Music Stars Take Their Visions to TV

McEntire, Isaak, Cannon, O-Town Each Use The Small Screen To Large Effect

BY CARLA HAY

NEW YORK—For some musicians, being the star of a music video isn’t quite enough. More artists are beginning to star in their own TV series as a way of showcasing their talents. And record companies are maximizing the potential to sell more records by partnering with TV networks.

There is always a risk that the artist will commit to a show that flops. But the gamble has paid off for country singer Reba McEntire, whose WB comedy series, Reba, has been one of the network’s top-rated shows since its debut last fall. The program was recently renewed for a second season.

McEntire says she always intended her first TV series to be a sitcom: “At first, I wanted a show that was about everything that happens to me offstage, but I didn’t have any of the scripts. Then about a year ago, this script came to me, and I loved it.”

That script was for a show that was originally going to be called Deep in the Heart, but the title was changed to Reba. On the show, McEntire plays a Texas mother dealing with the effects of divorce.

“I thought it was better to use my name as the title, because it would be less confusing and very helpful to bring in my fans,” notes McEntire, who won this year’s People’s Choice Award for best female performer in a new television series. “My fans are great advertisers: They tell each other what I’m doing next, and they’ve stayed loyal to me no matter what I’m doing in my career.”

That loyal fan base is what led Warner Bros. and MCA Nashville (McEntire’s record company) to partner, creating a win-win situation for the network and the record company.

As MCA Nashville VP of marketing Dave Weigand explains: “We were very excited that Reba was going to have a TV show, because we knew she’d be reaching a whole new audience. We worked with the WB and coordinated the release of...” (Continued on page 68)

Is Nat’l Indie Distribution Making Its Last Stand?

BY CHRIS MORRIS

LOS ANGELES—The U.S. independent distribution landscape is shrinking, and the ground is shaking.

The closure last fall of Woodland, Calif.-based DNA by bankruptcy, now-liquidated Valley Media served as an exclamation point to two years of violent compression on the indie distribution side. Since late 1999, such other established indies as M.S. Distributing, Platinum Entertainment, KTD, and Faulstarr Distribution either closed their doors or filed for bankruptcy protection.

Today, the future of virtually every national independent distributor is a question mark.

Much of the current attention hinges on the destiny of the major-owned indies. Both Alternative Distribution Alliance (ADA) and Caroline Distribution are operated by majors—Warner Music Group (WMG) and EMI Recorded Music, respectively—which recently installed new management regimes in the face of dwindling market share. Many observers believe that cost-conscious executives at those firms could decide to exit the indie sector to cut their losses, as (Continued on page 67)

EMI’s Munns Aims To Win U.S. Market

BY MELINDA NEWMAN

LOS ANGELES—EMI Recorded Music vice chairman David Munns wants to make one thing perfectly clear: When EMI Recorded Music chairman/CEO Alain Levy added CEO/chairman of EMI Recorded Music North America to Munns’ title Feb. 1, his top priority became... (Continued on page 70)

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LATIN MUSIC 6 PACK
FOLLOWS PAGE 36
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Manilow's Arista Hits Soar Again

BY CHUCK TAYLOR

NEW YORK—"Even Now," indeed. After a last held residence in the top 40 some 19 years ago, has blasted onto The Billboard 200 this issue at No. 3 and at No. 1 on the Top Internet album chart with Ultimate Manilow, a collection of his greatest hits—which of not one is fewer than two decades old. Ironically, the set was released by Arista Records, which is no longer Manilow's home label: He signed with Concord in May 2001 and issued Here at The Mayflower last November. That project debuted at No. 90 on The Billboard 200; in this issue, the pop-oriented concept album—is his first of original material in more than a decade—barely cracks from No. 15 to No. 11 on the Top Independent Albums chart in its 13th week. The album’s first single, "Turn the Radio Up," is No. 25 on the adult contemporary chart. Ultimate Manilow is the artist’s highest-debuting album ever, scanning 113,000 copies in its first week, according to SoundScan, a tally that also represents a career high for one-week sales in the SoundScan era (since 1991). He enters on the heels of a contemporary pop/R&B singer Jennifer Lopez, who landed at No. 1 on The Billboard 200 with a remix project, I'll Be There L-O-C, and country mainstay Alan Jackson, who easing from No. 1 to No. 2 with Drive. "I'm stunned; this is just an amazing experience," says Manilow, 55. "There have been greatest-hits albums on Arista before, and none have ever behaved like this. I have to believe that there is a whole other generation that has discovered my catalog. I'd think I was making this up, but I see them at the shows, and half of them are young, the generation that regularly goes to record stores."

Manilow is in the midst of a 40-date tour to support Here at The Mayflower, where he is consistently selling out theaters and arenas, including five nights earlier this month at Radio City Music Hall in New York. "Barry Manilow is so lovable—again," says John Meglen, co-president of L.A.-based tour producer Concerts West. "The numbers he’s putting up just show what a great artist he is. It’s wonderful to see somebody who has such ongoing talent year after year return to the top of the charts."

Arista backed the release of the album with an extensive TV advertising campaign that featured 60-, 90-, and 120-second ads, as well as aggressive retail-in-store promotion. "The point was to not only showcase the diversity of his repertoire, but to remind people of Barry Manilow’s star power," Arista senior VP Steve Bartels says. "He’s again, everybody loves those songs when they hear them, he’s touring, and this collection is a perfect Valentine’s gift. I think we pretty much nailed it."

At the CD World retail chain in South Plainfield, N.J., VP of purchasing Eric Reil says, "We weren’t all that surprised by the turnout for this record. It’s a very serious fan base, with Barry touring, there was a lot of pent-up demand, and there’s the sizable TV campaign, which leaves a significant impression."

“I suppose his songs really go right to the basic human emotions and touch people in a way that a lot of music these days can’t possibly."

The Brooklyn, N.Y.-born Manilow, who studied at the label’s first No. 1 Hot 100 and AC hit in 1975 with "Mandy," Through the years, he accumulated 25 top 40 hits, including the No. 1, "I Write The Songs" and "Looks Like We Made It," as well as such pop classics as "Cobacabana" and "I Made It Through The Rain," all of which are included on the new collection which is the first album distributed by the recently formed BMI Heritage arm. He is the first artist of all time, with total worldwide sales of 58 million albums, according to Arista. "It’s really kind of poetic," Manilow muses. "I started at Arista with its first No. 1 record, and now I’m saying goodbye to my relationship with Arista with a beautiful exit. It certainly makes everything nice and tidy."

Additional reporting by Ray Waddell in Nashville.
Top Albums

1. The Lost Empire
2. Atlantis: Funky
3. P.O.D.
4. The Brothers
5. Starsailor
6. Various Artists
7. The Chemical Brothers
8. Enya
9. The Neptunes
10. The Neptunes

Top Singles

1. "Stayin' Alive" - The Bee Gees
2. "All I Ask" - Adele
3. "Great Balls of Fire" - Jerry Lee Lewis
4. "Sweet Child O' Mine" - Guns N' Roses
5. "Papa Don't Preach" - Madonna

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Proving that the 25-plus age group shops online, Ultimate Manilow debuts at No. 1 on the Top Internet Albums chart.

ARTIST NO. 1 ON THE CHARTS

JENNIFER LOPEZ
B.B. KING & ERIC CLAPTON
THE BROCKS
THE ARTISTS
THE freelancer
ALAN JACKSON
THE CHEMICAL BROTHERS
VARIOUS ARTISTS
STARSAILOR
BLACK HAWK
BARRY MANILOW
MARLANTHONY
CREED
JENNIFER LOPEZ
BOB MARLEY AND THE WAILERS
JENNIFER LOPEZ
MANILOW
SHERYL CROW
STEVIE NICKS
FUNKY GREEN DOGS
MAXWELL
THE CALLING
JA RULE FEATURING ASHANTI
JONELL & METHOD MAN
JENNIFER LOPEZ
TANYA DONELLY

ARTIST TITLE PAGE

JENNIFER LOPEZ "J Lo Tha L-O" The Remixes
B.B. KING & ERIC CLAPTON Riding With The King
THE BROCKS Black Hawk
THE ARTISTS Love Is Here
ALAN JACKSON Drive
THE CHEMICAL BROTHERS Come With Us
VARIOUS ARTISTS We've Got Gospel 2001
STARSAILOR I Am Independent
BLACK HAWK The Fallout
BARRY MANILOW Ultimate Manilow
MARLANTHONY Love
CREED Human Clay
JENNIFER LOPEZ J To Tha L-O! The Remixes
BOB MARLEY AND THE WAILERS One Love
JENNIFER LOPEZ J Lo Tha L-O! The Remixes
MANILOW Black Hawk Down

Videos

TOP MUSIC VIDEOS

ATLANTIS: THE LOST EMPIRE DVD SALES
ATLANTIS: THE LOST EMPIRE DVD SALES
THE CHUNCK: TAE BOXING WORKOUTS KID VIDEO
BLUE'S CLUES: TELLING TIME WITH BLUE BLUE'S CLUES: TELLING TIME WITH BLUE BL. U GQ PART II AND THE DISNEY DVD
WWF: VENGEANCE KID RAP
RAT RACE KID RAP

Unpublished

ARTIST ALBUM PAGE

LUCIANO PAVAROTTI Romantica
ANDREA BOCELLI Giu Di Toscana
DIANA KRALL The Look Of Love
BONEY JAMES Ride
KID BOP KIDS Kidz Bop
ENYA A Day Without Rain

Chart Beat

MANILOW HIGH: Jimmy Carter was President of the United States. No one had ever filmed a movie based on Star Trek. And the No. 1 single on The Billboard Hot 100 was "Staying Alive" by Bee Gees. All of those statements were true the last time Barry Manilow was in the top three of the Billboard album chart. The Brooklyn, N.Y., born, Juilliard-trained musician returns to the top three of The Billboard 200 with Ultimate Manilow, the album that launches the BMG Heritage imprint. Manilow—who is certainly an important part of BMG's heritage, being one of the first artists on Arista to experience success on the charts—has his highest debut of all time at No. 3. That peak position makes it one of the top three most successful albums of Manilow's career. In 1977, Barry Manilow Live spent one week at No. 1, and a year later, Even Now peaked at No. 3.

Like the Beatles!, the Ultimate Manilow collection is completely made up of songs that haven't charted in . . . well, a long time. The Beatles album featured songs that were at least 30 years old, this single-disc Manilow collection runs from 1974's "Mandy" to 1984's "When October Goes."

Ultimate Manilow is the artist's first set to appear on the chart in 2002, but he's only been away for nine weeks. In December 2001, Manilow's first album for the Concord label, Here at the Mapleleaf, debuted at No. 90 and remained on the chart for three weeks.

BET congratulates all of today’s nominees including our Rated Next Alumni:

Alicia Keys
&
India Arie

Thanks for making BET the preeminent entertainment network for African-Americans!
Messier Signals An End To Vivendi’s Acquisition Spree

BY MATTHEW BENZ
NEW YORK—Having built a reputation during the past two years as the premier acquirer of media companies, Vivendi Universal has spent the past two weeks trying to convince investors that it is done buying assets and ready to use the ones it has to deliver meaningful growth.

On Feb. 5, with the company’s stock already down 25% in 2002, Vivendi chairman/CEO Jean-Marie Messier issued a letter to employees to reassure them that the company remains on solid footing. He said that declines in the music market contributed to a “difficult” fourth quarter but promised that the company can return to profitability this year.

Messier has thus signaled the end of a two-year era, during which Paris-based Vivendi, once a water utility, remade itself into a media conglomerate. In 2000, it took control of Universal Music Group (UMG) and Universal Studios with the $10 billion purchase of Seagram. Last year, it acquired MTV.com for $375 million. This year, on consecutive business days last December, Vivendi committed $1.5 billion to an alliance with EchoStar Communications and $10.3 billion in stock and cash to a deal combining the company’s film assets with those of USA Networks.

Messier acknowledged in his letter to employees. The deals also complicate year-over-year comparisons of the company’s financial performance. “It’s the result of very active acquisitions that have agreed to produce the show until 2004. “We feel this is the signature show for Telemundo,” network COO Alan Sokol says. “Because of its integrity, the Billboard show has special meaning for the industry and the audience.”

This year, the awards have been endorsed by a local host committee and by the mayors of Miami Beach, Miami, and Miami-Dade. “It’s just another example of why this community is attractive for these events,” Miami-Dade mayor Alex Penelas says. “Latin music is a hot industry here in South Florida.”

The Billboard Latin Music Awards take place immediately after the three-day Billboard Latin Music Conference—the Latin music industry’s largest gathering of executives, promoters, and talent—of which this year will also include BMI’s annual Latin Music Awards.

As part of a multi-year agreement with Billboard and Telemundo, HBC—the largest Spanish-language radio network in the U.S.—will for the first time broadcast from the conference and simulcast the awards show on its 50 plus stations. HBC senior VP/CMC and director of new-business development Jack Hobbs says, “The Latin Billboard program is one of those programs we feel is a winner, and we want to be a part of it.”

Messier also indicated that Vivendi’s debt will rise once the acquisition is paid for, though he notes that the company’s leverage metrics are far from distressed levels. Relative to other media companies, Vivendi has performed well. On Feb. 11, it reported a 9.7% increase in 2001 revenue to $58.2 billion (€31 billion), half of which comes from its environmental services business.

UMG’s revenue fell 1% to $6.56 billion euros ($5.75 billion), as North American revenue was flat and Latin American sales fell 20%. Taking into account the euro’s weakness relative to the dollar and other currencies, Bell says, the actual sales decline may have been a few percentage points more.

Bell also calls Vivendi’s 10% revenue growth target in 2002 “ambitious.”

“In the medium term, we’re seeing a top-end growth,” he says. “If the music industry continues going south, it’s going to make it even more challenging.”

Rivera Tops Billboard Latin Music Awards Finalist List

BY LEILA COBO
MIAMI—Lupillo Rivera, who shaved head, signature cigars, custom-made suit and year-long countdown to his arrival have helped reinvigorate regional Mexican music and take it to a broader, younger audience, landed six finalist slots—more than any other artist—for the upcoming Billboard Latin Music Awards, to take place May 9 at the Jackie Gleason Theater in Miami Beach.

Rivera’s standing was bolstered by two albums released within a year of each other that landed high on the Billboard Latin Albums charts. 

Rivera released the second album, I thought, ‘Man, they’re going to get tired of [my music],’” says Rivera, who is touring the West Coast. “But no, they’re loving it. The public is there.”

Veteran Juan Gabriel—who charted with his track “Abrázame y Muy Fuerte”—won nods in four categories, including songwriter of the year. Marco Antonio Solís, Gilberto Santa Rosa, Julián Velázquez, and Jennifer López are finalists in three categories. (For a complete list of finalists, see page 32.)

Both the finalists and the eventual winners of the 12th edition of the awards—which honor the most popular albums, songs, and performers in Latin music—are determined exclusively by the actual sales and radio airplay data that form the weekly Billboard charts, including Top Latin Albums and Hot Latin Tracks, during a one-year period from the issue dated Feb. 17, 2001, through this year’s Feb. 9 issue.

The awards, which will air May 12 on Telemundo, have become the highest rated special by any network, which has agreed to produce the show until 2004. “We feel this is the signature show for Telemundo,” network COO Alan Sokol says. “Because of its integrity, the Billboard show has special meaning for the industry and the audience.”

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Rivera, who was signed during the Creation record label’s last days, has been touring the world with his band ever since.

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Waylon Jennings Remembered As Country Music Legend

BY WADE JESSEN, DEBORAH EVANS PRICE, and PHILLYS STARK

NASHVILLE—During a career that spanned more than 40 years, Waylon Jennings’ name became synonymous with the word “outlaw”—because of both his music and his lifestyle.

Jennings, 64, died Feb. 13 at his Arizona home. Jennings, who was diabetic, had been recovering from having his left foot amputated last December.

Nashville songwriter Roger Murrah, who co-wrote Jennings’ 1987 autobiographical album/stage presentation A Man Called Hoss, describes Jennings as bigger than life. “His mystique ran deep,” Murrah says. “Waylon kept them guessing. He was passionately driven. He was determined to do it his way and didn’t let much get in the way of that. Of course, the very system he fought the most he ultimately served so well with his music.”

Jennings took country music to a broader level of acceptance when he, Willie Nelson, Tompall Glaser, and Jennings’ wife, Jessi Colter, recorded Wanted: The Outlaws in Glaser’s studio.

It became the first platinum album in country music, stayed at No. 1 for six weeks on the Billboard Top Country Albums chart in 1976, and won the Country Music Assn. (CMA) Award for album of the year.

Jennings was inducted into the Country Music Hall of Fame in Nashville last October. His other significant awards include the Academy of Country Music’s 1985 single of the year award for “Highwayman”—recorded with Nelson, Kris Kristofferson, and Johnny Cash—and four CMA Awards, including male vocalist of the year in 1975. He also won two Grammy Awards.

Jennings recorded for RCA for most of his career, later shifting to MCA and Epic. He charted 54 albums between 1966 and 1985, 11 of which went to No. 1. He charted 96 singles between 1965 and 1991, 16 of which went to No. 1.

For Waylon, it was always about the music,” RCA Label Group chairman Joe Galante said in a prepared statement. “The only spotlight he ever cared about was the one on him while he was onstage. It wasn’t about the awards or events. He was an original and a pioneer in terms of creating his own sound. This is a great loss for the music world.”

Jennings’ 1977 classic, “Luckenbach, Texas (Back to the Basics of Love),” spent six weeks at No. 1 on the country singles chart—a feat unmatched for 20 years until Tim McGraw and Faith Hill’s 1997 duet, “It’s Your Love.” Among his other top hits were “Good Hearted Woman,” “Mammals Don’t Let Your Babies Grow Up to Be Cowboys,” and “I Ain’t Living Long Like This.”

In the early part of his career, Jennings played bass in Buddy Holly’s band; his first single, “Joe Blon,” was funded and produced by Holly in 1958. The following year, Jennings gave up to Jiles Perry “the Big Bopper” Richardson his seat on the plane that ultimately crashed, killing Richardson, Holly, and Ritchie Valens.

Musical Mentor Dave Van Ronk Dies

BY BILL HOLLAND

WASHINGTON, D.C.—Tom Paxton, one of the leading figures in the 1960s folk revival, remembers his friend Dave Van Ronk as “kind of a combination of a colleague and mentor. You always learned something when you talked to Dave; he was a most knowledgeable man. But, above all, Dave was the most generous soul. Generosity of soul is rare, and he had great heaping gob of it. He was a supporter of so many people—encourager, cheerleader.”

Van Ronk, often called the Mayor of Greenwich Village because of his encouragement of other performers and his deep knowledge of jazz and blues, died Feb. 10 at age 65 from colon cancer at New York University Medical Center. His recording career spanned 41 years.

“He loved jazz as a kid, so when he went into folk music, he went into it deeply,” Paxton says. “He went into the essence of the traditional music and just ingested it. And right from the beginning, he began reproducing that music not in a more palatable style—as so many did—but in his own unique style that wasn’t commercially viable, but brilliant.”

Encouraged by the singer Odetta, Van Ronk, a Brooklyn, N.Y., native, began playing Village clubs in the late 50s, presenting unvarnished versions of songs by such artists as Blind Willie McTell and Mississippi John Hurt with an accomplished finger-picking style and a gruff vocal delivery.

Van Ronk’s first album, Ballads, Blues and a Spiritual, appeared on Folkways in 1959. He recorded many other albums, including the label’s (now Smithsonian/Folkways) before moving to Prestige. In the 60s, he also recorded for Verve, Forecast, Mercury, Philo, and others.

Van Ronk was an early supporter of Bob Dylan and showed the eventual legend many songs he discovered, including “Bukka White’s Fixin’ to Die” and the traditional “Baby Let Me Follow You Down” and “House of the Risin’ Sun” (with all of Dylan later recorded).

According to All Music Guide, 28 of Van Ronk’s solo albums are in print, including his last, Sweet & Loudoun (Juxin Time), which explored the jazz pop of the golden era he loved. He is survived by his wife, Andrea Vuocolo.

Executive Turntable

RECORD COMPANIES: Warner Bros. Records names Wendy Griffiths senior vp of video promotion, Andy Manning director of national video promotion, and Liz Lewis coordinator of national video promotion in New York. They were, respectively, vp of video promotion and coordinator of MTV 360 music initiatives for MTV, and promotion coordinator for Reprise Records.

Michelle Murray is promoted to vp of marketing and artist development for Elektra Records in New York. She was senior director of marketing.

Wayne Chernin is promoted to vp of sales for Universal/Motown Records in New York. He was senior director of sales.

Curt Eddy is named vp of sales for Hollywood Records in Burbank, Calif. He was senior vp of field sales and marketing for Universal Music and Video Distribution.

Tracy Zarrot is promoted to vp of east Coast media relations for Atlantic Records in New York. She was senior director of media relations.

Warner Music Group names Carol Sneddy vp of advertising services and Jean Cavagnath vp of facility management and office services in New York. They were, respectively, director of advertising for Warner Bros. Records and vp of facilities management for Martha Stewart Living Omnimedia.

Made lyn Scarpulla is named senior director of product development for Atlantic Records in New York. She was senior director of marketing at Columbia Records.

Scott Hajducky is promoted to national director of alternative marketing and college promotion for MCA Records in Santa Monica, Calif. He was East Coast regional director of sales for Elektra.

Ashmeek Richards is named director of new media for Arista Records in New York. He was an executive producer for Getmusic.com.

Lyric Street Records promotes Chris Palmer to director of Midwest regional promotion and Shari Reinschreiber to director of northeast regional promotion in Nashville. They were, respectively, director of Northeast regional promotion and director of regional promotion.

Shannon Walker is promoted to director of media relations for Integrity Inc. in Mobile, Ala. She was a publicist.

Razor & Tie promotes Jessica D’Amato to associate director of media relations and Stephen Dembko to publicity coordinator in New York. They were, respectively, publicity manager and part-time publicity assistant.

RELATED FIELDS: Joel Newman is promoted to senior vp of music sales for Music Times in Los Angeles. He was vp of sales and marketing.

Bob Michaels is named vp of production for 51 Entertainment in Los Angeles. He was vp of technology and production for Enterprise DVD, which he also founded.

Musical Mentor Dave Van Ronk Dies

BY ED CHRISTMAN

NEW YORK—The wind-down of the joint venture between Tommy Boy and the Warner Music Group (WMG) is expected to be signed off on this week after press time, with the artist roster being split between Tommy Boy founder Tom Silverman and Warner.

WMG will get the Tommy Boy catalog, while Silverman will retain the Tommy Boy name, sources say. At the termination of the joint venture, the entire Tommy Boy staff is expected to be let go, but Silverman anticipates fielding a new team immediately for the next Tommy Boy incarnation, which is expected to consist of holdovers from the existing staff, as well as new hires. The new staffing is expected to be scaled down in order to give the label a mean and lean structure for its new, independent status.

Silverman founded Tommy Boy in 1981. The label was sold to WMG in two steps—half in 1986 and the other half in 1989, with Warner said to have paid about $2 million in total for it. In 1995, when Silverman’s contract ended, he negotiated a renewal that gave him back 50% ownership of the label when the deal finally closed in 1996. But this time, when the deal came up, Tommy Boy was cold, and WMG chose to let the label go.

In anticipation of the ending of the joint venture, new releases from the artists that will be assigned to Silverman are likely to be issued in upcoming months under the Tommy Boy logo. In fact, Tommy Boy is already soliciting accounts on production team Thunderspuss’ next album, due out in March. In addition, WMG shared the joint venture. Tommy Boy is expected to retain the status quo in the U.S. and internationally.

Tommy Boy Joint Venture Set To Expire

Label Founder Tom Silverman Will Retain Name, Warner Will Keep Catalog

BY ED CHRISTMAN

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Silverman founded Tommy Boy in 1981. The label was sold to WMG in two steps—half in 1986 and the other half in 1989, with Warner said to have paid about $2 million in total for it. In 1995, when Silverman’s contract ended, he negotiated a renewal that gave him back 50% ownership of the label when the deal finally closed in 1996. But this time, when the deal came up, Tommy Boy was cold, and WMG chose to let the label go.

In anticipation of the ending of the joint venture, new releases from the artists that will be assigned to Silverman are likely to be issued in upcoming months under the Tommy Boy logo. In fact, Tommy Boy is already soliciting accounts on production team Thunderspuss’ next album, due out in March. In addition, WMG shared the joint venture. Tommy Boy is expected to retain the status quo in the U.S. and internationally.
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A&M's Sheryl Crow Is Vulnerable, Vibrant On 'C'Mon, C'Mon'

Radio, Retail Welcome New Studio Album By The Artist, Whose Guests Include Henley, Nicks, Phair, Kravitz, Harris, Maines

BY MELINDA NEWMAN

LOS ANGELES—As Sheryl Crow found out while making her new album, C'mon, C'mon (out April 9 on A&M), music does not always have charms, in the words of English playwright William Congreve, "to soothe the savage breast."

Starting the album in April 2000, she felt her mood darken as her time in the studio increased.

"I was stricken with melancholy on a day-to-day basis," Crow says. "I thought I could work my way through it. I thought it would heal the bruises, but it didn't—it just made a big scab. I thought music would be my medicine, and that's just not realistic."

Part of the confusion came from not being able to figure out where she fits on the current musical spectrum. "I was dealing with competing with what's out there now," she says, "I don't know how to relate to the music out there, so how do I make [my music] current and valid?"

After walking away from the record for a spell, and at times contemplating bringing in an outside producer or even setting aside the album to make a record of covers instead, Crow finally completed the project earlier this year.

Although she describes the process as effortless once she reentered the studio, the album retains an appealing vulnerability on songs that are equal parts joyful, cynical, weary, and strong. Despite her inner turmoil, Crow believes she ultimately accomplished what she set out to do: "I wanted to make a rock record that I could play in the summer, in the heat, that just rocked like the old classic rock records. I got away from that in the middle, and when I came back to it at the end, I was able to do it. I think I got pretty close." Crow (who is booked by the William Morris Agency and published by Warner/Chappell Music) and her fans will see how close she came when she tours this summer.

First single "Soak Up the Sun" is a bouncy toe-tapper with Liz Phair on backing vocals. Crow co-wrote the song with her guitarist, Jeff Trott. "I had a non-invasive surgery, and I was sick and flat on my back. It was sort of a diversion, and out of that came this lyric that wrote itself very, very fast, and Jeff was howling. It could have been the medication I was on," she says with a laugh. "It was the same medication I was on when I wrote [the groggy, depressing] "Weather Channel." It was definitely very freeing." "Soak Up the Sun" went to triple-A, hot AC, and top 40 the week of Feb. 11. Modern adult KFMB San Diego PD Tracy Johnson says Crow's return is more than welcome.

"I'm very anxious about getting the single," he says. "We consider her a core artist. I think listeners will be anxious to hear the song, and there will be a lot of interest."

Another song on the album sure to draw attention is "It's So Easy," a beautiful duet that reunites Crow with Don Henley, for whom she used to sing back-up. "We wanted to write a song about temptation and were hoping to get a country artist to cover it," says Crow, who wrote the tune with her sister. "I played it to [Interscope/Geffen/A&M chairman] Jimmy Lovine, and he said, 'You have to cut it.' No matter how you feel about it, if you're in a clandestine relationship that's adulterous, it may seem great, but you know in your heart, it's not right."

While she knows listeners speculate about whether such songs are about her personal experiences—and if so, whom they are about—Crow vows she'll never tell. "The mystery will always remain in the songs. Like 'My Favorite Mistake' [from 1998's The Globe Sessions]. I feel a certain amount of betrayal not talking about it. I feel like people would really like to know [who it's about]. It would also up my value if I talked about it. But I think I like [my past boyfriends], and they're all still alive. Besides, didn't we love that we were never quite sure who 'You're So Vain' was all about?"

But Crow admits she's also become used to people speculating about her personal and professional life, such as when rumors circulated last year that she was taking Christine McVie's place in Fleetwood Mac. "I think the rumor was a product of Stevie [Nicks] and I spending so much time together," she says. "There was never a formal discussion." Crow was a co-producer and co-wrote some of the songs on Nicks' Trouble in Shangri-La (Billboard, Feb. 17, 2001)."

In addition to Phair, Henley, and Nicks—who sings on the title track—the album features a pack of other high-profile guest stars, including Lenny Kravitz (on the swaggering "You're an Original"), Dixie Chick Natalie Maines (the country-tinged "Ablene"), and Emmylou Harris ("Weather Channel"). "I didn't think about it until it was almost finished, and then I thought, 'It's almost like a duets album,'" Crow recalls. "People who are on the record are like family to me. Most of the time I can't believe I'm singing with these people."

Mike Berman, executive VP of merchandising and marketing for Omaha, Neb.-based retail chain Home Malone & M's. Says Crow's experiences with other artists will only enhance her appeal at the stores. "She's been out working with a number of different artists the last few years like Kid Rock," he says. "Crow appears on Rock's current album, Cockey.) 'I'm anxious to hear what the results are and how that has influenced her.'"

This album is her first studio effort for Interscope since it absorbed A&M through the Universal/Island merger. "I love my relationship with the label. The transition was one of uncertainty for everybody, but it's been great," says Crow. Still, she admits, "My relationship with A&M will be like no other. I grew up there—it was a real family environment."

Interscope/Geffen/A&M head of marketing and sales Steve Berman says the label is doing everything it can to make Crow feel like a valued relative.

"We kicked off the marketing campaign when Crow performed 'Soak Up the Sun' at the UFC Championship game on Jan. 37. Berman explains, "but we're looking at this as a very long-term project. The eight-week run or the first month. This is a plan that extends 18 months. As strong as the exposure is out of the box, the concept and the intent is to replicate multiple impressions over the life of the project."

The album will further Crow's association with American Express Blue Card, which started when she performed a Central Park concert in New York to launch the new credit card. (The event was later released as Sheryl Crow & Friends: Live From Central Park in 1999.) Scenes from the "Soak Up the Sun" video will be utilized in a new Blue Card advertising campaign.

Crow, who is managed by Scooter Weitzel of W Management, is unapologetic about the mix of art and commerce. "I used to have incredible reticence about anything that was corporate," she says. "But you know what? In the last few years, all the rules are being rewritten. Everything is starting to overlap, whether you think it's fortunate or unfortunate. You just have to have control so you can control your integrity."
Donnelly Settles Into Solo Career
Mothership Revitalizes 4AD/Beggars Banquet Artist's Songwriting

BY WES ORSHOSKI
NEW YORK—"We haven't been here in well, a very long time. And what did we do last night? We went to bed early," Tanya Donelly says with a giggle.

In Manhattan for a day of publicity work for her new album, Beauty-sleep (Feb. 19, 4AD/Beggars Banquet), Donelly is remarking on how the birth of her daughter, Gracie, two-and-a-half years ago, quickly put an end to the rock 'n' roll lifestyle she enjoyed as a member of Belly, The Breeders, and Throwing Muses and, briefly as a solo artist.

With her is her husband Dean Fisher and the bright-eyed, blonde-haired Gracie, a pint-sized, smile-inducing mirror image of Donelly. Beauty-sleep, the singer says, is at times as much about them as it is about her.

The gentle "Keeping You" is a lullaby Donelly often sang to Gracie in her early months. "The Night You Saved My Life" is for Fisher (who co-produced and played bass on Beauty-sleep). And "Life Is But A Dream," the album's climactic leadoff track, is propelled by a heartbeatlike cadence, helping create a euphoria akin to being in the womb.

These, especially, are songs on Breeders, and Throwing Mice and Throwing Tree" not of self and Fisher and as itself cast in "The Bright Light." While professing her love for Gracie and Fisher, she delivers a bitter, heart-breaking goodbye to an ex-lover on the hand. "So Much I Long for" is for Donelly herself, of course."

Her occasionally whispered vocals are at times sweet, at times sexy, and even a little spooky on the howlin'-at-the-moon, Middle-Eastern-styled "Moonbeam Lovesthesongs," sometimes having Floor of Daylight" and, of course, there are a few dramatic choruses and big guitar solos, in addition to what sounds like weight belts and flutes. Again, the backbone on drums is David Narcisco (formerly of Throwing Muses) and multi-instrumentalist Rich Gilbert of Frank Black's the Catholics.

Beneath all this, Donelly will play small groups of shows to support Beauty-sleep—in place of a month-, or two-month-long road trip—Beggars Banquet CEO Lesley Beales says. She adds that the label has shot a video for "Keeping You" and is pursuing triple-A airplay with "The Night You Saved My Life.

Because Stain's been out of the spotlight for the better part of five years, awareness will prove key for Beggars, says Bella Arus, manager of a Tower Records in Boston. "I think that people will put it about if they actually know it's there," Arus says. "She's had a bit of a hiatus, which isn't necessarily going to help her. But if she has the same strength and a good video to do well to her, she always does." Donelly is booked by Frank Riley at High Road Touring in San Franciscot and managed by Gary Smith at Cambridge-based Fort Apache. Her songs are published through BMG.

I feel like I'm more a part of the real world, especially during the creative process, which affords the luxury of selflessness—which I no longer have at all. I mean, I don't even go to the bathroom by myself anymore.

