugo  Justin Timberlake  Published by: Chase Chord Music  EMI Music Publishing

"Gone"  Written by: Justin Timberlake  Published by: Tenorman Tunes

"Hands Clean"  Written by: Enrique Iglesias  Published by: Enrique Iglesias Music

"Heaven"  Written by: Jim Vallance  Published by: Aimo Music Corp.  Tedstyme Music

"Hello Good"  Written by: Chad Hugo  Gwen Stefani  Published by: Chase Chord Music  EMI Music Publishing  Universal Music Publishing Group  World Of The Dolphin Music

"Here Is Gone"  Written by: John Rzeznik  Published by: Corner of Clark & Kent Music  EMI Music Publishing

"Hero"  Written by: Paul Barry (PRS)  Enrique Iglesias  Mark Taylor (PRS)  Published by: EMI Music Publishing

"Hey Baby"  Written by: Bounty Killer (PRS)  Thomas Dumont  Tony Kanal  Gwen Stefani  Published by: Universal Music Publishing Group  World Of The Dolphin Music

"Hot In Herre"  Written by: Nelly  Published by: BMG Songs, Inc.

"I Hope You Dance"  Written by: Mark D. Sanders  Published by: Soda Creek Songs  Universal Music Publishing Group

"I Need A Girl (Part 1)"  Written by: Channing Hawkins  Jack Knight  Lo Down  Published by: Right Bank Music

"I'm Here"  Written by: Randy Jackson  Published by: EMI Music Publishing

"I'm Real" (Murder Remix)  Written by: Rick James  Sen  Published by: EMI/Jobete Music Co., Inc.

"In The End"  Written by: Chester Bennington  Published by: Zomba Enterprises Inc.

"It's Been A While"  Written by: John April  Aarron Lewis  Mike Mushok  Published by: BMG Songs, Inc.

"Livin' It Up"  Written by: Stevie Wonder  Published by: Black Bull Music Inc.  EMI/Jobete Music Co., Inc.

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CONGRATULATIONS TO OUR 2003
POP MUSIC AWARD WINNERS

Songwriters of the Year

SEVEN
"Always On Time"
"Foolish"
"I'm Real (Murder Remix 1)"

NELLY
"Dilemma"
"Hot In Here"
"Where The Party At"

Publisher of the Year

EMI Music Publishing

Top Five Songs

"Blurry"
"Complicated"
"Drops of Jupiter"
"Hero"
"The Middle"

College Vanguard Award

JACK JOHNSON

ASCAP Founders Award

ELVIS COSTELLO

"New Day Has Come"
Written by: Aldo Nova (ASCAP)
Published by: Deston Songs LLC

"No Such Things"
Written by: Clay Cook
John Mayer
Published by: Me Hold You Music
Sony ATV Tunes LLC
Specific Harm Music

"One More Day"
Written by: Steven Dale Jones
Published by: EMI Music Publishing
IslandBound Music

"Only Days"
Written by: Craig David (PRS)
Darren Hill (PRS)
Mark Hill (PRS)
Published by: Music of Windswept
Warner/Chappell Music, Inc.

"Soak Up The Sun"
Written by: Jeff Trott
Published by: Cyrillic Soup

"Someone To Call My Lover"
Written by: Dewey Bunnell
Jimmy Jam
Terry Lewis
Published by: EMI Music Publishing

"Standing Still"
Written by: Jewel
Nick Nowels
Published by: EMI Music Publishing
Flyte Tyme Tunes
Warner/Chappell Music, Inc.

"Thank You"
Written by: Dido (PRS)
Published by: Warner/Chappell Music, Inc.

"The Middle"
Written by: Jim Adkins
Rick Burch
Zach Lind
Tom Linton
Published by: DreamWorks
Turkey On Rye Music

"Turn Off The Light"
Written by: Nelly Furtado (ASCAP)
Published by: Nelstar Publishing

"U Don't Have To Call"
Written by: Chad Hugo
Published by: Chase Chad Music
EMI Music Publishing

"U Got It Bad"
Written by: Jermaine Dupri
Usher
Published by: EMI Music Publishing
So So Def Music
U.R. IV

"What's Going On"
Written by: Alfred Cleveland
Marvin Gaye
Published by: EMIJObelto Music Co., Inc.

"Where The Party At"
Written by: Brandon Casey
Brian Case
Jermaine Dupri
Nelly
Published by: Air Control Music, Inc.
BMG Songs, Inc.
EMI Music Publishing
So So Def Music
Them Damn Twins

"Without Me"
Written by: Anne Dudley (PRS)
Trevor Horn (PRS)
Malcolm McLaren
Published by: Bughouse
Universal Music Publishing Group

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MARILYN BERGMAN | PRESIDENT & CHAIRMAN OF THE BOARD
Country Legend June Carter Cash Dies

BY DEBORAH EVANS PRICE

NASHVILLE—June Carter Cash was "American music royalty," says her former son-in-law, singer-songwriter Marty Stuart. "Her contributions to our culture will forever be regarded as timeless."

The singer-songwriter/actress/author/musician/comedian and wife of country icon Johnny Cash died May 15 of complications following heart surgery. She was 73.

Cash was born Valerie June Carter in Maces Spring, Va. The Carter Family—her mother, Maybelle Carter, and her uncle and aunt, A.P. and Sara Carter—were the first group to be inducted into the Country Music Hall of Fame, in 1970.

As a child, June joined the family act,  looking around and playing autoharp. When the group disbanded, Maybelle began performing with daughters June, Helen, and Anita as Mother Maybelle & the Carter Sisters. The group became a regular act on the Grand Ole Opry and toured with Elvis Presley.

Cash married country recording artist Carl Smith in the '50s, and the couple had one daughter, Carlene. After they divorced, she later married policeman Rip Nix and had another daughter, Rozanna. They later divorced.

In 1961, she began touring with Johnny Cash. He proposed onstage and the couple married in 1968. She has been credited with helping rescue him from drug addiction.

The two enjoyed a series of successful duets, including Grammy Award winners "Jackson" and "If I Were a Carpenter." She also wrote the hit "Ring of Fire" with Merle Kilgore. June and Johnny had one son, John Carter Cash.

Cash enjoyed a successful acting career, with appearances on such TV shows as Dr. Quinn, Medicine Woman and Little House on the Prairie, as well as roles in such films as The Apostle.

In 1999, Small Hairy Dog/Risk Records released Cash's solo disc, Press On. It was a musical autobiography that won her a Grammy Award.

"The songs do kind of tell a story about the things that have happened to me," Cash told Billboard in 1999.

Cash and her husband contributed to the Nitty Gritty Dirt Band's 2002 album, Will the Circle Be Unbroken, Vol. III.

Dirt Band member John McEuen says he "thought working with her mama, Maybelle, on the first 'Circle' was as close to being around a guitar-playing angel as I would ever get until we played with her kid. I am sure they are both singing 'Circle' together by now."

Cash is survived by her husband, her son, two daughters, four stepdaughters, and numerous grandchildren.

EastWest Mushrooms With Buy

BY LARS BRANDLE and GORDON MASSON


Phillips is referring to Marshall himself and Mushroom's "successful roster;" Marshall will report to Phillips.

Financial details were not disclosed for Warner Music U.K.'s purchase of Mushroom Records U.K., a subsidiary of Rupert Murdoch's News International. But sources value the deal at £35 million.

As managing director of Mushroom, Marshall built the company from a £5,000 ($8,200) operation to a £223 million (£337.7 million) company in only 10 years.

He now fills the void left by former EastWest managing director Christian Tattersfield, who has launched 14th Floor Recordings as a joint venture with Warner.

Marshall was crucial to the formation of such Mushroom subsidiaries as Infectious, Ultimate Dilemma, and Perfecto, encompassing such key acts as Garbage, Ash, Muse, Zero 7, and hot new signing the Darkness, together with dance music DJs/producers Paul Oakenfold and Timo Maas.

"All the Mushroom acts will still go out on their respective label names," Phillips says. "We also get Mushroom's catalog."

Noting that he feels a bit like "the "new boy at school," Marshall says he is delighted at being able to bring the entire Mushroom roster to EastWest. "The principle is to carry on and broaden and develop the philosophies that grew Mushroom."

Bronfman Eyes UMG

BY MATTHEW BENZ

NEW YORK—News that Vivendi Universal (VU) vice chairman Edgar Bronfman Jr. is interested in buying VU's full entertainment portfolio could reshape the auction for those businesses, observers say.

Eric Briggs, a principal of the Salter Group—a newly formed media and entertainment advisory firm—says Bronfman is "one of the people on the short-list in this industry with the cachet" and the financial and strategic wherewithal to pull off such a deal.

As head of his family's Seagram Co., Bronfman ran all the Universal entertainment businesses from 1995 until Vivendi bought them in 2000.

A songwriter himself, Bronfman made Universal Music Group (UMG) the world's largest music company through its 1998 merger with PolyGram. He retained oversight of it until second-quarter 2002.

Bronfman was criticized after mismanagement by former chairman/CEO Jean-Marie Messier pushed VU close to bankruptcy and diminished the Bronfman family fortune. VU has since indicated it may sell UMG and Vivendi Universal Entertainment, which houses film, TV, and theme-park assets.

According to The Wall Street Journal, Bronfman has the backing thus far of Cablevision Systems Corp., Merrill Lynch, and Wachovia Securities.

To avoid conflicts of interest, VU says Bronfman and his father have suspended their activities as company board members. Bronfman and VU did not return calls for further comment.

Billionaire Marvin Davis heads the only other group to emerge with a bid for all the entertainment assets. He has offered $15 billion plus $5 billion in assumed debt.
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Keith Is ACM’s Top Winner

BY DEBORAH EVANS PRICE

LAS VEGAS—Toby Keith was named entertainer of the year at the 38th Annual Academy of Country Music (ACM) Awards. But in a surprising twist, the DreamWorks artist left the show early and was not on hand to accept the honor.

There was speculation that Keith was upset about a shirt that Dixie Chicks’ Natalie Maines was wearing during the group’s performance, which read: “F**K TR.” Maines explained it to mean “F**k you Toby Keith.” But Keith’s publicist said he had left before the Chicks’ appearance to write a song with Willie Nelson.

There were also reports that Keith was angry because CBS had told him that to perform on the show, he had to be there live. Then the Dixie Chicks were allowed to perform via satellite from Austin.

Despite this, it was a night of celebration and surprises. Rascal Flatts took home its first top vocal group accolade. Its song “I’m Movin’ On,” penned by Phillip White and D. Vincent Williams, won song of the year for Drive, and the title track was named top country video. Kenny Chesney won top male vocalist and song of the year for “The Good Stuff.” Perennial favorites Brooks & Dunn picked up another top vocal duo honor. Martina McBride won her second ACM honor for top female vocalist.

Alabama was honored with the Pioneer Award. George Strait received the Gene Weed Special Achievement Award.

Hosted by Reba McEntire, the ACM Awards broadcast live on CBS from the Mandalay Bay Resort and Casino.

The show was held in Las Vegas for the first time. “It was the best ACM show I’ve ever attended,” McBride told Billboard backstage.

Retailers expect to see a sales boost from the show. “We always see bumps in sales following award shows, particularly on new projects where a superstar artist is performing that has been out of the spotlight for a time,” says Brian Smith, VP of operations for Value Central Entertainment.

“With Brooks & Dunn and Wynonna performing new songs to be released on upcoming projects, the sales aren’t next-day sales, but they fuel the desire for the projects on release day,” Smith continued. “‘It’s definitely a good thing, we have a new single coming out in three weeks, and it’s got to have some momentum.’

For a complete list of winners, log on to billboard.com/bb awards/index.jsp.

Costello Triumphs At ASCAP Awards

BY MARGO WHITMIRE

LOS ANGELES—Grammy Award-winner and Rock & Roll Hall of Fame inductee Elvis Costello took home the highest honor of the evening during ASCAP’s 20th annual Pop Awards, held May 20 at the Beverly Hilton.

Burt Bacharach, who collaborated with the writer/performer on the 1998 Grammy Award-winning single “I Still Have That Other Girl,” presented the Founders Award to Costello, along with ASCAP president/chairman Marilyn Bergman. Soul legend Solomon Burke performed a tribute to Costello, who created such memorable songs as “Alison,” “Everyday I Write the Book,” “Less Than Zero,” “Pump It Up,” and “Radio Radio.”

Costello, whose acceptance speech included an impromptu plea for tolerance for artists’ freedom of speech, said, “The thing that’s amazing about receiving this award is I’ve never had any hits whatsoever, and I would think that I’m fairly unique in the group of songwriters who have been previously honored. I’ve...had over 300 songs; none of them have been successful.”

Multi-platinum hip-hop artist Nelly, who wrote and performed the hits “Dilemma” and “Hot in Herre” was honored during the gala as one of the evening’s two songwriters of the year. Both songs have topped the Billboard Hot 100: “Dilemma” was No. 1 for 10 weeks, and “Hot in Herre” stayed at the summit for seven weeks.

Sharing that spotlight was producer/songwriter Steven, who produced eight No. 1 singles on the Hot 100 in the past year and received awards for “Always on Time,” “Foolish,” and “I’m Real (Murs Remix).”

Songwriters of the year honors went to Puddle of Mudd’s Wes Scantlin and Doug Aldrich, along with co-writer Jimmy Allen, for “Blurry.”

ASCAP CEO John LoFrumento presented EMI Music Publishing with the publisher of the year award. Awards were presented to the songwriters and publishers of the most-performed songs throughout the survey year, from Oct. 1, 2001, to Sept. 30, 2002. A complete list of 2003 ASCAP pop winners appears on page 62.

Carey Shrinks Tour

North America Trek Downsizes

BY RAY WADDELL

NASHVILLE—Either Mariah Carey wants to get intimate with her fans, or tour producers may have overestimated the drawing power of a pop diva.

After much hype and the best-plaid lists of agent and promoter, the North American leg of Carey’s upcoming Charmbracelet world tour (Billboard, May 17) is being scaled back from arena to theater-sized venues.

Despite efforts to spin this move as making the trek “something special,” tour dates are almost always scaled back for one reason: lower-than-expected ticket sales.

But Carey’s handlers say this is not the case this time. “Mariah had been speaking to people, monitoring her Web site, and listening to her fans, and the resounding note she heard was her fans wanted to see her in a more intimate environment and were less concerned about the big production aspects of an arena tour,” says John Marx, senior VP of contemporary music at the William Morris Agency. He is also Carey’s agent.

“Mariah informed us she wanted to have a more intimate setting, and on Monday [May 19], we started to rebook into smaller, more intimate venues.”

Beginning June 21 in Seoul, South Korea, the 47-date Charmbracelet world tour, Carey’s first in more than three years, was to be her most extensive yet. Intervening dates appear to be unchanged.

Produced by Concerts West, the North American leg was initially scheduled to begin July 18 at the Sullivan Arena in Anchorage, Alaska, and conclude Sept. 23 at the Verizon Wireless Arena in Manchester, N.H. The tour has a gross potential of over $30 million (Continued on page 86)

Executive Turntable

RECORD COMPANIES: Ron Poore is named senior VP of rock formats for Atlantic Records in New York. He was senior VP of rock promotion for RCA Records.

Kevin McManus is promoted to senior director of writer/publisher relations for SESAC in New York. He was director of writer/publisher relations.

VENUES: Walter Thennes is named VP of Floating Rock & Roll in New York. He was managing director of Lincoln Center’s State Theater.

DIRECT MARKETING: BNG Strategic Marketing Group names Jon Burk West Coast director of sales in Los Angeles and Kathy Spitz Midwest director of sales in Detroit. They were, respectively, senior director of retail marketing for EMI Music Distribution and segment director for the Handlerman Co.
BE SOMEBODY: Vanessa Carlton, whose 2002 A&M debut Be Not Nobody, earned her four Grammy Award nominations, is headed back into the studio.

"I'm going in a couple of weeks," she tells Billboard. "I have to finish three songs, and I'd like to go in to the studio with all the songs finished."

Carlton will co-produce the album with a number of collaborators, including A&M president Ron Fair, Third Eye Blind's Stephan Jenkins, and possibly Jason Falkner. "It's a way of bringing in tastes and sensibilities that I wouldn't normally be open to," she says.

As Carlton notes, a little success breeds many new work associations. "You have so many people to choose from, and they all want to work with you now because you've broken down the door for yourself."

Carlton says the new album will show the progression she has made from her first record, which sold 1.3 million copies, according to Nielsen SoundScan. "I wrote some of those songs when I was very young. I know what I like in terms of sounds a bit more than I did then. The new music is very organic, sort of Beatles-like. The songs are very poignant, but they aren't girl diary lyrics anymore."

Carlton is eying an early-2004 release date.

SCHUR THING: Geffen president Jordan Schur continues to negotiate with Universal Music Group (UMG) to also become head of MCA, according to sources.

A representative for Interscope Geffen A&M (IGA) declined to comment, but Schur has been pegged to run a merged Geffen and MCA since Jay Boberg left his MCA presidency post in January. No timetable for Schur's announcement has been set, but sources say MCA staffers are being interviewed in UMG's Los Angeles headquarters about their jobs. There is no word on how many, if any, positions would be eliminated in a possible merger. MCA acts include Mary J. Blige, Blink-182, Live, and the Roots.

Craig Lambert, MCA's senior VP of promotion, has been running MCA since Boberg's departure. At that time, MCA was placed under IGA chairman Jimmy Levine's umbrella. Previously, the head of MCA had reported directly to UMG chairman Doug Morris.

JAMMING: Having fulfilled its contract with Epic Records, Pearl Jam will survey its options for a new label home after it comes off the road in mid-July, according to a band representative. A spokesman for Epic parent Sony Records, Pearl Jam's home since 1991, says, "We have nothing but admiration for the members of Pearl Jam, and we are extremely proud of all that we've accomplished together over the many years. We look forward to a continuing relationship."

Sony returns the Pearl Jam catalog and will issue four more albums in its series of live Pearl Jam releases.

CH-CH-CHANGES: Trauma Records co-founder/co-president Paul Palmer is exiting the company he founded with Rob Kahane in the mid-'90s (Billboard Bulletin, May 29). Best known for launching No Doubt and Bush, most recently Trauma has focused on soundtracks, but a spokesman says it plans to release albums from new artists shortly... Columbia Records VP of media Neil Lavi will become VP of publicity for World Wrestling Entertainment, effective June 9... Artemis Records publicist Sage Robinson, who left the label May 16, can be reached at robinson-sage@hotmail.com. Artemis executive VP Michael Krumer is absorbing her duties.

Additional reporting by Jonathan Cohen in New York and Susanne Alld in Los Angeles.

ARTISTS & MUSIC

Cold's World Heats Up

"Year Of The Spider' Includes Tribute To Cobain, Staley

BY CHRISTA TITUS

To cop a simple but appropriate pun, things are steadily heating up for the band Cold.

Its latest single, "Stupid Girl," is No. 20 on the Hot 100 Singles Sales chart and has sold 13,000 copies, according to Nielsen SoundScan. The band is on the lineup for the Ozzfest and Lollapalooza tours this summer. And its new album, Year of the Spider (issued May 13 on Flip/Geffen) debuted on The Billboard 200 at No. 3 with sales of 101,000.

Sounds as though being musicians is working out well for the members of Cold. So why is there a bidding war over a reissue of a song called "Kill the Music Industry" on its latest set?

"It's not pinpointing one individual or a record label; it's pinpointing the state of the industry now," vocalist/songwriter Scooter Ward explains. "I hate all the bullshit they try to cram down your throat. Every kind of music I hear has no emotion to it anymore—no feeling, no depth in the lyrics."

It would be hard to make that accusation about Cold's music. Year of the Spider follows the same vein as the Jacksonville, Fla., quintet's last album, the gold-certified 13 Ways to Bleed Onstage. It introduced Cold's brand of goth-tinged, angst-filled rock with the modern-rock radio hit "No One" and the somber acoustic single "Bleed."

Ward, guitarists Kelly Hayes and Terry Balsamo, bassist Jeremy Marshall, and drummer Sam McCandless continue mining the darker side of life on the new, 12-track album. The songs are fiery but melodic, guitar-driven anthems with plenty of hooks to spare.

For Ward, good music is "when you get a chill up your spine when you hear it, or music that makes you feel sad or happy or just feel something at all."

Two late musicians that did that for him are Nirvana's Kurt Cobain and Alice in Chains frontman Layne Staley. Cold pays homage to them on the track "The Day Seattle Died."

"At first, we were just going to call the song 'Kurt,' but then I was like, 'Why am I doin' this?" Ward recalls. "[Staley] dies, and he doesn't even get on the front page of Rolling Stone. I have to do something—not that I matter at all, but it matters to me.

Steve Berman, head of marketing and sales for Interscope Geffen A&M, calls fear of the Spider Cold's best work to date. He says that when it comes to promoting the set, "it's a long-term play. We're excited not only about the first week of this record but also where this band's going to be at Christmas."

According to Berman, "Stupid Girl" was released as a retail single because Cold wanted to start supplying its fans with new product immediately. The single features Weezer frontman Rivers Cuomo on vocals and guitar.

Since its March 18 add date, "Stupid Girl" has received steady airplay at active and modern-rock formats, gathering spins on such stations as WCCC Hartford, Conn.; KEBJ Phoenix; KRQ Los Angeles; and KXKR Minneapolis. Its video has also been added to MTV, MTV2, and Fuse.

Cold anticipates being on the road for at least one year to support Spider. The band is currently on a club tour as a headliner and will also perform as the opening act on dates for Godsmack and Staind.
Train Makes Bid For Longevity With Third Set

BY MELINDA NEWMAN

In these troubled times, even platinum-plus bands like Train are expected to watch their pennies.

But that is just fine with frontman Pat Monahan. "We did get hit with spending less on this album, but that's been happening to us from the beginning. No one ever handed us a million dollars and said, 'Have a good time.' [Cutting budgets] is where things are right now."

In fact, Monahan says the band had the smallest video budget of its career for current single "Calling All Angels," but "it's one of the best videos we've ever made," he adds. "We had a friend of [drummer] Scott Underwood shot it."

The song, which is No. 8 on the Billboard Adult Top 40 chart, is the first single from Train's third album, My Private Nation, out June 3 on Columbia. Once again, the band teamed with producer Brendan O'Brien for the project. Train hopes to continue the growth it saw from its first album, a self-titled 1999 set, which sold 1.2 million albums in the U.S., to its second, 2001's Drops of Jupiter, which has sold 2.3 million copies, according to Nielsen SoundScan.

STAYING POWER

For Monahan, releasing a third album shows fans that Train is a band they can depend on.

"In this day and age, people kind of expect to see acts come and go, so there's less reason to attach yourself to a band. You have to earn it," he says. "With a third album—and with how well 'Calling All Angels' is doing—people might say, 'I can grab on to this band, because they are not going anywhere.' This is the album that gives us longevity."

Train's growing status shows in the number of top TV bookings it has around the time of the album's release. On June 5, the band will appear on Late Show With David Letterman. Next come appearances on The Today Show (June 6), Last Call With Carson Daly and CBS This Morning (both the second week of June), and The Tonight Show With Jay Leno (June 23).

Columbia is confident that the TV appearances will help people visualize the group they are hearing on the radio.

"TV is hugely important for a band like this; it's [about] putting a face to the music," Columbia Records senior VP of marketing and media Larry Jenkins says. "It's always been a concern of Train's that they be recognized as a band, not just do a headlining tour, and the album's release will give them that chance."

Train is also planning a release-day outdoor concert in conjunction with Tower Records' lower Manhattan store.

Although Train's promotional schedule is hectic, Jenkins says such is the reality of building sales in a time when they can be hard to come by. "You have to ask more of the artist. You can maximize what you do by getting the artist to appear as much as possible to the project. Finally, we just said, 'We have to be done.'" Monahan says.

On June 26, the Creative Artists Agency-booked band will start its first headlining tour since achieving platinum status.

"With Drops of Jupiter, we didn't do one headlining tour, and it was a costly mistake," Monahan says. "Our fans didn't want to pay $45 to see us play a 40-minute [opening] set or to have to show up at 6:30 p.m. Now we can look back and start this album with a headlining tour."

But do not expect any long-winded stories about the songs' origins from the stage. Monahan admits that such tunes as "Calling All Angels" and "When I Look to the Sky" have spiritual overtones, but he is loathe to discuss specifics.

"I don't want to take that away from people. I feel really strongly about this one. I try not to read about songs if it's a song I love. I don't want to hear Robert Plant say that 'Stairway to Heaven' is about a grocery store."

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BY WES ORSHOSKI

In joining together to form the Thorns—a group focused entirely on three-part harmonies—Matthew Sweet, Pete Droge, and Shawn Mullins do not seem to have created anything terribly groundbreaking. But as one listens to the trio sing in unison on the 13 songs that make up its self-titled debut, it starts to seem otherwise. (Aware/Columbia issued the album May 20.)

Sure, in the grand scheme of things, what the three revered singer/songwriters created isn’t as notable as, say, the early, generation-defining work of Crosby, Stills, & Nash (CSN), a group that the Thorns immediately recall. Yet the brand of harmony- and acoustic-guitar-based rock they play has, surprisingly, been virtually absent from the pop landscape for more than a decade.

“It’s kind of odd,” Sweet says. “I mean, there’s probably about 10 groups sittin’ around going, ‘We fuckin’ did this!’ But it doesn’t immediately come to mind.

“It’s strange. I guess it’s because all the boy bands were doing harmonies and stuff, so maybe this wasn’t cool to do for the last few years anyway.”

Be certain, the Thorns’ update on mid-70s Southern California acoustic pop owes more to CSN and the Beach Boys than to the wave of boy-band pop that has dominated the charts in recent years.

The band’s unusual sound has found favor with video and triple-A programmers. Lead single “I Can’t Remember” is No. 15 on Airplay Monitor’s triple-A chart. VH1 and CMT, meanwhile, are airing the song’s video clip.

THE HISTORY

The Thorns sprouted about 13 months ago, when Sweet, at the suggestion of manager Russell Carter (who is also Mullins’ manager), joined Droge and Mullins in a Los Angeles studio. He was encouraged to listen to a few songs and consider writing with them.

At the suggestion of Carter and Aware chief Gregg Latterman, Droge and Mullins had been experimenting with the trio concept with Toad the Wet Sprocket’s Glen Phillips and LA-based artist/intertemtional A&R man Marshall Altman. But there was a lack of chemistry.

Like the others, Sweet was interested in trying something new in his career. He had joked with Carter about starting a modern version of famed ’60s guy/girl vocal quartet the Mamas & the Papas and had begun to do some co-writing for his publishing company, which led to him penning a song with the Bangles.

After a couple of days, the initially skeptical artist wedged his way firmly into the mix. His high vocals meshed seamlessly with Mullins’ low, whiskey-tinged voice and Droge’s Tom Petty-esque singing.

Sweet says he quickly emphasized the three-part harmony approach. “More interesting to me was [doing] something completely unlike what I would do on my own or what they would do on their own,” he says. “The harmonies kind of gave us that, and we helped to sort of ensure that by trying to really write all the songs together.”

KEEPING IT FRESH

To keep things fresh, each morning, the three avoided bringing in song ideas that were nearly complete.

Sweet says that working in that fashion kept things new. “We kind of traded off days. One day would be Shawn’s day, or Pete’s day, or my day. There was also kind of an unspecked thing where, whoever’s day it was, kind of got the final word.”

Droge says, “I think knowing that we really wanted to create something that was outside of all of us made it so that nobody would get too hung up on their own trip.”

The group crystallized with “I Can’t Remember,” the first song it wrote together. (Droge and Mullins penned one Thorns song, “No Blue Sky,” prior to Sweet’s arrival.)

As they were working on the song, Latterman offered to take the guys out for a late lunch. They declined, feeling as though things had begun to click. While he was away, they finished the song.

Each began to realize they were onto something while nailing down the song’s harmonies. When Latterman returned, the three sat with acoustic guitars and played it for him, and the feeling was undeniable. Sweet says. His reaction was immediately positive.

Through Latterman, a deal with Aware/Columbia (Mullins’ label) was quickly secured, as were the services of producer Brendan O’Brien (Train, Bruce Springsteen), who helmed Droge’s first two albums.

The labels introduced the band to tastemakers at showcases in New York, L.A., and at this year’s South by Southwest and National Assn. of Recording Merchandisers conferences.

Latterman says, “We want this record to succeed so much, not only because we love the guys, but because it’s good for the music industry.”

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ARTISTS & MUSIC

Brightman Moves To Shed Diva Image

BY CHARLES KAREL BOULEY

Sarah Brightman is out to shatter the public's perception of her music with her new Angel Records release, Harem.

The famed musical theater diva is introducing the disc with a dance remix of its title track.

Popular DJ/producer Manny Lehman did the honors in transforming the gentle original track into a hearty upbeat anthem.

"There is a preconception of Sarah left over from her divorce with Andrew Lloyd Webber and her stage work," Angel VP of marketing Andria Tay says.

"We're hoping to go into the club underground with a great dance remix during the summer to change her image."

Harem is an album rich with Middle Eastern sounds. It comes at an odd time, given the current political focus on the Middle East. The war actually did play a part in the release date of the record.

"We discussed timing of the record, given what's going on in the world," says Bruce Lundvall, CEO of jazz and classical music at EMI, which distributes Angel Records.

"But the idea of this record is more about the musical and cultural beauty of the region."

Brightman adds that there is "no political statement or agenda" to be found on the record.

"Traveling as much as I do, I was always intrigued by the music I would hear coming from Turkey and other areas. I wanted a chance to musically explore that," she says.

MARKETING "HAREM"

One of the driving factors for marketing Brightman has been her stage show.

Part concert and part Cirque du Soleil, Brightman's shows have reached TV viewers throughout the world, thanks to PBS.

The artist has done several specials for the network. She will be taping a new show for airing in August.

"For imaging Brightman, there can be no doubt she is seen as a diva in most circles. That is not always a good thing, when the label wants the artist to appear approachable."

"I don't know how I got the reputation," Brightman says with a laugh. "Maybe it's because of my stage experience."

"It's show business, after all, and everything is a production. The album must be produced as best it can, as well as the stage shows." She adds, "But I love interacting with fans and media alike. It's my job, and I quite relish it."

Lundvall notes, "She's lovely to work with, down to earth, and the best self-promoter I've ever met. She loves the press, loves it."

"I think the diva moniker comes from the caliber of things she does—the production quality of the albums as well as the theatrical stage show and her operatic experience."

BRIGHTMAN'S BOTTOM LINE

Marketing and touring aside, the bottom line for Brightman is making good music.

"This is the most challenging musical journey I've gone on so far," she says. "I'm not sure I'd do it again. The complexity of the instrumentation, the intricacy of the vocals—it was challenging. Indeed, each of the 14 songs presented new avenues of expression."

And if it's remixing material the label is after, several songs lend themselves well, including "The Journey Home"—which is already upbeat—and "Mysterious Days," which captures the true essence of the record.

Harem maintains the Middle Eastern musical theme throughout.

Even a rendition of the pop standard "What a Wonderful World" gets a Middle Eastern revision.

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"I thought it would be nice to remember that it is, indeed, a wonderful world," Brightman says.

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Germano Emerges From Slump

BY JIM BESSMAN

Throughout her current CD, Lullaby for Liquid Pig, Lisa Germano traces her downfall—and eventual recovery from alcohol abuse—with brutal honesty.

The project is her first release since 1998’s intense, critically praised Slide. It also marks her label switch from 4AD to ArtistDirect Records—a move that, she says, “wasn’t into me—alcohol being like a metaphor for changing my behavior.”

Germano believes now keeps focused on moving forward. “It’s about someone I needed too much who wasn’t into me—alcohol being like a metaphor for changing my behavior.”

Berg sarcastically says, “Berg cites a strong press focus in the label’s marketing plans. Triple-A radio formats and independent music and book stores will also be targeted.”

“We’re making a case for a slightly older demographic that wants something substantial from their music,” he says.

Additionally, Germano is slated for a European spring concert tour, which will be followed by an extensive trek through the U.S.

Germano says she is pleased that she has reached the point where she is strong enough to put her experiences into song form—and then put them out into the world.

It is what she believes now keeps her focused on moving forward.

“In this climate, with the war and the problems in the music business, it’s cool to be able to put out a record that takes you in,” she says.

“It’s reflective. It’s not about entertainment and selling records. It’s about reaching people.”

Lullaby for Liquid Pig certainly qualifies on all counts—starting with the title song.

“It’s a metaphor for something much deeper—about being lonely and too needy and thirsty,” Germano explains.

“The ‘liquid pig’ sucks energy, and is sometimes alcohol and sometimes people. But the song is actually mocking my own behavior. It’s about someone I needed too much who wasn’t into me—with alcohol being like a metaphor for changing my behavior.”

Germano’s release is a joint venture between Coltrane; his wife, Kathleen Hessnessy; and reedman Michael McGinnis. The label bowed last year, originally as an Internet-only venture, with the simultaneous release of McGinnis’s Tarantems and two dates by trumpeter Ralph Alessi, Vice & Virtue and This Against That. Those discs will be released nationwide May 27 and distributed by City Hall. A fourth set, by Venezuelan-born pianist Luis Perdomo, is expected in the fall.

Ironically, Coltrane now finds himself without a major-label contract. His most recent project, Mad 6, was a one-off released earlier this year on the Sony-distributed Eighty-Eights imprint. Coltrane says that his vision of maintaining separation between his music and his entrepreneurial venture may not last, as by necessity he is considering releasing his next project on RKM.

