Brit Acts Hope To Reconquer The Hot 100

BY GORDON MASSON, MEL NDA NEWMAN, and PAUL SEXTON

LONDON—is U.K. pop music losing its fabled grip on America? The country's cultural relations with the U.S. have always been newsworthy, and nothing unites the U.K. media like a negative story. So the news that for the first time in almost 40 years there were not any U.K. artists on The Billboard Hot 100 in the April 27 issue. But just two weeks later, the drought is over, as "Days Go By" from Capitol's U.K. act Dirty Vegas enters the Hot 100 at No. 84 (see Singles Minded, page 57). Optimistic commentators also point to an encouraging schedule of releases in the coming months by artists with substantial U.S. track records, including Coldplay, the Prodigy; Massive Attack; seasoned campaigners David Bowie, Phil Collins, and Robert Plant; and, later in the year, David, Dido, and David Gray.

Additionally, such acts as Oasis, BBMak, Bethesda Orton, Badly Drawn Boy, Morcheeba, and Doves are revisiting the U.S. with new albums, while hopefuls Ed Harcourt, the Music, Al, LostProphets, and the Electric Soft Parade are among those trying to establish fan bases in America. Several initiatives backed by the U.K. government aimed at boosting the British presence in the U.S. are emerging, while charts worldwide have showcased writers Paul Barry and Mark Taylor—on hits by both Cher and Enrique Iglesias—and Cathy Dennis and Rob Davis, composers and producers of Kylie Minogue's "Can't Get You Out of My Head" (Capitol), which peaked at No. 7 on the Hot 100.

Minogue's continuing presence on the Hot 100 represents a hit very much made in Britain, and the Australian artist's resurgence in fortunes owes much to the hard work of Parlaphone in the U.K. Andy Slater, who became president of Capitol U.S. one (Continued on page 70)

Dead Live On In Touring Legacy

BY RAY WADDELL

NASHVILLE—Over the course of the long, strange history of rock touring, there has never been an act quite like the Grateful Dead—a band which, largely without the benefit of the Internet, hit albums, radio airplay, music videos, or even mainstream acceptance, grew steadily for 30 years to become one of the top touring acts ever. Spawning from San Francisco's 1960s counterculture scene, the Grateful Dead had built a touring industry unto itself by the mid-1990s. Stadium-level stands reliant on neither current albums nor popular whim, the Dead grossed $285 million from 1990 to '95, well more than any other act during that period. Nearly 8 million people saw the Dead's 530-plus concerts in the five years preceding frontman Jerry Garcia's death in 1995 and the subsequent breakup of the band. Its devoted followers—the celebrated Deadheads who not only followed the band from concert to concert but also built a cottage parking-lot industry—still exist, as evidenced by an active Internet presence, plentiful album reissues, and a continuing audience for surviving band member projects.

But a multitudinous live manifestation geared toward one band, such as the Dead enjoyed, does not currently exist. Rather, the ongoing legacy of the Grateful Dead is a thriving yet splintered "jam band" scene led by such artists as Trey Anastasio, his band Phish (currently on open-ended hiatus), String Cheese Incident, Widespread Panic, Dave Matthews Band, and others. Additionally, (Continued on page 69)

Geffen's Weezer On 'Maladroit'

BY WES ORSHOSKI

NEW YORK—Weezer frontman Rivers Cuomo is on the phone from Los Angeles, listing the positive results of both a recent spat with the band's label, Geffen/Interscope—concerning the forthcomingMaladroit (May 14)—and the group's decision last year to cut loose its manager, when a call comes in on another phone. "Wait, here's the record company now," says Cuomo, who has managed the band himself for roughly a year, stopping mid-sentence to put his phone's receiver to the speaker of his answering machine, on which a top Interscope exec is leaving a private message. (Continued on page 72)
STAY IN AN OVERSIZED, LUXURIOUS ROOM FIT FOR A STAR. ENJOY AN OCEANFRONT RESORT AT THE GATEWAY TO SOUTH BEACH.

Take advantage of our special Billboard Rate and live the South Beach life in style. We've got the perfect location, full amenities and first class service.

CALL YOUR TRAVEL PROFESSIONAL OR 1-800-432-4317, ASK FOR THE Billboard Rate. ONCE YOU KNOW THE SCORE, YOU CAN STAY WITH US FOR A SONG.

See how much better a beach resort can be.

RONEY PALACE
A Classic Oceanfront Resort

2399 Collins Avenue • Miami Beach, Florida 33139 • www.roney-palace.com
“The merchant,” wrote legendary department store magnate John Wanamaker in the 1920s, “must be big enough, broad enough, far-seeing enough to survey the whole field and then stand as a bulwark amid the confusions, heresies, and fears of his time.

This words come to mind amid this era of upheaval in the entertainment industry, when fickle consumers demand always fresher, better music, TV and movie fare, and the retail environment has changed almost overnight from the traditional brick-and-mortar stage to the virtual stage, where shoppers can buy anything anytime from anywhere in the world.

Wanamaker’s department store was the first in a chain of stores designed to be the retail center of the city, the destination point for people to gather and spend their money. It was built in 1876 as a multi-story building in Philadelphia, and by the 1920s it was one of the largest department stores in the world. It was a place where people went to see and be seen, to shop for clothes and other goods, and to experience entertainment through its sparkling atrium and restaurant.

As the retail industry has evolved, so too has Wanamaker’s influence on the culture. His innovative ideas and strategies have been imitated by other retailers, and his legacy lives on in the world of retail today.

Meanwhile, the same is true of the entertainment industry. As technology changes and music and movie consumption habits shift, the people and companies who lead the way are those who are creative, forward-thinking, and willing to take risks.

In the world of music, the Sweden-based company Universal Music Group, which is part of the larger entertainment conglomerate Vivendi, has been a leader in the digital music market. It has been at the forefront of the transition from physical albums to digital downloads and streaming services, and it has been a key player in the development of new business models for artists and labels.

In the world of TV and movies, the company that is leading the way is Netflix. With its subscription-based streaming service, it has changed the way people watch TV and movies, providing a wealth of content for a flat monthly fee. It has also been a leader in原创内容制作，以及与艺术家的合作，使它能够在与传统广播公司竞争的同时，也能在数字媒体领域取得成功。

Looking back at John Wanamaker, it’s clear that he was ahead of his time. He saw the potential of the department store as a place where people could gather, shop, and experience entertainment, and he was willing to take risks to make it happen. His legacy lives on in the world of retail today, and it is clear that his ideas and strategies have been imitated by other retailers.

In the world of entertainment, the same is true. Those who are creative, forward-thinking, and willing to take risks are the ones who are leading the way. And just as Wanamaker’s department store was a place where people could gather and experience entertainment, the world of music, TV and movies today is a place where people can find the music and entertainment they love, no matter where they are, and whenever they want.

For more information, visit www.billboard.com or follow Billboard on Twitter, Facebook, and Instagram.
### Billboard MAY 11, 2002 • VOLUME 114, No. 19

#### Top Albums

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kenny Chesney</td>
<td>No Shoes, No Shirt, No Problems</td>
<td>58</td>
</tr>
<tr>
<td>YO-YO MA</td>
<td>Classical Yo-Yo</td>
<td>60</td>
</tr>
<tr>
<td>Dido</td>
<td>Calypso</td>
<td>60</td>
</tr>
<tr>
<td>Kenny Chesney</td>
<td>No Shoes, No Shirt, No Problems</td>
<td>60</td>
</tr>
<tr>
<td>Pet Shop Boys</td>
<td>Release</td>
<td>60</td>
</tr>
<tr>
<td>Pete Yorn</td>
<td>Musicformorphingenetian</td>
<td>61</td>
</tr>
<tr>
<td>DEFAULT</td>
<td>Internet</td>
<td>61</td>
</tr>
<tr>
<td>Sheryl Crow</td>
<td>C'mon, C'mon</td>
<td>62</td>
</tr>
<tr>
<td>DIANA KRALL</td>
<td>The Look Of Love</td>
<td>62</td>
</tr>
<tr>
<td>Norah Jones</td>
<td>Come Away With Me</td>
<td>62</td>
</tr>
<tr>
<td>Kidz Bop Kids</td>
<td>Kidz Bop</td>
<td>62</td>
</tr>
<tr>
<td>INTOCABLE</td>
<td>Sumos</td>
<td>62</td>
</tr>
<tr>
<td>Enya</td>
<td>A Day Without Rain</td>
<td>62</td>
</tr>
<tr>
<td>Disturbed</td>
<td>The Sickness</td>
<td>62</td>
</tr>
<tr>
<td>Ashanti</td>
<td>Ashanti</td>
<td>62</td>
</tr>
<tr>
<td>Star Wars Episode II: Attack of the Clones</td>
<td></td>
<td>62</td>
</tr>
</tbody>
</table>

#### Billboard Top Singles

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>WILCO</td>
<td>Everybody Loves a Clone</td>
<td>20</td>
</tr>
</tbody>
</table>

### Top Singles

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ashanti</td>
<td>Foolish</td>
<td>67</td>
</tr>
<tr>
<td>Celina Dion</td>
<td>A New Day Has Come</td>
<td>68</td>
</tr>
<tr>
<td>The Calling</td>
<td>Wherever You Will Go</td>
<td>68</td>
</tr>
<tr>
<td>Toby Keith</td>
<td>My List</td>
<td>68</td>
</tr>
<tr>
<td>Inaya Day</td>
<td>Can't Stop Dancing</td>
<td>68</td>
</tr>
<tr>
<td>Cher</td>
<td>Song For The Lonely</td>
<td>68</td>
</tr>
<tr>
<td>PILAR MONTENEGRO</td>
<td>Querida Eso Hombre</td>
<td>68</td>
</tr>
<tr>
<td>Ashanti</td>
<td>Foolish</td>
<td>69</td>
</tr>
<tr>
<td>Naughty by Nature Featuring Sun</td>
<td>Free Goin' Sun, Work, Work, Work, Work</td>
<td>69</td>
</tr>
<tr>
<td>Nickelback</td>
<td>Too Bad</td>
<td>69</td>
</tr>
<tr>
<td>Unwritten Law</td>
<td>Spenin, Red</td>
<td>69</td>
</tr>
<tr>
<td>Pat Joe Featuring Ashanti</td>
<td>What's Up?</td>
<td>69</td>
</tr>
</tbody>
</table>

### Chart Beat

By Fred Bronson

#### EveryBODY LOVES A CLONE: The fifth Star Wars motion picture soundtrack becomes the fourth in the series to break into the top 10 of The Billboard 200, as Star Wars Episode II: Attack of the Clones (Sony Classical) bursts onto the chart at No. 6. The first Star Wars soundtrack remains the highest-charting set of the series. Later called A New Hope, that initial album spent three weeks at No. 2 in summer 1977. The second-highest charting album of the five soundtracks is Star Wars Episode I: The Phantom Menace, which cruised at light speed to No. 3 in May 1999. In third place is The Empire Strikes Back. That soundtrack to the second Star Wars film peaked at No. 4 in 1980. The only album to peak outside the top 10 is the soundtrack to the third of George Lucas' epics: Return of the Jedi had to settle for a No. 20 posting in 1983. On the Top Soundtracks chart, Clones has enough of the force behind it to enter at No. 1, knocking The Scorpion King off its throne after only one week. The Scorpion King toppled O Brother, Where Art Thou?—which dominated the chart for 33 non-consecutive weeks. It is thus the only third soundtrack to top the album chart in 2002 and the eighth since the chart was initiated in June 2001.

#### WEST-END BOYS: The 12th chart entry by the Pet Shop Boys is the duo's highest-charting album on The Billboard 200 in almost six years. Release (Sanctuary) opens at No. 73. That bests the No. 84 ranking of the U.K. outfit's last set, Nightlife, which stopped at No. 84 in November 1999. Their last album to fare better than Release was Bilingual, which went as high as No. 39 in September 1996. The Pet Shop Boys now have a chart span of 15 years and 11 months, dating back to the debut of Please in June 1986. That first album remains the duo's highest-charting album to date, with a peak position of No. 7.

#### RULE BRITANNIA: While there is only one U.K. act on The Billboard Hot 100 (see story, page 11), there's no shortage of artists from across the pond on The Billboard 200. Along with the Pet Shop Boys, there are debuts this issue from Elvis Costello (see Over the Counter, page 57) and Sarah Brightman. The former Mrs. Andrew Lloyd Webber makes her indie debut with Unwritten Law, which may be looking to launch a start-up. Home Video: The release of Ocean's 11 on VHS and DVD could be a Titanic-sized success for Warner Home Video.

### Chart Beat by Fred Bronson

**Features**

- **Market Watch**
- **Update/Good Works:** Emilio Estefan Jr. will receive the 2002 Hope & Harmony Noteworthy Award at Ballando—The Hope and Harmony Dance Party, a benefit for the Diabetes Research Institute at the University of Miami School of Medicine.
- **Classifieds**
- **Between the Bullets:** Kenny Chesney has no problem storming to No. 1 on The Billboard 200.
- **Billboard.com:** What's online this week.

---

**Chart Beat by Fred Bronson each week at www.billboard.com.**
The labels that bring you "NOW! That's What I Call Music," the multi-million selling, chart topping series are moving downtown with their brand new collection featuring the hottest artists of R&B and Hip Hop!

OFF THE HOOK partners the biggest music groups in R&B and Hip Hop (Sony, Universal, EMI and Zomba) and features chart topping artists with combined album sales of over 87 million!

OFF THE HOOK will target teens and young adults hungry for the hottest hits in urban music, creating a brand new series that is nothing less than OFF THE HOOK.

OFF THE HOOK will follow the format of the successful NOW brand with a massive TV campaign! Watch for extensive radio advertising and promotions in major markets, reaching R&B and Hip Hop fans everywhere! Expect a strong on-line awareness campaign on www.offthehooknow.com including blast campaigns, song clips and fan site tie-ins.

www.offthehooknow.com
Viacom Numbers Show Strength

BY MATTHEW BENZ
NEW YORK—How Viacom has managed to maintain the esteem of shareholders—its stock is up 10% in 2002—despite relying on a stagnant ad market for half its revenue says much about the company's strengths as the president of its media peers.

On its own, Viacom’s first-quarter results don’t impress. The New York-based company—which owns cable channels MTV, VH1, and BET, along with Infinity Radio, the CBS TV network, Paramount Pictures, and Simon & Schuster—reported $5.67 billion in revenue, down 1.4% from the same period last year. It has a net loss of $1.11 billion, or 63 cents per diluted share, on a $1.48-billion good-will impairment charge at its Blockbuster video unit.

But by contrast, Vivendi Universal, which reported a 12.2% increase in first-quarter revenue in its media and communications businesses (Billboard, May 4), has seen its New York-listed shares lose about 44% of their value this year.

Yet Viacom "stands out just for not having made the big mistakes" some of its peers did, says Edmund Cowart, a portfolio manager with St. Peters-Brady (Billboard, Dec. 15, 2001). Oberstar steps down for personal reasons. Proffitt comes to Viacom from an 11-year association with BMG Distribution. She joined BMG as Los Angeles branch assistant in 1990 and later worked as a sales rep and national account exec in Las Vegas; Dallas; Fort Lauderdale, Fla.; and Tempe, Ariz. With the appointment, APIM will move its headquarters from L.A. to Tempe.

Sources say there is some movement between the Recording Artist Coalition (RAC) and major labels in discussions about changes in the damages section of the industry's carveout in California's seven-year personal contract law. That statute allows a label to sue an artist who leaves after seven years for all potentially optioned undelivered albums. RAC wanted the damages section removed altogether; the labels wanted no change. Now, negotiators have proposed that a label can sue if there is even one undelivered album; RAC has proposed that a label only be allowed to sue if there are two. No agreement has been reached. If negotiations fail, California State Sen. Kevin Murray (D-Culver City) will ask for a committee vote later this month on his pending bill to remove the industry carveout.

The U.S. Trade Representative has once again cited Ukraine as a high-est level Priority Foreign Country for its massive involvement in the manufacturing of counterfeit CDs. Brazil was placed on the second-tier Priority Watch List, as were Argentina, Columbia, the Dominican Republic, Egypt, India, Indonesia, Israel, Lebanon, the Philippines, Russia, Taiwan, and Uruguay. The citings were related to rampant piracy or lax enforcement.

Investors and Wall Street observers laud Viacom's ability to cross-market its media outlets to advertisers. Of greater worth at the moment—when investors are wary of what companies say and the numbers they report—is its seasoned management, led by chairman/CEO Sumner Redstone and president/CEO Mel Karmazin. Redstone and Karmazin possess clashing working styles and personalities and have fought bitterly over many shares—Redstone controls 68.2% of Viacom's voting stock—which puts their interests in lockstep with shareholders. They are backed by strong division heads, such as MTV Networks chairman/CEO Tom Freston.

Predicting the ad market can be hard: Viacom saw it getting better once again. "We try to identify tracks that are popular personalities and have focus and press them more to the radio, they understand stands outdoor advertising, and they understand cable TV." The kickoff marketing campaign for the series has sold slightly more than 5 million units. The Totally Hits series also includes tracks not released as singles, "We're going to have a blended, seamless organization in Sung," says Welzer, who modeled the new sub-region after Sony Music CEV (Colombia, Ecuador, Venezuela), launched late last year and headed by Sony's managing director in Colombia, Carlos Gutiérrez. "We'll have one strategic marketing approach and simultaneous releases in that territory." All of Sony's Latin American companies, as well as U.S.-based Sony Discos, continue to report to Welzer, who reports to Sony president Rick Dobbins.

While Welzer's new title does not alter his duties, he recognizes his leadership of the company. Under Welzer, Sony has developed such international artists as Shai, Chayanne, Ricky Martin, Ricardo Arjona, and, more recently, Marc Anthony.
Reminisce on every line that I wrote.
Know that I will never surrender and it’s truth that I spoke.

Lisa “Left-Eye” Lopes
1971-2002

You will forever have a place in our hearts.

All Our Love,
Antonio “LA” Reid & The Arista Family
NARM Backs Singles
Letter Urges Labels To Keep Configuration Alive

BY ED CHRISTMAN
NEW YORK—With no noticeable increase in singles releases yet occurring since retailers made impassioned pleas to the majors to save the dying configuration at the the National Assn. of Recording Merchandisers (NARM) annual convention in March, NARM has sent a letter to labels reiterating why a thriving singles marketplace would be beneficial to the health of the industry (Billboard Bulletin, May 1).

Moreover, NARM is taking its case to the public by issuing a press release on the subject. In it, NARM president Pam Horovitz says that in a song-driven marketplace, the industry needs to offer songs for sale; otherwise, fans will get them from the Internet for free.

The NARM letter lists numerous reasons why singles should still be available: They provide an entry-level price point for young music fans, they mark the start of a record collection, they get young consumers into the habit of paying for music, and they help consumers establish the habit of going to the record store.

The letter also points out that singles are an important promotional tool, and they can be a profit center. Finally, the letter adds that without singles for sale, today's music fans will get the songs anyway by downloading them for free, and fewer configurations for sale translates into less space in stores to sell music and more space allocated to other products.

Horovitz said in a statement, "If you want young people to get into the habit of paying for music and not think of it as being for free, we must offer them as many opportunities as we can to buy music at entry-level price points they can afford."

Acknowledging label laments that singles are no longer profitable, she urged the majors to be creative in trying to achieve ways to make the single profitable while satisfying consumer demand.

"There are a variety of approaches that warrant consideration as mechanisms which could help make singles more profitable, including on-site destruction of returns, multiple B-sides, or return penalties, or even one-way sales," Horovitz stated. Moreover, she pointed out that some labels are evaluating redesigning the single, with some suggesting that some combinations of multiple songs could sell at a lower price point that might satisfy consumer demand.