—TANYA DONELLY

Donelly Settles Into Solo Career
Mothership Revitalizes 4AD/Beggars Banquet Artist's Songwriting

HUMILIATION TIME: As readers of this column know, every year I make my predictions for whom I believe will win Grammy Awards in key categories. Some years, I've done well. Other years, I could just close my eyes and blindly pick a nominee, declare him or her the winner, and be more accurate. Last year—when I correctly picked two of nine categories—would be one of those years.

Record of the year: "Drops of Jupiter: Cell Me and Train was the tune that just wouldn't go away last year and, the truth is, we didn't want it to. Seldom has a song worn so well. We like all the other nominated records, too, but we're going with "Drops of Jupiter."" 

Album of the year: On first blush, it seems like U2's All That You Can Leave Behind should be the runaway winner here. The band's momentum has only continued to build since it won the Grammy last year. From a critical standpoint, this is one of the strongest line-ups in years; there's no clear groaner in the bunch. The U2/Annie nomination probably made a lot of voters go seek out her album (and certainly drove customers into the record stores), and the critics love Bob Dylan, Whom and Thee is nominated, but U2's taking this Grammy home to add to their album of the year Grammy for The Joshua Tree.

Song of the year: This is an award that goes to the songwriter, and it's worth noting that this year's nominees were all written or co-written by the artists who performed them. Three songs here are also nominated for record of the year, but we're picking one that wasn't: U2's "Stuck in a Moment You Can't Get Out Of." Even though it was written before the events of Sept. 11, 2001, the song took on new meaning afterward and proved that much of U2's music is timeless.

Best new artist: It's a little late for David Gray, who should have gotten a nod last year. Linink Park has sold the most of any of the nominees, but the band is not as critically acclaimed as the other artists here. So in Linkin Park's case, it really was an honor just to be nominated. The race is between India.Arie and Alicia Keys. While Keys should be a lock—not just for her talent, but also for the excitement she has ushered into the industry—there has been a groundswell for Ariwe since the nominations were announced Jan. 4. We pick Keys.

Best male pop vocal performance: If you want to look at the paucity of strong male solo pop singers with true radio currency right now, look no further than this category. We know the Grammys are about artistry, not sales, but in the pop categories, isn't it reasonable to at least expect the songs to have been hits? Michael Jackson's "You Rock My World" reached No. 10 on The Billboard Hot 100, which is the best showing of any of the nominees in this category. As much as we love James Taylor, his nod for The Best Of The Lonely Tonight, featured on a Michael Brecker album, is just a shameless slot-filler here. We're picking strictly on the basis of our favorite in the category, which is "I Want Love" from Elton John's very underrated Songs From The West Coast.

Best male country vocal performance: Given the nobs for the likes of Johnny Cash and Ralph Stanley, who vocal performances are you sure as hell aren't hearing on any mainstream country radio stations, we haven't figured out if the voters in this category are completely out of touch with contemporary country music. So we just voted for whom they like, or if they are well aware of much of the trip that's played on the radio and this is their way of protesting the current crop of male singers. We're going with the one artist in the category who actually has been played on country radio and who is also very deserving; Tim McGraw for "Grown Men Don't Cry."

STUFF: Executive VP of A&R Tony Berg will be leaving Virgin Records at the end of his contract in May, if not sooner (Billboard Bulletin, Feb. 12), for a similar position with ArtistDirect ... Richard Griffiths has been named president of international operations for entertainment company the Firm (Billboard Bulletin, Feb. 11). He will be based inthe United States ... Peter Asher has been named co-president (along with Doug Goldstein) of Sanctuary Artist Management (Billboard Bulletin, Feb. 11).
Artists & Music

Elektra’s Billy Bragg: What Does It Mean To Be English Today?

After Celebrating The Life Of An American Icon, Political Singer/Songwriter Explores Who He Is And His Place In A Multicultural Society

BY NIGEL WILLIAMSON

LONDON—Billy Bragg is back in his own skin. After releasing two Grammy-nominated collections of Woody Guthrie songs recorded with American country rockers Wilco, the 44-year-old singer/songwriter has revived his own writing skills on England, Half-English, his first album of new songs since 1996.

The set is released March 5 on Elektra in the U.S. (and a day earlier in the U.K. on Cooking Vinyl)—20 years to the day, coincidentally, since he played his first solo gig as an abrasive, young, post-punk protest singer. And in a way that we have come to expect from Bragg, several songs turn a sharply critical eye on the state of modern Britain.

“I’d been thinking about identity and what exactly it means to be English in a multicultural society,” he says. “History is important in shaping who we are. But I wanted to define being English in terms of what’s happening today.”

Few U.K. artists are more overtly political than Bragg. In the ’80s, he helped to set up Red Wedge, a loose umbrella organization that brought together like-minded artists to campaign for the election of a Labor government. After years of disappointment, the Labor party finally came into power in 1997, and Tony Blair became prime minister. Yet surprisingly, Bragg has refrained from directly commenting on Blair’s new Labor administration in song.

“It would have been easy to have written an album around that,” he says. “I could have written songs saying, ‘Great, Labor is in power,’ followed by songs saying, ‘Look, they’ve sold out.’ But that would have been so cynical. Doing the Woody Guthrie albums with Wilco allowed me to avoid that trap and gave me time to reflect on what’s happened.”

The most forthright song on the album is “NPWA,” which deals not with domestic British politics but with globalization and the unaccountable power of bodies such as the International Monetary Fund and the World Trade Organization. “NPWA stands for ‘no power without accountability,’” Bragg explains. “I admire the global protesters, because they’re saying there is still a choice to be made. We’re made to feel that we’re powerless, which is why a lot of people don’t vote. I think that makes it more important to use any chance we have.”

Bragg says that his approach to recording has changed since working with Wilco on Mermaid Avenue and Mermaid Avenue II (Elektra in the U.S., East West in the U.K.). “The experience taught me how to collaborate with a band. I’d have to play my songs to (Wilco leader) Jeff Tweedy, and he’d play his songs to me and then we’d work at them. That was interesting, because in the past I’d always been the boss, with everybody looking to me to tell them what to do.”

The collaborative process continued on England, Half-English with the Blokes, Bragg’s backing band for the past two years. “I couldn’t tour the Mermaid Avenue songs with Wilco for various reasons, so I put the Blokes together,” Bragg explains. “Because they’re such great musicians, they never tried to sound like Wilco. They developed their own sound. By the time it came to making the album, we knew each other well from touring. That paid dividends in the studio.”

The Blokes are former Small Faces keyboardist Ian McLagan, guitarist Ben Edmonds—once of punk band the Damned—Ben Mandelson on tap steel, Martyn Barker on drums, and bassist Simon Edwards.

“We think this record will re-establish Billy as a top 30 artist,” says Rob Collins, GM at Cooking Vinyl. “The campaign is front-loaded to make his fans aware of the album in advance and maximize early sales.”

Bragg’s first U.K. tour in two years kicks off in the week of release. (April, he will tour the U.S., where he is booked by the Agency Group in New York.)

“After 20 years as a solo artist, we wanted to promote him as a national treasure, because that’s what he is,” Collins adds. A double-A-side single of “England, Half-English” and “St. Monday” gets a limited-edition U.K. release Feb. 18. It’s recently been shipped to radio.

These days Bragg—who is managed by Peter Jenner for London-based Supercoarse Management—is in as much demand in the U.K. as a political commentator on talk stations as he is on music stations. He is a regular on BBC-TV’s flagship current affairs panel show, Question Time, and the similarly styled national BBC Radio 4’s Question 4 Questions. Bragg’s affiliation with Elektra—his U.S. label home since 1986’s Talking With The Taxman About Poetry—is a source of pride: “Elektra has a tradition of dealing with ‘difficult’ singer/songwriters, and they’ve stuck with me even though I haven’t sold millions of records for them,” says Bragg, whose songs are published by BMG Music Publishing. “It’s a different label today, but they’re proud of their ‘60s heritage when they had songwriters like Phil Ochs, and I’m proud to be associated with that.”

The consistency of the Bragg/Elektra alliance resonates on the street. “It’s so rare to see an artist—in the truest sense of the word—still have the support of a major label,” notes Marlon Creoston, manager of Record Kitchen, an indie retail outlet in San Francisco. “It speaks well of the label, and it seems to have given Billy Bragg the freedom to really explore as an artist. That kind of security is unheard of in this business right now. He’s a lucky artist—and we’re lucky, because we have access to him on a major level.”
Loeb Blends Musical Styles On A&M's 'Cake'

BY JIM BESSMAN

NEW YORK—Lisa Loeb got lost in the corporate record-company shuffle after her last album, Firecracker, came out on Geffen in 1997.

But her new project, Cake and Pie, which A&M issues Feb. 26, lets her have her proverbial desserts and eat them, too. The company's president, after all, is Ron Fair, the executive producer of the Reality Bites film soundtrack that featured her career-launching 1994 hit, "Stay."

“We live in a short-attention-span time of entertainment choices, where we focus only on things that really resonate personally," Fair says. "The gap between albums is a reality, but Lisa’s voice is still instantly identifiable. We’ll just go out there and re-introduce her to the masses and find who one, who came before the whole wave of female rock artists—Alana Morrisette, Sarah McLachlan, Fiona Apple—who brings intelligent lyrics to go with her logo-istic vocal sound."

On Cake and Pie, Loeb collaborates with a handful of songwriters: Glenn Ballard, Gary Burr, Dweezil Zappa, Thom Schuyler, and Randy Scruggs. Hitmaker Ballard chipped in on lead track "The Way It Really Is" and "Underdog," but originally, he was not Loeb’s choice for a partner.

"My initial response to the suggestion was that he’s the songwriter you go to when you want to write a hit. While I’ve written songs that ended up being hits, I don’t sit down to write a hit song," the Furious Rose Music (BMI) writer says. "Then I realized that I’d already written with hit songwriters like Gary Burr. Glenn was just another one."

Loeb also co-produced the album with various collaborators, and she is particularly proud of the stellar musicianship of guests like bassist Leland Sklar, keyboardist Jim Cox, and guitarists Scruggs and Zappa, as well as her own music. "There’s a variety of styles, from acoustic singer/songwriter—which I am—to classic rock, which is more along the lines of what I like to listen to. Unfortunately, there’s still a more of a trend to make homogeny sounding albums—but that’s not what I do or like."

This jibes with the album title, "It’s my philosophy that songwriting is a life," Loeb says. "That there should be no limits. When people offer me cake or pie, I always say, 'Cake and pie.'"

The "and" in the title is appropriately underscored, she stresses. Noting that the ‘50s ad-inspired cover art shows her eating the title’s words with a fork, the Creative Artists-booked/Gold Mountain-managed Loeb adds that she hopes to put together a "pie-making tour," in addition to her forthcoming North American concert trek.

Loeb has already toured Japan, where Cake and Pie was released last November and "Someone You Should Know," which she co-wrote with Dave Bassett, scored as a hit single. The track has now shipped to triple-A, modern adult and hot AC formats to follow, along with a video "homage" to her groundbreaking "Stay" clip.

"She kind of started it all," notes WXPN Philadelphia PD Bruce Warren, echoing Fair. "Lisa is having just a great influence on a lot of artists. I hope people remember and respond to her, because she’s worthy of a lot of radio play."

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Contrary to popular U.S. belief, Baha Men have been making music for more than a decade.

In their homeland of the Bahamas, the band has enjoyed a long, well-respected run. But it wasn’t until 2000—with the release of the anthem "Who Let the Dogs Out," culled from an album of the same name—that they earned Stateside attention. With Move It Like This, due March 26 on the Capitol-distributed S-Curve Records, they’re now striving to dispel the proverbial one-hit-wonder curse here.

Baha Men hold true to their native roots by playing a style of music called jankanso, a brand of music derived from a street festival in the Bahamas that happens in the early morning hours on the day after Christmas. The music of the festival consists of upbeat rhythmic sounds played on goat-skin drums, horns, whistles, and bells. The nine-piece band carries these traditions over into all of its music.

"Their style combines elements of dance, R&B, reggae, rap, and pop," notes Tripp Dubois, senior director of marketing for Capitol. "It makes them stand out against their competitors."

Last year certainly was noteworthy in the career of Baha Men. During that time, they earned a bundle of honors, including a Grammy Award and a Nickelodeon Kid Choice award. They also placed tracks on the soundtracks to Shrek, Big Fat Liar, and Snow Dogs. Along the way, the band also appeared in a series of Bahamas tourism commercials and headlined a Radio Disney tour.

"It’s not complicated to figure out their success," S-Curve executive VP/GM Marty Maidenberg says. "People like the fun nature of their music. It’s enjoyable."

Dealing with the instant worldwide success of "Who Let the Dogs Out," would be enough to throw the most sane person into a fit of craziness. But Baha Men have kept their cool.

Band leader/bassist Isaiah Taylor says, "We are still living the same simple lives we always lived and feel the same way we always felt."

But for the band, happiness comes with popularity. When hearing your song all over the radio and having one of the top sports anthems of all time, how could a person not be ecstatic? Taylor says, "Not everyone that records gets airplay, so it definitely makes you feel good."

Baha Men will usher in their new set with a spree of activity. They recently finished shooting the video for their next single, "Move It Like This," a male-to-female call-and-answer anthem with a strong beat. The video will hit MTV and Nickelodeon by the second week of March, roughly four weeks after the single goes to radio.

The Move It Like This album is full of happy party songs, including a campy but fun remake of the late Harry Nilsson’s "Coconut" and a pleasing take on Billy Ocean’s "Caribbean Queen."

Taylor says, "When making previous albums, I could say that I liked three or four of the songs. This time, I like 90% of the album. I personally believe that we did a far better job on this album than on the Dogs album—but it will be just as big of an album, if not bigger."

Who Let The Dogs Out sold more than 7 million copies worldwide, according to S-Curve.

Adding to its profile, the group is also reissuing the Who Let The Dogs Out album two weeks prior to the release of Move It Like This. The reissue will include a CD-ROM video, as well as new remixes.

In July, the band—which appears on Live With Regis & Kelly Feb. 26—will be featured in a premium promotion for McDonald’s, titled Mighty Kids Meal Music. Consumers will get a free Baha Men CD with a Happy Meal purchase.

“The Baha Men is a band that stands out musically," Maidenberg says. "This album gives people a chance to realize that and know they are not a one-hit wonder."

Baha Men are managed by Ron Stone of Gold Mountain Management in Los Angeles and booked by Craig Bruck of New York-based Evolution.
by ED CHRISTMAN

NEW YORK—After 15 years of touring and four studio albums, the Saw Doctors went into the studio for their fifth album, *Williams*, with the intent of updating their sound. The upgraded musical palette includes horns, more prominent guitars, and even a touch of programmed keyboards. Missing are the occasional accordion and fiddles that embellished some of the songs on past albums and...

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**Saw Doctors Get New Sound, Ink Ryko Deal**

BY ED CHRISTMAN

NEW YORK—After 15 years of touring and four studio albums, the Saw Doctors went into the studio for their fifth album, *Williams*, with the intent of updating their sound. The upgraded musical palette includes horns, more prominent guitars, and even a touch of programmed keyboards. Missing are the occasional accordion and fiddles that embellished some of the songs on past albums and gave the band a traditional Irish tinge alongside their rock efforts. Leo Moran—who plays guitar and sings for the band—says the new musical approach came from the first song they recorded, the title track. "*Williams* suggested "a kind of sound that turned out to be a starting point, and we took it from there for the rest of the album.

In addition to Moran, the band consists of Davy Carton, who plays guitar and often sings lead, bassist Pearse Doherty, keyboardist Derek Murray, and drummer Jim Higgins. The U.S. outfits its own songs, which are under copyright control and overseen by DIMRO, Ireland's music publishing organization.

*Williams*, issued on the band's own Sawgrass label, has been out in the U.K. (where it is distributed by Piranma) since October 2001, where 20,000 units have been shipped. In the U.S., the album was issued Feb. 5 through a distribution deal with Ryko Distribution Partners and shipped 15,000 units. "The Saw Doctors and Ryko are a match made to be," states the New York-based company's president, Jim Cuomo.

Paragon, the Saw Doctors' U.S. label for its previous studio album, as well as a greatest hits package, has signed the distribution agreement with *Williams* through the Ryko deal. The band's first album is available in the U.S. through Lansing, Mich.-based Goldener Distribution, while its second and third albums are available as imports.

The Saw Doctors will wield their best marketing tool—touring—says band manager Ollie Jennings. The group supports its new album with a month-long tour, including a February and March run in Japan, a week in Austin, Texas, and May/June for a couple of weeks in the U.S. Tim Drake of Drake & Associates in Westwood, N.J., is booking the tour, while Martin Horne of the ITB Agency in London handles the rest of the world.

The band has reached out to fans via 15,000 postcards and 5,000 e-mails to its fan club, supporting its mailing list, alerting them to the new album and tour dates. But this time, touring will be supplemented by retail marketing, with Ryko buying into the in-store listening post program offered by Borders Books & Music, Tower Records, and Barnes & Noble.

"We think the Saw Doctors have a huge potential here...but you got to get the people to listen to the album," says Len Commons, VP of multimedia for the 310-unit, Ann Arbor, Mich.-based Borders. For the first time, the Saw Doctors will pursue radio, as Jennings says he is in the process of hiring radio promotion companies to reach college radio and triple-A stations. Moreover, Jennings reports that the band has shot a video.

Cuomo says *Williams* could "break it wide open" for the band in the U.S. He adds, "The success that they have had so far has been done without a finger being lifted to help them, and we intend to change that."
HAIL TO THE CHIEF: Several of the top names in Christian music spent Valentine’s Day at the White House performing for President George W. Bush, his wife, and invited guests in the East Room. CeCe Winans and Michael W. Smith hosted the event, which was produced by the Gospel Music Assn. Shirley Caesar, the Blind Boys of Alabama, Gaither Vocal Band, Jump5, Steven Curtis Chapman, Jaci Velázquez, the Martins, Twila Paris, Yolanda Adams, and the D.C.-area Ministers of Music performed. The concert will air March 5 and March 9 as the PAX TV special Celebrating America’s Musical Heritage—A Salute to Gospel Music.

IT’S A WONDERFUL LIFE: There’s nothing like sibling harmony, especially when it’s combined with potent lyrics and soul-shaking grooves. Those are qualities found in abundance on Out of Eden’s new project, This Is Your Life. Sisters Lisa Kinney, Andrea Kinney Baca, and Danielle Kinney once again deliver an impressive collection that deliciously blurs the lines between pop, gospel, and urban music.

In looking for inspiration before recording their fourth Gotee Records effort, the sisters turned to other women and issues that affect their lives. “We met with a lot of women’s groups,” Lisa Kinney recalls. “We met with Mercy Ministries, different youth pastors, and different girls’ groups on the road. We asked them what they would like to hear an album about. We had those conversations with girls that came from functional families and [those that came from] completely dysfunctional families and found that a lot of the stories were the same. A lot of what they wanted to hear was the same. From that list we went and wrote this album.”

When she sings songs from the new record, does she see the faces that inspired them? “Definitely. There’s a song [called] ‘Different Now,’ and I totally remember a girl that said, ‘How do I explain to my friends now that I’ve become a Christian and they haven’t, how do I explain that I’m different and God has something in my life?’ That was one of the topics that we wrote about. Then there’s a song called ‘I’m the One.’ One of the young ladies in the same group, one of her questions was, ‘How do I know when God has forgiven me? How do I know that I’m different, God is changing me, and he has forgiven me and still loves me?’” Kinney says the goal with this record was to make music that was more than simply entertaining. “We wanted to be relevant, because there’s so many times when we write a song, and it’s a nice song, but it doesn’t really touch anybody or mean anything.”

TRUST FUND-ING: Some of Christian music’s finest recently gathered at ASCAP on Nashville’s Music Row to pledge support to the Gospel Music Trust Fund, an organization that provides emergency financial assistance to needy individuals who make their living in Christian/gospel music. Ed Harper is president of the fund, which was founded by his father, the late Herman Harper, in 1983.

Michael W. Smith, Steven Curtis Chapman, CeCe Winans, Les Beasley of the Florida Boys, and Jeff and Sherry Easter all attended and made commitments to the fund. Bill Gaither, whose “Homecoming” video series provided early seed money for the fund, remains a key figure in helping the organization grow, as does EMI Christian Music Group, a key player who spearheaded the involvement of the “WoW” participants (EMI CMG, Word, and Provident).

The seeds for the current fund-raising initiative were planted in 1999, when Gaither staged a multi-artist “Homecoming” concert, raising $250,000. During the ASCAP gathering, Harper announced a three-year plan that will add $1.2 million to the existing coffers: Spring House/ Gaither Music Group, EMI CMG, Word, and Provident have agreed to match up to $200,000 per year for the next three years on pledges made by more than 35 artists and companies. Matching funds from the “WoW” participants will come from net profits from the multi-artist/multi-genre “WoW” compilation series.

NEWS NOTES: Sierra is calling it quits. The female trio had been recording for the now-defunct Fam-lin label ... Look for additional changes to take place at Word. Sources say Barry Landis, VP/GM of Atlantic’s Christian division, might finally be coaxed into a move.
Commitment To Touring Builds Carter's Fan Base

BY RAY WADDELL
NASHVILLE—By building a fan base through steady touring and limited—if highly effective—TV exposure, Aaron Carter may well have become the king of tweens.

Currently in the middle of the snowballing Aaron's Winter Party tour with Dream Street and Lindsay Paige, Carter’s clout among tweens (the dedicated, music-loving 10- to 14-year-old demo) is increasingly drawing the attention of mainstream pop radio.

“I think he invented the ‘tweener genre,’ ” Jane Carter, mother of 14-year-old Aaron and manager at Spectra Management, says with a laugh. “But even though that’s Aaron’s strongest base, at the shows it’s a family audience. You have the younger [teen] fans but also mothers, older teenage girls, and grandparents. It’s all ages, because the kids play the record around the house, and everybody likes it.”

Aaron Carter’s latest live release, Oh Aaron, has scanned 1 million copies according to SoundScan. His previous album, Aaron’s Party, is at 2.5 million copies. His current tour is produced by Clear Channel Entertainment (CCE) and wraps March 17 in Miami. It is averaging between 5,000 and 10,000 per night, and during the show audience includes—strong numbers for a pop artist without extensive radio support.

“We had no choice but to build it that way,” Jane Carter says of breaking the touring market before radio and music TV rather than vice versa. “Because of Aaron’s age, he is fowoned upon by MTV and top 40 radio. But we’ve had 20 add-ons for the new single, We All About You, and we’re thrilled to be on top 40 radio.”

Indeed, Top 40 exposure is a major hurdle. Bruce Kapp, VP for CCE’s touring division overseeing Carter’s tour, observes, “It’s pretty interesting, because up until now, all of his radio exposure has been from the Disney stations, and he hasn’t crossed over to pop yet. I think that is about to change. You can’t draw the people that Aaron is [drawing] to concerts without attracting the attention of pop radio.”

Carter has, however, drawn the attention of influential pop station KIIS Los Angeles, which recently added its first Aaron Carter single. “I think it was a great move for Aaron Carter,” says John Ivey, PD at KIIS. “I’ve been watching this kid’s progress for a while. He’s hard-working, he sells a lot of tickets, he has a fan base, and his voice has matured. He sounds ‘poppy,’ and the bloom is off the rose for some of the other bands of that genre. He might have sounded too young earlier, but this may be his opportunity to move to the next level.”

WINTER PARTY

Carter averaged about $150,000 gross per show over the first five dates, a number Jane Carter says is improving as the tour progresses. A Feb. 16 pay-per-view special should have even more impact. Aaron’s Valentine Party, produced by Orlando, Fla.-based Isis Pictures for DirectTV and In Demand distribution, will feature a first-time duet with Carter’s brother, Nick, of Backstreet Boys. The show is taped from a concert last summer.

“The current tour provides synergy with the pay-per-view,” notes Steve Baker, VP of development for Isis Pictures. “Aaron’s playing some great cities leading up to it, and he’s doing a lot of interviews and support. This is Aaron’s first headlining television event, and it’s also the first time Nick Carter has ever performed solo on TV.”

Jane Carter serves as producer of the pay-per-view. “Nick wanted to be a part of it, and Nick and Aaron have never been able to really perform together,” she says. Nick Carter will sing the Mutt Lange-produced Backstreet Boys song "I Need You Tonight," which is not performed at Backstreet Boys concerts.

Baker is one of many who does not want to compare Aaron to his older brother, largely because of artists such as Aaron Carter. “Aaron is a unique performer, because he is a pop artist, but he also incorporates a lot of different music into his shows, including rock, rap, hip-hop, and pop. His fans are diehard die-hard.”

Kapp agrees that Carter breaks new ground in the genre. “As Britney [Spears], N Sync and Backstreet Boys mature, these young kids are looking for something to call their own—and right now, Aaron is it.”

And while some pop stars have caught flak about lip-syncing to tape, “Aaron is singing and live, and you know it,” Jane Carter says. “There are very few people who can really sell out a market as big as that, but Aaron has built up a stamina that is unbelievable for his age.”

BIG SUMMER

As for Aaron Carter’s touring business, the success of the winter outing bodes well for a full-blown amphitheater package this summer. The artist touring is his favorite part of the business. "This is a tour fan has to live, and it feels like it’s almost over," he says. “We’re playing some bigger arenas this time, we’re playing on a bigger stage, and we’ve got a very strong package.”

Aaron Carter is locked and loaded to playing amphitheaters headlining an even stronger package this summer, he says. "I definitely want to play the sheds. They’ve been great for us in the past. They could be great for him again."

Kapp says, "We’re looking to hope-fully package (Carter) and go into the amphitheaters this summer. It’s up to Aaron when, but we’re probably looking at July and August, with a multi-act package [that has] Aaron as the headliner.”

While a headlining shed tour would be a career milestone, the Carter camp is working on a harmonization of this key tour to the building of a fan base. "Aaron may be one of the first pop artists to tour in China," Jane Carter says. “It has to be approved by the [Chinese] government, but we have all the ingredients that can hopefully make it happen. If we do tour in China, it will probably be stadiums.”

Playing China sounds fine to Aaron Carter, who says, "I love Chinese food.”

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BUYING POWER: Nearly 20 Arena-Network members, who have spent hundreds of thousands of dollars to customize theater setups at their arenas, have formed a subgroup, Arena-Network Theatre Group (ANTG). Now they plan to buy a national tour, taking it to buildings outside the network as well. 

Arrowhead Pond of Anaheim (Calif.) GM Tim Ryan likens it to what Wes Westley and Mike Evans at SMG have done with the purchase of the Winsan family tour (Billboard, Feb. 2). “Their intent is not to take over and change the promoting business,” he says. “I applaud them for launching a national tour that will support the secondary markets that have seen business decline over the last couple of years.” Ryan thinks ANTG will have a similar tour announcement within 45 days. Brad Mayne, president/CEO of Center Operating Co.—which manages American Airlines Center in Dallas—is also a member of ArenaNetwork. He says there are several opportunities for 5,000-10,000-seat tours being discussed and that he would not be surprised if ANTG bought more than one this upcoming season.

On the venue side, there are increased insurance costs and increased security measures that go into the equation now,” says Ryan. “We’ve always figured a way to make it work for all parties concerned. This year won’t be different; there just has to be a tremendous amount of time and deliberation that goes into decision.” Ryan likens this trend to promoters’ decisions one decade ago to build and operate amphitheaters, which he says they felt they had to do for economic reasons. He believes that now the reality is that venues have to promote the tours. He emphasizes there is not a move afoot to take business away from concert promoters that do that for a living. “But the nature of the business has convinced us we need to at least take a more active position at a minor level to keep our venues full.”

The Theatre at Arrowhead Pond of Anaheim will do nine shows during its first year. “The ultimate goal would be to have at least 20,” Ryan adds. He considers the ANTG initiative “the tip of the iceberg for this type of setting and it will open new opportunities for artists and the people that promote them.”

HIT LIST: A highly successful Internet pre-sale to a targeted list of the Fleet-Center’s key customers helped maximize the number of Billy Joel/Elton John shows booked at the Boston venue. It resulted in the sale of 6,000 of 16,000 $175 tickets to four sold-out shows there, making it the top Billboard Boxscore this issue. A fifth show—representing another $1.1 million gross—was postponed from Feb. 2 until April 3 because Joel became ill. Fleet Center president/CEO Richard Krezwick says, “Initially we talked about three shows but [I] thought it could be four, but with the Internet offer we were able to get to five.”

The venue’s e-mail list included 500 Premium Club members, 5,000 of the season-ticket database names, and another 5,000 “insiders”—people who registered online. The targeted database produces a very high return: Such pre-sales are a more common practice with family shows and special events.

“We get out of the box on a Disney [on Ice] sale with several hundred thousand dollars in the bank from Internet pre-sales,” Krezwick says. “Music is a little harder, because there are a lot of decision-makers. This time.” Dennis Afra (of Artist Group International) and Howard Rose (of the Rose Agency) saw the value in doing something like this and were the impetus to get it done.”

UPDATES: Eileen Chapman of the Stone Pony in Asbury Park, N.J., says a new city-appointed planner has recommended that the historic night club remain in its current location, giving it a possible future (Venue Views, Billboard, Jan. 26). The club’s fate is still ultimately up to the redeveloper and the city council. A decision is anticipated in March.

John Toffoli Jr., 70, who developed the 12,500-seat Chronicle Pavilion at Concord, Calif., into a successful outdoor performing arts center, died of cancer Jan. 30 in Walnut Grove, Calif. Toffoli retired from the Pavilion in 1995 but continued to produce the Fujitsu Jazz Festival in Carnegie Hall in New York, Toronto, and Japan. The 34th annual Concord Jazz Festival this summer will be dedicated to Toffoli.
ALBUMS

POPP

LINDA EDER

PRODUCERS: Linda Eder and Frank Wildhorn

Atlantic 83523

In her sixth studio album, vocalist Linda Eder makes a musical move that is sure to surprise longtime fans. On past recordings, Eder more often than not surrounded herself with big-band rhythms and Broadway-embellished nuances. On the primarily winning Gold, these elements take a back seat to unembellished pop music.lush orchestra organization envelops Eder's vocals on the title track—co-penned by Nan Knighton and the artist's husband, Frank Wildhorn (responsible for 10 songs here)—which made its debut Feb. 8 during the opening ceremonies of the Winter Olympic Games. Other standout originals include "If I Should Lose My Way" and "If I Had My Way": "Her Gypsy Heart" is very "La Manana" (2000)—Eder style. Of the four covers, "Here Comes the Sun" and "Drift Away" work incredibly well, while "Son of a Preacher Man" and "We're All Alone" (too much vibra), unfortunately do not. These couple missteps aside, this Gold certainly shines.—MP

DOKATA MOON

A Place to Land

PRODUCERS: Andrew Logan and Dakota Moon

Rhino R2 79354

Dakota Moon's fifth album envelops the traditional music of the artist's husband, Frank Wildhorn (responsible for 10 songs here)—which made its debut Feb. 8 during the opening ceremonies of the Winter Olympic Games. Other standout originals include "If I Should Lose My Way" and "If I Had My Way": "Her Gypsy Heart" is very "La Manana" (2000)—Eder style. Of the four covers, "Here Comes the Sun" and "Drift Away" work incredibly well, while "Son of a Preacher Man" and "We're All Alone" (too much vibra), unfortunately do not. These couple missteps aside, this Gold certainly shines.—MP

ENRICO PIERANUNZI, MARC JOHNSON, BOB MILLER

Play Monroe

PRODUCER: Enrico Pieranunzi

Camelz 422524

One of the many beauties of jazz is how well a composition stemming from nearly any genre or cultural background can be improvised upon and taken through many different permutations while still retaining its distinct personality. Here, Italian pianist Pieranunzi, joined by two Americans—bassist Johnson and drummer Barron—interpret compositions by the Italian composer Enrico Morricone—

KIRK FRANKLIN

The Rebirth of Kirk Franklin

PRODUCERS: Kirk Franklin and Sanchez Martinez

Gospo Centric 7 5751007326

Gospel phenom Franklin continues to prove with his fifth solo project since 1998's double-platinum A Nu Nation Project. Having helmed several other chart-topping projects for other acts in the interim, Franklin serves here his ability as an artist himself has only grown exponentially during the past four years. On Rebirth, Franklin spotlighting cutting-edge urban tracks ("Brighter Day," "Always," "When I Get There"). Also prominently featured are duets with gospel and contemporary Christian royalty, including Shirley Caesar, T. D. Jakes, Donnie McClurkin, and Yolanda Adams. Displaying Franklin's deft grasp of the full breadth and depth of nearly all genres of contemporary and traditional music—secular as well as sacred—Rebirth leaps above and even beyond his previous efforts—so much so that it can be viewed as a daring, ever-evolving rebirth of one of modern music's most fertile minds.—GE

ENRICO PIERANUNZI, MARC JOHNSON, BOB MILLER

Sanctuary

PRODUCER: D.C.C.

Sony/Lightyear Entertainment 54475

Considering the creative fervor that characterized black American music during the 1960s, there is now an obvious reason that the end of this odious political system would bring about a remarkable musical fulfillment. It's happening, and it's wonderful. "Piero" is the perfect vehicle to find something to slake their musical passion. The student-run Helios Records and Epic have created a rather stellar look at the future of music.—JP

BONO MAFFIN

Bongoluti

PRODUCER: D.C.C.