Still, he believes that taking jazz from larger to smaller labels is an expected result of the economies involved in running a major corporation, rather than a lack of integrity on the part of those working for the majors.

“You’ve got a lot of people at the majors,” he says, “but they’ve got boxes, and down the line decisions end up with a guy whose job it is to worry about numbers. The big companies are getting too big to sustain artists who might sell only a few thousand copies of a record.”

Coltrane notes that in the ’90s and ’60s, a label like Blue Note was a small boutique known for allowing musicians a large degree of artistic freedom. “That makes for better music overall,” he says. “When artists are asked to make certain kinds of records that a label hopes will sell, the quality of the music is diminished. That’s what you see now, when an artist can sell out clubs but people don’t buy their records because the records don’t reflect what the artist actually does best.”

“We have truly reached the point where jazz’s best opportunities lie with independent companies, or are there still roles that only a major can fulfill?” If today’s most progressive jazz comes out on a multitude of small labels, how will a catalog of great music, such as those held by a Verve or a Sony, be preserved?

Readers are encouraged to send thoughts on this subject to sgraybow@billboard.com for consideration in an upcoming article.

Jazz Notes

DOWNSIZING: Add saxophonist Ravi Coltrane to the list of jazz artists either moving from a major to an independent label or starting up their own label venture to release their music. In Coltrane’s case, however, his RKM imprint was initially developed with the idea to promote other acts, rather than his own artistry.

Two years ago, while still signed to RCA Victor, Coltrane began considering the idea of a label start-up when he saw that company’s resources being funneled away from jazz. “At the time, I wanted to get the ball rolling, not necessarily for myself, but parallel to my own solo career,” he says.

Coltrane is a joint venture between Coltrane; his wife, Kathleen Hessnessy; and reedman Michael McGinnis. The label bowed last year, originally as an Internet-only venture, with the simultaneous release of McGinnis’s Tarantems and two dates by trumpeter Ralph Alessi, Vice & Virtue and This Against That. Those discs will be released nationwide May 27 and distributed by City Hall. A fourth set, by Venezuelan-born pianist Luis Perdomo, is expected in the fall.

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HOUSE BAND: The San Francisco Jazz Organization (SFJAZZ), presenters of the San Francisco Jazz Festival, has announced the formation of the SF Modern Jazz Collective, a resident ensemble featuring saxophonist/artistic director Joshua Redman, vibraphonist Bobby Hutcherson, trumpeter Nicholas Payton, alto saxophonist Miguel Zenon, pianist Rene Rosnes, trombonist Josh Roseman, bassist Robert Hurst, and drummer Brian Blade.

The band’s objective is to present classic works by modern jazz composers, in addition to providing a fertile environment in which to foster its members’ own composing skills. The first composer to have their classic works featured will be Ornette Coleman.

“Ornette Coleman is a different model of a band than that which exists today,” Redman says. “Unless a musician is lucky enough to get commissioned to write new works, they generally have to go out on the road with a small band to work out their new music. Here, we can use the strength and resources of the organization to fund and create an environment to nurture new works by world-class music makers.”

SFJAZZ founder and executive director Randall Kline says the collective will convene in early 2004, with plans to do several months’ work of West Coast dates that will mix Coleman’s music with rotating compositions by all eight band members.
CONCORD RECORDS

Thirty Years Of Jazz, Artistry & Independence

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All That Concord Jazz

Three decades after its founder stopped selling cars and started "recording music he liked," the label has more than 1,000 titles and 13 Grammys—and a firm grip on a dedicated, affluent music market.

By MICHAEL AMICONE

You think we'll ever amount to anything?" Concord Records founder Carl Jefferson would often ask his staff, long after the imprint had established itself as one of jazz music's premier labels.

Though the question was rhetorical, it probably came as some surprise to Jefferson just how successful the label had become. It certainly sprang from humble beginnings, as an outgrowth of the Concord Jazz Festival, first organized in 1969 by Jefferson, who, at the time, owned a successful car dealership in Concord, Calif. When guitarists Herb Ellis and Joe Pass, who performed at the annual festival in 1973, approached him with the notion of funding and producing a record, Concord was off and running.

Dubbing his new venture Concord Jazz, Jefferson decided to get out of the car business and into the record business, setting up shop in a former seafood restaurant located next to his old dealership. "The reason he got into the music business was because of his passion for the music," says Nick Phillips, VP of artist and catalog development, who, along with executive VP John Burk, is one of Concord's veteran in-house producers. "Basically, his philosophy was to record music that he liked. It was really quite simple."

That simple rule of thumb led to a musically rich 30-year history and a formidable catalog of 1,000-plus titles, including recordings by such jazz legends as Ray Brown, Dave Brubeck, Charley Byrd, Rosemary Clooney, Stan Getz, Carmen McRae, Tito Puente, Cal Tjader and Mel Torme. To "Jeff," Concord's success meant one thing: He could make more records.

"It wasn't about the top line or the bottom line," says president Glen Barros, who has manned Concord's helm since Jefferson's death.

Continued on page 32

O & A with GLEN BARROS

Carl Jefferson's hand-picked successor has managed the difficult task of finding a balance between honoring Concord's illustrious history and taking the label into the new century.

By STEVEN GRAYBOW

When label president Glen Barros took over the helm of Concord Records in 1995, the company already had a 20-plus-year history as the home to such traditional jazz artists as Stan Getz, Charlie Byrd and Mel Torme. An avowed fusion fanatic, Barros has expanded the label's breadth by recruiting contemporary jazz and pop-leaning artists. "In doing so, he has managed the difficult task of finding a balance between honoring Concord's illustrious history in traditional jazz and expanding the label's efforts by championing artists whose work lies beyond the jazz realm," says Nick Phillips, Concord's VP of artist and catalog development.

The plan initially was to put together a label group, but not a group that focused on pop hit records. Rather, the idea was to focus on genres like jazz and classical with a long shelf life, and labels that had catalogs that would continue to sell year after year. The first label I looked at was Concord. Carl Jefferson, who founded the label in 1973, had been looking for the right buyer for a number of years. We met and saw eye to eye, and Alliance bought the company. A few months after that, Carl was diagnosed with a terminal illness. He asked me if I would step down from Alliance corporate and come out to California and run the label. I always respected Concord's artistry, and when someone like Carl Jefferson asks you to lead the label that has been such a big part of his life, it is a role you can't help but honor.

Were you already a jazz fan, or did you grow into your new role? I have always been a jazz fan. I grew up loving fusion and some of the strains of the music that blend jazz with rock or pop. I also liked a lot of straight-ahead jazz. I would say, at the time, I was a fan but was not fanatical. In a sense, being at Concord and immersing myself in the catalog has made me a much bigger traditional/jazz fan. You can't help but fall in love with the music when you work with it day to day. At the same time, what we've done at Concord over the past eight years has been to expand the musical platform of the label. That is a reflection of not only my taste, but of all of the people who work at the label. Our roots are in jazz, but our tastes are broader than just jazz.

How do you expand beyond traditional jazz without over-stepping the label's bounds?

Our core is mainstream traditional jazz and Latin jazz, and the steps we've taken from there have been logical and strategic. We started by exploring different areas of jazz itself—including fusion and contemporary jazz—by adding to our roster artists like Chick Corea, Gary Burton and, three years ago, our joint venture with Chick artists like John Patitucci and Dave Weckl. From there we moved into smooth jazz and, more recently, into adult contemporary and singer-songwriter releases. The common denominator that runs through these artists is that they are geared toward adults. Our focus is on quality music for adults, with jazz at our core.

On the cover: top row, from left: Karrin Allyson, Tito Puente, Peter Cincotti, Rosemary Clooney, Ray Charles. Bottom, from left: Stan Getz, Mel Torme, Carmen McRae, Barry Manilow, Dave Brubeck.

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we came,
we saw,
we CONCORD.
BARROS
Continued from page 20

ticular, there was the reorganization of Alliance several years ago, which for us was pure hell. I will admit that, for a period of about two years, it was a struggle just to keep the company together and keep the label viable and to keep putting out music. I am proud that we kept it together. Our artists stuck with us, our employees stuck by us, and, from my perspective, you could not ask for more.

In the last three years, we’ve had wonderfully supportive shareholders in Norman Lear and Hal Gaba. They are very into what we do musically, and, to their credit, they are eager to see us grow, financially and artistically. The important thing is, ultimately, to get around the basic issues of running a company and to focus our efforts on reaching the fans, who are out there and are passionate to hear the music. Keeping that focus is the biggest challenge.

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From your perspective, what is the current state of the jazz industry?

Whether or not it is strong is hard to say, because “strong” is a relative term. The most important thing is that I feel the jazz audience is growing. There is a groundswell of people who want to hear good, quality music that speaks to them. They want music they can latch onto, music that has an emotional aspect, as well as an intellectual aspect, and jazz certainly fills that need in all its various permutations. Jazz fills a real need in people’s lives. I would love to see it become a bigger consumer market. That has not happened yet, but I think we are getting there.

What do you see that makes you hopeful?

The most encouraging thing I’ve seen is the fact that the media is showing interest, that they are curious when you take traditional pop songs or do something with a jazz feel and make it something people want to buy. Continued on page 21

John Burk perhaps offers the best of both worlds to Concord. Coming in under the guidance of label founder Carl Jefferson 15 years ago and now working in the new ranks led by Glen Barros, Burk, executive VP and head of A&R, has played and will continue to play an important role in finding artists who reflect the new paths Concord is taking. Starting off as an engineer early in his career, Burk ultimately found producing to be his calling. Initially interviewing for a position as Jefferson’s assistant and production manager, Burk stepped right into the job that would become his ultimate career path. While Concord has changed somewhat, the label’s guiding principal has remained constant. “Carl started with great artists and offered an environment where they could be creative and inspired about what they were doing,” says Burk. “Then he recorded them from the audiophile approach.”

Jefferson started Concord when he was in his early 50s. At that point, he had already achieved a lot of success in business. “He always said, ‘If you don’t give something back in life, then you are really missing the boat,'” Burk reflects. For the first 10 years of Concord’s existence, Jefferson’s philosophy was more about providing culture and doing something that he believed in than about making money. It was in 1980 that he decided to go full-time into the record business. “There is that same kind of parallel to our new owners. Hal (Gaba) and Norman (Lear) have been successful and continue to be passionate about what they’re doing,” Burk says.

The label’s new projects reflect that continuing commitment to quality. Burk is particularly excited about the label’s foray into SACD this month. The first of 30 SACD titles hit May 20. Burk feels this format can give a big boost to the music industry because “it just sounds so much better!”

While Burk emphasizes the excitement he feels for all the new releases coming from Concord, he talked about some of the groundbreaking efforts of late. For instance, “Peter Cincotti is the first act I ever signed whose record went right to No. 1. It was a benchmark, a personal goal that I’ve had. To take someone from unknown status and really break them is very exciting,” he says.

A deal with Ray Charles is also among the more recent milestones. “Ray Charles is an example of our desire to expand our roster even more while still connecting with our heritage. Ray has roots in jazz. He’s done everything from jazz to country,” Poncho Sanchez has a new record that also traces his roots. “He started out as a singer and guitar player in a soul band. He revisits some of those roots in his new album,” says Burk.

While aristry remains a major goal at Concord, Burk says it is still a business, and building up a fan base is key. “Ozomatli is a perfect example of how the label is moving forward without losing its roots. The band has a tremendous respect for our Latin jazz catalog. They take that form of music and add modern elements. It fits well with our evolution. We want to see jazz grow as a genre and to see the audience grow, as well. Ozomatli takes the elements and brings them to a younger audience.”

While Burk says he internalized many of Jefferson’s values, he can also appreciate the continual changes of the marketplace, emphasizing that a label can still sell records without compromising artistry.

—Debbie Galante Block
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When Rod Stewart can do an entire record of standards and sell a million and a half units, or when Norah Jones can incorporate jazz into pop songs and have phenomenal success, people realize they are hearing something different, and, when it succeeds, it opens doors for everyone.

As we've been launching Peter Cincotti, I've gotten calls from five newspapers asking if it is easier to market him now that Norah has had so much success. The answer is that the fact that people are calling to ask the question means that it is easier, because the door is open and there is an interest from both the media and from record buyers. The fact that people beyond the jazz world are talking about this kind of music makes for a bigger market and bigger opportunities.

You've made the Concord name stand for something special for consumers of this type of music.

I am tremendously proud that we've kept the artistry at the highest level. We don't want to compromise the quality of any type of music that we put out. Our philosophy for signing artists has always been to avoid doing really hands-on A&R, where we tell an artist what to do, what the market is demanding and what they have to do to reach a certain format. Our philosophy has been to identify great artists, nurture and support them, give them whatever guidance they might need, but, ultimately, to let them do whatever comes from their heart. In order to take that approach, you have to work with great artists. I think that consumers recognize that. We are seen as a highly artistic label, so the name lends credibility to any genre we work in.

You tend to avoid records with gimmicky concepts or overt themes. Why?

It is not our job to tell an artist what type of music they should be making. What is most important to us is to showcase talented musicians in ways that best show off the musician's artistry. If we do a record with a concept or theme, the idea to do it is driven by that artist themselves. An example would be [vocalist] Karrin Allyson, who has been with us since the beginning of her career as a recording artist and recorded eight records for us. She had always put together interesting collections of songs for her releases, and, a few years ago, she decided that she wanted to do something with more of a thread to it. Karrin came to us and said that one of her favorite records was John Coltrane's Ballads and that she wanted to do a vocal interpretation of it. It was a bold step to make, because Coltrane is so revered, but she wanted to try it, and so we supported it.

Another atypical project that I am really excited about is Chick Corea's Rendezvous in New York, which is live recordings from his multiple shows with different bands in New York last year. This is the first and only time Chick has done a live retrospective of his career. The sound on the CD is also remarkable because it was done in Super Audio, and we have a video in the works for both home video and broadcast. I am also proud of the boxed set for the 50th anniversary, for which we commissioned Joel Nakamura, who did the artwork for the Salt Lake City Olympics, to do a big painting for the cover. It gives it a look unlike a typical jazz release.

Is there one thing at Concord that you are most proud of?

I can't think of one. Ultimately, it is all good. There have been ups and downs, but I am proud of our output, because the music we've released is something I can personally stand behind and look at with pride. There is nothing like working in a music you love and being a conduit for artists who have something to say. We are the conduit for bringing this music to the widest audience possible, and I can't think of anything more gratifying.

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Barros

Continued from page 22

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JAZZ TALK: Artists sing the praises of a label that lets them play—and works to get them heard.

By Debbie Galante Block

What comes through most about Concord Records is that, even after 30 years in the business and a change of executives at the helm, the label still operates as a music-loving family rather than as a big business. Many of the signed artists say they were fans of the label before they were signed, and all are grateful for the creative freedom that continues there.

Poncho Sanchez has been on Concord Picante longer than any other artist. The famed percussionist first became involved with the label through his mentor, vibraphonist Cal Tjader, who died within six months of helping to get him signed. According to Sanchez, Tjader was attracted to Concord because of Carl Jefferson. "Carl not only had a good business mind, but he loved jazz very much. That's why he started the company," says Sanchez. "It was really hard for me to record that first album because I was suffering over Cal's death. But Carl was so supportive and helpful to me, especially with the first couple of records. That started off a great relationship that we still have today. I always felt like Concord was family."

New to the label is Asdru Sierra of Ozomatli, who says much the same about the new regime that Sanchez says about Jefferson. "I have confidence in Concord. It's a small label. It's not like you walk into the office and you don't know anybody. It's different than all other labels we were on."

When singer/pianist Peter Cincotti signed to Concord, he didn't know what to expect, but he has found the company so "artist-friendly. One of the best things about working with Concord is it doesn't feel like you're working with a company at all, but rather like you are working with a family."

Barry Manilow had been on one label—Arista—for his entire career, up until his most recent original release, The Muppeter. "When Clive Davis left Arista, I knew the company was about to go into a new direction," he explains. "I didn't feel that my stuff was comfortable there. Just when I was not sure what I was going to do, I met all of these guys at Concord, and I loved them." Manilow was told he could work with any of the artists on Concord Records, to Concord Records on 30 years of making beautiful music.

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Jazz Talk

Continued from page 26

the label, and he jumped at the opportunity to work with Diane Schuur. The resulting album, Midnight, is scheduled for a July release. "Eddie Arkin is my co-producer, co-songwriter and one of the most brilliant guitar-playing musicians you've ever heard. It was a very gratifying musical experience," says Mambou. "Concord is all about music—not about business, publicity and sales, although they do all of that just fine. Their heart lies in the music."

That heart has remained intact for 30 years, according to Howard Alden, who says, "I first heard about Concord when I was just starting to play guitar at 12 years old. I found their first album release, Armand, through a mail-order company. Other releases started coming out, and I got almost everything they made for the first 20 releases. What made Concord different was that Carl was so personally involved in everything he did. He loved to be at every recording session, enjoying the music, as well as producing it. And today, while the new leadership's music choices are more diverse, the personal feeling at the label has not changed."

Artistic Freedom and Intensity

For 25 years, pianist Marian McPartland has recorded for Concord and hopes to continue for a long time to come. Her 85th birthday celebration was recently recorded in New York for broadcast over National Public Radio. While McPartland started recording during the old regime, she says that doesn’t take away from the magnificence of the new. "Carl was a wonderful man that I got along with very well," she says. "I think I made some of my best records while he was alive. However, Glen and the company have also been wonderful to me. They really go along with anything that I want to do. As a company, they’re very hip."

Michael Feinstein says he discovered the label back in 1976, when it released an Ellington tribute album featuring Tony Bennett, Rosemary Clooney, Bing Crosby and Woody Herman. "How could I resist such a combination?" he says. "Fast forward 25 years, and I find I’m part of a label that cares most about the music and their artists, a real rarity. I love being connected to them and am thrilled at their continued growth."

With a new album from Concord expected in June, Curtis Stigers says, "I was first introduced to Concord as a college DJ in Boise. They always had great artists that nobody else would spend the time to promote, people of quality and substance. Eventually, his connection to Concord as a recording artist came through late pianist Gene Harris, who was Stiger’s mentor and friend. "After my pop success, Gene asked me to sing on a couple of his Concord records in the mid-'90s. That’s how I got to know John Burk. Concord is a label about great music. They don’t expect me to sell out."

Originally coming to Concord during the Jefferson reign, vocalist Nnenna Freelon says what impressed her initially was the shift in the personal interest in her as an artist "and the respect for the craft and for whatever ideas I wanted to put out there. And, that’s not just with words, but with resources. I’d just come from a label where there were battles about creative direction. The
Congratulations

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Thanks for making JPMorgan
part of the team.
reasons given for not doing a particular thing were not artistic but marketing reasons. I think there is a balance that has to be struck. Concord understands the balance. Freelon has just recorded his first live album at the Kennedy Center, which is scheduled for a September release.

S.F. TO K.C. AND BACK
San Francisco radio station KJAZ got hold of vocalist/pianist Karin Allyson's album I Didn't Know About You and started to play it. As a result, Kansas City-based Soundtrack Studios, where she recorded the album, began getting inquiries from listeners who wanted to buy it. Allyson called the station to thank the DJ, Stan Dunn, who turned out to be the West Coast promoter for Concord Jazz. Dunn played the album for Carl Jefferson, who signed her for three records. She now has eight albums on the label. "I feel lucky to have been signed by Jeff, and my experience with John and Glen has also been very positive. They've continued to allow me creative freedom; all the records are my babies, for better or for worse," Allyson says.

Garry Kiel, who manages Manilow, Stigers and Allyson, says, "I've represented Barry for about 20 years, and Concord reminds me of Arista's early days. We knew everybody there, and the whole building got excited when you had a hit. It makes it all fun again.

When Glen Barron first approached Gary Burton about joining the label in 1996, the legendary vibraphonist was resistant at first, not associating himself with the kind of jazz Carl Jefferson recorded. But Barron convinced him that he was looking for new directions, and Burton ultimately signed. "Concord was an experiment for me, one that I have never regretted," explains Burton. "They believe artists know what their vision is, and they encourage me to do what I believe in. Seven years and seven records later, I'm proud to say five of them have been nominated for Grammys, and two have won."
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ALL THAT JAZZ
Continued from page 20

in 1995. “The bottom line was only there to allow
him to continue to make more music.”

FUN AND PHILOSOPHY

Phillips describes Jefferson’s work ethic during
sessions. “In the studio, he was there having
fun,” says Phillips. “It was like enjoying a per-
sonal concert, in a way. He didn’t call too many
shots, in terms of telling the artist what to do, so
long as he felt that the music was in keeping
with Concord’s overall philosophy.”

In the early ’90s, after two decades of produc-
ning and releasing quality jazz music, Jefferson
began entertaining suitors for his label. Barros,
who was working for Alliance Entertainment, had
been asked to shop for indie labels to help feed

Alliance’s expanding distribution network. “I
knew Concord was on the block and had been
for a number of years, because Carl’s health was
failing,” says Barros. “And I loved the label. So I
flew out to Concord and met Jeff at the Concord
Hilton. At first meeting, I didn’t know if I was
to discuss a company or asking for his
daughter’s hand. It was very much like, ‘State
your intentions, young man.’ We didn’t talk
about deal terms. We didn’t talk about business
opportunities. We talked about music.”

Barros passed the audition. Not only did Jef-
erson sell the label to Alliance, but three months
after the deal was finalized, in March 1996, when
Jefferson was diagnosed with terminal cancer,
he asked Barros to leave Alliance and run his
beloved enterprise. Jefferson died one week
later. Since taking the helm in 1995, Barros has
continued to honor Jefferson’s commitment to
traditional jazz while also successfully branching
out into other genres. Imprints include Concord
Records, Concord Jazz (traditional) and Concord
Picante (Latin-flavored jazz). Among the label’s
diverse roster: Chick Corea, Michael Feinstein,
Robben Ford, Patti Austin, the Rippingtons,
Keely Smith, Curtis Stigers, Karrin Allyson, Pon-
cho Sanchez, Barry Manilow, Nnenna Freelon,
Peter Cincotti and new signee Ray Charles, who
has a high-profile album of duets in the pipeline.

INTEGRITY AND INFRASTRUCTURE

Concord has also entered into several key
partnerships, including pacts with Chick Corea’s
Stretch Records, Russ Freeman’s Peak Records,
Michael Feinstein’s Feinstein Label and the Play-
boy Jazz label, formed in 2001 in conjunction with Playboy Enterprises. "Jazz is always at our core, but certainly pop is a big part of our future," says Barros. "We define it as 'music for adults.' And, keeping true to the history and the original foundation of the label, whatever genre we work in, we want it to be at the highest artistic level. I think that's what Carl Jefferson was about. For us, the musical palette is a little more diverse, but we want to keep that integrity there."

With new Beverly Hills digs and a 40-member staff, Barros has beefed up many of the label's operations. "We have dramatically changed the infrastructure of the company," he explains. "We have a pretty big sales and marketing department now. We have in-house press, radio and Internet people, and we really try to focus on developing long-term careers." Barros praises the company's current owners, sitcom king Norman Lear and partner Hal Gaba, who scooped up the label in 1999 in the wake of Alliance's bankruptcy difficulties. "They've been tremendously supportive," says Barros. "They love the music we produce and really take an active role in working with us on it."

An impressive slate of releases and events are on tap to mark Concord's 30th anniversary, including a comprehensive six-CD boxed set (scheduled for June) and the release of 30 catalog titles in the Super Audio CD (SACD) format. There will be a Concord Records Night, on July 17, during the prestigious Montreux Jazz Festival in Switzerland. Plans are also afoot for an extensive national concert trek marking the occasion. With such an illustrious past, including 88 Grammy nominations and 14 wins, Concord's place in music history is secure, resoundingly answering its founder's oft-repeated query. It was Carl Jefferson's lifelong love of jazz that has ensured the label's legacy. Music remained his elixir, even toward the end. "I remember a [pianist] Gene Harris session," recalls Phillips. "During playback, Jefferson actually got up and was dancing. Someone who at that time wasn't in the best of health, to get up and dance, that really tells you about what the music meant to him and how much fun it was for him to be producing these sessions for music that he loved."
STILL SOARING: Few artists or executives are exploring the boundaries of contemporary Christian music farther than Tom Bee. A veteran musician, Bee was formerly with the groundbreaking Native American rock act XT before launching his own record company, the SOAR Corp. Founded in 1989, SOAR encompasses five labels, including Red Sea, a Native American Christian label. Bee launched in 1996.

Bee recently donned his artist hat again to release a praise and worship album, Reveal His Glory, "I've been so busy recording other people that I've neglected my music," he says. "I just felt I needed to make this record."

Bee and his wife, Vickie, also operate Red Sea Ministries and spend time speaking at prisons and on reservations. People familiar with Bee's background in XT often ask whether he'll have new music out. "I'll continue to make records," he says. "I enjoyed making this one, and I'm already writing songs for the next one."

After attending Gospel Music Week this year, Bee admits some people were skeptical of his mission. "I'm still kind of like the new kid on the block in this genre, and people don't know whether to take me seriously or not. I could see that maybe they have a little apprehension because of my background in the secular market, but I think once they meet me and hear our music, they will realize that they have nothing to fear."

"It's all about God and it's all about praising him. It's not about me. My heart is real and my music is real." Bee has plans to see the Red Sea label grow to include hip-hop, rock, and other styles, as well as praise and worship. "I'm signing artists that have a ministry," says Bee, who admits he's fighting to change perceptions because people often don't associate Native American culture with Christianity.

"It's hard because people have misconceptions when they hear the word 'Native American' or 'Native American music.' I'm still fighting that, especially in the Christian market—and not just in the music industry, but even in churches."

Bee, whose album combines Native American sounds with worship lyrics, has a powerful testimony.

Abandoned in a trash can by his unwed teenage mother, he was rescued and raised by a neighbor: "I'm a survivor," Bee says, "and what will decide to do something, I don't go away."

In 2000, Bee surprised attendees of the Grammy Awards by thanking Jesus when he picked up the first Grammy presented in the new Native American category. He produced Gathering of Nations Pow Wow., performed by various artists.

"When I believe in something, I work hard and I'm very dedicated. I believe in the Red Sea label and what we are doing. I have no doubt that our presence will be felt in this genre. It's just a matter of time. We are going to make good music and expand the ministry."

"I'm still standing. The smoke has cleared many times and I'm still there. I'm not going away. I love this business. You can't help but feel the fact I love the Lord, and how can you stop that?"

Bee just signed a deal with Hendersonville, Tenn.-based New Day Christian Distributors.

FULL CIRCLE: In religious circles, the year 7 denotes "the year of completion."

Little wonder then why William Becton feels as though he's come full circle with the release of Broken 2.

The disc arrives seven years after his debut CD, Broken, propelled the then-unknown talent to the top of Billboard's Gospel Album charts and kept him there for 10 consecutive weeks.

Fact is, Becton's meteoric rise had been a hard act to follow. "The experiences have been both painful and valuable," Becton says. "I know what it's like to be No. 1 on the charts and off the charts, and I've learned a lot in the process."

"Most painful was the bankruptcy of Chicago Gospel International in 2000. There was a great deal of money owed to me and a lot of money put into the release of Broken, which came out a month or so before the company went under. [That was] money we were never able to recover.

Becton not only managed to survive but was able to pull together a live recording just one month after the bankruptcy."

The result, Broken 2, marks the official bow of his own label, Beethoven Music.

Just two months ago, Becton inked a deal with Indianapolis-based Tyscot Music to distribute the May 20 release, which feature guest vocals from Brent Jones, Eric Matthews, and Kim Rutherford.

Tyscot's executive Ken Slaughter says the first single from the dynamic Broken 2, "Joy In the Morning," is in "heavy rotation in just about every market, particularly Chicago. People are happy to see him back on the scene, and across the board there's much love for the single, which has been getting a lot of spins."

A 25-city promotional tour kicks off May 20 in South Bend, Ind., and is slated to end the second week of July in Alabama.

ON THE INSIDE: For more than a decade, Alvin Slaughter has been wowing fans across the country as both lead vocalist in the renowned Brooklyn Tabernacle Choir and as a solo recording artist.

Six albums and regular appearances on the Trinity Broadcasting Network have made him a bona fide star on the Christian music circuit.

Now, with the June 10 release of his latest CD, On The Inside, Slaughter moves from contemporary Christian/worship to the traditional gospel scene—an arena where he has, for the most part, been a stranger.

He couldn't have picked a better navigator than producer Kevin Bond or lead single "Grace," penned by V. Michael McKay.

"The direction was his idea," Integrity Gospel GM Jackie Patillo says. "He's always seen himself as a worshipper, but this is just a season in which he's able to expand his boundaries."

"It's a soulful album, but it's not like suddenly he's made some left turn or something. His rich, dynamic vocals and styling haven't changed. We're just directing them to a new audience."

IN OTHER NEWS: Gospo Centric/B-Rite Music has signed American Idol star R.J. Helton. Helton is to record a CD with an inspirational gospel feel and mainstream appeal.
Eagles Stage Elaborate ‘Farewell’ Tour

BY MELINDA NEWMAN

LOS ANGELES—Spoofing classic artists who go on seemingly endless final tours, the Eagles are calling their newest outing Farewell I. But it is no joke that this tour boasts the band’s biggest production.

Known for its sparse sets on previous tours, this time the Eagles have added an elaborate LED video system provided by Nocturne that includes a 60-foot-by-11-foot screen in the rear of the stage and four screens front-of-stage. The tour will also travel with two side projection screens.

The lighting grid, supplied by All Access, is also a first: The lights are flown off I-beams rather than the traditional trusses.

The 3A-1 North American leg, promoted by Concerts West, launched May 9 at the 12,700-seat Richmond (Va.) Coliseum. If Eagles’ past outings are any indication, this tour is likely to gross more than $35 million. According to manager Irving Azoff, 33 dates were sold out or nearly sold out before the tour started (Billboard, May 3). The group’s past three tours averaged more than $1 million per show.

The tour features the Eagles’ most elaborate production ever. Why the change?

Last year, the band made a decision to go with only indoor arenas until such time as we change our minds. We have increased our lighting and added large LED screens to take advantage of the fact that we will always be playing in darkness.

Playing outdoors in the summertime, whether it’s a shed or a stadium, is a drag, because it doesn’t get dark until about halfway through the show. Hundreds of thousands of dollars’ worth of lighting equipment and design is wasted.

In arenas, there is just more magic, plus we are not subject to the whims of the weather. The LED screens ensure that even people in the nosebleed section can clearly see what’s happening onstage. We like it, and our fans like it.

You’re jokingly calling this tour Farewell I. How many more tours will there be?

I’ve much doubt that we will make it to Farewell XX, but I imagine there will be a Farewell II after the new album comes out. Beyond that, it’s anybody’s guess. The Eagles operate on a cyclical basis now, with a year to a year-and-a-half comprising a cycle. At the end of each cycle, we sit down and decide if we want to do anything further.

So far, there has been a consensus to go forward, but someday it’s all going to come to a screeching halt. I think everybody in the band agrees that we want to exit while we’re at the top of our game. Nobody in this organization is interested in beating a dead horse, but right now the horse is very much alive and well. It’s as good as it’s ever been—maybe better.

Even in the midst of this shaky economy, when you consider the strangle state of the world, people are flocking to our shows. It’s wonderful. We’re very grateful.

Speaking of the new album, when is it coming out?

I don’t know when the album is coming out, but it won’t be this year. “Hole in the World” is the only new material from the album that we will be doing.

What markets do you still want to play?

The Eagles have performed in a great many places around the globe, including Russia, but it’s a big world, and there are still a few places we’ve never been.

Believe it or not, we’ve never played in Mexico. We’ve never been to South America, either. We’ve been invited to several places in the Far East, such as Bangkok, Hong Kong, and Singapore, but we’ve never been able to make it. I saw a thing on TV the other day about Croatia, and it looks absolutely beautiful, so I’d like to play Zagreb. I’d also like to play some of the countries that border the Baltic Sea—Estonia, for example. Also, we’ve never been to Denmark or Austria. However, for the present time, we are staying in North America.

We played in Italy for the first time in the summer of 2001 in an ancient, walled city called Lucca. We played outdoors in the piazzas; 14,000 Italians showed up and sang every word in English at the top of their lungs. I’ll never forget it as long as I live. I would love to play in Italy for weeks.

describe a show day for you.

I have an office set up in each of my hotel rooms. I get up in the morning and start doing business—media interviews for the tour; tons of written correspondence and phone calls relating to the Walden Woods Project, the Recording Artists’ Coalition, the Caddo Lake Institute; domestic stuff—I talk to my kids as often as I can—communicating with [manager] Irving Azoff in regard to all kinds of issues relating to the Eagles, my solo career, the music business in general.

I’m usually on the phone all day. The phone, the e-mails, and the fax machine never stop. It’s not just about the three hours onstage at night; this is a full-time job. I try to get in a workout most days.

We generally leave the hotel in mid-to-late afternoon. We ride the bus from the hotel to the stage, which is approximately 5 p.m., and then we go to our respective dressing rooms and do whatever we each have to do to get ready for the show. I bring a recumbent exercise bike on every tour, and it is set up in my dressing room. Even if I’ve done a weight-lifting or a Pilates workout earlier in the day, I always get on that bike about an hour before show time and ride it for 30 minutes. Then I take a shower and get dressed for the show.

After the show, I generally stay up for an hour or two reading the foles and e-mails that I didn’t get before I went to sound check. Sometimes, though, we go off stage, straight to the airport, and fly to the next city. On those nights, I’m often up late trying to make my next flight in the new hotel room. I carry three or four good books and numerous periodicals, and I can usually read myself to sleep. It’s a good life, but it’s not as easy as some might think. Traveling gets old. I get tired of packing and unpacking. I get homesick.