Horovitz tells Billboard that she plans to follow up the letter with phone calls to labels to keep dialogue open on the issue.

NARAS Enters A Post-Greene Era

BY MELINDA NEWMAN
LOS ANGELES—National Academy of Recording Arts and Sciences (NARAS) chairman and board of trustees Garth Fundis, along with CFO Paul Tuchia, and other key senior management staff, will be running the day-to-day duties of NARAS following president/CEO Michael Greene's resignation April 27.

NARAS' communications director Ron Roecker says a search committee is being assembled to find a new academy head. The issue will be discussed further at an already-slated trustees meeting set for the third week of May in Hawaii.

Greene, who headed NARAS for 14 years, resigned during an eight-hour emergency board meeting in Los Angeles, which was called to disclose the findings of a sexual harassment investigation ordered by the trustees after the nonprofit's former president, NARAS staffer who had accused Greene of sexual abuse, denied the allegations, as well as two other sexual abuse accusations by former employees.

According to a statement by Nashville-based record producer Fundis, the investigation "revealed no sexual harassment, no sex discrimination, and no hostile work environment at the Record Academy." Roecker declined to comment on why Greene resigned if he had been found guilty of sexual abuse. Greene's resignation as president is correct, to be out of line. "I'm troubled by it," he said.

NARAS is taking its case to the public by issuing a press release on the subject. In it, NARM president Pam Horovitz says that in a song-driven marketplace, the industry needs to offer songs for sale; otherwise, fans will get them from the Internet for free.

The NARM letter lists numerous reasons why singles should still be available: They provide an entry-level price point for young music fans, they mark the start of a record collection, they get young consumers into the habit of paying for music, and they help consumers establish the habit of going to the record store.

The letter also points out that singles are an important promotional tool, and they can be a profit center. Finally, the letter adds that without singles for sale, today's music fans will get the songs anyway by downloading them for free, and fewer configurations for sale translates into less space in stores to sell music and more space allocated to other products.

Horovitz said in a statement, "If you want young people to get into the habit of paying for music and not think of it as being for free, we must offer them as many opportunities as we can to buy music at entry-level price points they can afford."

Acknowledging label laments that singles are no longer profitable, she urged the majors to be creative in trying to achieve ways to make the single profitable while satisfying consumer demand.

"There are a variety of approaches that warrant consideration as mechanisms which could help make singles more profitable, including on-site destruction of returns, multiple B-sides, or return penalties, or even one-way sales," Horovitz stated. Moreover, she pointed out that some labels are evaluating redesigning the single, with some suggesting that some combinations of multiple songs could sell at a lower price point that might satisfy consumer demand.

Horovitz tells Billboard that she plans to follow up the letter with phone calls to labels to keep dialogue open on the issue.

Executive Turntable

RECORD COMPANIES: Valerie DeLong is promoted to senior VP of promotion at Universal Records in Los Angeles. She was senior VP of crossover promotion for Universal/Motown Records.

Tim Reid is promoted to VP/marketing director for RCA Records in Cali. He was director of marketing.

Janine Richardson is promoted to VP of special events for Warner Music Group in New York. She was senior director of special events.

Rob Gill is promoted to VP of marketing and promotions for Eagle Rock Entertainment in New York. He was national promotions director/A&R for Spitfire Records.

Shannah Miller is promoted to senior director of rock/alternative promotion for Arista Records in Beverly Hills, Calif. She was national director of rock/alternative promotion.

Arista Records also names Dave Lombardi as senior director of rock/alternative promotion for Arista Records in New York. He was national promotion director of rock radio for Warner Bros. Records.

Brigitte Kohley is named West Coast regional sales manager for Razor & Tie Entertainment in Simi Valley, Calif. She was national account executive for Wherehouse Entertainment.

UPFRONT

TLC's Lopes Remembered As 'Brilliant'

BY RHONDA BARAKA
and RASHAUN HALL
ATLANTA—The world of R&B and hip-hop lost a dawn to a star on the April 25 death of Lisa "Left Eye" Lopes. A member of the Grammy Award-winning trio TLC, Lopes died in a car accident while vacationing in Honduras.

"TLC's Lopes Remembered As 'Brilliant'"

BY RHONDA BARAKA
and RASHAUN HALL
ATLANTA—The world of R&B and hip-hop lost a dawn to a star on the April 25 death of Lisa "Left Eye" Lopes. A member of the Grammy Award-winning trio TLC, Lopes died in a car accident while vacationing in Honduras.

"TLC's Lopes Remembered As 'Brilliant'"
FANS KNOW
KENNY
CHESNEY
IS #1

NOW Y’ALL DO.

CONGRATULATIONS KENNY!

THANK YOU COUNTRY RADIO, CMT, ACM, COUNTRY WEEKLY, COUNTRY MUSIC MAGAZINE,
IMS, TIM MCGRAW, GEORGE STRAIT, CLEAR CHANNEL ENTERTAINMENT,
THE MESSINA GROUP AND ALL OF OUR RETAIL PARTNERS

www.bnarecords.com © 2002 BMG Entertainment
Koch Entertainment 15th Anniv.

We'll take a look at the 15-year history of this indie music powerhouse, highlight the Koch roster of artists, and review the company's top-charting hits over the years. Join Billboard in paying tribute to this independent music giant. Reserve your ad today!

issue date: June 8
ad close: May 13

Joe Maimone 646.654.4694 • jmaimone@billboard.com

Jazz

Billboard's annual Jazz Music Spotlight covers the artists and labels making news in the genre. We recap Jazz music on the charts, profile the International Association of Jazz Educators, and provide a special 50th anniversary tribute to the Modern Jazz Quartet. Be a part of it.

issue date: June 8
ad close: May 13

Michelle Wright 323.325.2302 • mwright@billboard.com

Music Publishing

Our annual Music Publishing Spotlight offers a look at the evolving role of publishers in the wake of an explosive internet scene and the downsizing of many major labels. Be a part of this important state-of-the-industry report.

issue date: June 15
ad close: May 20

Joe Maimone 646.654.4694 • jmaimone@billboard.com

Licensing & Merchandising

Billboard's Licensing & Merchandising spotlight covers the latest news in this booming business, how brand endorsement deals between artists and consumer products come to be, and how to benefit from these relationships. We also look at what's new in tour and concert merchandising. Call now!

issue date: June 15
ad close: May 20

Joe Maimone 646.654.4694 • jmaimone@billboard.com
Ian Remmer 323.325.2311 • iremmer@billboard.com
Maverick’s Ndgeòcèllo Returns
With ‘Anthropological Mix’

BY MICHAEL PAOLETTA
NEW YORK—”There’s no mistake in the color that it is. It’s infused with black-born musicalities,” Me’Shell Ndgeòcèllo says of her new Maverick album, Cookie: The Anthropological Mixtape, before reeling off such artistic influences as Richie Havens, Bob Marley, Jimi Hendrix, Marvin Gaye, Stevie Wonder, Miles Davis, Joan Armatrading, Tracy Chapman, and “the one I love, Prince.”

Due June 4, Cookie “is all my experiences,” the artist continues. “I wanted to show all the transitions, from Southern stride to gospel to blues to funk. Musically, it comes from the African Diaspora. It’s my improvisational rhythm and blues, my exploration of self, my anthropological mix tape.”

Co-produced by the artist and her longtime guitarist Allen Cato, Cookie is, indeed, musically rich. “I tried producing myself this time around, but I just couldn’t do it,” acknowledges Ndgeòcèllo, whose three previous Grammy Award-nominated albums (1993’s Plantation Lullabies, 1996’s Peace Beyond Passion, and 1999’s Bitter) were produced by David Gamson and Craig Street, among others.

Recorded in the heart of San Francisco’s funky Tenderloin district (“The studio was in the booty of the Tenderloin. That neighborhood is the vibe of this record”), Cookie features numerous guests, including Talib Kweli, Caron Wheeler, Lalah Hathaway, Michael Hampton, and writer/activist Angela Davis. The set’s first single, the Missy “Mismeasuror” Elliott and Rockwilder remix of “Pocketbook,” features Redman and Rockwilder for “Pocketbook.” Me’Shell may very well find herself with new fans. Those who aren’t hip to her past will now be introduced to her.

Maverick GM Fred Croshal says, “I can only write what I felt about people and music I love. It’s the world through my eyes: a chapter in my memoirs. Perhaps others will also feel what I’m feeling.” Apparently, others are “feeling” Ndgeòcèllo’s music (published by Warner/Chappell). “I’m impressed with her work in general,” says Joe Lambert, co-owner of Creative Music in San Francisco. “But this new album is easily her strongest outing to date. It’s a musically diverse recording that has the potential to reach a very wide audience without alienating her core fan base.”

“Pocketbook” was sent to urban radio the week of April 8, it will go to crossover radio the second week in June. Already, it’s been embraced by such stations as WBLS New York and WUSL Philadelphia. “The track is a healthy marriage of Me’Shell’s funk and today’s hip-hop,” WBLS PD Vinny Brown notes. “ By hooking up with Tweet, Redman, Missy Elliott, and Rockwilder for “Pocketbook,” Me’Shell may very well find herself with new fans. Those who aren’t hip to her past will now be introduced to her.”

On May 14, the artist (who is managed by Kofi Lambert) and her label (which is booked by Creative Music in San Francisco) are looking for something different to break their act, but this band does it.”

“I love this band. They have a sound that is just so great,” she says, “that we’re now releasing the mixtape. The second set was sent to club DJs last year, label marketing director Holly Adams explains. “The response was so great,” she says, “that we’re now releasing the mixtape commercially.”

Little Big Town Hits Nashville
Foursome’s Harmony-Rich Monument Debut Is Due In May

BY PHYLLIS STARK
NASHVILLE—Picture a group with the physical make-up of the Mamas & the Papas or ABBA and a sound reminiscent of the Eagles or Restless Heart, and you’ve got Little Big Town.

But there is nothing contrived about this Southern foursome, which came together in 1998 when its members realized their voices blended into a sound that was something unique in country music. With the singers switching off lead vocals multiple times—all within the same song—Little Big Town’s members (Karen Fairchild, Kimberly Roads, Phillip Sweet, and Jimi Westbrook) are fond of saying of their sound. “The harmony is the lead singer.”

Roads says the group decided early on not to have a lead singer, but the Music Row establishment had a hard time with the concept. “In the beginning, people really questioned that and said, ‘You can’t make a whole record when you don’t have a lead singer.’” Roads recalls. But, Fairchild adds, “we are world-music fans, so we’ve heard it done before. It may not have been done much in this format, but we knew we could do it if we do what the song calls for and make sure we’re protecting the lyric. So it was a very open, free kind of atmosphere for [Chancey] to have four lead singers, because of a difference in creative vision, Little Big Town’s recording process, as the group experimented with different voices in different parts. Another reason the record took a year-and-a-half to record is that the group realized that the typical Nashville recording process of “musicians first, vocals later” wasn’t working for them.

Fairchild says, “We wanted the tracks to have drama, so we said, ‘Let’s try to do it backwards. Why not start with a layer of vocals with full arrangement and acoustic guitar? Then we could bring in a drummer, bass player. Whatever we wanted after that.”

Little Big Town (which is booked by Creative Artists Agency and managed by Randy Lovelady) says the album benefited from that experimentation. Sweet says, “It was a new experience for [Chancey] to have four lead singers, so it was a very open, free kind of atmosphere for [Chancey] to have four lead singers.”

First single “Don’t Waste My Time” jumps 40-37 on this issue’s Hot Country Singles & Tracks chart. The group, which collectively writes for Warner/Chappell, wrote the song with Irene Kelley and Clay Mills, and it has attracted radio’s attention.

“I’m a believer,” says WSM-FM (Live 95) Nashville PD Kevin O’Neal. “I feel these girls and girls are gonna be huge. The harmonies are great. They catch you right off the bat. I think it’s something we need in the format.”

Eric Logan, operations manager of country stations WQKY and WYUU Tampa, Fla., agrees. “I love this band. They have a sound that is nowhere on the radio. The band keeps the sound fresh all the way through the CD by mixing up the harmonies . . . in an age where we are looking for something different to break through, this band does it.”
K's Choice Eyes 'Happy' Return To U.S.

Red Ink/Sony CD, Band's First Offering In 4 Years, Features Bonus Live Disc

BY ANDREW KATCHEN

BOSTON—It has been four years since folk-pop act K's Choice last released an album in the U.S., yet the band has stayed active in Europe and in its Belgian homeland.

They've kept busy by embarking on often sold-out European tours, issuing various live albums and recording local collaborations with such Dutch artists as Camden and Raymond Van het Groenewoud.

Most importantly, in 2000, the band recorded its fourth studio album, Almost Happy—released the same year in Europe via Double T Music. Sony Music International and Red Ink/Sony announced a Stateside release of the album, and worked on vocal collaborations with such Dutch artists as Camden and Raymond Van het Groenewoud.

Specific to the disc's stateside release, Almost Happy will contain a 15-track bonus live disc of material from the European K's Choice Live album (Double T Music).

With the album's U.S. release and extended summer tour dates, K's Choice will have the opportunity to share its refocused brand of dusty, jangling folk-rock with American audiences—both old and new.

GETTING REAQUAINTED

Singer/guitarist Sarah Bettens —who currently lives in California—realizes U.S. audiences may remember K's Choice primarily for its 1996 haunting anthem "Not an Addict" or from its performances on the VH1 Fair Tour. However, Bettens views these upcoming dates as a welcome challenge to reacquaint Americans with its sound.

"There's something nice about it [being the opening act]; it was a struggle everywhere, it wouldn't be so nice," she says while in France during a recent tour. "We can do a lot of things for 5,000 people in Holland, and then go to another country and play where we're not so big and completely start over again. Going back to the States [is] a nice transition because you're reminded that what you do is often a challenge. If we were playing stadiums every night we'd be happy, but then what would be our goal after that?"

—SARAH BETTENS, K'S CHOICE

60 songs of material spanning four studio albums from which it could incorporate into a live performance.

While past K's Choice efforts have balanced agile, post-grunge rock with folk, jazz, and blues rhythms, Almost Happy eschews the distorted guitar and volume almost completely—opting for a calmer, more gentle listening experience.

The album begins with a brief recording of a 5-year-old Bettens, pitter-patterting drums down to a subdued crescendo.

The album's most poignant and stunning moments, however, can be found in the three, consecutive songs occupying the disc's middle section: the stark yet rich and stirring ballad "Live for Real," the breezy, Nashville-styled "Somewhere," and the glowing, basement-jazz club number "Home."

POIGNANT REFLCtIONS

Bettens attributes the album's introspective nature to the life reflections she made at the time.

"I was definitely going through a phase that I felt like I'd missed out on a part of my youth," she says. "I was 20 when I dropped out of college, and I realized that starting a real career at that age was kind of a sham. I had a time in my late 20s when I felt like, 'Did I miss out on that quality college time?' and I feel like I missed that time when everything was so open. I was thinking about getting nostalgic about the past."

Almost Happy, which was recorded at Peter Gabriel's Real World Studios in Wiltshire, England, has sold some 700,000 copies internationally since its global release.

John Porter, senior director of marketing for Red Ink, says first single "Almost Happy" will start at Triple-A radio and will hopefully appeal to fans of softer alternative music.

Porter explains, "The problem is that we don't think they will have a huge residuum of the fans they used to—because the format is harder since they first found a U.S. audience.

"The album, director of programming for WNWN in Atlanta, echoes a similar belief. "I have a feeling ["Almost Happy"] will get played because they are so talented that they think their record is still there. It's really hard to say, though, because the format has gotten extremely.""

Fran adds, "However, over the past six months I've seen the sound of bands that I used to follow take on a new chapter. It's like they're making a new chapter. Hopefully, that's how we'll find some of the bands, but right now, we've got so many tapes we can't even listen to them."

No Name label deal with Epic for Mudwayne remains in place.

GONE FISHING: Hootie & the Blowfish have wrapped up the recording of its first set of new material for Atlantic since 1998's Musical Chairs. Recorded at a small studio in Venice, Calif., and at the Record Plant in Los Angeles, the album is produced by Darius Rucker, of the Offspring, and BMG record executive Simon Cowell.

The Music Group of UJA-Federation of New York and The Music for Youth Foundation cordially invite you to attend the

MUSIC VISIONARY OF THE YEAR

Award Luncheon for 2002

honoring

Daniel Glass
President
Artemis Records

Fred Davis
Co-Founder & Partner
Davis, Shapiro & Lewit

For their boundless dedication to family, friends, and philanthropy

Wednesday, June 19, 2002
12:00 Noon

The Pierre
Ballroom
Fifth Avenue at 61st Street
New York City

R.S.V.P. Ron Brien at (212) 836-1126 or brienr@ujafedny.org

For information regarding journal ads, please contact
Stacy Schierman at (212) 836-1147

UJA-FEDERATION OF NEW YORK
www.ujafedny.org
BY VINNIE APICELLA
NEW YORK—With Letting Go, due May 14 via Warner Bros., Earshot is striving to provide an alternative to the dark sounds currently crowding modern-rock radio airwaves.

"I just tried to create something that people can relate to and connect with," singer/guitarist Wil Martin begins. "I tried to make a record that was hopeful by the time you're finished listening to it."

Letting Go features 11 earthy rock tracks free of studio tricks. The set offers contemplative and cathartic music that is executed with Deftones-like aggression combined with the emotional outlay of Tool. Their rise-above perspective is the defining factor behind Martin's lyrics. Such songs as "Headstrong," "Get Away," and the particularly elemental "Not Afraid" and "Wake Up" are born from desperation, dealt with, and resolved in impressive four-minute increments.

"The songs were written at a time in my life where things seemed difficult to get past, and sometimes I just wanted to give up," Martin notes. "All of our songs were written and intended to let the listener decide what they're about and how they apply to their own situation."

Influenced less by today's production gimmicks, Earshot opts to re-create the vision of timelessness often attributed to the likes of the Beatles or Led Zeppelin, writing individual songs that stand on their own merit once the CD stops spinning.

"We wanted songs that had their own personalities. Those are the records I've always liked to listen to," Martin observes. "Some of these songs, the lyrics and melodies, I rewrote five or six times till I was satisfied."

The label's traditionally-minded and grassroots approach to marketing has yielded already impressive results. The band wrapped up the Sno-Core tour March 30 and is currently finishing dates with Kid Rock, while its first single, "Get Away," has been making an impressive ascent: "We've got chart numbers at top 20 in active and mainstream already [No. 15 on this issue's Mainstream Rock Tracks chart], and we're doing very well on the modern rock chart," Warner Bros. VP of marketing Eric Fritschi says.

"Get Away" was also the beneficiary of the soundtrack to Annie Rice's Queen of the Damned. Additionally, the label's marketing campaign involves widespread street team setups and Internet promotions for 'Get Away' being currently run by Nike's officially licensed NHL gear going until the end of June and another planned spot for MTV2 through mid-May," Fritschi says.

"As a band that is not exploiting any outrageous fashion statements or otherworldly musicianship, Earshot has had a notably easy time attracting the attention of the media, given the interest of such specialty rock publications as Guitar Magazine, Hit Parader, and Revolver. Such interest is enough to further fuel the band's overriding optimism.

"The message in the end is positive without being dark for dark's sake or following trends," Fritschi says. "Letting Go is about hope and of moving on to better things."