Sony/Lightyear Entertainment 54475

Bongoluti is a breakthrough style that will affect more than simply dance culture, though that's where its influence will be felt first. Bongo Maffin–Appleseed, Thandiswa (Red), and Soweto—are superb songwriter and performers, capable of crafting tunes as stylistically divergent as kwaito rap ("Kungakwana") and raga—drub—or is that raggaMuffin ("Level"). And much of the material is performed in English, which only enhances the likeli- hood that Bongoluti is an album bound for a worldwide fanbase.—PP

ELVIS COSTELLO

Narrow Model

REISSUE PRODUCERS: Gary Stewart and Val Jennings

ORIGINAL PRODUCER: Nick Lowe

Rhino R2 79354

The second installment of Rhino's magnificent Elvis Costello two-CD catalog reissues (with each set's sec- ond disc including bonus material) focuses on the artist's harder-edged Attractions-generated rock sound with which he is still most closely identified. The result of a whirlwind 11-day recording session—marvelously recast in Costello's typically self-effacing liner notes—the masterfully produced and sensitively arranged This Year's Model very much remains the early-Costello fan's favorite. Flashed through with Costello trademarks: frenetic energy, it perfectly matched the king singer/songwriter of punk/new wave with three musicians—keyboardist Steve Nieve, bassist Bruce Thomas, and drummer Pete Thomas—who were major instru- mentalists. Part of the session was a Cheesee-ques of the Attractions. —CT

S P O T L I G H T S

REISSUE PRODUCERS: Gary Stewart and Val Jennings

ORIGINAL PRODUCERS: Mitchell Froom and Elvis Costello

Rhino R2 78390

The second installment of Rhino's magnificent Elvis Costello two-CD catalog reissues (with each set's sec- ond disc including bonus material) focuses on the artist's harder-edged Attractions-generated rock sound with which he is still most closely identified. The result of a whirlwind 11-day recording session—marvelously recast in Costello's typically self-effacing liner notes—the masterfully produced and sensitively arranged This Year's Model very much remains

VITAL REISSUES

ELVIS COSTELLO

Narrow Model

Rhino R2 78390

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THE LONDON QUIREBOYS

This Is Rock 'N Roll

PRODUCERS: The London Quireboys and C.J. Eriksson

Sacramento 0607684513

In 1999, the London Quireboys' debut album, A Bit of What You Fancy, was overshadowed by the best of the Black Crowes, another band of blues-rockers who wore their Humble Pie and Faces influences on their musical sleeve. Subsequent releases from the Quireboys were never released in the U.S., but now the group is taking another shot at the American marketplace with This Is Rock 'N Roll. Lead singer Spike's whiskey-and-cigarettes voice has still retained its distinctive range, which brings a certain charisma to the music. Although not particularly groundbreaking, the songs are solid and the enthusiasm is contagious. The best cuts are the rousing title track, the ballad “Searching,” and the melodic-leaning (Continued on next page)

EDITORS: Bradley Bambarg, Jim Bressen, Leila Coho, Gordon Ely, Steve Graybow, Rashawn Hall, Carla Hay, Gail Mitchell, Michael Paelotta, Jill Pesekulick, Deborah Evans Price, Chuck Taylor, Phillip van Vleck, Ray Waddell

SPOILERS: Reissues deemed by the review editors to deserve special attention on the basis of musical merit and/or influential nature. Album reissues of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS: New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICE: New releases, regardless of chart potential. Highly recommended because of their musical merit. MUSIC TO MY EARS: New releases deemed Poles that were featured in the Music to My Ears column as among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paschaline (Billboard, 710 Broadway, 6th Floor, New York, N.Y. 10003) or to the writers in the appropriate boxes.

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BILLBOARD FEBRUARY 23, 2002

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**JAZZ**

**PAMELA WILLIAMS**

Evolution

**FREDERICO ORTEGA**

Storm

**PRODUCERS:** John Andrew Schreiner

The album’s new title is "Storm," a word that music can be anything that is so captivating, uplifting, and written songs that comfort the soul with messages of hope—particularly during those times when the storms of life are raging. For the last studio album, Ortega penned the majority of the 12 cuts and covers three classic hymns: “Jesus Paid It All.” “Let All Means” and “I Feel Like (Love Sinners Poor and Needy),” a duet with labelmate Amy Grant. This vocal group, which formed in the 1980s and has been blessing others with a songwriting career, is the perfect time. Bottom line: this Storm is more silver lining than dark cloud. **—DP**

**COUNTRY**

**THE TWANGBANGERS**

27 Days On The Road

**PRODUCERS:** The TwangBangers

Highfone 8142

The TwangBangers comprise high-flying guitarists, including Dallas Wayne, Bill Kirchen, Reid Volkata, and Joe Goldmark, who joined forces last summer (with Goldmark’s rhythm section Johnny and Jack) for a rowdy tour; fortunately, somebody turned on the tape machine in Springfield, Mo., and recorded six instrumentals with the atmospheric pedal steel, harmonica, and drums. The result is a collection of songs that feature the spotlight on strings, singing, and high-energy performances throughout. Classics like “Church Driv-” Min’ and Willie Nelson’s “I Gotta Get Drunk” are performed with much gusto, accentuated by jaw-dropping licks and this kickin’ rhythm section. Each picker showcases monster chops, including Goldmark on “Wacky Walk” and Volkata’s funky “Television,” and Kirchen et al. give lessons in boogie on another album. "The Crib,” a moody instrumental with the lyric “I’m going to the Crib,” was written by the band and recorded for the album "Tell Me What You’re Doing to Me." **—WD**

**KIRCHEN ET AL.**

Listening

**DANCE/ELECTRONIC**

**DAN THE AUTOMATOR**

Wanna Buy A Monkey?

**PRODUCERS:** Various

(Cont’d from preceding page)

Talented for a Risk.” Now that the Black Crowes are on hiatus, this album should satisfy their jonesin’ for rock’n’roll that recalls the classics. —CH

**JOHNNY CASH**

The Essential Johnny Cash

**COMPILATION PRODUCERS:** Nick Shattaran and Nedra Ols-Neal

**TV/DVD COMPANIONS:** Various

Columbia/Legacy C2K 86290

To commemorate the 70th birthday of John R. Cash, Columbia/Legacy/TVglobe released a greater-than-im- portant reissue, beginning with The Essential Johnny Cash. This 36-song, two-disc set is the first full-length box set of Cash recordings from Cash’s tenure at the Sun, Columbia, and Mercury labels over four decades, beginning with the exhilarant “Hey Porter” from 1956 and ending with Cash’s staccato vocal on U2’s “The Wanderer” from the latter’s Zooropa in 1993. It’s a glorious journey, starting on disc one with the slap-and-tug Sun tracks featuring the incredible Luther Perkins and including such classics as “Walk the Line,” “Big River,” the inventive “Ring of Fire,” the barely contained pathos of “Cry, Cry, Cry,” and the building block of “Five Feet High and Rising." "Here" the social observer, Cash was ahead of his time by creating a touchstone for Count Your Guns to Town” and “The Ballad of Ira Hayes.” Disc two begins with a shuffling, authoritative tone on Bob Dylan’s "It Ain’t Me Babe" and the rousing “Jackson” (both with June Carter Cash), but the set is a lit- tle light on coverage of Cash’s prison performances, including such classics as "Ring of Fire," "Folsom Prison Blues." The latter with its "I shot a man in Reno just to watch him die" line and Perkins’ searing guitar work, evokes a level of bad- dling meaningfulness that a long line of gangsta posers who have followed can only dream about. Never hokey, and honest and sincere to a fault, Cash is far more musical than artists such as "Daddy Sang Bass" Sippin’and "I Don’t Care." "Man in Black," and "Ringled Old Flag" that would fall all to one side of his "Lonesome Hand Girl.” From the North Country,” with its intriguing Dylan vocal and brilliant Cash performance, is perfect in its simplicity and the sparse orchestrations of "If I Were a Carpenter" (again with June Cash) re- main moving. Cash sings Kris Kristofferson’s pitiful "Sunday Morning Coming Down" like he has been there and "Flesh and Blood" like he means it. "The Highwayman," with Cash’s Highwaymen compatriots Kristofferson, Willie Nelson, and Waylon Jennings, is both adventurous and, as the "Wanderer" with U2 is sonically interesting. While Cash has created a musical legacy that his fans are proud to own, he has, over time, evolved into something bigger. Rebel poet, fierce patriot, faithful human being, child of God. Cash speaks to us and all to everyone we’ve every been and everything we could ever be.” —RW

**NOT WORDY**

**NATIONALSCENE**

**VARIOUS ARTISTS**

Rinse-Fill-Evaporate

**VAN CIBLUM**

Pulse

**INFORMATION:**

Although the title of Ortega’s new album is “Storm,” the music is anything but turbulent. In fact, this is one soothing, uplifting collection, with the California-based singer/songwriter serving up insightful, well-written songs that comfort the soul with messages of hope—particularly during those times when the storms of life are raging. For this final studio album, Ortega penned the majority of the 12 cuts and covers three classic hymns: “Jesus Paid It All.” “Let All Means” and “I Feel Like (Love Sinners Poor and Needy),” a duet with labelmate Amy Grant. This vocal group, which formed in the 1980s and has been blessing others with a songwriting career, is the perfect time. Bottom line: this Storm is more silver lining than dark cloud. **—DEP**

**MORROW**

The Roustabout

**PRODUCER:** John Anderson

WORLD MUSIC

**RIZWAN-MUZZAM QAWWAL**

A Better Destiny

**PRODUCER:** Stuart Bruce

RealWorld/Narada 7243 & 10618

Brothers Rizwan and Muazzam Mujahid Ali Khan are getting on with the family business, as did their uncle, the late Nusrat Fateh Ali Khan. The family has been singing and performing qawwals—the music of Islamic mystics—for 900 years. A Better Destiny, which follows the brothers’ modernist collaboration with Temple of Sound and the album People’s Colony No. 1, is Rizwan and Muazzam’s return to traditional qawwals. It represents several genres of Urdu poetry, and through the music, is like Gnau music—meant to induce a trance state, there’s a good deal of musical and vocal nuance from track to track. Rizwan and Muazzam have become dynamic artistic partners, developing and broadening their unique sound, while maintaining a repertoire of traditional verses and other works. **—PV**

**LAWRENCE**

The Essential Lawrence Lawrence

**PRODUCER:** John Anderson

The Crib

**PRODUCER:** Various

A chronicle of the music of Lawrence Lawrence, known simply as Lawrence, who died in 1998 after a battle with cancer. The album includes a selection of his most popular songs, along with some previously unreleased material. **—PV**

**MOROCCO**

The Oud & Sacred Places

**PRODUCER:** Various

The Oud & Sacred Places is a collection of traditional Moroccan music performed by some of the country’s most renowned musicians. The album features a variety of instruments, including the oud, which is a stringed instrument similar to a guitar. **—PV**

**PORTER**

Sunday Driving

**PRODUCER:** Various

Sunday Driving taps into a 冒,and the album follows with the rousing “Jackson” (both with June Carter Cash), but the set is a little light on coverage of Cash’s prison performances, including such classics as “Ring of Fire,” “Folsom Prison Blues.” The latter with its “I shot a man in Reno just to watch him die” line and Perkins’ searing guitar work, evokes a level of bad- dling meaningfulness that a long line of gangsta posers who have followed can only dream about. Never hokey, and honest and sincere to a fault, Cash is far more musical than artists such as “Daddy Sang Bass” Sippin’ and “I Don’t Care.” “Man in Black,” and “Ringled Old Flag” that would fall all to one side of his “Lonesome Hand Girl.” From the North Country,” with its intriguing Dylan vocal and brilliant Cash performance, is perfect in its simplicity and the sparse orchestrations of “If I Were a Carpenter” (again with June Cash) remain moving. Cash sings Kris Kristofferson’s pitiful “Sunday Morning Coming Down” like he has been there and “Flesh and Blood” like he means it. “The Highwayman,” with Cash’s Highwaymen compatriots Kristofferson, Willie Nelson, and Waylon Jennings, is both adventurous and, as the “Wanderer” with U2 is sonically interesting. While Cash has created a musical legacy that his fans are proud to own, he has, over time, evolved into something bigger. Rebel poet, fierce patriot, faithful human being, child of God. Cash speaks to us and all to everyone we’ve every been and everything we could ever be.” —RW

**CATALOGUE**

**VARIOUS ARTISTS**

Rinse-Fill-Evaporate

**VAN CIBLUM**

Pulse

**INFORMATION:**

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**DANCE/DJ**

**BEVERLY GHEISSAR**

Echo Baseball

**PRODUCER:** Various

Echo Baseball is a compilation of classic “Classics” albums from some of the best producers over the past year. This list is a compilation of the year’s top producers, and it is a testament to the artistry of each artist. There are no audio interviews with each artist as most other producers do. That clip doesn’t arrive until more than halfway through the documentary. But there is plenty of commentary from people like Sun Records founder Sam Phillips and former back-up musicians. Bonus features on the DVD are extended interviews with these associates and fans of the best part of the DVD. The compelling performance footage, which lets the music speak for itself. But you have the option to let the music play on in the same trap as many other Hyperpix. too many “experts” doing the talking and not enough of Ortega’s own words to give it balance. Considering how much Presley’s charismatic personality was documented in his media-saturated career, such an obvious omission leaves a noticeable void. **—CM**
**SINGLES**

**POP**

- **M2M** Everything (3:46)  PRODUCERS: Jimmy Bralower and Peter Zizzo  WRITERS: M. Larsen, M. Raven, P. Zizzo, and J. Bralower  PUBLISHERS: Warner-Chappell/Universal Music/Lavender Trip/Fancy Work, ASCAP; Pez Music/Connotation, BMI


- **Nelly Furtado** ... On the Radio (Remember the Days) (3:54)  PRODUCERS: Gerald Eaton and Brian West  WRITERS: R. Furtado  PUBLISHER: Neistor Publishing, SOCAN DreamWorks 13872 (CD promo)

**COUNTRY**

- **CLINT BLACK** Money or Love (3:35)  PRODUCER: Clint Black  WRITER: C. Black  PUBLISHER: Blackened Music, BMI

- **Anika Moa** Youthful (3:55)  PRODUCER: Victor Van Vuyst  WRITER: A. Moa  PUBLISHER: not listed  Atlantic 300738 (CD promo)

**ROCK**

- **Godsmack** I Stand Alone (3:52)  PRODUCER: David Botzell  WRITER: S. Enna  PUBLISHER: Universal Music, ASCAP Republic/Universal 27060 (CD promo)

**NEW & NOTEWORTHY**

- **Nelly Furtado** ... On the Radio (Remember the Days) (3:54)  PRODUCERS: Gerald Eaton and Brian West  WRITERS: R. Furtado  PUBLISHER: Neistor Publishing, SOCAN DreamWorks 13872 (CD promo)


- **Anika Moa** Youthful (3:55)  PRODUCER: Victor Van Vuyst  WRITER: A. Moa  PUBLISHER: not listed  Atlantic 300738 (CD promo)
**R&B/HIP-HOP**

**B2K Brings On The R&B Industry Members Think Epic Dance Quartet ‘Gots Ta Be’ The Next Superstars**

*BY TOI MOORE*

LOS ANGELES—Music’s teen scene can be a fickle one. But that doesn’t seem to be a problem for B2K. Epic’s entry into that ever-changing sweater vest stakes. In fact, the male teen foursome has already racked up five weeks at No. 1 on the Hot R&B/Hip-Hop Singles Sales chart with lead single “Uh Huh,” which currently resides at No. 24 on the Hot R&B/Hip-Hop Singles & Tracks chart. Coming March 12 is the quartet’s eponymous Epic album.

The first thing one notices about B2K is the energy it packs. “It’s very energetic, because we like to dance,” member J-Boog says. “We like people to feel joyful and youthful—that they can do whatever they want to do if they put their minds to it.”

Which is exactly what continues to motivate the group that came together four years ago. In its first incarnation, B2K—which stands for “Boys of the New Millennium”—was a trio comprising Lil Fizz (aka Dreux Frederick), Raz-B (De’marco Thornton), and J-Boog (Jarell Houston). After conflicts with its former manager, the group signed on with managers Chogs and Ketrina Askew of Los Angeles-based the Ultimate Group. Soon thereafter, Omarions (Omari Grandberry) came aboard. After auditioning for executives in New York, B2K signed with Epic.

**FAMILY LENDS A HAND**

The Los Angeles natives, whose director and dancing influence ranges from Kris Kross and Boyz II Men to Michael Jackson, also have familial firsthand experience to draw from: Co-manager Stokes also manages MX (formerly known as Immature) and is Raz-B’s cousin. And J-Boog is cousin to MX member Marques “Bam” Houston.

Guest producers on B2K’s debut set include Jermaine Dupri, Rodney Jerkins, and newcomer Beau Dozier, son of Lamont Dozier (one-third of Motown’s sonwriting trio Holl and Dozier-Holland). In addition to “Uh Huh,” written by J-Boog and Lil Fizz, the album includes the group-penned pumper “B2K Is Hot.” Both are published via Mighty Might Productions (ASCAP).

But it isn’t all dance all the time for B2K. The group also weighs in with several ballads, including the upcoming second single, “Gots Ta Be.” R&BQ Lafayette, La., producer Dennis Gousse adds, “The first single was great; young girls are still calling in for it. But ‘Gots Ta Be’ is the love jam of the year. All females are going to call for this one. That song will expand their demo.”

Epic Record Group VP of A&R Max Gousse adds, “B2K is a fresh twist on the hip-hop/R&B sound. Their up-tempo tunes are fun, energetic, and feature rap.

**Additional reporting by Wes Orshouk in New York**
24.

FEBRUARY 23, 2002

TOP R&B/HIP-HOP CATALOG ALBUMS

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TOTAL CHART WEEKS: 164

Greatest Hits: 144

Get Rich Or Die Tryin': 13

The Marshall Mathers LP: 16

The Breakthrough: 20

Tha Carter IV: 20

Soul: 20

Get Rich Or Die Tryin': 20

The Notorious B.I.G. Album: 20

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JIVE: 4

EPI |
Maas Gets ‘Loud’ On Kinetic

BY MAGGIE STEIN

NEW YORK—"DJs are the rock stars of today," German DJ/producer Timo Maas declares. "And sometimes I even feel like a rock star, but I don’t take it too seriously. In fact, I really like to chill out at home in the German countryside."

On the eve of the release of his first proper artist album, Loud (Kinetic/BMG, due March 19), Maas understands only too well that he won’t be spending much time in said countryside for the next few months. In addition to promotion-related duties and DJ touring in support of the disc, Maas celebrates his 20th anniversary as a DJ this year.

Loud is Maas’s third album for Kinetic, following Music for the Muses—a two-disc retrospective—and the beat-mixed Connected. Maas views his relationship with Kinetic as “a good marriage. Step by step, we’ve been building something together. The team is behind me. They understand, love, and support my music.”

He continues, “America is a huge country. As a European, it’s hard to find a place in the market. Kinetic provided a big part in having the people pay attention to me.”

Maas produced the funky and aggressive Loud with longtime music partner Martin Buttrich, whom he met while working at Peppermint Jam Studios in Hanover, Germany. “We wanted to do a proper long-player to identify ourselves and our musical style,” Maas explains.

Since befriending each other, the pair has collaborated on nearly 100 productions (including remixes) under a variety of monikers, including Stet, Theoh and Mad Dogs. Highlights of the duo’s career include Orinoko’s “Mama Konda” and a remix of Azzido Da Bass’ “Doom’s Night,” both of which were championed by such global DJs as Danny Tenaglia, David Morales, Deep Dish, and Jerry Boshom.

KEEPING IT YOUNG, FRESH AND NEW While making Loud, Maas says he and Buttrich stopped doing remixes and productions in order to focus on the project—that is, except for one. In order to convince R&B artist Kelis record label (Virgin) that she should collaborate with Maas and Buttrich on Loud, the pair agreed to remix the singer’s “Young, Fresh and New.” According to Maas, whose songs are handled by EMI Music Publishing, Kelis and Virgin liked the restructuring so much that Kelis flew to Germany to record the vocals for “Help Me,” the opening track of Loud. Finley Quaye and 2-stepper MC Chicka-boo are also featured on the album.

The set’s first single, “To Get Down,” was serviced to club DJs and alternative radio last month; it arrives in stores March 12, complete with a Fatboy Slim mix. Already a hit throughout Europe, “To Get Down” has become one of the most popular dance music on television soccer games and garnishing multiple spins on the influential BBC-Radio 1. According to Kinetic marketing director Linda Yang, “Shifter” (featuring MC Chickaboo) and “Help Me” will be follow-up singles.

Kinetic began its promotional push for Loud with a teaser postcard campaign during Maas’ December DJ gigs in New York, Boston, and Miami. A grass-roots online campaign began late last year and will continue through summer. The label’s Web site (kineticrecords.com) features an artist homepage devoted to Maas; screensavers and flash postcards are also available. Yang explains that there will be an online campaign aimed at Maas’ existing fan base and dance/electroni-

Maas, who is managed by Steve Saltzwedel’s Leon Alexander of Bristol, England-based Hope Management and booked by Paul Morris of AM Only in New York—commences a five-week DJ tour in May. With the album in the bag, Maas has resumed his remix career. He recently worked on tracks for Roger Sanchez and Garbage. In the “dream collaboration” category, Maas says he’d welcome the opportunity to work with Lenny Kravitz and Busta Rhymes.

As much as Maas would like to spend some quality relaxation time with his fiancée, Jutta Maas, he admits, “I have signs of slowing down. “I have been connected to music nearly my whole life. It’s always made me feel better. I see no reason to stop now.”

D.A.N.C.E/ElECTRiC

The Beat Box

Hot Plate

by Michael Paletta

Various artists, Best of Dixie, Volume One (Female Vocal House) (Robbins album), 15 tracks. All hits. No misses. They’re all here: Deborah Cox, Kim English, Ultra Naté, Andrea Martin, Vernessa Mitchell, Charlotte, Jessica Folker, Reina, Melanie C., Goldftix featuring Andrea Brown, and Suzanne R. Among others. Includes tight radio edits, making it a postcard-perfect disc for the treadmill.

A Dee Jay A Side for the Lonely (Warner Bros. single). From the artist’s forthcoming album, the upbeat Living Proof, the anemic “(This Is) A Song for the Lonely” is as powerful and touching as they come. Believe. Remixes by Almighty, Illicit, Mindtrap, Metro, and the Rapino Broth-
LISTEN UP: Jim Reilly, co-founder of 1990s folk-rock duo the New Dynamos, is embarking on a solo career with his new album, The Return of Buddy Cruel.

As part of the New Dynamos, Reilly released two albums on Red House Records and toured the country extensively for five years in support of those projects. Now based in Nashville and a writer for Curb Music Publishing, Reilly is seeking a new label deal and deserves one, even though he knows that's not always easy for someone who describes himself as "40 and not a matinee idol." He's in discussions with two labels and hopes to secure a deal by the spring so he can release The Return of Buddy Cruel and begin touring again.

Reilly, who is managed by Nashville-based Chris Keaton, is using the excellent The Return of Buddy Cruel as his calling card with prospective labels. Produced by Don Henry, it features guest musicians Tom O'Brien, David Rawlings, Ron and Rob McCoury, Daniel Tashian, and Dan Dugmore.

Reilly is a uniquely gifted writer who tackled all 14 of the album's tracks solo. Those cuts range from the wry "So Much for My Brilliant Career" to the love-as-circus metaphor of "Closing the Big Top Down." Although he enjoys co-writing, Reilly says, "I couldn't sing anything I didn't write 100% of. This is my soul I'm throwing out there. I don't think anyone could share that or would want to." As for the album's title, Reilly says, "I thought it would be funny to invent this fictitious superhero that's up half the time and down half the time," a description that also applies to himself, he says. "Most of the album is cruel, but there are a few 'Buddy' moments."

Reilly's partial to the cruel side of his writing. "I just think it's more interesting," he says. "Sometimes pain and suffering and misery is more interesting than Walt Disney and Technicolor."

ON THE ROW: After floating the idea in the press of periodically moving the Country Music Assn. (CMA) awards out of Nashville and being resoundingly criticized by the media for even considering such a move, the CMA board of directors has decided to table discussions of the subject. The board announced that "a task force of industry leaders will be appointed to work with Nashville Mayor Bill Purcell about the future of the CMA Awards."

Tammy Lovett joins RMC Records in the newly created position of national promotion director. She previously worked at Audium and Step One Records.

P.J. Olsen has joined Emergent Music Marketing as director of promotion for the Eastern region. She previously held the same post at Curb Records.

Academy of Country Music executive director Fran Boyd will receive a lifetime achievement award from the North American Country Music Assn. International at the organization's half of fame dinner March 17 in Pigeon Forge, Tenn.

SIGNINGS: Sharon Vaughn has signed a long-term publishing agreement with DreamWorks Music Publishing in Nashville.

VPI Records has signed Home-Town News, the Nashville-based duo of Scott Whitehead and Ron Kingrey.

Joe Nichols joins the Universal South artist roster. He previously recorded for Intersound and, more recently, had a development deal with Giant.

ARTIST NEWS: Lee Ann Womack has enlisted the help of three producers—Mark Wright, Frank Liddell, and Matt Serletic—for her next MCA Nashville album. Serletic, just named chairman/CEO of Virgin Records, is best-known for his work with Matchbox Twenty and, more recently, Willie Nelson. The album's working title is Something Worth Learning Behind.

Jeff Carson was seriously injured in a sledding accident at his home in Franklin, Tenn., Feb. 7. The singer hit a tree head on at high speed and broke a vertebrae in the upper part of his back. He's been fitted with a brace that he will have to wear for six to 12 weeks, but he is not expected to have any long-term damage.

BY JIM BESMAN

NEW YORK—Long tall Texas swing king Ray Benson has become country music's veritable renaissance man.

In addition to his 32-year stewardship of Asleep at the Wheel and his ceaseless efforts to preserve Western swing music à la Bob Wills, Benson remains a key supporter of the Rhythm and Blues Foundation and a talent scout whose notable discoveries include Billy Gilman.

Benson also prolifically produces other artists out of his Bis- meaux Studio/production company complex in Austin—where current clients include Suzy Bog-Bog and Paul Kramer from where he employs his own line of microphone preamplifiers.

And now, Benson is making his first solo album and performing solo dates, while at the same time planning an Asleep at the Wheel/Willie Nelson project. He's also finishing a classic Western swing Asleep at the Wheel specially set for Cracker Barrel restaurant chain while conceptualizing similar in-house collections for other such nontraditional retail markets as the major Texas-based H.E.B. grocery store chain.

PUTTING ODDS IN THEIR PLACE

"I'm intrigued by the idea of making albums for niche marketing, because I have a variety of music I want to record but don't have the opportunity, because this is not mainstream music by any means," says Benson, whose band has never been signed. "I don't want to record just one album every three years, but I can't record two or three albums a year and stay in high-end music business retail. So there will have lower price points and allow me to put CDs in places where there aren't any other CDs.

Meanwhile, Benson and Bog-guss are shopping her new swing/jazz album. "We've done a number of new 'standards' written by contemporary writers like April Bar-rows and Paul Kramer, from Travis Tritt's band that sound very much like standards from the golden age," he continues, "and some Bil-lie Holiday and Nat Cole stuff.

In addition, Benson reveals, "I'm doing a Pam Tillis record for Sony Nashville where she sings [the songs of] Mel Tillis, since he's such an incredible writer. We're doing something in the country that you don't know he wrote, like 'So Wrong' and 'Strange,' [cut by] Patsy Cline. And I'm starting to work on a Willie Nelson tribute album for Sony, with people like George Strait and Alan Jackson.

"We'll [also] do an Asleep at the Wheel/Willie Nelson record, which we've never done—other than a few cuts here and there," Benson adds. That project will consist entirely of songs by the legendary country tunesmith Cindy Walker.

Also on Benson's burner is a tribute to Texas blues great T-Bone Walker that will involve the likes of Don Henley, Billy Gibbons, and Paul Shaffer. "He's the seminal jazz guitarist/singer," says Benson, also citing Walker's songwriting prowess. "He wrote 'Stormy Mon-day'—the most well-known blues standard, period—and he's the bridge between blues, big-band swing, R&B, and jump and the first guy to popularize the blues electric guitar."

"He's not Delta blues but the Texas Blues," Benson continues, "but without T-Bone there'd be no B.B. King, Johnny Lang, Kenny Wayne Shepherd: He was a great vocalist, showman, and trendsetter and closest to Charlie Christian in being where blues and jazz intersect—which is really rare. Every generation is in his debt."

WILDFLY ECCLECTIC

Most intriguing of Benson's current undertakings, though, is his solo album. "I turned 50 last year and decided I really wanted to do it," he says. "It will be stuff that's not Asleep at the Wheel, so no Bob Wills tunes. But there will be country music and jazz, and it will be wildly eclectic."

It will also include some Ben-son originalis, standards that he has always wanted to record, and some song interpretations that he has regularly performed. The al-bum contents may well feature the Marty Robbins classic "El Paso," which Benson has recently tested in concert. "I saw him do it 32 years ago at the Grand Ole Opry and said that I'd do it," he says, "but I kept putting it off because there's 13 or 14 verses." Benson says he's now mulling over offers from labels for his solo set. In addition to all his own activities, he's keeping his 10-year-old Bismeaux Studio busy with outside projects, which have included such high points as Sir George Martin's production of a Goldie Hawn cut on a Beatles tribute album and the shoot for LeAnn Rimes' "Blue" video.

"Bismeaux," incidentally, was a mouse's nickname in the old Walt Kelly comic strip Pogo and was once Benson's nickname as well. Bismeaux Studio, Benson proudly notes, boasts a built-in putting green.
## Top Country Albums

### February 23, 2002

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Format</th>
<th>Label</th>
<th>Weeks at Number</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>FAVORITE</strong></td>
<td><strong>HOT SHOT DEBUT</strong></td>
<td><strong>GREATEST GAINER</strong></td>
<td><strong>PACESETTER</strong></td>
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<tr>
<td>Alan Jackson</td>
<td>Drive</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>Totally Country: 17 New Chart Topping Hits</td>
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<tr>
<td>Steve Holy</td>
<td>Blue Moon</td>
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<tr>
<td>Alan Jackson</td>
<td>What the Hell</td>
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<tr>
<td>Toby Keith</td>
<td>Pull My Chain</td>
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<tr>
<td>Tim McGraw</td>
<td>Set This Circus Down</td>
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<tr>
<td>Rascal Flatts</td>
<td>Rascal Flatts</td>
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<td>Soundtrack</td>
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<tr>
<td>Martina McBride</td>
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<td>Willie Nelson</td>
<td>The Great Divide</td>
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<td>Brooks &amp; Dunn</td>
<td>Steers &amp; Stripes</td>
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<tr>
<td>Kenny Chesney</td>
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<td>Jo Dee Messina</td>
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<td>Tim McGraw</td>
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<td>Dixie Chicks</td>
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<td>Lonestar</td>
<td>I'm Already There</td>
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<td>Sara Evans</td>
<td>Bora To Fly</td>
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<tr>
<td>Hank Williams III</td>
<td>Lovin' Hick &amp; Driller</td>
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<tr>
<td>Travis Tritt</td>
<td>Down the Road I Go</td>
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<td>Nickel Creek</td>
<td>Nickel Creek</td>
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<tr>
<td>Cindy Thomson</td>
<td>My World</td>
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<td>Chris Cagle</td>
<td>Play It Loud</td>
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<td>Alison Krauss &amp; Union Station</td>
<td>New Favorite</td>
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<tr>
<td>Reba McEntire</td>
<td>Greatest Hits Volume III - I'm A Survivor</td>
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<td>Hank Williams Jr.</td>
<td>Almeria Club</td>
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<td>John Michael Montgomery</td>
<td>Love Songs</td>
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<td>Soundtrack</td>
<td>Down From The Mountain</td>
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<td>Lyle Lovett</td>
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<td>Chris Cagle</td>
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<tr>
<td>Reba McEntire</td>
<td>I Hope You Dance</td>
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<td>David Ball</td>
<td>Amigo</td>
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<td>Alan Jackson</td>
<td>Whos Somebody Loves You</td>
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<td>Blake Shelton</td>
<td>Trick Pony</td>
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<td>Various Artists</td>
<td>Time-Life's Treasury Of Bluegrass</td>
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<tr>
<td>Trace Adkins</td>
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<tr>
<td>LeAnn Rimes</td>
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### Greatest Hits

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<th>Title</th>
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<th>Weeks at Number</th>
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<tr>
<td>Alan Jackson</td>
<td>Greatest Hits</td>
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<tr>
<td>Garth Brooks</td>
<td>Greatest Hits Volume One</td>
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</tbody>
</table>

### Greatest Gainer

- Rascal Flatts

### Pacesetter

- Lonestar

### Hot Shot Debut

- Soundtrack

### Favourite

- Steve Holy

### Greatest Hits

- Garth Brooks

### Greatest Gainer

- Epic Records

### Pacesetter

- The Charlie Daniels Band

### Hot Shot Debut

- Soundtrack

### Favourite

- Steve Holy

### Greatest Hits

- Garth Brooks

### Greatest Gainer

- Epic Records

### Pacesetter

- The Charlie Daniels Band
Top Country Singles Sales

1. **BUT I DO LOVE YOU (CAN'T FIGHT THE MOONLIGHT)**
   - Artist: Lee Ann Womack
   - Label: MCA Nashville

2. **OSAMA-YO MAMA**
   - Artist: Alan Jackson
   - Label: Arista Nashville

3. **WHERE THE STARS AND THE EAGLE FLY**
   - Artist: George Strait
   - Label: MCA Nashville

4. **GOOD LUCK BEAMS THE USA**
   - Artist: Keith Whitley
   - Label: Warner Bros.