How has your relationship with your fans changed over the years?

I think our bond with our fans has only grown stronger over the past 30 odd years. We’ve all been through a lot together, and we’ve been with them and they with us. The passage of time enriches these memories, these shared experiences. It’s bittersweet.

How has touring changed since you started more than 30 years ago?

There are two big changes that come to mind. One is the enormous amount of organizational skills that have been brought to bear on our touring. Everything is extremely organized and professional now. Irving Azoff usually travels with us, and he is on top of everything—all the time. Harry Sandler, our tour director, is, in my opinion, the best in the business. There are 92 people, including the band members, on this tour, and it runs like a Swiss watch.

We have excellent people who are committed and know how to do their jobs. We have no jerks, no loose cannons, no slackers. Everybody gives 100%, because the goal is to give the fans the best show possible. Backstage is very serene and consistent. There is no partying either before or after the shows, but we do receive old friends and professional guests briefly either just before show time or during the mid-show break.

In short, things have changed a great deal from the old days. These changes have come out of necessity, and they are a logical progression for any band that is committed to its work.

That’s why we’re still here and thriving 32 years after we began.

Melinda Newman

Soaring With The Eagles: Don Henley On The Road

Since the Eagles reunited for the Hell Freezes Over tour in 1994, they have become that rare bird: the sure sellout. The band started its latest tour May 9 in Richmond, Va. From the road, drummer Don Henley provides Billboard with a rare glimpse into what it’s like to soar with the Eagles.

Last summer’s trek grossed $34.9 million from 31 shows, according to Billboard Boxscores. A 1996 North American and European tour brought in $30 million from 27 dates. The initial Hell Freezes Over tour from 1994 earned the group $74 million on 50 dates, while the 1995 version garnered $92 million from 75 shows.

“We wanted a small venue or the beaten path for the first couple of shows,” tour manager Harry Sandler says, regarding why the outing began in Richmond. “We also wanted a building with several day’s availability so we could load the show in for the first time and have a few days to play with it.”

The band and crew took a day off after the initial date so the staff could re-evaluate the first night—or, as Sandler puts it, “lick our wounds and figure out what went right and wrong. Of course, we have had glitches, but we’re working them out.”

Larry Wilson, GM of Richmond Coliseum, was especially excited about the show, the band’s first at the venue since 1977. The Richmond concert sold out in 15 minutes, Wilson says, and broke the recent box office record set by Bruce Springsteen. “Our building is 32 years old, and I’d venture to say that the show blows every merchandise record we’ve ever had, too.”

The tour’s first overnight move was May 13 from Orlando to Sunrise, Fla., but a July jump is what has production manager David Bruster losing sleep.

“We have a 489-mile overnighter from Manchester, N.H., to Buffalo, N.Y. I’m still trying to figure out how I’m going to do that.”

More than 80,000 pounds of equipment are hung from 96 different points above the stage. The extra equipment meant updating the production crew from 49 on the last tour to 65. The number of trucks, leased from Roadshow, increased from eight to 10. The band’s crew numbers 27.

The visuals played a part in determining which venues the band would play. “They’re just trying something different this time,” Sandler says. “We’re not playing outdoors and we’re not playing stadiums, because you can’t make it work for everybody, people are too far away.”

He adds that the Eagles have considered upping their production values for some time. “We tried it in Europe, but it became a bit cumbersome, so we put it off.”

Onscreen images will range from stage shots to such visuals as Ferris wheels and nature scenes, as well as footage from a camera mounted on a helmet worn by guitarist Joe Walsh (dubbed Walsh Vision). Roy Bennett (Paul McCartney, Dixie Chicks) designed the screens and lighting.

Tickets range from $45-$175. The bulk of the three-hour show is hits, but the band has also included “Hole in the World” in the set list. The tune, which shipped to hot AC, AC, and Triple-A in the weeks of May 12, is taken from the Eagles’ first studio album of new material since 1979. The band is still recording material for the album.

Farewell I features a number of multiple dates, including three at Boston’s FleetCenter.

TOURING

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HEART is touring hard this summer on a diverse route with an intriguing cast of players. The trek is in support of a new double disc Super Audio CD on Epic/Legacy and a live performance DVD, both titled Alive in Seattle. Heart’s Alive in America tour begins June 13 and plays a diverse range of primarily outdoor venues, including amphitheaters, theaters, fairs, casinos, wineries, and alternative venues.

While the Wilsons are indisputably the soul of Heart, they are high on the band put together for the tour, which includes Mike Inez (Alice in Chains, Ozzy Osbourne) on bass, Gilby Clarke (Guns N’ Roses) on guitar, Ben Smith (Love-mongers) on drums, and Darian Sahanaja (Wondermints, Brian Wilson) on keyboards. "This should be fun," Nancy Wilson says. "These are great players and great harmony singers as well."

The band will perform classic Heart songs like "Crazy on You," "Magic Man," "Dog and Butterfly," and "Barracuda." It is also rehearsing four or five new songs that will be on a new studio record due in spring 2004.

Wilson says the band will rearrange some of the classic material to give it a fresh feel. She recalls, "Last summer [on tour] we did a version of ‘Alone’ with just acoustic guitars, and it was really powerful this way."

Wilons adds that being the touring veterans that they are, the band’s contract and production riders are quite different from those in the 1970s. “The rider is actually simpler now,” she says. “Back then, there was this nouveau riche rock attitude in the band. We’d tell the ruler stuff like, ‘Go to a Chinese herb store and find me a ginseng root, the oldest possible root, and the one most in the shape of a man, and bring it back to the Green ville arena.’ The poor guy.

Wilson says that instead of a deca- dent rock ‘n’ roll atmosphere, her tour bus has a ‘kids-and-dogs vibe’ today, with her husband, writer/director Cameron Crowe (Almost Famous, Vanilla Sky), and 3-year-old twin boys often visiting on the road. She says it “very organic.”

Despite all the new available touring technology, Wilson points out that “the amplifiers with the best sound are often the older gear or a combination of nevers takes on older gear. The newest innovation is the in-ear monitors. If you have the mix that you want, it really does well and you don’t end up over-singing and blowing out your voice. Of course, you have to have an in-ear mixer guy that doesn’t mess with your head too much.”

When Heart plays AmSouth Amphitheater in Antioch, Tenn., near Nashville June 28, country singer Dean Carter will open the show. Wilson says the band has no qualms about a country act, albeit a decidedly hip one, opening a show for the hard-rocking Heart. She says, "The lines are so blurred now (that) everything cross-pollinates.”

PROFESSOR ROACH: As Venus Views is known for a while but has been unable to divulge. Frank Roach is leaving his Clear Channel Enter- tainment (CCE) post as VP of venue relations and programming to accept a position as a faculty member at the University of South Carolina (USC) in Columbia. Roach’s position takes effect Aug. 16. He will teach courses on event and facility management. In addition, he will work out of CCE Carolinas VP Wilson Howard’s offices in Columbia until then.

Roach says he will remain active in the International Assn. of Assembly Managers with USC’s blessings. “That they were willing to go outside the normal academic environment for a faculty member shows how dedicated the university is to closing the gap between the academic side and the practicing side of this industry,” he says, adding, “Go Gamecocks.”

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Jones Takes On Late-Night TV

Entertainer Presents A Mixed Format That Showcases New Talent

BY GAIL MITCHELL

Lenny Kravitz, The Neptunes' Pharrell Williams, Sean "P Diddy" Combs. This eclectic lineup is not just the jump-start of the June 16 premiere of FX Network's The Orlando Jones Show. It is also a portent of Jones' pledge to open the door to a multi-racial music world generally not seen—or addressed—on late-night TV.

"Many celebrities in music, spoken word, TV, and film don't have a place on Lenox, Letterman, Conan, or Kimmel," the actor/comedian/writer says. "No one wants to sit on the sofa with Missy Elliott and talk. Where are Erykah Badu, Jill Scott, Fishbone, or OutKasts?"

"Late-night TV and TV on the whole has skipped over those guys who can't get on MTV or aren't on BET yet. Younger musicians have no place. Until they sell 4 million albums, they can't go anywhere."

Jones' late-night vision draws inspiration from three predecessors: Plug-Along Dark, The Tonight Show With Johnny Carson, and The Arsenio Hall Show. Words and phrases like "sexy," "banging vibe," and "freaking it" punctuate Jones' description of his talk/variety series. "This show is what late-night is supposed to be: like early Johnny Carson, introducing new guys to you," he says. "It wasn't so much about name recog-

Jones has skipped the ken word, racial FX jump -startrell Williams.

"Late-night TV has a plateau," Austin says. "People need more information about today's musical artists. We're just bringing those collective efforts together and being ourselves."

Jones and Austin have worked together before; Jones appeared in the 2002 Austin-inspired Fox film Drumpire. "Arsenio helped medical guests," Austin adds. "After a performance on his show, you'd see record sales increase the next day. We're building the same thing but in a modern way. For example, every now and then we'll bring in a guest producer like Rodney Jerkins."

It's not just about music. The program will also feature a 90-second animated segment with two Latino kid characters. Instead of an opening monologue, Jones will portray a diverse range of characters either in sketches or interacting with people in the audience and on the street.

Underscoring the program's alternative take on talk, current-on-airpromotion format "no nightly TV, no band." The in-the-round set will have video monitors positioned around its perimeter.

Jones envisions his show as the 18-35 group that "has grown up with a wider breadth of influences." Feldman, formerly co-executive producer and writer on HBO's Dennis Miller Live, cites Jones' appeal beyond that demo.

"It transcends race and age," Feldman says. "Today's urban audience is someone hip to new bands, new comedy. They want to be the first to see or hear something. At the same time, there are 40-year-old-guys who know Orlando from the films Evolution and Drumline."

Jones will tape the show live in Los Angeles in front of a studio audience. A former writer and member of Fox's comedy series MAD TV, he is jazzed about launching what he calls the next generation of late-night.

"We may rock one night, do a back-in-the-day-funk club, discuss politics, or talk trash. It's about creating a voice, vibe, and attitude in late-night that hasn't been there for a while."

STAY TUNED: Soon you will see announcements about panels, special guests, and award finalists for the 2003 Billboard/JUNO R&B/Hip-Hop Conference and Awards show. The conference site is the Roney Palace in Miami Beach. Don't forget to mark Aug. 6-8 on your calendars.

KUDOS: Philadelphia singing legend Patti LaBelle will receive the Songwriters Hall of Fame lifetime achievement award during the June 12 ceremony held at New York's Marriott Marquis. This year's previously announced hall inductees include Little Richard; among the snatched performer and presenter is Berry Gordy and Ray Charles.

Motown president/CEO Kedar Massenburg is the recipient of the Quincy Jones Achievement Award from Vibe magazine. The gala takes place June 5 at New York's Supper Club.

Music industry veteran Clarence Avant, singer/songwriter Lionel Richie, and film composer/songwriter Randy Newman—the 2003 Billboard Century Award honor—were also saluted as 2003 Governors Award honorees. Presented by the Los Angeles chapter of the National Academy of Recording Arts and Sciences, the annual awards luncheon is being held June 19 at the Beverly Hills Hotel.

SCREEN SCENE: Waxpoilation—the management firm behind Tha Alkaholiks, King Britt, and others—has launched Waxpoilation Films. Headed by former Vivendi Interactive executive David Leslie, the new division will concentrate on hip-hop and action-sports-oriented films.

Lil' Kim is the voice of lead character Soledad in Urban Entertainment's Three Who Walk in Darkness (DVD June 3). John Ridley (Undercover Brother, Three Kings) wrote the animated sci-fi movie, which is a takeoff on the same-titled animated Web series.
I'm going somewhere else with it," he says of his plans for the album. "I've matured. But everything is young right now, so you have to do the happy medium between the two." That includes doing "something real crazy with Lil' Jon" and "getting down" with his dad, James L. xander of the Bar-Kays.

Details of the record deal are still being discussed. Jazze Pha says the album is slated to be released at the beginning of next year. And last but not least: Keep your ears open for releases from his new label, Futuristic Entertainment. The first album will feature a series of mix-tape selections.

LIFE STORY: Drawing from the experiences he had while living in Memphis' infamous Ridge Crest apartments, Yo Gotti returns with his third release, Life.

The album, to be released this summer by Rap Hustaz/TVT, combines the skills of several other Southern gentlemen, among them Lil' Flip and Lil Jon. The album's first single, "Dirty South Soldiers," was released May 13. It was produced by Yo Gotti and Lil Jon.

Also checking in on the CD is the Rap Hustaz Movement. It's a clique of in-house producers who, along with Yo Gotti, produced most of the album's 10 tracks.

"A lot of people rap and just rhyme. They try to do and say what they think is going to sell," Yo Gotti says. "But it comes to me naturally, because I've seen it, done it, or lived it. Most people out here already know that about me, so they can adapt to me rapping about it. They know what I'm talking about."

CLARIFICATION: My last column (Words & Deeds, Billboard, May 17) featured an item about rapper Static. The correct name of his record label is Third Millennium Records. Producer's credit should go to Naki for Beatman Productions.

HIP-HOP HEADS-UP: On June 9, the New York City Hip-Hop Theater Festival, the Apollo Theater Foundation, and okayplayer.com will present a Hip-Hop Unity Concert. The event will feature the Roots and a host of other established and up-and-coming hip-hop artists.

Rhonda Baraka may be reached at rharaka@comcast.net.
SIGNED & SEALED: In this issue, “Never (Past Tense)” by the Roc Project Featuring Tina Arena climbs five notches to No. 20 on the Hot Dance Music/Club Play chart.

With the song now crossing over to radio—thanks to champions like WTPM Miami PD/music director Phil Michaels—Tommy Boy has signed the Roc Project to a multi-album deal.

Of course, because Arena has her own solo career, Roc Project, emerging D/producer Ray Roc, needed to find another vocalist. Enter Tina Novak, who was previously signed to Grammy Award-winning songwriter Kevin “Shekspere” Briggs’ Spere Records, a joint venture with Arista.

Last spring, Spere/Arista released Novak’s debut single, “Been Around the World.” When the track failed to click at radio, the label withheld the release of Novak’s full-length of the same name.

Perhaps the second time around will be the charm for Novak, a former Florida beauty queen.

According to Roc’s manager, Gary Salzman of Big Management in New York, his client and Novak are currently collaborating on tracks in the studio. An album is scheduled to hit stores in August.

MORALES IN THE MIX: King Street Sounds is scheduled to unveil its latest Mix the Vibe volume July 22. The 13th volume in the DJ-vaults, where he dusts off such classic jams as “Philadelphia” by Brooklyn Friends (aka Morales), among others. Seemlessly mixed into the set is brand-new track “A Better World” by Ageha Featuring Jocelyn Brown & Loleatta Holloway.

For this compilation, Morales says, “I chose records that I have played in the past or will play in the future.”

To get in the right frame of mind, Morales says he played nothing but King Street records for a few days. “While I play a lot of King Street records in my sets, I had to get into a 100% King Street mind-set. It’s about respecting the label’s catalog.”

ALL MIXED UP: “Dirty Sticky Floors” is the first single from Dave Gahan’s solo Reprise/Warner Bros. album Paper Monsters (due June 3). The track’s remixes demand your immediate attention.

In-demand production/remix outfit the Passengerz decorates “Dirty Sticky Floors” with progressive overtones, complete with trance-laced synth patterns and rugged house beats. Lexicon Avenue imparts the track with a haunting, late-night underground vibe that will have fans of Danny Tenaglia smiling.

The best remix of the lot, though, belongs to Junkie XL. His Ibiza, Spain-primed re-rub is equal parts New Order and Jaydee’s “Plastic Dreams.”

Warner Bros. is also preparing remixes of Madonna’s “Hollywood” (Sander Kleinenberg, Victor Calderone, Paul Oakenfold), Seal’s soul shuffler “Get It Togethers” (Peter Rauhofer, Bill Hamel), and Holly Palmer’s funky rock jam “Just So You Know” (Rauhofer, Munk).

MAKE THAT MOVE: In the May 17 issue, we mentioned the closing of Logic Records. In the following issue, Artemis president Daniel Glass told Beat Box how he wanted to, once again, be an active member of the dance music community.

Well, we’re happy to report that Artemis has scooped up Thom Storr, formerly of Logic. On May 19, Storr became the label’s senior director of marketing services and international.

Storr will assist with production, promotion, and press of Artemis releases in the U.S., Europe, Australia, and Japan. Storr may be reached at 212-433-1812.

After Uneven Sales, Tricky Exposes ‘Vulnerable’ Side

BY MICHAEL PAOLETTA

U.K. artist Tricky is one of the founding fathers of the early-’90s trip hop scene. After providing raps and vocals for early Massive Attack albums (Blue Lines and Protection), he struck out on his own. Critics praised his 1995 solo debut, Maxinquaye. With scant radio play, the album sold 222,000 copies in the U.S., according to Nielsen SoundScan.

With the exception of Pre-Millenium Tension (1996), which has sold 218,000 copies, Tricky’s five follow-up albums have failed to repeat such robust sales. The artist’s latest set, Blowback (2001), has sold 95,000 copies.

His new album, Vulnerable (Brown Punk/Sanctuary), is due June 17. For it to succeed, Tricky must regain the tastemaking audience that embraced Maxinquaye.

Tricky began the process April 29, when an exhibition of his digital photography opened at the Palace de Tokyo museum in Paris.

At the same time, the artist linked with retailer Agnés B. to design a T-shirt that is being sold in Agnés B. shops worldwide.

Throughout Tricky’s month-long art exhibition, all Agnés B. stores in Paris are branded with Vulnerable paraphernalia. This campaign will be repeated in all Agnés B. outlets.

“With Vulnerable, we want to reach the right tastemakers and longtime Tricky fans,” says Meg Harkins, senior director of marketing at Sanctuary. “They need to know that this is the Tricky record they’ve been waiting for.”

For Tricky, it’s about doing what comes naturally. That said, he can’t help but reflect on Blowback when discussing the provocative Vulnerable.

“I was flat broke when Hollywood Records offered me tons of money for what became Blowback,” Tricky says from his home in Los Angeles.

According to Tricky, whose songs are published by Urban Poison (ASCAP), the deal was brokered based on 2-year-old demos, “I took the money, produced the tracks with various guest artists, and then toured.”

He says he quickly became disillusioned with the music. “At that point, you forget about the power of music. You forget the people who bought your records through the good and bad times.”

Tricky says he learned from his mistakes. He acknowledges that he needed to again create something for like-minded individuals.

This involved starting a new label, Brown Punk, with his manager, Ben Garfield of Avenue Management Group in New York. In the U.S., Vulnerable—an enhanced CD—is the first Brown Punk release. The album also marks the beginning of the artist’s new worldwide deal—excluding the U.K. and the rest of Europe—with Sanctuary Records.

Throughout Europe, Tricky is signed to Anti-/Epithet, which released the album May 19.

The packaging for Vulnerable was co-designed by Tricky, who also shot all the photos.

Garfield says Brown Punk, like Tricky himself, will operate outside the box. Tricky will sign artists to the label and then license the artists to other labels. “That’s just like we’ve done with Tricky and Sanctuary.”

Brown Punk has signed a handful of artists, including British rapper Radanna, 14-year-old L.A.-based singer Liz Dem shores, and Italian chanteuse Costanza Francavilla.

The featured vocalist on Vulnerable, Francavilla is currently collaborating with Tricky on her debut album. When it arrives in the fall, it will mark Brown Punk’s European debut.

This flurry of Tricky activity is not lost on retailers, who consider the artist a superstar in the world of dance/electronic music.

“Unlike many dance and electronic artists, Tricky is not faceless,” says Jim Kaminski, pop/rock buyer for Tower Records in New York’s Greenwich Village. “People know his name, his music, and what he looks like. In this genre of music, that’s saying something.”

Kaminski and other retailers confirm that regardless of an album’s commercial success, people remain intrigued by Tricky and where his music will take him next.

“His previous albums, particularly Maxinquaye, still sell,” Kaminski notes. “I mean, we’ll sell big numbers on the new album. But will it cross over to the suburbs? I can’t answer that.”

The set’s lead single, “Antimat-ter,” will be delivered to several radio formats at the beginning of June. Concurrently, the track’s Stephane Sednaoui-directed video will go to MTV2.

On June 13, Tricky commences the 13 tour in Italy. Following a six-week European trek, he will bring the show to North America.

In North America, Marty Diamond of New York-based Little Big Man handles Tricky’s bookings, while Ben Winchester of Primary Talent in London does the same for the rest of the world.

Dancing on Thin Ice. Remixes of Yoko Ono’s 22-year-old dancefloor classic, “Walking on Thin Ice” (Mind Train/Twisted/The Right Stuff), recently topped the Billboard Hot Dance Music/Club Play chart. To celebrate, the artist made several TV appearances, running the Tricky Show. Pictured, from left, are Brady, and the artist.
### Dance Singles Sales

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<td>Jive</td>
<td>MAKE ME SMILE (COME UP AND SEE ME)</td>
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<td>Mariah Carey</td>
<td>Epic</td>
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<td>Ludacris</td>
<td>Capitol Promo</td>
<td>WALKING ON THIN ICE (REMIXES)</td>
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<tr>
<td>6</td>
<td>6</td>
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<td>IT'S ALL ABOUT THE BASE (REMIX)</td>
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<td>7</td>
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<td>A&amp;M</td>
<td>ELEPHANTS WALKING ON THIN ICE</td>
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<td>ARE YOU READY?</td>
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<td>13</td>
<td>Timbaland Featuring Madonna</td>
<td>M.A.R.S. (BALEARIC DISCO BROS)</td>
<td>NIGHTCON</td>
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<td>50 Cent</td>
<td>M.A.R.S. (BALEARIC DISCO BROS)</td>
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<td>Missy Elliott</td>
<td>Universal</td>
<td>RACK AMERICA (REMIXES)</td>
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<td>I'M READY</td>
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<td>M.A.R.S. (BALEARIC DISCO BROS)</td>
<td>(REMIX)</td>
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### Dance Breakouts

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<tr>
<th>Title</th>
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<tr>
<td>(REMIX)</td>
<td>50 Cent</td>
<td>M.A.R.S. (BALEARIC DISCO BROS)</td>
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**Note:** Nielsen SoundScan, Inc. All rights reserved.
BY MICHAEL PAOLETTA

While the music of Rob Dougan is recognized—even revered in some quarters—little is known about the man behind the music.

His recordings have appeared on several soundtracks, including The Matrix, The Matrix Reloaded, and 15 Minutes.

The same holds true for videogames (Enter the Matrix) and TV ads (Lincoln Town Car).

Dougan has also remixed tracks for Moby (“Porcelain”), Sting (“I Was Brought to My Senses”), and Gabrielle (“Dreams”), among others. And he co-produced/co-penned Kristine W’s 1996 debut album, Land of the Living.

During this time, Dougan often recorded simply as Rob D. His many collaborations with producer Rolio were credited to Dignity or Our Tribe. But Dougan is poised to move front and center with the June 3 release of his proper full-length debut, Furious Angels (an enhanced CD with a bonus disc of instrumental tracks), on Reprise/Warner Bros.

For this to occur, Dougan—whose career is overseen by Sat Bisla in Los Angeles—and his label must help potential fans connect the music and the artist. Already, the label is acquiring the rights to use the commercial spots featuring Dougan’s music for promotional purposes online. A few ads can be viewed on the artist’s official Web site (robdougan.com).

“Those spots will also be available on the new media player that we are e-mailing to appropriate e-mail lists, as well as posting on various sites,” says Xavier Ramos, marketing director of Warner Bros.

Dougan did the same for film clips, including those featuring his music from The Matrix and The Matrix Reloaded. A track from Furious Angels, “I’m Not Driving Anymore,” was also used in the trailer for The Matrix Reloaded.

“The public will be key to help connect the song with the artist,” Ramos explains. “Web sites for all products and films must have links to robdougan.com.”

Recently, TNT used a new Dougan track, “Chateau,” for the opening of the Sacramento Kings vs. Dallas Mavericks NBA playoffs.

“Ideally, it would have been nice to have had a chyron,” Ramos says. “But we were not consulted because it’s featured in The Matrix Reloaded.”

So, for the millions of Americans that heard it, Dougan remains an artist without a face.

“But that’s OK,” says Dougan, an Australian who calls London home. “I’ve never had a proper record out in the U.S. How can I expect people to know me? But I am amazed that some Americans already know who I am.”

Jason Bentley, music supervisor for The Matrix Reloaded, says that direct exposure from the soundtrack bodes well for Dougan and his album, which was released in the U.K. last summer by Chrysalis/BMG.

“But perhaps a greater strength in Rob’s case is that he has a whole singer/songwriter persona which has yet to really come across in the States,” Bentley adds.

Perhaps. But the beautifully haunting and exotically stirring Furious Angels is not easy to pigeonhole musically. It overflows with classically arranged strings, hip-hop-skewed electronic beats, and Dougan’s Tom Waits-shaded vocals. Throughout, an aggressive punk attitude prevails.

“When it comes to my music, I will not compromise my artistry,” explains Dougan, whose songs are handled by BMG Music Publishing. “And I believe people will discover this record, whether they’re girls under the age of 12 or factory workers over 52.”

Ramos concurs. He says that Dougan’s audience is diverse, ranging from 14-year-old videogame enthusiasts to fans of classical music.

“Rob’s music connects on an emotional level that crosses most demographics,” Ramos says.

To that end, the label has delivered Furious Angels, its two focus tracks (“Clawed to Death” and the title track), and The Matrix Reloaded soundtrack to a variety of radio formats.

Videos for “Clawed to Death” and “Furious Angels”—lensed by David Slade and Howard Greenhalgh, respectively—have been submitted to MTV.

“The record label is dealing with a short window of opportunity,” says Nic Harcourt, music director/host of Morning Becomes Eclectic for KCRW Santa Monica, Calif. “It must make as much hay as it can while the Matrix light is shining. The music must be heard, and the connection must be made.”

The Aloha Entertainment Group is a multilevel multimedia production company that features record production (AEG Records), artist management, music publishing, and more. Featuring producers Chris Pati (Michael Damian, Modern Voices Music Group), Shane Dudoit (Pound For Pound, Raiaatea Helm) and Bobby Pileggi (Darrell Labrado, Sterling Kalua, Monkeypod Records) this organization was formed primarily to connect and shop the music of Hawaii to the World.

AEG is pleased to announce the signing of Hawaii’s #1 teen idol and recording artist Darrell Labrado to their label.

Hawaii’s #1 Teen Idol Darrell Labrado’s new Maxi Single dance hit “I Want My Island Girl”

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NY office (631) 351-6671 – E-mail: bobby@alohaentgroup.com

THE FORCES OF HAWAIIAN MUSIC HAVE BEEN UNLEASHED...
THE ALOHA ENTERTAINMENT GROUP WAS CREATED
SÃO PAULO, Brazil—Emmerson Nogueira sells hundreds of thousands of albums in Brazil. Yet most of his fans have no idea what he looks like.

Nogueira records British and American pop standards, such as “Home With No Name,” “Hotel California,” and “Dust in the Wind.” According to Sony Music Brazil, Nogueira’s label, he has sold upwards of 200,000 copies of his debut, Versão Acústica and 100,000 so far of Versão Acústica 2. Both have been certified gold (100,000 copies) by Brazil’s Assn. of Record Producers.

Now on the verge of releasing a live double-album this month, Nogueira expresses surprise about the turn his career has taken.

“I have never been successful in music, but I have received a lot of invitations to play,” Nogueira continues. “But I never expected to be successful singing in English in a time when Brazilian music is the top-seller and the most played at [Brazilian] radio stations.”

Sony Music Brazil did not expect Nogueira to be successful, either. Initially, it released only 1,000 copies of Versão Acústica in late 2001.

“It occurred to us to promote him as an artist,” says Alexandre Schiavo, Sony Music Brazil VP of marketing, who says that Versão Acústica was released as a strategic marketing concept. In fact, neither album features Nogueira’s photos.

“We released the album with no marketing backing,” Schiavo adds. “But we asked some retailers to play the album. And the people who went into the shops would listen, like it, and buy it. We came up with a phrase: ‘It plays, it sells.’ It was a phenomenon. Without television, without radio—nothing.”

Nogueira was not promoted as an artist because he wasn’t signed as one. Singer/songwriter who performed in local bars, he was signed as a songwriter in 2000 with Sony Publishing Brazil. But no one recorded his songs.

Sony A&R director Bruno Batista suggested he record acoustic covers of international hits, a format that traditionally sells well in Brazil.

Nogueira arranged the songs himself. He recorded them with his band, which is also named Versão Acústica.

“When the notion of a project like Versão Acústica started, I was there,” says Nogueira. “It was the typical story of being the right man at the right place at the right time.”

Versão Acústica 2 also exclusively features British and American hits sung in English.

Schiavo believes the key to Nogueira’s success is a series of intimate, acoustic, in-store concerts that he played in record stores, Middle- and upper-class buyers felt they “discovered” the album and quickly recommended it to their friends. Retailers reported that it was common to see shoppers take home five or six copies.

Schiavo adds that in Nogueira’s collections, “you find all the songs you like, performed by one voice. And it’s a neutral voice. That’s the magic. You have a very pleasant album.”

But in spite of all the sales and the increasing number of concerts Nogueira has been playing throughout the country, few people know his face.

“I’ve never been on TV shows,” says Nogueira. “TV sells image. I want to sell music. I hear songs playing on the radio without any label push and without any initiative of mine in order to make this happen.”

Sony Music is planning a slightly different strategy when it releases Nogueira’s new album later this month, prior to the celebration of Valentine’s Day in Brazil on June 12. A one-week TV campaign is planned around the release.

The disc should also receive a boost from Nogueira’s now busy touring schedule. The live double-CD will feature the same songs that are on the previous albums, as well as a handful of previously unreleased tracks.

“It’s an artist that’s very profitable for the company,” Nogueira says. “My albums don’t demand large amounts of money to be recorded or promoted. In time of crisis like this, the artist must understand the hard times in the market and become a sort of partner to the record company.”

Additional reporting by Leila Cobo in Miami.

**Linkin Park, Room 5 Crash Into U.K. Charts**

Linkin Park's "Meteora" (Warner Bros.) powered straight to No. 1 on the U.K. album chart yesterday (March 30) to become the band's first chart-topping success in the territory. Britain also has a new No. 1 single, as Gareth Gates' three-week run with "Spirit in the Sky" (S/BMG) came to an end. Entering at No. 1 is "Make Luv" (Positiva) by Room 5 featuring Oliver Cheatham.

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- Top Acts Plug In For 'Matrix Reloaded' Soundtrack
- Diana Ross Writing 'Heartaches' Memoir
- James Brown Donates Concert Tix To Military
- A Perfect Circle Tapped For Lollapalooza

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- **BREAKING & ENTERING:** A weekly look at the latest acts entering the Billboard charts.
- **FINE TUNING:** A daily preview of must-see televised music programs and appearances.
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**REGIONAL MEXICAN AIRPLAY**

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**LATIN POP AIRPLAY**

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MIAMI—The need for Nielsen SoundScan reporting in the Latin Christian market was one of the dominant music themes at the 11th annual Exploit 2003.

The Spanish-language Christian music and literature trade show/convention gathered more than 198 exhibitors May 15-20 in Miami. It featured Christian-themed panels, as well as sales conferences and showcases from such Christian music labels as Rejoice Music, Integrity Music, Word Entertainment, and Uplink Musica.

The labels sponsored a presentation by Gabriel Aviles, director of the Christian Music Trade Assn. (CMTA). The trade association for Christian record companies collects sales data for Christian music nationwide and reports it to Nielsen SoundScan. CMTA data, together with data collected directly by Nielsen SoundScan, is used to compile the Billboard Top Contemporary Christian and Top Gospel albums charts.

Although a Latin Christian chart has existed for one year, Aviles says that the numbers are far from accurate and are woefully under-reported.

“We have key retailers in the Latin Christian community who are not reporting,” he says. “A lot of them have never heard of SoundScan or CMTA. So we’re here to educate—to let people know that what they do is important to the industry as a whole and to tell them how they can benefit by giving us the data.”

Latin Christian data from the approximately 1,300 retailers that report to the CMTA is under-reported in two ways. Many big retailers report sales of major English-language acts but do not report less impressive Latin sales. And many indie retailers simply do not report anything at all.

In Puerto Rico, for example—a big market for Latin Christian music—only one indie retailer reports to Nielsen SoundScan. In addition, many indie labels and artists do not use UPC codes and do not register their product, which further hampers the reporting process.

Under-reporting has become a major concern for labels, which see their distribution, inventory, marketing, and promotion processes suffer from lack of data. Most important, the lack of credible sales numbers stymies recognition and growth of the genre.

“We can’t take the genre to the next level without this,” says Arturo Allen, director of marketing and music for Vida Music. Last year, Allen and several Latin Christian label heads created a task force whose main objective was to develop a Latin Christian SoundScan chart. That chart was established last year but is not published in Billboard.

Allen, who chairs the task force, says the main goal is to get stores to scan their Latin product. Aviles’ presentation at Exploit is part of an effort to reach out to retailers.

“We want to educate the existing Christian bookstore reporters,” Allen says. “That will go parallel with the education of a lot of the indie labels and artists to start using UPCs and register their product with SoundScan. The first big achievement the task force has already accomplished is that the largest Latin Christian music distributor, Pan de Vida, has been recognized as a national distributor. So a lot of labels that are now registered from legitimate plays are:

- paid spins include a scanned or opening or closing each time the record is played;
- with paid spins, the record is played more times than other records during a set period of time but receives no spins before or after this period.