Earshot is managed by Bill McGalhy and Corey Sheridan in Los Angeles. The band is booked by Darryl Eaton and Rick Roskin for the Creative Artists Agency, also in Los Angeles.
‘California’ Gives Epic’s Phantom Planet Long-Desired Boost

BY ANDREW KATCHEN

BOSTON—Phantom Planet front- man Alex Greenwald is huddled over a cell phone, trying in vain to fend off all the noise going on in the green room of Washington, D.C.’s Black Cat.

Tonight the Los Angeles band will treat a cluster of admiring college kids to its brand of infectious indie-influenced rock. Excited cheers coming from the band members—including bassist Sam Farrar, guitarist Darren Robinson, drummer Jason Schwartzman, and guitarist Jacques Brautbar—continue to bounce about the back room in anticipation of a good show.

For those unfamiliar with the band’s sonorous single “California,” Phantom Planet’s sound draws from a disparate well of inspiration—from the handclapping power-pop hooks à la Elvis Costello & the Attractions or Joe Jackson, to roots-tinged Americana, to the brooding anthems reminiscent of The Bends-era Radiohead. This total aesthetic combined with a youthful, sunny, and undeniably California demeanor describes the band’s musical approach. Greenwald’s penchant for cartwheeling, extended wails, along with his sometimes fragile and mumbled delivery, places him nicely as the U.S. heir of Thom Yorke’s dramatic croon.

Phantom Planet’s latest release The Guest—released Feb. 26 via Daylight/Epic and produced by Mitchell Froom and Tchad Blake—is an all-inclusive range of instrumentation, from piano to mandolin to electronic beats, rounding out the earnest batch of tracks.

For a band that’s trudged through relative obscurity and label shuffling since its formation seven years ago, the guys in Phantom Planet have reason to be excited. When discussing the band’s past, Greenwald reminisces about the lengths he once employed to promote Phantom Planet’s music.

“On our first tour, which was with American Hi-Fi, we had an EP out (titled Phantom Planet Live via Daylight/Epic), and we really wanted to show the label we had some selling power,” he says. “At shows, I would announce—sometimes drunkenly, sometimes not—that if a girl bought 40 copies of the EP, I would make out with her.”

However, for Phantom Planet, this strategic measure is no longer necessary, given that The Guest sold 10,000 copies in the U.S. in its first week, according to SoundScan, and it shows no signs of slowing down. While a recent club tour opening for Remy Zero and Guided by Voices, along with spots on Late Show With David Letterman and The Late Late Show With Craig Kilborn and a coveted opening slot on an upcoming Incubus tour, continue to increase Phantom Planet’s visibility, its “California” single has shown serious pop radio potential. Also helping is Schwartzman’s film career—he starred in the 1998 film Rushmore, as well as the recent Slackers.

“I’d always liked the band, but then I went to see them in rehearsals,” says Daylight president David Massey, “and then I met them, and I realized every member is a complete star. Each of them has a unique identity that is very specific to them. You are confronted with these kids that are a bunch of stars who have this amazing songwriting ability.”

Tim Richards, PD for Q101 in Chicago, says, “It doesn’t hurt having Jason as the drummer, and he has the cult following of Rushmore. But there’s more than that—if that were it, the band wouldn’t go very far. ‘California’ captures a strong picture in people’s minds. Good music captures emotion, and I think they do that very well.”

Phantom Planet is booked by Eric Podwell for Evolution Booking in Los Angeles. Its songs are published by Flying Saucer Fuel Music, ASCAP.

WHY DON’T SHEEP SHRINK WHEN IT RAINS?

{ AND OTHER THOUGHTS YOU’LL HAVE TIME TO PONDER WHILE AT OUR HOTEL }

YOU SHOULDN’T HAVE TO PUT MUCH THOUGHT INTO STAYING AT THE MUSE. CHECKING IN, RELAXING AND EVEN CONDUCTING BUSINESS IS A BREEZE. YOU’LL BE A CALL, PHONE’S THROW FROM TIMES SQUARE. THE BEDS ARE SINFULLY COMFORTABLE AND THE STAFF CAN GET YOU ANYTHING YOU DESIRE. SO YOU CAN RELAX, AND LET YOUR MIND WANDER. IT’S REALLY QUITE LIBERATING.
Metal Blade’s Engine Revs Up With ‘Superholic’

BY CLAY MARSHALL

Metal Blade guitarist Bernie Ver-

The centerpeice of the set—and likely first single—is a standout cover of the Cure’s “Fascination Street,” gamely modernized to reflect the current hard-rock climate. “The Cure’s Desintegration was a landmark record for me, and I still love it as much as the first day I heard it,” says Alder, whose music is published by Horrendous Music (BMI). “I thought the song could be so much heavier with guitar riffs, so we added it in.”

Superholic’s 10 other cuts—including “Mine,” a featured download in a recent cross-promotion between Pillar Genuine Draft and LaunchYahoo Music—demonstrate Alder’s continued growth as a lyricist. He says he’s both grateful for and proud of having an additional outlet to express himself.

“I’d see it through beginning to end, and I loved doing it,” he says. “It’s like starting all over again.”

Metal Blade president Mike Foley says the label will do whatever it takes to make sure the self-managed Engine will be both seen and heard this year.

“It’s inspiring to see the talent coming into this record, going forward, and coming out with a new sound,” he says. “There’s a pedigree between Joey and Ray as far as their history with Fates Warning, but that’s where all the comparisons end. From that point on, the music stands on its own.”

Superholic is a “must for any fan of the smarter side of metal,” says Tim MacMillan, metal MD at KYYI West Palm Beach.

Alder says the group hopes to start touring this summer, while Face to Face has its own new album to support. “Pete’s very important, but his band is obviously his bread and butter, and he’s totally cool if we have to go out with another drummer for a while,” he says. “But we have to go on tour, and we’re just trying to find anything that will somewhat match up to what we do.”

Face drummer Pete Parada to record an album under the Engine moniker in 1999. But because of the individual members’ prior commitments, a tour (aside from a Los Angeles showcase and performances at two of Europe’s biggest rock festivals) was impossible.

Alder says that will change after Metal Blade releases Engine’s sophomore effort, Superholic, May 21. What hasn’t changed is the act’s powerful, modern sound—an accessible fusion of edgy nu-metal riffs, aggressive rhythms, and infectious vocal melodies. “We wanted it to be a lot heavier than the first record, but melody just kept creeping in,” Alder says. “Even if I’m screaming my brains out, I can’t be completely monotone.”

In the process, by pulling out of productions that did not meet their exacting standards, they have earned a reputation as being demanding, even difficult. It’s a story with all the trappings of movie stardom, so it was perhaps only a matter of time until opera’s “love couple” made the transition to the silver screen with a new film version of the Puccini potboiler Tosca.

The recording was issued by EMI Classics last November; the film (which hit screens in Europe late last year) opens in the U.S. in July.

Oddly enough, director Benoît Jacquot was not especially an operaphile when he set out to make the film, according to the couple, but they feel that this worked to everyone’s advantage. “He’s a movie director,” Gheorghiu says, “and he has the courage to do something new in opera. When [actors] produce an opera, they have very ‘straight,’ typical operatic ideas. Jacquot used the camera and new ideas in a very modern way.”

Jacquot’s film presents a beautiful, highly stylized vision of the opera. The action takes place on disembodied sets surrounded by darkness that characters emerge from and disappear into. Black-and-white footage from the recording session is interspersed into the action, and in one instance, Gheorghiu and Alagna speak their lines over their own singing. Extreme close-ups of the performers alternate with lengthy overhead crane shots.

However, even with such peculiarities, the acting of the principal performers carries the film. Alagna is a tender, lyrical Cavaradossi, but doesn’t lack for ardor in the opera’s more heated moments. Gheorghiu’s portrayal of the titular diva captures perfectly the character’s vulnerability, uncertainty, and strength. Veteran bass Ruggiero Raimondi—who bears an odd resemblance to actor Dennis Hopper in the film—plays the lecherous Scarpia with malicious glee. He and Gheorghiu are riveting in their climactic confrontation in Act 2, while scenes between Alagna and Gheorghiu naturally gain an extra measure of passion from the couple’s real-life connection.

Of course, Tosca has already been well-served on recordings, but the husband-and-wife team asserts that it remains important for new generations of singers to perform the standard repertoire.

“It’s important to follow tradition but at the same time to put something of yourself into the role,” Alagna says. “You have ghosts,” Alagna says, “but they are not bad ghosts. If we listen to Callas or Pavarotti or Caruso, we can learn something and follow tradition. It’s very important to follow tradition but at the same time to put something of yourself into the role.”

Jacquot’s film is an important challenge to the potential for opera to reach a wider audience through film. “I think it was very important to do a new opera movie,” Alagna says, “because otherwise, opera will remain old-fashioned. A lot of people start to sing because they saw [such] movies. When I saw The Great Caruso with Mario Lanza for the first time when I was 10 years old, that was the moment I said, ‘OK, I want to do that.’”

Gheorghiu adds that Tosca is already realizing that potential. “In Paris,” she says, “I saw a queue like the one for Titanic!”
FAREWELL TO 'FELICITY': The college soap opera Felicity may be canceled, but fans can remember the series through a new soundtrack, Felicity: Senior Year, due May 7 on Netwerk America.

The WB series—starring Golden Globe award-winner Keri Russell as the title character, Felicity Porter—followed the ups and downs of a love triangle between Felicity and her fellow college students, Ben Cavanaugh (played by Scott Speedman) and Noel Crane (Scott Foley).

During its 1998-2002 run (the series finale airs May 22), Felicity received a considerable amount of critical praise and high ratings for the WB during the show’s first season, but the ratings and media hype had considerably cooled down since then.

The series is bowing out in its fourth season, mirroring the final college year for the Felicity character. (Reruns of Felicity can be seen on CBS and on cable network Nick Jr. A soundtrack to the series’ last episodes.

The soundtrack to the 1999 Italian box office hit Soldini starring Silvio Soldini.

The soundtrack will also run during one of the album’s release.

“We knew the TV show made an impact because we had a lot of people asking us to autograph the Dawson’s Creek soundtrack,” Nash says. “Kiss Me” was featured on the soundtrack. “Being featured on a TV soundtrack opened up new opportunities for us.”

Of “Melody of You,” Nash says that the song—featuring an acoustic guitar base and classical string instruments—is an indication of the direction of the band’s music on the new album: “People can expect a more mature sound, and it’s very well-written. We finished this album two-and-a-half years ago, but we’re in the process of adding songs and doing remixes.”

The music on Felicity: Senior Year is primarily from the show’s last season, says Netwerk head of soundtracks Maria Alonte, who was also both soundtracks’ album producer. “The Sixpence None the Richer song reminds me a lot of the Felicity character, who’s an aspiring painter. The song has references to painting in the lyrics.”

Netwerk will concentrate a great deal of its marketing efforts for the album on the Internet. Alonte adds, “We have banners up on the Felicity Web site, and we’re also spreading awareness to all the fan sites for Felicity. There’s even a fan site, felicitytunes.com, which is all about music from the show. A TV spot for the album will also run during one of the series’ last episodes.

“It’s said that the show’s going away,” concludes Alonte, “but this soundtrack is like a scrapbook or a yearbook that people can turn to for memories.”

IN BRIEF: Music from the children’s TV series Bob the Builder has been a hit in the U.K. and Australia, and now the U.S. will have a Bob the Builder soundtrack, due May 21 on Squint Entertainment. Koch president Bob Frank tells Billboard that the album’s first single, “Can We Fix It,” has an e-card that will allow streaming of the song on the Bob the Builder Web site and other (parent-oriented) sites. There will also be a cross-promotion with HITT Entertainment, which releases Bob home videos. In the U.S., the series is on CBS and on cable network Nick Jr. A Bob the Builder tour is in the works.

BY DAVID NATHAN
LOS ANGELES—The fact that song stylist Nnenna Freelon’s 10-year recording career is moving into high gear seems indisputable. With five Grammy Award nominations to her credit (including two for her self-produced 2000 Concord release, SoulCall), an appearance in the 2001 Mel Gibson film What Women Want, and an increasingly hectic touring schedule, the North Carolina-based singer is preparing for the release of her seventh album, Tales of Wonder (Concord, June 11).

Consisting entirely of songs from the catalog of Stevie Wonder, the 12-track set has the makings of a mainstream breakthrough for Freelon, who signed with the Beverly Hills-based Concord label in 1996.

Freelon explains, “I grew up with Stevie’s music, and I was lucky because my parents exposed me to Sarah Vaughan, Ella Fitzgerald, Billy Eckstine, Charlie Parker, and other jazz greats. At the same time, the music of Motown—Earth, Wind & Fire; the Stylistics; Tower of Power—that’s what I claimed, that’s also what I listened to. Stevie truly had his pulse on our generation, and his music was like the soundtrack for the lives of so many of us.”

No stranger to Wonder’s music, Freelon has recorded one of the legendary artist’s songs on each of her previous albums for Concord, as well as her three early-’90s sets for Columbia. Freelon says choosing from more than 300 Wonder songs was no easy task.

“One day we decided to do this album, I started researching his work about a year ago. I picked songs from each era of his career, and I included some absolute personal favorites—along with a few surprises.”

Freelon says, “It's where I began to interpret ‘Tears of a Clown’—a Wonder-penned 1970 hit for Smokey Robinson & the Miracles—and Wonder’s own smash ‘My Cherie Amour.’ The latter song, Freelon says, was where I began to recognize Stevie’s work.”

With Freelon’s masterful reading of such classics as “Superstition” and “All in Love Is Fair,” along with a new musical slant on “Until You Come Back to Me” (a 1974 hit for Aretha Franklin), Tales of Wonder has the ingredients for taking Freelon to a new level of sales beyond the jazz arena.

Concord is mounting an aggressive online campaign, as well as a tour as part of her June tour dates with regional television spots. We feel that this album has widespread appeal, since Nnenna is interpreting material familiar to pop and urban audiences.”

An ASCAP writer whose work is published by Chichimusic Company, Freelon is managed by Ed Keane of Ed Keane Associates and booked by William Harris in association with Ed Keane.

BY DAVID NATHAN
LOS ANGELES—The fact that song stylist Nnenna Freelon’s 10-year recording career is moving into high gear seems indisputable. With five Grammy Award nominations to her credit (including two for her self-produced 2000 Concord release, SoulCall), an appearance in the 2001 Mel Gibson film What Women Want, and an increasingly hectic touring schedule, the North Carolina-based singer is preparing for the release of her seventh album, Tales of Wonder (Concord, June 11).

Consisting entirely of songs from the catalog of Stevie Wonder, the 12-track set has the makings of a mainstream breakthrough for Freelon, who signed with the Beverly Hills-based Concord label in 1996.

Freelon explains, “I grew up with Stevie’s music, and I was lucky because my parents exposed me to Sarah Vaughan, Ella Fitzgerald, Billy Eckstine, Charlie Parker, and other jazz greats. At the same time, the music of Motown—Earth, Wind & Fire; the Stylistics; Tower of Power—that’s what I claimed, that’s also what I listened to. Stevie truly had his pulse on our generation, and his music was like the soundtrack for the lives of so many of us.”

No stranger to Wonder’s music, Freelon has recorded one of the legendary artist’s songs on each of her previous albums for Concord, as well as her three early-’90s sets for Columbia. Freelon says choosing from more than 300 Wonder songs was no easy task.

“One day we decided to do this album, I started researching his work about a year ago. I picked songs from each era of his career, and I included some absolute personal favorites—along with a few surprises.”

Freelon says, “It's where I began to interpret ‘Tears of a Clown’—a Wonder-penned 1970 hit for Smokey Robinson & the Miracles—and Wonder’s own smash ‘My Cherie Amour.’ The latter song, Freelon says, was where I began to recognize Stevie’s work.”

With Freelon’s masterful reading of such classics as “Superstition” and “All in Love Is Fair,” along with a new musical slant on “Until You Come Back to Me” (a 1974 hit for Aretha Franklin), Tales of Wonder has the ingredients for taking Freelon to a new level of sales beyond the jazz arena.

Concord is mounting an aggressive online campaign, as well as a tour as part of her June tour dates with regional television spots. We feel that this album has widespread appeal, since Nnenna is interpreting material familiar to pop and urban audiences.”

An ASCAP writer whose work is published by Chichimusic Company, Freelon is managed by Ed Keane of Ed Keane Associates and booked by William Harris in association with Ed Keane.

BY DAVID NATHAN
LOS ANGELES—The fact that song stylist Nnenna Freelon’s 10-year recording career is moving into high gear seems indisputable. With five Grammy Award nominations to her credit (including two for her self-produced 2000 Concord release, SoulCall), an appearance in the 2001 Mel Gibson film What Women Want, and an increasingly hectic touring schedule, the North Carolina-based singer is preparing for the release of her seventh album, Tales of Wonder (Concord, June 11).

Consisting entirely of songs from the catalog of Stevie Wonder, the 12-track set has the makings of a mainstream breakthrough for Freelon, who signed with the Beverly Hills-based Concord label in 1996.

Freelon explains, “I grew up with Stevie’s music, and I was lucky because my parents exposed me to Sarah Vaughan, Ella Fitzgerald, Billy Eckstine, Charlie Parker, and other jazz greats. At the same time, the music of Motown—Earth, Wind & Fire; the Stylistics; Tower of Power—that’s what I claimed, that’s also what I listened to. Stevie truly had his pulse on our generation, and his music was like the soundtrack for the lives of so many of us.”

No stranger to Wonder’s music, Freelon has recorded one of the legendary artist’s songs on each of her previous albums for Concord, as well as her three early-’90s sets for Columbia. Freelon says choosing from more than 300 Wonder songs was no easy task.

“One day we decided to do this album, I started researching his work about a year ago. I picked songs from each era of his career, and I included some absolute personal favorites—along with a few surprises.”

Freelon says, “It's where I began to interpret ‘Tears of a Clown’—a Wonder-penned 1970 hit for Smokey Robinson & the Miracles—and Wonder’s own smash ‘My Cherie Amour.’ The latter song, Freelon says, was where I began to recognize Stevie’s work.”

With Freelon’s masterful reading of such classics as “Superstition” and “All in Love Is Fair,” along with a new musical slant on “Until You Come Back to Me” (a 1974 hit for Aretha Franklin), Tales of Wonder has the ingredients for taking Freelon to a new level of sales beyond the jazz arena.

Concord is mounting an aggressive online campaign, as well as a tour as part of her June tour dates with regional television spots. We feel that this album has widespread appeal, since Nnenna is interpreting material familiar to pop and urban audiences.”

An ASCAP writer whose work is published by Chichimusic Company, Freelon is managed by Ed Keane of Ed Keane Associates and booked by William Harris in association with Ed Keane.
Jam-Band Fans Are Ready For Bonnaroo

BY RAY WADDELL
NASHVILLE—Anyone doubting the vitality of the jam-band scene need look no further than the Bonnaroo Music Festival, a first-time event set for June 21-23 in rural Manchester, Tenn., that sold out its 60,000 tickets without the benefit of a previous year's event.

Produced by Superfly Productions and A.C. Entertainment, Bonnaroo has a still-evolving lineup featuring a veritable who's who of the contemporary jam-band scene. Including The String Cheese Incident, Umphreys McGee, String Cheese Incident, Gov't Mule, Ben Harper, Les Claypool's Flying Frog Brigade, Moe, Karl Denson's Tiny Universe, Galactic, Junebug, the Funky Meters, and the Derek Trucks Band.

That a festival in an out-of-the-way location with no established history was able to move so many tickets in such a short period of time is impressive by any standard. By comparison, the long-established Coachella rock fest in Indio, Calif., with names far more recognizable to mainstream music fans (including Oasis, Björk, and P!nk), has only sold 20,000-25,000 each day at last count.