5. **THAT'S JUST JESSIE**
   - Artist: Tracy Byrd
   - Label: MCA Nashville

6. **SQUEEZE ME IN**
   - Artist: Garth Brooks
   - Label: Capitol

---

Top Country Singles Airplay

1. **GOOD MORNING BEAUTIFUL**
   - Artist: Steve Holy
   - Label: Warner Bros.

2. **WRAPPED AROUND**
   - Artist: Brad Paisley
   - Label: Arista Nashville

3. **THE LONG GOODBYE**
   - Artist: Brooks & Dunn
   - Label: Wal-Country

4. **BRING ON THE RAIN**
   - Artist: Tim McGraw
   - Label: Columbia

5. **BLESSED**
   - Artist: Martina McBride
   - Label: RCA

6. **RUN**
   - Artist: George Strait
   - Label: MCA

7. **SOME DAYS YOU GOTA DANCE**
   - Artist: Dixie Chicks
   - Label: Mercury

8. **WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING)**
   - Artist: Alan Jackson
   - Label: Arista Nashville

9. **IN ANOTHER WORLD**
   - Artist: Joe Diffie
   - Label: Arista Nashville

10. **YOUNG**
    - Artist: Kenny Chesney
    - Label: Arista Nashville

---

Top Country Albums

1. **YOU LOVE ME**
   - Artist: Trisha Yearwood
   - Label: Arista Nashville

2. **I FEEL LIKE YOUR HUNGRY WHEN YOU EAT YOURSELF**
   - Artist: Tracy Byrd
   - Label: MCA

3. **YOU TO GO**
   - Artist: Ty Herndon
   - Label: Capitol

4. **WHAT'S IT TAKE**
   - Artist: Sammy Kershaw
   - Label: BMG Nashville

5. **STICKIT TO THE MAN**
   - Artist: Mark Chesnutt
   - Label: MCA

---

Charts compiled from a random sample of retail sales, as recorded by SoundScan, a division of The Nielsen Company. SoundScan monitors sales at a national sample of specialty retail outlets (music stores, concert venues, off-premises segments, etc.) reporting 100% of transactional information at a depth of 3 weeks. The data is compiled and distributed weekly by The Nielsen Company. All rights reserved.
Billboard Latin Awards Finalists

Regional Mexican album of the year, male group: En Vivo... El Hombre y Su Musica, Ramon Ayala y Sus Bravos del Norte (Fredie); Contigo Por Siempre... Banda el Recodo ( Fonovisa); Ausu de Amer, Conjunto Primavera (Fonovisa); Uniendo Fronteras, Los Tigres del Norte ( Fonovisa).

Regional Mexican album of the year, female group/female solo artist: Con Sabor a Mexico, Las Hijueleras ( Fonovisa); Para las Madrucas, Sparix y Lorenzo Antonio ( Fonovisa); Soy lo Prohibido, Ali-cia Villareal ( Universal Latino).

Regional Latin pop album of the year, new artist: Homenaje a Chalino Sanchez, Jessie Morales: El Original de la Sierra (Unvision); Fuera Musical, Palomo (Disa); Desprecido, Lupillo Rivera (Sony Discos); Sufriendo a Solas, Lupillo Rivera (Sony Discos).

Regional Mexican airplay track of the year: "Y Llevas Ti", Banda el Recodo ( Fonovisa); "No Te Podas Quedar", Conjunto Primavera ( Fonovisa); "No Me Conoces Aun", Palomo (Disa); "Desprecido", Lupillo Rivera (Sony Discos).

Latin greatest-hits album of the year: Historia Musical, Los Angeles Azules (Disa); Historia Musical Romantica, Grupo Bryndis (Disa); Historia de un Idolo Vol. I, Vicente Fernandez (EMI Latin); La Historia, Ricky Martin (Sony Discos).


Latin jazz album of the year: Volume 3 New Congo Square, Los Horn- bres Calientes (Banda Street); Super- nova, Gilberto Santa Rosa (Capitol); Latin Spirits, Poncho Sanchez (Concord Picante); Calle 54, soundtrack (Blue Note/Capitol).

Latin dance club play track of the year: "Out of Nowhere", Gloria Estefan ( Epic); "Héroes", Enrique Iglesias (Interscope); "Play (Remix)" Jennifer Lopez ( Epic); "Guitarra 4 (Remixes)" Banda Sonora (Tommy Boy).

Latin dance maxi-single of the year: "Out of Nowhere", Gloria Estefan ( Epic); "I'm Real (Remix)" Jennifer Lopez; "Lovin Don't Cost A Thing", En Vogue; "Me Amor", Jennifer Lopez; "Loaded," Ricky Martin ( Columbia).

Latin rap album of the year: Vino, Vico-C (EMI Latin); El General Is Black & Roll; De Nuevos a Viejos, Wisin y Yandel (BM/Amonte); Mundo Frio, Lito & Polaco (Fina).

Publisher of the year: BMG Music; ASCAP; Edmisona, ASCAP; Vander, ASCAP; WB, ASCAP.


Two: Cuban jazz pianist and composer Gonzalo Rubalcaba racked three Grammy nominations (for both instrumental arrangement, best instrumental composition, and best Latin jazz album)—more than any other Latin act.

I'll reserve further comment on the much-discussed Sanz performance—meant to bring a touch of the Latin Grammys to prime-time—until after the awards.

But I dare say Rubalcaba will lose out to the Calle 54 soundtrack in the best Latin jazz album category, even though his trio album, Supernova, is an accomplished work that highlights a more introspective and versatile Rubalcaba than the technical wizard's listeners have come to know.

"Even my last album, Fronter Vago, already had a more thought-out, more melodic tone than past albums," Rubalcaba says. "Supernova picks up on that lyricalism and also picks up on part of my first albums."

He is nominated as a performer, producer, and arranger (and, aside from his three nominations, he also produced Charlie Haden's Nocturne, which is competing against his own album), which may open other avenues of consideration and finally give him a Grammy after many previous nominations.

Keeping in mind that who still wins doesn't always match with who should win and that the deadline to submit your Grammy ballots was Feb. 1, here are the other Latin Notas Grammy predictions:

Best Latin pop album: The nominations are a list of solid, well-produced, and decidedly middle-of-the-road albums. If Grammy voters perceive this to be the current face of Latin pop, they have a lot more listening to do, and the music makers have a lot more evolving to do. Having said that, Chayanne should and likely will win, for striving to reach a broader audience and reaching out beyond the confines of the genre. As for Freddy Fender's lovely La Musica de Hidalgo Huerta, this collection of boisterous and tropical standards played in traditional format should never have been in this category.

Best Latin rock/alternative album: Ozomatli has recognition with non-Latin voters. Alceropladases has been nominated before (repeat nominees tend to win here) and were on The Tonight Show With Jay Leno, Manu Chao is a worldwide name, and Juanes was a recent beneficiary from his Latin Grammy exposure. Who should win? it's anyone's guess. Thank God for this category.

Best traditional tropical album: Although his music doesn't quite fit into the parameters of this category, Carlos Vives should win, for a beautiful album and for taking calenaro to the world. But Comay Segundo or Ruben Gonzalez will win, either because they're better known as children or because they happen to play old Cuban music, sadly the only traditional tropical music many recognize.

Best salsa album: Solid albums, but none are as likely to get Oscar De Leon's and Vladimir's Dobie Play or Gilberto Santa Rosa's Intenso, Santa Rosa, an icon who has never taken home a Grammy and has a commendable track record and a great album, will probably win.

Best merenge album: Another toss-up, both for who should and who will win. Many of the discs here are noteworthy, but the battle should be more between the syrupy Olga Tanion and the more streetwise Toino Rosario.

Best Mexican/Mexican-American album: This category could be regarded as willfully or all-inclusive, without considering the range of acts: From the romantic regional sound of Pepe Aguilas to Ramon Ayala and La Mafia. Some of the year's most interesting fare is also conspicuously absent, so our vote goes to the tried and true Vicente Fernandez, who outsold everyone else. But don't discount Ayala—a legend, and a popular one on the Texas front.

Best Tejano album: Emilio Navaira has the voice and the charisma, but David Lee Garza y Los Musicales have done well and carry more Texas clout.
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☐ $599 Pre-Registration: received by April 5
☐ $649 Full Registration: after April 6 & on-site
☐ $250 Spanish Radio Station Employees Only
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CONFERENCE FEE AND PAYMENT Make all payments to Billboard. All registration fees are due prior to the conference. No personal checks accepted. Included in the registration fee is access to conference events and one ticket to the Billboard Latin Music Awards Show & After Party.

GROUP DISCOUNTS Group discounts for 10 or more are available. Please contact Phyllis Demo at 646.654.4643 (online group registrations cannot be accepted).

PRESS For Conference only: Barbara Grieninger, Billboard - fax: 646.654.4674
For Awards Show: Suzette Millo, Telemundo - fax: 3058897320

CANCELLATIONS All cancellations received between March 26 & April 23 must be in writing and are subject to a 20% cancellation fee. No cancellations accepted after April 23 and no refunds will be issued. Substitutions may be made at any time. Refunds will be processed after the conference is over.

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### Latin Pop Airplay

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<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1.</td>
<td>DE MI VIDA A LA BOCA</td>
<td>MARC ANTHONY</td>
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<tr>
<td>2.</td>
<td>QUIERO COMER LA BOCA</td>
<td>JOEL ORTIZ</td>
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<td>3.</td>
<td>TE QUIERO</td>
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<td>4.</td>
<td>DEJAME ENTRAR</td>
<td>PABLO VERA</td>
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<td>NO ME ELIMINES</td>
<td>KANDIYOTE</td>
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<td>6.</td>
<td>DIGAMAS</td>
<td>YOSUÉ YOYO</td>
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<td>7.</td>
<td>TE QUIERO COMER LA BOCA</td>
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<td>Y SOLO SE OCURRE AMARTE</td>
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<td>Y TE QUIERO</td>
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<td>11.</td>
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### Tropical/Salsa Airplay

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### Regional Mexican Airplay

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Compiled from a random sample of broadcasts selected by Billboard Data Systems. Radio airplay is measured on 144 stations on a daily basis, 135 of which are part of the Billboard Latin Airplay 30 chart. The remaining 9 stations are part of the Billboard Latin Pop Airplay 30 chart. The data is collected from Tuesday to Monday. The top 10 songs are determined based on airplay from these stations. The songs that do not chart are not included in the chart. The chart reflects the most popular songs on Latin radio stations in the United States.
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**Notes:**
- Artists with the greatest sales gain this week.
- Recording Industry Association of America (RIAA) certification for sales of over 100,000 units (gold), 200,000 units (platinum), 1 million units (multi-platinum), and 10 million units (diamond). The number following each RIAA certification indicates the number of units sold.
- 

**LATIN POP ALBUMS**
- **REGIONAL MEXICAN ALBUMS**
- **TROPICAL/SALESA ALBUMS**
- **TOP LATIN ALBUMS**
On Tuesday, Feb. 12, media and Latin music heavyweights gathered at Billboard Live in Miami Beach for a star-studded press conference (hosted by Telemundo) announcing the 2002 Billboard Latin Music Awards finalists. Speakers Jim McNamara, president/CEO of Telemundo; Alan Sokol, COO of Telemundo; Howard Appelbaum, VP of Billboard Music Group and associate publisher/marketing and licensing; Alex Penelas, executive mayor of Miami-Dade County; and David Dermer, mayor of Miami Beach, created excitement for the awards and extolled the show's commitment to the city of Miami. This year's finalists were announced by 2002 Billboard Latin Music Awards hosts Manolo Cardona, Itatí Cantoral, and Miguel Varoni, as well as Melina Leon, Huey Dunbar, Alejandro Jaen, Fulanito, Bebu Silvetti, Omar Alfanno, Catherine Siachoque, Jorge Moreno, Jon Secada, and Emilio Estefan. The awards show will take place May 9 at the Jackie Gleason Theater in Miami Beach. Telemundo will air the awards show—which has grown to become the network's highest-rated special—May 12. The awards show is the finale of the three-day Billboard Latin Music Conference, which is now in its 13th year. The complete list of finalists appears on page 32.

In attendance to show his support for the city of Miami was Alex Penelas, executive mayor of Miami-Dade County.

Jorge Moreno was one of the artists to announce the awards finalists at the press conference.

Spoken and presenters take the stage at Billboard Live.

Composer and awards finalist Omar Alfanno, left, stands with Telemundo actor and NC Manolo Cardona.

Pictured, from left, are producer and finalist Alejandro Jaen, producer and finalist Bebu Silvetti, and Jon Secada.

Pictured, from left, are Telemundo Communications Group president/CEO Jim McNamara, Jon Secada, Emilio Estefan, Telemundo star Catherine Siachoque, and Telemundo COO Alan Sokol.

Alan Sokol, left, is joined by awards finalist Melina Leon.
Crossing Continents

How do managers handle artists that venture into unfamiliar territory? It takes a little timing, some innovative marketing strategies and a lot of fancy footwork.

BY LEILA COBO

In a world of multiplying media and international opportunities, the job of managing artists has grown increasingly complex. But one could argue that even more challenging is the handling of Latin artists, specifically those who cross not only into different markets but also into different languages.

The realm of Latin acts, which—with few exceptions—was once confined to one continent, or at least to Spanish-speaking regions only, has expanded dramatically in recent years and in specific purpose of breaking an act, is often considered separate from the U.S.). And all acts are eyeing with increasing interest the possibility of entering alternate markets like Russia, Asia, Germany and Italy. This makes for a multi-tiered and multifaceted playing field that requires a broader scope of management than ever before, both for established and emerging acts.

STARTING FROM SCRATCH

"The first great difficulty is time," says Tony Mojena, who handles Luis Fonsi, Melina Leon and Yaire. "If your album is playing in one country, you have to physically visit that country. But sometimes your album is No. 1 in a market that you simply can't go to. There's also the issue of synchronizing markets, to ensure your album is at the same time in the same markets and that one single isn't ahead of the other."

Time management, in turn, is doubly complicated when an artist has to work at least two distinct marketplaces. Such is the case of Fonsi, who is getting ready to release albums in both Spanish and English within months of each other.

"My biggest challenge is to come through in both markets and fulfill all obligations with the English- and Spanish-language albums," says Mojena. Mojena, like other managers, wishes to avoid the malaise that's afflicted several major Latin acts who the public often perceives (often unfairly) as having "abandoned" their original markets and fans in favor of more lucrative waters.

Needless to say, venturing into a new market—especially one where there's a language barrier—is not only time consuming, but often goes against what the artist has done elsewhere. Many acts that are huge in their original markets have to start from scratch in new places, often at the suggestion of managers who then navigate the transition.

"Here in the U.S., there are artists like Enrique Iglesias and Marc Anthony who can think 'American' and jump right into TRL and get in the kids of kids in Kansas," says Tomas Cookman, who handles a wide range of acts, including Natalia Oreiro, Los Fabulosos Cadillacs, the Norte Collective, Gustavo Cerati and Mana.

Continued on page LM-3

The Growing Touring Market

With recent company mergers, Latin music is getting the business attention it deserves and is looking to expand its live audience.

Consolidation is a measure of expansion, then the Latin concert-promotion business—at least in the U.S.—faces a growing future. This, despite the fact that no Latin tour or artist made it into Billboard's year-end tally of top-grossing tours for 2001.

Indeed, many promoters perceive the future of Latin music promotion as tougher than ever, with an even-increasing need for diversification and expansion into other markets in order to see profits. But others cite the growing Latin population, the expansion of Latin tours into "non-traditional" markets and the fledgling interest in Latin rock as healthy signs for a Latin music concert business that for years had been ignored by the mainstream concert industry.

Today, a series of mergers and alliances highlight the perceived importance of the Latin market.

PARTNERING UP

Last year, CIE USA (whose parent company is Mexico-based OCESA Presents) acquired a major stake in California-based Hauser Entertainment, which specializes in presenting Mexican artists.

Prior to that, Clear Channel Entertainment (previously SFX) acquired 50% of Chicago-based Cárdenas, Fernández & Associates (CFA). In Mexico, Clear Channel signed a partnership with Televisa in mid-2001. In turn, there's talk of Televisa's En Vivo—the media giant's new concert-promotion division—acquiring the remaining 50% stake of CFA, which would retain its current management.

While CIE/OCESA's operation has traditionally focused on Mexico and South America, its acquisition of CFA is part of a concerned effort to promote shows in the U.S.

"I absolutely see it as a growing market," says CIE USA president Bruce Moran. "Demographically speaking, the dramatic increase in Spanish-speaking Americans and in

Continued on page LM-4
El Poder de la Creatividad

El Poder de un Creador

Al revelar lo más profundo de sí mismos, los creadores de música nos ayudan a vernos de nuevas maneras. ASCAP entiende la intensidad personal del proceso creativo. Nosotros somos compositores y letras. Somos la única Sociedad que por sí misma conduce los derechos de ejecución musicales en US. A través de nuestros servicios, ayudamos a los creadores de música a concentrarse en su trabajo. Impulsar a los creadores es parte clara de nuestra agenda. Asegurar el flujo de las ideas es parte vital para alcanzar la meta.

Las VENTAJAS de ASCAP

www.ascap.com

Marilyn Bergman | President & Chairman of the Board
CROSSING CONTINENTS
Continued from page LM-1

Billboard (for the U.S.). "And then you have the artists who don't sing in English, and that presents a different challenge. With someone like Fabuloso, you have to market them completely differently in each place. When they go to Mexico or Colombia, they're like Lump Bizkit or any other big band. Here in the U.S., you try to attract the audiences from any side you can."

Yet, says Cookman, more and more artists are trying to make forays into the U.S., as evidenced by the increased number of major booking agencies that have Latin divisions. This is the case even with artists who have big albums with and full schedules in their own countries.

"There are many factors that are bringing into the U.S.," Cookman says. "One is the downturn in Latin America, the other is the realization that this is a big market and you have to bust your chops."

However, an artist like Chayanne started in Puerto Rico, became big in the U.S., then exported himself successfully to Spain and Europe. More recently, a Cuban artist like Los Van Van, who has been big in Latin America, and the French band La Horde, has finally broken through in the U.S. "It is interesting how well the sound of a Cuban band works in the U.S.," says Cookman.

"Any artist can be international, but you have to be regional to be international. Your regionalism is what makes you unique. It's like a painter. Musicians are born in a region, they're influenced by that region, and, if the music is good, it gets out."

—Fernán Martinez

BROAD SCOPE, STRATEGY

Indeed, many managers contend that, given today's myriad entertainment alternatives, finding an audience is harder than ever before.

"More than ever, we have to make an effort to come up with different marketing," says Rossa Llagarrigue, who handles Alejandro Sanz, Anayni Gutiérrez and Miguel Bosé and has offices in Spain, Mexico and Miami. Llagarrigue's firm made an effort to break Los Van Van in Spain, after encountering difficulties with radio promotion in the U.S. Similarly, she's opted to promote Gutiérrez's new album in Mexico first, gaining a solid footing there before bringing Gutiérrez to the U.S.

"With an emerging artist, you have to find a strategy for each market," says Llagarrigue. "With an artist like Alejandro Sanz, where everything is more macro and you have bigger budgets, you can set the rules and incorporate a more general strategy. Although, I think artists never finish growing, and you have to keep in mind that the idioms you're working with are different. The U.S. has nothing to do with Germany or Latin America."

At the same time, says Fernán Martinez, things have never been more international. "You can have a Mexican artist and a Spanish artist," says Martinez, who long handled Enrique Iglesias and now works with Latin Grammy multiple winner Juanes. Latin America is once again spawning young Spanish acts like Fatopa and Jarabe de Palo. And look for Paulina Rubio's new album to sell in the U.S. The scope of work is wider. But the artist, adds Martinez, remains the same, even if marketing strategies differ.

"Any artist can be international," he says, "but you have to be regional to be international. Your regionalism is what makes you unique. It's like a painter. "Musicians are born in a region, they're influenced by that region, and, if the music is good, it gets out."

Martinez stresses that an artist need not change his attitude for each market. The track is being able to sell or present an image and sound that are appealing at many levels. "Nowadays, you have to think of Asia, Europe and Brazil," says Mogaja. "So we're talking about unifying an image, developing a strategy and creating an artist that's presentable in Peru, Cincinnati and Stockholm. This requires a lot of coordination and a lot of timing—deciding what offers are appropriate and what's the right moment."

This, naturally, requires a working knowledge of many different markets. Endorsing one product in a certain market, for example, may be counterproductive for the artist's image in a different market. "The manager's work is vision, an international dimension, contacts and credibility," says Martinez. "It's more about scent than sound."

GOING SOLO: Colombian rockers Aterciopelados are having a fabulous 2002 kickoff. The band, anchored by singer Andrea Echeverri and bassist Héctor Buitrago, started off by receiving a Grammy nomination for Best Latin Rock Album for last year's Goyo Paítones. Recorded entirely in Colombia, the album has led to BMG U.S. Latin re-signing Aterciopelados for four new albums, including a solo album each from Echeverri and Buitrago.

Echeverri and Buitrago have already begun to work on their solo projects. According to Echeverri, her album, due by summer, will have a more "feminine" sound than Aterciopelados and will mix traditional music with a modern feel; Buitrago will produce it. In turn, his disc will basically be a mix of acoustic guitar, with an electronic and dance feel, plus guest artists.

CHOCO-MAYO: There's a cycle of "magical," almost nonsensical songs that at any given time permeate the airwaves of the world. In Latin music, think of "La Macarena" and "La Bamba." And, beginning in Uruguay in 2000, think of "Mayonesa" (Mayonnaise), a dirty performed by Uruguayan boy band Chocolate. The track has topped charts throughout Latin America as it's made its way up north, enticing listeners with saucy lyrics and a catchy dance beat. But the guys from Chocolate, which has been around in one incarnation or another since 1996, hardly consider themselves a novelty act.

"We've always played the same type of music," says Claudia (the name to go by in Uruguayan only). "It's a mix of pícala with Uruguayan rhythms like murga and candombe. So, we do fusion, but we try to get it to have a commercial twist." Although Chocolate has long been popular in Uruguay, the success of "Mayonesa" has catapulted the group to unprecedented success.

Chocolate is about to release a follow-up, due in March (and released in the U.S. by Melody), which will feature a similar fusion of rhythms with an added touch of dance and techno. The first single, "La Monia," is already charting in Uruguay.

ALEJANDRO'S ZAPATA:
What was supposed to be a relaxed year for Alejandro Fernández, who is anticipating the arrival of a new baby, has just turned hectic. Fernández has been tapped to play the lead role in Zapata, the upcoming film directed by Alfonso Arau and based on the life of Mexican Revolution hero Emiliano Zapata. Fernández will be the second Mexican to depict Zapata on the big screen. The first was Antonio Aguilar (Pepe's father), who portrayed Zapata in the 1970 Felipe Cazal film.

Fernández will be coached in Zapata's Nahual tongue and culture.

As of now, the main song on the soundtrack will be a duet with Fernández and Carlos Santana; Alejandro Lerner will also contribute to the album, which will be recorded while the movie is being produced.

PROMOTING ROSANA:
Singer/songwriter Rosana is taking a much more measured approach to conquering Latin America than when she stormed the charts in her native Spain in 1997. At that time, the debut album from the then-unknown singer, Lutas Rotas (MCA), sold more than 1 million units in Spain, and her third album, Rosana (Mercury), is currently near the 400,000 mark there.

"Rosana's latest album, which was released in Latin America in Sept. 4 and in the U.S. on Oct. 17, has sold 50,000 copies in Mexico," says Araceli Durán, international exploitation manager at Universal Music Spain. "She did a promo tour of Mexico, Colombia, Venezuela and Argentina in November, but she is going back to Mexico because the important thing is continuity and being available, rather than the number of days that each visit lasts."

Rosana was set for an eight-day promo tour of Mexico for later this month, followed by a seven-date concert tour in March that will bring her to Mexico, Venezuela and Costa Rica. Rosana benefits from the strong Latin American/Caribbean music influence of the Canay Islands off West Africa, where she was born and raised. Music Control, the European airplay-tracking service, reports that Rosana's latest single, "El nino Estoy," was high on Spanish radio airplay charts in December/January in both Mexico and Argentina.
NEW TERRITORY: Long regarded as a label whose artist-development potential lies mainly in the U.S. and Mexico, Fonovisa is aggressively pursuing other pastures. Major acts like Los Tigres del Norte and Marco Antonio Solís are already making inroads in Spain, but now new international exploitation manager Carlos Gutiérrez has been taking those artists to places like Canada. Gutiérrez is also pushing the pop acts signed to Fonovisa's pop imprint, Melody. Notably, Argentina's El Simbolo has been playing on the European dance circuit, and the Argentine singer Emanuel Ortega—distributed outside of Argentina by Fonovisa's Melody—is also being positioned in Spain and getting heavy rotation in Hungary, thanks to his soap opera Enamorarte.

LATIN MUSIC IN STORES: If you think the videos that air in Foot Locker stores nationwide have suddenly acquired a Latin twist, you've seen and heard right. As of December, a two-hour reel of Latin pop and rock videos alternate throughout the day with English-language videos at 50 Foot Locker stores throughout the U.S. and Puerto Rico. The Latin reels are produced by New Jersey–based rock en español promotion company FMF Promotions, which has partnered with New York–based The Programming Group. The Programming Group is the producer of "Instore Sports Network," a closed-circuit video service that broadcasts music and sports programming to retailers in the U.S. and Puerto Rico.

"We're testing with 50 stores to gauge reaction," says FMF's Fernando Fazzari, who signed a six-month contract that will be up for renewal in July. Although FMF is known for its alternative-music promotion, Fazzari is programming everything from Cristian Castro and banda music to rap and reggae. "We want to engage the people who come into the store and also present artists who are not known here," he says. "Something like taking MTV Latino or MTV S to Foot Locker."

AWARDS ALBUM: This year's Billboard Latin Music Awards album will be released by the newly renamed Warner Music Latina (formerly WEA Latina). The album will include tracks from nominees in several of the categories at the awards show, set to take place May 9 at the Jackie Gleason Theater in Miami Beach. "We'll be putting the album out in April in readiness for the Billboard show, and we'll back it up with a TV campaign," says George Zamora, president of Warner Music Latina. "It will be a well-balanced album to match the show." This is the first time Warner will release the Billboard Latin Music Awards album, which is rotated among the labels every year.

ARBITRON GOES MEXICAN: Arbitron Inc. is preparing to release the results of its first radio-audience measurements for Mexico City, which were calculated this past fall. The numbers will represent the first time ever that Arbitron offers its measurements outside the United States. Arbitron has signed long-term agreements with several broadcasters that operate 23 stations in Mexico City and the Valley of Mexico. Arbitron will conduct its Mexico research each quarter using a Spanish-language version of its standard seven-day radio diary.

According to Arbitron Communications VP Thomas Mocarsky, in addition to the language difference, there will be personal placement and retrieval of diaries—that is, researchers will go door-to-door—as opposed to mailings. There will also be an additional column featured in the Arbitron questionnaire, asking respondents where they listen to radio.

LUIS MIGUEL IN SPAIN: Madrid's biggest record retail outlet is French-owned FNAC store, where music manager Javier López is fully aware that every Luis Miguel album sells at least half-a-million units in Spain. "We are giving his latest offering of boleros, Mis Romances, the same sales treatment we give Julio Iglesias," he says. "For us, they are similar artists and equally big." López says Miguel "has an enormous and durable fan base in Spain. Warner Music Spain has a lot of experience in seeing that Spain is a special market for Latino artists, such as Mexico's Maná." This is the fourth Miguel album in the Romances series, and López says the albums sell "on the weight of Warner's campaign and on Miguel's status here as a kind of younger Julio Iglesias." Miguel is aware of this, as well. He started his 1999 world tour in Madrid in September of that year. His latest 40-concert U.S. and Latin American tour started on Jan. 24 and winds up in late March. Sales of Mis Romances in Spain were approaching 400,000 at the end of January, reports Warner Music.
Las Giras Mas Esperadas del 2002

LUPILLO RIVERA
U.S.A TOUR 2002

- Las Vegas, NV
- Anaheim, CA
- Waco, TX
- Denver, CO
- Omaha, NE
- Kansas City, KS
- Stockton, CA
- Chicago, IL
- Oklahoma City, OK
- Austin, TX
- Atlanta, GA
- Tucson, AZ
- Palm Springs, CA
- Dallas, TX
- Fort Worth, TX
- San Antonio, TX
- Houston, TX
- Grand Rapids, MI
- Omaha, NE
- St. Paul, MN
- Aurora, IL
- Detroit, MI
- New York, NY
- San Jose, CA
- Reno, NV
- San Diego, CA

Los Rieleros del Norte
U.S.A TOUR 2002

- Oakland, CA
- Anaheim, CA
- Las Vegas, NV
- Raleigh, NC
- Atlanta, GA
- Dalton, GA
- Charlotte, NC
- Liberal, KS
- Amarillo, TX
- McAllen, TX
- San Antonio, TX
- Phoenix, AZ
- Wichita, KS
- Garden City, KS
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MAY 12 • HOUSTON, TX
MAY 19 • AUSTIN, TX
JUNE 2 • NEW YORK, NY
JUNE 9 • CHICAGO, IL
JULY 14 • NEW YORK, NY
JULY 21 • MIAMI, FL
JULY 27 • LOS ANGELES, CA
AUG. 4 • SAN JOSE, CA
AUG. 18 • CHICAGO, IL
AUG. 25 • HOUSTON, TX
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Coming Soon!

Shakira's latest album, "Del Mercado," was the top-selling album in Quebec around the Christmas period. "Nobody [in Canada] knew who she was three months ago," he says. The album has sold 400,000 units in Spain, Shakira's biggest market.

Contributing to this edition of the Latin 6-Pack are Leila Cohe, Marcelo Fernandez Bittar, Teresa Aguilera and Howell Lewellyn.

GROWING MARKET
Continued from page LM-6

and make more," says John "Gongie" Rivera, of Prestige Entertainment, who runs six New York nightclubs and also works jointly with RMM Promotions and CFA on larger concerts. Instead of relying on radio or print, like many promoters, Rivera has built an impressive database that covers the New York tri-state area and that's cataloged by genre. His strategy is based on telemarketing, e-mailing, direct mail and street distribution, in addition to special promotions. "If you add to that radio, TV and print, it takes it to a different level," says Rivera.

The difficulty in filling big venues has made promoters creative in other ways. It's one of the reasons Ralph Mercado of RMM has long booked multiple acts in his salsa shows and why it's more common to pair up superstars nowadays (like Juan Gabriel and Ana Gabriel, for example).

Multiple bookings are also key in rock en español, a genre that's had varying degrees of success and that promoters are increasingly looking at. "It's a genre where a lot of sponsors are interested in because of the demographic it attracts," says Jorge Naranjo, VP of touring for CFA, noting the desirable 18-to-34 demographic.

Latin rock is the fastest-growing segment, but its main obstacle is radio," says Fantasista president John Stoll, who books tours as diverse as the Watcha Tour and Laura Pausini. "Artists who should be doing bigger business, like Mana, don't have the airplay."

But by pairing groups like Mana with major mainstream acts, such as Santana, promoters see another opportunity to expand the marketplace. The lack of radio promotion, especially for alternative acts, is a frequent complaint, especially from independent promoters who face a tougher battle now with consolidation.

Diversification at all levels, says Hauser/CIE president Ralph Hauser, is key. "You need to be able to produce a video and present a concert in Bellas Artes in Puerto Rico. You have to be able to do different venues and styles of music," says Hauser, who has traditionally focused on Mexican music but is now veering into pop.

POCKETBOOK POLITICS

"I think the competition is very healthy," adds veteran indie promoter Arie Kaduri of NVK Productions. "But there are always artists around. They work with you. They go to someone else. They come back."

Beyond that, though, Kaduri has been expanding his field of action, taking Latin artists like Enrique Iglesias and Natalia Oreiro to the Middle East, Russia and Eastern Europe places that are increasingly receptive to Latin music.

But in Latin America, there's no doubt that the market is suffering due to the economic crises affecting virtually every country, which hit pocketbooks and sponsorships. This, despite the successes chalked up by OCESA, especially in Mexico, and by independent promoters such as Phil Rodriguez (president of Water Brothers Productions) in other markets.

"I think people will be more careful about what they buy, and they will stay more with the tried-and-tested acts and stay away from riskier ones," says Rodriguez, who last year booked Rock in Río.

Ironically, while devaluation makes it more expensive to take big acts to Latin America, the end result of the scarcity is an upturn for domestic talent.

"As the end of the day, kids will want to go out and be entertained, and if the Korns and Britneys aren't there, they'll look at other options," says Rodriguez.

"I'm concerned about three things: What happens to Argentina and what effect it has on other markets, politics in Venezuela: and what will happen in Brazil after the elections. Conversely, if markets suffer in Latin America, maybe Latin artists will try to concentrate more on North America." Obviously, there's still only a handful of Latin arena headliners in North America and no stadium headliners.