If either of these conditions apply, Billboard will consider those plays as commercials, not legitimate spins.

This is an extension of the practice by which BDS eliminates detections registered by 60-second commercials. In cases where a paid spin extends beyond one minute, it will count as a play at BDS but will be removed from consideration for the Billboard charts. The policy revision applies to all radio charts that appear in Billboard.
Radio Stations Hit the Target Audience

Specialty Shows and Playlists Build the Jazz Community

BY STEVEN GRAYBOW

How important is radio to the survival and growth of traditional jazz? Consider this: Aside from free festivals or word-of-mouth exchange between friends, the radio is one of the few places where a curious listener is likely to hear jazz in significant measure. Likewise, radio is the most effective way for the largest number of jazz fans to hear a new release by a current artist or to receive information about the music.

"A strong radio community means a strong music community," says WBGU GM Cephas Bowles. "With a flip of a button, a listener has access to a whole genre of music that they otherwise would have to pay to hear. Radio is the most cost-efficient way to reach the most people, so it must be kept fresh and alive."

Broadcasting 24 hours a day out of Newark, N.J., WBGU is the New York metro area's only full-time jazz station. Despite its lack of competition, Bowles says that building and maintaining an audience for WBGU has become increasingly more challenging, as people's time and money are constantly diverted toward computer games, the Internet and television. For this reason, maintaining a high level of success means constant reevaluation of the station's presentation.

"There are fewer and fewer stations doing what we are, and that has elevated us to a status that no one could have anticipated," says Bowles. "On the other hand, to maintain that status, we've had to become more listener-centric than ever. We talk to our listeners and label all the time, look at music charts, talk to artists and spend time in the clubs more than ever."

Like many jazz stations, WBGU gets its income largely from its listeners. Bowles estimates that 50% of the budget is listener-supported, with the remainder coming from grants and program underwriting. "We need our listeners in order to survive, so we constantly have to evaluate the quality of the product we have on the air," he says. The station also affiliates itself with organizations such as jazz clubs and museums that serve a similar demographic, in order to reach potential listeners.

Scott Hanley, GM of Duquesne University's WDUQ, a Pittsburgh, Penn.-based NPR station that programs 100 hours of straight-ahead jazz a week, believes that the success of artists such as Diana Krall, Jane Monheit and Norah Jones bodes well for building the jazz audience. "The familiarity of these artists to the general public has been helpful, because people are hearing a swinging group and realizing that it is a sound they like," says Hanley. "Even if Norah Jones crosses into the pop world, that's nothing new. Jazz has always crossed these lines in one way or another."

As those lines are crossed, the demographic for jazz shifts and widens. "Jazz radio's audience is skewing younger than ever," states Alisa Clancy, operations director and morning host of KCSM in San Mateo, Calif., which broadcasts jazz 24 hours a day, seven days a week. "Our audience used to be strictly white males, age 55 and up. Now, our main audience is age 35 and up. We have a large Latino and Asian populations in the Bay Area, and we've made a point of catering to them with straight-ahead jazz that reflects the influence of those cultures."

KCSM has also developed a significant female audience in recent years, which Clancy attributes in part...
Jazzin’ Up The Charts

The chart recaps in the Jazz Spotlight are year-to-date rankings, starting with the Dec. 7, 2002 (the beginning of the 2003 chart year), through the May 3 issue.

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

Top Jazz Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST (No. of Charted Titles)</th>
<th>Imprint/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DIANA KRALL (2)</td>
<td>Verve/VG</td>
</tr>
<tr>
<td>2</td>
<td>TONY BENNETT</td>
<td>RPM/Columbia/CGR</td>
</tr>
<tr>
<td>3</td>
<td>K.D. LANG</td>
<td>RPM/Columbia/CGR</td>
</tr>
<tr>
<td>4</td>
<td>NATALIE COLE</td>
<td>Verve/VG</td>
</tr>
<tr>
<td>5</td>
<td>STEVE TYRELL</td>
<td>Columbia/CGR</td>
</tr>
<tr>
<td>6</td>
<td>JOHN COLTRANE</td>
<td>Impulse/VG</td>
</tr>
<tr>
<td>7</td>
<td>PETER CINCIOTTI</td>
<td>Concord</td>
</tr>
<tr>
<td>8</td>
<td>HARRY CONNICK, JR. (2)</td>
<td>Columbia/CGR</td>
</tr>
<tr>
<td>9</td>
<td>JANE MONHEIT (2)</td>
<td>N-Coded/Warlock</td>
</tr>
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<td>10</td>
<td>MARK O’CONNOR’S HOT SWING TRIO (1)</td>
<td>Odyssey/CGR</td>
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Top Jazz Albums

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<tr>
<td>1</td>
<td>A WONDERFUL WORLD—Tony Bennett &amp; K.d. Lang—RPM/Columbia/CGR</td>
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Top Jazz Imprints

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<th>Pos.</th>
<th>IMPRINT (No. of Charted Titles)</th>
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<td>VERVE (13)</td>
</tr>
<tr>
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<td>COLUMBIA (12)</td>
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<td>3</td>
<td>RPM (2)</td>
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<td>4</td>
<td>CONCORD (3)</td>
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<td>IMPULSE! (2)</td>
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Top Jazz Labels

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<tr>
<td>1</td>
<td>VERVE GROUP (17)</td>
</tr>
<tr>
<td>2</td>
<td>COLUMBIA RECORDS GROUP (13)</td>
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<tr>
<td>3</td>
<td>CONCORD (7)</td>
</tr>
<tr>
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<td>BLUE NOTE (6)</td>
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<td>5</td>
<td>WARLOCK (5)</td>
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Top Jazz Distributors

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<tr>
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<td>UNIVERSAL (21)</td>
</tr>
<tr>
<td>2</td>
<td>SONY (13)</td>
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<td>INDEPENDENT (18)</td>
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<td>4</td>
<td>EMD (9)</td>
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<td>5</td>
<td>WEA (7)</td>
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<td>6</td>
<td>BMG (3)</td>
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Top Contemporary Jazz Artists

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<th>ARTIST (No. of Charted Titles)</th>
<th>Imprint/Label</th>
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<tr>
<td>1</td>
<td>NORAH JONES (1)</td>
<td>Blue Note</td>
</tr>
<tr>
<td>2</td>
<td>KENNY G (2)</td>
<td>Arista</td>
</tr>
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<td>3</td>
<td>BWB (1)</td>
<td>Warner Bros.</td>
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<td>4</td>
<td>FOURPLAY (1)</td>
<td>Bluebird/RCA Victor</td>
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<td>5</td>
<td>AL JARREAU (1)</td>
<td>GRP/VG</td>
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<td>6</td>
<td>NORMAN BROWN (1)</td>
<td>Warner Bros.</td>
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<td>7</td>
<td>BONEY JAMES (1)</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>8</td>
<td>WALTER BEASLEY (2)</td>
<td>Shanachie</td>
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<tr>
<td>9</td>
<td>KEIKO MATSUI (1)</td>
<td>Narada</td>
</tr>
<tr>
<td>10</td>
<td>KIM WATERS (1)</td>
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Top Contemporary Jazz Albums

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<tr>
<td>1</td>
<td>COME AWAY WITH ME—Norah Jones—Blue Note</td>
</tr>
<tr>
<td>2</td>
<td>WISHES—Kenny G—Arista</td>
</tr>
<tr>
<td>3</td>
<td>PARADISE—Kenny G—Arista</td>
</tr>
<tr>
<td>4</td>
<td>HIDDEN BEACH RECORDINGS PRESENTS: UNWRAPPED VOLS. 1 &amp; 2—Various Artists—Hidden Beach/Epic</td>
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Top Contemporary Jazz Imprints

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</tr>
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<td>ARISTA (2)</td>
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<td>WARNER BROS. (6)</td>
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<td>BLUEBIRD (3)</td>
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<td>VERVE (3)</td>
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<tr>
<td>9</td>
<td>HEADS UP (3)</td>
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<td>COLUMBIA (4)</td>
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<td>VERVE GROUP (7)</td>
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<td>WARNER BROS. (6)</td>
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<tr>
<td>4</td>
<td>UNIVERSAL (9)</td>
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<td>5</td>
<td>INDEPENDENT (21)</td>
</tr>
<tr>
<td>6</td>
<td>SONY (7)</td>
</tr>
</tbody>
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Jazz contemporaries: Diana Krall (left) and Norah Jones

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JACKY TERRASSON
SMILE
MARTIAL SOLAL
NY-1
PAUL JACKSON, JR.
STILL SMALL VOICE

COMING THIS SUMMER...

DIANNE REEVES
A LITTLE MOONLIGHT
RON CARTER
GOLDEN STRIKER
KURT ELLING
MAN IN THE HAT
GREG OSBY
ST LOUIS SHOE
JOE LOVANO
ON THIS DAY
JASON MORAN
THE BANDWAGON
MAO LIB
SHADES OF BLUE

AND ON THE HORIZON, NEW ALBUMS FROM...

NORAH JONES
CASSANDRA WILSON
VAN MORRISON
TERENCE BLANCHARD
PAT MARTINO
CHUCHO VALDÉS

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**Mehldau And Moran: Two Pianists For Today—And Tomorrow**

By Joe Goldberg

A fter a long period of stifling orthodoxy, during which jazz, a music predicated on individualism, was threatening to become a retrospective art, some true individuals are starting to appear again. Since the longest shadows in the music are still cast by Miles Davis and John Coltrane, it is perhaps not surprising that two of the brightest new stars are not horn players but pianists.

Brad Mehldau has been on the scene the longer of the two. Originally, he was touted as the second coming of Bill Evans, with album titles like *The Art of the Trio* and *Live at the Village Vanguard*, but Mehldau has always rejected the designation, and time has proved him right. He first came to notice in tenor saxophonist Joshua Redman's quartet and made his first CD in 1995. Now there are nine of them on Warner Bros. and three on the European label Fresh Sound, most featuring his working trio with bassist Larry Grenadier and drummer Jorge Rossy. For most of the last several years, Mehldau was based in Los Angeles but now lives in upstate New York with his wife and daughter.

The comparisons to Evans stem largely from Mehldau's training, touch and loudness for romanticism. But where Evans favors the French, Mehldau leans toward the Germans, even naming his publishing company Wettler Music, after Goethe's hero. He is currently writing a song cycle for the soprano Renee Fleming, which he is to perform with her next year at Carnegie Hall. Originally to be based on Rilke poems, it now also includes some by the American Louise Bogan. There are more than enough originals and standards in the can for another trio album, but Mehldau has not yet made a final selection. He often writes his own liner notes, something he regards as "a supplement for the listener, if they're interested."

For an example of how classical touch and procedures inform his music, listen to his crystalline version of the Lennon-McCartney "Blackbird" on the first *Art of the Trio* album, or the startling improvisations on Fauré's *Chamber Symphony*, a live album with Lee Konitz and Charlie Haden released on Blue Note.

Mehldau, who is 32, continues to learn classical piano music. He is currently working on Fauré and Scriabin, as well as Chopin's last ballade in F minor, and Hindemith's monumental "Ludus Tonalis." "Not to get them to performance level," he says, "I don't even know what that is. But, if I love something deeply, it's bound to come out in a year or so later in the playing."

Jason Moran, 28, began studying the piano—playing the classics—as a young boy in Houston, but didn't begin to love it until he encountered Thelonious Monk. "The way he looked, with his hat and shades, the way he stood, the way he held his hands flat instead of curved, the way you're taught—he gave me a reason to play the instrument," says Moran.

Younger than the pianists influenced by Bill Evans, Keith Jarrett and McCoy Turner, Moran found other models—Cecil Taylor, Herbie Nichols, Muhal Richard Abrams and, primarily, Jaki Byard, a walking history of jazz piano who has played and recorded with Charles Mingus and Sam Rivers. Byard was Moran's teacher for four years at the Manhattan School of Music and would arrive for their weekly lessons with two huge folders of score paper, which Moran now has. Byard would mix up genres and periods, improvising on music, like Scott Joplin's, which was written to be played straight, giving what Moran now calls "a reason for the reason—how to do it wrong."

Then Moran began playing with saxophonist Greg Osby, a leader of New York's downtown scene, and through him met the other members of the trio with whom he's been working for four or five years now—bassist Tarus Mateen and drummer Nasheet Waits.

"Most people think there were two bands in the '60s," Moran says, "the Miles Davis band and the other John Coltrane band. But, for some of us, there were other bands: the Charles Mingus band, Sam Rivers with Andrew Hill, Cecil Taylor. The orthodoxy based on that period, Moran says, has led to mediocrity and an atmosphere that makes it easier for mediocrity to get work. Moran is a romantic, but not in the usual way. "I like a little dirt, a little sweat," he says. His influences range beyond the musical. He loves film, has scored short films and has recorded music from *Yojimbo* and *Godfather II*. "It's the total art form," he says. "Of course, I'd love to do one."

And he learns from pianists, ranging from Mark Rothko to Jean-...
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JAZZ

Artists Riff On The Biz

BY STEVEN GRAYBOW

Michael Basquin (whose scrawl of the word "gangsterism" in a painting wall called "Hollywood Africans" has inspired a series of pieces with "gangsterism" in the title), is writing music for the Studio Museum in Houston and a new theater at the Walker Museum in Minneapolis. And he is now artist in residence at the Manhattan School of Music. He is willing to "rob" from anywhere. He has recorded Ravel, Schuman and, on his forthcoming album, Brahms, but remains acutely aware that the piano is a percussion instrument.

Moran's first two albums were good, but his third, with 78-year-old saxophonist Sam Rivers joining the trio, was better than that. Then came the solo album, Modernist, named for a James P. Johnson piece which the New York Times called the second-best jazz album of 2002. And in September comes the best one yet—Bandwagon, the trio's name, which, though it isn't titled that, is Live at the Vanguard. Included are the Brahms, a Byrd composition, "Body and Soul" (which Moran plays without the bridge), tunes from hip hop and three pieces in which melodic and rhythmic patterns are based on taped voices, including Moran's grandparents and a Chinese woman reading stock quotations—a technique used by Steve Reich in his piece for Kronos, "Different Trains," which Moran hasn't heard. What I haven't heard, at least not this year, is a better jazz-trio record. M&M—how sweet it is. After you've heard them, you won't have to ask "Who's the piano player?"

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to having the only female-hosted morning and afternoon drive-time shows in the market, in addition to paying close attention to what her listeners want to hear. Still, Clancy has not added more female vocalists to the station’s playlists to reflect current sales trends, keeping vocal songs to three or fewer an hour. What Clancy has added are younger-skewing artists, such as Karl Denson and Stanton Moore, whose music, she says, sits comfortably amongst the station’s traditional jazz sound.

**THE SKY’S THE LIMIT**

Serving an even broader audience is satellite radio, spearheaded by the efforts of rivals Sirius, which streams six jazz channels, and XM, which boasts seven. Each stream is dedicated to a particular jazz sub-genre, from classic swing to fusion to contemporary. Currently available for automobile sound systems, satellite radio receivers are expected for home and portable use soon.

"We are able to serve a lot of masters," says Sirius genre manager Mike Peters. "Each stream satisfies the tastes of a large national group of jazz fans. Unlike conventional radio, which has specialty shows devoted to a particular type of jazz, a [satellite] listener can tune in to a station that plays only what they want to hear, 24 hours a day."

The Internet, too, plays an important role in attracting new jazz listeners. "There are a lot of young people, people we want to attract, who spend more time on the computer than perhaps with any other technology," says WBGO’s Bowles. "Our signal is streamed live, and that alone gives us the power to reach jazz fans and potential jazz fans worldwide and allow them to hear the music. There is no other medium that can do that."
Jeff Bates’ ‘Rainbow’ Reflects ‘The Colorful Story Of His Life’

BY PHYLIS STARK

NASHVILLE—RCA artist Jeff Bates’ life has had all the pain, drama, and redemption required to make a classic TV movie of the week. It’s also showing signs of having another Hollywood requisite—a happy ending.

The adopted son of a rural Mississippi sharecropper and his wife, Bates dropped out of school at 15 to work with his father, but he left home at 17 to join the National Guard. It was the first time he had ever left Marion County, Miss.

Following his discharge, Bates was working on an oil rig when he first started singing in a nightclub, developing his distinctive baritone for $50 a night. Music then became his vocation, and he quickly landed jobs day jobs as a carpenter and welder.

“I just love to sing, and my mama used to pop me behind the head if I didn’t sing like I meant it,” Bates says, explaining the origin of his sincere delivery.

His first band, Southern Storm, was regionally popular in the South. The act recorded an independent album to sell, but

Bates moved to Nashville, and his career took an upward turn in 2000 when he signed a publishing deal with Warner/Chappell Music. But by then, Bates was doing drugs. After selling all of his own musical equipment to fund his methamphetamine habit, he started stealing equipment from friends. It eventually landed him in jail for 49 days in 2001.

“I sold everything I owned to get drugs, and when I didn’t have anything else to sell, I started stealing from my friends,” Bates says. “I wouldn’t borrow a guitar and go pawn it. That caught up with me.

“I woke up in jail after about seven days. I got the drugs out of my system, and I was clean enough and sober enough to realize I didn’t want to be that guy any more. I started talking to God and invited him to fix me. I started calling people I had wronged and making amends. The next day, someone called and told me I had three songs cut.”

Ironically, that’s when his songwriting career began to take root. While in jail, he learned that Troy Lawrence and Gene Watson had cut both some of his songs. He has since landed a cut on Montgomery Gentry’s My Town album.

Less than a year after his arrest, sober and working a day job pouring concrete, Bates auditioned for RCA and quickly landed a record contract.

He moved into [RCA Label Group chairman] Joe Galante’s office and told him the truth about my life, the dysfunction, drug abuse, jail. I was scared to death. He stood up and thanked me for my time. Twenty minutes after I got home, they called and offered me a deal.”

Bates, who is booked by Buddy Lee Attractions, is currently getting high-profile exposure as part of Brooks & Dunn’s Neon Circus and Wild West Show tour, which began in April and runs through August. He thinks the visibility will be “a big shot in the arm” for his career, “a total boost.

“God is beating me over the head with blessings,” he says simply.

TRUE TO LIFE

Bates co-wrote all 11 songs on his debut album, Rainbow Man, and co-produced the project with Kenny Beard and Scott Hendricks. It is the first production effort for Beard, a veteran Nashville songwriter and Bates’ close friend.

The songs are true to Bates’ experiences. “I’ve lived all these songs and a lot more,” he says.

The title cut is about his own multi-ethnic heritage. “Rainbow Man,” Bates says, “is a song about where I’ve come from and where I’m coming from.”

The humorous “My In-laws Are Outlaws” draws from experiences during his three marriages. “I like to say I wrote this song just to see if my in-laws have a sense of humor,” Bates says. “And they do.”

RUSH RELEASE

Jon Elliott, VP of marketing for RCA and Arista Nashville, says the label moved up the album’s scheduled release date from June 3 to May 20 because of the success of first single “The Love Song.” It is No. 14 on the Hot Country Singles & Tracks chart this issue after 22 weeks on the chart.

Bates, who is managed by John Dorris of Hallmark Direction, was introduced to programmers with a 12-week radio tour. He says he won them over one by one. “They’d come on the bus and say, ‘What’s your story?’ and they’d leave hugging my neck.”

“We were on the single very early for us, and it has been a constant requester,” WKLB Boston PD Mike Brophy says. “The song and the artist have real meat for us. I have heard parts of this album and am a big fan . . . I would have to believe that Jeff’s potential in the format is very high indeed.”

In addition to capitalizing on the single’s momentum, RCA executives also wanted to take advantage of Bates’ exposure on the Brooks & Dunn tour. The earlier release date enables the label to have the album in stores for about 12 more tour dates than it would have been originally.

In addition, Elliott says, “we’re doing the usual song and dance with retail—one, positioning and circulars to let people know the album is out.” He also is planning some in-stores where he calls “our real equity market where we’re getting great airplay.”

By maximizing radio exposure and enhancing that with retail campaigns, the tour, and media attention, Elliott says RCA hopes to “establish Jeff as a new artist who will be around for a long time.”

BIZ BUZZ: Chris Burch and Chris Neese have partnered to form Front Porch Entertainment Group and Buzz Management in Nashville. Front Porch will include management, publishing, production, and merchandising arms.

Burch was previously music supervisor for several MTV series and numerous independent films. Neese has held A&R positions at Rising Tide, Asylum, and Broken Bow Records. He also was director of writer/publisher relations at ASCAP and worked in management at A&R, & V.S.O.P., among other career stops.

The pair has signed three acts to Buzz Management: MCA Nashville artist Shannon Lawson, rock band Stroller, and country group Mammoth Jack. Also, Bryan Wayne has signed with the publishing arm of Front Porch Entertainment. His cuts include Tommy ShaneSteinert’s “What If She’s An Angel” and Chris Cagle’s “Country by the Grace of God.”

ON THE ROW: Athena Patterson has been promoted from manager of creative services to senior manager of that department at the Country Music Assn. (CMA). She has been with the CMA since May 2001 and previously worked at Arista Nashville, Arista Austin, and Atlantic Records.

Julie Colligan joins Americana Entertainment as director of sales and affiliate relations for the Nashville-based syndicated show This Week in Americana. She previously was an account executive at WHKX Louisville, Ky., and at Nashville stations WQKX and WRLT.

SIGNINGS: Audium Records has signed 23-year-old singer Rodney Hayden to a recording contract. Hayden’s critically acclaimed debut album, The Real Thing, was released on Robert Earl Keen’s Rosetta Records last year. His first album for Audium is due in late August.

NEW AND NOTEWORTHY: Doc Watson, Earl Scruggs, and Ricky Skaggs have teamed to record The Three Pickers, set for a July 15 CD/DVD release on Rounder Records. The live album contains 23 tracks and was recorded at a concert last December in Winston-Salem, N.C. The concert will be shown as an episode of PBS’ Great Performances series beginning July 28. The DVD includes all broadcast footage, plus two additional songs and a 22-minute documentary.

Producer Pete Anderson has assembled and produced 10 alt-country tracks from independent artists for A Country West of Nashville, set for a June 3 release on his own Little Dog Records. Artists included on the project—none of whom are based in Nashville—include Reckless Kelly, Mike Stinson, and Jody Evans. A press release promoting the album begins with the line, “Does country music from Nashville make you sick?”

Republic/Universal is releasing the next album from Pat Green, Wave on Wave, for a July 15 release. The album, produced by Don Gehman, includes a guest appearance by Willie Nelson. The title track will be the first single; it goes to country radio.

Big Al Downing will release his first album of new material in almost 10 years on July 29. One of A Kind will be marketed in the U.S. by Hayden’s Perry Records in conjunction with Platinum Express Records and distributed by City Hall.

Former Sony and Almo Sounds artists Billy Yates released Country, the second CD on his own M.O.D. Record Label, May 20.

HAPPENINGS: The fifth annual Nashville Songwriters Conference has been set for May 30-June 1 at the Marriott at Vanderbilt University. Among the highlights is the May 31 Music in the Movies lunch at the Country Music Hall of Fame and Museum. Registration information is available at nashcom.com.

The Americana Music Assn.’s fourth annual music conference has been set for Sept. 18-20 in downtown Nashville. More information is available at americana-music.org.

ARTIST NEWS: Blake Shelton has been tapped to open Toby Keith’s 2003 tour. Grammy Award-winning singer Kris Kristofferson’s memoirs will be published by Hyperion in November 2005.
### Billboard Top Country Albums - May 31, 2003

**Week Ending May 31, 2003**

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The Birmingham, Ala.-bred band returns after a four-year recording layoff, retooled as a trio following the exit of guitarist-announcer marin Griffin. As before, the noise generated by singer/guitarist Scott B ondy, drummer Les Nuby, and bassist Nick Davis is nothing fancy—just slamming Stones-cum-Nirvana hard rock, heavy on the guitar hooks, produced with sharp focus by former Beck and Elliott Smith soundboardmeb Rob Schnapf. Several pungent entries—"Way Out West," "Killing Floor Get Down On It," "Alright, It's Okay (Leave Me So)"—could tantalize free-wheeling rock radio outposts. Verbenas downtown could prove a plus. They reap- pear at a time when rock's high profile of youthful aggressors like the White Stripes and the Strokes could open doors for them. —CM

**COLD**

*Year of the Spider*

**PRODUCERS:** Howard Benson

**RELEASE DATE:** May 13

From the aggressive, angst-ridden tone of opener "Remedy," it's clear that *Year of the Spider* will be a dark, hard-rock journey. Much of the mate-rial deals with depression and illness, with songs addressing band members' personal loss ("Cure My Tragedy") and the world's loss of Kurt Cobain and Layne Staley ("The Day Seattle Died"). The disc is also colored with tales of professional tensions, betrayal, and relationships gone awry. The surging, single-worthy "Suf- focate" is about a stinging romance, while "Kill the Music Industry" is a tenth-gushing rant about the current state of music. While such non-stop intensity might have made Year of the Spider too heavy for comfortable con-sumption, the band performs with such brute force that every song be comes a trigger for refreshing cathar-sis. Part of a bevy of sticky, radio-ready hooks, and you have an album that is likely to be one of the sum-mer's top hard-rock releases.—LF

**MORELENBRAUM/SAMAKOTO**

*A Day in New York*

**PRODUCERS:** Morelenbaum/Samakoto

**Sony Classical** SK 80018

**RELEASE DATE:** May 27

One of last year's most civilized pleasures was the album release by the trio Morelenbaum/Samakoto—Brazilian cellist Jacques Morelenbaum; his work, vocalist Paula and an instrumentalist, the genre-bending pianist/composer Rysik Samakoto. Recorded above Rio de Janeiro in the house of Antonio Car-los Jobim, the intimate, inviting Casa investigated the hidden corners of the late bossa nova master's songbook. The trio's world tour also featured the more familiar Jobim tunes, and the group convened in New York to capture these live in the studio. Even deprived of the Rio air, the music brims with lilting, lyrical charm on such international standards as "Desafinado" and "Insen-sate." Artists the world over have made these songs ubiquitous, but in the hands of M/S, they sound freshly minted. A bonus is a Portuguese ver- sion of Samakoto's beautiful Jobim hommage, "Tangos."—BB

**DEFTONES**

**DEFTONES:** Terry Date, Deftones Maverick/Warner Bros. 483350

**RELEASE DATE:** May 20

Sanyo all-metal workaholics the Deftones did not rush into recording the follow-up to their breakthrough Grammy Award-winning, 2000 platinum album, *White Pony*. Instead, they injected more mongrel. Keeping the mojo working, and took careful aim at the studio. The result: a self-titled set of 13 fresh cuts, keeps the Deftones' flag flying high. Frontman Chino Moreno sounds like a piano-wire victim on the opener "Nee-dle Pin," but can also do the dream vox thing on songs like the light-heavy "Death Blow." Meanwhile, mo-zaic Stephen Carpenter delivers whirring harmonic runs throughout the disc, depending on where the mood takes him. Check out the part-ras-or, part-wrecking ball of "Ilexension," the purgatory vibe of "Lucky You" (with Frank Delgado providing a dry-dip synth), and the ghost-ship choral "Mystery of an Unifying Event." Not quite as imaginative or di verse as White Pony but by no means flagging a dead horse.—AZ

**R&B/HIP-HOP**

**David Banner**

*Mississippi: The Album*

**PRODUCERS:** Various

b.i.p. L.A.C.E./Street Records Company/ Universal 800003012

**RELEASE DATE:** May 20

50 Cent is definitely rap/hip-hop's man of the hour. But a Southern revo-lution is taking shape, thanks to soldiers like Banner (aka Mike and Bone) and Crush. Joining those ranks is David Banner. Banner is the first artist on the roster to enlist the help of vocal- ists Capitol A and Goapele. J Boogie's infectious production is perfectly tempered by Goapele, who sweetly crosses the line between than the Pool's. On the "Golden Nectar," J Boogie shows that he can also make the music speak for itself. The track is complemented by a beautiful flute solo, courtesy of Carlos Araiza, who also plays congas on the song. Through J Boogie's Dubtronic Science gets repetitive toward the end, its laid- back lounge vibe wins out.—RH

**LATIN**

**La ONDA**

*Otra Onda*

**PRODUCERS:** José Guadalupe Degollado, Sergio Degollado

**EMI Latin** 83962

**RELEASE DATE:** May 20

La Onda's rodeo-cum-musical fusion is a high point on the Los Angeles scene this year. The group's guitarist and producer, José Guadalupe Degollado, enlists the help of vocal- ists Capitol A and Goapele. J Boogie's infectious production is perfectly tempered by Goapele, who sweetly crosses the line between hin-terbar trend, Slideling extended Echo Party, and expressivel...
only seven months after its debut, the group is ready to prove it has more tricks in its repertoire. La Onda's rodeo-cum-genre hit is now, plus the group brand—built all-around—has already built its first single “Asta” features a memorable funk-guitar intro, tense minor chords, and a cathartic chorus sure to get notice—e.g. “The Ballad of the Beautiful Sunglasses.” La Onda revives Sonora Dinamita’s “Mi Curro” as a norteno-country piece that’s altogether different. Singing in unison much of the time, Belen Gutierrez and Yessica Ruiz complement the music’s energy. When they come in, the bit, they really hit the note. This is a group with plenty more to say than “Ayer.” —RB

**REGGAE**

**JUNIOR DELGADO**

Original Garifuna Music PRODUCERS: various

Song Boy/On-U Sound SBCD001

**REVIEW**

This collection kicks off Adrian Sherrod’s Song Boy’s Offshoist of his stall-Wart-On-U Sound label. It compiles a “best-of” selection of vocalist Junior Delgado from reggae/raggae classics up to yesterday’s hits. His background in the traditional Garifuna music of Honduras spills over into the new material, which ranges from groovy, relaxed riddims to more experimental takes. The result is a fusion of old and new sounds that fits Junior Delgado’s unique style and tells the story of his life both on and off the stage.

**LOU REED**

NYC Man: The Collection PRODUCERS: Lou Reed, Rob Santos, Lotthouse and RCA/BMG Heritage 82876 50564-2

**REVIEW**

Curated by the man himself, this two-CD anthology chronicles Reed’s enduring career across several labels, from late-80s Velvet Underground to last year’s Post War. His left-field choices spice up the mix, including a white-knuckle version of “Herrin” from the European-only Live in Italy of 1984, the hard-as-nails “Rock Minuet” from his 2000 watered-down Ecstasy, and a superior alternate take of “Who Am I” from The Raven. Rarely does Reed’s music stand out as much as it does here. The result is a fascinating look at the man behind the legend.

**NEIL YOUNG**

Vigil II, Dublin First of the summer arena tours with his legendary band Crazy Horse will begin in June. Neil Young has been steadily wearing his way around Europe, playing solo acoustic shows in more intimate venues.

The smallest of them was Vicar St., a small pub’s stage has been turned completely around. The set was divided into two halves. For the first, Young unveiled his forthcoming concept album, Greenfield, in its entirety. The second part was a greatest-hits segment based around Harvest and After the Gold Rush. It was almost as though Young was rewarding external lives of the characters, suggesting that they have taken up squat-ter’s lives. The narrative opens with a 12-year-old boy, who has been abandoned by his parents, running away from home to find his fortune in the Big City.

The novel is set in various locations across America, including Los Angeles, New York, and Chicago. The protagonist, a young boy named Jack, embarks on a journey of self-discovery, learning about himself and the world around him. He meets a variety of characters along the way, each with their own unique stories and perspectives.

As the novel progresses, Jack becomes more aware of the complexities of the world and the challenges that come with growing up. The novel explores themes of identity, love, and the human condition, offering a thought-provoking commentary on the nature of existence.

Although the novel is set in America, it speaks to universal truths that are relevant to people everywhere. It is a story that will resonate with readers of all ages, offering a glimpse into the human experience and encouraging us to reflect on our own lives and the world around us.