New Orleans-based Superfly president Jonathan Mayers says even organizers were caught off-guard by the immediate demand for tickets. “We knew it would do well, but I don’t think any one in their wildest dreams thought it would sell out this quickly, especially without traditional promotion and without announcing any of the bands,” Mayers says. “We had an advertising budget and a second round of advertising planned with print, radio, etc., but we never had to implement it.”

Instead, Bonnaroo used its own Web site and other Internet destinations like jambands.com and the various band’s sites to get the word out and sell tickets. “We’re fortunate that this fan base is so connected through the Internet,” Mayers says. “The whole thing was very cost-effective.”

The quick sellout led to Bonnaroo’s tickets being some of the relatively few sold out in the U.S. that won’t say “Ticketmaster” on them. “We had negotiations with Ticketmaster and intended to sell tickets through them—or at least make them available through Ticketmaster,” A.C. Entertainment president Ashley Capps says. “But quite frankly, we came out of the gate so strong, we never had to do that.”

Initial tickets—including camping and all three days’ worth of music—were sold at $100, followed by a group for $125 and finally $140. Even those not directly linked to the festival’s production have been impressed by how quickly it went clean. String Cheese Incident agent/manager Mike Lupa says, “Bonnaroo could have sold 200,000 tickets.”

John Paluska, manager of Phish and Anastasia, adds, “Bonnaroo is a great case study. Here is a festival in a time of mixed results that goes up with no previous track record, offers some of the better-known bands of this genre, and sells out at 60,000 tickets in a very short time.”

Capps says, “The foundation of this festival conceptually is this special group of artists and their fan base. They certainly sell records, but I think most would agree their music is about the live concert experience, and they’ve established a very strong rapport through touring. Now, with the Internet, they’re even more connected to their audience, and their audience is connected to one another.”

FOR Bonnaroo, which holds 4,000, Ashdot reckons that only Rita, Yehuda Poliker, and Shlomo Artzi can fill it, and that after those three, second-tier artists may attract audiences of around only 500. Ticket prices for local acts vary from $17-320.

At one time, the Caesarea Amphitheater also hosted such major foreign acts as Sting, brought in by impresarios like Shuki Weiss and Ze’ev Eliziks. Now, those acts have vanished, with the exception of the U.K.’s Ian Brown—formerly of the Stone Roses—who is slated to make an appearance at Tel Aviv nightclub Dinamo Dosh.

Shuki Weiss Promotions and Productions has been operating in Tel Aviv for 25 years, during which time it has brought in such artists as David Bowie, R.E.M., and Suzanne Vega. “We were heavily booked until about a year-and-a-half ago,” Weiss relates. “Then the intifada (uprising) broke out. Even so, we booked in Atomic Kitten and Westlife for a youth concert in Tel Aviv’s HaYarkon Park, with an attendance of 25,000.”

The first cancellation was Red Hot Chili Peppers last August. “They showed great interest in coming—one of the band members is an ex-Israeli—but a spate of terrorist attacks on consecutive days and the mood of the country made them come together, with their management and record company, decide to cancel. Since then, it became even more difficult to persuade others to come.”

Until then, Weiss was doing around 70% of regular business capacity; now 90% of his shows cancel or postpone. In the future, he foresees difficulties for promoters: “Our break-even point is way beyond American or European break-even points.” And the Israeli shekel has depreciated by 10% against the U.S. dollar in the past 18 months.

“Security is of the highest level,” Weiss adds. “And coming here and adding security to your concert raises your feelings much better than not coming. We don’t separate crowds here. In Hafia, for example, Arabs and Jews come together to listen to music. Music speaks louder than words.”

18 www.billboard.com BILLBOARD MAY 11, 2002
<table>
<thead>
<tr>
<th>ARTISTS</th>
<th>DATE/LOCATION</th>
<th>GROSS/ESTIMATE</th>
<th>ATTENDANCE/CAPACITY</th>
<th>PROMOTER</th>
</tr>
</thead>
<tbody>
<tr>
<td>JUAN GABRIEL</td>
<td>Auditorio Nacional, East Rutherford, N.J.</td>
<td>$1,569,370</td>
<td>36,442 two shows</td>
<td>Clear Channel Entertainment</td>
</tr>
<tr>
<td>PAUL MCCARTNEY</td>
<td>Continental Airlines Arena, East Rutherford, N.J.</td>
<td>$1,206,431</td>
<td>16,740 sellout</td>
<td>Clear Channel Entertainment</td>
</tr>
<tr>
<td>MIGUEL BOSE</td>
<td>Auditorio Nacional, Mexico City</td>
<td>$1,450,318</td>
<td>50,741 26,426 shows</td>
<td>RAC Promotions, CIE Events</td>
</tr>
<tr>
<td>JUAN GABRIEL</td>
<td>Auditorio Nacional, Mexico City</td>
<td>$1,708,883</td>
<td>48,125 RAC Promotions, CIE Events</td>
<td></td>
</tr>
<tr>
<td>PAUL MCCARTNEY</td>
<td>Air Canada Centre, Toronto</td>
<td>$1,654,322</td>
<td>16,169 sellout</td>
<td>Clear Channel Entertainment</td>
</tr>
<tr>
<td>LUIS MIGUEL</td>
<td>Madison Square Garden, New York</td>
<td>$1,720,600</td>
<td>13,029 13,742</td>
<td>NY Prods.</td>
</tr>
<tr>
<td>“IN SYNC, P. DIDDY, TONY LUCCA”</td>
<td>FloatCenter, Boston</td>
<td>$1,875,705</td>
<td>14,067 sellout</td>
<td>Clear Channel Entertainment</td>
</tr>
<tr>
<td>DAVE MATTHEWS BAND, BELA FLECK &amp; THE FLECKTONES</td>
<td>Moscow, Montana</td>
<td>$1,455,600</td>
<td>11,960 11,182</td>
<td>House of Blues Canada</td>
</tr>
<tr>
<td>JIMMY BUFFETT</td>
<td>Smokey Mountain Center, Dalton, Ga.</td>
<td>$1,407,470</td>
<td>14,498 sellout</td>
<td>House of Blues Concerts</td>
</tr>
<tr>
<td>JIMMY BUFFETT</td>
<td>Mohegan Sun, Tunxis, Conn.</td>
<td>$1,177,365</td>
<td>18,592 sellout</td>
<td>House of Blues Concerts</td>
</tr>
<tr>
<td>JIMMY BUFFETT</td>
<td>Alcatraz Amphitheatre, Charlotte, N.C.</td>
<td>$1,333,457</td>
<td>18,582 sellout</td>
<td>Clear Channel Entertainment, Palace Sports &amp; Entertainment</td>
</tr>
<tr>
<td>HOLA NEW YORK: RICARDO MONTANER, JOSE LUIS RODRIGUEZ “EL PUMA”, THALIA, ALEXANDER PRESS &amp; OTHERS</td>
<td>Atlantic City, N.J.</td>
<td>$1,354,560</td>
<td>19,006 sellout</td>
<td>Clear Channel Entertainment, Palace Sports &amp; Entertainment</td>
</tr>
<tr>
<td>DAVE MATTHEWS BAND, BELA FLECK &amp; THE FLECKTONES</td>
<td>New York, N.Y.</td>
<td>$1,354,560</td>
<td>11,960 11,182</td>
<td>House of Blues Canada</td>
</tr>
<tr>
<td>KID ROCK, EARTH ROOTS</td>
<td>Cynthia Woods Mitchell Pavilion, The Woodlands, Texas</td>
<td>$1,346,115</td>
<td>15,515 sellout</td>
<td>House of Blues Concerts</td>
</tr>
<tr>
<td>ALAN JACKSON, RASCAL FLATTS, CYNTHY THOMSON</td>
<td>Ford Amphitheatre, Atlanta</td>
<td>$1,382,742</td>
<td>14,295 sellout</td>
<td>House of Blues Concerts</td>
</tr>
<tr>
<td>BROOKS &amp; DUNN, DWIGHT YOAKAM, CHET ATKINS, CHRIS Cagle, CEDUS T. JUDD</td>
<td>Mohegan Sun, Tunxis, Conn.</td>
<td>$1,382,742</td>
<td>14,295 sellout</td>
<td>Clear Channel Entertainment, House of Blues</td>
</tr>
<tr>
<td>JOAN SEBASTIAN</td>
<td>Universal Amphitheatre, Universal City, Calif.</td>
<td>$1,382,742</td>
<td>14,295 sellout</td>
<td>House of Blues Concerts, House of Blues</td>
</tr>
<tr>
<td>INCUBUS, HOOBASTANK</td>
<td>Mohegan Sun, Tunxis, Conn.</td>
<td>$1,382,742</td>
<td>14,295 sellout</td>
<td>House of Blues Concerts, House of Blues</td>
</tr>
<tr>
<td>WIDESPREAD PANIC</td>
<td>Alltel Pavilion at Walnut Creek, Raleigh, N.C.</td>
<td>$1,382,742</td>
<td>11,182 sellout</td>
<td>House of Blues Concerts</td>
</tr>
<tr>
<td>PAT MATHENY GROUP</td>
<td>Beacon Theatre, New York</td>
<td>$1,382,742</td>
<td>5,970 5,802 two shows</td>
<td>Clear Channel Entertainment, House of Blues</td>
</tr>
<tr>
<td>BLINK-182 &amp; GREEN DAY, JIMMY BAY WATER</td>
<td>Albany, N.Y.</td>
<td>$1,382,742</td>
<td>12,132 sellout</td>
<td>House of Blues Concerts</td>
</tr>
<tr>
<td>JIMMY EAT WORLD</td>
<td>Civic Center, San Francisco</td>
<td>$725,375</td>
<td>2,566 sellout</td>
<td>Metropolitan Entertainment Group, Liveboat</td>
</tr>
<tr>
<td>INCUBUS, HOOBASTANK</td>
<td>Xfinity Theatre, Farmington, Conn.</td>
<td>$725,375</td>
<td>2,566 sellout</td>
<td>Metropolitan Entertainment Group, Liveboat</td>
</tr>
<tr>
<td>DON HENLEY, JILL SOROLE</td>
<td>Dodge Theatre, Phoenix</td>
<td>$725,375</td>
<td>2,566 sellout</td>
<td>Metropolitan Entertainment Group, Liveboat</td>
</tr>
<tr>
<td>URIAH HEART</td>
<td>Urth Cafe, Los Angeles, Calif.</td>
<td>$211,380</td>
<td>3,332 sellout</td>
<td>Clear Channel Entertainment, House of Blues</td>
</tr>
<tr>
<td>INCURSIV HOOBASTANK</td>
<td>Santa Monica Civic Auditorium, San Francisco</td>
<td>$211,380</td>
<td>3,332 sellout</td>
<td>Clear Channel Entertainment, House of Blues</td>
</tr>
<tr>
<td>GAITHER HOMECOMING</td>
<td>CSI Convocation Centre, Cleveland</td>
<td>$217,440</td>
<td>11,810 sellout</td>
<td>Premiere Proms</td>
</tr>
<tr>
<td>NO DOUT, THE FAINT</td>
<td>Roseland Ballroom, New York</td>
<td>$198,805</td>
<td>7,120 sellout</td>
<td>Clear Channel Entertainment</td>
</tr>
<tr>
<td>NO DOUT, THE FAINT</td>
<td>Beach Music Theater, Myrtle Beach, S.C.</td>
<td>$198,805</td>
<td>7,120 sellout</td>
<td>Clear Channel Entertainment</td>
</tr>
<tr>
<td>DIANA KRALL</td>
<td>Wang Center for the Performing Arts, Boston</td>
<td>$198,805</td>
<td>7,120 sellout</td>
<td>Clear Channel Entertainment</td>
</tr>
</tbody>
</table>

---

THIS BUD’S FOR LOVELAND: The new $29 million, 6,000-seat Budweiser Events Center is part of a $68.2 million Larimer County Fairgrounds project in Loveland, Colo. On April 20, the county broke ground for the new arena and announced that Global Spectrum has been selected for a pre-opening management agreement, which is set to roll into a full-fledged management deal for the events center only. The building will open in October 2003.

Meanwhile, a group of private businessmen revealed plans to build Harley Park, the world’s largest Harley-Davidson dealership, 400 yards away from the Larimer County Fairgrounds. That project is to include a 5,000-seat amphitheater. Jay Hardy, director of the Larimer County Fairgrounds and Events Complex for the county, believes that the additional construction would enhance the viability of the fairground location.

Harley says the fairgrounds are being fronted through a sales tax that was passed by voters on the condition that the project raise $3 million in private donations. Budweiser’s title sponsorship of the arena (which went for a total of $1.5 million spanning 20 years) was key to getting the private donations rolling. The private side now totals $9 million, which means a few more projects can be added to phase one.

Noting that Budweiser got a good deal on the title rights, Hardy says it was necessary to close that deal, with the deadline looming just three weeks after the terrorist attacks last Sept. 11. Since then, the county has been shopping naming rights for other buildings on the fairgrounds at full market value. He is pleased it is one of only two entertainments in the country to host the 2003 Houston Livestock Show & Rodeo sizeable.

The decision has been made to continue with evening concerts only at the live stock show, says Jeff Gaines, assistant GM at Reliant Park for SMG. That “tradition” began when construction limited parking two years ago at the Astrodome, and all parties agreed the new formula works.

When Reliant Park opens, Houston will have two domed stadiums side by side.

---

MAY 11, 2002

FOR MORE BOXSCORE RESULTS GO TO BILLBOARD.COM
ALBUMS
Edited by Michael Paoletta

**POP**

**Gomez**
In Our Gun
**PRODUCERS:** Gomez

Virgin Records America 7243 8 11950

On its latest single, former Mercury Music Prize winner Gomez attempts to expand its unique blend of blues, roots, and soul by dabbling in everything from dub to electronica. The result is a slick, curious concoction that sounds like Dave Matthews crossed with the Beta Band. While Gomez shows a wide range of influences and an ability to effectively genre-hop, the band is so consumed by tinkering with new sounds that it never quite carves out an identity of its own here. The addition of horn flourishes (“Shot Shot”), synths (“Ruff Stuff”), and dub beats (“Army Dub”) make for more interesting experiments than bold new statements. Occasionally, the band pulls it off, as on the bouncing folk statement “Red.” But by large, the set’s strongest moments occur on a distinctly acoustic-driven side like the title track and “Sound of Sounds.”

**Los Rabanes**
Money Paid
**PRODUCERS:** Sebastian Krys, Emilio Estefan
Crescent Moon 2-505043

On their second album for Crescent Moon, Panamanian all-roukers Los Rabanes shed their erstwhile underground sound and image for more commercial fare that, nevertheless, sounds fresh and believable. After 10 years of playing together, Los Rabanes know the power of going out on a limb. Lyrical and musically mature, Los Rabanes alternate between the witty and irreverent (“El Queo”) to outright baccanalia. Surprisingly, they can also be lyrical, as evidenced on rocker “Tus Caprichos.” Saddling commercial considerations and experimentation, Los Rabanes explore rock “out there.” (“Everybody,” the oft-used Latin trumpets are offset by driving raps and an unabashedly bubbly vibe. But the use of today’s instrument, the accordion— as well as calls for Latin unity— sound too thought-out for a band that effortlessly blends reggae, blues, and Beatles-esque melodies (“Love in New Orleans”). There’s much order to be found in this chaos.—**LC**

**Uptown Sinclair**
Uptown Sinclair
**PRODUCERS:** Mr. Colson, Michael Sellett, Michael Panton
D-Text 30815

Any Clevelander will tell you that beats (“Army Dub”) make for more synth waves (“Ruff Stuff”), and dub tion of horn flourishes (“Shot Shot”), like Dave Matthews crossed with the electrone of “Detroit Swing 66.” But by large, the set’s strongest moments occur on a distinctly acoustic-driven side like the title track and “Sound of Sounds.” On such tracks, Gomez stops trying to be something else and simply enjoys being Gomez.—**BG**

**SPECIAL LIGHTS**

**MUSIQ**
Juslisen
**PRODUCERS:** Musiq, Ivan Barias, Denzel Foster
Def Soul 6772

Coming off his powerful 2000 debut, Aijuswanaseing, was its growth experienced by twentysome- depth the swirl of love, career, and things everywhere. This is most notably captured on the project’s title track, a look at how attaining true hap- piness is always another step ahead. The idea that life should be lived to the fullest (“Live for Real”) and not to the heat of others (“Busy”) is explored, as is the joy of finding true love (“Favorite Love”). Engaging guitar, bass, and percussion work is in abundance throughout this appropriately titled album.—**JP**

**Wild**
Yankee Hotel Foxtrot
**PRODUCER:** Wilco
Nonesuch 79669

Now that it’s finally here, there isn’t much left to be said about Wilco’s master-ful Yankee Hotel Foxtrot. But it’s a welcome treat just the same. For all those who missed the media hype about their album, ignored the praise for Yankee on many critics’ top 10 lists in 2001, and now that the bootleg set of the song has been released online, Internet talkie: You’ll be hard- pressed to find a more adventurous and rewarding release this year. While the album is steeped in lo-fi production and experimentation, fret not, you won’t be mistaking Yankee for Radiohead’s Hot Fuss. Noodling inspired by mix- et-collaborator Jim O'Rourke aside, Jeff Tweedy and crew explore everything from hints of Al Green-infused soul (“Jesus, etc.”) to the use of Beatles-in- fected brass sections (“I’m the Man Who Loves You”). However, very much like Radiohead, Wilco has grown ac- knowledgedly and sonically far beyond the band it was originally. And with all due respect to the wonderful Wilco of old, thank goodness for that.—**BG**

**VITAL REISSUES**

**Dexter Gordon**
Round Midnight
**ORIGINAL PRODUCER:** Herbie Hancock
**REISSUE PRODUCERS:** Didier C. Deutsch, Darcy M. Proper
Columbia/Legacy 85811

With characteristic initiative, Legacy has reissued expanded, remastered editions of three innovative soundtracks to jazz film fare that, nineteen years later, Round Midnight, Clint Eastwood’s Bird, and Charlotte Zwerin’s Straight, No Chaser. Set in an evocative Paris, 1988’s postcard Round Midnight revolves around charismatic saxophone legend Dexter Gordon, who plays a composite of troubled geniuses Lester Young and Bud Powell. Although it was his first acting role, Gordon was utterly compelling and natural; moreover, the score has his Promethean warmth and power. Masterfully produced by pianist Herbie Hancock, the sound-track frames Gordon with a world-class band that includes Hancock’s Miles Davis alumni Wayne Shorter, Tony Williams, Ron Carter, and John McLaughlin. Providing additional star-power are guest vocalists Chet Baker, Bobby McFerrin, and Lonette McKee. Another remarkable aspect of Round Midnight is that all this music-making was done live on set—a first for a fictional feature film. As a bonus track, the reissue showcases Gordon in a 13-minute live version of the title song, from 1976 at the Village Vanguard. While Round Midnight represents the essence of organic music-making, the album to 1988’s Charlie Parker bio-pic Bird has technology to thank for its appeal; soundtrack pro- ducer Lennie Niehaus set vintage recordings of Parker solos in newly recorded contexts with top-flight modern musicians. More successful than similar efforts at grafting Caruso vocal lines onto modern orchestrations, this strange hybrid set offers a fresh way to experience Parker’s timeless art. For the soundtrack to the 1989 Thelonious Monk documentary Strayhorn, No Chaser, long-time producer Orrin Keepnews put together a set of live and studio rarities, plus some dialogue from the film for a bonus track, the album includes Monk’s expansive 1967 studio take on the title song. Keepnews supplies typically insightful liner notes to the reissue, as does Tavener for Round Midnight and Niehaus for Bird.—**BB**