"But there's no doubt in my mind that there will be," says CIE's Moran. "It's dramatically expanding; we see an opportunity to further that expansion and we're excited by the challenge. There's a problem with the pricing of concert tickets, not just in Latin America or the U.S. but worldwide. And I think there's going to be greater sensitivity in 2002 in the way prices are scaled. But I do believe [if tours are] properly marketed with the proper ticket prices, it will still be a successful year in 2002."

—L.C.
people immigrating from all over the world are well-documented trends. But more than that, there's an embracing of Spanish music within the Anglo community.

No wonder, then, that last year Clear Channel partnered with Cárdenas, Fernández & Associates to present shows in the U.S. "This is a market we strongly believe in and one that we're paying an increasingly great amount of attention to," says Rodney Eckerman co-CEO and president, Clear Channel Entertainment, music. Obviously, the promotion of Latin concerts in the U.S. isn't new. "But, until recently," says Eckerman, "the aggregated companies had not given it the focus that the marketplace deserves. I think the market is growing at every turn, when you look at media, record sales and live performances. So, ultimately, the collective efforts stimulate the growth."

Those collective efforts have come from all fronts. As Latin artists such as Ricky Martin and Marc Anthony broke into the mainstream concert circuit, and other Latin acts came under the spotlight, attention turned to the Latin market in general. "I see a difference in more acts wanting to cross over from mainstream, and I see there's more interest in representation from the agent and manager side for the Latin acts," says Emily Simonitsch, VP, House of Blues Concerts. Simonitsch, who has long booked the Universal Amphitheater, a mainstay for Latin acts, finds that, aside from more markets opening up, there's also been a growth in regional Mexican music, as more groups expand beyond the traditional bailarina and into the concert arenas. However, cautions Raúl Muñiz, president of Promotores Latinos, these expansions are not always positive.

"In reality, the transition of Latin concerts from small halls, clubs or parking lots to stadiums has been very dramatic and fast," says Muñiz, who presented Jennifer Lopez's concert in Puerto Rico. "And I think many of these tours we tried to promote on the scale of major Anglo tours weren't as successful as expected. Only a few Latin acts can truly fill stadiums nationwide."

CLUBS TO BIG VENUES

Filling small venues, including clubs, is not only easier, but quite profitable. "The nightclubs are more lucrative. You invest less money than by going into theaters, and you can get into the shows," says Simonitsch.

"As Latin artists become more well known, you can only increase the ticket prices," adds Eckerman. "That's not a problem, because a lot of Latin artists can sell tickets anywhere."

MAJOR ALLIANCE, MERGER:

The landmark multiple alliance signed by U.S.-based Univision Communications, Mexico's Grupo Televisa and Venezuela's Venevisión in late December promises to change the Latin music panorama in the U.S. The deal not only includes a major programming alliance between the three companies, but also Univision's acquisition from Televisa of Fonovisa, the largest independent Latin music label in the U.S. Fonovisa will now merge with Univision Music Group (UMG). The label, created early last year, is headed by José Behar and has a 50% ownership stake in Mexico-based Disa Records.

Fonovisa currently has a 13.4% market share of the U.S. Latin market, second only to Sony, which leads at 19.6%. Earlier last year, there were persistent rumors of Fonovisa's impending sale, but the transaction reportedly fell through over pricing disagreements. Univision acquired Fonovisa for 6 million shares of Univision Class A Common Stock (with each stock worth $37.92 at the time of the sale) and 100,000 warrants. The acquisition greatly raises the promotional stakes for UMG artists.

Under the new programming agreement, Univision's three networks—Univision, the new Telefutura and Galavision—will have exclusive U.S. broadcast rights to Televisa and Venezuela's programming, and Televisa and Venevisión will increase their ownership stake in Univision Communications. By the September, Grupo Televisa president and CEO Emilio Azcárraga Jean will join Univision's board of directors as vice-chairman.

JOINT EXPLOITATION:

Planet Events, the concert and event-promotion arm of Spain's Gran Via Musical, has signed an agreement to jointly exploit events represented in Spain by Cap, an independent concert and tour promoter. Cap's roster of international acts includes Green Day, the Offspring, Pennyswise, Fugazi, the Skatalites and Blink-182. Through this agreement, Planet Events, which has long focused on Latin acts, will expand its reach to include the promotion of international acts from all genres. The first show promoted under the joint venture was Bad Religion, which played Barcelona Feb. 6, and the Rollins Band's Spanish tour, which was also scheduled for this month.

HBC AIRS AWARDS: Hispanic Broadcasting Corporation (HBC) has signed a multi-year agreement with Billboard and Telemundo allowing for the simulcast of the Billboard Latin Music Awards over HBC's radio network. The partnership adds an extra dimension not only to the Billboard Awards, which will take place May 9 and will air on Telemundo for a fourth consecutive year, but also to the entire Billboard Latin Music Conference, which will precede the awards.

"The Latin Billboard program is one of those programs we feel is a winner, and we want to be a part of it," says Jack Hobbs, senior VP, general manager and director of new business development for HBC Radio Network. Aside from broadcasting the awards show in accordance with Telemundo's programming, HBC will do a series of programs leading up to the event, all of which will be formally correct for HBC's 54 stations.

BANDANA A HIT:

How do you survive an economic recession of a dramatic scope? Go to the TV that strategy has decisively worked for Bandana, a girl group created as the result of Argentina's edition of the TV reality show Popstars. The Popstars phenomenon was licensed in Argentina by RBG, a new entertainment group that's produced soap operas and operates FM Radio Disney. The TV show began on Sept. 24, with scenes from the kickoff at Vélez soccer stadium, where more than 3,000 girls signed up for a chance to sing, dance and become stars. During the next two months, ratings soared to 19 points (2 million viewers). The group Bandana was finally born with lucky winners Virginia, Lisa, Leandres, Valeria and Ivonne. A unique example of the program's appeal was the group's first sold-out live concert at the 3,200-seat Gran Rex, where most tickets were sold before the band's final lineup was even decided. BMG released Bandana's album in December, and, by Christmas, sales had reached 140,000 units, with executives saying there is no similar example of such meteoric success in the Argentine record history. RGB execs are already planning Popstars II in March, and, in the meantime, Bandana is currently making inroads in other Latin countries.

Continued on page LM-8
SunnyLuna will make music shine.

Shalim: An incredible voice in melodic pop

Vallejo: The best rock from Texas

Gian Marco: An extraordinary and sensitive singer-songwriter

Great news for the music scene. SunnyLuna, the new label born out of the agreement between Gran Via Musical, Sony Music and Emilio Estefan's Crescent Moon Records, launches four new artists for Spain that will be guaranteed successes. SunnyLuna has been created to make music shine.
Muxxic Latina launches leading Spanish artists on the international stage.

Muxxic Latina is the label belonging to the Universal Music Group and Gran Vía Musical involved in the international launch of the best music in Spanish. Artists like Raúl and Papá Levante, with several platinum records in Spain, that are now being launched on the international stage.
Sony Beats Universal For Top Slot In Brazil Market

The company's success, Ebohi says, is grounded in national acts—particularly Roberto Carlos, whose MTV Unplugged album, originally scheduled for a February release, came out last December, with 1.5 million copies shipped. Ebohi says, "That helped us tremendously, in addition to artists like [teen band] KLB, Zezé Di Camargo y Luciano, Skank, and Djavan, among others.

Although all these acts have been extremely successful during the past year, Carlos' sales gave Sony a tremendous year-end boost. So what will happen next year? "We'll have Roberto Carlos again," Ebohi says. "We're already working on his next album for a December release, and I plan to sell 3 million copies of the Unplugged album."

Moreover, Sony is planning to release a DVD-Video of the Unplugged special this spring, in time for Mother's Day. Although Carlos recorded Unplugged as an MTV special and under the MTV brand, his exclusive contract with the Globo network precludes the special airing on MTV. The contract, however, does not affect the release of the DVD-Video.

Other releases on the horizon include an Unplugged set from rock band Cidade Negra. "At one time, this was known as the company of Roberto Carlos," Ebohi says. "But now we have a robust roster."


dominance these numbers are, Universal's $50,779,550 in sales was outstripped by Sony's $51,102,351 for the year, a 1.7% gap. As slim as the gap between these numbers may be, this effectively ends Universal's six-year dominance in the Brazilian marketplace and highlights a Sony management group that came together approximately one year ago and has steadily worked its way to the top.

"It was so close [that it could have gone either way]," acknowledges Frank Weiler, president of Sony Music International, Latin America. In fact, Universal surpassed Sony in the number of units sold. But that Sony came out on top in dollar figures, he says, "is a tribute to our new team. We have a fantastic group of people working hard and doing a lot of good things."

The Sony Brazil team is headed by president José Antonio Ebohi. He came on board 18 months ago and later appointed marketing director Alexandre Schiavo, VP of A&R Liminha Lima, and VP of finance and operations Richard Seaford.
SUPER BOWL BLUES: Incredible game aside, Super Bowl XXXVI in New Orleans was a huge disappointment. I mean, where was the great music? Surely not in the commercials! As the hangover cleared, I only recall—oh—fire—burning—Lou Armstrong's version of Gershwin's "The All Laughed" during a spot for GMC's Envoy and some effective hip-hop accompanying a Levi's ad. The Led Zeppelin "Rock and Roll" Cadillac spots were uneventful, but credit Warner/Chappell Music for getting the word out in the press that it was the first time a Led Zeppelin song had ever been used in a U.S. TV spot: Even the non-music hazzers at the Super Bowl party fanned knew about it.

But most creative use of music, by default, goes to the Britney Spears "History of Pepsi Jingles" ads. At least someone was paying attention to tradition, something that was otherwise altogether missing from all the music of the well-intentioned but patriotically propagandizing Super Bowl production—a travesty, considering it took place in the city and state with the greatest musical traditions in the country.

"Where's the Dixieland, Cajun music, zydeco, New Orleans rhythm and blues, and rock 'n' roll?" Columbia Records' Josh Zienman wondered. Where, indeed. And speaking of football music, where, my beloved Green Bay Packers, is the classic Packers fight song of the glory years, once performed live at Lambeau Field by a marching band during kick-offs, replaced now by the Rolling Stones' hackneyed "Start Me Up"?

Wouldn't it all be so much better to bring back the marching bands for all kick-offs and half-time presentations?

MANZAREK'S NEW MUSE: Keyboardist Ray Manzarek stopped by the Bottom Line in New York last month to perform solo and to promote his new novel, The Poet in Exile—A Journey Into the Mystic (Thunder's Mouth Press), whose central character is his not-even-thinly disguised late Doors bandmate Jim Morrison.

The book has the character mysteriously contacting Manzarek's own fictitious stand-in many years after his supposed death, later filling him in on what really happened and the character's continuing search for the meaning of life.

Meanwhile, the real Manzarek has found a new poet to collaborate with in Jim Carroll, who opened for Manzarek with poetry readings and story telling, with Manzarek joining him at the end of the set. It turns out that Manzarek and Carroll first got together five years ago and conceived work on an album project. "We recorded about half a dozen tunes, including 'Street of Crocodiles,' 'Shapeshifter,' and 'Just Like Sherlock Holmes,'" Manzarek says. "I'm determined to do something with them, because it's some of the best lyrical writing I've ever heard and some of the best work I've ever done."

The busy Manzarek now aims to block out time in the next month or two, when both he and Carroll are free to complete the project. He's also working on a demo of electronic music and planning a reunion tour with the two other surviving Doors, drummer John Densmore and guitarist Robbie Krieger.

Manzarek's solo show offered a scintillating mix of Doors instrumental music and anecdotes and pointed observations. Summing up the current "terrible state of things" in the music business as "the boys and the other five boys and the navel girls," Manzarek encouraged his audience to go out and buy CDs by musicians like Van Morrison and the Velvet Underground, go to live shows and clubs, and otherwise support jazz musicians, electronica players, and hip-hoppers. When he performed the Doors' classic "Crystal Ship," he was elated that the crowd sang the overarching chorus unaltered.

SPRINGTIME COMES EARLY: Due to overwhelming tour response, Vapors Records has shipped Jonathan Richman's Her Mystery Not of High Heels and Eye Shadow album track "Springtime in New York" to triple-A and hot AC formats. You may recall that I appreciated Richman's lilting and lovely tribute to New York at his performance in the city last October, while the smoke from the nearby World Trade Center ironically filled the air (Words & Music, Billboard, Nov. 17, 2001).

Kid Capri's Global Reach. Hip-hop DJ/producer Kid Capri has inked a worldwide co-publishing deal with New Yorkpubbery Reach Global. Pictured standing at the company's New York offices, from left, are Reach Global president Michael Clouter, Asti Entertainment manager Kristi Clifford, and Reach Global VP of creative services Scott Ruhm. Seated, from left, are Kid Capri and Cutler & Sedlmeyer's Rainell Cutler, esquire.

ASCAP's Sundance. The recent 2002 Sundance Film Festival at Park City, Utah, featured numerous established and up-and-coming performers at the fourth annual Sundance Film Festival Music Cafe. The event was produced by ASCAP, which co-sponsored it with Balance Bar.

ASCAP also hosted a "Writers in the Round" showcase at the ASCAP condo at Sundance. Pictured there, from left, are John Doe, Hitte Miller, Patty Griffin, Claudia Church, and Rodney Crowell.
Home Studio Helps Martyn Rediscover His Roots

BY CHRISTOPHER WALSH
NEW YORK—For classical music producer/engineer Tim Martyn, the establishment of Phoenix Audio is like coming home. In fact, the studio—dedicated to location recording, mixing, and mastering of classical music—is home, located on the third floor of his Glen Rock, N.J., residence.

Beyond the literal hometowning that Phoenix Audio represents, however, the new studio signals a return to Martyn’s roots. As founder and GM of New York mastering facility Classic Sound, his attention to administrative duties increased as that facility’s business grew, Martyn, who has served as senior audio engineer and technical director for the Boston Symphony Orchestra (BSO) at the Tanglewood Music Festival in Massachusetts for more than 20 years, was frequently commuting back to Manhattan during the BSO’s summer schedule.

“This was quite a bit of going back and forth, which is one of the big reasons I decided to sell Classic Sound,” Martyn explains, noting that he wanted “to get back to music, which is what I started doing. That’s why I absolutely love Tanglewood, because it gets me away from management duties in New York and gets me with the music again.”

Post-production of Martyn’s location recordings takes place at Phoenix Audio, which is based around a Pyramix 24-track high-resolution workstation/digital mixer from Swiss manufacturer Merging Technologies. The Pyramax system enables editing and mastering for Super Audio CD (SACD), the Sony-Philips-developed format especially apt for classical music, Martyn notes. “We’re very keen on SACD. That’s really what led me to the idea of putting the Pyramax system in.”

For recording of pianists and such groups as the Waverly Consort—an ensemble of singers and instrumentalists—Martyn rents recording equipment from such companies as Sound Byte Productions and Classic Sound. “For me, it makes more sense to own the post-production stuff,” he says. “We use a mixing suite made by Millennia Media and try to do everything in a very high-tech way with 96kHz when we can. [along with] the best preamp’s input, microphones, etc. I prefer, whenever possible, to go directly to 2-track. Right now, we’re using the Tascam DA-98HR with Mytek converters. We try to find a beautiful-sounding, quiet church in the middle of nowhere [to record]... then I bring it back to my lovely third floor, where in my own time and schedule I can sit down and put it together.”

Evolution: As the DVD-Audio and Super Audio CD (SACD) formats slowly penetrate consumers’ collective consciousness, pro audio manufacturers are developing new equipment to specifically address multichannel sound mixing. With recent demonstrations in Los Angeles, New York, and Oxford, England, console manufacturer Solid State Logic (SSL) has announced the most comprehensive hardware to date for multichannel audio, the XL 9900 K Series console.

An evolution of its enormously popular J Series introduced in 1994, with some 200 now housed in recording facilities worldwide—the K Series is the product of continual evolution of end-users reports from the field. Colin Pringle, managing director of the Oxford-based manufacturer, “We maintain our success by designing products that match the prevailing needs and, hopefully, anticipate the direction the industry is moving in.”

Features new to the analog XL 9900 K Series address both the surround sound and high-resolution aspects of DVD-Audio and SACD. “UltiPan” automated spatial positioning provides two types of panning control (distribution of an audio signal to two or more speakers): the standard XY mode of panning in a two-dimensional soundfield and a “freehand” mode, enabling the positioning of a signal anywhere within the soundfield. Additionally, “Theta Pan” spreads a point source—a design in which separate speakers (reproducing different frequency ranges) are made so that the sound appears to come from one place—across adjacent speakers, allowing signals to be passed throughout the soundfield in a circular motion. Six UltiPan panners may be operated simultaneously.

“That’s really exciting development,” Pringle says. “Having listened to a range of DVD-As, SACDs, and other mixes people have done for surround, you can hear how people’s techniques are evolving. Conventional panning systems which have been available on analog consoles really don’t cut it.”

The XL 9900 K Series also includes a 5.1-to-stereo downmix function; LFE (Low Frequency Effects) filtering for Dolby and DTS encoding; and the ability to switch the K Series computer’s high-resolution screen—situated on the console’s center section—to a workstation/editor display, an aspect employed on a majority of Oxford’s productions.

“SSL was the first company to integrate control of the multitrack on the console,” Pringle says, “and to put record enable buttons on the channel strip, because that’s how people thought then. You have to evolve that practice—people have stopped using tape and now use hard-disk systems—and bring that into control of the console as well.”

Clearly, SSL is confident in surround sound’s ultimate predominance in recording facilities, and, by extension, within record labels. While the public’s acceptance and understanding of multichannel audio has been a slow process, incremental advances in multichannel’s proliferation are encouraging, as is the growing understanding of MP3’s inferiority, especially when held up to 24-bit/96kHz audio. “We have an interest in dealing with higher resolution of music for a range of reasons,” Pringle says. “It helps to differentiate the product from things that people can get from something like MP3. It introduces elements like surround, and there’s an increasing penetration of home cinema. Also, there’s opportunities with things like SACD and DVD Audio to introduce elements of copy protection.”

Two U.S. studios—Larrabee Studios in Los Angeles and the Hit Factory in New York—have placed orders for an XL 9900 K Series. Installation at Larrabee, the first facility to order one, is set for March. The Hit Factory, which ordered two, will also receive its first in March.

As with surround sound, SSL is obviously confident in the future of large-format consoles. “We’ve been doing quite a lot of business in large-format analog consoles in the latter half of last year and the beginning of this year,” Pringle says. “Response to the XL, I think, demonstrates that...”
BMG Europe 'In Position To Deliver'
After Management Changes, President Says Company Is Ready For Future

BY EMANUEL LEDRAN
LONDON—With the recent reassessment of its operations and several management changes—including the appointment of a new COO—BMG Europe is confident that it has weathered the storm and is set to make the most of its 2002 release schedule. BMG Europe president Thomas Stein has embarked on a tour of Europe to meet with all BMG employees and present the company's projects, outlined last September in its "One Europe" strategic plan.

"We are now where I thought we would be," Stein says. "We have a management team in place, we have the right players, and we have analyzed our situation and addressed some issues. I am currently traveling to each country to explain to our staff our strategy and goals.

"In 2002, we will be in a position to deliver," he continues. "I am convinced we will have an excellent year, not least because we have a lot of products coming.

Key to the implementation of BMG's plan is the company's new London-based COO for Europe, Tim Bowen, who will assist Stein in all areas of the business. Bowen is a respected industry executive who was most recently executive VP at Universal Music International (UMI), where Stein reports. Bowen is chairman of Polysound, the company's chairman Jürgen Larsen—the merger with PolyGram and the absorption by Vivendi. Bowen left UMI at the end of August last year.

YOUNGER AND OLDER PLAYERS
Of Bowen, whom he met through International Federation of the Phonographic Industry board meetings, Stein says: "I have a lot to do, and I thought it would be good to have an experienced executive to add to our team alongside younger people. He is coming from a very strong company, and he knows the business very well. He will be a great addition to the team. Like in a football team, you need to have some senior players with younger ones." Bowen could not be reached for comment.

Another recent management change concerns BMG veteran executive and Spain's longest-standing major-label president, José María Cámara, who is departing Madrid and moving to New York to assume the position of BMG senior VP of strategic projects. Cámara reports directly to BMG Entertainment COO Michael Smee. Cámara, who was in charge of BMG Ariola Spain for more than 15 years, will advise on strategic A&R and marketing activities for territories around the world, as well as coordinate between BMG and the Bertelsmann Content Network.

Cámara's post as BMG Spain president and BMG Spain and Portugal regional director has been taken by Carlos López, who until now was managing director of BMG Spain. López, who reports to Stein, has held a series of music industry posts, including a long spell at proactive authors' and publishers' society SGAE. According to sources, Cámara was offered both the new post of director of BMG Southern Europe (including Spain, Portugal, France, and Italy) and the still-vacant post of president of Sony Music Entertainment Spain. Sony Spain finance director Juan Segurado has been temporary president since Claudio Condé left Jan. 1 to become president of Warner in his native Brazil. Stein comments: "There were a lot of rumors going on [about Cámara], but the truth is that we have been discussing [this] with him for the past five or six months, and it was his wish to make this move. We need to keep the experienced players in the company, and his skills were in higher need in New York than in Europe.

One issue López must resolve is the turmoil at BMG Portugal, where then-managing director Pedro Garpar and some of his staff walked out in the fall (Billboard Bulletin, Oct. 18, 2001) over alleged differences between Lisbon and Madrid. Currently in charge in Lisbon is Xana Rodrigues, head of international product. Cámara was in the process of seeking a new marketing director, A&R label manager, and A&R local manager.

Another country where BMG is re-evaluating its operations is Greece, where managing director Milos Karadass left the company last month to join EMI-Minos. Sources say that BMG will cease to have a stand-alone company there.

Stein admits that the Greek situation is under review and reveals that BMG's presence there could take the form of a joint venture with a local company, just as BMG did in Turkey: "We are analyzing the market, but we haven't decided yet what to do. We have several options. We are not bailing out. We will still have a presence there, but how it will be delivered is what we have to figure out."

Additional reporting by Howell Llewellyn in Madrid and Maria Paravantes in Athens.

Spanish Industry Forms New Music Academy

BY HOWELL LLEWELLYN
MADRID—The Spanish music industry has formed the Academy of Music Arts and Sciences (A ACM) under the umbrella of authors' and publishers' society SGAE and artists' association AIE. The new body is to bear its first fruit with the staging of the sixth Premios de la Música award ceremony May 9 in Madrid.

A ACM president for a maximum four-year period is SGAE executive president Teddy Bautista, while the title of VP belongs to AIE president Luis Cobos. The board of directors includes president of EMI Spain and label Dentsury Music president Álvaro Diez under the umbrella of SGAE and Fundación Autor at MIDEM, PopKorn in Germany, Cudra in Canada, the Latin Alternative Music Conference in New York, and its annual tour (such as Rock en N and Ferna Rock) will continue as usual. "But we have analyzed our activity since we began funding artists and struck a deal with the record industry—composers, artists, labels, producers, managers—who are committed to defending and promoting music," Bautista adds.

"The A ACM will gain nothing without tons of hard work—we shall operate like a gang of workers to see that the music profession at all its levels of teaching, learning, and performing receives the prestige it deserves as a cultural activity in Spain."

Gomez comments, "The more talking and interaction between the different groups in the [music] industry, the better. The A ACM is a very positive step, as it will mean more promotion and diffusion of Spanish musical product."

Bautista says that SGAE and AIE, which have organized the five Premios de la Música ceremonies until now alone, spent three years analyzing similar bodies function in the U.S., the U.K., the Netherlands, and Sweden, as well as studying the Spanish Cinema Academy "to select the best of each." Bautista sees the A AC M's long-term aims to be "to promote the teaching of music, boost Spanish repertoire and recordings internationally, draw up "technology immersion programs," develop a scholarship program, and improve the "irregular fiscal situation" of music professionals—in particular, by insisting that sound carriers should receive the same "cultural" value-added tax as books in Spain.

The A ACM launch comes at the same time as Fundación Autor, SGAE's promotional and activities arm, has informed artists, labels, managers, and related organizations that the foundation is cutting back on funds for individual artists to perform at such music trade fairs as MIDEM in France.

Bautista insists, echoed by the presence of SGAE and Fundación Autor at MIDEM, PopKorn in Germany, Cudra in Canada, the Latin Alternative Music Conference in New York, and its annual tour (such as Rock en N and Ferna Rock) will continue as usual. "But we have analyzed our activity since we began funding artists and struck a deal with the record industry—composers, artists, labels, producers, managers—who are committed to defending and promoting music," Bautista adds.

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Japan Market Continues To Decline In 2001

BY STEVE MCLURE

TOKYO—The Japanese music market—the world’s second-largest—sustained its steady decline in 2001.

The Recording Industry Assn. of Japan’s (RIAJ) final production data for calendar 2001, released Feb. 5, shows that production of prerecorded music by the RIAJ’s 24 member companies was down 15% year-on-year to 316.2 million units for a wholesale value of 429.2 billion yen ($3.5 billion), down 9%. They are the steepest declines seen in Japan in at least a decade.

The results were worse than the RIAJ’s preliminary estimates, released Jan. 7, which calculated that production had shrunk 11% in quantity terms and 7% in value in 2001.

British Industry Bucks Sales Decline

Shipments To Retail Increase For Fourth Year Running

BY GORDON MASSON

LONDON—A strong domestic reissue schedule helped the British record industry buck the global trend of falling sales and continue its impressive run of increased shipments to retail for the fourth consecutive year.

Statistics released by the British Phonographic Industry (BPI) reveal that the value of shipments during 2001 in the U.K. grew 5.3% compared with the previous year to reach an all-time high of £1.23 billion ($1.75 billion).

Album shipments grew by 4.4% in unit terms, with the top seven best-selling albums all by British artists. The best-selling album of the year was Dido’s No Angel, which moved more than 2 million copies in the U.K. alone. The shipments helped the album market grow 7% in value terms to £1.12 billion ($1.59 billion).

BPI director general Andrew Yeats says: “It is encouraging to see the U.K., putting in such a strong performance. The fact that so much of that great music is being produced by British artists also bodes well for the future.”

Total shipments during the crucial fourth quarter rose 5.2%, meaning the quarter accounted for 41.1% of annual revenue. And highlighting the strength of homegrown repertoire, six of the top 10 albums sold during the October–December period were by British artists (Robbie Williams, Gabrielle, Steps, Blue, S Club 7, and Russell Watson), two were by artists signed to British labels (Westlife and Kylie Minogue), and one was a British-owned compilation (Now That’s What I Call Music! 50).

Only Madonna, with the 10th best-selling album, fell 18% for the year. Total shipments during the crucial fourth quarter rose 5.2%, meaning the quarter accounted for 41.1% of annual revenue. And highlighting the strength of homegrown repertoire, six of the top 10 albums sold during the October–December period were by British artists (Robbie Williams, Gabrielle, Steps, Blue, S Club 7, and Russell Watson), two were by artists signed to British labels (Westlife and Kylie Minogue), and one was a British-owned compilation (Now That’s What I Call Music! 50).

Although single sales fell below the 60 million-unit mark for the first time since 1993, two releases achieved sales of more than one million units: “It Wasn’t Me” by Shaggy and Hear Say’s “Pure and Simple,” which was also the U.K.’s fastest-selling debut single of all time. Despite the waning popularity of singles, British sales still account for about one third of the singles market in the whole of Europe.

MiniDisc and cassette formats continued to plummet, registering declines in unit shipments of 73.9% and 59.5%, respectively.

Spain Enjoy Music-Market Revival Thanks To ‘Triumph’ Of TV Show

BY HOWELL LLEWELLYN

MADRID—Spain’s music market enjoyed a last-minute revival in 2001 to record an unexpected 20% rise in unit sales and a 4% increase in revenue, according to labels’ body AFYVE.

Industry insiders say the market’s saver was the unprecedented success of music-focused TV program Operación Triunfo (Operation Triumph) and the sales that resulted from that.

According to AFYVE, total unit sales of 424 million euros ($564 million), and unit sales were 73.6 million.

The obvious difference in percent increase between unit sales and revenue occurred because many CDs were budget-priced, including half of the 1.7 million Operación Triunfo CDs sold by Dec. 31, 2001, via indie label Vale Music. The TV show’s double-CD, Album, and the 11 mini CDs that were released were by now have moved some 2.5 million units. In the week ending Feb. 2, 11 of Spain’s 19 top-selling albums were Operación Triunfo titles.

CD sales were 28% up at 64 million—or 87% of the total—while cassette fell 28% to 6.3 million. There was a 41% rise in vinyl LP sales to 24,000, and singles also climbed 15% to 2.2 million.

International repertoire was down 7% at 40.5%; this sector has lost 17.4% of the Spanish market share in the last five years. The last most years sales had climbed steadily to 34.7%, while various artist compilations—including those from Operación Triunfo—rose 6% to a 17.5% market share.

AFYVE’s director Carles Grande says, “If it had not been for the exceptional sales circumstances at the very end of the year, the revenue value would have been down by 2%-3%. We must not let events such as Operación Triunfo blind us to the continuing disease of piracy and its spectacular growth.

Grande emphasizes, “If in 2000 we were talking of piracy accounting for 10% of the market and last year between 15% and 20%, in 2002 we are talking about illegal street sales representing 30% of music sales.”

Another reason for the growth in unit sales is that Vale Music became an AFYVE member last year. Vale Music is a leader of the thriving Barcelona-based dance compilation sector, whose combined annual sales are in the millions. Prior to 2001, Vale Music sales were not counted by AFYVE.

Although AFYVE—which is Spain’s International Phonographic Industry affiliate—groups only 19 labels, it claims to represent more than 90% of the market. But one umbrella label that is outside AFYVE is MuXXic, which includes five labels and has acts—including Tamara, Rafael, Paulina Rubio, and Papa Leon—sold some 1.5 million units in Spain in 2001.

This helps to explain why AFYVE’s figures differ from those of authors’ and publishers’ society SGAE, Spain’s other main music industry body. SGAE counts returns from every record label in Spain, including non-AFYVE MuXXic, Zomba-Jive, Zero Records, and Tempo Records (all with product in Spain’s top 50 albums chart this month), as well as dozens of indie labels.

SGAE advanced its own 2001 sales figures at the Music and Industry Revival launch last month of 80 million and revenue at 643 million euros ($581 million). These were 0.7% and 2% down on SGAEX’s figures for 2000, respectively.

SGAE’s mechanical reproduction director Juan Palomino says, “We were preparing for a much worse scenario, [but] the spectacular Christmas sales of the Operación Triunfo records have contributed in good measure to saving the year. Without them, sales revenue in 2001 would have fallen by about 8%.”

Record Sales Fell In Italy Last Year

BY MARK WODDEN

MILAN—Record sales in Italy during 2001 fell by 9% in unit terms and 7.9% in value, according to figures prepared for industry representative body FIMI by auditors at PriceWaterhouseCooper.

Unit sales for 2001 were down to 43.849 million from 48.185 million in 2000, while revenue dropped to 338.7 million euros ($257 million) from 367.8 million euros ($332 million) in 2000.

CD album sales fell by 2.9% in units and 3.1% in value. CD singles fell by 0.65% in units but rose by 1.4% in value, while cassette sales fell by 35.5% in units and 34.5% in value.

One reason for the decline is the local repertoire, which saw its market share increase from 38.8% in 2000 to 43.6% in 2001, while international repertoire fell by 4.7% to 52.6% in 2001. The remaining percentages in both years account for classical music, which is treated separately.

In a statement, FIMI president Alberto Foglia said: “These figures confirm a negative trend that had begun in the first six months of the year and was certainly accentuated by the events of Sept. 11. We had hoped for a recovery after Christmas, but instead there was a further fall.

“We are, however, encouraged by the growth in local repertoire,” Pogiani continued. “Indeed, this development is not mad, but exceptional. It is essential that the Italian music industry now receives the same fiscal benefits that were recently applied to other manufacturers of media and cultural products.”

V2 Records Italy GM Alessandro Massara tells Billboard: “These figures make painful reading, even if they don’t exactly come as a surprise. The first half of last year was bad, and Christmas was a letdown for everyone except the producers of pirate copies. The effects of the fall in sales are already being felt, as all record companies are cutting costs, and the industry is starting to restructure because their wage bills no longer match their sales.”

“I seriously worry about the future of the industry in this country,” Massara adds. “Basically, we’re all going to have to grit our teeth.”

Like Pogiani, Massara takes comfort from the increase in local repertoire: “This is good, but Italy still has a lot to learn about developing local repertoire—especially from the French.”

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Our Lady Peace Earns Five Juno Nods

Unusual Category Companions Characterize This Year’s Awards

BY LARRY BLANCAN
TORONTO—With five nominations in key categories, Our Lady Peace leads the list of nominees for Canada’s 2002 Juno Awards, announced Feb. 11 here.

The Toronto-based band is listed in Juno categories for top group, top album (for its Columbia Records recording Spiritual Machine, which also received a top album design nod), top single (“Life”), and top video (“In Repair”).

This year’s Junos take place April 14 in St. John’s, Newfoundland, and will be televised in Canada live on CTV for the first time. From 1975 to 2001, rival CVC-TV broadcast the show.

Budding Ladies will host this year’s ceremony, which drew a national TV audience last year of 1 million viewers. Confirmed to perform on the show are Alanis Morissette, Nelly Furtado, Nickleback, Sum 41, Amanda Marshall, Kraj, and Great Big Sea.