In conclusion, this novel is a powerful and thought-provoking exploration of the human condition. It is a story that will stay with readers long after they have turned the final page.
SINGLES

SPOTLIGHTS IN PRINT

Edited by Chuck Taylor

POP

THALIA (FEATURING FAT JOE)
I Want You
3:32
PRODUCERS: Cory Rooney, Dave Deluge
WRITERS: C. Rooney, G. Bruno
PUBLISHERS: various
Virgin 17824 (CD promo)

Latin beauty Thalía joins the legions of Spanish-language superstars working it in the English market with “I Want You,” a song that slats right at the heart of the Jennifer Lopez/Ascanti formula that has made pop/R&B queens of the pair. The presence of Fat Joe is no small feat; and in fact, he dominates the song, with Thalía taking on the lesser role as the voice of the hook. It’s a disappointing foray for the talentless pair—on paper it’s more impressive than anyone singing behind Joe’s rap. Even worse, it’s likely that radio listeners will mistake the singer on “I Want You” for J.Lo or Ashanti. Great song, but not a very strong show of faith in Thalía.—CT

R&B

★ LATIF I Don’t Wanna Hurt You
3:58
PRODUCER: Teddy Bishop
WRITERS: E. DeBarge, E. Jordan, T. Bishop, S. Garrett, G. Charles
PUBLISHERS: various
Motown 20953 (CD promo)

Latif puts in his bid for heartfelt teenage number. The young urban crowd with the lead single from his forthcoming Love in the First. Latif’s syrupy-sweet tenor glides effortlessly over the accoustic guitar-laced track. Produced by Teddy Bishop, the song samples DeBarge’s “Tender Love.”—RE

COUNTRY

★ BUDDY JEWELLE Help Me Out the Rain (Lacey’s Song)
3:40
WRITER: B. Jewel
PRODUCER: My Little Jewell Music, BMI Columbia CSK 59543 (CD promo)

Buddy Jewelle, winner of USA Network’s Nashville Star country talent competition, is off to a roaring start with his debut, which is already gaining widespread support at radio. It’s easy to see why. The 41-year-old singer/songwriter has a warm, seasoned voice that resonates with emotion on this well-written, moody number. Jewelle’s lyrics address a father’s conversation with his young daughter while riding in the car. Jewelle incorporates several spoken-side-eyes that always seem to strike a chord with country

audiences—the wisdom of children, a glimpse of heaven, and a father’s love. It’s all enveloped in a pretty melody laced with a sweet, soothing vibe. After years of struggling in Nashville, this talented singer is at last getting his due.—DEP

ROCK

★ DAVE GAHAN Dirty Sticky Floors
3:34
PRODUCER: Ken Thomas
WRITERS: D. Gahan, K. Chandler
PUBLISHER: not listed
Mute/Reprise 101161CD (CD promo)

Life has been a wild ride for Depeche Mode frontman Dave Gahan, and judging from his solo bow, “Dirty Sticky Floors,” he’s exactly looking to settle down. This first single from Paper Monsters is dark and mystical, edgy and guitar-grounded—and reminiscent of Depeche’s more alternative days of the late ’80s. It’s also as catchy as modern rock can be without going soft. To add rhythm to the raunch, a commercial single serves up a variety of groove-gratifying riffs, as well as territory to early-’90s Depeche Mode. “Dirty” will thrill lifetime fans of the chamelion singer, while it possesses plenty of fire and grit for kids who are fed up with the many paint-by-numbers-rockers currently pervading radio.—CT

★ MICHAEL BUBLÉ Kissing a Fool
3:42
PRODUCER: David Foster, Humberto Gatica
WRITERS: G. Michael
PUBLISHER: Big Geoff Overseas Ltd.
437/Repulse 101096 (CD promo)

The potential for adult music sung by the 25-and-under crowd was proven in no uncertain terms last year with the successes of Josh Groban and Norah Jones. Michael Buble (Bubba-loy) taps into the scene as a millennium version of Harry Connick Jr. (who was last generation’s reincarnation of Frank Sinatra), Tackling George Michael’s “Kissing a Fool” in his band’s fashion for the Down With Love soundtrack (and his self-titled debut), Buble proves a worthy contender, with his velvet vocals and assured demeanor. There’s also a camp factor here that could extend the 25-year-old’s appeal to all ages. Like Groban, Buble is a David Foster protégé—and you see what happened there. Whether or not “Fool” makes it to the airwaves, this guy is sitting pretty for a mighty future.—CT

ONE LOVE: Life With Bob Marley & the Wailers Words and Photos by Lee Jaffe
W.W. Norton & Company
224 pages; $25

PUBLICATION DATE: April 22

At first glance, One Love appears to be a rather suspect photo book. While the oversized (10 by 11.5 inches) tone collects many notably rare photos, including several truly priceless shots of Peter Tosh, dozens of the images are grainy, pixelated versions. But one first impression is quickly erased. As one becomes engrossed by the anecdotes accompanying the images, it’s clear that One Love is much more than a photo book. However remarkable Jaffe’s mostly color images are, his recollections hold twice the worth for fans of roots reggae icons Tosh, Bob Marley, Bunny Wailer, Robbie Shakespeare, and Sly Dunbar.

Jaffe’s story is truly astonishing—especially considering he’s a white American. An aspiring filmmaker at the time, Jaffe randomly met Marley in New York in 1973, prior to the release of his landmark Island bow Catch a Fire. Spending the next week together, they quickly struck up a friendship. Jaffe not only became one of Marley’s best friends but also the Wailers’ personal manager and booking agent. Eventually he formed the Trenchtown Records company which also became associate producer of Tosh’s solo debut, 1976’s Legalize It. Through a long Q&A with noted reggae writer/biographer Roger Steffens, he shares—in sharp detail—memories of Marley and Tosh.

Also included are stories about the many musicians (Grateful Dead, Bruce Springsteen), businesss (Chris Blackwell, Bill Graham), and gangsters who came in further and made Marley and Tosh’s support band’s lives in the early to mid-70s. For those spellbound by Marley, Jaffe’s stories read like fantasy.

Of his first meeting with Marley, Jaffe wrote, “I had just seen The Harder They Come Yimmi Clark’s revered reggae film in England the week before. It was like the moody had just walked off the screen.” And I was now face to face with the voice of a group whose music was the most revolutionary I had ever heard. Who was both black and white and transcended race, whose music was both spiritually and socially conscious. He had this look about him, a certain aura, a certain calmness, a certain steel from all the miles and miles. In it not of that. But certainly not of this place.”

Another 41-year-old, Jaffe’s anecdotes are that much more illuminating for their honesty. While he certainly glorifies Marley and Tosh, he also further personalizes the former by including occasional criticisms of certain musical and professional decisions. Yet compelling are the stories in One Love, one is left wondering why it’s taken this long for the book to surface.
ASCAP Reveals Pop Winners

Songwriters, Publishers Of Most-Performed Songs Honored

The 20th Annual ASCAP Pop Awards, which honor the songwriters and publishers of the most-performed songs in the ASCAP repertoire during the past year, were held May 20 in Los Angeles. Below is a complete list of winners, with their songwriters and publishers (see story, page 12).

"Always on Time," Seven.
"Can't Fight the Moonlight," Diane Warren, Realsongs.
"Days Go By," Victoria Horn, Chrysalis Music.
"Differences," Cinuwine, Troy "Chocolate" Oliver, Hand in My Pocket Music, Milk Chocolate Factory, Music of Windswept, Sony/ATV Tunes.
"Dig In," Lenny Kravitz, Miss Bessie Music.

Song Stars. Pictured celebrating backstage at the ASCAP gala are songwriter/producers Seven, left, and multi-platinum hip-hop star Nelly. The pair were co-honored as ASCAP songwriters of the year.

"I'm Real (Murder Remix)," Rick James, Seven, EMI/Jobete Music.
"In the End," Chester Bennington, Zomba Enterprises.
"It's Been Awhile," John April, Aaron Lewis, Mike Mushok, Jon Wosicky, Greenfield, I'm Nobody Music, My Blue Car Music Co., Pimp Ya, Warner/Chappell Music.
"7 Days," Craig David (PRS), Darren Hill (PRS), Mark Hill (PRS), Music of Windswept, Warner/Chappell Music.
"Soak Up the Sun," Jeff Trott, Cypress Soup.
"Turn Off the Light," Nelly Furtado (SOCAN), Neistart Music.


SONGWRITING SOPRANO: Fans of The Sopranos know that actor Dominic Chianese, who plays Mafioso Uncle Junior in the award-winning TV series, is a singer, too. In fact, he closed out the series’ third season with his performance of the traditional Italian song ‘‘Coren’ Grotto,’’ which translates as ‘‘Ungrateful Heart.’’ It is now the title track of his new album, Ungrateful Heart—which is distributed Grandstand Entertainment—releases June 3—includes such other popular Italian tunes as “O Sole Mio,” and it features a composition by Chianese himself, “Farewell A Napoli, which is partly sung in English, is based on the memory of Chianese’s grandfather and harks back to his own Neapolitan heritage.

He “used to sing by the window, right out into the fresh air to nobody in particular,” Chianese recalls. “But he was really singing for me.”

Bronx, N.Y.-born to first-generation Italian American parents, Chianese grew up with his grandparents during weekends through his teens, absorbing their Neapolitan dialect and the Italian music emanating from the radio—and, of course, the window.

“Not all the album songs are Neapolitan,” he continues, noting that the others are in the more standard Tuscan dialect. “But they’re all romantic and traditional because of the poetry in yearning for your mother, your sweetheart, your homeland. Grandpa was 23 when he came here in 1906, so he sang with passion about missing home and family, and I could sense the poignancy even as a child.”

A key lyric in “Song A Napoli” goes, “If I don’t sing, I die.” Chianese says that if he had to choose between acting and music, he’d likely pick music.

“I started onstage as a kid doing Gilbert & Sullivan and at 20 joined a Gilbert & Sullivan touring company, the American Savoyards, and played a sailor and pirate in the chorus,” Chianese says. He then moved on to summer stock musicals throughout the 50s and played a blind man in the chorus of Oliver! on Broadway before taking on Fagin in a summer stock version. “But I was always singing on the side, playing guitar and MCing at legendarily Greenwich Village club Gertrude’s Folk City during the 60s folk craze.”

Chianese recalls introducing “all the greats,” including Sonny Terry & Brownie McGhee, John Lee Hooker, Emmylou Harris, and Jose Feliciano.

For the rest of us, though, the show is a non-stop sonic delight, particularly the end of the first half, when “Walk By; “A House Is Not A Home,” and “One Less Bell To Answer” are first delivered individually, then artfully merged by the three vocalists into what music director/vocal arranger David Loud calls a “contemporary trio.”

“It reminds me of my Folk City days,” the BMI writer says. He adds that he thinks he’ll name his publishing company Capoferro Music—‘‘head of iron’ in Italian.”

JANSSONS GETS VIP: Peter Jansson’s Los Angeles-based Jansson’s has acquired VIP Viperman Music.

Songwriter/Nashville session guitarist Viperman—who is currently writing with such country newcomers as Joe Nichols, Chris Cagle, Joanna Cotten, and Brice Long—has collaboratively written on hits like Randy Travis’ “1982.”

Trace Adkins “There’s a Girl in Texas,” Reba McEntire’s “I Wouldn’t Go That Far,” and George Jones “Sinners and Saints,” Jansson, who has worked with Neil Diamond, Queen, and David Bowie, says he’ll bring Viperman to Los Angeles and New York to expand his opportunities and give “that unique Nashville structure to our other writers who may not be as polished as Vip.”

I’M NOTHEATER CRITIC, BUT . . . Both The New York Times and The New York Post mercilessly panned the just-opened Broadway revue The Look of Love—The Songs of Bert Bacharach and Hal David (Billboard, May 3). Somehow they managed to find probably the only two people in the known universe who were admitted to Bacharach/David fans going in.

For the rest of us, though, the show is a non-stop sonic delight, particularly the end of the first half, when “Walk By; “A House Is Not A Home,” and “One Less Bell To Answer” are first delivered individually, then artfully merged by the three vocalists into what music director/vocal arranger David Loud calls a “contemporary trio.”
Hawaii

Despite Economic Challenges Faced By The Local Industry, Islanders Are Optimistic There's A Bright Future In Store For Hawaiian Music

Could some kind of music from Hawaii be the next big sound in America? No one in the local record business is making space on their wall for gold records or rehearsing speeches for the Grammys, but music representative of the islands has enjoyed some unprecedented successes.

The late Israel "IZ" Kamakawiwo'ole recently became the third local recording artist to receive an RIAA-certified gold record. IZ's success was a milestone for the Hawaiian record industry because the album, Facing Future, was on a Hawaiian-based label Big Boy. Prior recipients—Glenn Medeiros and Don Ho—went gold with product recorded for mainland (national) record labels. Kamakawiwo'ole's biggest national calling card has been his English-language recording of "Over the Rainbow," which continues to be heard on numerous TV programs and movie soundtracks.

Island Warriors, a compilation showcasing the reggae-based Hawaiian—or "island music" sound popular here—was a finalist in the reggae album category at the Grammys in 2002. It didn't win, but it was the first title from a Hawaiian-based record label (Hobo House on the Hill) to reach finalist status in any Grammy category.

Island Warriors reflects the tremendous popularity of reggae-inspired Hawaiian music. The term "island music" was coined in response to the backlash against the music—widely recognized as derivative of Jamaican reggae, down to the imitation Jamaican accents affected by many of the singers. Cultural criticism aside, island music is so popular that two of Honolulu's major radio stations have full-time formats for the sound.

Disney included two songs by kumu hula (hula teacher) Mark Keali'i Ho'omalu in its 2002 hit animated feature, Lilo & Stitch. Ho'omalu's songs are also on the video and DVD releases and the conventional soundtrack album. That in itself is tremendous exposure for Hawaiian music.

Ho'omalu, an "all island Hawaiian" who lives in California but records for the Mountain Apple Company, a major Hawaiian-based label, writes and records in Hawaiian, but in a unique style that upsets guards of tradition who disagree with his willingness to push the boundaries. The title of his newly released second album suggests his response: Call It What You Like.

The fact that each of these three albums represents a completely different type of Hawaiian music reflects the wide range of music coming out of the state.

More Music Than Ever

Traditional Hawaiian music—typically sung in Hawaiian and played with acoustic bass, guitar, ukulele and sometimes steel guitar—is enjoying a popular resurgence, as well. There are four acts that have six nominations each as finalists in the 26th annual Na Hoku Hanohano Awards, the Hawaii recording industry's equivalent of the Grammys. All four—A'ala, Raiatea Helm, Hula Lindsey and Na Palapala—are traditionalists.

In short, Hawaii has more music to offer than ever, and Hawaiian recording artists and Hawaiian-based record labels are moving aggressively to get their artists heard, despite the vicissitudes of the shaky post-9/11 economy.

"If anybody cracks a big hit, we're all going to do well because it'll bring [people] back into the record stores," says Donald P. "Flip" McDurmott, president of Hula Records and the Kona-Kai Distribution Co., the state's oldest family-owned label/record distribution combination.

Aggressive, imaginative marketing can pay off. Leah Bernstein, president of the Mountain Apple Company, the other major Hawaiian-based record label and record distribution group, says overall company sales have increased about 10% since 1997. Sales on the U.S. mainland jumped 28% in 2001 and 43% in 2002.

Bob St. John of Neos Productions, active in the Hawaii record industry for the past decade, says that increasing sales outside Hawaii enabled Neos to hold steady despite a stunning 40% drop in local sales since 9/11.

There were three major impacts to local music," says St. John. "One was the economic crash in Hawaii caused by 9/11, the second was the downpricing of blank CDs [which stimulated burning], and the third was the change brought about by Cox Broadcasting. Before September 2001, Cox's stations would start playing a new song off a hit album about every four weeks. Since then, the policy has been to play a single song—maybe for 12 months—but, once that song is burned out, you don't get that second- or third-generation buyer."

Exposure on Cox-owned stations KCCN FM 100 and Hawaiian KINE 105 is crucial for most local artists. KCCN FM 100 was Honolulu's only island-music station until late 1999. Hawaiian KINE 105 had inherited the "Hawaiian radio" niche established by KCCN AM in the mid-1960s—the station has since been sold and the call letters retired. St. John feels both stations do what they can to support local labels within their corporate programming guidelines. Other record-industry executives feel that both stations and Island Rhythms 98.5, the island-music station owned by Clear Channel Communications, could do more to give new music and new artists exposure.

Expanding Availability

Retail outlets are looking for another local blockbuster artist comparable to IZ or kumu hula recording artist Keali'i Reichel.

Mathews Koenig, retail director of Tower Records Hawaii, says retail sales overall are running between 5% and 15% above 2002, but local CD sales are flat. Bright spots

Continued on page 68
A Unique Touring Market
Promoters and venues embrace Hawaii’s cultural diversity and work together to say “aloha” to more acts.

BY RAY WADDELL

Hawaii is home to a diverse, complicated concert market and some top-notch venues, but when it comes to promoting concerts in the Aloha State, life is not all warm breezes and gorgeous beaches. "Hawaii can be very difficult, unpredictable market," observes Jack Utisíc, president of Miami-based Jack Utisíc Presents and veteran promoter of shows in Hawaii, including a 2002 Aloha Stadium concert by Janet Jackson. "It’s a lot of work to do a date in Hawaii—you just don’t put it up and sell it out.”

Experience in the market helps, and no promoter has more than Tom Moffatt, president of Tom Moffatt Production and the dean of Hawaiian concert promoters. Moffatt was involved with Col. Tom Parker, manager of Elvis Presley, on all of Presley’s Hawaiian concert dates beginning in 1957, including the now legendary 1974 Aloha From Hawaii concert beamed worldwide by satellite. "Hawaii can be a tough market,” admits Moffatt. "You have to know the marketplace, but it’s still very healthy. I just had three events in five days.”

Larry Vallon, executive VP of House of Blues Concerts, has been promoting shows on the Hawaiian islands for more than 25 years, first with Wolff/Rimiller Presents, then with Larry Vallon Presents and most recently with HOB, often partnered along the way with Moffatt and the late Ken Rosen. Recent promotions include Elton John and Jimmy Buffett at Blaisdell Center in Honolulu.

"Hawaii is a melting pot of all different kinds of cultures,” says Vallon. "The area has always been enamored with pop in its purest form. If you’ve got a top-40 hit, it’s happening. ‘Brandy’ by Looking Glass, ‘Bennie and the Jets’ by Elton, and ‘Young Americans’ by David Bowie were so pervasive, it’s unimaginable.

It seemed like those three songs were in heavy rotation for 10 years.”

Moffatt agrees that Hawaii has its quirks as a concert market. "It’s a very unique market,” he says. "I just did Earth, Wind & Fire and had two sellouts with them. We just had Tower of Power here with one of the biggest grosses they’ve had in a while. And we just had two sellouts with Journey, who has always done well here.”

David Booth, president of International Events in Honolulu, believes that airplay is crucial to concert success. "Based on the fact that an act is consistently on the playlists of major radio stations, odds are a show can do well,” he says. Booth will produce a Lee Ritenour show at Turtle Bay Resort on the North Shore on July 3 and produces the Islands’ largest Hawaiian music show, the two-day KCBC FM100 Birthday Bash, July 25 and 26 this year. "KCBC is the leading radio station here that plays Hawaiian music, which leans toward a reggae mix these days," says Booth. "It’s definitely youth-driven.”

NEW VENUE STRUCTURE

Vallon is high on Hawaiian concert venues and has fond memories of shows there. "In the 1970s, Ken Rosen pushed off many great Crater Festivals, with all the classic rock Bay Area bands of the day, like Elvin Bishop, Santana, Jef- ferson Airplane, Quicksilver Messenger Service; eventually, everybody made it down there,” Vallon says. "The Waikiki Shell is a beautiful venue, and there’s also the arena and a great theater. There are venues on Maui, Kauai and the Big Island, along with hotel ballrooms and cultural arts centers.”

Top venues on the islands include the 1,400-capacity Hawaiin Theatre, the 3,000-capacity Maui Arts & Cultural Center and A&B Amphitheatre, and the 8,800-seat Blaisdell Center arena complex, which includes the 8,400-capacity Waikiki Shell and 2,158-seat Blaisdell Concert Hall.

Utisíc believes an unwieldy rental structure makes promoting shows in Hawaii a tougher nut to crack financially and sometimes cost-prohibitive. "When we did Janet Jackson at Aloha Stadium, the costs were unbelievable,” he says. "We sold 32,000 tickets and then wondered why we did it. You can’t make deals with the venues. They won’t give you a flat rate, it’s 10% to the bitter end, and if you go down on a show, you’re not getting much back.”

That situation is changing, at least at the Blaisdell complex, which recently initiated a sliding rent scale. "On our seven-day contracts we go from 10% all the way down to 5% at a $500,000 gross,” explains John Fuhrmann, events and services manager at Blaisdell. "With an average ticket price of $40 for a decent show, the promoter starts getting a break at about $150,000. At the Shell, it starts dropping at $75,000. Tom Moffatt just did Margaret Cho at the shell and saved himself a little money.”

Moffatt believes the new structure is a smart move. "I’ve been pushing for this [rent restructuring] for years,” he says. "I think it will encourage the bigger acts to come in, and will bring more acts for two or three nights. It’s definitely gonna help.”

During the winter months, the Shell rate is even better, dropping from 9% to 5%. "A lot of acts tour Down Under during the winter months, and we want to encourage them to come here on the way down,” says Fuhrmann. He adds that the Blaisdell Center recently signed a contract to tie Tiermaster in with the venue’s own ticketing system.

Still, Moffatt believes there is a dearth of various-sized venues in the marketplace. "We don’t have a big building here. It’s either Blaisdell or Aloha Stadium,” he says, adding that his own Janet Jackson show drew 38,000 several years ago. "And the cost of doing a show at the stadium are [very high], just to bring a stage in costs $100,000.”

Costs and market characteristics aside, everyone from acts to production techs love playing Hawaii. "It’s like a little vacation,” says Utisíc. "I really love being in Hawaii, and I love the people there. That’s why I will continue to do shows there.”

For more coverage of Hawaii talent, log on to the Hawaii Special Section pages in the Billboard.com Premium Services area.
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The Islands On The Charts

The chart recaps in the Hawaii Spotlight are based on the 2002 chart year and cover the period starting with the Dec. 1, 2001, issue through the Nov. 30, 2002, issue. Sales information from Top World Music Albums and the in-house Top World Music Catalog Albums charts were used to compile these recaps. Recaps are based on point-of-sale information compiled by Nielsen SoundScan. Titles receive credit for unit sales for each week they appear on the pertinent chart. Albums move to catalog when they reach two years old and rank lower than No. 100 on the Billboard 200.

The recaps in this Spotlight were compiled by Anthony Colombo, with assistance from world music chart manager Marc Zubatkin.

Top Hawaiian Artists

<table>
<thead>
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<th>Pos.</th>
<th>ARTIST (No. of Charted Titles)</th>
<th>Imprint/Label</th>
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<tbody>
<tr>
<td>1</td>
<td>ISRAEL KAMAKAWIWO'OLE (2)</td>
<td>Big Boy/Mountain Apple Company (1) Tropical Music</td>
</tr>
<tr>
<td>2</td>
<td>NA LEO PILIMEHANA (2)</td>
<td>NLP/Mountain Apple Company</td>
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<tr>
<td>3</td>
<td>KEOLA BEAMER (1) Dancing Cat/Windham Hill/RCA Victor</td>
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<tr>
<td>4</td>
<td>EA (1) Quiet Storm</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>EKOLU (1) Hawaiian Rack Services</td>
<td></td>
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Top Hawaiian Albums

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<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Imprint/Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>ALONE IN IZ WORLD—Israel Kamakawiwo'Ole—Big Boy/Mountain Apple Company</td>
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<tr>
<td>2</td>
<td>FACING FUTURE—Israel Kamakawiwo'Ole—Big Boy/Mountain Apple Company</td>
<td></td>
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<tr>
<td>3</td>
<td>CHRISTMAS GIFT 2—Na Leo Pilimehana—NLP/Mountain Apple Company</td>
<td></td>
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<tr>
<td>4</td>
<td>KA ANO'I—Israel Kamakawiwo'Ole—Tropical Music</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>HAWAIIAN MEMORIES—Na Leo Pilimehana—NLP/Mountain Apple Company</td>
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Top Hawaiian Imprints

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<tr>
<td>1</td>
<td>BIG BOY (3)</td>
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<tr>
<td>2</td>
<td>NLP (2)</td>
</tr>
<tr>
<td>3</td>
<td>TROPICAL MUSIC (1)</td>
</tr>
<tr>
<td>4</td>
<td>QUIET STORM (1)</td>
</tr>
<tr>
<td>5</td>
<td>HAWAIIAN RACK SERVICES (1)</td>
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Top Hawaiian Labels

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<th>LABEL (No. of Charted Titles)</th>
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<tr>
<td>1</td>
<td>MOUNTAIN APPLE COMPANY (5)</td>
</tr>
<tr>
<td>2</td>
<td>TROPICAL MUSIC (1)</td>
</tr>
<tr>
<td>3</td>
<td>RCA VICTOR (1)</td>
</tr>
<tr>
<td>4</td>
<td>QUIET STORM (1)</td>
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<tr>
<td>5</td>
<td>HAWAIIAN RACK SERVICES (1)</td>
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The Island Product

The Aloha State offers everything—recording studios, record labels and distributors—to help area artists reach the local market and beyond.

There was a time when Hawaii's local recording industry didn't reach "beyond the reef," but in recent years local music has been branching out to America and the world on every front.

Some labels represent a single well-established artist, such as Kapena on KDR Distributors, Na Leo on NLP Music or the late Israel "IZ" Kamakawiwo'ole on Big Boy. Countless others come into existence each year as vehicles for new artists; many don't survive past that first release.

A major shake-out occurred last year when Hawaii-based Olinda Road Distribution filed for bankruptcy and Navarre Distribution shut down its Hawaiian operations. That left two major independent distributors—Pacific Hawaiian Music Distribution and Aloha Music International (a division of Booklines Hawaii)—and several smaller companies to divide the local market along with the Mountain Apple Company, Hula Records' Kona-Kai Distributors, ADA and Quiet Storm Records/Distributors.

The steady increase in what are essentially DIY projects makes it difficult to determine how many titles are released each year, but there appears to have been about 11% fewer releases in 2002 than in 2001. As of the end of April this year, the number of new releases was 10% lower in 2003 than a year ago.

The largest Hawaii-based labels—Hula Records, the Mountain Apple Company and Punahoe Productions—can handle everything from recording and talent management to worldwide distribution and marketing. Next come several tiers of well-established smaller labels: Some are several decades old and have extensive back catalogs, as well as new artists, while others of more recent origin are coming on strong with mixed catalogs of new artists.

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SPIRIT OF HAWAII'S MUSIC
among the local titles are those by Hoku-nominees Raiatea Helm, Na Palapalai and Hawaiian female falsetto singer Anelakalani. *Kumu Tua,* an album by Hawaiian-bred rock band Pepper, is also selling well.

Meanwhile, the availability of Hawaiian music through the Internet and national record chains is expanding. Local-label releases have long been a significant part of the overall sales in Hawaii for Tower Records and Borders Books & Music.

Les Honda, area marketing manager for Borders Hawaii/Las Vegas, says sales of Hawaii titles typically make up 25% of Borders' total sales in Hawaii, and he hopes to achieve similar success in Las Vegas.

"Two stores sit in the middle of local [Hawaiian] populations, so we're going to reconfigure one of them to have 200 of the top local titles. Local groups go to Vegas to play all the time, and we're already getting inquiries about scheduling autograph sessions," he says, adding that, if things go well in Vegas, the chain may expand its Hawaiian music commitment in California, as well.

All this couldn't come at a better time. Many local labels took a major hit last year when one high-volume island-based distributor, Olinda Road, declared bankruptcy and another, Navarre, closed its operations in Hawaii. The shutdowns didn't affect Hula or the Mountain Apple Company, which have their own distribution divisions, or Punahele Productions, which is affiliated with the Alternative Distribution Alliance, but many of the second-tier labels were left stranded.

"It definitely impacted Hawaiian music," Bernstein says. "We picked up some music that we really wanted to represent, but, on the negative side, it left a lot of people hanging, and the reputation of our genre of music was damaged for a while because all of a sudden, we all looked like flakes."
SELLING MORE IS KEY
Sharlene Aoki Oshiro is artist-relations representative for Aloha Music International, record-distribution arm of Booklines Hawaii, currently the most prominent local distribution company. She expects to see more distributors go under within two years.

McDiarmid, whose father founded Hula Records in 1959, agrees. Stu Marlowe has anticipated the decline of traditional distribution by setting up Surfside Sales & Marketing—a really upscale sales and marketing entity—that is retained by record labels to work alongside the distributor.

"We really do an extra job for the distributor to help them sell more product—that's really the key to it. It hasn't been done before [in Hawaii], but it seems as though the labels are very happy with our efforts," Marlowe says.

On another front, many local artists gained a new outlet last year when a third radio group, Wave Broadcasting, introduced a new format. The Breeze (99.3) plays traditional and semi-contemporary Hawaiian and local pop music dating from the 1960s to 1990s. The Breeze was an instant hit with fans of vintage local recordings too pop to fit the programming profile of Hawaiian KINE 105 and the large number of Hawaii residents who hate island music with a passion.

The original concept of "local oldies" has since been expanded to include new releases. Koenig credits The Breeze with having brought back "a lot of good catalog sales that had been pretty flat." How far all this will go toward getting some style of music from Hawaii into the musical mainstream remains to be seen. For better or worse, many people unfamiliar with modern Hawaii still assume that Hawaiian music is either the classic steel guitar sound of "Hawaii Calls" or the American pop/Hawaiian fusion music of Don Ho.

Bernstein is optimistic, saying, "We're looking at the future as bright. We're waiting for that one little thing that's going to make Hawaiian music the next big thing. It can be Hawaiian as easily as anything else!"
Like the pahoehoe lava flow depicted on the cover, "Island Born" represents a smooth, timeless foundation and a benchmark in Hawaiian music for generations to come. -Manu Boyd, Ka Wai Ola O HAO

Aloha Music International
Spreading Aloha Around the World
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"Known for his wonderful falsetto singing, Dennis Pavao creates another winning collection that captures the beauty of Hawaiian music at its best." - John Woodhouse, The Maui News

Aloha Music International, a div. of Booklines Hawaii
269 Pali I Street • Mililani, HI 96789
Ph: 808.676.0116 • Toll Free: 877.828.4852
Fax: 808.676.5156
email: info@booklineshawaii.com
www.booklineshawaii.com

Three for Hawaii's hot young trio and their latest CD, "For You," debuted at No. 3 on Billboard's World Music and Pacific charts, and at No. 45 on the magazine's Independent Albums Chart.

The Ka'au Crater Boys, distinctive and appealing sound reflects their love of Hawaii. Ernie Cruz's powerful easy rhythms and Troy Fernandez' distinctive slack guitar technique make for a truly magical sound.

The follow-up CD to "Almost Paradise" which features the hit song from the Miss Universe Pageant. "These Islands." Danny Couch is one of Hawaii's premier entertainers.

This collection of songs written and produced by Mauiu King features incredible songs done in many musical styles all with an island feel.

Daniel Ho once again stretches his creative muscle by showcasing his vocal talents on Coolest Drop of Rain, which is the 18th album released by this internationally-renowned artist.

KTJ is certainly no stranger to the game of music. The group has been performing for US Armed Forces stationed overseas, and opening up concerts for many US acts like Blackstreet, Montel Jordan, Peabo Bryson, Zap & Roger, just to name a few.

are significant for Hawaiian music. HanOlA specializes in leasing and electronically restoring recordings made by extinct Hawaiian labels from the late-1940s through the 1970s. Dancing Cat is steadily adding to its catalog of perfect hi 'oalu (slack-key guitar) albums.

Punahele Productions has long been known for the high quality of its recordings and has built a stable that includes high-profile refugees from other labels. Label spokesman Jim Linkner says the next step is breaking them nationally.

"At this point in time, performance is where a lot of the money is for the artists. Not only is it not downloadable or burnable, but I think people are more attracted than ever to seeing an actual performance," Linkner says. Punahele is also marketing its catalog for placement in film, TV and advertising.

"The success of Israel Kama-kawiwo'ole was directly attributable to his exposure through TV and movies," Linkner says, adding that there's no reason why his label's franchise artist, Hawaiian superstar Keali'i Reichel, can't have a similar impact once America discovers his music.

Another significant figure is John Iervolino of Quiet Storm. Iervolino introduced Hawaii to a unique hybrid compilation format in which a few rare hits leased from national labels are included on an album of local recordings. Quiet Storm also releases new recordings and anthologies of Hawaiian music, and Iervolino has been one of the most outspoken leaders in the campaign to stop "burning" in Hawaii.

The impact of burning here is unclear. Bob St. John of Neos Productions, a major mid-level label, saw local sales drop as the price of blank CDs plummeted but says Hawaii's fragile economy and changes in radio programming also impact sales. Leah Bernstein of the Mountain Apple Company describes burning as "a promotional tool—certainly for Israel Kamakawiwo'ole—but also a double-edged sword. There's an entire generation that believes it's their God-given right to burn CDs off the Internet."

Roni "H-Diggler" Yurong, head of Hobo House on the Hill, a recording studio, production house and record label, says that, like it or not, local teenagers get "every song they want off the computer...more people may be hearing our music, but less
Radio play is essential, and stations on the neighbor islands are seen by many as more flexible in adding new songs and new artists than those in Honolulu—Cox Broadcasting's KCCN FM 100 (Jawaiian island music) and Hawaiian KINE 105 (contemporary Hawaiian), Clean Channel Communication's Island Rhythms 98.5 (Jawaiian island music) and Wave Broadcasting's 99.5 The Breeze (local Jawaiian island music and rap).

LOCAL RECORDING

Whether local radio is doing enough to support island music remains an open question. Many observers say that the audio quality of local recordings is no longer a significant issue when it comes to local radio play.

"That may be a testament to where home recording has gone," says Kim Akane, programming consultant for KCCN FM 100 and Hawaiian KINE 105, a 30-year veteran of Hawaii's turbulent radio industry.

The quality of the performances is another matter. A growing number of local acts are recording before they have fully mastered the skills necessary to do so, and artists and producers alike rely heavily on electronics to make up for it. The widespread use of sound cards in "bedroom" recording has had a devastating effect on Hawaii's mid-level recording studios, as well.

"It's very similar, as far as the trends in national markets," says Tony Hugar, the owner of Audio Resource Honolulu, who has downsized to focus on serving a top-end national and international clientele. Several local labels have in-house recording facilities, but mid-level commercial studios have been replaced for the most part by computer-based bedroom operations that, in some cases, have limited production capabilities.

Avex Honolulu Studio (formerly TK Studios) is Oahu's other world-class facility. It has been particularly popular with Japanese artists, although spokesman Gaylord Holomalia says Avex also works with upscale local artists.

Despite the problems that confront Hawaii's record industry, the bottom line, according to Sharlene Aoki Oshiro of Aloha Music International, is that local acts "can still move product. We thought the economy was bad, but Kapena sold out [the initial shipment of its new album]. If the music is good, it will sell," she says.