**THELONIUS MONK**
Straight, No Chaser
**PRODUCER:** Orrin Keepnews
**REISSUE PRODUCERS:** Didier C. Deutsch, Darcy M. Proper

Columbia/Legacy 86474

With characteristicinitiative, Legacy has reissued expanded, remastered editions of three innovative soundtracks to jazz film fare that, nineteen years later, Round Midnight, Clint Eastwood’s Bird, and Charlotte Zwerin’s Straight, No Chaser. Set in an evocative Paris, 1988’s postcard Round Midnight revolves around charismatic saxophone legend Dexter Gordon, who plays a composite of troubled geniuses Lester Young and Bud Powell. Although it was his first acting role, Gordon was utterly compelling and natural; moreover, the score has his Promethean warmth and power. Masterfully produced by pianist Herbie Hancock, the sound-track frames Gordon with a world-class band that includes Hancock’s Miles Davis alumni Wayne Shorter, Tony Williams, Ron Carter, and John McLaughlin. Providing additional star-power are guest vocalists Chet Baker, Bobby McFerrin, and Lonette McKee. Another remarkable aspect of Round Midnight is that all this music-making was done live on set—a first for a fictional feature film. As a bonus track, the reissue showcases Gordon in a 13-minute live version of the title song, from 1976 at the Village Vanguard. While Round Midnight represents the essence of organic music-making, the album to 1988’s Charlie Parker bio-pic Bird has technology to thank for its appeal; soundtrack pro- ducer Lennie Niehaus set vintage recordings of Parker solos in newly

**CONTRIBUTORS:** Bradley Bambarger, Leila Cobb, Brian Garrity, Rasham Hall, Wayne Hoffman, Gail Mitchell, Michael Paoletta, Jill Pesselnick, Deborah Evans Price, Phillip van Vleck, Ray Waddell. **SPOTLIGHT:** Released deemed by the review desk to deserve special attention on the basis of either critical merit or Billboard chart potential. **NOTES:** Release of critical merit. **VITAL REISSUES:** Renowned albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. **PICs:** (1) New release; (2) New release, regardless of chart potential, Highly recommended because of its musical merit. **MUSIC TO MY EARS:** (1) New release deemed Pic that were featured in the Music To My Eyes column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. **SPECIAL CONSIDERATIONS:** These extended reviews focus on albums by Billboard's Billboards (770) Broadway, 6th Floor, New York, N.Y. 10036) and to the writers in the appropriate bureau.
Bionix, is driven by its funky xylo-Junkie Presents Duck Season Vol. 1. A underrated duo. Babu even enlists the are quite possibly hip-hop's most un-
that is further proof that the Beatnuts
Babu's reputation as a beat juggler is
Here, the Beatnuts to release their new
“Watch Out.” Featuring Jose “Perico” Hernandez, the spicy track, which
“Cool Water.” After misstepping in
“Bolero” and “I Know Better Now” are lan-
Highly regarded as both Jones-meets-
“Thrice Upon A Time” and “His love’s surrounding you.” “Every
“No matter where you wander/that “No matter where you wander/Christian rocker Geoff Moore
his cover treatment of the Main Ingredien-
“Just Don’t Want To Be Lonely,” “Quin-
“Lazing on a Sunday Afternoon” and the operatic “Bo-
yard, the play “Don’t Talk To Me Like That,” and soothing lead single “Cool Water.” After misstepping in
“Hey Jude!”, “I Know Better Now” are lan-
guard, reverb-drenched ballads; “It’s a

Continued from preceding page)

Billboard May 11, 2002

Reviews & Previews

On DVD/Audio

Queen

An Night at the Opera

PRODUCERS: Roy Thomas Baker, Queen
5.1 MIX ENGINEER: Elliot Scheiner
DTSE 62986-01091

Graham Nash

Songs for Survivors

PRODUCERS: Russell Kunkel, Nathaniel Kunkel
5.1 MIX ENGINEER: Nathaniel Kunkel
DTSE 62986-01092

DTS Entertainment, a new label created by technology company DTS, has released two titles that will surely boost the profile of multichannel audio. One old and one new, both of these recordings are exceptional examples of how surround sound and high-resolution benefit the delivery of music in a consumable manner.

Queen’s 1975 masterpiece, A Night at the Opera, and especially the standout track, “Bohemian Rhapsody,” has been the talk of the pro audio community since engineer Elliot Scheiner and original producer Roy Thomas Baker gathered at two Los Angeles studio sessions for the band.

Scheiner revealed at a March preview of the DVD-Audio at New York’s Hit Factory Studios that A Night at the Opera took eight weeks to remix; the results are nothing short of spectacular. The stunning diversity of sounds within—Brian May’s sizzling guitars, Roger Taylor’s agile and potent drumming, and Freddie Mercury’s layers and layers of vocals are all given their proper place in the 5.1 mix. Further, the album’s stylistic diversity, from the music-hall leanings of “Lazing on a Sunday Afternoon” and the operatic “Bohemian Rhapsody” to the hard-charging rock of “Sweet Lady,” is presented with greater artistic realization in this format.

The piece de resistance, of course, is “Bohemian Rhapsody.” The near-infinite layers of Mercury’s vocals, May’s guitar mastery, and perhaps the most intricate arrangement found in a rock ‘n’ roll song add up to an unforgettable experience.

Significantly, Graham Nash’s Songs for Survivors is a new recording. The veteran singer/song-

writer, known for four decades of recordings with the Hollies and Crosby, Stills & Nash (CSN), as well as that group’s work with Neil Young (CSNY), chose to release his latest work in the DVD-Audio format prior to the stereo CD release. With this, Nash becomes the first major artist to do so.

Surround sound has found another recording to portray more fully and accurately than two-channel delivery formats ever could: The multi-layered harmonies featured on Songs for Survivors fully find their mark in this setting. Surrounded by speakers, it is often difficult to know exactly from which direction a voice originates. Not that it matters: Nash, with help from vocalists David Crosby and Sidney Forest, creates a lush environment in which to lose oneself. The beautiful harmonies of CSN/CSNY are recalled throughout Songs for Survivors.

On this DVD-Audio, the clear lead vocals emanate from the front speakers, while backing vocals are heard in the rear, a technique that accomplishes Nash’s desire to place the listener squarely in the middle of the action, as if he or she were a participant. And that is, after all, the purpose of DVD-Audio—to allow a more convincing and authentic home entertainment experience.

Songs for Survivors shows Nash as a still-vital songwriting force. From the urgent opening track, “Dirty Little Secret,” to the lovely closer, “Come With Me,” it is a consistent effort from one of the most stable 1960s veterans.

The 24-bit, 96 kHz audio delivered on DVD is especially apparent on the solo acoustic guitar heard on Richard and Linda Thompson’s “Pavane.” Has the ring of a vibrating sixth string ever been reproduced with this level of realism? Certainly not on CD, tape, or vinyl.

Each DVD-Audio contains additional content, including lyrics, credits, videos, and a photo gallery (Nash, an accomplished photographer, reveals work from his private collection).

Christopher Walsh

(Continued from preceding page)

R&B/Hip-Hop

★ Will Downing
Sensual Journey
PRODUCERS: various
GHS 31489610

“Take some time and forget about time.” That line from the spoken-word prologue to album track “Maybe” outlines exactly what will happen when listeners take this disc—Downing’s GRP debut—for a spin. Longtime fans of the veteran vocalist’s contemporary jazz-inflected R&B will revel in his cover treatment of the Main Ingredien-

Country

★ Jim Lauderdale
The Hummingbirds
PRODUCERS: Jim Lauderdale, Tim Coats
Dualtone 01121

Highly regarded as both Jones-meets-

Tanya Tucker
Rebellion
PRODUCERS: Tony Tucker
DreamWorks 50350

Tanya Tucker is deeply and often into the Beethoven well, but neverth-

Tony Stone
Bebop Dickie
Un harmonic

The Hummingbirds

Bing Crosby
Dinah’s Hot Rhythm

HAYDN: Symphonies Nos. 6, 7, 8
Freiburg Baroque Orchestra
PRODUCERS: Martin Sauer
Harmonie Musicales

Haydn: Symphonies Nos. 6, 7, 8
Freiburg Baroque Orchestra
PRODUCERS: Martin Sauer
Harmonie Musicales

HAYDN: Symphonies Nos. 6, 7, 8
Freiburg Baroque Orchestra
PRODUCERS: Martin Sauer
Harmonie Musicales

HAYDN: Symphonies Nos. 6, 7, 8
Freiburg Baroque Orchestra
PRODUCERS: Martin Sauer
Harmonie Musicales

Babu

Babu: The Dilated Junkie Presents Duck Season Vol. 1
PRODUCERS: various
Sequence/Ultra 8002

From the very first steps of label-

Sage Francis
Personal Journals
PRODUCERS: various
Anticon 0021

Sage Francis may not be a household name yet but it may only be a matter of time. A champion battle MC and slam poet, Francis has been creating

World Music

★ Various Artists
Bhangra Beat
PRODUCERS: various
Naxos World 76012

Bhangra is the traditional folk music
dance of the Punjab region of India. A celebratory music associated with the annual harvest, its poly-

Quebec: Songwriters Abroad
PRODUCERS: various
Westwind 4116

CD: Songs for Survivors
PRODUCERS: Graham Nash
Wynwood 0003

Graham Nash

Songs for Survivors

PRODUCERS: Russell Kunkel, Nathaniel Kunkel
5.1 MIX ENGINEER: Nathaniel Kunkel
DTSE 62986-01092

Songs for Survivors

PRODUCERS: Graham Nash
Wynwood 0003
CHAD KROEGER FEATURING JOSEY SCOTT HERO (3:40)

PRODUCERS: Chad Kroeger
WRITERS: C. Kroeger
PUBLISHERS: Warner-Tamerlane/Capitol BMG, BMI; Army Over Direct, SOCAN

Roadrunner/Columbia/Island Def Jam/Sony Soundtrack

The Spider-Man franchise spins its first major success even before the flick’s release with “Hero,” a rock ballad of superhero proportions that is destined for top ten status. The top-40 formats like a tidal wave. Featuring the collaborative talents of Nickelback’s Chad Kroeger, Saliva’s Josey Scott, Soundgarden’s Matt Cameron, and Theory of a Dead Man’s Tyler Connolly, the track features the expected melodramatic passion of Kroeger’s voice, à la “How You Remind Me”: in fact, in addition to singing the song, the hot rocker wrote, produced, and mastered the collective effort. The song’s emphasis line is “I’m so high I can hear heaven,” followed by an epic chorus that takes on the perils of broken love. Add to all that the backing of no fewer than four record labels—Roadrunner, Columbia, Island Def Jam, and Sony Soundtrack—and you simply can’t miss this. One could give Kroeger the same kind of cachet that Robert Thomas earned through his endeavors sans Matchbox Twenty, but in any case, it will set Nickelback back from the bountiful hero of new rock outfits elbowing for stardom. This “Hero” is heading for the top of the heap.—CT

ANASTACIA One Day in Your Life (3:40)

PRODUCERS: Nic Wake, Sam Watters, Louis Biancanello
WRITERS: Anastacia, S. Watters, L. Biancanello
PUBLISHERS: Pasha Productions/Universal Music/Breakthrough Creations/EMI April/S.M.Y./Sony/ATV, ASCAP Epic Records (CD promo)

Anastacia is a shining star around most of the world, but here in her native America, the singer-songwriter sadly remains largely unknown, save for 1999’s feisty throwdown “I’m Outta Love.” In “One Day in Your Life,” the artist maintains her overseas reputation as a performer who’s not afraid to serve up rhythmic music with enough bite to require stitches. While her voice is a millennium cross between Tina Turner and Taylor Dayne with the feel of sea spray on faces and the Statue of Liberty looming in the harbor. It’s not an immigrant’s tale though—it’s a personal saga of one man’s rise from nowhere Virginia to a life in the spotlight and satisfaction of that path. The lyric will kindle the hearts of all who are appreciative of the freedom Americans have to pursue our dreams. It’s a win win song to the public will receive this.—EA

CHAD KROEGER HERO (3:10)

PRODUCER: Chad Kroeger
WRITER: C. Kroeger
PUBLISHERS: Warner-Tamerlane/Capitol BMG, BMI; Army Over Direct, SOCAN

Roadrunner/Columbia/Island Def Jam/Sony Soundtrack

The Spider-Man franchise spins its first major success even before the flick’s release with “Hero,” a rock ballad of superhero proportions that is destined for top ten status. The top-40 formats like a tidal wave. Featuring the collaborative talents of Nickelback’s Chad Kroeger, Saliva’s Josey Scott, Soundgarden’s Matt Cameron, and Theory of a Dead Man’s Tyler Connolly, the track features the expected melodramatic passion of Kroeger’s voice, à la “How You Remind Me”: in fact, in addition to singing the song, the hot rocker wrote, produced, and mastered the collective effort. The song’s emphasis line is “I’m so high I can hear heaven,” followed by an epic chorus that takes on the perils of broken love. Add to all that the backing of no fewer than four record labels—Roadrunner, Columbia, Island Def Jam, and Sony Soundtrack—and you simply can’t miss this. One could give Kroeger the same kind of cachet that Robert Thomas earned through his endeavors sans Matchbox Twenty, but in any case, it will set Nickelback back from the bountiful hero of new rock outfits elbowing for stardom. This “Hero” is heading for the top of the heap.—CT

NEILLY Hot In Herre (3:50)

PRODUCERS: the Neptunes
WRITERS: C. Brown, Nelly
PUBLISHERS: Swing T Publishing and/or Nelly

Ace Music/Newme Music, BMI; Jackie Frost Music/EMG Songs/Waters of Nazareth/EMI Blackwood/Chase Music/EPM April/Music ASCII/Scott Music, BMI; WB/Tix Music/Ferry Hill, ASCAP

Phil Vassar’s self-titled debut album has been certified gold, spawned five hit singles, and earned him a nod in the top new male vocalist category at the upcoming Academy of Country Music Awards. This wonderful new single is the first taste of his forthcoming sophomore project, due out this August. The track kicks off with a beautiful trill of a man-dolin, then continues to build and swell, taking on some of the twang of the chorus, the production has escalated into a grand, sweeping backdrop that nicely complements the upbeat lyric. Listening to the song evokes the feel of sea spray on faces and the Statue of Liberty looming in the harbor. It’s not an immigrant’s tale though—it’s a personal saga of one man’s rise from nowhere Virginia to a life in the spotlight and satisfaction of that path. The lyric will kindle the hearts of all who are appreciative of the freedom Americans have to pursue our dreams. It’s a win win song to the public will receive this.—EA

R O C K

BUSH Inflatable (4:04)

PRODUCERS: D. Sardy, Bush
WRITERS: Rossen/Rossen
REMIXER: Alan Moulder
PUBLISHERS: Mad Dog Winston Music, BMI Affiliated 27849 (CD promo)

The latest single from Bush’s Golden State disc finds the band in its mel-lowest mind-set yet. This ballad, heavy with a luminous string arrangement, explores the more sensitive side of Gavin Rossdale and company. Bush has successfully explored the down-tempo realm in the past, on such cuts as “Letting the Cables Sleep” and “Glycerine,” yet “Inflatable” presents them in a sheen sweetness. Rossdale’s delivery of the chorus transforms the lyrical motif in the chorus (“You’re so pretty in white/Pretty when you’re faithful”) into a decidedly delicate soundscape, swelling with the strings and the texture of some acoustic guitar strumming. Aside from the lyric, the drama abounds without a false ending, as with the distorted stringed bass introduction. “Inflatable” certainly has promise for the ballad spot on modern rock playlists this spring, but beyond that, this cut could be the one to take Bush back to mainstream radio.—EA

B  I L L B O A R D  M A Y  1 1 , 2 0 0 2

www.billboard.com
BY GAIL MITCHELL

LOS ANGELES—Calling all collectors, especially those interested in classic R&B/SPY Records, an affiliate of independently owned Brunswick Records, is launching the new compilation series “Ambassador Soul Classics.”

One of the key attractions of this series is that the R&B classics targetted for release are, for most part, being made available on CD for the first time. Streetworking May 21, the first installment of “Ambassador Soul Classics” is derived from the Warner Music Group catalogs as part of an agreement with Rhino's special markets division. The series’ initial four titles are Dionne Warwick’s 1975 album Track of the Cat; Patti LaBelle & the Bluebelles’ first Atlantic album Over the Rainbow; a coupling of two 1968 Atlantic albums by the Sweet Inspirations, Songs of Faith & Inspirations and What the World Needs Now Is Love; and the Staple Singers’ Let’s Do It Again, the soundtrack to the 1975 movie starring Bill Cosby and Sidney Poitier.

Albums by Candi Staton, Debra Laws, Brenda Russell, and Chappie are being prepared for the next rollout. All releases feature digital 24-bit remastering, new liner notes by prominent R&B writers, and original cover art.

“We started this series as a reissuing of original albums from the vaults of Warner Brothers, Elektra, and Atlantic,” SPY Records president Paul Tarnopol says. “Rhino does the manufacturing; we do the distribution and marketing. There’s a 36-month window of opportunity for collectors. Once that time period is over, it will probably be the last time these albums will be available on CD.”

“We have about 15 products cleared with Rhino right now,” he continues. “As soon as we start getting those titles out there, we will approach other majors about their catalogs as well.” “Ambassador Soul Classics” is the continuation of the “Soul Classics” series launched by noted R&B author/ Billboard contributing writer David Nathan in association with Ichiban Records in 1994. A total of 26 albums were released through Ichiban. Nathan, who penned the liner notes for the aforementioned first four titles, approached Tarnopol late last year about continuing the series.

“Through his Web site [Soulmusic.com], David had been receiving requests around the world for these and other reissues,” Tarnopol adds. “We also talked to people at various retail outlets and from there figured out the most-requested titles.”