BEST TALENT LINEUP

“It’s the best talent lineup ever,” proclaims John Brunton, the show’s executive producer and president of Toronto’s Insight Pro-Jects, which is producing the program for the eighth time.

We’re going to hire as many local people as we can,” says Brunton.

Runners-up with four nominations each this year are Columbia Records’ singer/songwriter Leonard Cohen and Nickelback, which is on EMI in Canada.

Cohen has nominations for top artist, top songwriter, top pop album for Ten New Songs, and top video for “My Secret Life,” directed by Flo-ria Sigismondi. Nickelback earned nominations for top band and top single for “How You Remind Me.” The band’s album Silver Side Up, currently No. 7 on The Billboard Top 200, is also nominated for both top album and top rock album awards.

Earning three nominations each are rockers Sum 41, jazz stylist Kralle, and alternative singer/songwriter Hawksley Workman.

During the televised show, internationally renowned producer Daniel Lanois—best-known for his work with U2, Bob Dylan, Peter Gabriel, and Emmylou Harris—will be inducted into the Canadian Hall of Fame.

The show marks the final Juno chapter for Daisy Falle, president of the Canadian Academy of Recording Arts and Sciences (CARAS), which co-produces the annual awards show with CTV. Falle has worked for CARAS since the Junos were first telecast in 1972. “This is my last hurrah,” she says. “I’m looking forward to retirement.”

This year’s event will likely feature several hotly contested slots, after the genre categories in pop and country were scrapped. A character-

istic of the Canadian music scene in the past decade has been the dominance of female artists.

While female classifications had been laden with headline names, male categories in recent years had primarily featured unproven newcomers.

As a result of combining genres, the show’s lineup will see an 
songman Cohen (Columbia) compete against pop acts Furtado (DreamWorks), Marshall (Colum- bia), and Garou (Columbia), as well as Krall (Verve).

For best根动 artist/group, Paul Brandt (Brand-T), Lisa Brokop (Cosmo), Carolyn Dawn Johnson (Arista), Jimmy Rankin (Song Dog), and the Wilkinsons (Giant) will go head to head. Another match-up to watch is top album, where Krall and Furtado will square off against Sum 41, Nickelback, and Our Lady Peace.

Finally, the top rap recording category features throwdowns by Swolen Men (Battalions), Solitar (Beatfactory), Kardinal Offishall (MCA), Jeleeste (Warner Bros.), and Gazettro (Columbia), and featuring Snow, Kardinal Offishall, Maestro, Red, and Smooth (Black). Juno Awards are presented in 36 categories and are voted for by CARAS members.

Czech Label Slashes Prices in Bid To Revive Local Music Scene

BY MARK ANDREWS

PRAGUE—the Czech Republic’s newest music label, Ceska Hudba, aims to breathe new life into the Czech music scene. The label’s director, Josef Otak, has set the price level to be below the Czech Gulden, a previous average of the money.

Ceska Hudba has released seven titles from well-known personalities, which have sold 40,000 units combined, in the first period. The best-selling CD, Zluty Vusko (Gold en Vlach), has achieved a pop singer from the 1960s and 1970s, with 15,000 units.

The label’s CDs are sold for $0.50, while the company has decided to sell the CDs for $0.90.

Kokta also aims to release his first album, which has been recorded in the Czech Republic. Kokta, who has worked for the world’s leading music companies, has decided to release his first album.

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**HITS OF THE WORLD**

**CANADA**

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<th><strong>SINGLES</strong></th>
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<td><strong>NEW</strong></td>
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<tr>
<td>MY SWEET LORD by George Harrison</td>
<td>ONLY YOU by The Searchers</td>
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**SPAIN**

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<td><strong>NEW</strong></td>
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<td>GET THE PARTY STARTED by The Cars</td>
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<td><strong>TOP 10</strong></td>
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**AUSTRALIA**

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<td>CRYING AT THE DISCO THEQUE by Adagio Zavva</td>
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<td>HEY BABY (DANCE WITH MY BABY) by The B-52's</td>
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<td><strong>TOP 10</strong></td>
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**NEW** = New Entry  **RE** = Re-Entry

Hits of the World are compiled at Billboard/London.
ON THE BOX: After clicking in appearances on 38 Italian TV shows in one week, it’s no surprise that 35-year-old singer Lorenzo Cherubini (aka Jovanotti) has topped both sales and airplay charts with the single “Salvami” (“Save Me”) on Universal Music Italy. His 10th album, Il Quinto Mondo (The Fifth World), which was released early this month, now looks set to go multi-platinum. (Italy recognizes a disc as platinum at sales of 100,000 units.) The song’s strong pacific message gave the TV campaign an element of controversy. Jovanotti says, “Anybody who tries to break the world by taking music’s message to society as a whole comes under attack. I expected that to happen.” MARK WORDEN

RUSIAN AFRO: Krasnoy Stove (Beautiful From the Left) is the first release by Markskecki, an eight-strong Afro-beat outfit signed to Moscow-based S.B.A./Gala Records. The label was the first indies to be formed in the former U.S.S.R. in 1988, and it has a deal to distribute a catalog of about 350 EM1 Music titles in Russia. The company also operates a publishing arm, SBA Music Publishing, which is one of the major music publishers in Russia. Markskecki is a club-based act that has also spawned the Latin-flavored side-project Tres Muñachas. The latter band recently debuted at the Moloko club in St. Petersburg, Russia, at a birthday party for Markskecki frontman Sergei Yefremenko.

VADIM YURCHENKO

BOOM TOWN: Since its inception in 1999, Ziruigibo, a subsidiary imprint of Brussels-based Crammed Discs, has catered to the growing audience for world-music hybrids. Global sales of Behel Gilberto’s debut album, Tanto Tempo, are approaching 700,000 units (140,000 in France), and the recent Tanto Tempo Remixes—featuring versions by Rae & Christian, 4 Hero, and Peter Kruider—has passed 120,000 units in two months. Gilberto will tour Japan in March, with a European tour following in April/May. Ziruigibo’s latest release, Samba Rock, is the first new recording from Brazil’s legendary trio Nocenci & Vitoria, who disbanded in 1975. The trio, known as the “fathers of the samba soul beat,” releases the album March 9 in Europe. A tour is scheduled for June/July.

GARY SMITH

POLE POSITION: Ich Troje is now the most-celebrated band in Poland and has reached sales of 700,000 for its album AD 4. Released in May 2001, AD 4 was still No. 1 at the beginning of this month. The trio, from Lodz, was founded in the mid-90s by Michal Wisniewski and Jackie Laperz. Its debut album, Intro 96 (Koch Records), went gold (50,000 units). Ich Troje then switched to Universal and scored the 1999 hit “Bo Wyszyko To,” a cover of an obscure Die Toten Hosen song. The group achieved its initial success via touring and word-of-mouth, without radio or TV support. And with new lead vocalist Justyna Majewski, the band is finally living up to the exposure it deserves. “We write and sing for ordinary people living normal lives,” Wisniewski says. Poland’s ruling political party, the SLD, clearly agrees and shyly asked Ich Troje to write its new campaign song.

ROMEK ROGWIECZ
EVENT CALENDAR

FEbruary

- 23. NAMAC Image Awards tapping, the Regent Beverly Wilshire Hotel, Los Angeles. 310-392-3777.
- 28. American Film Institute's 31st Annual Awards Gala, the Regent Beverly Wilshire Hotel, Los Angeles. 310-392-3777.
- 29. 33rd Annual Country Radio Seminar, Nashville Convention Center, Nashville. 615-327-4487.

March


LYRICS FOR LIFE: The Lyrics for Life benefit auction and show is scheduled for Feb. 16 at Earthlink Live in Atlanta. The show will feature acoustic performances by such artists as Sister Hazel, Hootie & the Blowfish, and Edwin McCain, and attendees may bid on handwritten lyrics and other memorabilia from each act. Lyrics for Life, founded by Sister Hazel frontman Ken Block, puts together concerts and auctions to benefit people living with cancer. Proceeds from the event will go to Camp Sunshine, a summer camp for children with cancer. Tickets are available through Ticketmaster or at lyricsforlife.org. Contact: Tara Murphy at 404-577-8666.

MUSIC FOR YOUTH: New York's Knitting Factory will contribute to the Music for Youth Foundation (MYF) throughout this month as it celebrates its 15th anniversary. A portion of the proceeds from its month-long concert series, featuring such artists as Concrete Blonde, Arto Lindsay, and DJ Logic Special Project, will be donated to the MYF. All of the funds raised at the anniversary party Feb. 18, will also be donated. The MYF helps establish music programs for New York youth. Contact: Ana Adame at 212-941-9665.

RESEARCH GRANT: The U.S. Congress is granting $500,000 to the Institute for Music and Neurologic Function (IMNF) this year. The funding will help the IMNF continue its work in music/brain research that will benefit aging patients and those with disabilities and chronic diseases. Contact: Connie Tejeda at 718-519-4168.

AIDS AWARENESS: The music industry AIDS charity LIFEFest will launch UrbanAID 2.0, a concert featuring Sean “P. Diddy” Combs, Jay-Z, and R. Kelly April 9 at New York’s Beacon Theater. The event is an effort to increase awareness of HIV and AIDS in the urban community. It will be co-hosted by Russell Simmons and Combs and hosted by James J. Foxx. Contact: Jody Miller at 212-431-5227.

Good Works

LYRICS FOR LIFE: The Lyrics for Life benefit auction and show is scheduled for Feb. 16 at Earthlink Live in Atlanta. The show will feature acoustic performances by such artists as Sister Hazel, Hootie & the Blowfish, and Edwin McCain, and attendees may bid on handwritten lyrics and other memorabilia from each act. Lyrics for Life, founded by Sister Hazel frontman Ken Block, puts together concerts and auctions to benefit people living with cancer. Proceeds from the event will go to Camp Sunshine, a summer camp for children with cancer. Tickets are available through Ticketmaster or at lyricsforlife.org. Contact: Tara Murphy at 404-577-8666.

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MAY


May 10. Ninth Annual Race to Erase MS, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4482.


May 30-June 2. 50th Ojai Music Festival, Ojai Art Center, Ojai, Calif. 805-646-2094.

JUNE


June 24-26. M3 REPLAYtech Europe, Amsterdam, Amsterdam. 800-800-5474.


JULY


AUGUST


SEPTEMBER


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

BIRTHS

Boy, Noah Max, to Julie and Michael Weiss, Jan. 17 in New York. Mother is creative director of Nervous Records. Father is founder and owner of Nervous Records.

Boy, John Alexander, to Debbie and David Regan, Jan. 29 in Manhattan. Father is VP of corporate finance and strategic planning for EMI Music Publishing.

FOR THE RECORD

Due to incorrect information provided to Billboard, Jay Cooper was reported to have been named chair of Greenberg Traurig’s national entertainment practice in the Jan. 26 issue. In fact, Cooper has joined the firm’s Los Angeles office to head its West Coast entertainment practice. Joel Katz remains chair of Greenberg Traurig’s national entertainment division, operating out of the firm’s Atlanta office.
Ensign Melds Management With Strategic Marketing

By Focusing On Artists As Branded Product, Venture Uses Data To Create Models Of Musicians' 'Best Case Buyers'
THE Directories.

Across RECORD RETAILING DIRECTORY: 200,000 music retailer listings over those who promote or manage thousands of independent, defensive services. Lists are sold by month, but each listing remains a director. Friedman is senior manager of Constellation Ventures, a venture-capital firm that has funded Verance. He has been a director of Verance since 1999.

- Microsoft has entered into a cross-marketing deal with Linkin Park that will promote the company's music video game system and the band's Project: Revolution tour. Microsoft extended promotional support to the tour, while Linkin Park will generate awareness of Xbox with tour signage, logos on merchandise, and in-store demos. The move supports Redeye's business plan.

- Hyundai Motor America and Shark Energy Drink are sponsoring Warner Bros. Online's third annual Internet concert series. "Live From Park City," performances from the likes of the Charlie's Angels, "Groove Armada" from California, Bowling for Soup, and Starsailor may be found at liveonconcerts.com through April 12.

- Virgin Entertainment Group is previewing tracks from Alanis Morissette's "Under Rug Swept" in its U.S. Virgin Megastores locations prior to the album's Feb. 26 release. The advance copies are being played in-store as part of an hour-long audio show on Morissette's Kerasier from sister Internet radio company Radio Free Virgin (RFV). RFV recently launched a channel dedicated to the Mavericks' recording artist, known as AlainisRadio.

- Image, a leading distributor of DVD titles, has inked a deal with L.A. Imprint Smile Records and has released one-off titles by Randy Travis and Lorrie Morgan.

- FLAG WAVING: Acoustic guitarist Peter Lang is releasing "Dharma Blues," his first album of new original material since 1979—on his own Horus Records, exclusively distributed by Mill City Music in Minneapolis. Lang—well-remembered for his '70s work for John Fahey's Takoma Records—has essentially run out of the music business since the early '80s, pursuing a career in animation and special effects work.

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A FRESH SHOT OF RED EYE: Graham, N.C.-based indie distributor Redeye Distribution has established a second in-house imprint, the Redeye Label, which will focus on artists based in the Southeast U.S.

- The first album from the label—"Take Me Home" by Raleigh, N.C., band Weekend Excursion—is due March 26. A set by Knoxville, Tenn.-based act Gran Toro is due this year as well. The distributor also operates Yer Roc Records, whose roster includes such established talent as singer/songwriter Nick Lowe and former Whiskeytown member Caitlin Cary.

- Glenn Dicker, who co-owns Redeye with Tor Hansen, says of the impetus behind the new imprint, "We remain dedicated to the music of the Southeast and to the artists in the Southeast who are capable of generating interest and attention through their touring."

CONCORD HEADS SOUTH: Concord Records is relocating to Southern California, which has seen a recent influx of new record labels. Concord Records is planning to open an office in Concord, Calif. The independent jazz and pop/vocal label will share office space in Beverly Hills, Calif., with Act III Communications, the firm operated by Concord co-owners Norman Lear and Hal Gaba. About half of Concord's employees—15 or 18 people, including most of the executive staff—will make the move south, according to president Glenn Barros.

- "We've been growing and hope to grow significantly over the years, and we're finding that increasingly difficult outside of an industry center," Barros says, noting that Concord already has five staff members and a studio under contract in the Los Angeles area. Concord has been on a roll: The company recently signed Barry Manilow and scored 2002 Grammy Award nominations for pop vocalists Betty Buckley, Rosemary Clooney, Michael Feinstein, and Keely Smith; jazz vocalist Karrin Allyson; and instrumentalist Gary Burton.

- QUICK HITS: Howard Gabriel has been promoted to senior VP/GM of Red Ink, the in-house marketing and label-services arm of New York-based RED Distribution. Gabriel, who was previously VP/GM of RED Ink, recently settled with Radio Free Virgin (RFV), his former label, over RFV's use of his name, which has been recorded in the band's "Ethereal" and "The Lion's Share" albums.

- The liquidation of Liquid Audio has settled with the firm's former president, Paul Friedman, as a new liquidation process is under way. Friedman also settled with Liquid Audio's lead investor, Mark Frieder, as a new liquidation process is under way.

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LANG: "It was a healing thing for me to do," Lang says, adding that he got a kick in the butt by the fiery foot of mortality" when his college/musical mentor Fahey died last year. "John changed my world forever," Lang says. "I was going into epidemiology..." John dragged me kicking and screaming down a different road."

- Lang's been easing back into live performing: He played a Fahey tribute in New York and gave a Twin Cities concert last year. He anticipates a West Coast tour in June.
WHOSE PRODUCT IS IT ANYWAY? Look for the auction for Valley Media's inventory, which was held Feb. 8, to have long-term implications for the music industry. That auction, overseen by the liquidator appointed by the bankruptcy court, saw 60 to 70 parties buy product—in many cases their own—with the Valley estate realizing about $32 million.

The only inventory that wasn't sold in the auction was consignment product. Its status is disputed by the labels and distributors that gave Valley the product, as well as by the secured creditors; Congress Financial, which is the senior secured lender; and some of the major music and video suppliers that are subordinated or secondary secured lenders.

Since the product was on consignment, the labels and distributors involved sold it to the public and thought that it should be returned to them. But because most

of those labels are said to have failed to take all the necessary legal steps—such as getting a Uniform Commercial Code lien on the inventory and ensuring the consigned product was stored separately from the rest of Valley's inventory—the secured creditors are arguing it is a part of the Valley estate. Consequently, the bankruptcy court must make a decision to settle the matter.

So implication No. 1 is that in the future, independent labels and distributors should push to dot the i's and cross the t's to ensure their product is legally defined as consignment. And of course, if they do, the question remains if the major merchants and wholesalers will be willing to sign on the dotted line to allow the i's to be dotted and the t's crossed.

On to point No. 2: While most are calling the auction a success, the inventory sold was valued at $89 million, which means that the estate only realized 36 cents on the dollar for the inventory.

You can be sure that Congress Financial and other suppliers of revolving credit facilities realize the implications of that percentage. Since revolving lines to lend money based on an account's inventory, the lending formula is typically valued in the range of 50 cents to 60 cents for every dollar of inventory purchased—which you may notice wasn't achieved in the Valley auction. So the question arises: In the future, will banks lower the percentage in their borrowing formulas, which determines the amount of the loan? If they do, retailers and wholesalers may see smaller loans from banks, which could mean that labels and distributors will feel pressure to loosen their credit spots.

But others argue that Valley was liquidating inventory on its own before the auction and that the estate overall will realize much more than 36 cents on the dollar, so it will be a while before the smoke clears on the issue of how much was realized by the estate.

Most observers believe that total liquidation will leave Congress Financial falling short on recovering its full loan exposure, which means that the secondary secured lenders, the major music and video labels, and the rest of the unsecured lenders will be sucking wind. In fact, in that instance, that would make the major unsecured creditors. But in another interesting move blessed by the bankruptcy court, the credit committee has agreed to work with Congress Financial and the estate in helping to collect accounts receivables. In exchange, depending on how successful the collection is of the receivables, some of the money due Congress Financial would be freed up for being applied against the rest of the unsecured creditors. That amount might only total a few pennies on the dollar, but the way things look now, it's better than nothing.

In another unusual move, one of the creditors (which is said to be Cleveland Tri-Star) asked the court to mark its inventory before the auction, presumably so that it could detect it if someone tries to return it. But the court turned that gambit down because it could have affected the market value of the inventory.

Finally, look for another unusual situation to arise when creditors' committees start pushing to look for preferential payments. In past bankruptcies, the major music and video labels have been treated equitably, and preferential payments usually weren't pursued. But in the Valley bankruptcy, there is a wide disparity in the treatment, sources say, which means that the major music and video companies are a divided camp and will be gunning for one another in court to get preferential payments to be returned to the Valley estate.

MAKING TRACKS: John Artale, formerly director of purchasing at National Record Mart, has joined Pittsburgh-based one-stop Galaxy Music Distributors, where he will oversee the purchasing of DVDs and independent music. Tim Hibbs, formerly senior director of catalog sales at RCA, is seeking opportunities. He can be reached at 732-330-3683 or thibbs.l1@aol.com.
Digital Music Hardly A Lucrative Sector

BY LARS BRANDLE and TODD MARTENS

LONDON—The record industry may be trying to turn digital music into a profit center, but thus far it’s not off to a good start. In fact, a new study from OC&C Strategy Consultants calls digital music’s performance “extremely disappointing.”

Legitimate download and digital subscription models yielded less than $1 million in global revenue last year, according to the survey. Digital streaming accounted for less than 0.01% of sales last year in any market. However, the report estimates $4 billion has been raised by companies to capitalize on the anticipated “digital revolution in content.”

The study says that although all participants claim to be highly optimistic about all of the trials under way, when set against the expectations of the funders of the digital ventures, [the total revenues] must be considered a damming failure.

PIRACY LEAVES ITS MARK

Meanwhile, Internet piracy is rampant. Up to 2.7 million people are simultaneously logging on to file-swapping services at any time, according to the study. It also claims file-sharing led to 5% fewer CD sales worldwide last year. The study warns that up to 10% of global record sales could be at risk this year due to online piracy. The industry has retaliated by committing $50 million for litigation against such infringement operations as Napster, KaZaA, and Aimster.

Such legal efforts have hurt but hardly killed file-swapping services. However, the pressure is forcing some peer-to-peer network operators to attempt to legitimate their offerings. StreamCast, operator of the file-sharing network Morpheus, appears to be pitching two infringing uses of its software. The Recording Industry Assn. of America (RIAA)—which is suing StreamCast for copyright infringement—says its IP has been approached by the firm, which is seeking label licenses in an attempt to sell encrypted files. But observers say that acquisition of label-sanctioned content would not necessarily solve the company’s legal woes. RIAA senior VP of business and legal affairs Matt Oppenheim says, “We told [StreamCast] to go ahead and have discussions with the record labels, but said ‘You’ve still got a massive infringement problem here that you need to deal with.’ To offer legitimate product without stopping the infringement isn’t going to change anything.”

But Jupiter Media Metrix senior analyst Aram Sinnreich argues that any debate regarding the potential for StreamCast going legit is irrelevant—he doesn’t believe labels will grant licenses to the service. “As long as Morpheus is using an unpoliceable network, I consider it unlikely that right-holders would license to them in any respect,” Sinnreich says. “The rights-holders wouldn’t do business with someone they perceive as being lax on intellectual property.” StreamCast CEO Steve Griffin did not return calls seeking comment.

In making the transition from pirate network to legitimate commercial offering is proving anything but easy. Napster—currently in a legal cease-fire with the RIAA—claims it has content deals with the majors. Meanwhile, CenterSpan Communications, owner of the Scour file-sharing service, has had to delay the launch of the offering because it hasn’t been able to secure reasonably priced content.

Hillsboro, Ore.-based CenterSpan, which through the first nine months of 2001 reported a net loss of $14.5 million on sales of $51,000, recently raised $4 million via a private placement of 650,000 shares of its stock and an equal number of warrants. Purchasers included new and current investors, as well as chairman/CEO Frank Hausmann. The funds are earmarked for sales, marketing, and general operations. As of Sept. 30, 2001, it had $5.6 million in cash.

Additional reporting by Matthew Benz in New York.

VUNET TINKERING WITH EMUSIC:

Vivendi: Universal Net (VUNET) USA is looking to breathe new life into digital-music download and subscription retailer EMusic.com by adding major-label content to the service.

Derrick Oien, the newly named president of VUNET USA’s music group, says the site is “in discussions” to license certain catalog tracks from the majors.

To be sure, dustier and dated fare from the vaults may be more valuable to EMusic in the short term than to Pressplay or MusicNet, which will be focused on making sure as many new and recent hits are available. EMusic’s back-catalog selection—all indie content thus far—has been cited by some as one of the site’s strengths.

Still to be worked out is how major-label material would be offered on the site. EMusic offers tracks as full-ownership MP3 downloads. Meanwhile, the majors have placed a premium on security, offering most tracks either on a streaming basis or as a rental download. Major-label downloads also are typically sold at a higher price point. EMusic, which has been experimenting with downloads and/or subscriptions for more than two years, claims roughly 35,000 subscribers.

In other company news, president/CEO Gene Hoffman is on his way out as part of the formation of VUNET USA. MP3.com management has emerged as the big winner in the integration of MP3.com, RollingStone.com, GetMusic.com, and EMusic into a single operating unit. Oien, the former MP3.com president, will oversee all four sites and report to VUNET USA CEO Robin Richards, another MP3.com alum. Day-to-day administration of the music destinations will be run by a group of as-yet-unnamed general managers.

OUR APOLOGIES: Speaking of personnel shuffles at VUNET, it should be noted that Sandy Smallen, the former GetMusic exec who recently joined technology company Oddcast as its president/CEO, is a hit, not a she.

The last installment of Sites+Sounds erroneously suggested otherwise.

SAMIT OFF MUSICNET BOARD: In a signal that changes may be afoot in EMIS’s new-media department, MusicNet has added EMIS Group executive VP John Rose to its board. Former EMIS VP of New Media Jay Samit, a former McKinsey & Co. executive, was brought in above Samit last December to oversee the new-media division (Billboard Bulletin, Dec. 11, 2001). Besides new media, Rose is also responsible for strategy and business development functions and government and industry affairs. The company’s chairman is Billboard’s new chairman, Sandy Smallen, the former chairman/CEO of Arista.

ROBIN SMALLEN, the founding member of VUNET, has joined technology company Oddcast as its president/CEO. Smallen, the former chairman/CEO of Arista, was brought in above Samit last December to oversee the new-media division (Billboard Bulletin, Dec. 11, 2001). Besides new media, Rose is also responsible for strategy and business development functions and government and industry affairs. The company’s chairman is Billboard’s new chairman, Sandy Smallen, the former chairman/CEO of Arista.

MUSICNET ADDS STAFF: In other MusicNet news, the company has hired Ganapathy “Krish” Krishnan as senior VP of products/technology and chief technology officer. Shashi Karan has been named senior director and corporate controller as VP of finance, and David Halprin as director of product management.

Krishnan, a founding member and previously chief technology officer and executive VP of Internet services company Network Commerce, will be responsible for managing product development and technical operations for MusicNet. Kahan, a former senior director and corporate controller at pharmaceutical company Pathogen, will be responsible for finance and administrative functions. Halprin, a RealNetworks vet who has been with EMI since its inception, will manage and prioritize features and content for the service. He will also work on the implementation of new versions of the MusicNet platform, work with its partners, and assist in acquiring new content.

FULLAUDIO USING WINDOWS: FullAudio says that it is using Microsoft’s Windows Media technology, including its digital-right management platform, to power its digital-music subscription service. As part of the pact, Microsoft will promote FullAudio through WindowsMedia.com.

By Brian Garfity
### ‘Potter’ Release Skips Rental-To-Retail Gap

**BY SAM ANDREWS**

LONDON—Warner Home Video (WHV) U.K. is set to slam shut the rental-to-sell-through release window with the simultaneous May 26 release of Harry Potter and the Philosopher’s Stone (known as Harry Potter and the Sorcerer’s Stone in the U.S.). The company is also intent on maintaining its right to charge rental dealers a premium for their right to rent.

The move is sure to bring Warner into conflict with the country’s rental dealers, who were stunned last year when Universal International’s arm cut the window from six months to four weeks. Warner has tried the no-window tactic before—with the video release of Rain Man in the U.K. in 1989—but the move caused such widespread anger that it was abandoned.

However, Warner’s decision is not unexpected. While no one at Warner would comment, WHV president Warren Lieberfarb signaled the strategy last November, when he told a European video conference “that the proper application of the European Union’s Rental Right (Directive) will bring more consumers into the package video business as both renters and buyers.”

Unlike in the U.S., where the First Sale Doctrine prevents two-tier pricing, WHV is entitled to charge more for copies sold to rental dealers than retailers under the Rental Right. Currently, Warner does not have a window between rental and sell-through for DVD-releases and only charges sell-through prices for them. But on VHS it gives rental dealers a window of up to six months, charging an average unit price of £36–54 on sale for £14 for a sell-through tape.

Rental pricing for Harry Potter is not yet fixed, but Warner is attempting to sweeten the loss of the window by charging rental dealers less than what they currently pay for a rental cassette. Sources say that VHS/DVD prices will probably increase.

Warner argues that both the rental and sell-through sectors will benefit from a more concentrated and increased marketing spend, but rental dealers are less than impressed. Steve Sheasby, marketing director of Virgin Video (a buying and marketing group for 160 independent rental stores), argues that rental dealers were not being paid the right to rent, but for the exclusivity to make a profit. The fact is that profit that we make on the big straight-to-sell-through titles is negligible compared to the profit we make when we have a window. I don’t think [that] where we have had shorted windows, we have seen a big push on extra marketing for rental.
ATLANTIS: THE LOST EMPIRE
WALT DISNEY HOME ENTERTAINMENT 2002

SHREK
Paramount Home Entertainment 2001

THE PRINCESS DIARIES
Paramount Home Entertainment 2001

SNOW WHITE AND THE SEVEN DWARFS
Walt Disney Home Video 1997

2 MV2 MOST VERTICAL PRIMATE
Walt Disney Home Entertainment 2002

JURASSIC PARK III
Universal Studios Home Video 2000

THE FAMILY MAN
Universal Studios Home Video 1999

PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION
Paramount Home Entertainment 2002

RUSH HOUR 2
New Line Home Video 2001

THE MEXICAN
New Line Home Video 2001

TELLING TIME WITH BLUE
Walt Disney Home Entertainment 2002

THE LAND BEFORE TIME: THE BIG FREEZE
Paramount Home Entertainment 2001

ENEMY AT THE GATES
Paramount Home Entertainment 2001

BOB THE BUILDER: THE BIG GAME
Paramount Home Entertainment 2002

SAVE THE LAST DANCE
Paramount Home Entertainment 2001

WINNIE THE POOH: UN-VALENTINE'S DAY
Warner Home Video 2001

HAPPY HEARTS DAY
Warner Home Video 2001

DR. DOITTLE 2
New Line Home Video 2001

TUPAC SHAKUR: BEFORE I WAKE
Warner Home Video 2001

THE BOOK OF POOH: A VALENTINE FOR EYORe
Walt Disney Home Video 2001

BROTHERS, WHERE ART THOU?
Toyota Home Video 2001

DRAGONBALL Z: COOLER'S REVENGE (EDITED)
Topec Video 2002

CATS & DOGS
Paramount Home Entertainment 2001

GLADIATOR
Walt Disney Home Video 2000

BARRY: BE MY VALENTINE
Universal Studios Home Video 2000

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THE MUMMY RETURNS
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SKY PIRATE (PAN & SCAN)
Warner Home Video 2000

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Paramount Home Entertainment 2000

HOLIDAY IN THE SUN
Warner Home Video 2000

HOW THE GRINCH STOLE CHRISTMAS
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MUSICAL STAR POWER: Will Smith is the ultimate crossover entertainer, but Ice Cube is the fastest-rising musical crossover star in Hollywood. That's according to The Hollywood Reporter Star Power 2002 list, which ranks celebrities based on their ability to affect a film's financing, major studio distribution, breadth of theatrical release, and box-office earnings.

This list from The Hollywood Reporter is the sister publication of Billboard surveyed various film professionals around the world. Starpower ratings were numbered from zero to 100. Tom Cruise, Tom Hanks, and Julia Roberts tied for first place overall, with a perfect score of 100.

Several entertainers who have significant careers in music also made the list. Smith ranked the highest. But according to the rankings, Ice Cube is the film/music celebrity who's had the biggest rise since the previous Power List in 1999. His score (46.27) marked an increase of 38%

About half the musical crossover entertainers on the roster come from an R&B or hip-hop background. Ice Cube tells Billboard why Hollywood is increasingly turning to hip-hop entertainers as bankable stars: "Rappers and hip-hop artists are natural actors who bring reality to the screen. We're also thought of as trailblazers and leaders, and Hollywood comes to us for that edge."

Here is how the film/music crossover entertainers ranked, in descending order. (Not included are entertainers whose records are inactive or whose albums have not had any effect on the Billboard charts.)

1. Will Smith (89.91), Jennifer Lopez (76.38), Barbra Streisand (65.13), Madonna (61.95), Britney Spears (50.88), Whitney Houston (48.93), Ice Cube (46.27), Bette Miller (45.05), Janet Jackson (45.39), Cher (44.74), and Courtney Love (41.01).

20-40: Mariah Carey (38.94), Harry Connick Jr. (36.18), Eminem (55.96), Li, Cool J (34.87), Mick Jagger (34.21), Ice-T (32.89), Bjork (31.14), DMX (30.75), Vanessa L. Williams (29.61), Sean "P. Diddy" Combs (29.29), Brandy (29.17), Jon Bon Jovi (28.95), Snoop Dogg (28.85), David Bowie (26.10), Queen Latifah (22.15), and Chris Isaak (20.61).

Less than 20: Lyle Lovett (19.69), Mandy Moore (18.20), Master P (17.96), Dwight Yoakam (17.92), Enrique Iglesias (17.70), Meat Loaf (16.23), Siggy (14.91), Ruben Blades (12.28), Tyrese (12.16), Ja Rule (10.62), Usher (10.31), Mos Def (7.30), Pras (7.24), and Nas (6.86).

Modern rocker WRAX Birmingham, Ala., has named Susan Groves PD, effective March 4. Groves was PD of modern-rock station WHRL Albany, N.Y. ... John Sebastian has exited heritage rock station KSAS Seattle ... Entrevision is buying KXPK Denver for a reported $47.5 million. The station is expected to adopt a regional Mexican format ... Music parodies Behind the Music That Sucks and American Suck CountDown (from production company Heavy) will be featured as a series on MuchMusic USA starting March 25. A preview was shown in January ... United Stations has added marketing duties for VP of affiliate relations Rob Pierce. Compiled by Carla Hay in New York.
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Corporate: Celeste Rodriguez, 646.654.4548

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All cancellations received between Feb 1 and Feb 28 must be in writing and are subject to a 20% cancellation fee. No cancellations accepted after February 28 and no refunds will be issued. Substitutions may be made at any time. Refunds will be processed after the conference is over.

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J TO THE HI-LO: Remix albums are generally an afterthought, so they often sell like also-rans. But bring one out by an extremely popular artist during a soft time of year and you've got the makings of chart history—witness Jennifer Lopez.