Hawaii's record labels and distributors now want to see those sales going worldwide.

J.B.
Angel Mountain Ups Profile With Pennsylvania Facility

BY CHRISTOPHER WALSH

BETHLEHEM, Pa.—With a May 15 grand opening party, Angel Mountain Productions, representing a considerable expansion of owner/composer Gary Sloyer’s composition and production business, raised its profile as a noteworthy new player in the audio production/post-production industry.

Approximately equidistant from New York and Philadelphia, the facility’s principals hope to draw business from both markets in addition to the entire region.

The 18,000-square-foot, ground-up facility offers four surround sound-equipped studios, including a Solid State Logic 9000 K Series-equipped recording and mixing room, a THX-certified mix theater featuring a Harrison Series Twelve digital console, and Pro Tools HD suites.

In addition, Angel Mountain, originally launched by Sloyer in 1982, is a dealer of professional audio products, such as digital audio workstations, hard- and software, microphones, and monitors.

“About stuff we’ve been doing has been crossing over from our old factory,” director of sales and marketing Mike Horvath says. “Radio spots, TV commercials, promotional videos, and things like that. A new market for us is audio post-production for film and TV. We have the staff, we have the technology; now it’s just a matter of getting in front of that audience.

While surround sound has become a fixture in film and is increasingly an aspect of TV programming, advertising, and corporate media productions, the facility-wide installation of Quested 5.1-channel monitoring illustrates a foresight that is paying immediate dividends.

A recent project in Control Room A, the SSL K Series studio, is the multichannel remix of Marvin Gaye’s 1973 classic ‘Let’s Get It On’ for Super Audio CD (SACD) and, possibly, DVD-Audio (DVD-A) release.

The proximity to Universal Mastering Studios’ Edison, N.J., facility makes ongoing multichannel remix work probable: Universal Music Group has made a commitment to both SACD and DVD-A. Each a carrier of high-resolution, surround-sound audio.

With former director of recording for Motown Records Cal Harris and Angel Mountain director of audio engineering Carl Cadden-James, producer and Universal Mastering Studios senior director of studio operations East Jeff Glickman is overseeing the remix of ‘Let’s Get It On’ following the transfer of original analog multitrack tapes to a digital format.

“I’ve set up [Angel Mountain] as a sister studio for as much work as I can accomplish here,” Glickman says. “Since I live in Princeton [N.J.], I can come here or go to New York, because I oversee our facilities in Edison and New York. There’s an obvious rate savings here, as opposed to going to New York. Cal and I are really enjoying working on it here.”

As the low-cost modular digital multitrack revolutionized the recording business a decade ago, virtually wiping out mid-level studios, the DAW has had an even more profound impact.

In the hands of an experienced operator, today’s DAW-based personal or “project” studio can offer remarkably high-quality services, putting great music and record labels in the hands of independent professionals.

The major record labels’ continuing woes compound studios’ current difficulties. Usually ignored in the debate over piracy and whether or how artists and labels should be compensated for their work is the commercial recording studio.

The belief that “artists should make their money from touring,” voiced by many a downloading and CD-burning college student, demonstrates a shocking ignorance that omits a chain of services, beginning at the recording studio.

“You try to explain it to people, but they can’t see that,” Latham observes. “All they see is that they’re screwing the record companies, like corporate America.

“No, they’re not screwing corporate America, they’re screwing everybody who works on those records. They’re screwing everybody, even manufacturers, the people who build audio gear. The entire chain gets affected by it. If you can’t put the toothpaste back in the tube [once it’s out].”

The still-contracting record industry prolongs the pressure and commercial studios face, particularly in New York, home to many of Latham’s favorite facilities, among them Magic Shop, Sound and Electric Lady.

“I’ve definitely slowed down,” Latham says. “There’s less work, less to go around. Budgets are a lot less than they used to be.”

The solution? Latham says a return to the passion exemplified by the early days of the recording business would help.

“I think it’s just going to be a correction, like the stock market goes through corrections. I think the industry’s going to become more artist-driven, more music-driven.

“It would be great if instead of focusing on who’s got the most unique facial hair and the wackiest tattoos, labels focused on better songwriters, better artists,” he says. “I think people are fed up with it.

“I just love working with people who want to be in studios, who really want to go in and make records,” Latham adds. “Maybe I’m out of my mind, but I would love to hear records like that.”
Virgin Campaigns To Save The Singles Format

New Initiative Involves Dedicating More Rack Space To Configuration And Promoting It In-Store

BY MATTHEW S. ROBINSON

Virgin Entertainment Group (VEG) is trying to generate industry and consumer support for the revival of the CD single with a new publicity campaign.

The company is launching a new initiative called Save the Single. Virgin Megastores locations will devote more rack space to singles and actively promote product in-store.

During the past decade, singles production and distribution have been dramatically reduced because of label concerns regarding the format’s viability and the cannibalization of full-length albums.

Virgin executives—echoing a popular sentiment in the music retail business—counter that because consumers no longer have access to less expensive singles, the scarcity of singles has contributed to the industry’s declining pre-recorded music sales.

Glen Ward, CEO of VEG North America, says singles only cannibalize an album “if there is only one good song on it. And even if that is the case, it’s better to eat your own than to allow others to eat them.”

VEG announced its support for the cause at the National Assn. of Recording Merchandisers conference in Orlando, Fla., in March. It is now actively lobbying labels to commit to releasing more commercial singles.

To stimulate consumer interest, the company is putting more than 70 singles on sale at the price of two for $10.

Virgin has also set up a dedicated e-mail address (editorial@virmega.com) so consumers can voice their support for the single and let the industry know which songs they would like to have released as singles next.

“We still think that singles are the best tools out there not only to introduce people to buying music but also to trying out new music,” Ward says. “Hopefully, those consumers who can only afford singles today will come back to buy full albums and other paraphernalia when they can.”

Ward says VEG has 15 labels committed to releasing more singles. “We hope that, in the next few months, the results will be clear enough that we will be able to go to the labels who have not jumped on yet and show them that they should.”

Top sellers under the Save the Single initiative range from new hits, such as Madonna’s “American Life,” to patriotic music—including renditions of “God Bless the U.S.A.” as performed by the American Idol Finalists—to classics like Queen’s “We Will Rock You.”

“The single format holds an appeal for a wide breadth of music consumers,” says David Alder, senior VP of product and marketing for VEG North America.

Because of its low price point, the single gives customers an affordable way to start buying music. It is also very attractive to the collector due to the inclusion of alternative tracks and mixes.

VEG says it got behind the single because customers had been asking for more, both by buying songs that were available in the format and by purchasing import albums for those that were not.

“In retail, the secret is to give the customer what they want,” Ward observes. “We have a reputation for stocking singles, but our customers wanted more.”

Although he admits that the single has not always been marketed appropriately, Ward promises that the days of lost leaders and give-aways are over—at least in his company.

“The label community is concerned about singles hurting their bottom line,” he explains, “but we have pledged to make sure that we do not participate in such practices so that we can do well as a partner with the format.”

But despite his enthusiasm for the format and the new campaign, Ward realizes that there is still much to be done.

“Making singles a success in the U.S. is going to take a concerted effort from both labels and retailers,” Ward says. “First, the labels have to make a commitment to consistently release a significant volume of quality titles. Then, the retailers need to get behind this in terms of merchandising and promotion of both new releases and catalog.”

Trans World’s Interactive Kiosks Boost Its Sales

BY STEVE TRAUMAN

Trans World Entertainment Corp. is hoping that a $40 million investment in a new, interactive, Internet-connected kiosk system will help drive sales higher for the retail chain within the next two years.

The company placed the system in 550 stores during the 2002 holiday selling season. It is installing kiosks throughout the rest of the chain—approximately another 350 stores—during the course of this year.

Early response to the kiosks has been promising. Trans World executives say that the stores with kiosks are seeing an average sales increase of 2%.

“The conversion rate [from browsers to buyers] has been about 20% in the average mall location prior to the [kiosk] install, and we saw a typical ‘lift’ of 2% since each introduction,” merchandising and marketing executive VP Fred Fox says.

“Each [percentage] point translates into $40 (million) to $50 million more sales on an annual basis, assuming a full rollout prior to this year’s holiday quarter.”

Most free-standing stores are considered “destination” locations for a specific purchase, while mall outlets—which get about 275 million visits a year—are more impulse-driven, Fox notes.

The kiosks—known as Listening & Viewign Stations (LVSts)—offer customers easy access to 30-second audio clips for CDs, complete movie trailers for DVD videos and demos for console and computer games. They are also linked to in-store inventory for an increasing number of titles.

Customers can access any title in the system or scan any bar code to access a title, then examine any track or menu segment.

In addition to driving increased sales in-store, Trans World is attempting to monetize the kiosk screen—which is roughly 4.5 inches in size—by offering marketing opportunities to labels, studios and game publishers.

Trans World runs an “attract loop” featuring new music, videos and movie trailers, and game screens when a kiosk is idle. Among other in-store marketing and promotional opportunities is the ability to sample new audio and DVD/video releases in a secure format before street date.

During the 2002 holidays, Trans World ran artist-specific promotions of such titles as Paul McCartney’s Back in the U.S. (MPL/Capitol), Mariah Carey’s Charmbracelet (Mercury/Island), the 8 Mile soundtrack (Shady/Interscope), Jay-Z’s Blueprint 2.1 (Roc-a-Fella/Def Jam), and the XXX soundtrack (Vim Diesel, Columbia Tri-Star).

Depending on its size, each store equipped with kiosks may offer 15,000 to 60,000 album titles, 600 DVD/video titles, and more than 1,000 videogames.

Content is streamed from a central server. Servers supporting the kiosks are updated nightly to integrate new releases, special promotions, and ads.

Kiosks are configured to their specific product location in a store, which can be easily changed if product is shifted. Titles are segmented by genre, top sellers, and new releases.

“We’ve seen more customers returning on a regular basis and a notable upturn in sales since we got our 21 LVS units last October,” says Darlene Bunch, FYE manager at the busy Tyrone Square mall in St. Petersburg, Fla.

About two-thirds of the stations were in use during a recent store visit. Customers informally polled by Billboard had a typical opinion of the kiosk system: “It’s a big difference, and that’s the reason I come in here as opposed to going to other places.”

That’s real music to Fox and Hogan’s ears, and they expect it to translate into a major advantage for the chain going forward.

“We see the kiosk system as a key part of our rebuilding initiative for FYE and our other stores,” Fox says.
Rock Tops RIAA Poll

BY TODD MARTENS

LOS ANGELES—Rock remained the most popular genre in the U.S. in 2002 while the pop genre’s popularity slid among music buyers last year, according to the Recording Industry Assn. of America’s annual Consumer Profile survey.

Among music consumers, 24.7% preferred rock. In 2003, roughly the same percentage of buyers said they preferred the genre.

Pop’s appeal declined against hip-hop, R&B, and country. Rap/hip-hop overcame pop to become the No. 2 most popular genre, growing to 13.8% from 11.4%. R&Burban also grew slightly, to 11.2% from 10.6%. It was followed by country, up to 10.7% from 10.5%. Pop fell to 9% from 12.1%. Consumers aged 45 and older purchased the most music among those polled, accounting for 56.3% of the market. Buyers aged 15-19 were second, with 13.3% of the market.

CDs remained the most popular format, accounting for more than 90% of all purchases among those surveyed.

Peter D. Hart Research Associates compiled the profile from a monthly national telephone survey of more than 3,000 music consumers.

According to Pioneer’s Los Angeles-based senior VP of sales Rick Buehler, the overall universe of anime video accounts for $500 million in domestic sales annually.

That—and quite probably the huge sales that Koch Entertainment has enjoyed with its series of Pokemon albums—got Pioneer thinking.

“We’ve dabbled in all sorts of audio business, and releasing anime soundtracks seems to be the end stroke,” Buehler says.

While a huge number of 18- to 35-year-old males are already hooked on anime, Buehler says the genre is still in a growth mode: “It’s not only giving to the ‘fan boy’ but also to the ‘new boy,’ the person who’s just discovering what anime is.”

He also notes that despite the popularity of anime on home video, anime soundtracks have not become a mass market phenomenon.

By MOIRA MCCORMICK

Liquid 8 Enjoy 'Baby' Boom

Lower Price Increases Sales Of Titles From Kids' Label

BY MOIRA MCCORMICK

Liquid 8 Entertainment is making an upscale children’s label more attractive to mass-merchant shoppers by lowering the prices of its releases and seeking alternative marketing opportunities.

The company recently purchased the catalog of Twin Cities kids’ label Baby Music, from founder Barb Weidmann.

Prior to Liquid’s purchase of the label, Baby Music Boom’s list price per album was $14.98. The new list price is $9.98, and Baby Music Boom is being sold everywhere from Walmart to the Snyders Drug Stores chain.

Michael Catain, president of Navarre Corp.-distributed Liquid 8, says the shift to a lower price point is in keeping with today’s economy.

“To be in a mass merchant,” he says, “the product has to carry a price tag of less than $10.”

Catain points out that the term “bulk scale” is generally not synonymous with selling a lot of records, because the price points on albums tend to be higher and volume is generally lower on such releases.

Under the new scheme, Liquid 8 is receiving 200-300 orders per day from retail for Baby Music Boom titles, instead of the single-digit orders that were normal under the previous pricing plan.

Baby Music Boom began a decade ago in Minneapolis. It released a dozen titles, including children’s albums by such indie rock figures as Peter Hummelman and the Roches. Its 13th release, the first under the Liquid 8 banner, is El Elefante by jazz artist Ben Sidran and his son Leo Sidran.


Baby Music Boom says that each of its titles has sold more than 25,000 copies and that the Roches’ release is its biggest seller, moving more than 100,000 units.

Weidmann, who remains involved with Baby Music Boom as a consultant, says Liquid 8 has not changed anything about the recordings, including the packaging.

She says the real benefit of Liquid 8 owning Baby Music Boom is its ability to get the label’s music into the larger chains, like Walmart.

Catain says he is aware of “perceived value” theories that say lowering the price point on product diminishes its value in consumers’ eyes.

But he notes that with a lower price, people still have to have the money to buy the item—especially when it is competing with other product, like DVDs and videogames.

“If you want to go into the mass market and do volume, you have to have that price point,” he says.

He points out that because much of the catalog, except El Elefante, has been available for years, the company is focused on exposing Baby Music Boom to a whole new audience: mass merchants.

In addition to its pricing strategy, Catain says the company is pumping more marketing dollars into the label.

Beyond marshaling Liquid 8’s own sales, marketing, and radio promotion force, the company also has independent promotion companies排骨Baby Music Boom titles on both coasts.

Catain says that Borders Books & Music and Barnes & Noble are among the major retailers carrying the line.

Ben Sidran recently did a personal-appearance tour at Barnes & Noble stores in New York and the Midwest.

In terms of advertising, Liquid 8 is concentrating on print and online ads. It is avoiding more expensive TV and radio promotion.

The company is also pursuing alternative retail tie-ins. Next month, Liquid 8 embarks on its largest Baby Music Boom promotion yet with the Minneapolis-based Snyders Drug Stores chain, which operates 185 stores in the Midwest and eastern U.S.

The promotion is a coloring contest for kids. The grand-prize winner receives a DVD video and the Briny Baby video collection. The winning contest will also be pictured on the front cover of the next Baby Music Boom CD—the soundtrack to an already-existing concept video titled A Family Concert Featuring the Roches and the Music Workshop for Kids.

Liquid 8 director of marketing Trina Taylor says the album will be released in fourth-quarter 2003.

The contest runs from June 1 through June 30. The winner will be announced Aug. 4.

Participating stores include 119 Snyders and Drug Emporium retail outlets, according to Catain. As part of the promotion, 50 cents from each sale of Baby Music Boom product will be donated to the Juvenile Diabetes Fund.

Catain says another Baby Music Boom promotion with the Hy-Vee grocery chain of 150-plus stores is also in the works.

BY CHRIS MORRIS

Declarations Of Independents

ALL ANIME, ALL THE TIME: Anyone with a teenage kid at home knows that anime—that highly stylized, fantastically plotted genre of Japanese animation—remains a hot commercial commodity.

So it should come as no surprise that Pioneer Entertainment (USA), the American home entertainment arm of Japanese electronics giant Pioneer Corp., is attempting to kick-start its music side by focusing on the hitherto unexploited soundtracks for anime features.

Some will recall that during the ’90s, Pioneer attempted to make a mark in the pop market with signings like CeCe Winans. But the gambit didn’t pay off, and the company has been quiet on music for the past couple of years.

It has been far from silent in the anime business, however, and little wonder. Pioneer’s home country is the source of the lively, garish cartoons, and the company’s U.S. operation has to date issued some 50 anime titles on VHLS and DVD—some licensed from Bandai and other parties, others co-produced by Pioneer itself.

Pioneer is planning the formal launch of its line in July with six titles, including Sweets (featuring Japanese pop princess Yoko Ishida). Three more albums will follow in August, as well as three in September.


But Pioneer’s new anime venture is not just sales of original Japanese products. The company also plans to release some of its own albums that contain anime soundtracks.

As original material, anime soundtracks are a natural for the genre and have been equally receptive, he adds. “There’s been some great response with bookstore chains,” Buehler says. “(We) just showcased it to the Anime boutiques as a company, we’re searching beyond the norm.”
SONY MAKES MUSICMATCH: MusicMatch has inked a licensing deal to use material from Sony Music Entertainment on its Artist On-Demand premium radio feature. Artist On-Demand now contains content from all five major labels, as well as from Rounder, TVT, V2, and J Records.

With the service, users can create personalized streaming radio channels centered on one or more artists. Users can skip tracks, and there is no limit to the number of channels they can create. Artist On-Demand is packaged with a premium version of MusicMatch's subscription radio service, Radio MX Platinum.

So far, MusicMatch has focused on subscription radio. However, it says it plans to launch a downloadable service later this year.

BRIAN GABRIEL

RAP TOPS WITH DOWNLOADERs: Rap music is the top genre purchased from retail and e-commerce Web sites by music downloaders, according to a Nielsen/NetRatings study.

The survey—based on 36,000 Internet users ages 18 and older—concludes that those who download music are 111% more likely to purchase rap titles than Web users who do not download.

After rap, the top genres downloaders prefer are dance/club, alternative rock, R&B/soul, rock, and pop/top 40.

The study says 31 million Internet users, or 22% of the active Internet population, had downloaded music in the prior 30 days. Of those, 71% had purchased music from either e-commerce sites or traditional retail in the prior three months.

The study also breaks out download use by U.S. city.

According to the report, 23% of Internet users in Los Angeles had downloaded music in the prior 30 days, followed by 14% in New York, 9% in Dallas, and 6% in Boston and Houston.

The de facto [online sales] standard may be a few years away, but understanding the genres of music that sell well online and offline will be crucial to generating revenue along the way,” says Greg Bloom, senior Internet analyst with Nielsen/NetRatings.

ERIK GRUENWEDEL

CHANGING WAYS: Lower prices and new ideas continue to make their way into the marketplace. When Universal Music & Video Distribution (UMVD) announced its 7 Series, it also launched a tiered front-line rebate for retailers. The program is apparently designed to accelerate sales on new releases, but it can also be applied in case an album is over-shipped.

The program kicks off with the 50 Cent DVD/CD The New Breed, which is a DVD with four bonus music tracks. It initially shipped 1.2 million units, and now it is up to 1.3 million.

On May 1, UMVD announced a tiered rebate for the Shady/Aftermath/Interscope title. For every unit sold where the price is between $7.99 and $9.99, there is a $1 rebate for merchants. There is a $2 rebate for units sold in the price range of $10-$11.99 and $3 off if the price is less than $9.99.

In its five weeks of availability, The New Breed has sold 436,000 units, according to Nielsen SoundScan; 67,000 of them were sold during the rebate period, which runs May 5 through June 1. Retailers suggest that the title might have generated more traffic if it had more than three songs from the artist.

That issue was addressed by having the replenished shipments contain an additional song, bringing the total number of tracks to four.

Some merchants are unhappy with the rebate for the under the $9.99 sale pricing. With a box cost of $12.65, the rebate would bring a merchant’s cost down to $9.65, leaving very little room for profit.

NEW POSITIONS: With the restructuring at Sony Music Distribution (SMD), the company has embraced the hybrid position employed by the other major distributors—the one of combining field marketing responsibilities with selling, in a new position called “retail coordinators.”

SMD still has pure marketing positions, similar to what the field marketing representatives do, but now they are called “retail specialists.”

Those staffers deal with the national chain stores in their region, regardless of where buying is done.

“They understand what is supposed to be happening at the stores and try to correct any problems before they leave the stores,” explains Bill Frohlich, executive VP at SMD.

In another move, SMD has created the new post of director of major account marketing. It has named Shafi Shafi, formerly marketing manager for the Southwest branch, to that position. Shafi will focus on

of music degrees from Siena College in Loudonville, N.Y. The two are benefactors of Siena College, funding a Higgins Scholarship, which is awarded to liberal arts majors.

MAKING TRACKS: Gary Newman, executive VP of BMG Special Products/BMG Heritage, will leave the company to pursue other opportunities. He can be reached at gayenewman@yahoo.com.
Rhino Offers Interactive Movie

BY BILL KIPNIS

LOS ANGELES—Choose-your-own-adventure books have proved popular through the years because they let the reader call the shots.

In a move that challenges traditional movie viewing on home video, Rhino Home Video is applying this concept to DVDs for the first time with Scourge of Worlds: A Dangerous Dragons Adventure (June 10, $24.95).

“I think it’s a pretty exciting idea,” says Steve Mullen, spokesman for the Richmond, Va.-based Circuit City chain. “Every time you watch it, the story is different. If this title does well, I think other studios will put out projects like this.”

The excitement factor is what prompted disc-based firm DRPK Effects to create Scourge of Worlds’ choose-your-own-path technology. DRPK, a specialist in 3D animation and visual effects, came up with the idea in a fall 2001 brainstorming session. “DVD has had the fastest adoption curve of any technology in history,” says John Morch, DRPK senior VP of business and marketing. “All of the extra features are kind of boring though, so we were asking, ‘What else could we do?’ An interactive movie seemed like an elegant idea.”

DRPK approached Wizards of the Coast, a subsidiary of Hasbro and the owners of the Dungeons & Dragons (D&D) franchise, with its interactive DVD idea, which it calls DVD+ (DVD to the nth degree). The company thought that the role-playing D&D crowd, of around 3 million players, would be a perfect group to target with this technology.

Rhino Home Video also agreed that the DVD+ concept and the audience potential for the title was a winning combination. It signed on as the title’s distributor by the end of 2001.

“Everyone got it right away,” Morch says. “The D&D market is used to this kind of interaction. This is also an opportunity to expand the D&D audience and a way for the core audience to explain what D&D is all about.”

Scourge of Worlds, a feature-length animated title, follows three characters in their quest to find an ancient weapon called the Scourge of the World before its forces are unleashed. More than 20 times during the course of the film, viewers are prompted with two story line choices. By clicking their decision with their DVD player remote control, the story advances in that direction.

There are more than 390 story combinations. The film also has four different endings.

Mary Lou Bono, VP of marketing for Rhino Home Video/WarnerStrategic Marketing, says the title will appeal to fans of other cult-based properties, such as Transformers and Star Trek, which attract involved, participating fans similar to D&D players.

Scourge of Worlds will be extended through Rhino’s marketing plan. In addition to nationwide promotions with such retailers as Suncoast, a sample DVD will be in up-coming issues of D&D and Wizards magazines. The company also plans to work role-playing and comic book conventions and set up a Scourge of Worlds Web site.

The distribution of the title is planned for a Sept. 23 release. It will contain two additional endings, 15 minutes of extra footage, a “making-of” featurette, and a miniature of one of the characters.

Though Bono would not comment on Rhino’s future DVD+ plans, DRPK says that an interactive Scourge of Worlds sequel is being planned.

Games Tie In With DVD Releases

BY STEVE TRAIMAN

LOS ANGELES—“Pick up the DVD and the game” is a tag line that more game publishers will be using in the coming months.

While the game industry has long timed its movie-themed releases with the debut of theatrical projects, more attention is being paid to DVD tie-ins because of the format’s skyrocketing success.

The trend was much in evidence at the May 14-16 Electronic Entertainment Expo at the Los Angeles Convention Center, which drew a crowd of 62,000. A number of upcoming console games for Sony’s PlayStation 2 (PS2), Microsoft’s Xbox, Nintendo’s GameCube (GC) and portables Game Boy Advance (GBA), and PCs will utilize a DVD tie-in strategy.

Game publisher Atari (formerly Infogrames), for example, is involved with DreamWorks and Intel in an interactive PC game based on the animated Sinbad: Legend of the Seven Seas, which debuts in theaters July 2. The game will be in stores in October, just before the expected DVD release.

The release’s timing will “allow both the game and home video to maximize media exposure and cross-promotional and marketing opportunities,” Atari marketing VP Steve Allison says.

Atari is also involved in Warner/ Intermedia’s Terminator 3: Rise of the Machines. The game will be released on PS2, Xbox, GC, GBA, and PC formats.

Rhino Home Video. www.americanradiohistory.com

CONSUMER DECISION: Cross-com-
pany relationships and consumer feedback will be increasingly important in the coming years, says Warner Home Video (WHV) senior VP of classic catalog George Feltenstein. “To take advantage of that, the WHV/ AOL/ Turner Classic Movies (TCM) campaign, DVD Decision 2003, will be the first of many multi-tiered promotional efforts from the AOL Time Warner family.”

“It’s a daunting prospect to think that seven of the characters of the company could work together,” Feltenstein says. “It’s about working together to make the company as successful as it can be.”

The DVD decision promotion lets consumers choose which WHV classic films will be released next on DVD. The full title list includes 20 films from 1936 to 1975, such as The Night of the Generals and The Producers. It can be found at turnerclassic-movies.com or in AOL’s movie area.

“No other company has gone out to the public and said, ‘We want you to send us your vote to decide what we are going to put out on DVD this year,’” Feltenstein says. “We can’t be an ivory tower.”

Each of the candidate films will air June 27-27 on TCM. Viewers can vote for their top choices on AOL from June 2 to July 1.

The five titles with the most votes will be released in January 2004 for $19.98 each. Winners will be announced this July.

A similar classic-film campaign will also run next year, and other synergistic opportunities are being discussed. In other WHV news, the company has signed a three-year distribution deal with the National Hockey League. The deal kicks off with the annual Stanley Cup highlights title.

ON THE VIDEO BEAT: Koch Vision has signed a long-term agreement with Rapgold Entertainment to distribute home video of the children’s series BRUM. The first releases are expected in September . . . Stephen J. Cannell Productions has signed a distribution agreement with StudioWorks Entertainment to release the TV series Wise guy on DVD. The first set will be available Aug. 26, and subsequent seasons will be released every three months. These will be the first DVD releases from the company, which also includes 21 Jump Street, Hunter, and The A-Team . . . At the opening ceremony of the July 29-31 Video Software Dealers Assn. convention in Las Vegas, Peter Fonda will receive the inaugural Maverick Award.

MOVING MUSIC: When a film is pow- erful, it stays with you for days. The Pianist, which recently garnered best actor and best director Academy Awards for Adrien Brody and Roman Polanski, is such one film. It is coming to DVD ($26.98) May 27.

Though the real-life story of classi-cal composer/pianist Wladyslaw Szpilman’s fight for survival in War-saw during World War II is hor- rifying at times in its depiction of Nazi brutality, it is also rife with moments of hope, when music is the center of attention. The first time that Szpilman plays for German cap-tain Willem Hosenfeld (played by Thomas Kretschmann), for exam- ple, demonstrates how music’s power can bring people together in truly unlikely circumstances.

Screenwriter Ronald Harwood, who also won an Oscar for his work on the film, says “music works so well because it is totally universal. It doesn’t need subtitles. You can’t express some things in words.”
<table>
<thead>
<tr>
<th>TITLE</th>
<th>LABEL</th>
<th>DISTRIBUTING LABEL &amp; NUMBER</th>
<th>Principal Performers</th>
<th>YEAR OF RELEASE</th>
<th>RATING</th>
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<td>2002</td>
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* Suggested retail for nontheatrical titles.
* Dollar volume at retail for Ihe released programs, at a supplemental cost.
* Sales al suggested retail for theatrical releases.
* Dollar volume reserved.
* Sales al suggested retail for theatrical releases.
* Dollar volume reserved.
* Sales al suggested retail for theatrical releases.
A BREATHTAKINGLY FRESH AIR: With so many TV networks airing concerts, cable channel Oxygen is working to carve its own niche with its all-request Custom Concerts.

Cable network A&E has its long-running Live by Request series, but Custom Concerts take the request format further. Not only do fans get to vote on the set list the artist will perform, but they can also choose what song the artist will perform and the set design. Voting is done at oxygen.com.

Because Oxygen is a network for and about women, female artists have starred in these concerts. Since the series began in 2000, Oxygen has aired Custom Concerts by artists ranging from Melissa Etheridge and Alani Morissette to Toni Amos.

Macy Gray will be the next featured artist, and it will be her first full-length TV concert. The show—taped April 28 at Webster Hall in New York—will have its Oxygen premiere at 10 p.m. E.T. June 15.

Gray performed an energetic set that included such favorites as "I Try," "What Gotta Call," "5th Element," and "You Show Me Love."

Gray also performed selections from her new album, The Trouble With Being Myself, due July 15 on Epic Records. Songs include the album's first single, "When I See You," and "She Ain't Right for You," which Gray says will be the follow-up single.

A highlight came when Gray spontaneously invited audience members onstage during "Sexual Revolution," turning the stage into a house party of sorts.

Gray tells Billboard, "I was very surprised at how cool the audience was. When you think of Oxygen, you think of [Oxygen co-founder] Oprah Winfrey and housewives. But the crowd was young and ready to party: "At first I was really nervous, but it wasn't like a regular TV taping," she continues. "I thought we'd have to do one song, then stop, do another song, and maybe do a talk show. But it felt more like a concert than a TV show."
Junk Aims To Widen Universal Frontiers

BY ALEKSEY KRZUZ

MOSCOW—“It was just 10 years ago that Americans and Russians had missiles pointed at each other,” Universal Music Russia managing director David Junk says. “Now, we’ve got Russian CDs on sale at Tower Records in Los Angeles.”

On April 23, Ohio-born Junk extended his management responsibilities to include the Universal Music International (UMI) licensees in the former Eastern Bloc. In addition to UMI’s Russian affiliate, Junk now administers its licensees in Bulgaria, Estonia, Latvia, Lithuania, Ukraine, Romania, Serbia, Slovenia, and Croatia. UMI’s licensees in Iceland, Malta, and Gibraltar are now also accountable to him. Junk reports to London-based UMI president/COO John Kennedy.

The extension of Junk’s responsibilities coincided with the departure of UMI VP of Eastern Europe Thomas Hedstrom to the London-based post of COO of Continental Europe at EMI. Hedstrom had also been based in London with UMI, but Junk has opted to oversee the added 12 markets from Moscow.

The Eastern European region has traditionally been run by the majors from such major Western European cities as London, Berlin, and Vienna. Junk says, “It’s great that Eastern Europe is finally being run from Eastern Europe, which is logical. ‘Russia, with its 150 million population, is a sensible place to have an Eastern European hub, because it’s becoming one of the most exciting and progressive repertoire centers in the world. In the long run, it clearly has the greatest potential compared with the other markets in the region. With an IFPI [the International Federation of the Photographic Industry] board meeting taking place here in June, Russia is now obviously highlighted as a serious part of the music business.’

According to Junk, Ukraine, Croatia, and Slovenia are the Eastern European music markets with the most potential for development in the mid-term future, along with the Baltic states of Estonia, Latvia, and Lithuania.

Junk says the most of those Baltic countries are among those scheduled to join an expanded European Union in 2004. But all have levels of piracy above 50%, according to the IFPI, with levels in Lithuania the highest (up to 85%). Junk suggests that integration with the EU should help in dealing with the regional piracy situation. “Being based in Moscow,” he says, “I understand the challenges and opportunities of Eastern Europe, because I’m dealing with them firsthand.”

Junk says the recent success of Universal Russia pop duo T.A.T.u. has alerted international labels to the potential of music from Eastern Europe and Russia in particular.

“Until recently,” he says, “people haven’t really been listening for music from Russia which would sell internationally. T.A.T.u. is changing that. Now we have several world-class producers eager to work with us because they realize that Russia is a repertoire center. Recently, male pop duo Smash!! and female singer-songwriter Alina are working with Western producers—Vladimir Afanasieff (Celine Dion, Kenny G, Mariah Carey) and Rhett Lawrence (Kelly Clarkson, Enrique Iglesias, Paula Abdul).”

Junk signed both acts to Universal.

“Russians are influenced by lots of different things,” he notes, “but at the end of the day, they always do their own thing. They take their own path, and in a way T.A.T.u. is very symbolic of what Russia is now—and of its freedom. They and their music have done much to bring the East and the West together.”

Junk says it was direct communication with neighboring territories that helped kick-start the international success of T.A.T.u.

Currently, global shipments of the act’s debut album, 200 Km in the Wrong Lane, breached international through iTunes in October 2002, stand at 3 million units, according to Universal.

Earlier this year, T.A.T.u. became the first international act to top the Japanese sales chart with a debut album. Its debut single, “All the Things She Said,” topped sales charts in several territories and peaked at No. 20 on The Billboard Hot 100 in the issue dated March 15. Junk praises Hedstrom and Kennedy for ensuring that T.A.T.u. was given “an equal chance” alongside the major other international acts overseas.