Brunswick Records is also prepping additions to its “Original Soul Classics” series, culled from its own archives. Coming in June are albums by Gene Chandler (The Girl Don’t Care), Tyree Davis (Turning Point), and the Chi-Lites (A Letter to Myself). Earlier releases include reissues by Davis (Can I Change My Mind), Jacki Wilson (Higher and Higher), and the Artistics (What Happened).
Billboard HOT R&B/HIP-HOP SINGLES & TRACKS

MAY 11, 2002

<table>
<thead>
<tr>
<th>WEEK</th>
<th>NUMBER 1</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>TRAITOR PRODUCER (SONGWRITER)</th>
<th>IMPRINT &amp; NUMBER/PROMOTION LABEL</th>
<th>PEAK POSITION</th>
<th>2 WEEKS AGO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>11651</td>
<td>FOOLISH</td>
<td>Ashanti</td>
<td>P. Diddy Featuring Usher &amp; Lo $</td>
<td>Motown FPC 500F 667958 2</td>
<td>51</td>
<td>51</td>
</tr>
<tr>
<td>1</td>
<td>11652</td>
<td>YOU DON'T HAVE TO CALL</td>
<td>Usher</td>
<td>P. Diddy Featuring Usher &amp; Lo $</td>
<td>Motown FPC 500F 667958 2</td>
<td>52</td>
<td>50</td>
</tr>
<tr>
<td>1</td>
<td>11653</td>
<td>I NEED A GIRL (PART ONE)</td>
<td>P. Diddy Featuring Usher &amp; Lo $</td>
<td>P. Diddy Featuring Usher &amp; Lo $</td>
<td>Motown FPC 500F 667958 2</td>
<td>53</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11654</td>
<td>PASS THE COURVOISIER PART II</td>
<td>Busta Rhymes Featuring P. Diddy &amp; Pharrell</td>
<td>P. Diddy Featuring Usher &amp; Lo $</td>
<td>Motown FPC 500F 667958 2</td>
<td>54</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11655</td>
<td>WHAT'S LU$?</td>
<td>Fat Joe Featuring Ashanti</td>
<td>Fat Joe Featuring Ashanti</td>
<td>Motown FPC 500F 667958 2</td>
<td>55</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11656</td>
<td>HALFCRAZY</td>
<td>Lloyd</td>
<td>Lloyd</td>
<td>Motown FPC 500F 667958 2</td>
<td>56</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11657</td>
<td>MAXIN' GOOD LOVE</td>
<td>Ashanti</td>
<td>Lloyd</td>
<td>Motown FPC 500F 667958 2</td>
<td>57</td>
<td></td>
</tr>
</tbody>
</table>

**GREATEST GAINER / AIRPLAY**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>NUMBER 1</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>TRAITOR PRODUCER (SONGWRITER)</th>
<th>IMPRINT &amp; NUMBER/PROMOTION LABEL</th>
<th>PEAK POSITION</th>
<th>2 WEEKS AGO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>11658</td>
<td>GREATEST GAINERS / AIRPLAY</td>
<td>Truth Hurts Featuring Reekie</td>
<td>Truth Hurts Featuring Reekie</td>
<td>Motown FPC 500F 667958 2</td>
<td>58</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11659</td>
<td>ADDICTIVE</td>
<td>Truth Hurts Featuring Reekie</td>
<td>Truth Hurts Featuring Reekie</td>
<td>Motown FPC 500F 667958 2</td>
<td>59</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11660</td>
<td>RAINY DAZE</td>
<td>Mary J. Blige Featuring Ja Rule</td>
<td>Mary J. Blige Featuring Ja Rule</td>
<td>Motown FPC 500F 667958 2</td>
<td>60</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11661</td>
<td>I LOVE YOU</td>
<td>Faith Evans</td>
<td>Faith Evans</td>
<td>Motown FPC 500F 667958 2</td>
<td>61</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11662</td>
<td>ANYBODY</td>
<td>Jaheim Featuring Ne-Yo</td>
<td>Jaheim Featuring Ne-Yo</td>
<td>Motown FPC 500F 667958 2</td>
<td>62</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11663</td>
<td>OPPS (OH MY)</td>
<td>Suga To Da Sugar</td>
<td>Suga To Da Sugar</td>
<td>Motown FPC 500F 667958 2</td>
<td>63</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11664</td>
<td>DOWN <strong>A</strong> CHICK</td>
<td>Jo Jo Featuring Charli &quot;Chuck&quot; Batimont</td>
<td>Jo Jo Featuring Charli &quot;Chuck&quot; Batimont</td>
<td>Motown FPC 500F 667958 2</td>
<td>64</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11665</td>
<td>GOTS TA BE</td>
<td>B.</td>
<td>B.</td>
<td>Motown FPC 500F 667958 2</td>
<td>65</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11666</td>
<td>SATURDAY (OOMPH! OOMPHH!)</td>
<td>Ludacris Featuring Sleepy Brown</td>
<td>Ludacris Featuring Sleepy Brown</td>
<td>Motown FPC 500F 667958 2</td>
<td>66</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11667</td>
<td>ONE MIC</td>
<td>Nas</td>
<td>Nas</td>
<td>Motown FPC 500F 667958 2</td>
<td>67</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11668</td>
<td>AWAKEN</td>
<td>Neiko Roes</td>
<td>Neiko Roes</td>
<td>Motown FPC 500F 667958 2</td>
<td>68</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11669</td>
<td>FULL MOON</td>
<td>Brandy</td>
<td>Brandy</td>
<td>Motown FPC 500F 667958 2</td>
<td>69</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11670</td>
<td>MORE THAN A WOMAN</td>
<td>T-Boz</td>
<td>T-Boz</td>
<td>Motown FPC 500F 667958 2</td>
<td>70</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11671</td>
<td>SOMEONE TO LOVE YOU</td>
<td>Rub En</td>
<td>Rub En</td>
<td>Motown FPC 500F 667958 2</td>
<td>71</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11672</td>
<td>LIGHTS, CAMERA, ACTION!</td>
<td>Mr. Cheeks</td>
<td>Mr. Cheeks</td>
<td>Motown FPC 500F 667958 2</td>
<td>72</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11673</td>
<td>THIS WISEMAN'S WORK</td>
<td>Maxwell</td>
<td>Maxwell</td>
<td>Motown FPC 500F 667958 2</td>
<td>73</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11674</td>
<td>SAY IT (1 YI YI)</td>
<td>CATS B</td>
<td>CATS B</td>
<td>Motown FPC 500F 667958 2</td>
<td>74</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11675</td>
<td>WHAT IF A WOMAN</td>
<td>Joe</td>
<td>Joe</td>
<td>Motown FPC 500F 667958 2</td>
<td>75</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11676</td>
<td>NOTHING IN THIS WORLD</td>
<td>Keke Wyatt Featuring Avant</td>
<td>Keke Wyatt Featuring Avant</td>
<td>Motown FPC 500F 667958 2</td>
<td>76</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11677</td>
<td>WELCOME TO ATLANTA</td>
<td>Jermaine Dupri &amp; Ludacris</td>
<td>Jermaine Dupri &amp; Ludacris</td>
<td>Motown FPC 500F 667958 2</td>
<td>77</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11678</td>
<td>FEELING GOOD (DON'T WORRY BOUT A THING)</td>
<td>Naughty By Nature Featuring 3LW</td>
<td>Naughty By Nature Featuring 3LW</td>
<td>Motown FPC 500F 667958 2</td>
<td>78</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11679</td>
<td>AINT IT FUNNY</td>
<td>Jennifer Lopez Featuring Ja Rule</td>
<td>Jennifer Lopez Featuring Ja Rule</td>
<td>Motown FPC 500F 667958 2</td>
<td>79</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11680</td>
<td>YOU KNOW THAT I LOVE YOU</td>
<td>Dossi Jones</td>
<td>Dossi Jones</td>
<td>Motown FPC 500F 667958 2</td>
<td>80</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11681</td>
<td>ROC THE MIC</td>
<td>Beanie Sigel &amp; Freeway</td>
<td>Beanie Sigel &amp; Freeway</td>
<td>Motown FPC 500F 667958 2</td>
<td>81</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11682</td>
<td>HOT IN HERRE</td>
<td>Yung Joc</td>
<td>Yung Joc</td>
<td>Motown FPC 500F 667958 2</td>
<td>82</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11683</td>
<td>TAKE YA HOME</td>
<td>Lil Bow Wow</td>
<td>Lil Bow Wow</td>
<td>Motown FPC 500F 667958 2</td>
<td>83</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11684</td>
<td>HOW COME YOU DON'T CALL ME</td>
<td>Alicia Keys</td>
<td>Alicia Keys</td>
<td>Motown FPC 500F 667958 2</td>
<td>84</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11685</td>
<td>WHY I DIDN'T MISSES YOU</td>
<td>Angie Stone</td>
<td>Angie Stone</td>
<td>Motown FPC 500F 667958 2</td>
<td>85</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11686</td>
<td>CALL ME</td>
<td>Tweet</td>
<td>Tweet</td>
<td>Motown FPC 500F 667958 2</td>
<td>86</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11687</td>
<td>I'M GONNA BE ALRIGHT</td>
<td>Jennifer Lopez Featuring Nas</td>
<td>Jennifer Lopez Featuring Nas</td>
<td>Motown FPC 500F 667958 2</td>
<td>87</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11688</td>
<td>I'D RATHER</td>
<td>Luther Vandross</td>
<td>Luther Vandross</td>
<td>Motown FPC 500F 667958 2</td>
<td>88</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11689</td>
<td>GET THIS MONEY</td>
<td>R. Kelly &amp; Jay-Z</td>
<td>R. Kelly &amp; Jay-Z</td>
<td>Motown FPC 500F 667958 2</td>
<td>89</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11690</td>
<td>DON'T YOU FORGET IT</td>
<td>Glass Lewis</td>
<td>Glass Lewis</td>
<td>Motown FPC 500F 667958 2</td>
<td>90</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11691</td>
<td>BUTTERFLIES</td>
<td>Michael Jackson</td>
<td>Michael Jackson</td>
<td>Motown FPC 500F 667958 2</td>
<td>91</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11692</td>
<td>PUT IT ON PAPER</td>
<td>Ann Nesby Featuring Al Green</td>
<td>Ann Nesby Featuring Al Green</td>
<td>Motown FPC 500F 667958 2</td>
<td>92</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11693</td>
<td>GUESS WHO'S BACK O</td>
<td>Scarface Featuring Jay-Z &amp; Beanie Sigel</td>
<td>Scarface Featuring Jay-Z &amp; Beanie Sigel</td>
<td>Motown FPC 500F 667958 2</td>
<td>93</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11694</td>
<td>ALWAYS ON TIME</td>
<td>Ja Rule Featuring Ashanti</td>
<td>Ja Rule Featuring Ashanti</td>
<td>Motown FPC 500F 667958 2</td>
<td>94</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11695</td>
<td>TAKE A MESSAGE</td>
<td>Remy Shand</td>
<td>Remy Shand</td>
<td>Motown FPC 500F 667958 2</td>
<td>95</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11696</td>
<td>WHY DON'T WE FALL IN LOVE</td>
<td>Brandy</td>
<td>Brandy</td>
<td>Motown FPC 500F 667958 2</td>
<td>96</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11697</td>
<td>WHAT ABOUT US?</td>
<td>Aaliyah</td>
<td>Aaliyah</td>
<td>Motown FPC 500F 667958 2</td>
<td>97</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>11698</td>
<td>ROCK THE BOAT</td>
<td>Ja Rule Featuring Nelly</td>
<td>Ja Rule Featuring Nelly</td>
<td>Motown FPC 500F 667958 2</td>
<td>98</td>
<td></td>
</tr>
</tbody>
</table>
I was already recording the album before I did the Bungalo deal," Quik says. "I did the album without being under the duress of any record-company guidelines or deadlines. I did it like a free artist, like I did when I recorded my first record. Three quar-
ters of the way through [recording], I started shopping the album, because I knew it was pretty good. As a matter of fact, it's some of my better work be-
cause of the direction I'm taking with my music, but messing with him, I totally appreciate the
opportunity to be heard. " He gave peo-
dle the CD, gave the CD to Muth, who is like my
older brother, and took it from there. I just wanted to
write to it," Quik says when asked
to the memory of my mother,
advice for the future which I've
received track for himself. " It was just
a matter of time before the
record was a magnet for diver-
sions, I di a record with him for
cause of the direction I'm taking with
"This record was a magnet for diver-
ent track for himself. " It was just
the influence will be "Trouble." In addition to
his forthcoming set, Quik is also experience-
ing a resurgence as a pro-
cducer. As the knob-t Turner on "Addic-
tive," the ultra-hot debut single from Aftermath
artist Truth Hurts, Quik proves he still has some tricks up his sleeve—even if they stum
him.
"When I first did that beat, it was so
tight that I couldn't even think of what
to write it to," Quik says when asked
why he didn't keep the Hindi-influ-
enced track for himself. "It was just
hard to figure out. I knew it was a hit;
I just didn't know what to write to it. I
call a lot of friends hear it, and
it were freaked out about it, too. But we
still couldn't come up with anything,
i gave the CD to Truth, who is like my
sister, and she took it to Dre, who liked it.
They took it all the way there."
### Billboard Top R&B/Hip-Hop Albums

#### Top 25

| #1 | ASHANTI | 4 Weeks at #1 | Atlantic | 50 | 8 | 50.60 |
| #2 | CEE-LO | Hot Shot Debut | Interscope | 2 | 1 | 51.51 |
| #3 | BIG MOE | | Jive | 3 | 2 | 50.40 |
| #4 | TWEE T | | Island Def Jam | 2 | 4 | 51.36 |
| #5 | AVANT | | LaFace | 2 | 5 | 41.38 |
| #6 | RL | | T-Boy Records | 6 | 6 | 57.61 |
| #7 | R. KELLY & JAY-Z | | Jay-Z / Roc-A-Fella | 1 | 7 | 57.61 |
| #8 | YING YANG TWINS | | Go Girl | 8 | 8 | 53.47 |
| #9 | LUDACRIS | | Def Jam / ATL | 9 | 9 | 66.57 |
| #10 | NAPPY ROOTS | | Def Jam / ATL | 10 | 10 | 70.53 |
| #11 | BRANODY | | Tommy Boy | 11 | 11 | 77.08 |
| #12 | BUSTA RHYMES | | Sony | 12 | 12 | 84.79 |
| #13 | JAY-Z | | Roc-A-Fella | 2 | 13 | 84.79 |
| #14 | FAT JOE | | Def Jam / ATL | 2 | 14 | 84.79 |
| #15 | NAS | | Def Jam / ATL | 2 | 15 | 84.79 |
| #16 | B2K | | Puff Daddy | 2 | 16 | 84.79 |
| #17 | GLENN LEWIS | | Maverick | 2 | 17 | 84.79 |
| #18 | USHER | | Arista | 2 | 18 | 84.79 |
| #19 | KIRK FRANKLIN | | Puff Daddy | 2 | 19 | 84.79 |
| #20 | REMY SHAND | | Bad Boy | 2 | 20 | 84.79 |
| #21 | ANGIE STONE | | Warner Bros | 2 | 21 | 84.79 |
| #22 | ANN NISSEY | | Atlantic | 2 | 22 | 84.79 |
| #23 | LIL' J | | Warner Bros | 2 | 23 | 84.79 |
| #24 | MISTYKAL | | Puff Daddy | 2 | 24 | 84.79 |
| #25 | SHAHRAIS | | Def Jam / ATL | 2 | 25 | 84.79 |

#### Greatest Gainer

| #1 | JOE | | Def Jam / ATL | 2 | 1 | 88.75 |
| #2 | JENNIFER LOPEZ | | Epic Records | 3 | 2 | 89.93 |
| #3 | LIL BOW WOW | | Suge Knight | 2 | 3 | 90.93 |
| #4 | IMX | | Universal | 2 | 4 | 91.93 |
| #5 | KOOL | | Earth Wind & Fire | 2 | 5 | 92.93 |
| #6 | CHOEBAKK | | Epic | 2 | 6 | 93.93 |
| #7 | INDIA.ARIE | | Epic | 2 | 7 | 94.93 |
| #8 | NEL'S | | Epic | 2 | 8 | 95.93 |
| #9 | JAY-Z | | Roc-A-Fella | 2 | 9 | 96.93 |
| #10 | JAGUAR WRIGHT | | Jive | 2 | 10 | 97.93 |

### Billboard Top R&B/Hip-Hop Catalog Albums

#### Top 25

| #1 | ORIGINAL P | | | 1 | 1 | 87.93 |
| #2 | DMX | | | 2 | 2 | 88.93 |
| #3 | MICHAEL JACKSON | | | 3 | 3 | 89.93 |
| #4 | CRAIG DAVID | | | 4 | 4 | 90.93 |
| #5 | SOUTH KAK | | | 5 | 5 | 91.93 |
| #6 | DONNIE MCLLRKEN | | | 6 | 6 | 92.93 |
| #7 | ANDRE WARD | | | 7 | 7 | 93.93 |
| #8 | SKIP | | | 8 | 8 | 94.93 |
| #9 | J-BOIZ | | | 9 | 9 | 95.93 |
| #10 | BONY JAMES | | | 10 | 10 | 96.93 |

#### Greatest Gainer

| #1 | JOE | | | 2 | 1 | 98.93 |
| #2 | JENNIFER LOPEZ | | | 3 | 2 | 99.93 |
| #3 | LIL BOW WOW | | | 4 | 3 | 100.93 |
| #4 | IMX | | | 5 | 4 | 101.93 |
| #5 | KOOL | | | 6 | 5 | 102.93 |
| #6 | CHOEBAKK | | | 7 | 6 | 103.93 |
| #7 | INDIA.ARIE | | | 8 | 7 | 104.93 |
| #8 | NEL'S | | | 9 | 8 | 105.93 |
| #9 | JAY-Z | | | 10 | 9 | 106.93 |
| #10 | JAGUAR WRIGHT | | | 11 | 10 | 107.93 |
CHIHUAHAS & CHINESE NOODLES: The B-52's couldn't have come along at a better time. For many— including this fan, who grew up in Cleveland in the late '70s—the group not only made some of the best dance music around, it did it in a way that encouraged and embraced individuality.

In the land inhabited by the B-52's, it was OK to follow the beat of your own drum. If you recall, it was also a time that Nightcrawlers, who wanted to rock a little bit, were not the only band and singer of the B-52's. Wilson says she'll perform "Ain't It a Shame" (sigh), a rearranged version of the band's 1978 hit, at the fifth annual Party out of Bounds event, which will be broadcast live on the Internet.

A musical celebration that cohesively glides through the vast panorama of dance music, Sounds You Can Feel is a wildly colorful and deliberately quirky, electronic-laced, soul-infused, jazz-disco confection. Much like his live DJ sets, it epitomizes Martin's utopian view of dance music: "When the music's good, it's all one and the same." Highlights include Martin's exclusive remixes of Blaze's "Lovelee Dae," Blackkat Featuring Mark Bell's "Deeper," and the "Silver Screen Shower Scene.

"With this performance, I get to showcase my original songs—and to croon. I am recording a solo album," Wilson says. "I have freedom to do whatever I want. They gave me freedom to do that. I think I'm getting tired of 'Rock Lobster,' I'll look out into the audience and see how such a song makes our fans all energetic and enthusiastic. Before I realize it, I'm feeling the same way as the fans."

In the fall, Warner Bros/Rhino, which released Nude on the Moon— The B-52's Anthology earlier this year, will begin reissuing the band's back catalog (completely remastered and with bonus material), beginning with The B-52's, Wild Planet, and Whammy! Yes, 25 years after making their live debut at a friend's Valentine's Day party in Athens, the band is most definitely alive and kicking.

"I'll never forget that first show," a smiling Wilson recalls. "The costumes—they were all about having fun. We were friends having a good time." Months later, the band trekked to New York, where it played Max's Kansas City. "We were so off the map that the New York crowd didn't know what to make of us," she says. "They were fascinated, yet they maintained their pos- ing. Fortunately, we brought along friends from Athens, who partied while we performed." Now, after 10 offerings from the B-52's—encompassing full-length studio albums like 1980's critically-lauded but fan favorite Bouncing Off the Satellites, EPs, and two greatest-hits collections Wilson, happily married with chil- dren, is embarking on the next phase of her life.

On Saturday (4), Wilson, sans bongos and tambourine, is scheduled to perform an acoustic set at Atlanta's annual Music Midtown event, which will be broadcast live via Turner South. Accompanied by a harp player and an acoustic guitarist, Wilson says she'll perform "Ain't It a Shame" (right, a rearranged version of "Rooam," and two new self-penned songs: "Ricky" (my spotlight song) and "Glittering Children" ("It's me being motherly and spiritual.

"With this performance, I get to stretch and mature as an artist," the singer notes. "It also gives me the opportunity to showcase my original songs—and to croon."

According to Wilson, the B-52's won't be recording a new album any time soon. She says this is because of logistics ("We no longer all live in the same place") and the recording process ("Even though our music is very homegrown, it's actually a laborious process for us.