The actress-turned-singer becomes the first artist to reach No. 1 on The Billboard 200 with a remix album. Her J To The HI-LO: The Remixes also sets a SoundScan record: First-week sales reached 156,000 units, besting the remix high set a few weeks ago, when 104,000 copies put Limp Bizkit's New Old Songs at No. 26 on the big chart (Billboard, Dec. 15, 2001). You'll have to track back to June 1990 to find the previous peak rank for a remix album, when Paula Abdul's Shot Up and Dance reached No. 7.

The new J To The HI-LO—using songs from her first two albums and new track “Alive” from her upcoming movie. Enough—also tops Top R&B/Hip-Hop Albums, becoming her second title to reach No. 1 on both that chart and The Billboard 200. No retail single is available of her treatment of “ Ain't It Funky” with Ja Rule, currently No. 4 on Hot 100 Airplay—an angle that gives her fans added incentive to buy the new album. Like a savvy ski jumper, Lopez's opening run is just enough to eclipse three-week champ Alan Jackson, who, with a 20.6% decline, sells 150,000 in the frame.

Fresh troops and the advent of Valentine's Day stirs business, ending a three-week streak when we only had two 100,000-plus sellers, as four albums surpass that mark. Of the albums on last issue's Billboard 200, 43 show gains of 10% or more—the most active week we've seen in 2002—though, continuing the year's trend, shy of the album volume notched in the same week of 2001.

VERY BARRY: Compare two adult-skewed singers: Prior to this week, Barry Manilow had not placed an album in the top 10 since 1979, while Barbra Streisand has had four top 10s in the past 10 years—one as recently as 1999—with No. 1 albums in 1993 and 1997. Given that background, who would imagine a set of Manilow hits would sell more in one week than The Essential Barbra Streisand would sell in two? Yet that is the case, as Ultimate Manilow starts at No. 3 with 113,000 units (see story, page 3). The Streisand title sells 41,000 this issue (No. 29), down about 20% from its 51,000-unit opener.

More than 32,000 units of Manilow's take come via a direct TV campaign—almost 28% of his first-week sales. Pink Floyd's Echoes: The Best of Pink Floyd and the Beatles' 1 each enjoy larger direct sales—50,000 and 34,000, respectively—a segment that accounted for about 23% of Floyd's opening sum and only 5% of the Beatles' 1.

One final odd fact: 15 of the 20 songs on Ultimate were among the 20 songs on 1985's The Manilow Collection, yet that earlier anthology stalled at No. 100. Go figure.

A DRAMA IN TWO ACTS: The 28-10 jump Mary J. Blige's No More Drama made last issue reflected the release of a new incarnation of the album, with new cover art and four new tracks. Sales more than doubled. On further review, we discovered that to make room for the new content, songs from the original package were deleted.

In the numerous cases where SoundScan has merged the sales of a value-added or otherwise re-packaged album with those of the original, the new album has contained all of the first album's contents. So in this case, the two are split this week, with the newer one showing as a new entry at No. 20 (35,000 units) and the discontinued version at No. 134 (10,000). MCA made it easy for accounts to swap the old one for the new one, so the original edition will likely slip off the chart soon. If the two were still linked, the title would stand at No. 12.

JUST SUPER: U2's much-lauded appearance at the Super Bowl not only heaps Greatest Gainer honors on the band's latest (66-25, up 142%), on The Billboard 200, but also more than doubles the sales of three earlier albums—at Nos. 2, 14, and 35—on Top Pop Catalog Albums. Pre-game participant Marc Anthony re-enters the catalog list with a 10% bump. The latest by another, Paul McCartney, seems a 67% spike, but at 5,000 units he is shy of a Billboard 200 re-entry... Saturday Night Live, Pepsi's Super Bowl spots, and publicity for her film debut perk up Britney Spears' (25-17, up 40%)... Sade bows at No. 10 on the big chart with the first live album in the top 10 since Dave Matthews Band entered at No. 6 in the Nov. 10, 2001, issue—one of three that Mattheus has scored in the last six years. The last act besides Mattheus to garner a live top 10 album was Blink182 in the Nov. 25, 2000, issue of Billboard.

THE GOLD BUCKLE: Tim McGraw writes a chapter of modern chart history on Hot Country Singles & Tracks, where “The Cowboy in Me” eases into the top five and lands next to “Bring on the Rain,” his No. 4 collaboration with Jo Dee Messina. The feat officially makes McGraw the first artist to concurrently claim two top five singles on this chart in the dozen years since we adopted Broadcast Data Systems' monitored airplay data. Coincidentally, both singles improve 139 plays each, powering a 5-4 move for “Rain” and a 6-5 hop for “Cowboy.” The former is Messina's ninth top five, which includes four No. 1 singles. McGraw's stats show 24 top five songs, a tally that includes 14 chart-toppers. McGraw co-produced “Rain” with Byron Gallimore, who was feted as Billboard No. 1 Hot Country Producer in our 2001 Year in Music issue.

MATTER OF TIME: “Always on Time” by Ja Rule Featuring Ashanti finally makes it to No. 1 on The Billboard Hot 100 after waiting patiently at No. 3 for the past four weeks. “Time” also remains atop Hot R&B/Hip-Hop Singles & Tracks for an eighth week. “Time” gains 1.5 million listeners, increasing its total audience to 121 million.

Ja Rule is the second artist in the past 12 months to place two songs atop the Hot 100, following the man he replaces, Usher, who falls to No. 3 with “U Got It Bad” (down 16 million listeners). Ja Rule ruled the roost last fall with Jennifer Lopez's “I'm Real,” while Usher hit No. 1 with “Remind Me” last July.

DOUBLE-SIDED: Former Sounds of Blackness member Ann Nesby charts her second solo single with “Put It on Paper” featuring Al Green, which bows at No. 74 on the Hot R&B/Hip-Hop Singles & Tracks chart. It is the first time either singer has received chart billing since 1996, when Nesby's “I'll Do Anything for You” peaked at No. 51 in July and Green's “Your Heart's in Good Hands” went to No. 47 in January of that year.

“Paper” earns Hot Shot Debut status, garnering 4.7 million R&B radio listeners. It is the title track from Nesby's sophomore set, due March 19 on her own label, It's Time Child Records—which, at press time, had been picked up by Universal Music & Video Distribution.

NEW DAY, SAME SUCCESS: Celine Dion enters the Adult Contemporary chart at No. 24 with “A New Day Has Come.” It is her 27th chart appearance—the most by any artist on that chart since 1990. In second place with 24 chart titles in that span is Elton John, who has two titles on this week's chart: “This Train Don't Stop There Anymore” at No. 22 and former top 10 “I Want Love” at No. 27.

Dion's “Day” posts 382 detections this week out of the box, becoming the first track to debut on the AC chart without a detection in the prior week since her own “That's The Way It Is” in the October 30, 1999, issue.

SLOW CRAWL: Hoochaback's “Crawling in the Dark” hits the top 10 of Mainstream Rock Tracks in its 16th chart week, marking the longest a debut song has taken to crack the top 10 of that chart since Incubus' “Pardon Me” did it in its 19th week, in March 2000. The record for the overall longest climb to Mainstream Rock's top 10 is 20 weeks, held by two acts who, like Hoochaback, each did so with a first chart single: Sponge's “Ploved” in April 1995 and the Fly's “Got You (Where I Want You)” in January 1999.

STILL IN LOVE: Savage Garden's “I Knew I Loved You” sets a record for the most weeks on the Adult Contemporary chart (124), as it holds at No. 15. The group's “Truly Madly Deeply” was the previous record-holder, with 123 weeks on the chart—a run that ended in May 2000. “Loved” spent 17 weeks at No. 1, starting with the Dec. 25, 1999, issue. Meanwhile, lead singer Darren Hayes has gone solo and moves 20-18 on this chart with “Invisible.”

FURTHERMORE: This column mentioned last issue that although it is currently at 28 weeks on Modern Rock tracks, Alien Ant Farm's “Movies” is eligible to remain on the chart below No. 20 (No. 27), because it re-entered more than six months after it dropped off the chart. Billboard will continue to list the combined weeks for the track for historical purposes, but our sister publication. Airplay Monitor, will list the weeks of its current chart run (14) in order for the industry to better track when it will become a reocurent.

Additional reporting by Anthony Colombo in New York.
The image contains a list of music artists, albums, and their corresponding positions on a chart, along with brief descriptions of the albums. The list appears to be from a publication, possibly a magazine or a website, given the layout and formatting. Here is a structured representation of the information in the image:

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>JENNIFER LOPEZ</td>
<td>J To The L-O! The Remixes</td>
<td>MCA</td>
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<td>BARRY MANILOW</td>
<td>Ultimate Maniow</td>
<td>MCA</td>
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<td>CREED</td>
<td>Weathered</td>
<td>Atlantic</td>
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<td>LINKIN PARK</td>
<td>Hybrid Theory</td>
<td>Sony Music</td>
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<td>LUDACRIS</td>
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<td>Def Jam</td>
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<td>NICKELBACK</td>
<td>Silver Side Up</td>
<td>Reprise</td>
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<td>JA RULE</td>
<td>Pain Is Love</td>
<td>Interscope</td>
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<td>PINK</td>
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<td>Geffen</td>
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<td>SADE</td>
<td>Lovers Live</td>
<td>Warner Bros.</td>
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<td>NAS</td>
<td>Stillmatic</td>
<td>Atlantic</td>
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<td>VARIOUS ARTISTS</td>
<td>Totally Country: 17 New Chart-Topping Hits</td>
<td>Epic</td>
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<tr>
<td>PUDDLE OF MUDD</td>
<td>Come Clean</td>
<td>Sony Music</td>
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<td>8701</td>
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<td>Laundry Service</td>
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<td>O Brother, Where Art Thou?</td>
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<td>BRITNEY SPEARS</td>
<td>Britney</td>
<td>Jive</td>
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<td>ALCIA KEYES &amp; D.R.U.</td>
<td>Songs In A Minor</td>
<td>Universal</td>
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<td>P.O.D.</td>
<td>Satellite</td>
<td>No Doubt</td>
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<td>ENRIQUE IGLESIAS</td>
<td>Escape</td>
<td>Polydor</td>
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<td>VARIOUS ARTISTS</td>
<td>New II</td>
<td>Atlantic</td>
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<tr>
<td>ENYA</td>
<td>A Day Without Rain</td>
<td>Reprise</td>
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<tr>
<td>NO DOUBT</td>
<td>Rock Steady</td>
<td>Columbia</td>
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</tbody>
</table>

The chart also lists the greatest gainer, which is U2 with "All That You Can't Leave Behind". Additionally, there are entries for various artists and their corresponding albums and positions.
FEBRUARY 23

Billboard Top Blues Albums

1. B.B. King & ERIC CLAPTON - Riding With The King
2. VARIOUS ARTISTS - Get The Blues!
3. STEVIE RAY VAUGHAN AND DOUBLE TROUBLE - Live At Montreux 1982 & 1985
4. BUDDY GUY - Sweet Tea
5. PEGGY SCOTTADAMS - Hot & Sassy
6. ETTA JAMES - Love Songs
7. WILLIE CLAYTON - Little Giant Of Soul
8. R.L. BURNSIDE - Burnside On Burnside
9. JIMMY VAUGHAN - Do You Get The Blues?
10. MEL WALTERS - Let Me Show You How To Love
11. VARIOUS ARTISTS - Pure Blues
12. RORY BLOCK - I'm Every Woman
13. VARIOUS ARTISTS - Alligator Records 30th Anniversary Collection
14. STEVIE RAY VAUGHAN AND DOUBLE TROUBLE - Blues At Sunset

Billboard Top Contemporary Christian Albums

1. P.O.D. - Saturation
2. YOLANDA ADAMS - Believe
3. BISHOP T.D. JAKES - Woman Thou Art Loosed
4. MICHAEL W. SMITH - Worship
5. MERCYME - Almost There
6. VARIOUS ARTISTS - Songs 4 Worship - Shoot To The Lord
7. VARIOUS ARTISTS - Songs 4 Worship - Be Identified
8. DONNIE McCLELRICK - Hear Me Again
9. THIRD DAY - Shout To The Lord
10. BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS - This Is Your Life
11. STEFAN CURTIS CHAPMAN - Declaration

Billboard Top Reggae Albums

1. BOB MARLEY AND THE WAILERS - Catch A Fire
2. UB40 - The Very Best Of UB40
3. ELEPHANT MAN - Lock On
4. DAMIAN "JR. GONG" MARLEY - Halfway Tree
5. VARIOUS ARTISTS - Reggae Gold 2001
6. TANIO METRO & DEVONTE - The Best Is Yet To Come
7. VARIOUS ARTISTS - Strictly The Best 27
8. VARIOUS ARTISTS - The Biggest Reggae Dancehall Anthems 2001
9. VARIOUS ARTISTS - Strictly The Best 28
10. T.O.K. - My Crew, My Way
12. BUJU BANTON - Art And Life
13. SHABBA RANKS - Greatest Hits
14. PETER TOSH - Super Hits

Billboard Top Gospel Albums

1. SOUNDSATION - Black Hawk Down
2. SOUNDSATION - Pirates Chance
3. ORCHESTRA BALBO - Somos Chicos
4. GUS W. KINGS - Amen
5. ISRAEL KAMAKAWIWO'OLE - None In The World
6. ANTHONY KENNEDRIS - The Irish Tenors: Elton
7. VARIOUS ARTISTS - Samba Bossa Nova
8. BABA MENA - Who Let The Dogs Out
9. AFRO CELT SOUND SYSTEM - Volume 2: Further To Imm
10. PILAR MONTENEGRO - Desahora
11. KEOLA BEAMER - Molokai-Ka Leo O Loko
12. MANU CHAO - Provocar La Esperanza: Subterfugio
13. BEBEL GILBERTO - Tanto Tempo
14. BEBEL GILBERTO - Beleza
15. ALESSANDRO SAFINA - Alessandra

Billboard Top World Albums

1. SOUNDSATION - Black Hawk Down
2. SOUNDSATION - Pirates Chance
3. ORCHESTRA BALBO - Somos Chicos
4. GUS W. KINGS - Amen
5. ISRAEL KAMAKAWIWO'OLE - None In The World
6. ANTHONY KENNEDRIS - The Irish Tenors: Elton
7. VARIOUS ARTISTS - Samba Bossa Nova
8. BABA MENA - Who Let The Dogs Out
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13. BEBEL GILBERTO - Tanto Tempo
14. BEBEL GILBERTO - Beleza
15. ALESSANDRO SAFINA - Alessandra
### Billboard Heatseekers Top 20 (February 23, 2002)

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<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Distribution</th>
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<tr>
<td>1</td>
<td>The Black Eyed Peas</td>
<td><strong>Back That Thing</strong></td>
<td>Interscope</td>
<td>AM/FM Top 40</td>
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<tr>
<td>2</td>
<td>Sheryl Crow</td>
<td><strong>The Globe</strong></td>
<td>Interscope</td>
<td>Album Sales</td>
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<td>3</td>
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<td><strong>Wild Flower</strong></td>
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<td>Album Sales</td>
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<td>4</td>
<td>Sheryl Crow</td>
<td><strong>All I Wanna Do</strong></td>
<td>Interscope</td>
<td>Album Sales</td>
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<td>5</td>
<td>Sheryl Crow</td>
<td><strong>Win Win</strong></td>
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<td>6</td>
<td>Jack Johnson</td>
<td><strong>Brushtree Fairytales</strong></td>
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<td>Jack Johnson</td>
<td><strong>This Is Life</strong></td>
<td>ATO Records</td>
<td>Album Sales</td>
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<tr>
<td>8</td>
<td>Jack Johnson</td>
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<td>ATO Records</td>
<td>Album Sales</td>
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<td>9</td>
<td>Jack Johnson</td>
<td><strong>Play It Loud</strong></td>
<td>ATO Records</td>
<td>Album Sales</td>
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### GREATEST GAINER

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<tr>
<td>Jack Johnson</td>
<td><strong>Play It Loud</strong></td>
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### Billboard Top Independent Albums (February 23, 2002)

<table>
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<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>The Black Eyed Peas</td>
<td><strong>San Fran</strong></td>
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<tr>
<td>2</td>
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<td><strong>The Globe</strong></td>
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<td>3</td>
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<td><strong>Win Win</strong></td>
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<tr>
<td>6</td>
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<td><strong>Brushtree Fairytales</strong></td>
<td>ATO Records</td>
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<td>7</td>
<td>Jack Johnson</td>
<td><strong>This Is Life</strong></td>
<td>ATO Records</td>
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<tr>
<td>8</td>
<td>Jack Johnson</td>
<td>__Musicforbornomorningafter</td>
<td>ATO Records</td>
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<tr>
<td>9</td>
<td>Jack Johnson</td>
<td><strong>Play It Loud</strong></td>
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### TOP SHOT DEBUT

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<tr>
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<tbody>
<tr>
<td>Nicole Mullen</td>
<td><strong>Talk About It</strong></td>
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### BILLBOARD Top 200 (February 23, 2002)

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<td>8</td>
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<td>__Musicforbornomorningafter</td>
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<td>9</td>
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<td><strong>Play It Loud</strong></td>
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### GREATEST GAINER

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### HOT SHOT DEBUT

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<tbody>
<tr>
<td>Nicole Mullen</td>
<td><strong>Talk About It</strong></td>
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**Billboard** is a trade publication that covers the music industry. The Heatseekers chart highlights up-and-coming artists. The Independent Albums chart ranks the best-selling albums by new and developing artists. The Heatseekers chart is based on data provided by SoundScan. The Independent Albums chart is based on Nielsen SoundScan data. The charts are updated weekly.
**Billboard**

**TOP INTERNET ALBUM SALES**

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<td>1</td>
<td>BARRY MANILOW</td>
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<td>2</td>
<td>SOUNDTACK</td>
<td>O Brother, Where Art Thou?</td>
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<tr>
<td>3</td>
<td>ALAN JACKSON</td>
<td>Drive</td>
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<td>4</td>
<td>SOUNDTACK</td>
<td>Totally Country: 17 New Country Topping Hits</td>
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<td>The Very Best Of Red Stewart</td>
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<td>The Essential Barbra Streisand</td>
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<td>All That You Leave Behind</td>
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<td>Greatest Love Songs</td>
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<tr>
<td>13</td>
<td>ENYA</td>
<td>A Day Without Rain</td>
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<td>Is This It</td>
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<td>15</td>
<td>DIANA KRALL</td>
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<td>16</td>
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<td>Echoes - The Best Of Pink Floyd</td>
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<td>17</td>
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<td>Six Degrees Of Inner Turbulence</td>
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<td>18</td>
<td>NO DOUBT</td>
<td>Rock Steady</td>
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<td>19</td>
<td>THE CHEMICAL BROTHERS</td>
<td>Come With Us</td>
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<td>20</td>
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<td>22</td>
<td>ALICIA KEYS</td>
<td>Songs In A Minor</td>
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<td>23</td>
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**GREATEST GAINER**

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<td>U2</td>
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<td>BOB SEGER &amp; THE SILVER BULLET BAND</td>
<td>Paint The Sky With Stars - The Best Of Enya</td>
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<td>4</td>
<td>CREED</td>
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<td>5</td>
<td>PINK FLOYD</td>
<td>Dark Side Of The Moon</td>
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<td>Metallica</td>
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<td>7</td>
<td>DEF LEPPARD</td>
<td>Vault – Greatest Hits 1980-1995</td>
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<tr>
<td>8</td>
<td>WILD ROCK</td>
<td>Devil Without A Cause</td>
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<td>9</td>
<td>JAMES TAYLOR</td>
<td>Greatest Hits</td>
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<td>10</td>
<td>BOB MARLEY AND THE WAILERS</td>
<td>Legend</td>
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<td>CELINE DION</td>
<td>All The Way... A Decade Of Song</td>
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<td>12</td>
<td>DIXIE CHICKS</td>
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<td>Gold – Greatest Hits</td>
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<td>15</td>
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<td>Come On Over</td>
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<td>16</td>
<td>MILES DAVIS</td>
<td>Kind Of Blue</td>
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<td>17</td>
<td>Sade</td>
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<td>ABBY</td>
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<td>21</td>
<td>JOURNEY</td>
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<td>22</td>
<td>RED HOT CHILI PEPPERS</td>
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**TOP POP CATALOG**

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<tbody>
<tr>
<td>1</td>
<td>TOM PETTY AND THE HEARTBREAKERS</td>
<td>Greatest Hits</td>
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<tr>
<td>2</td>
<td>INCUBUS</td>
<td>Make Yourself</td>
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<td>3</td>
<td>AEROSMITH</td>
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<td>4</td>
<td>THE BEATLES</td>
<td>Abbey Road</td>
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<td>5</td>
<td>SUBLIME</td>
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<td>6</td>
<td>GUNS N' ROSES</td>
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<td>7</td>
<td>MADONNA</td>
<td>The Immaculate Collection</td>
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<td>BON JOVI</td>
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<td>POISON</td>
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<td>11</td>
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<td>12</td>
<td>ANDREA BOCELLI</td>
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<td>13</td>
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<tr>
<td>18</td>
<td>WILLIE NELSON</td>
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<td>19</td>
<td>FRANK SINATRA</td>
<td>Songs For Young Lovers</td>
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<tr>
<td>20</td>
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<td>26</td>
<td>FRANK SINATRA</td>
<td>Songs For Young Lovers</td>
</tr>
<tr>
<td>27</td>
<td>3 DOORS DOWN</td>
<td>The Better Life</td>
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</tbody>
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**Notes:**
- Greatest Hits: Definition varies. Without a specific definition, it's unclear what constitutes a Greatest Hits album.
- Greatest Gainer: Definition varies. Without a specific definition, it's unclear what constitutes a Greatest Gainer album.
- Catalog Albums: Definition varies. Without a specific definition, it's unclear what constitutes a Catalog Albums album.

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**Billboard**

**February 23, 2002**

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**TOP INTERNATIONAL ALBUM SALES**

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<th>Title</th>
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<tr>
<td>1</td>
<td>O BROTHER, WHERE ART THOU</td>
<td>Ultimate Monitors</td>
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<td>2</td>
<td>I AM SAM</td>
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<tr>
<td>3</td>
<td>STATE PROPERTY</td>
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<td>4</td>
<td>A WALK TO REMEMBER</td>
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<td>INTERSTATE AIDS</td>
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<td>6</td>
<td>MOULIN ROUGE</td>
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<td>COYOTE UGLY</td>
<td>CIRCUS</td>
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<td>ALI</td>
<td>INTERSTATE AIDS</td>
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<td>9</td>
<td>THE LOYALTY OF THE RINGS: THE KINGDOM OF FROZEN</td>
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<td>THE fast And THE FURIOUS</td>
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### Billboard Modern Rock Tracks

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<td>Blurry / Goo Goo Dolls</td>
<td>1</td>
<td>2</td>
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<tr>
<td>Youth of the Nation / Atlantic</td>
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<td>4</td>
</tr>
<tr>
<td>In the End / Nickelback</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>Wasting My Time / Backstreet Boys</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>Crashing in the Dark / Blink-182</td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td>Last Night / Fall Out Boy</td>
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<td>12</td>
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<tr>
<td>Right to the Middle / Joel Early</td>
<td>13</td>
<td>14</td>
</tr>
<tr>
<td>For You / The Offspring</td>
<td>15</td>
<td>16</td>
</tr>
<tr>
<td>Too Bad / Nickelback</td>
<td>17</td>
<td>18</td>
</tr>
<tr>
<td>NICE TO KNOW YOU / Disturbed</td>
<td>19</td>
<td>20</td>
</tr>
<tr>
<td>Defy You / Nickelback</td>
<td>21</td>
<td>22</td>
</tr>
<tr>
<td>Wish You Were Here / Nickelback</td>
<td>23</td>
<td>24</td>
</tr>
<tr>
<td>How You Remind Me / Nickelback</td>
<td>25</td>
<td>26</td>
</tr>
<tr>
<td>First Date / Blink-182</td>
<td>27</td>
<td>28</td>
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<tr>
<td>Chop Suey / System of a Down</td>
<td>29</td>
<td>30</td>
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<tr>
<td>Friends &amp; Family / TikTok</td>
<td>31</td>
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<tr>
<td>Alive / Atlantic</td>
<td>33</td>
<td>34</td>
</tr>
<tr>
<td>The Way You Like It / Adema</td>
<td>35</td>
<td>36</td>
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<tr>
<td>The One / Good Charlotte</td>
<td>37</td>
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<tr>
<td>Laterally / The Strokes</td>
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<td>Sexin' Red / Unwritten Lane</td>
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<td>Sacrifice / Various Artists</td>
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<td>Still</td>
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<td>You've Got to Hide Your Love Away / Creed</td>
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<td>Never Gonna Stop / Rob Zombie</td>
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<td>If You Could / Hip Hop Union</td>
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### Billboard Mainstream Rock Tracks

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<td>Blurry / Goo Goo Dolls</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>How Remind Me / Nickelback</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Wasting My Time / Nickelback</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>Wasting My Time / Backstreet Boys</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>Crashing in the Dark / Blink-182</td>
<td>9</td>
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<td>How You Remind Me / Nickelback</td>
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<tr>
<td>For You / The Offspring</td>
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<td>Too Bad / Nickelback</td>
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<tr>
<td>NICE TO KNOW YOU / Disturbed</td>
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<td>18</td>
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<tr>
<td>Defy You / Nickelback</td>
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<td>Wish You Were Here / Nickelback</td>
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<td>How You Remind Me / Nickelback</td>
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<td>The Way You Like It / Adema</td>
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<td>Laterally / The Strokes</td>
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<td>System of a Down / The X-Knowmen</td>
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<td>Hey Mister / Various Artists</td>
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<td>You've Got to Hide Your Love Away / Creed</td>
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<td>Stay Together for the Kids / Various Artists</td>
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<td>Breathe / Matchbook Twenty</td>
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<td>Never Gonna Stop / Rob Zombie</td>
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<td>If You Could / Hip Hop Union</td>
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<td>Where's Your Head At / Juggernaut Music</td>
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Rap Hip-Hop

Billboard's Rap Hip-Hop I Spotlight celebrates the genre's continued development with a look at the artists and music currently impacting the industry. We also highlight upcoming releases, retail and marketing news, and the latest in Rap and Hip-Hop music overseas. Don't be left out!

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**Issue Date:** April 6
**Ad Close:** March 12

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**February 23, 2002**

**HOT 100 AIRPLAY**

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<th>Artist (Imprint/Production Label)</th>
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<td>1</td>
<td>Always On Time</td>
<td>Jodeci (Polygram)</td>
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<td>2</td>
<td>How You Remind Me</td>
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<td>3</td>
<td>U Got It Bad</td>
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<td>4</td>
<td>Ain't No Fun</td>
<td>The Neptunes (Interscope)</td>
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<td>5</td>
<td>In The End</td>
<td>Linkin Park (Warner Bros.)</td>
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<td>6</td>
<td>Hey Baby</td>
<td>P. Diddy (Columbia)</td>
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<td>7</td>
<td>Wherever You Will Go</td>
<td>The Fray (RCA)</td>
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<td>8</td>
<td>My Sacrifice</td>
<td>Jam &amp; Lewis (Def Jam)</td>
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<td>9</td>
<td>What About Us</td>
<td>Brian McKnight (Jive)</td>
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<td>Get The Party Started</td>
<td>Beyoncé (Jive)</td>
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<td>11</td>
<td>A Woman's Worth</td>
<td>Kenny G (Columbia)</td>
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<td>12</td>
<td>Whatever, Whoever</td>
<td>MC Lyte (Elektra)</td>
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<td>I Got You</td>
<td>Life (CD)</td>
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<td>14</td>
<td>I'm Never Gonna Take Your Love For Granted</td>
<td>Maroon 5 (Interscope)</td>
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<td>15</td>
<td>No More Drama</td>
<td>East Coast (Contemporary)</td>
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<td>16</td>
<td>Blurry</td>
<td>Electric Six (Polydor/Def Jam)</td>
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<td>17</td>
<td>The Whole World</td>
<td>The Guess Who (Universal)</td>
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<td>18</td>
<td>Can't Fight The Moonlight</td>
<td>Cowboy Mouth (Jive)</td>
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<td>19</td>
<td>Family Affair</td>
<td>Lenny Kravitz (A&amp;M)</td>
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<td>20</td>
<td>Butterflies</td>
<td>クリーム・シーレイ・フロマージュ (19104 Records)</td>
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<td>Roll Out My Business</td>
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<td>22</td>
<td>Hero</td>
<td>Mariah Carey (RCA)</td>
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<td>23</td>
<td>Caramel</td>
<td>Moby (DAS)</td>
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<td>24</td>
<td>Lights, Camera, Action!</td>
<td>Missy Ellis (A&amp;M)</td>
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<td>25</td>
<td>Take One</td>
<td>Jay-Z (Ruff Ryders)</td>
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<td>26</td>
<td>I'll Be There</td>
<td>The Isley Brothers (Geffen)</td>
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**February 23, 2002**

**HOT 100 SINGLES SALES**

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<th>Title</th>
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<td>1</td>
<td>UH Huh</td>
<td>Nelly (Universal)</td>
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<td>2</td>
<td>Hush Lil' Lady</td>
<td>T.I. (Warner Bros.)</td>
<td>25</td>
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<td>3</td>
<td>Round and Round</td>
<td>The Black Eyed Peas (Elektra)</td>
<td>22</td>
</tr>
<tr>
<td>4</td>
<td>Can't Fight The Moonlight</td>
<td>Cowboy Mouth (Jive)</td>
<td>27</td>
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<tr>
<td>5</td>
<td>AM To PM</td>
<td>The Game (Interscope)</td>
<td>34</td>
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<td>6</td>
<td>It's The Weekend</td>
<td>Angie Stone (Christian Records)</td>
<td>38</td>
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<tr>
<td>7</td>
<td>That Was Then, This Is Now</td>
<td>Jodeci (Polygram)</td>
<td>42</td>
</tr>
<tr>
<td>8</td>
<td>I Have A Crush On You</td>
<td>Mary J. Blige (MCA)</td>
<td>30</td>
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<td>9</td>
<td>Us vs. You [Me vs. You]</td>
<td>Nelly (Universal)</td>
<td>41</td>
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<tr>
<td>10</td>
<td>Dream (feat. Blackstreet)</td>
<td>Guy (Sony)</td>
<td>51</td>
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<td>11</td>
<td>Give Me The Night</td>
<td>Jamie Foxx (Interscope)</td>
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<td>12</td>
<td>I'm The One</td>
<td>Tim McGraw (MCA)</td>
<td>62</td>
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<tr>
<td>13</td>
<td>Now</td>
<td>Brownstone (Universal)</td>
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<td>14</td>
<td>Baby &amp; Me</td>
<td>Aaliyah (Blackground)</td>
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<tr>
<td>15</td>
<td>Where You At</td>
<td>T.I. (Warner Bros.)</td>
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</tr>
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**SoundScan, Inc.**

Searchable Radio Data Systems' Radio Data Service. RBDS stations in Top 40, Pop and Hip Hop. Country, Rock and other popular formats are electronically monitored Monday through Saturday. Days 24 hours a day. Days of week. Songs split by gross airplay supplied by Broadcast Data Service, compiled by soundscan, calculated by soundscan, adjusted for gross airplay supplied by Broadcast Data Service. Songs split by gross airplay supplied by Broadcast Data Service, compiled by soundscan, calculated by soundscan.
Independent Distribution

Continued from page 1

the music business as a whole continues to head south.

Others say that RED Distribution—which reverted to a 90% ownership by Sony Music last year after Edel Music, which bought 80% of RED two years before, defaulted on its final $25 million purchase payment to Sony—could be spun off and is actively being shopped. RED, the indie leader in early 2001, suffered the defection of several large-volume labels as it became entangled in Edel’s financial woes.

Jim Cuono, president of New York-based Ryko Distribution (which is fully-waived by WEAI), says, “Anybody who’s tied into a major at all is definitely being scrutinized, and they’re putting all the works through the wringer.”

Additional talk on the street focuses on Koch Entertainment (the emergent indie leader last year as RED went on the ropes), Koch has acknowledged it has fielded purchase offers for its distribution and proprietary-label assets (from various unidentified parties) and Navarre Corp., whose music share has taken a back seat in recent years to its

computer software sales and is widely understood to be hunting indie distributors to purchase.

Rumors of instability in the indie sector are endemic. New York indie label Matador Records became an independent free agent when its distributor, DNA, folded. Matador partner Gerard Cosloy recalls, “There was a lot of public speculation about the indie distributors we met with, about how long they’d be sticking around…[With] almost every company we spoke to, there was some sort of scuttlebutt flying around—‘These guys are for sale.’ These guys are closing soon. ‘These guys are going under.’

‘Here’s what I haven’t heard: anything good,’” says Mark Viducich, COO of West Sacramento, Calif.-based Bayside Entertainment Distribution, itself the topic of industry gossip since its fate is tied to that of sister company MTS Inc., parent of troubled Tower Records.

And few believe that won’t be a further contraction of national indie distribution within the coming year, either through consolidation or attrition. “I think there’s going to be yet one more distributor,” says Andy Allen, president of New York-based ADA. “I don’t know what the combination will be, but I’m sure that there will be at least one fewer.