Chambers Breaks APRA Record

BY CHRISTIE ELIEZER

SYDNEY—Country singer Kasey Chambers’ three wins at the Australasian Performing Right Assn.’s (APRA) Awards May 19 in Sydney has made her the most successful female performer in the history of the awards.

After two earlier wins in 2001 and 2002, the 26-year-old’s “Not Pretty Enough” (Gibson/Sony/ATV) took honors for song of the year, most-performed country work, and most-performed Australian work. The APRA Awards took place in front of a crowd of 500 at the Four Seasons Hotel (Billboard Bulletin, May 20). The awards are voted upon by APRA members.

Acknowledging the irony of winning the latter award, Chambers told Billboard: “Here’s a song, written about the fact that [metropolitan] radio wouldn’t play my music, getting an award for the most airplay.”

Her acoustic rendition of Silverchair’s “The Greatest View” (Sony/ATV) was a highlight.

That track was a contender for song of the year, as were Grinspoon’s “Chemical Heart” (Shock), the Waifs’ “London Still,” and another Silverchair song, “Without You” (Skelton). Silverchair’s Daniel Johns was named songwriter of the year.

The Ted Albert Award for outstanding service to Australian music, voted for by the APRA board, went to AC/DC’s Angus and Malcolm Young and the late Bon Scott.

In a video link from London, where the band was in rehearsal for European dates with the Rolling Stones, Angus Young said the win had added poignancy. The late Ted Albert, the music publisher who set up Albert Productions, signed the act in the early ’70s, before it went on to sell 100 million records globally. Young said, “He took a risk with us and put in a lot of effort throughout.”

Savage Garden’s win for “I Knew I Loved You” (Rough Cut/Warner/Chappell) as most-performed Australian work overseas showed the act’s enduring popularity, despite its split two years ago. The song is the longest-running tune on the Billboard Adult Contemporary chart, with 144 weeks.

The runner-up, another Savage Garden track, “True Madly Deeply,” stayed on the adult contemporary chart for 124 weeks.

“Wins like this signify there’s nothing parochial about Australian songwriting,” says John Woodruff, managing director of the act’s publisher, Rough Cut.

In the most-performed section, which is based on radio and TV airplay, other winners included Five for Fighting’s “Superman” (EMI Music) for most-performed foreign work, while Craig Nicholls of the Vines (UMI/EMI) won for best Australian song.

New this year was the Jessica Michalik Contemporary Music Endowment. Michalik, 16, died in the crash in January 2001 at the Sydney Big Day Out concert. The prize, said to be $10,000 Australian ($6,500), will be awarded every two years to promote the development of the most promising act.

Italy Happy With EU Copyright Directive

BY MARK WORDEN

MILAN—Record executives in Italy are satisfied with the country’s recent adoption of the European Union Copyright Directive. But they think that effective enforcement, not to mention a series of further legislative measures, will be necessary to save an industry suffering from a 25% piracy rate.

Italy became the third EU member, after Denmark and Greece, to adopt the directive. It became law April 29.

“Clearly something has taken place which can only be described as epochmaking,” says Antonio Marzapponi, president of publishers association FEM.

The Italian parliament passed a stringent copyright law in 2001, but the EU directive provides tougher punishments.

Owners of illegal CDs now face fines of 154 euros ($178), while repeat offenders will pay 1,032 euros ($1,191) for each illegal CD seized.

“The first effects are already being felt,” Rome is one of the worst cities for street vendors, but friends who were there last weekend for the Paul McCartney concert noticed a big change. Apparently, the Senegalese street vendors are abandoning illegal CDs for things like counterfeit sunglasses,” says Mario Limongelli, GM of indie label Nar International and a VP of industry body FIMI.

The anti-piracy fines have attracted considerable media attention. Fabio Riveruzi, head of new media at Universal Music Italy, is pleased.

“It was about time the Italian press started to play a positive role,” he says. “In the past, publications have offered readers do-it-yourself guides to CD burning and file sharing.”

Erzo Mazza, president of anti-piracy group FPMI, gives the directive the thumbs-up, even if he admits there is a long way to go. “Let’s not forget that economic activity in the southern half of this country is in the hands of organized crime,” he says. “Something needs to be done about that before piracy will go away.”

Giorgio Campiglio, head of legal affairs for FMI—an industry body that represents the labels that do not belong to FIMI—thinks that Article 39, which dramatically increases the copyright levy on blank CDs, is the directive’s “most controversial section.”

Despite resistance from both hardware manufacturers and telecommunications companies, the average levy for a 60-minute blank CD-R has increased from 0.005 euros ($0.006) to 0.29 euros ($0.32).

Gianluigi Chiodaroli, president of the record industry’s broadcasting and performing rights collecting agency, SACMI, approves of the proceeds being split between SACMI, representing record labels, and SIAE, representing writers. He says it “helps bring Italy in line with the rest of Europe.”

Another important result of the new legislation is that file sharing has become a criminal offense in Italy. Also, thanks to the EU directive on e-commerce—which the Italian government adopted together with the Copyright Directive—the Internet service provider becomes responsible for its content and must answer to artists if they bring their music without permission.

BILBOARD MAY 31, 2003 www.billboard.com
www.americanradiohistory.com
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<tr>
<th>JAPAN</th>
<th>UNITED KINGDOM</th>
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<th>FRANCE</th>
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| 1. Sakura (Dokusyo) | 1. Ignition | 1. Fur Dich | 1. Ma Liberte de Pensar
| 2. Life is... Another Story | 2. No Good Advice | 2. Bring Me To Life | 2. We Will Rock You
| 10. for Tomorrow | 10. Into You | 10. R.U.N. | 10....I'm With You
| **HOT MOVIE SINGLES** | **HOT MOVIE SINGLES** | **HOT MOVIE SINGLES** | **HOT MOVIE SINGLES** |
| **ALBUMS** | **ALBUMS** | **ALBUMS** | **ALBUMS** |
| **HOT MOVIE SINGLES** | **HOT MOVIE SINGLES** | **HOT MOVIE SINGLES** | **HOT MOVIE SINGLES** |
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| 2. Jaleo | 2. Evangeline | 2. Evangeline | 2. Evangeline

Hits of the World is compiled at Billboard/London.
### COMMON CURRENCY

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

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<th>USA</th>
<th>JPN</th>
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### THE NETHERLANDS

**SINGLES**

1. *Tell Her* - DJ Bobo
2. *Step Right Up* - Upstairs Again
d3. *She Del* - Smokie
4. *In Da Club* - DJ Fresh
5. *Clocks* - Coldplay

**ALBUMS**

1. *Ilse de Lange* - Mamma Mia
2. *Nora Jones* - In a Word
3. *Jan Keizer* - Vanished
4. *Eagulls* - Mr. Globetrotter
5. *Simply Red* - Love

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### SWEDEN

**SINGLES**

1. *Alv* - Ditt Nyckel
2. *In the Shadows* - The Cardigans
4. *Ava* - Richard Carpenter
5. *Dear Us* (Stupid Mistake) - Teenage Fanclub

**ALBUMS**

1. *Bamps Wells* - Complete Collection
2. *Abba* - The Best of Abba
3. *Bump Bump Bump* - Eiffel 65
4. *The Cardigans* - Greatest Hits
5. *Scooter* - The Scooter

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### SWITZERLAND

**SINGLES**

1. *Dari* - Marilyn Manson
2. *La Escultura* - Dario Marianelli
3. *Marilyn Manson* - Love Song
5. *Simply Red* - Home

**ALBUMS**

1. *Dari* - Marilyn Manson
2. *La Escultura* - Dario Marianelli
3. *Marilyn Manson* - Love Song
5. *Simply Red* - Home

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### IRELAND

**SINGLES**

1. *We've Got The World* - David Rose
2. *No Good Advice* - Black Box
3. *In Da Club* - DJ Fresh
4. *Ignition* - A-Ha
5. *Rise & Fall* - Simply Red

**ALBUMS**

1. *Justin Timberlake* - Justified
2. *Christina Aguilera* - Stripped
3. *The White Stripes* - Elephant

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### AUSTRIA

**SINGLES**

1. *Ich Biete* - Maxi Priest
2. *Ka-Ching* - Nuttin' But A Good Time
3. *In Da Club* - DJ Fresh
4. *Take Me Tonight* - Alexander Wang
5. *Supertramp* - Take Me Out

**ALBUMS**

1. *Marilyn Manson* - Love Song
2. *Nena* - Take Me Out
3. *Ostbahno* - Home

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### BELGIUM/Wallonia

**SINGLES**

1. *Ma Liberté De Pensée* - Marc Lavoine
2. *Plantation* - Fugue
3. *Cassiers* - Holiday
4. *Le Frunker* - Patricia Brown
5. *Entre Nous* - Kool & The Gang

**ALBUMS**

1. *Fugue* - Fugue
2. *Fugue* - Fugue
3. *Cassiers* - Holiday
4. *Le Frunker* - Patricia Brown
5. *Entre Nous* - Kool & The Gang

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### ARGENTINA

**ALBUMS**

1. *De La Santana* - Pecado
2. *Alejandro Parodi* - Alpargatas
3. *Jesus Santa Maria* - Santa Maria
4. *Marcos Arana* - Arana
5. *Stella Americana* - Americana

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**GYPY QUEEN: Ema Redzepova**

Ema Redzepova is known as "the Queen of the Gypsies." Now in her 60s, she has spent a lifetime singing about the gypsy life at more than 15,000 concerts. "This is what I've been doing for 46 years, and this is what I'm going to do until my last breath," she told Billboard. After a May 19 performance in Sarajevo that proved she has lost none of her energy, her best-known album, Queen of the Gypsies, was brought to international attention by the Dutch World Connection label. Most of her solo work, which was co-produced and composed with her late husband, Steve Teodosievski, was released by former Yugoslav record companies Jugoton and RTB. Redzepova, who also acts as Macedonia's ambassador for the Arts, will release a new double CD in all territories of the former Yugoslav region in September. She will spend much of the summer playing European festivals.

**TUVA ROCKS: Given its origins in Tuva in South Siberia—the most remote republic in the Russian Federation—it's not surprising that Yat-Kha sounds like nothing else we've ever heard.**

**POLITICAL POLES: Maciej Malenczuk, 42, is a colorful character on the Polish rock scene. He started busking in the early 1980s, after being released from jail for refusing to draft. In 1986, he joined Pudelski, whose fifth album, Holyoke Skoa, was released in March by Warner Bros. Official sales of 20,000 have taken it to the top of the Polish album chart. The title song is a satirical chronicle of political affairs," Malenczuk says. "Our label refused to release it as a single, so we shot the video for it ourselves." Jack Jaglowski, managing director of Warner in Poland, says, "Working with Pudelski is a challenge. But all the hassle is paying off with surprising sales." Pudelski will support R.E.M. in July, when the band plays in Warsaw.

**TAFJUN KESGIN**

**TWO WORLDS: In her native Uzbekistan, Sevara Nazarkhan is a pop star. But the 25-year-old now has another musical persona: as a serious world music artist. Yol Boltsin, her first international album, has been released on Peter Gabriel's Real World Label. Produced by Paris-based Héctor Zazu, it combines traditional songs and instrumentation with trance-like synthesizers and digital sounds. "She has a remarkable voice and builds a bridge between worlds ancient and modern," says Gabriel, who has invited her to support him on dates in his current European tour.
Linden's 'Big Mouth' Opens In U.S.

Canadian Singer/Songwriter Juggles Music And Film Roles

BY LARRY LeBLANC

TORONTO—Canadian producer/guitarist/songwriter Colin Linden agrees with the observation that his career is moving at break-neck speed. "These days it has been more hectic than normal, and it will be for a few months," concedes the 43-year-old Nashville-based, roots-styled musician. Eighteen months after it arrived in Canada on Columbia Records, his sixth solo album, Big Mouth, will be released June 24 in the U.S. It is the inaugural release from Accord Music Group in Waterville, Maine, and will be distributed by Telarc. The new version features an additional 5.1 surround-sound mix.

"More has happened in my career in America in the past 18 months than ever before, but there hasn't been a release," Linden says. "While I'm happy with the way the record has turned out, there's a lot of distance there. I want to change. Everybody who buys the CD will get both mixes."

Accord Music president Randy Labbe expresses "high hopes for the album," describing it as "a great record."

On the same day comes the Canadian release of Dark, the third album by Linden's Canadian roots-styled trio Blackie & The Rodeo Kings, which also includes singer/songwriters Stephen Fearing and Tom Wilson. The album, which Linden produced, will be released by Toronto-based True North Records, distributed by Universal Music Canada. While Fearing has been with True North for a decade, Wilson records for Sony Music Entertainment (Canada).

Since its 1996 debut on True North—High on Hurrin', a collection of songs penned by Willie P. Bennett, one of Canada's most revered folk songwriters—the trio has enjoyed near-cult status in folk and blues circles in Canada. It released its second album, the critically-acclaimed double-album Kings of Love, in 1999.

The three are not only close friends but have also greatly influenced each other's music through the years. Linden raves about sessions that took place in January at the Studio in the Country in Bogalus, La.

"Blackie is more than just about the recording," he explains. "It is really about us three hanging out together and having a communal experience.

"Building into such a residential studio allowed us to be in each other's faces all the time. We all wanted to be in a place that was neutral ground and where nobody had responsibilities from home to deal with.

"It was the ideal setting for stimulating environment for us."

For more than two decades, Linden has been one of Canada's most in-demand producers and session players. He has produced more than 40 albums, working with Lucinda Williams, Hans Tegessen, and such Canadians as Bruce Cockburn, Colin James, Lennie Gallant, John Bot
tolley, and Kasey Bevins.

Linden is currently producing Universal Music Canada country star Jason McCoy in sessions in Nashville and Toronto. It is seemingly an odd pairing, given McCoy's mainstream commercial past. "I felt that the songs had a heartbeat," McCoy says, "and given the depth of his roots, I knew that Colin respects the true musical aspect of country music."

Linden adds, "The way Jason feels about country music is the way I feel about blues.

Linden's reputation for a devotion to tour internationally five years ago, when he and his wife, keyboardist Janice Powers, began to divide their time between working in Toronto and Nashville.

The pair finally settled in Nashville two years ago, when Linden has been kept busy as a session player and producer. He recently played on Nashville sessions backing singer Emmylou Harris, Kelly Hunt, and Jessie Alexander.

Linden's career received a further boost in 1999, when A Tribute to枢纽in' Wolf (Telarc), for which he was associated producer, was nominated for a Grammy as a youth music album. Linden provided instrumental music for the Coen Brothers' 2000 film O Brother, Where Art Thou. He has performed with the Down From the Mountain tour that followed the film's success.

Linden next appears as the guitar-playing priest Father Scott who marries Catherine Zeta-Jones and Billy Bob Thornton in the Coens' upcoming feature Intolerable Cru
ty, to be released in October. He says of the role, "When I got that call, I was still going from ear to ear."

Linden also co-produced Cockburn's 27th album, due to be released June 10 in North America via Rounder Records. Previously, he co-produced Cockburn's albums Charity of Night and Breakfast in New Orleans, Dinner in Tinseltown. He toured as a sideman for Cockburn in the early 1990s.

"Colin is very talented in many ways," Cockburn says. "His productions are as advanced as his talents as a guitar player."

The British Phonographic Industry (BPI) has referred to the Copyright Tribunal its dispute with the U.K.'s Mechanical Copyright Protection Society (MCPS) about the latter's new licensing plan for DVD music products. The DVD1 system, launched May 1, allows producers to clear the mechanical and synchronization rights needed to include works by MCPS members on DVDs. The BPI is critical of the royalty rate the MCPS has placed on DVD, describing the terms as "inappropriate" (Billboard, May 23). Executive director Sandra Cox says the BPI is "disappointed" it could not reach an agreement with the BPI.

LARS BRANDLE

A new report from the BPI indicates the commercial value of pirated product in 2002 in the U.K. was almost £50 million (£81 million), an 81% increase from 2001 and three times the figure of three years ago. Some 60% of the £81 million CD-Rs expected to be bought in the U.K. this year will be used to burn music, it claims. Further, the body reports the number of CD-Rs used to burn music in the U.K. is on track to outpace legitimate CD sales next year. Approximately 40% of U.K. households will have CD-reWritable hardware in 2003, up from 33% in 2002 and 24% in 2001. A separate BPI-commissioned survey recently indicated that illegal downloading is running at a rate of 1 billion tracks per year (Billboard, May 17).

LARS BRANDLE

Total music revenue in the Austrian market in 2002 fell 7.9% from 2001 to 260 million euros ($298 million), according to new figures from the Austrian branch of the International Federation of the Phonographic Industry. The market has shrunk by 50 million euros ($57 million) during the past five years. The share of national product remains stable, at 11% of revenue. In line with the trend in neighboring Germany, sales of recorded CD-Rs last year in Aus
tria were down 6% compared to the previous year. Universal had the leading market share in Austria, at 36.1%, followed by EMI, 16.4%; Warner, 14.6%; BMG, 12.9%; and Sony, 11.5%.

WOLFGANG SPAHR

The European Commission's antitrust authority is closing its merger Task Force, which examines all takeovers that might affect the EU economy. The move could change the way the authority deals with potential mergers among major labels in Europe. Under the new structure, each industry-dedicated EC department will have its own antitrust experts, although the final rulings will still be made by European Competition Commissioner Mario Monti. The music industry and other entertainment sectors are expected to be covered by the EC's telecommunications unit. Peter Guilford, director of Brussels consultancy G-Plus Europe and former EC competition spokesperson, says: "For the music industry, it will mean the commission is better placed to make good judgments on their cases."

LEON CENDORWICZ

EMI Music Publishing U.K. has re-signed and expanded its sub-publishing agreement with Fox Music Publishing, a division of Fox Entertainment Group. The territories now include Japan, Latin America, and South Africa. EMI continues to represent Fox in the U.K., France, Germany, Scandinavia, and Benelux regions. EMI's Jeff Chamberlin, senior executive vice president of digital, TV, and media at EMI Music Publishing, says the deal puts EMI "in an extremely strong position, particularly in the area of synchronization."

Initial Fox projects covered under this new agreement include X: X-Men United and The Simpsons.

LARS BRANDLE

New Zealand's largest commercial broadcaster is converting its loss-making TV4 into a music channel. CanWest New Zealand, a subsidiary of the Canadian media giant, operates TV3 and TV4, as well as major radio networks. Until now, the channel has targeted an urban-based, 15- to 39-year-old audi
ciency with TV sitcoms and reality TV shows. A relaunch in October as a youth music channel is aimed at 15- to 29-year-olds. It will broadcast music programming from 4 p.m. to midnight Monday to Thursday and 4 p.m.-1 a.m. Friday to Sunday. Outside of those hours, TV4 will continue to screen infomercials and other advertising-led programming. Rick Friesen, managing director of TV3 and TV4, says TV4 will play a key role in the mix.

JOHN FERGUSON

HMV Europe is on track to open its 200th store in the U.K. and Ireland during the 2004-05 financial year, managing director Steve Knott told delegates from HMV's 164 U.K. and Ireland stores during its annual conference last week. Knott said the company's current financial year, which ends April 30, 2004, will see the opening of at least 20 new stores. It plans a similar amount for the following year. Knott says HMV's focus will now be on offering customers added value throughout range of products, staff knowledge, services, pricing, in-store events, and exclusive packaging and titles. Parent HMV Group will hold its annual general meeting July 1, when its full 2002-03 financial results will be issued.

TOM FERGUSON

Man of the Year. Former four-times chairman of the Irish Phonographic Industry Bob Dickins, right, is the 2003 recipient of the annual Music Industry Trusts Award. The award, recognizing lifetime contribution to the U.K. music industry, will be presented Oct. 21 during a gala dinner at London's Grosvenor House Hotel. The annual award dinner is a fundraiser for two charities: the Nordoff-Robbins Music Therapy and the BRIT School (for Performing Arts and Technology, based in Croydon, south of London). Dickins is a former managing director of Warner Bros. Music Publishing in the U.K. and was chairman of the U.K. music industry from 1983 until 1998. Since 1999, he has headed his own Sony Music-backed label, Instant Karma. David Munns, left, chairman of the award committee, calls Dickins "the man to thank for the recent revival."

Www.billboard.com  www.americanradiohistory.com
Fopp Targets Sales Growth
U.K. Indie’s Price Policy Often Undercuts Competitors

BY ADAM HOWORTH

LONDON—Despite a tough economic climate and falling record shipments here, independent U.K. retailer Fopp is targeting a sales growth of 11% for 2003—rising to £28 million ($45 million) from £17 million ($27.4 million) in 2002.

The company says that growth will be achieved through a pricing policy that frequently undercuts its major competitors by around 20% on new CD-album releases. Fopp was established in 1981 as a one-man record stall in Glasgow, Scotland, by former HMV U.K. sales assistant Gordon Montgomery. It now has 14 stores across the U.K.

“Our view is [that] the customer knows the value of the product, not the supplier,” says Montgomery, who is now Fopp’s chairman.

He also remains executive buyer “because I like it. The business is built on purchases. You can’t afford non-movers.”

Montgomery adds that Fopp’s policy is to “negotiate hard and buy in bulk. We spend almost nothing on advertising; we had to build our reputation by word-of-mouth.”

Fopp’s pricing policy means customers can pick up a current chart album, such as Elephant (XL), by the White Stripes, for £10 ($16.10)—around £2 ($3.22) cheaper than most rival music specialists.

“These are the prices the products sell at—we have to reflect demand,” Fopp managing director Peter Ellen says.

A pricing structure for new and catalog CD albums enables many of the former to retail at £10 and the latter at £5 ($8.05). That encourages the public to buy in bulk, Ellen says. “It’s what enjoying music’s all about—you need more of it and depth of range.”

While major U.K. music specialists tend to negotiate file discounts with distributors for products across the board, “we prefer to construct discounts around [specific] products we want and then negotiate the best possible price,” Montgomery says, “so we still make a profit and don’t have anything left in stock.”

The question asked by many in the music retail market is how Fopp manages to get its purchasing right. Ellen devotes considerable time and energy to this product chain. “It’s Fopp’s policy to purchase all new release albums from U.K. suppliers.”

Major labels contacted by Billboard either declined to comment on their relationship with Fopp or did not return calls.

But Peter Thompson, managing director of independent Vital Distribution—which distributes XL in the U.K.—says, “We’ve seen very good results with it. They’ve sent a clear message [to shoppers]:—it’s £5 or £7 ($11.30) or £10. They knew where to pitch it, price-wise. They’ve always got their eye on a deal, but they’re not hard negotiators because they give you something back—they tend to deliver and not ask for discounts for the sake of it.”

Thompson concedes that Fopp is “making slightly greater demands than previously, but that’s because they’re probably pushing harder. There are worse people out there.”

Bob Lewis, director general of U.K. retail trade body the British Assn. of Record Dealers—of which Fopp is not currently a member—says the organization is “delighted to see any retailer achieving success in this tough economic climate and new technological age, whereby some record companies seem not to wish to release physical product to communities where they seem to be driven toward downloads.”

A characteristic of Fopp’s expansion is its careful store rollout. “Size isn’t an issue—it’s the quality of the sites that matter,” Montgomery says. “We’re in market towns and districts where it turns a profit in its second month. We’re not going for market share—we’re trying to build a profitable business.”

As a formal approach to running the Fopp empire keeps developing simple. “If the [local area] population is a quarter of a million,” Montgomery says, “then we need 3,000 square-foot floor space. If it’s a half a million population, then we need 6,000 square feet. We look for a good property deal, and we pay our staff better rates than most of the independents—but we’re blessed.”

Montgomery adds that it’s Fopp’s experience in increasing its sales success in its sales of paperback books and DVDs. Currently, he says, “DVDS are worth 15% of our business and books 10%.

One area of concern that Fopp is experiencing increasing success in its sale of management copies of video CDs (VCDs) and CDVs have also been the targets of police raids since the emergence in mid-April of a pornographic VCD allegedly involving former Malaysian Airlines cabin crew members.

In light of this incident—which created a scandal in Malaysia’s Muslim society—Badawi told the press he had instructed the ministry to conduct more sustained anti-piracy efforts.

The local record industry also welcomes the anti-porn crackdown.

Old Law May Help Malaysia Fight Piracy

BY STEVEN PATRICK

KUALA LUMPUR, Malaysia—In its fight against the piracy of music and other entertainment content, the Malaysian government may use existing legislation that limits internal travel by suspected criminals.

Deputy Prime Minister Abdullah Ahmad Badawi told reporters on May 11 that laws dating back to the 1930s that enable the government to confine people to specific districts could be used to fight software pirates. But he added that their effectiveness and relevance would have to be reviewed to suit current conditions.

Badawi specifically mentioned the Restricted Residence Enactment Law, which was introduced in 1933 to isolate suspected gangsters.

Since the middle of last year, the Ministry of Domestic Trade and Consumer Affairs has lodged 30 complaints with the police concerning alleged obstruction of justice against “tontos” (informers paid by criminals to tip them off to surveillance by ministry officials. The tontos also disrupt anti-piracy efforts by issuing threats or stalking the officials.

Last August, for example, a car belonging to a ministry enforcement officer was doused with gasoline and set alight in the state of Penang. The officer was not in the car at the time of the attack, which police believe was a direct response to anti-piracy action. The authorities are still investigating the incident.

Universal Music managing director Sandy Monterio welcomes the review of the Restricted Residence Enactment Law. “We’ve been saying for years that there is a link between piracy and organized crime,” he says. “We’re glad it’s finally being taken seriously.”

Peddlers selling pirated copies of video CDs (VCDs) and CDVs have also been the targets of police raids since the emergence in mid-April of a pornographic VCD allegedly involving former Malaysian Airlines cabin crew members.

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Warner Germany
Rethinks Shipments

BY WOLFGANG SPAIR

HAMBURG—Warner Music Germany (WMG) is changing the way it ships products in a bid to eradicate returns from retailers.

Citing current return rates to record companies of up to 50%, WMG also names high retailer inventory and potential credit rating problems as reasons to shake up its distribution system.

WMG commercial director Udo Launen notes that in the wake of planning numerous new international record labels will now be a thing of the past.

Yet, thanks to the savings that can be achieved by abandoning the external sales force, it will be possible for staff to devote more time to assisting and enhancing merchandise presence and advising customers competently, he contends.

Because of the implementation of its vendor-managed inventory system, WMG is laying off 17 external sales and telesales employees. The remaining team is being reorganized and is now working on precise analyses of the return rates involved.

Launen understands the criticism from some quarters that retailers will no longer be able to be supported properly by Warner Music and, later on, by other companies as well. Yet he is convinced that once they have sufficient information, these “doubting Thomases” will come to realize that they can increase sales and operate more efficiently.

Albert Wagner, owner of record shop L&P in Berlin, says that the new distribution system will provide considerable savings for retailers, as ordering negotiations and the complicated procedures for returning merchandise take up a lot of time.

He is also convinced that other retailers will join the new system once the pilot phase is over.

Other retailers declined to comment on the new system, explaining that they wanted to await the completion of the test phase.

Major retailers—such as AMS, TMI, Jora, Karstadt, and Mueller—also say they have their own systems, but Launen says these will be improved still further when they are linked to WMG’s new business-to-business system.

“Dramatic times call for objective and perhaps even painful changes,” Launen says. “Yet our sector will ultimately emerge strengthened.”
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**Visa Rules Could Hamper Touring**

Continued from page 7

...view before a visa may be issued."

While sympathetic, the touring industry views the new mandate with trepidation.

"This is all based on a security need. It has always been within the guidelines of the consulates to enter this country, but it has been done on a case-by-case basis," says Robert Tulipan, CEO of Traffic Control Group, an international travel logistics firm with offices in New York and London that assists in the global touring of sports and entertainment groups.

The process was less stringent in a pre-Sept. 11 world, Tulipan says. "People have always had to submit applications to see if they were approved and deemed worthy of a visa. In the past, with the case of a head and crew that wanted to tour the U.S., rather than each individual coming in for personal interviews, one person—usually the tour manager—would drop everything off and pick it up later.

"Only if a person was questionable or there was some sort of security issue would the consulate request a personal interview," he says.

Tulipan expects a more uniform approach from consulates in the coming months. "There has been a situation where each consulate had their own guidelines and operating procedures, and I expect there will be a little more standardization."

A tighter interview process could be "a real nuisance for performance groups," Tulipan says. "It means everybody will have to be in the country at a certain time and be available. I can't imagine the hassles we're going to hear from people, because the biggest problem in the entertainment industry is time."

Agents that book international artists, like Marty Diamond at Little Big Man in New York, are concerned. "I don't know of any musicians that would pose a threat," says Diamond, agent for such acts as the UK's Coldplay. "I hope this process doesn't slow up or complicate people's lives or careers."

While Tulipan stresses that celebrities should not be above scrutiny, he believes frequent international travelers, including pop stars, should be able to speed up the procedure.

"There should be a means whereby the standard business traveler or pop star will be able to get to a point where there will be some sort of fast-track method," he says. "Once you've been screened, you should be able to streamline the process."

That is a view the State Department has already considered. "There are several categories of visa applicants typically granted a waiver of personal appearance," Summers says. "This would include accredited diplomats, persons working for international organizations, and repeat applicants who have continually demonstrated their eligibility and respect for non-immigrant status."

While Summers would not add the status of touring artists specifically, one might presume that such persons could fall under the "repeat applicants" category.

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Continued from page 7

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**EMI Marketing Lineup**

Continued from page 7

...records in Europe but were not interested at looking at it in their territory. Now, the minute a record is a priority somewhere in the world, we are expecting every territory to give it a fair shot. If they are going to be successful or not is a different story, but we don't want to hear people saying that a record won't work in their territory anymore.

This change in attitude contributed to EMI returning to profitability in the U.S. for the first time in years, helping the group as a whole to post healthy financial results.

Despite group revenue falling more than 11% to £2.17 billion ($3.54 billion), EMI reported operating profit (EBITA) up 33.1% to £254 million ($415 million) for the fiscal year, EMI chairman Eric Nicoli claims that his group's operating margins are now the highest of any of the major music companies.

Chief donor of those results was EMI Recorded Music, which increased profits 81% to £105.5 million ($169.2 million), despite sales decreasing 12.6% to £1.77 billion ($2.89 billion).

EMI Recorded Music chairman/CEO Alan Levy attributes the U.S. turnaround to three key changes: cost reduction, breaking more profitable artists, and running a tighter ship.

Tackling the oft-discussed Robbie Williams deal, Levy says that 3 million sales per album will achieve break-even for EMI. Williams' current album "is at 6 million outside the United States. It takes a long time to break America, [but] I don't think we'll know before probably two years if we'll have a major act in the U.S. or whether it'll be the biggest act outside of the U.S., as Robbie is right now."

Meanwhile, results at the company's music publishing division remained flat, against a background of falling mechanical royalties. Publishing revenue fell marginally from £161.4 million ($260.8 million) to £140.2 million ($226 million). Operating profit (EBITA) was 4% lower at £30.5 million ($46.9 million).

And revealing that publishers may soon be able to bank on royalties from online services in Europe, EMI Music Publishing chairman/CEO Marty Diamond tells "There's already an online [publishing] agreement in America between the [Recording Industry Assn. of America] and the music publishers, and in Europe we're getting close to an agreement, which is very promising. But in the interim, there are available records for music companies to act, but there are ongoing negotiations in respect of some of the rate differences between us."
Debbie Allen (of '90s TV drama Fame), who will coach the contestants (Billboard, May 3).

Fame winners will get recording and marketing contracts, advance representation, and a year at the Debbie Allen Dance Academy, among other opportunities and prizes, according to the show's official Web site (nbc.com/fame). At a press conference last week, a female spokesperson said that details about the prizes could not yet be confirmed, including which companies would be offering the record, management, and agent representation deals.

**THE RECORD-LABEL RACE**

Meanwhile, BMG continues to ride its hit-sales juggernaut with American Idol-related recordings. Kelly Clarkson, the winner of American Idol's first season, has topped The Billboard 200 and The Billboard Hot 100 with her first records. Her debut album, Thankful, has sold 710,000 copies since its April 15 release, according to Nielsen SoundScan. Sales expectations are high for second-season winner Studdard, who is signed to RCA Records. His version was announced May 21. His first single, "Flying Without Wings," will be released at a date to be determined. The single will also feature a cover version of the Carpenters' "Superstar."

Studdard says he wants his first album to be an "R&B mix with a neo-soul/gospel vibe. I really like Dave Hollister and Marlon Jackson. That's the sound of I'd go for on my album.

The American Idol winner adds that he hopes to collaborate with songwriters/ producers Kenneth "Baby" Edmonds and Rodney Jerkins on the project.

RCAs new artist, Davis, has yet to determine a release date for "This Is The Night," the first single from American Idol runner-up Clay Aiken. The single will include Aiken's version of the Jeffery Osborne hit "On the Wings of Love.

Pre-orders for Studdards and Aiken's singles have been so numerous that the RCA label has occupied two sales slots at amazon.com for the week ending May 24.

American Idol has created incredible brand loyalty that other talent shows don't have," says Mark Hudson, pop/rock buyer at Albany, N.Y.-based retail chain Trans World Entertainment. "The American Idol franchise has done a great job of promoting the artists."

RCAs sales are growing on albums related to American Idol, finalists for each season. Both of them, American Idol: Greatest Hits and American Idol: All-American Love Songs became top 10 hits on The Billboard 200.

Since American Idol's first season ended last September, three of the nine single-season contestants have had No. 1 hit records with major labels. Coincidence or not, all of these deals so far are with BMG labels.

Justin Guarini is signed to RCA this still-unreleased album is due June 10, while Tamyra Gray's first album (due later this year) will be released on J Records, part of the RCA Music Group.