But she adds, "I am recording a solo album."
**May 11, 2002**

### Hot Dance Breakouts

- **Billboard**
- **Genre**: Dance
- **Week Ending**: May 11, 2002

**Club Play**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week Added</th>
</tr>
</thead>
<tbody>
<tr>
<td>Never Fuck</td>
<td>Romantix</td>
<td>1</td>
</tr>
<tr>
<td>Dream Of You</td>
<td>Skeletron</td>
<td>1</td>
</tr>
<tr>
<td>Come With Us</td>
<td>Freestyle DJs</td>
<td>1</td>
</tr>
<tr>
<td>Purify (Gus Gus &amp; Faade Remixes)</td>
<td>Maxamillion feat. Faade</td>
<td>1</td>
</tr>
<tr>
<td>Sugarhigh (The Remixe)</td>
<td>Columbia Promo</td>
<td>1</td>
</tr>
</tbody>
</table>

**Maxi-Singles Sales**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week Added</th>
</tr>
</thead>
<tbody>
<tr>
<td>More Than A Woman</td>
<td>Allelujah</td>
<td>1</td>
</tr>
<tr>
<td>Allini's Heart (Remixes)</td>
<td>Shali</td>
<td>1</td>
</tr>
<tr>
<td>In My Memory</td>
<td>D.J. R.</td>
<td>1</td>
</tr>
<tr>
<td>We Get Together</td>
<td>Hollis Hector Present</td>
<td>1</td>
</tr>
<tr>
<td>Brighter Day</td>
<td>R.R. Factor</td>
<td>1</td>
</tr>
</tbody>
</table>

**HOT DANCE MUSIC**

- **Chart**: Billboard Hot Dance Music
- **Week Ending**: May 11, 2002

- **Club Play**
- **Maxi-Singles Sales**
- **Top Electronic Albums**

**Billboard**

- **Chart**: Billboard Hot Dance Breakouts
- **Week Ending**: May 11, 2002

- **Club Play**
- **Maxi-Singles Sales**
- **HOT DANCE MUSIC**
- **Top Electronic Albums**
by Phyllis Stark

During the several years Coffey lived and worked in L.A., she beefed up her résumé with such impressive credentials as writing backup for Barbara Streisand's millennium album and concert in Las Vegas, touring with Melissa Manchester as a backing vocalist, hosting Randy Newman on the 2001 Academy Awards, and writing and performing songs for TV's Walker, Texas Ranger. Her recorded vocals can be heard during shows at both Walt Disney World and Disneyland, as well as in an ad for the marketing campaign for Disney World's new ride, The Great Adventure.

The Oklahoma native jokes that a long-time dream of becoming a country singer, being "directionally challenged" caused her to move to L.A., rather than Nashville at first. But she says her time out West gave her confidence in her talents.

But after making the move to Nashville, Coffey let her country roots shine through. She began getting noticed on Music Row for both her emotional, Faith Hill-style vocals and her songwriting talent. The Warner/Cappell writer co-authored seven of the songs on her RCA Records debut album, When You Lie Next to Me, which streets May 7. The co-writes include "Outside Looking In," recorded as a duet with Lonestar's Richie McDonald, and the first single, "When You Lie Next to Me," which is No. 20 on the Hot Country Singles & Tracks chart.

Like many writers, Coffey's songs are autobiographical. She says, "I tend to write [about] where I am in my life." The breakup of a relationship during her senior year in college got her started with writing heartbreaking songs. Now happily married, Coffey writes songs, such as the romantic "When You Lie Next to Me," that come from a place of contentment. Coffey says that song helped her land a record deal and set the agenda for the rest of the album, which was produced by Dann Huff. "[RCA Label Group chairman Joe] Galante has never wavered in thinking of it as a jumping-off point," she says of the single.

Coffey describes her sound as "soulful country music and heartfelt, real songs." In selecting the tracks for her album she "wants the sound of the songs that would move me and touch me. I feel like the songs are little snapshots of who I am and what's in my heart." Coffey spent 11 weeks touring more than 100 country stations to introduce herself and promote the single. She'll spend the summer performing at station-sponsored shows and hopes to join label mate Kenny Chesney on tour for about 60 dates next year. They share the same manager, Clint Higham.

SIGNINGS: Former Giant Records artist Clay Walker has signed with RCA Records. In his eight years with Giant Records, Walker notched four platinum and two gold albums, according to the Recording Industry Assn. of America. On the Billboard Hot Country Singles & Tracks chart, Walker has had 13 top 10 singles, including six No. 1 hits. He brieferly shifted to the Warner Bros. roster after sister label Giant shut down last year. Walker is now managed by Bob Tilley of TBA Entertainment after splitting with longtime manager Erv Woolsey several months ago.

Veteran artist John Anderson has signed with Audium Records, Anderson first broke on the Billboard charts in 1977 on Warner Bros. and has since recorded for MCA, BNA, Mercury, and, most recently, Sony. He's nifty for No. 1 singles on Hot Country Singles & Tracks. His most successful album was 1992's double-platinum Somewhereoud.

Lucky Dog artist Deryl Dodd has signed a management agreement with Ben Ewing of Emmylou Harris's management. Ewing is pretty amazing, and I was really taken back by Lee Ann Womack's "Crazy." She did a really great job with that," Thomas says, adding that Nelson was the glue that bound so many artists from different genres. "It's kind of like the Beatles. You can't find any genre where somebody isn't a Beatles fan almost, and it's the same way with Willie."

Bon Jovi agrees. "When I met him for the first time in '85, the beginning of my career, he treated me like I was a major superstar, when we were just an opening act in a little rock band. All these years later, he treats you just the same. "He respects you just the same if you are a big star or not," he continues. "He feels an affinity with anybody who plays a guitar. He's just an easy-going kind of guy. I'm sure somewhere deep in his heart, he knows who he is, but he never once behaves like that. He just loves to sing and play. He's inspired by young guys and old guys and new guys and rock guys. That's really something to look up to."
**TOP COUNTRY ALBUMS**

1. **Kenny Chesney** - "No Shoes, No Shirt, No Problems"  
2. **Bucky Covington** - "I'm Already There"  
3. **Chris Cagle** - "Play It Loud"  
4. **Martina McBride** - "Greatest Hits"  
5. **George Strait** - "The Road Less Traveled"  
6. **Sara Evans** - "Born To Fly"  
7. **Chris Ledoux** - "After The Storm"  
8. **Travis Tritt** - "Room With A View"  
9. **Steve Earle** - "Sob Rock"  
10. **Lee Ann Womack** - "I Hope You Dance"  
11. **Kasey Chambers** - "Barricades & Brickwalls"  
12. **Trace Adkins** - "Changes"  
13. **Lynyrd Skynyrd** - "My World"  
14. **Lonestar** - "I'm Already There"  
15. **Trick Pony** - "Trick Pony"  
16. **George Strait** - "The Best Of George Strait: 20th Century Masters"  
17. **Willie Nelson** - "The Great Divide"  
18. **Garth Brooks** - "Scarecrow"  
19. **Lonestar** - "I'm Already There"  
20. **Travis Tritt** - "Room With A View"  
21. **George Strait** - "The Best Of George Strait: 20th Century Masters"  
22. **Chris Ledoux** - "After The Storm"  
23. **Travis Tritt** - "Room With A View"  
24. **George Strait** - "The Best Of George Strait: 20th Century Masters"  
25. **Travis Tritt** - "Room With A View"  
26. **George Strait** - "The Best Of George Strait: 20th Century Masters"  
27. **Travis Tritt** - "Room With A View"  
28. **George Strait** - "The Best Of George Strait: 20th Century Masters"  
29. **Travis Tritt** - "Room With A View"  
30. **George Strait** - "The Best Of George Strait: 20th Century Masters"

**GREATEST GAINER**

1. **Tim McGraw** - "Set This Circus Down"  
2. **Shania Twain** - "Come On Over"  
3. **George Strait** - "The Road Less Traveled"  
4. **Sara Evans** - "Born To Fly"  
5. **Chris Cagle** - "Play It Loud"  

**TOP COUNTRY CATALOG ALBUMS**

1. **Johnny Cash** - "The Essential Johnny Cash"  
2. **Ray Stevens** - "Osama-Yo' Mama The Album"  
3. **Montgomery Gentry** - "Carrying On"  
4. **Jessica Andrews** - "I Am"  
5. **Trisha Yearwood** - "The Color Of Roses"  
6. **Loretta Lynn** - "My Foggy Valentine"  
7. **Travis Tritt** - "The Lovin' Side"  
8. **John Michael Montgomery** - "Love Road Academy"  
9. **David Ball** - "Distant Down Home"  
10. **Ricky Skaggs** - "The Songs Of Bill Monroe"  
11. **Roy Orbison** - "Dreams"  
12. **Mark McGann** - "Bare Fisted Bluegrass & Mountain Music"  
13. **Earl Scruggs & Friends** - "Earl Scruggs And Friends"  
14. **Kenny Rogers Love Songs"  
15. **The Charlie Daniels Band** - "A Decade Of Hits"  
16. **The Charlie Daniels Band** - "A Decade Of Hits"  
17. **Arista Nashville 67008/RIG 112.98/17.98/19.98"  
18. **Lost Highway 170069/Mercy 12.98/19.98/13.98"  
19. **BMG Heritage/RCA 99788/RIG 124.98 CD"  
20. **Columbia 34571/SONY 12.98/17.98"  
21. **Curb 77977/11996/17.981"  
22. **Curb 77972/11996/17.981"  
23. **Curb 78703/11996/17.981"  
24. **Columbia 62165/SONY 12.98/17.98"  
25. **Curb 77977/11996/17.981"  
26. **Curb 77972/11996/17.981"  
27. **Curb 78703/11996/17.981"  
28. **Columbia 62165/SONY 12.98/17.98"  
29. **Curb 77977/11996/17.981"  
30. **Curb 77972/11996/17.981"  

**TOP COUNTRY SINGLES**

1. **Kenny Chesney** - "No Shoes, No Shirt, No Problems"  
2. **Bucky Covington** - "I'm Already There"  
3. **Chris Cagle** - "Play It Loud"  
4. **Martina McBride** - "Greatest Hits"  
5. **George Strait** - "The Road Less Traveled"  
6. **Sara Evans** - "Born To Fly"  
7. **Chris Ledoux** - "After The Storm"  
8. **Travis Tritt** - "Room With A View"  
9. **George Strait** - "The Best Of George Strait: 20th Century Masters"  
10. **Travis Tritt** - "Room With A View"  
11. **George Strait** - "The Best Of George Strait: 20th Century Masters"  
12. **Travis Tritt** - "Room With A View"  
13. **George Strait** - "The Best Of George Strait: 20th Century Masters"  
14. **Travis Tritt** - "Room With A View"  
15. **George Strait** - "The Best Of George Strait: 20th Century Masters"  
16. **Travis Tritt** - "Room With A View"  
17. **George Strait" - "The Best Of George Strait: 20th Century Masters"  
18. **Travis Tritt" - "Room With A View"  
19. **George Strait" - "The Best Of George Strait: 20th Century Masters"  
20. **Travis Tritt" - "Room With A View"  

**TOP COUNTRY SINGLES CATALOG**

1. **Johnny Cash** - "The Essential Johnny Cash"  
2. **Ray Stevens** - "Osama-Yo' Mama The Album"  
3. **Montgomery Gentry** - "Carrying On"  
4. **Jessica Andrews** - "I Am"  
5. **Trisha Yearwood** - "The Color Of Roses"  
6. **Loretta Lynn** - "My Foggy Valentine"  
7. **Travis Tritt" - "The Lovin' Side"  
8. **John Michael Montgomery" - "Love Road Academy"  
9. **David Ball" - "Distant Down Home"  
10. **Ricky Skaggs" - "The Songs Of Bill Monroe"  
11. **Roy Orbison" - "Dreams"  
12. **Mark McGann" - "Bare Fisted Bluegrass & Mountain Music"  
13. **Earl Scruggs & Friends" - "Earl Scruggs And Friends"  
14. **Kenny Rogers Love Songs"  
15. **The Charlie Daniels Band" - "A Decade Of Hits"  
16. **Arista Nashville 67008/RIG 112.98/17.98/19.98"  
17. **Lost Highway 170069/Mercy 12.98/19.98/13.981"  
18. **BMG Heritage/RCA 99788/RIG 124.98 CD"  
19. **Columbia 34571/SONY 12.98/17.981"  
20. **Curb 77977/11996/17.981"  
21. **Curb 77972/11996/17.981"  
22. **Curb 78703/11996/17.981"  
23. **Columbia 62165/SONY 12.98/17.981"  
24. **Curb 77977/11996/17.981"  
25. **Curb 77972/11996/17.981"  
26. **Curb 78703/11996/17.981"  
27. **Columbia 62165/SONY 12.98/17.981"  
28. **Curb 77977/11996/17.981"  
29. **Curb 77972/11996/17.981"  
30. **Curb 78703/11996/17.981"
### Billboard HOT COUNTRY SINGLES & TRACKS

**MAY 11, 2002**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Artist</th>
<th>IMPRINT &amp; NUMBER/PROMOTION LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NUMBER 1</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MY LIST</td>
<td>Toby Keith</td>
<td>DreamWorks Album Cut</td>
</tr>
<tr>
<td>DRIVE (FOR DADDY GENE)</td>
<td>Alan Jackson</td>
<td>Sony Music Nashville</td>
</tr>
<tr>
<td>WHAT IF SHE'S AN ANGEL</td>
<td>Tommy Shaw Storier</td>
<td>RCA</td>
</tr>
<tr>
<td>YOUNG</td>
<td>Kenny Chesney</td>
<td>MCA Nashville</td>
</tr>
<tr>
<td>I DON'T HAVE TO BE ME (TIL MONDAY)</td>
<td>Steve Azar</td>
<td>Mercury</td>
</tr>
<tr>
<td>THAT'S WHEN I LOVE YOU</td>
<td>Phil Vassar</td>
<td>BNA</td>
</tr>
<tr>
<td>I'M MovIN' ON</td>
<td>Rascal Flatts</td>
<td>Epic</td>
</tr>
<tr>
<td>LIVING AND LIVING WELL</td>
<td>George Strant</td>
<td>RCA</td>
</tr>
<tr>
<td>MODERN DAY BONNIE AND CLYDE</td>
<td>Travis Tritt</td>
<td>Arista Nashville</td>
</tr>
<tr>
<td>I SHOULD BE SLEEPING</td>
<td>Emerson Drive</td>
<td>Epic</td>
</tr>
<tr>
<td>I'M GONNA MISS HER (THE FISHIN' SONG)</td>
<td>Brad Paisley</td>
<td>Atlantic</td>
</tr>
<tr>
<td>I DON'T WANT YOU TO GO</td>
<td>Carley Dawn Johnson</td>
<td>MCA Nashville</td>
</tr>
<tr>
<td>BLESSED</td>
<td>Martina McBride</td>
<td>RCA</td>
</tr>
<tr>
<td>I BREATHE IN, I BREATHE OUT</td>
<td>Chris Cagle</td>
<td>Capitol</td>
</tr>
<tr>
<td>NOT A DAY GOES BY</td>
<td>Lee Roy Caffey</td>
<td>RCA</td>
</tr>
<tr>
<td>THAT'S JUST JESSIE</td>
<td>Kevin Denmy</td>
<td>BNA</td>
</tr>
<tr>
<td>JUST WHAT I DO</td>
<td>Trick Pony</td>
<td>Warner Bros. Album Cut</td>
</tr>
<tr>
<td>CRY</td>
<td>Tammy Cochran</td>
<td>MCA Nashville</td>
</tr>
<tr>
<td>GOOD MORNING BEAUTIFUL</td>
<td>Steve Holy</td>
<td>EMI - A &amp; R</td>
</tr>
<tr>
<td>WHEN YOU LIE NEXT TO ME</td>
<td>Kellie Coffey</td>
<td>RCA</td>
</tr>
<tr>
<td>THE ONE</td>
<td>Gary Allan</td>
<td>RCA</td>
</tr>
<tr>
<td>MENDEL/COUNTY LINE</td>
<td>Willie Nelson Duet With Lee Ann Women</td>
<td>RCA Album Cut</td>
</tr>
<tr>
<td>TONIGHT I WANNA BE YOUR MAN</td>
<td>Andy Griggs</td>
<td>Blend Entertainment</td>
</tr>
<tr>
<td>I MISS MY FRIEND</td>
<td>Darryl Worley</td>
<td>DreamWorks Album Cut</td>
</tr>
<tr>
<td>HELP ME UNDERSTAND</td>
<td>Trace Atkins</td>
<td>Capitol</td>
</tr>
<tr>
<td>MY HEART IS LOST TO YOU</td>
<td>Brooks &amp; Dunn</td>
<td>Arista Nashville</td>
</tr>
<tr>
<td>GET OVER YOURSELF</td>
<td>Sheila Deny</td>
<td>RCA</td>
</tr>
<tr>
<td>I KEEP LOOKING</td>
<td>Sara Evans</td>
<td>RCA</td>
</tr>
<tr>
<td>BEFORE I KNEW BETTER</td>
<td>Brad Martin</td>
<td>RCA</td>
</tr>
<tr>
<td>GOODBYE ON A BAD DAY</td>
<td>Shannon Lawrence</td>
<td>RCA</td>
</tr>
</tbody>
</table>

**TOP COUNTRY SINGLES SALES**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Artist</th>
<th>IMPRINT &amp; NUMBER/PROMOTION LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NUMBER 1</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT</td>
<td>LeAnn Rimes</td>
<td>DreamWorks Album Cut</td>
</tr>
<tr>
<td>THAT'S JUST JESSIE</td>
<td>Kevin Denmy</td>
<td>BNA</td>
</tr>
<tr>
<td>I SHOULD BE SLEEPING</td>
<td>Emerson Drive</td>
<td>Sony Music Nashville</td>
</tr>
<tr>
<td>WITH THE STAIN AND STRIPES AND THE EAGLE FLY</td>
<td>Aryn Tippin</td>
<td>DreamWorks Album Cut</td>
</tr>
<tr>
<td>OSAMA-YO MAMA</td>
<td>Tony Stewart</td>
<td>Sony Music Nashville</td>
</tr>
<tr>
<td>GOD Bless the USA</td>
<td>LeAnn Rimes</td>
<td>DreamWorks Album Cut</td>
</tr>
<tr>
<td>AMERICAN IDOL</td>
<td>LeAnn Rimes</td>
<td>DreamWorks Album Cut</td>
</tr>
<tr>
<td>AMERICA WILL ALWAYS STAND</td>
<td>Randy Travis</td>
<td>MCA Nashville</td>
</tr>
<tr>
<td>THE WAY YOU LOVE ME</td>
<td>Faith Hill</td>
<td>DreamWorks Album Cut</td>
</tr>
<tr>
<td>UNBROKEN BY YOU</td>
<td>Kentucky Kevin</td>
<td>MCA</td>
</tr>
<tr>
<td>NIGHT DISAPPEAR WITH YOU</td>
<td>Brian McCready</td>
<td>DreamWorks Album Cut</td>
</tr>
<tr>
<td>ALMOST THERE</td>
<td>John Rich</td>
<td>RCA</td>
</tr>
</tbody>
</table>

---

- Recitals showing an increase in directions over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 in both the BDS Audience and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the Airpower chart after 20 weeks. • Video Sales available. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. • CD Single available. • DVD Single available. • CD Maxi-Single available. • Cassette Single available. • Vinyl Maxi-Single available. • Sony Maxi-Single available. ©2002, VNU Business Media Inc. All rights reserved.

---

**Billboard MAY 11, 2002**

www.billboard.com

---

- Recitals with the greatest growth this week. • Recitals with Video Sales. • If a song is a Top 20 debut, it is from a national sample of retail sales. A sales certificate indicates a national sample of retail sales, mass media, and video sales, as well as sales reports collected, compiled, and provided by SoundScan.