‘The inside line is in a state of transition, to put it mildly, and to put it more bluntly, turmoil,” says Michael Koch, CEO of Port Washington, N.Y.-based Koch International. “My view is that there are still too many independent distributors—and that many that don’t support this many independent distributors, so we’re going to continue to see people falling by the wayside.”

Squeezed by the diminishing number of national distributors to the increasing tendency of those companies to take on small label roster, indie labels may be forced to seek alternatives that include a return to regional distribution or even self-distribution.

MAJORS ON THE WAY OUT?

Though the heads of the major-owned independents say their corporate bosses have offered assurances that the majors are aware of the problem, few observers aren’t as sanguine about those companies’ immediate prospects for survival.

Allen says that WNG chairman/CEO Roger Antonelli has been “triumphantly supportive” of both ADA and himself. But Allen adds, “We also understand that we’re considered an asset, and if they wanted to do something with that asset, they would certainly not suggested to me that they’re interested in doing anything other than growing ADA, and that’s what we’re doing.

But an tentative source claims to have been told categorically by a senior Warner executive that the company intends to either sell or shut down ADA in the immediate future. A WNG representative said, “ADA is a valuable company. It is not being shut down, nor are we in discussions regarding its sale.”

Caroline GM Rick Williams maintains his company is on solid corporate footing, despite the fact that EMI chairman/CEO Alain Levy and EMI Records ed Music North America chairwoman/CEO David Munn’s recently instituted sweeping changes in the company’s domestic and international operations.

Williams says, “To my knowledge, EMI intends to remain in the independent distribution business.” But he adds, “I think that they will be looking for a buyer after B�erlusconi and probably seeking at its profitability and its potential.” Munn says he is still reviewing Caro

line (see story, page 1).

The senior distribution executive who requested to remain anonymous suggests that the positioning of leading electronvica label Astrakwv Records—a

EMI-owned property that Williams says was doing less than the company’s billing—could affect Caro

line’s viability. (Some Astrakwv titles, by stars act the Chemical Brothers and Fatboy Slim, already move through EMI Music USA).

“If they take Astrakwv and stick it within Virgin, then I’m not sure Caroline is very attractive at that point,” the executive says. “It’s a substantial part of their business, and something could happen there.”

RED—stratjacketed for much of last year by Edel’s fiscal uncertainties and rocked by the loss of top-volume labels such as Houston’s Epic/Loud—is on the block, according to one distribution chief. “RED is for sale—has been for sale for a year now. They haven’t found a taker yet. They haven’t been able to unload it. Sony is back in the driver’s seat there. Apparently Artemis [Records, reportedly a sister for the company during 2001] is going to be buying it…They keep going around in a circle.”

RED president Ken Antonelli says, “I’m not going to comment on that [rumor]. The fact of the matter is, everything is for sale. If somebody came in and said, ‘I want to buy Columbia Records for a billion dollars,’…they’d probably look at that…All I’m going to say is, our actions will speak louder than our words. We have a very unique with the Sony family… I believe Sony thinks it’s very valuable.

SOME MAY SELL, SOME MAY BUY

Michael Koch continues to maintain that his company (which accounted for

1.44% of total distribution market share last year, according to SoundScan, vs. 0.63 for ADA, 0.73 for Caroline, and 0.87 for RED) will not be sold.

“We’re committed to stay the course,” Koch says, “and we’re gonna come out of this bigger and stronger. We’ve been approached in the past, and there’s always going to be someone out there that approaches, but that’s not something that we’re paying much attention to.”

But one top distribution executive sees the sale of Koch as a certainty. “Koch is aggressively acquiring things and I think, it is fairly aggressively shopping the system around to see if there’s interest,” the executive says. “He has grown this so rapidly that it appears to me that he is trying to sell it. He is

acquiring assets that are hard assets, meaning that it’s not distribution assets [but] things that he owns…When you do that, you do it to position it for a sale. I believe that he will move that company within the next three to five years. I will almost guarantee it.”

On the other hand, New Hope, Minn.-based Navarre, armed with a recently acquired $20 million credit line and free of bank debt, has approached several major distributors with purchase offers, sources say. Navarre president/CEO Eric Paulson has long sought to bolster his company’s music interests, and Navarre Entertainment Music Activations, the Navarre unit that has been snipping up new labels during his nine months on the job.

A senior distribution executive says, “In terms of Eric’s thing, he’s not been strong in the music business for quite some time. He didn’t do heavy into games and software and that kind of stuff. He had that huge hole in the ground, in terms of [Internet radio sub- siders, NexRadio], which was a constant drain on what he had to go…finally gotten out of that. I think that now he wants to balance the company more and be more of a force in music.”

Pritchett does not discount acquisition of a specialty-label-like Koch’s music side: “Navarre is always looking at every option that is available to it to improve its market share, so [purchasing other distributors] would be something that we would look at if the appropriate opportunity arose.”

LABELS BEAT THE BUSHERS

As many distributors have stumped their doors and are now reaping pared their overburdened label lists, national independent distribution has become a tough commodity to come by for some smaller-volume companies that can’t do the $1 million in net sales that most nationals seek from a line. Some players envision a return to regionalism as an alternative.

Even a regional-oriented company like C.O.O-Hits, with sales dipped 12% in 2001, has become pickier about what it takes on, according to VP Johnny Phillips. He notes, “A lot of people don’t understand that with these labels going broke, you’ve got 90-day terms instead of 60-day terms, you watch your returns, you hold back a lot larger return reserve than you ever did before, and when you start talkin’ to ’em, you go, ‘Well, how come you’re doin’ this and doin’ that?’ Well, because we’ve been through a lot the last couple of years. This is the only way we can do business at this point. If you can’t prove to us you can’t really distribute your stuff.”

Rykro’s Cuono says, “For the la

bel’s, it’s almost. ‘Let’s return to those good old days of yesteryear,’ I’ve been advised. We haven’t been focusing regionally, more than ever before. Let’s face it: Even the majors are having a tough time breaking things nationally, so let’s be real about that. They don’t want to take the risk of some cases, the financial wherewithal to be able to take on something nationally, and there’s nothing wrong with going back to the old school.”

Sister company Ryko–based ScanSoft—

the regionally based Q ayrınc, N.C., company that sells nationally and operates two proprietary labels—as a model that can work.

Oh Boy! Music in Nashville is another company that took a hit in the collapse of DNA before signing with Ryko. VP Dan Einstein says, “Distributors like Redeye, who are smaller and maybe can even be considered region

al, might start to gain from this, because what’s going to happen is the tolerance level of the few remaining national players is going to dictate a certain point where they’re not going to take on every major label.”

Todd Van Corp, president of Alliance Entertainment’s Independent Distribution Network in New York, says, “Red-eye carries a lot of SKUS. It is at the infant stage of building these hands and it’s usually on a regional basis, and by forming a label, if they get one or two records that catch fire through radio, it’s very successful for them.”

Labels seeking new distribution have been beating a path to Redeye partner Tor Hansen says: “We’re see

ing an increase in the types of people who are coming to us, no doubt about it. We’re seeing people coming in who haven’t been around for five, 10, 15 years…we’re seeing some people [who can sell between 1,000 and 5,000 units]; [now] we’re getting people coming to us who need between 5,000 and 30,000 units. That’s [if we can] get the label can generate a million breakout for a national], it might not make the grade. For us, well, yeez, you just in creased our business 20%”

Some more established firms may opt for self-distribution. Welk Music Group, which operates Vanguard Rec

ords and Sugar Hill Records, was burned for $1.5 million when DNA folded. President John Welk decided to take his wares direct to retail. The company, which already distributed 70% of its product direct, now sells 95% direct to accounts, (Of the latter figure, 5% goes through Bayside, which services Tower.)

That route works. Welk asserts: “Any time we’ve ever pulled an account to a distributor, we’ve in creased our business a minimum of 25%. What does that tell you? To me, says that we have better focus on our product when we have those relationships with retail is, somebody walking in with a thick book of releases.” He adds that other companies have explored directing the route via a third-party situation with Welk: “A lot of labels have done it to this through this whole thing because they know we have our own distribution system and said, ‘Look, will you distribute us?’ We are in the midst of making some deals right now, most likely. I think we’ll stick with this.”

Einstein says, “I’ll be so bold as to say that this might even be our last stop when it comes to distribution. If it goes down again, why not do it ourselves?”
Music Stars Take Their Visions To TV
Continued from page 1

her new album around the debut of her show. Reba recorded a song, I’m a Survivor,” which turned out to be the show’s theme song and the title of Reba’s third-greatest-hits album.

The album, Greatest Hits Volume III: I’m a Survivor, debuted at No. 1 on the Billboard Top Country Albums chart last November.

“We learned the power of country radio in promoting this show,” MCA Nashville VP of promotion Bill Mack adds. “We would send winners of radio-station contests to see a taping of the show. Radio would hold viewing parties for Reba’s TV show.”

ISAAC: CABLE CROSSOVER STAR

Reprise/Warner Bros. Records is also hoping that Chris Isaak’s TV vehicle, the Chris Isaak Show, will help boost sales for his latest album, Always Got Tonight.

Isaak says, “Doing music and a TV show at the same time is pretty ambitious. I’ve done a lot of television appearances, but sometimes you wish you had more control over the outcome, so we thought it would be great to do our own show. I guess I’m just a persistent wanna-be star,” he adds with a laugh.

The Chris Isaak Show, a semi-autobiographical comedy/drama, premiered on Showtime last year to critical acclaim (Billboard, March 3, 2001). Even before the second season aired, Showtime—in an unprecedented deal for a premium cable series—announced it had ordered seven episodes, a half-season, to let sister network VH1 broadcast repeat episodes of The Chris Isaak Show’s first season in order to create more awareness for the series. The vehicle gave Reprise/Warner Bros. Records special opportunities to market and promote Always Got Tonight. In conjunction with Showtime and Tower Records, the label set up a national promotion in which anyone buying the album at Tower who signs up for Showtime receives a $25 rebate.

Warner Bros. executive VP Diarmuid Quinn says, “We very much wanted the TV show linked with the launch of the album.” The album’s first single, “Let Me Down Easy,” was in all the TV and radio promos for the show’s second season. The print advertising for The Chris Isaak Show’s new season mentions the new album. The stickers on Always Got Tonight mention the show, and album in its “American Boy” is the show’s theme song.

“Having contests around the show gives it an edge over regular contexts like concert-ticket and CD giveaways,” Quinn continues. “We sent out a special double-disc promo to [industry tastemakers], with one disc being the new Chris Isaak CD and the other being a double-disc promo. The print advertising for the show’s first two episodes. Chris will also be performing songs from the new album on his show.”

Isaak, who is also an executive producer of his show, believes that so this is a gutsy move on Chris’ part. I’m deeply impressed with his abilities as a comedian.”

McEntire says that her series, which recently wrapped taping of its first season, won’t interfere with her recording plans. Still, Mack says that McEntire’s TV commitment will mean that “Reba won’t be touring for a while.”

The list of artists who star in their own TV shows also includes pop group S Club 7—whose eponymous series is televised in the U.S. on the ABC Family Channel—and country star Billy Ray Cyrus, who is seen on the Pax network’s Doc.

Other artists have lent their talents as star hosts of TV series, including pop singer Brandi Moore as an MTV VJ, former Skid Row vocalist Sebastian Bach on VH1’s Forever Wild, singer/songwriter Melissa Etheridge on Lifetime’s news magazine Beyond Chance, Moby on his own MTV music-video series Setor Moby’s House of Music, and Naomi Judd on WE: Women’s Entertainment’s Between Us.

“We know these artists from their music videos,” says Danielle Greene, VP of comedy and alternative programming for UPN, which aired R&B singer Brandy’s Moesha series from 1996 to 2001. “But we show another side to these artists. If the artists are available and they can do it, why not?”

Non-Music Video Networks Most Likely To Use Artists As Actors

The following is an alphabetical summary of the five non-music-video networks in the U.S. that music-industry professionals interviewed by Billboard identified as the most likely to have music artists star or guest-star on their original programming, in addition to having the heat-perceived impact with a TV audience. (Figures are from Nielsen Media Research.)

Fox Owner: News Corp.
U.S. household reach: 100 million
Target audience: 18- to 34-year-olds
The Simpsons has a long tradition of having a diverse group of artists (in animation form) as guest stars, including Aerosmith, James Brown, Paul McCartney, Bette Midler, the Ramones, and the Who. The network’s Ally McBeal has also been a hot spot for music artists: Sting, Mariah Carey, and Jon Bon Jovi recently had high-profile turns on the show. Vonda Shepard is a series regular, and Ally McBeal is credited with boosting newcomer Josh Groban’s career. Late-night comedy series Mad TV features musical guests. Fox also televises the annual Billboard Music Awards.

HBO Owner: AOL Time Warner
U.S. household reach: 24 million
Target audience: 18- to 49-year-olds
In addition to the network’s concert specials and the live-performance series Reverb, HBO has featured several musical acts in critically acclaimed programs. On the acting front, comedic rock act Tenacious D starred in its own eponymous HBO series, Steven Van Zandt is part of The Sopranos cast. Jon Bon Jovi has guest-starred on Sex and the City. Mos Def is featured on Def Poetry, and rhythm and blues lead singer Evan Seinfeld can be seen on Oz.

Nickelodeon Owner: Viacom
U.S. household reach: 85 million
Target audience: 2- to 11-year-olds
Nickelodeon has several programs that regularly feature artists. Spinoff line’s guests have included Chris Kirkpatrick of ‘N Sync, Sammie, LFO, and B*Witched. All That has featured Backstreet Boys, Sugar Ray, Busta Rhymes, Aaron Carter, and J-Lo. Guest stars on Taina have included Dream, Shakira, Lil’ Romeo, and 3LW. The Nick Cannon Show has been programmed, among others, Mary J. Blige, Britney Spears, and Master P. Nick- elodeon’s Kids Choice Awards is also a popular showcase for musical acts.

UPN Owner: Viacom
U.S. household reach: 89 million
Target audience: 18- to 34-year-olds
with an emphasis on an urban audience
UPN is considered an ideal TV showcase for R&B and hip-hop artists outside a music-video network. Recent guest stars on its shows include Destiny’s Child’s Kelly Rowland, Shaggy, and Gerald Levert (on The Hughleys). Chanute Moore (Girlfriends), Nell Dogg and Lil’ Romeo, and Kenny Lattimore (The Parkers). The network’s Roswell has featured modern-rock acts by and Sense Field.

Music meets Reality TV

Unlike many artists who have scripts and act in their TV shows, reality programs starring music artists usually feature performers who begin as unknowns and must deal with the unpredictability of not having a script. The effect of reality shows on the artists who star in them seems to bring mixed results: Just as reality TV can give instant fame, it also has its pitfalls, as most cast members fade into obscurity once a new season begins.

The WB has the U.S. version of Popstars, whose first two seasons have spawned, respectively, pop vocal groups Eden’s Crush (Billboard, Feb. 20, 2001) and Scene 23. Eden’s Crush had a hit out of the box with its first single, “Get Over Yourself,” which debuted at No. 1 on The Hot 100 Singles Sales chart. However, it was the only single from the group to make it onto the charts. Its debut album, Popstars 1 (143/London-Sire), bowed at No. 6 on the Billboard 200 but disappeared from the chart after only three months. According to SoundScan, the album has sold 372,000 copies in the U.S. to date.

Scene 23 so far has not matched the success of Eden’s Crush. The group’s album, Pop Stars 2: Music From The Show TV (143/London-Sire), peaked at No. 146 on The Billboard 200 earlier this year. SoundScan figures for the album thus far are $3.2 million, and Scene 23 has yet to have a hit song on the Billboard singles charts.

The future of both groups is somewhat uncertain. When Lond-ON-Sire went out of business last December, Eden’s Crush and Scene 23 were left without record deals. However, the 143 label is still affiliated with the Warner Music Group.

Outside the U.S., Popstars has yielded such hitmaking artists as Hear Say (U.K.), Bardot and Scandal’Us (Australia), Bro-Sis (Germany), and Sugar Jones (Canada). (Continued on next page)

The WB Owner: AOL Time Warner
U.S. household reach: 83 million
Target audience: 18- to 34-year-olds, with an emphasis on females
Recent guest stars have included ’N Sync’s Lance Bass on 7th Heaven, Deana Carter on Raising Duncan, and Judd on Mulberry Street. Usher and Ash Griggs on Sabrina. Charmed has featured several musical guest stars, including Barenaked Ladies, the Cranberries, and Goo Goo Dolls. The WB also has the U.S. version of Popstars and the Reba McEntire sit-com, Reba.


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the longevity of those groups remains questionable. The U.K. also has the reality show contestant Pop Idol, whose winner, Will Young, was chosen by viewers this month (Billboard, Feb. 12). Young has already signed a record deal with S Records, an BMG affiliate. His debut album is due this summer.

Rock band Flickerstick, the winner of VH1’s reality show contest Bands on the Run, landed a record deal with Epic soon after the season ended last year (Billboard, Aug. 14, 2001). But Flickerstick’s debut album for the label, Welcoming Home the Astronauts, lasted just one week on The Billboard 200, where it bowed at No. 150.

Perhaps no better example of an act that has so far managed to avoid the reality TV curse is O-Town, whose eponymous debut album has sold 1.5 million copies in the U.S., according to SoundScan. The album has also yielded three hit singles: “Liquid Dreams,” “All or Nothing,” and “We Fit Together.”

O-Town’s entire career thus far has been chronicled for the TV series Making the Band, which began with the audition process that created the boy band and has continued through the group’s signing with J Records, touring the world, and writing songs for its next album. Making the Band, now in its third season, began on ABC before it moved to its current home at MTV.

O-Town’s Don Miller says that the group has experienced some backlash as a result of O-Town being part of two trends that have their share of critics: boy bands and reality TV. “People can say we’re manufactured, but a lot of bands are manufactured. You just don’t normally see it on TV, but with our band you did.”

Miller says that artists participating in reality shows are more vulnerable than those who play characters and have scripts: “With us, it’s real. There’s nothing we can hide, we have to be ourselves. Knowing and dealing with the fact that your flaws will be there for the world to see is one of the biggest challenges of doing the show. But the show has also proved that we’re real singers and real musicians.”

Unlike Poptars, which changes its cast of stars every season, Miller says that O-Town has “a unique story, because we’re the center of the show every season. That’s what separates Making the Band from the other reality shows.”

That continuity has only helped the band, says J executive VP of worldwide marketing and sales Tom Corson. “We signed O-Town successful platinum act and not a one-hit wonder. The consumers are the ones who evaluate an artist’s legitimacy by their support of the artist.”

Another artist who is venturing into reality TV is Ozzy Osborne. On March 5, MTV will debut The Osbourne’s, a reality show about Ozzy and his family (Music & Showbiz, Billboard, Feb. 2). The series is groundbreaking in that it is the first reality TV series about an artist who is already a superstar. But unlike O-Town, Osbourne expects his first season as the star of a reality TV show.

“It was just something to try,” Osbourne says of the program. “The network got a job to do, and we’ve got a job to do. I can’t see myself having TV cameras following me around for years.”

MTV president of entertainment Brian Graden adds, “It’s possible that other artists will want to do this kind of show after they see Ozzy do it.”

**WHAT THE FUTURE HOLDS**

Nickleodeon is already banking on having a winning TV show/musical star combination by grooming one of the network’s stars to become a music sensation. Nick Cannon—formerly of the Nickelodeon TV series All That and currently the star and executive producer of Nick Cannon—will be the first artist to have a solo album released on Nickelodeon’s Nick Records, which is partnered with J Records. (Until now, Nickelodeon albums have been soundtrack.) The album, due this spring, is described by Cannon as “a lot like my TV show: funny, gym, hip-hop for the family.”

Cannon’s potential as a crossover music star comes from “music being the soundtrack to our audience,” says Albie Hecht, Nickelodeon/TNN president of worldwide entertainment and TV. “Nickelodeon has the TV network, the record label, and the [Nick] group. Put it all together, we can avoid the mistakes of the past, and we can also build from there.”

Will president of entertainment John Sykes explain that artists are a natural fit for his network: “We target 18- to 34-year-olds, and music is often the most important thing in their lives. It is the perfect platform to bring in musical performers who appeal to our audience, when we can reach more viewers than MTV. With Poptars, we made the industry stay up against BS and they stuck around. With Nickelodeon, we have to have the right people, but we can also build from there.”

Before “I’m Movin’ On,” Rascal Flatts had a hit on the Hot Country Singles & Tracks chart: “Prayin’ for Daylight” (which peaked at No. 3), “Long Black Train” (No. 73), “This Everyday Love” (No. 9), and “While You Were Sleeping” (No. 7).

Rascal Flatts got off to a promising start when it debuted on the Heatseekers chart at No. 5 in the June 24, 2000, issue. During the next several months, the album stayed on the chart and achieved the rare feat of being certified gold by the Recording Industry Assn. of America while still on the Heatseekers chart, where it reached No. 1 in the Feb. 9 issue. Rascal Flatts reached Heatseekers Impact status in the Feb. 16 issue, then rose from No. 110 to No. 89 on The Billboard 200.

Lyric Street president Randy Goodman says that “I’m Movin’ On” will be the last single from Rascal Flatts before the band releases its second album this fall. “This single is doing what we hoped it would do: end the debut project on a high and open the door for the next album.”

“Rascal Flatts has been able to come up with a unique sound,” notes Bob Richards, PD of country station WFMS Indianapolis. “Their other singles put them on the map, but there’s something about ‘I’m Movin’ On.’ As simple as the message is, it’s more depth than the other singles. The song’s theme strikes so many people because they can relate to it.”

The video for “I’m Movin’ On” was a favorite of Disney’s Hannah Montana, General American Country (GAC). Meanwhile, the song has jumped to No. 14 on the Hot Country Singles & Tracks chart.

Goodman notes that because the fairly young Lyric Street label (launched in 1997 by the Walt Disney Co.) does not have a lot of catalog to fall back on, artist development is of primary importance. “We like to call it ‘patient marketing.’”

In addition to commercial success, Rascal Flatts has also gotten industry recognition by winning the 2001 Academy of Country Music Award for top new vocal duo or group. The band recently starred in the CMT concert special Rascal Flatts: Live From the Sunset Strip. On Feb. 19, GAC will premiere Fantasia Vacation With Rascal Flatts. The band (which is managed by Nashville-based Turner & Nicholls & Associates) will also be featured on CMT’s Most Wanted Like March 7. They don’t look like a typical country act, Goodman says of Rascal Flatts, “but when you hear them harmonize, you know immediately that they’re country.”

Stephen Beaudo, manager for the Wherehouse’s Oak Mall location in Houston, believes that many people are discovering the band through TV and radio exposure: “They’re one of those bands that appeal to a younger audience.”

Rascal Flatts (booked by the William Morris Agency in Nashville) is currently on a U.S. tour. Rooney says, “The band has given the group valuable time to get to know their audience better and write songs.”

He adds, “When you put out a record for the first time, you don’t know what you have. You just can’t spend all the money in the world, but if the music doesn’t hit people in a certain way, it won’t work.”

Goodman says, “If that wasn’t the support of [Disney Channel’s] Stu Viola Music Group, we wouldn’t be where we are with Rascal Flatts.”

Rooney concludes, “We had some goals when we first put out this record. One was to have our label go gold. Our next goal is to go platinum. But our main goal is to stay consistent as artists.”
David Munns
Continued from page 1

getting EMI's U.S. operations in order. "I don't want to be called the absent landlord," says the British Munns, who is based in New York. "This new appointment means that you're no longer going to see me two days a month. The commitment we've made to the EMI board is really that EMI will not lose money in America in the future and will show a significant improvement of the EMI world down from a financial point of view. After that, we've said this is a roll-your-sleeves-up, grind-it-out A&R issue: [We have] to go to the base of our artist roster [here]—you see Starsoar and Kylie Minogue in play right now and Coldplay and Radiohead before them—and to build our artist roster[s] from the ground up. We have in the U.S. Levy and I believe there's no real quick fix in America: It's about developing a roster and making better records than we have been making.

How much money do you have to make it profitable? You now have two record producers running your top two labels in the U.S.: A.S. LeVine and Matt Darko. Darko was hired shortly before your arrival, and Matt Serletic at Virgin. Why did you believe that was the way to go with label heads? I'm not saying anything about [A.S.] LeVine per se. Andy is someone I got to know and believe in very quickly. He's new to the executive role, and we have to help him. You can't just wave a magic wand at things. I believe he has a very good musical, creative approach. With Matt, I set out to find a creative person. I didn't say it had to be Matt from the first half-hour of talking to him: that was the guy who knew what I was talking about. And the rest I can help them with. We can surround people with enough experience and help them. If we do make a fabulous record by a fabulous artist, we won't screw it up because we can't organize ourselves properly.

An issue with producers as heads of labels is that they are often guided by their own tastes, as opposed to raising the overall level of Virgin and Capitol recording companies. What does value what does Caroline bring to you? What consideration, if any, are you giving to distributing all of Astarworks' releases through EMI Music Distribution instead of just the label's biggest titles? I haven't got to Caroline enough yet to take as clear a view of that. I like that kind of decentralized, smaller label-type thing. And I do believe there's value in independent distribution like [Caroline], because they have a somewhat different customer base, and it is a direct channel to the record, volume records, more eclectic records. I haven't got far enough yet to see that Astarworks and Caroline have to go hand in hand, or a Caroline to go hand in hand, so the jury's out there.

Do you see the labels retaining their own identities? I'm hoping that Matt will pick up the vibe of Virgin, which is a little more eclectic, a little more street-oriented. Virgin France [has] a very eclectic street-oriented market of different labels—they're [specialists] here in world music and that kind of stuff and African music. In Capitol in America, they have a kind of art-rock market and they still have a big chunk of some of those more heritage artists working there. And Andy has got to use that and spring from the artist roster[s] around the world and the artist roster[s] to make as much in base pay than other label group heads are making. Are you paying your top managers as much as EMI's biggest labels? No. We have superstar artists and other artists that come into the marketplace, we are in business for all of them. But I am not in the business of making deals that can make people a lot of money. You look at today's marketplace, and I don't want to put too much of EMI's total resources at risk on too small an artist's base. So there's a point where I'm not going to get an artist for the sake of it, at whatever cost, and I've probably got a lower threshold than some on that. That is part of the business is driving toward a more conservative approach to that issue.

You cut half on Carey's contract very quickly. Was there any thought to letting her make at least one more album? I can't answer that. [EMI executives are barred from discussing Carey, according to their agreement with her.]

After EMI's failed merger attempts with Warner Music Group and then Bertelsmann, where EMI is supposed to see the company as a jilted bride who is still trying to make it up to the altar. How do you overcome that perception? I don't believe there's a perception; I see it as a beautiful thing. I've always fancied EMI, and I know that people [are] looking at this as a great company and a great opportunity for us. We don't spend one minute of our daying around with mergers. We believe that EMI can be a stand-alone music company.

What three territories need the most attention right now? The U.S. is definitely the most important, and that's why I'm going to be there, focussed on it. I think about what we're doing for America in the market that we're shipping on Kylie Minogue and how many Handelers will take what's happening with our Blade soundtrack and see that they are getting all the time, and I'm in touch with those [people] themselves.

We're [also] very focused on Southeast Asia and Latin America—the growth of Latin America, the growth of [with] the market. You know what's going on in Argentina, Brazil is pretty tough. But we have to protect our business [in Latin America], too so that [have a] good footprint, and we can get back to normal. There are different missions, and we see how that works in Asia in Europe in Asia. It's like the progress we made in the last 10 years didn't happen.

Why are you combining the catalog departments of the labels? Something like this company could do better is catalog exploitation. The key thing is that we have all our people working together. That activity will be fully integrated around the world. In the market where we have big TV compilations, the like, we will get all the people working together. It's a stronger compilation.
Book Uncovers The Soul Of R&B's Legendary Divas

The Soulful Divas, the best-selling guide to the lives and work of some of the world's most-heralded performers, is now available in paperback. Written by David Nathan and featuring a foreword by Luther Vandross, this acclaimed book profiles the greatest female rhythm & blues vocalists of the past 30 years with fascinating and personal biographies.

The book includes intimate portraits of superstar performers, including Aneith Franklin, Whitney Houston, Patti LaBelle, Toni Braxton, Natalie Cole, Janet Jackson, Gladys Knight, and Dionne Warwick. Long-time Billboard contributor Nathan goes behind-the-scenes with these women for an in-depth, candid look at each performer's career and an intriguing view of how each of these unforgettable stars made her mark on the music industry.

Author David Nathan is an accomplished reissue producer, writer of liner notes and journalist. In addition to Billboard, his work has appeared in USA Today, Blues & Soul, and Launch.

The Soulful Divas (ISBN 0-8230-8430-2, 400 pages) is available worldwide, wherever books are sold. For author interviews, contact Lee Wiggins at 646-664-5455 or email lwiggins@watsonguptill.com. For excerpts, contact Sheila Emery at 646-664-5463.
Rush Hour

A recent benefit auction hosted by producer Russell Simmons and wife Kimora Lee Simmons reintroduced the trendy Piaget Polo watch, which was worn in the 1980s by such celebs as Andy Warhol, Jackie Onassis, and Frank Sinatra. Proceeds from the New York event went toward Simmons’ RUSH charity, which provides underprivileged urban children with access to the arts. Simmons, right, is pictured with songwriter Denise Rich.

UNCLE ARTURO

Legendary trumpeter Arturo Sandoval visited the set of the soap opera The Bold and the Beautiful to perform and tape two songs for a recent appearance. He played himself, but as the uncle of the character Sefla, played by Sandra Vidal. Pictured, from left, are actors Paulo Benedetti and Darlene Conley, Uncle Sandoval, and actor Tracy Melchior.

Greene Acres

WPHI (Philly 103.9) on-air talent and hip-hop film writer/producer/director Tim Greene recently stopped by the campus of the city’s Temple University to speak to students about ways to break into broadcasting and film-making. Greene also offered an opportunity for some of the students to intern on his “Slow Jams” radio show. Greene, center, is surrounded by admirers at the student-run college radio station WHIP.

The Goods: Renán Almendárez Coello

No one could ever accuse Renán Almendárez Coello of being a one-dimensional man.

Better-known as radio personality “El Cucuy de la Manaña,” Almendárez Coello hosts the No. 1-rated morning show in Los Angeles on KSCA (101.9 FM), which is now syndicated to 13 cities nationwide.

He’s also a poet and musician, of sorts. A year ago, he recorded Cosas de la Vida (Foronovia), a book of poetry read to music whose single (yes, there was a single), “Poema de Amor,” made it onto the Billboard Hot Latin Tracks chart.

But El Cucuy’s most lasting contributions are of a different sort. For the past five years, the Honduras-born Almendárez Coello—who immigrated to the U.S. 20 years ago—has used his aber popular radio show not only to sell products (he hawk all kinds of causes) but also to raise money and goods for a wide variety of causes. Most recently, he drummed up nearly $2 million from listeners, which was used to build homes for the victims of El Salvador’s 2001 earthquake.

That earthquake took place on a Saturday, El Cucuy recalls. “On Monday, when I went on the air at 5 a.m., the first thing I said when I got on the mike was, ‘I’ve come to ask for help for El Salvador. I need your help.’

El Cucuy, together with his sidekicks La Tropa Loca (The Crazy Troupe) personally traveled to El Salvador to deliver the aid, with the help of the army and local nonprofit groups. By then, he was something of a veteran at the task, having previously raised funds and goods for Honduras and Nicaragua after Hurricane Mitch in 1997.

“We were able to fill up a warehouse the size of a stadium with donated goods,” El Cucuy says. “And then we realized it wasn’t just saying, ‘Take me, here I am.’ The first cargo plane charged us $110,000.

The second time around, a more savvy Almendárez Coello raised funds targeted for medicine and housing. Last Christmas, he again traveled to El Salvador to inaugurate 300 donated homes, took thousands of gifts for poor kids, and was honored by the Salvadoran government.

“We tried to help the neediest people,” he says. “Among the needy, there’s some that are needier. Those who don’t even have the energy to go to a shelter because they want to die. Those are the ones I try to reach.”

As for his poetry, Almendárez Coello promises that there’s more to come, including a new single due out Valentine’s Day. “I’ve recited poetry since I was a kid, and I dreamt of recording poetry,” he says. “I always wanted to be a very serious broadcaster. But I never stopped dreaming about my poems.”

LEILA COBO

by Matt Gaffney

22 Where Paul McCartney once spent nine days in jail
24 _breve_ (22 time)
25 Really cool
26 Russia’s parliament
27 Song section
28 Superunknown masterpiece
31 Look that can make you feel creepy
36 Wood of many stumps
37 Catches a symphony
39 Like some music in the public domain, abbr.
40 Plu’s who played a famous return concert in Moscow
41 Dae W9,000 ft., for Mt. Everest, abbr.
42 Russo of “Tim Cup”
46 With money at stake
47 Down Telamano sp.
48 His first No. 1 song was 1950’s “moms”
49 Not too-long court
50 Milton who wrote “Happy Days Are Here Again”
53 Street drops
55 Word in a Steely Dan album title
56 Billie Holiday’s Brown
to you
60 Billy Joel’s “Don’t Ask Me Why”
62 “Are you a penguin mouse?”
63 Part of a “Yiddish cry
64 Dsp. for duckers
65 Spanish 101 verb

The solution to this week’s puzzle can be found on page 44.
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