RJ Helton has signed with the BG-distributed Geospocentric/Rite Music. His debut album is due this fall (Billboard Bulletin, May 20).

BMG is also affiliated with Pop Idol—the U.K. series that spawned American Idol and other versions in several countries—and has released chart-topping records from the contest's winners.

Internationally, BMG, Sony Music Entertainment, Warner Music Group, and Universal Music Group have teamed with the Popstars franchise in several countries.

In Spain, independent ValMusic has dominated the singles chart with songs from the contestants of TV talent show Oporcion Titanio (Billboard, May 10). Universal's U.S. operations have so far been limited to hip-hop in signing winners of TV talent contests. Jia, a New York-based rapper who won a talent competition last year on BET's 106 & Park, has signed with Universal-distributed Ruff Ryders; his debut album is due later this year.

Meanwhile, Def Jam teamed with MTV for MTV's MC Battle, which announced the winner May 17. The champion—a Philadelphia rapper named Reignman—received the grand prize of $25,000. A Def Jam record deal, a spot on the Def Jam Vendetta Summer Tour, and his own character in the upcoming Def Jam Vendetta 2 videogame.

**STAR-MAKING MACHINE**

While American Idol is assuming all the trappings of a successful business model, Davis believes the show should be used as a steppingstone for artists, not as a crutch.

“My approach is to put blenders on when I make records with artists like Kelly Clarkson, Justin Guarini, and Tamyra Gray,” Davis says. “By that, I mean it’s a mistake to treat their albums like souvenier records for the show.

“If you think about the brand, you want to have some quality. You don’t want to give all the ideas for new artists who’ve got a spectacular voice."

Davis says that in the case of American Idol, the Fox network and the show's production company (19 Entertainment and Fremantle Media) have allowed the record label to handle the lion’s share of the control for the recording and marketing of American Idol-related albums.

Davis continues, “In Europe, people are excited about Kelly and Justin, and they haven’t even seen American Idol. That tells me these singers have a career beyond the TV show.”

Hudson says the public has shown a lot of interest in Guarini’s album.

“We’ve been tracking customer requests, and we’ve been pleasantly surprised at how well the album’s doing, it’s certainly been longer since he’s been a contestant on American Idol. I don’t think his album will sell as much as Kelly Clarkson’s, but it will do well.

Taking a risk on talent-contest winners is truly a gamble, and it can misfire. Sony has locked into a deal with CBS Star Search guaranteeing record contracts for the winners of the TV talent contest in the next season, the lister and the adult singer category on the revised series. So far, none of Columbia’s Star Search records have made it onto The Billboard 200 or The Billboard Hot 100. Star Search Winner Jake Simpson, an album released April 1, has sold only 10,000 copies to date, according to Nielsen SoundScan.

Sony Music Nashville is having better luck with TV partner Nashville Star on the USA Network. The label has a "first-look" deal in signing pick of any of the shows’ finalists.

Sony Music Nashville’s compilation album Nashville Star, which has sold 33,000 copies since its March 25 release.

**Carey Shrinks Her Tour**

Continued from page 12

of about $16 million, enough to gross anywhere near that much after being downsized from arenas in the 10,000- to 20,000-capacity range to theaters typically in the 5,000- to 8,000-seat range. Venues and dates could be announced within months.

Only four dates had gone on sale for the tour: Xcel Energy Center in St. Paul, Minn. (July 26), United Center in Chicago (July 29), Air Canada Centre in Toronto (Aug. 7), and the Verizon Wireless Arena in Manchester. Carey’s official Web site advised her fans in cities where the shows had gone on sale to hang on to tickets and receipts, presumably for a refund or exchange. But some building officials were out of the loop.

Brian Miller, director of event development for the Xcel Energy Centre, says he sold about 2,000 tickets out of the box office when ticket prices were announced. "When we heard the news May 20, he had to get to be informed that the tour was being scaled back and that this tour’s date may be changed. Sounds like I need to call the promotion people."

Miller says, "We’re still up and on sale."

Carey was not only supposed to perform July 26 at Xcel, she also had the building booked for rehearsals July 5 and 7. Carey, who vary to do as much as they can, is the "stars of the world," according to her booking agent. Carey had a full package, says Miller, and the wheels and whistles. Carey’s got the opportunity to bring it back to what Mariah’s all about: the music." Carey’s tour was not only to perform July 26 at Xcel, she also had the building booked for rehearsals July 5 and 7. Carey, who vary to do as much as they can, is the “stars of the world,” according to her booking agent. Carey had a full package, says Miller, and the wheels and whistles. Carey’s got the opportunity to bring it back to what Mariah’s all about: the music."
OF MOMS AND MANSON: I’ll bet that even record executives who are not particularly close to their parents find themselves nostal-
gic for Mother’s Day when they survey the sales charts for the week that follows that gift-
giving occasion. In this soft week, down 15.5% from the Mom’s Day frame (see Mar-
ket Watch, page 10), a modest first-week sum of 118,000 is more than enough to yield Mar-
ilyn Manson’s second career chart-topper on The Bill-
board 200.

His set The Golden Age of Grotesque has the lowest total of any No. 1 album since the fifth week of this year, when Dixie Chicks led the list with 104,000 (Bill-
board, Feb. 15). More to the point, this is the
lowest opener by any of the 186 albums that have bowed at No. 1 in Nielsen SoundScan’s 12-year history.

Still, a win is a win, and the shock rocker
beats runner-up 50 Cent by an 11% margin. Interscope winds up victorious no matter which of those comes out on top, as it is the distributing label for each of this week’s top three albums (see story, page 7).

At No. 3 is the third album by Cold, with 101,500 units. That’s only a few hundred more than the band’s first album has sold since its release in 1997. The band’s last set, 13 Ways to Bleed On Stage, has rung 478,000 since its release in 2000 but only moved 15,500 in its biggest week.

ICON, INDEED: Metallica continues to feel the momentum of its MTV Icon tribute and attention surrounding its upcoming St. Anger, due June 10 (Over the Counter, Billboard, May 24). The band has four titles in the top 15 of Top Pop Catalog, the first act to do so since the Christmas season of 1999, when season’s champ Mannheim Steamroller had four in that portion of the chart.

With the Bee Gees falling out of the top slot, the 1991 set Metallica rises to No. 1, followed by older titles at Nos. 10, 13, and 14. The 1984 album Ride the Lightning has the biggest gain this week of the four.

Last week’s Bee Gees spikes caused following Robin Gibb’s visit to a new pop culture icon, the Fox series American Idol. The Gibb brothers’ One Night Only flew 15-1 on last issue’s catalog list (up 117%) while the more recent Their Greatest Hits almost tripled its prior-week sales, winning The Billboard 200’s Pacesetter award (153-59).

GRANDE: After street-date violations forced an early start on last issue’s Top Latin Albums, vet-
eran singer/songwriter Marco Antonio Solís leads 30-1, his third No. 1 on that chart.

His new Tu Amor o Tu Desprecio practically matches his largest-ever Nielsen SoundScan week—15,000 copies—and marks the first time he has ever reached the top half of The Bill-
board 200 (No. 59).

Lower on Top Latin Albums, Billboard Latin Music Award winner Juanes notches his 52nd straight week in the top 10 (No. 6). His On Dia Normal is only the ninth album in this chart’s 10-year history to string a year’s worth of straight top 10 racks.

Juanes’ album is the first to stretch a run long since Elvis Crespo’s 1998 solo bow. Suavemente held the top in 10 for 96 consecutive weeks. The longest such run on this chart was 109 weeks, for Selena’s Amor Prohibido.

Solís and Juanes are both distributed by Uni-
versal Music & Video Distribution (UMVD), which posts a 41% market share in Latin albums this week, according to Nielsen SoundScan. Last week, UMVD became the first-ever vender to post a Latin share of 40% or more.

Next issue, the spotlight shifts to Sony Discos, which has a solid shot to break the record for the best SoundScan week by a Spanish-language album when Ricky Martin’s new Almas del Silencio hits the charts. The cur-
rent mark is held by Luis Miguel’s 1997 set Romanzas, which did 57,000.

NEXT: Look for Staind to crown next issue’s Billboard 200, as its 14 Shades of Grey appears to be on course to sell at least 225,000 copies, according to projections culled from retailers’ first-day numbers.

A week at 200,000-plus looks tall in this spring’s climate, but that’s a comedown from the band’s last one, which began with 718,000 in 2001.

Another loud rock band, Deftones, should be right on Staind’s heels. Chart watchers pre-
dict a launch at No. 2, with at least 180,000 and a shot at 200,000.

That said, this issue’s chart shows how unre-
lievable a predictor first-day sales have become, even for rock fare. Sales executives esti-
imated Marilyn Manson’s first week would be 27% bigger than it turned out to be, and they
overshot Cold’s actual start by 18%.

DIXIE CHICKS

SINGLE OF THE WEEK

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### Billboard Top Jazz Albums

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### Billboard Top Classical Crossover

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Top Internet Album Sales feature physical albums reviewed through Internet mechanisms, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, the Internet chart includes both physical and Soundtrack albums. To qualify, albums must sell at least 1,000 copies via downloads, and be ranked based on the number of dollars spent on downloads. The Soundtrack chart is ranked by sales of compact discs and downloadable albums with a running time of 10 minutes or more. The RIAA determines the number of discs per album. Broadcasters, artists, and publishers must (1) identify tracks and certifications for net shipment of more than 100,000 units, and (2) distribute the certification to the certifying label. The Soundtrack chart includes albums that debut in the top position. Nielsen SoundScan, Inc. (2001) Billboard. Billboard, May 31, 2003.
Marketers Value Hip-Hop's Credibility

Continued from page 1

partnership among R&B/hip-hop artists, their record labels, and brand marketers. “I have actively sought out third-party marketing and promotional opportunities for the last three years,” says Camille Hackney, Elektra VP of strategic marketing and new media. “As the use of music and music artists in commercials, print ads and so on) becomes more a part of the marketing campaigns for new and established artists, the more opportunities are created,” she adds.

Jay-Z’s success rattled up the possibilities. “Until that weekend, we were all nervous,” Reebok chief marketing officer Micky Pant says. “Shawn Carter isn’t a sports person. In the history of our industry, only a handful of athletes, including Michael Jordan and Allen Iverson, have been successful in selling sneakers. With young men 12 to 18 years old, particularly in the urban market. Reebok hadn’t been fashionable,” Pant continues. Labels are often partners in the deal-making process, but they often get just as nervous, if for different reasons. “When an artist is selling a tennis shoe, whatever he is not always selling his record,” one veteran manager says. “That’s very tough for labels in today’s economic environment. Sometimes you have to find ways to appease that situation: advertising targeted promotions, radio buys. Then there’s the issue of clearance for master usage, publishing, and appearances if an artist’s music is being used,” the manager says.

Unlike their rock peers, R&B/hip-hop artists think their artistry is uncompromised by endorsement deals. They also are not agreeing to every marketing opportunity. “Contrary to popular belief, I don’t know many brothers who feel that doing a commercial is selling out to the system,” the Roots’uestlove says. “It depends on the commercials you do. I rejected a Miller commercial because I don’t drink beer. Our main concern is that we’re portrayed in a proper light.”

The other concern brand marketers must be aware of, according to Erin Patton, president of The Mastermind Group (TMG), is that the urban market is not “monolithic.”

A DEAL GONE SOUR

And sometimes, the deals can go sour. Earlier this year, Pepsi ended its affiliation with Ludacris after Fox News commentator Bill O’Reilly questioned the 16-year-old singer’s conduct. The beverage maker says it remains “committed to multicultural marketing,” according to spokesperson Marilyn Levine. The Pepsi/Ludacris controversy notwithstanding, the basic endorsement model that brand marketers covet remains the same.

Noting the Ludacris controversy, Patton says, “Pepsi just said, ‘Let’s get a rapper.’ But Coke did its homework by recognizing that other motivations and influences are operating. It’s done a tremendous job of establishing neo-soul in the Global brand.”

Above all, brand marketers need to see the bigger picture. “Major corporations need to reflect people’s cultural interests,” says Vetrya Moore, president of Marketing Opportunities in Business and Entertainment. “The rhythm of America has changed.”

Whether the potential act is R&B/hip-hop or rap, those interviewed say it is a matter of doing your homework and being responsible in the presentation, and using the musical connection in a relevant manner.

Reebok is among the many consumer brands recognizing the marketing strength of black music and its artists. This has meant a growing number of endorsement deals for such R&B/hip-hop icons as Usher (Twix), Beyoncé Knowles (Pepsi, O’Reall), and Nelly (milk, for the International Dairy Food Assn.).

There is a plethora of hip-hop superstarches in the marketplace; Questlove says.

“Reebok’s hip-hop group has done spots for Volkswagen, Coca-Cola, and Sean John.”

“Our belief,” Questlove continues, “is that nowadays, hip-hop’s sole purpose and sole survival is based on the monetary results that it brings in. If you are an advertiser, it would behoove you to have someone with mass appeal endorse your product.”

Depending on the artist’s star quality, market value, and the scope of the proposed partnership, a campaign can range from $500,000 to between $5 million and $10 million.

The artist generally receives a flat fee, which can reach seven figures. The campaign for rapper Ms. Dynasty to become Pepsi’s UK face, for example, is reportedly worth $1.5 million to the artist.

Given the fickleness of musical tastes, the sponsorships are typically one-year deals. The size of the deal will depend on the number of ads, the number of products being marketed, the media used, additional appearances, charity tie-ins, point-of-purchase materials, and touring opportunities.

Brand marketers typically use their ad agencies to develop the campaign’s creative aspects, while label marketing executives provide their own urban market insights. In the days of the days of the deal, one advertises the campaigns to offset advertising and video costs. One of Halcney’s latest tie-ins for an Elektra artist is Tameka’s Verizon Wireless TV commercial, “The Remix.”

To avoid a deal gone bad, Verizon’s over-zealous Test Man asks the well-worn question, “Can you hear me now?” and Tameka sings her reply.

In a series of four spots produced by the ad agency, the commercial and its ensuing summer campaign dovetail with the Aug. 19 release of Tameka’s new album, Still Last year, labelmate Tweet repre-
sented Verizon’s youth-targeted pre-paid cell phone service Free Up.

“Product marketers want to tap into the energy and realness of hip-hop and R&B artists with the hope of selling more units,” Hackney says. Artists and labels want to tap into the massive media and promotional budgets afforded to product marketers. In short, we each need what the other has.

Clearly, commerce is at the heart of this relationship. African-American national buying power was $337 billion in 2001, according to a 2003 Arbitron consumer study.

Last year, the lucrative 32-million-strong U.S. teen market (12-19) spent more than $172 billion, according to market research firm Teenage Research. But perhaps more significant are figures from TMG, which identify a growing consumer market defined by middle-

souther, Mich.-headquartered multicultural ad agency Global-Hue, concurs.

“Just five years ago, the situation wasn’t as much seen as a general market opportunity as an African-American opportunity. That’s changed because R&B and hip-hop artists have crossed over so much into popular cul-
ture,” he says.

Interestingly, demographics, Coleman says the hip-hop culture talks to the 16-34 age group, while R&B best connects with 25-29-year-olds.

INTIMATE PERFORMANCES

The fusion of music and brand market-
ing is being played out through a variety of channels and strategies. Coca-Cola’s multi-talented “Real” marketing campaign includes spots with R&B, neo-soul, and hip-hop artists Musiq, Angie Stone, Questlove, Murphy Lee (a member of Nelly’s St. Lunatics). The campaign is slated for 600 stores in the U.S. and Canada.

Working in tandem with Universal Motown manager of business development, the Campbell Soup Co deals are created around 100,000 specialized CSD samplers. When consumers purchase a certain amount of Champs product—a price point has yet to be determined—they will receive a CD. The sampler features four of Ludacris’s songs by Lee and two from his album.

The multi-tiered campaign also includes a TV commercial pairing the St. Lunatics with two top sports stars—Michael Jordan and Serena Williams. Such alliances lead to a $10 coupon for Champs; a scratch-and-win contest; and a sales tie-in with Nelly’s Vocal clothing line.

Lee and the St. Lunatics will also bring a stay-in-school message to students in the Champs-targeted markets of St. Louis, New York, and Atlanta.

“Sports, entertainment, and music are the three things that drive young consumers today,” says Marc Williams, senior brand director at Champs Sports. “Champs wants to do integrated programs that reflect our core 12-24 suburban male consumers.”

With such alliances fueling the rise, “integrated marketing” has become the new buzz phrase.

Such campaigns are intended to do more than just plug an artist into a four-year endorsement deal. They are conceived as moneymaking unions that feel real, not forced.

Jay-Z’s collaborations with Reebok and Heineken are prime examples. “Well advanced in his hip-hop partnership linking Jay-Z, Reebok, and Reebok’s brand marketing agency, the Arnell Group, included the opportunity for the rapper to collaborate with the R&B singer,” he says.

The shoe not only reflected the rapper’s personal style but also complemented his own Roca wear apparel line. Additionally, select stores carrying the line, “S. Carter” model received a limited supply of a special Jay-Z remix CD.

The rapper’s “Takeover” commercial for Heineken, which debuted during this year’s Grammy Awards telecast, also reflected the artist’s creativity. “A lot of times, companies use artists to just paint their picture,” he says. “Reebok brand manager Scott Hunter Smith says. “It’s a great way to create a feel for Jay-Z and then asked for his input. I think we captured his essence. If you do that well, the brand wins and the artist wins.”

Meanwhile, Reebok this month kicked off the “Birdman’s landing” edition of its ongoing “Reebok Classic” campaign with rapper Eve.

Cosmetics firm M-A has used such outspoken spokespersons as Lil’ Kim and Rupaul. Its current Viva Glam IV campaign features Mary J. Blige with Elton John and Shirley Marion.

Discussing the company’s three-year affiliation with Blige, M-A president for global marketing, says, “the campaign is about getting a message across. "Mary has a strong sense of personal identity and positive relative to herself and others around her, she says. "Her music crosses ethnicity, nationality, and age.”

Additional reporting by Rashaan Hall in New York.

Digital Divide Opens

Continued from page 1

a direct reaction to the early success of Apple Computer’s new iTunes service nor a response to a recent court decision allowing the Grokker and Streamcast peer-to-peer (P2P) services to continue operating.

"It’s pretty clear that [the major labels] want to stop out of the mainstream the kind of subcultural equity position," Jupiter Research analyst Lee Black says.

For the major labels, their venture into digital music has proved to be a costly lesson as well. Building the business has been neither cheap nor easy. Sony and UMG have pumped an estimated $60 million into developing Pressplay since its 2001 launch. A small financial amount has been spent on MusicNet. But the services have only an estimated 100,000 customers between them and virtually no name recognition among music fans.

BUILDING BRAND RECOGNITION

In making a deal with Roxio, owner of the Napster brand, UMG and Sony are looking to solve the problem of Pressplay’s lack of brand recognition.

Roxio plans to relaunch the digital-music service by early next year under the Napster name, which is still the most recognized among consumers for digital downloading. Roxio, as well as UMG and Sony, is betting that consumers will be drawn to the Napster brand, even if its application is different from what it was in the past.

“If you put Napster up on a billboards and in print, that’s what you’re talking about. If you put Pressplay up on a billboard, you’re going to have to explain what Pressplay is,” says Larry Kenswil, president of UMG Digital Entertainment. “It’s just much easier marketing.”

And while UMG and Sony may take a reduced role in the future of the service they developed, they are expected to “sideline” in the financial upside of a rebranded Pressplay.

Under terms of the cash-and-stock transaction, valued at roughly $40 million, UMG and Sony each will receive approximately 3.9 million shares of Roxio common stock and $12.5 million in cash.

Should the new Napster service turn a profit, UMG and Sony are each eligible to also receive up to $6.25 million. Additionally, UMG and Sony each will have a representative on Roxio’s board of directors.

The strategy of holding an equity stake and leaving management concerns to someone else is playing out in the mainstream market with the backers of MusicNet.

Sources tell Billboard that MusicNet recently received $10 million in new funding from RealNetworks, WMG, EMI, and BMI parent Bertelsmann.

MusicNet declined to comment on the figure but acknowledged the funding round. MusicNet CEO Alan McCabe says the deal proves that the founding companies “continue to be committed and supportive” with regard to the venture.

FUTURE IN DOUBT

MusicNet’s future has been the subject of speculation in recent weeks.

RealNetworks, the venture’s lead financial backer, just acquired a rival subscription service—the Rhapsody-owned listen.com—and is expected to drop commercial distribution of MusicNet in the near future.

Real has also pulled its representatives from the MusicNet board of directors.

There have been some reports that MusicNet may be up for sale. MusicNet denies such speculation.

Meanwhile, Apple has reported that more than 2 million songs have been sold since its iPod was introduced early this month, and the majors are pushing other digital services to pursue models similar to iTunes.

Roxio, which plans to relaunch Pressplay to make it a mainstream service before re-releasing it as Napster by March 2004, is expected to make a la carte downloads a feature in its service.

That will incorporate into the MusicNet service a greater focus on à la carte downloads are also in the works.

Meanwhile, competition from unlicensed services could also materialize.

A new for-pay digital music service being distributed through the Grokker P2P network in the U.S. is running afoul of the recording industry by selling unlimited access to major-label music without authorization.

Madrid-based Puretunes enables consumers to download all the MP3 files they want, in subscription packages ranging from $3.99 for four hours of access to $168 for one year.

The company does not have licensing deals with the major labels; however, it claims that because it has deals with the Spanish Assn. of Authors and Editors and the country’s Assn. of Artists, Performers and Publishing, its service is legal under Spain’s copyright law.

The international recording industry disputes the legality of the service.

This new-for-pay music on the Internet without authorization from the copyright holders is illegal in Spain, as it is everywhere else,” says Allen Dixon, general counsel for the International Federation of the Phonographic Industry.

“The legal situation in Spain is very clear, and any site offering music downloads needs to have the authorization of record producers,” he says. “If Puretunes is going ahead and putting music on the Internet without that authorization, then they will have to face the consequences.”
MAY
May 9-29 Kiss Goodbye to Breast Cancer Benefit Concert, presented by the Ann Foundation, La Zona Rosa, Austin. 718-522-7717.

JUNE
June 2, Humanitarian of the Year Gala, presented by the T.J. Martell Foundation, New York Hits & Towers, 212-833-5444.
June 3, 36th Annual International Fan Club Organization (IFCO) Fun Fest Show, benefiting the St. Jude Children's Research Hospital, Ryman Auditorium, Nashville. 615-371-9596.
June 5, 13th Annual City of Hope Celebrity Softball Challenge, Greer Stadium, Nashville. 213-241-7268.
June 5, 2003 Atlanta Heroes Awards, presented by the Atlanta chapter of NARAS, Westin Peachtree Plaza Hotel, Atlanta. 404-249-8881.
June 5-8, 32nd Annual Fan Fair, various venues, Nashville. 666-320-3247.
June 7-8 23rd Annual ASCAP Marketing Conference, Memphis Marriott Hotel. 611-244-4207.
June 8, Neil Bogart Memorial Fund Racquet Rumble Tennis Tournament, North Miami Beach, Florida. 305-358-4970.
June 10, ASCAP Rhythm & Soul Awards, Hammerstein Ballroom, New York (by invitation only).
June 18, Fourth Annual National Smooth Jazz Awards, the Wiltern, Los Angeles. 310-550-7776.
June 21-23, 2003 Indie Managers Assn. Convention, the universities at Shady Grove, College Park, Md. 301-522-2159.

JULY
July 18-20, Global Entertainment and Media Summit, the Studios at Las Colinas, Dallas/Fort Worth Metroplex, Irving, Texas. 973-228-4450.
July 24-26, Southeast Music Entertainment Summit, Durham Marriott, Durham, N.C. 919-824-7583.

AUGUST
Aug. 5, BMI Urban Awards, Fontainebleau Hollywood, Miami Beach (by invitation only).
Aug. 8-9, 2003 Annual CRS-SW, presented by the Country Radio Broadcasters, Omni Dallas Park West Hotel, Texas. 615-269-7671.

Submit items for LifeLines and Events Calendar to Margo Whitbread at Billboard. 242 South Beverly Blvd., Los Angeles, Calif. 90242 or at mw@billboard.com.

DEATHS
Robert Tauro, age 89, of unspecified causes, May 7 in Niles, Ohio. As an entertainment lawyer, Tauro represented such rock acts as Poison before starting his own firm, Tauro and Rivera, where he represented the band in the early 1980s. Tauro formed Unity Entertainment, where he specialized in the representation of such modern jazz performers as keyboard instrumentalist Keiko Matsui and saxophonist Paul Taylor. He is survived by his mother, three siblings, and one daughter.
Dewey Terry, 65, of cancer, May 11 in Los Angeles. As half of '50s R&B group Don & Dewey, Terry cut several West Coast regional hits—including "Big Boy Pete," "Justine," "Farmer John," and "Leavin' It All up to You."—especially Records with the late vocalist/violinist Don "Sugar cane" Harris. The duo's vocal style later influenced the work of the Righteous Brothers. In the '90s, Terry issued the solo album Pay Back.
Jerome Zimmer, 81, of unspecified causes, May 13 in Cape Girardeau, Mo. In 1956, Zimmer started his first agency, Diamond Reims in Dallas, Mo., with his partner, Dean Spiedel. Today, the Zimmer Radio Group consists of 32 radio stations throughout Missouri, Illinois, and Kansas. In 1996, Zimmer received the Missouri Broadcasters Assoc. Lifetime Achievement Award. He is survived by his wife, six sons, 12 grandchildren, and two great-grandchildren. Memorial contributions can be made to Notre Dame High School in Cape Girardeau.

Linda Lam has joined the information marketing department of VNU Business Publications as associate circulation director for Billboard Music Group. Lam will oversee subscription and product sales for Billboard and Airplay Monitor. Lam comes to VNU from Bookspan, a direct marketer of book and related entertainment products, where she served as assistant director in new member acquisition. Based in Billboard's New York office, she works with Marion Moey, circulation director for Billboard Music Group.

personnel

SPIK DILLARD has been promoted to R&B editor for Billboard sister publication Airplay Monitor. Dillard, who is based in New York, joined Monitor in January as top 40/adult contemporary contemporary. "This move is both a recognition of his tremendous standing in the R&B world and the great job that he has done in top 40 to date," says Airplay Monitor editor in chief Sean Ross, to whom Dillard reports. Prior to joining Airplay Monitor, Dillard was PD of WBLS, Buffalo, N.Y.

For more information: Michele Jancapolo 646.654.4660; bwevents@billboard.com.

UPDATE

UPCOMING EVENTS

Music DJ Hall of Fame Awards Ceremony, Hilton Suites, Nashville. 615-327-4447.

BILLBOARD Music Group events & happenings

BILLBOARD Picks Six for Indie Act Contest

A panel of Billboard judges has selected six acts to perform June 5 at the Midwest regional finals of Disc Makers’ Independent Music World Series (IMWS) at the Elbo Room in Chicago.
Performing at the showcase will be singer/songwriter Stephanie Dosen (of Waukesha, Wis.), jazz trumpeter Orbiet Davis (Chicago), hip-hop/R&B act Smokin’ With Superman (Madison, Wisc.), funk band Phat Prunktion (Middleton, Wisc.), rock act the Response (Milwaukee), and the eclectic Lancaster Sound (Yokon, Okla.). The six acts will compete for more than $30,000 in prizes.

The competition is sponsored by Billboard’s Musician’s Guide to Touring & Promotion. The new summer/fall edition of the biannual musicians’ resource directory is on newsstands or can be ordered at www.ordnews.com. The IMWS is open to all musicians not currently signed to a major label. Previous regional winners were Amber deLaurents (Northeast) and Dirty Power (Southeast). The final showcase for the Southeast region will be held July 31 in Nashville. The deadline for entries is May 30. Visit www.discmakers.com for entry details.

BILDBERGLAND MUSIC GROUP
**Chart Beat**

**QUESTIONABLE:** There’s no question about it. **50 Cent** collects his second No. 1 song in 13 weeks, as “21 Questions” (Shady/Aftermath) advances 2-1 on The Billboard Hot 100. The rapper’s first chart-topper, “In Da Club,” claimed pole position in the March 8 issue.

50 Cent is the first artist to have two No. 1 songs in 2003, and he is the first since Nelly to have a pair of chart-toppers in the same calendar year. Nelly had successive No. 1 hits last summer with “Hot in Herre” and “Dilemma. - “21 Questions” is the first No. 1 for featured artist Nate Dogg.

**21 Questions** is the fifth No. 1 hit of 2003 on the Hot 100. The longest-running chart champ of the year is “In Da Club,” with a nine-week reign. In second place is “All I Have” (Epic) by Jennifer Lopez featuring LL Cool J, with a four-week run. The song that “21 Questions” displaced, “Get Busy” (VP/Atlantic) by Sean Paul, was on top for three weeks. “Bump, Bump, Bump” (TUP.G.) by B2K & P. Diddy was No. 1 for one week.

“21 Questions” is the fifth No. 1 of the rock era to have a title that begins with a numeral. The first such chart-topper was “96 Tears” by Question Mark & the Mysteries, which ruled the list the week of Oct. 29, 1966. The next numeric No. 1 was Paul Simon’s “50 Ways to Leave Your Lover,” its three-week reign began the week of Feb. 7, 1976. Then came Dolly Parton’s “9 to 5,” which worked its way to the top in the Feb. 21, 1981, issue and stayed there for two weeks. The most recent numeric title was Boyz II Men’s “4 Seasons of Loneliness,” which dominated the tally the issue of Oct. 4, 1997.

Being No. 1 isn’t 50 Cent’s only chart achievement this issue. “In Da Club” remains in the top 10, falling 6-8, while “Magic Stick” by Lil’ Kim Featuring 50 Cent marches 13-10. That gives 50 Cent the rare achievement of having three titles in the top 10, a feat last achieved by Ashanti in 2002. Other acts that have had three top 10 hits at once are the Bee Gees (with a trio of songs from Saturday Night Fever) and The Beatles (who claimed the entire top five the week of April 4, 1964).

**LIFE GOES ON:** It may not have performed well on the Hot 100, but Madonna’s “American Life” (Maverick) is doing just fine on Hot Dance Music/Club Play, where the song becomes the 29th No. 1 hit of her career. That gives Madonna more chart-toppers on this survey than any other artist.

If it weren’t for the “Madonna Megamix” in 2002, Madonna would have nine No. 1 songs in a row on the Club Play chart. Not counting the promo megamix, every song since “Nothing Really Matters” in March 1999 has reached this tally’s summit.

**Mike McCready Goes Public With Crohn’s**

Some rock stars run offstage into the arms of a beautiful woman, but Pearl Jam’s Mike McCready often finds himself running... right to the bathroom.

The guitarist, 37, has suffered for more than 15 years from the debilitating stomach disorder Crohn’s disease. He went public with his story May 13, when he spoke at the Northwest Chapter of the Crohn’s & Colitis Foundation of America’s (CCFA) third annual Many Faces of Hope luncheon in Seattle.

McCready only summoned the courage to speak publicly about his disease after meeting last fall with other Crohn’s sufferers. “The stories they told me were far worse than what I’ve experienced,” he says. “One kid was 14 and had had 60 surgeries and still wasn’t cured. I wanted to put myself out there and say, ‘I’ve had a career in spite of Crohn’s disease.’ I learned from these kids, and that gives me a lot of strength and hope.”

Researchers are not sure what causes Crohn’s, and there is no cure. Patients are subjected to an extensive regimen of medication and must constantly monitor their diet. McCready takes three different drugs and has been in remission for about eight months. “It is such a strange disease,” he says. “You can do everything possible that you think is right, and it can still come back.”

During his speech, the artist related a particularly embarrassing incident to demonstrate how Crohn’s can strike at any time. “Playing on stage, I’m always aware of where the bathrooms are,” he admits. “When Crohn’s hits, I have to run, or it won’t be pretty. It happened when we opened up for the Rolling Stones in 1997 in Oakland (Calif.).”

“It was our first show with them,” McCready continues. “Five minutes before we went on, I went up to [Pearl Jam frontman] Eddie [Vedder], and I said, ‘Look man, can we play sometimes?’—which is a slower song that I’m not really on. I was in pain. I went running offstage looking for a bathroom, and there wasn’t one. Then, all of a sudden, there was one. It was a honey-bucket. I heard my band play that song from inside a portable toilet!”

McCready says he is lucky to have the support of his bandmates, all of whom were on hand for his speech. (The group resumes its summer North American tour May 28 in Missoula, Mont.) Indeed, some proceeds from Pearl Jam’s Seattle shows last December were donated to the CCFA, and McCready plans to remain active with the Northwest chapter of the organization.

Two days after his address, McCready played a CCFA charity concert with his side band, the Rockfords. “Crohn’s can be humiliating and restricting,” McCready says. “But getting in touch with an organization like CCFA has allowed me to begin dealing with these negatives in a positive way.”

**Jonathan Cohen**

**Stuck On You**

Virgin/ForeFront recording artist Stacie Orrico recently made her New York debut at the Cutting Room. The video for Orrico’s debut single, “Stuck,” has been lodged in Total Request Live’s top 10 countdown for more than a month. Pictured with the budding artist is Virgin Records chairman/CEO Matt Serletic.

**‘Nine’ Up For Eight**

Antonio Banderas and Jane Krakowski were recently in the studio working on the new Broadway cast recording of Nine: The Musical. Both were nominated for a Tony Award for their roles in the production—two of the show’s eight nominations. The disc will be released June 17 on PS Classics. (Photo: Bruce Glikas)
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