---

**Billboard MAY 11, 2002**

www.billboard.com

---

- Recitals with the greatest growth this week. • Recitals with Video Sales. • If a song is a Top 20 debut, it is from a national sample of retail sales. A sales certificate indicates a national sample of retail sales, mass media, and video sales, as well as sales reports collected, compiled, and provided by SoundScan.
Gospel’s Best Soar At Dove Awards

In a year when convention business has been slow, Gospel Music Assn. (GMA) president Frank Breeden happily reports that the annual Gospel Music Week gathering held steady with 1,373 paid attendees. There were more than 3,500 participants, including 724 artists. During the event—held April 21-25—media, publicists, and record-company personnel were among those attending seminars, showcases, and events at the Nashville Convention Center, Renaissance Hotel, and Hilton Hotel Suites.

The festivities concluded with the 33rd annual Dove Awards, broadcast live on Pax-TV from the Grand Old Opry House, St. Louis Rams quarterback Kurt Warner and singer Yolanda Adams hosted the show, where Michael W. Smith, Third Day, and dcTalk’s Toby McKeehan were the evening’s big winners.

DEBORAH EVANS PRICE


How To ‘Get’ Island’s Andrew W.K.

He’s Able To ‘Wet’ Fans’ Appetites For Party Music

BY CARLA HAY

NEW YORK—Andrew W. K. wants the world to know that his “party hard” persona is not an act. “Everything I do is 100% from-the-heart genuine,” the singer remarks. “Nothing I do is satire or fake.”

Andrew W.K.’s style of bombastic hard rock is finding a growing U.S. audience, largely due to strong word-of-mouth and TV exposure, industry observers say. His debut album, I Get Wet (Island Records), may have invited controversy—due to Andrew W.K.’s bloody face on the cover—but the artist insists, “All we’re trying to do is make people feel happy with the music.”

If people think the music sounds more influenced by Beavis and Butt-head than the Beatles, that doesn’t bother Andrew W.K. “My main goal all along,” he says, “was to be part of something in which I wasn’t turned away. And that’s what we’re doing with the music: reaching out to everybody, no matter who you are, and inviting them to be included in this party.”

Many people would never know from his music that Andrew W.K.—who turns 23 May 9—was a classically trained pianist before he turned to the aggressive hard rock he now performs. The “W.K.” in his stage moniker stands for Wilkes Krier, the surname of his parents. “He’s Able To ‘Wet’ Fans’ Appetites For Party Music” Andrew W.K. says he

Andrew W.K. concludes, “I just want to let people know that my songs are 100% from-the-heart genuine, the singer remarks. “Nothing I do is satire or fake.”

Meanwhile, MTV and MTV2 have weighed in with considerable support by making the artist’s first video, “Party Hard,” a Buzzworthy clip. The artist—booked by Creative Artists Agency in Beverly Hills, Calif.—is expected to be on tour for the rest of the year, including being part of this year’s Ozzfest.

As for the story behind his I Get Wet album cover, Andrew W.K. says he deliberately hit himself in the nose with a brick in order to be photographed for the cover art. “It’s my real blood, and I also had on pig’s blood that I got from a butcher. I’m thankful that I didn’t break my nose. I’m definitely not doing something like that again.”

Tim McNutt, manager of Sam Goody’s Metro North Shopping Center location in Kansas City, Mo., reports, “People are responding to the music, because it mixes [old-school] rock with current rock.” Island Records president Julie Greenwald says, “Andrew is a lot smarter and deeper than a lot of people think he is. He has a vision of how he wants to be, and he’s savvy and very hands-on in designing things like his Web site and what he has onstage.”

Although “Party Hard” has yet to make an impact on any Billboard singles chart, Greenwald says that fans will likely create demand for the song to be played more at radio. “The song has taken on a life of its own,” says Michele Diamond, PD of modern rock station WROX Norfolk, Va. She says “Party Hard” is currently more popular on MTV than radio because Andrew W.K. “is hysterical to look at, and for his fans, it’s all about watching him.”

According to Greenwald, Andrew W.K.’s next single will be “She’s Beautiful,” which will be released “after we’ve exhausted ‘Party Hard.’ We’re getting thousands of requests to license his music. It’s already being used in Coors commercials.” The artist’s songs are published by Andrew W.K. Music (BMI). Andrew W.K. concludes, “I just want to use the opportunity that I’ve been given to make as many people feel good as possible and never feel guilty about it.”
Latin Confab To Showcase New Talent

BY LEILIA COBO

MIAMI—The Billboard Latin Music Conference, set to take place May 7-9 in Miami Beach, will once again feature multiple showcases of mostly new and developing talent.

Offering an ideal setting in which to present new signings and releases to an industry audience, the Latin Music Conference has previously seen debut performances by Shakira, Elvis Crespo, and Luis Fonsi. This year, the music will kick off at 6 p.m. May 7 at the Eden Roc Hotel, with a welcome cocktail reception hosted by MTV Español and VH Uno that will feature singer/songwriters Jorge Moreno (Maverick Música) and Gian Marco (Crescent Moon Records), as well as Argentine ska rockers La Mosca (EMI Latin), performing material from their debut albums.

Moreno, a Miami native born to Cuban parents, plays music that blends a wide variety of tropical and Caribbean rhythms with a rock'n'roll sensibility. Gian Marco, a Peruvian native who has been involved in television, radio, and film in Argentina, is the younger brother of renowned singer and Emmy and Grammy-winning composer Marco Antonio Solís.

La Mosca performs up tempo songs, with hits that include "Para No Verte Más." (To Not See You Again). Following the welcome reception, ASCAP will host an acoustic songwriter's showcase at Yaquera Restaurant featuring its writers Nicole Chirino, Claudia Cossi, and Jodi Marr. The ASCAP showcase is free to ASCAP members and their guests.

Later that evening, Sony Discos will host the official opening-night showcase, with performances by newly signed artists Alejandro Montaner, Brenda K. Starr (performing with labelmate Victor Manuel), Angel Lopez, Nordy, and Nayer. Of them all, the band that is strongest on this night is Starr, a young balladeer, whose music is strung together with a dash of funk and pop; and traditional Latin ballads and boleros. At BillboardLive, the band will promote its latest release, Y La Noche Gititaba (And the Night Screamed), on Radical Sonica.

After beginning his career as a guitarist and later as a DJ, Spaniard Noel's first solo outing blends Latin pop with R&B and Spanish leanings.

The evening will be capped by Cantaloupe (TV panel) and Miami's Salsa Connection, a quintet formed in the Bronx, N.Y., whose members hail from Puerto Rico, the U.S., and Colombia. The band, led by singer Lisa "Candalia" Torres, plays a mix of Latin rhythms and American pop.

América Latina...

In Mexico: Yolanda del Río will celebrate three decades in the music business with a two-month tour of the U.S. slated to kick off July 14 in Los Angeles. Del Río will perform with Pablo Montero, Juan Valentine, and Beatriz Adriana, who won a Grammy for mariachi. Del Río's pioneering songs about family problems, such as "La Hijita de Nadie" and "Camas Separadas," have given her a reputation as a rancherobanda femminista. Her upcoming 40th album, Intrusa, includes the single "Una Intrusa," a duet with Dinorah about two women sharing a man ... Brothers Roberto and Ruben Blades are working on a joint album for which they will each contribute six tracks. According to Roberto Blades, it will include duets as well as songs both romantic and social in content ... Los Tigres del Norte will release a greatest-hits album, Exitos Mundiales de Los Tigres del Norte, in Spain this month. The 30-song set will be supported by a promotional tour of that country in June. Los Tigres have also announced that although they are still waiting for a specific date, Mexico City's government has approved a fall performance at the Palacio de Bellas Artes. This will make them the first non-opera, nonclassical, or nonbolaño act to perform at that venue. Los Tigres will perform with their 30-year career ... The performance will be recorded for a live album.

In Argentina: Surco/Universal band Bersuit Vergarabat is finishing the mixing of its live album De La Cabeza Con Bersuit, which is slated for release May 24. The band will tour the West Coast and Mexico during late April and early May.

In Puerto Rico: Puerto Rican balladeer Ednita Nazario recorded two performances April 23-24 At Centro de Bellas Artes in San Juan for what will become Acústico (Acoustic), set for fall release on Sony Discos. In June, he will release his debut album in June. His first single, "Intrusa," is a duet with Dinorah about two women sharing a man ... Brothers Roberto and Ruben Blades are working on a joint album for which they will each contribute six tracks. According to Roberto Blades, it will include duets as well as songs both romantic and social in content ... Los Tigres del Norte will release a greatest-hits album, Exitos Mundiales de Los Tigres del Norte, in Spain this month. The 30-song set will be supported by a promotional tour of that country in June. Los Tigres have also announced that although they are still waiting for a specific date, Mexico City's government has approved a fall performance at the Palacio de Bellas Artes. This will make them the first non-opera, nonclassical, or nonbolaño act to perform at that venue. Los Tigres will perform with their 30-year career ... The performance will be recorded for a live album.

In Chile: Estadio Nacional, the live double-CD recorded by rock group Los Prisioneros during one of its comeback shows last December at the Estadio Nacional in Santiago, has reached double-platinum status, selling more than 40,000 units. The trio will end its national tour of Chile May 10 at the Quinta Vergara in the city of Viña del Mar.

TERESA AGUILERA and ANASTACIO PUERTAS CACEDO
### Billboard HOT LATIN TRACKS

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>IMPRNT/PROMOTN LABEL</th>
<th>AIRPLAY WEEKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Tu Te Vas</td>
<td>Thalía</td>
<td>INTERSCOPE / UNIVERSAL LATINO</td>
<td>14</td>
</tr>
<tr>
<td>2</td>
<td>Que Camina tu Corazón</td>
<td>Rossy Fortunato</td>
<td>RCA / BMG LATIN</td>
<td>12</td>
</tr>
<tr>
<td>3</td>
<td>Como Se Queda El Viento</td>
<td>Nilia Martinez</td>
<td>UNIVERSAL LATINO</td>
<td>12</td>
</tr>
<tr>
<td>4</td>
<td>Como Me Quedaste</td>
<td>Ana Gabriel &amp; Carlos Vives</td>
<td>EMI LATIN</td>
<td>12</td>
</tr>
<tr>
<td>5</td>
<td>Sin Tu Amor</td>
<td>Luis Miguel</td>
<td>COLUMBIA / SONY DISCOS</td>
<td>12</td>
</tr>
<tr>
<td>6</td>
<td>Mis Adorables</td>
<td>Carlos Vives</td>
<td>COLUMBIA / SONY DISCOS</td>
<td>12</td>
</tr>
<tr>
<td>7</td>
<td>Mi Zona</td>
<td>Luis Miguel</td>
<td>WARNER LATINA</td>
<td>12</td>
</tr>
<tr>
<td>8</td>
<td>El Sr. Loco</td>
<td>El Recodo</td>
<td>SONY DISCOS</td>
<td>12</td>
</tr>
<tr>
<td>9</td>
<td>Ven Conmigo</td>
<td>Aracely Arambula</td>
<td>SONY DISCOS</td>
<td>12</td>
</tr>
</tbody>
</table>

### LATIN POP AIRPLAY

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>IMPRNT/PROMOTN LABEL</th>
<th>AIRPLAY WEEKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Tu Te Vas</td>
<td>Thalía</td>
<td>INTERSCOPE / UNIVERSAL LATINO</td>
<td>14</td>
</tr>
<tr>
<td>2</td>
<td>Que Camina tu Corazón</td>
<td>Rossy Fortunato</td>
<td>RCA / BMG LATIN</td>
<td>12</td>
</tr>
<tr>
<td>3</td>
<td>Como Se Queda El Viento</td>
<td>Nilia Martinez</td>
<td>UNIVERSAL LATINO</td>
<td>12</td>
</tr>
<tr>
<td>4</td>
<td>Como Me Quedaste</td>
<td>Ana Gabriel &amp; Carlos Vives</td>
<td>EMI LATIN</td>
<td>12</td>
</tr>
<tr>
<td>5</td>
<td>Sin Tu Amor</td>
<td>Luis Miguel</td>
<td>COLUMBIA / SONY DISCOS</td>
<td>12</td>
</tr>
<tr>
<td>6</td>
<td>Mis Adorables</td>
<td>Carlos Vives</td>
<td>COLUMBIA / SONY DISCOS</td>
<td>12</td>
</tr>
<tr>
<td>7</td>
<td>Mi Zona</td>
<td>Luis Miguel</td>
<td>WARNER LATINA</td>
<td>12</td>
</tr>
<tr>
<td>8</td>
<td>El Sr. Loco</td>
<td>El Recodo</td>
<td>SONY DISCOS</td>
<td>12</td>
</tr>
<tr>
<td>9</td>
<td>Ven Conmigo</td>
<td>Aracely Arambula</td>
<td>SONY DISCOS</td>
<td>12</td>
</tr>
</tbody>
</table>

### REGIONAL MEXICAN AIRPLAY

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>IMPRNT/PROMOTN LABEL</th>
<th>AIRPLAY WEEKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Tu Te Vas</td>
<td>Thalía</td>
<td>INTERSCOPE / UNIVERSAL LATINO</td>
<td>14</td>
</tr>
<tr>
<td>2</td>
<td>Que Camina tu Corazón</td>
<td>Rossy Fortunato</td>
<td>RCA / BMG LATIN</td>
<td>12</td>
</tr>
<tr>
<td>3</td>
<td>Como Se Queda El Viento</td>
<td>Nilia Martinez</td>
<td>UNIVERSAL LATINO</td>
<td>12</td>
</tr>
<tr>
<td>4</td>
<td>Como Me Quedaste</td>
<td>Ana Gabriel &amp; Carlos Vives</td>
<td>EMI LATIN</td>
<td>12</td>
</tr>
<tr>
<td>5</td>
<td>Sin Tu Amor</td>
<td>Luis Miguel</td>
<td>COLUMBIA / SONY DISCOS</td>
<td>12</td>
</tr>
<tr>
<td>6</td>
<td>Mis Adorables</td>
<td>Carlos Vives</td>
<td>COLUMBIA / SONY DISCOS</td>
<td>12</td>
</tr>
<tr>
<td>7</td>
<td>Mi Zona</td>
<td>Luis Miguel</td>
<td>WARNER LATINA</td>
<td>12</td>
</tr>
<tr>
<td>8</td>
<td>El Sr. Loco</td>
<td>El Recodo</td>
<td>SONY DISCOS</td>
<td>12</td>
</tr>
<tr>
<td>9</td>
<td>Ven Conmigo</td>
<td>Aracely Arambula</td>
<td>SONY DISCOS</td>
<td>12</td>
</tr>
</tbody>
</table>

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A point of 15 ratings (21 Latin Pop, 16 Tropical/Salsa, 16 Regional Mexican) are accumulated weekly at midnite. A week is defined as Monday through Sunday. Airplay data is collected by Broadcast Data Systems, Inc., from subscribing stations and is based on U.S. audible airplay. The most popular songs and artists are determined by the Nielsen Broadcast Data Systems airplay ranking. Stations pay a fee to participate in the airplay survey. The most popular songs and artists are determined by the Nielsen Broadcast Data Systems airplay ranking. Stations pay a fee to participate in the airplay survey.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEK</th>
<th>ヒーク</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INTOCABLE</strong></td>
<td>Suena</td>
<td>19</td>
<td>54</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>CHAYANNE</strong></td>
<td>Grandes Exitos</td>
<td>1</td>
<td>41</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>LOS RAZOS DE SACRAMENTO Y REYNALDO</strong></td>
<td>Corazones De Perico</td>
<td>3</td>
<td>39</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>VICENTE FERNANDEZ</strong></td>
<td>Historia De Un Idolo Vol. 2</td>
<td>5</td>
<td>38</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>RAMON AYALA Y SUS BRAVOS DEL NORTE</strong></td>
<td>El Numero 100</td>
<td>5</td>
<td>38</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Las 39 Cumbias Mas Pegasas</td>
<td>1</td>
<td>36</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>ALEXANDRE PIRES</strong></td>
<td>Libre</td>
<td>3</td>
<td>36</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>MARCELOLES AZULES</strong></td>
<td><strong>ALEJANDRO SANZ</strong></td>
<td>10</td>
<td>34</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>PIKAR MONTENEGRO</strong></td>
<td>Ama Secreta</td>
<td>23</td>
<td>32</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Amor Por Mi Madre</td>
<td>23</td>
<td>32</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Serenata A Mi Madre</td>
<td>23</td>
<td>32</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Los 20 Super Cadetazos</td>
<td>23</td>
<td>32</td>
<td><strong>NUMBER 1</strong></td>
</tr>
</tbody>
</table>

**GREATEST GAINER**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEK</th>
<th>ヒーク</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Serenata A Mi Madre</td>
<td>12</td>
<td>63</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Los 20 Super Cadetazos</td>
<td>17</td>
<td>62</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Los 20 Super Cadetazos</td>
<td>17</td>
<td>62</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Serenata A Mi Madre</td>
<td>17</td>
<td>62</td>
<td><strong>NUMBER 1</strong></td>
</tr>
</tbody>
</table>

**GREATEST SELLER**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEK</th>
<th>ヒーク</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INTOCABLE</strong></td>
<td>Suena</td>
<td>19</td>
<td>54</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>CHAYANNE</strong></td>
<td>Grandes Exitos</td>
<td>1</td>
<td>41</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>LOS RAZOS DE SACRAMENTO Y REYNALDO</strong></td>
<td>Corazones De Perico</td>
<td>3</td>
<td>39</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>VICENTE FERNANDEZ</strong></td>
<td>Historia De Un Idolo Vol. 2</td>
<td>5</td>
<td>38</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>RAMON AYALA Y SUS BRAVOS DEL NORTE</strong></td>
<td>El Numero 100</td>
<td>5</td>
<td>38</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Las 39 Cumbias Mas Pegasas</td>
<td>1</td>
<td>36</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>ALEXANDRE PIRES</strong></td>
<td>Libre</td>
<td>3</td>
<td>36</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>MARCELOLES AZULES</strong></td>
<td><strong>ALEJANDRO SANZ</strong></td>
<td>10</td>
<td>34</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>PIKAR MONTENEGRO</strong></td>
<td>Ama Secreta</td>
<td>23</td>
<td>32</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Amor Por Mi Madre</td>
<td>23</td>
<td>32</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Serenata A Mi Madre</td>
<td>23</td>
<td>32</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Los 20 Super Cadetazos</td>
<td>23</td>
<td>32</td>
<td><strong>NUMBER 1</strong></td>
</tr>
</tbody>
</table>

**GREATEST SELLER**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEK</th>
<th>ヒーク</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INTOCABLE</strong></td>
<td>Suena</td>
<td>19</td>
<td>54</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>CHAYANNE</strong></td>
<td>Grandes Exitos</td>
<td>1</td>
<td>41</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>LOS RAZOS DE SACRAMENTO Y REYNALDO</strong></td>
<td>Corazones De Perico</td>
<td>3</td>
<td>39</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>VICENTE FERNANDEZ</strong></td>
<td>Historia De Un Idolo Vol. 2</td>
<td>5</td>
<td>38</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>RAMON AYALA Y SUS BRAVOS DEL NORTE</strong></td>
<td>El Numero 100</td>
<td>5</td>
<td>38</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Las 39 Cumbias Mas Pegasas</td>
<td>1</td>
<td>36</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>ALEXANDRE PIRES</strong></td>
<td>Libre</td>
<td>3</td>
<td>36</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>MARCELOLES AZULES</strong></td>
<td><strong>ALEJANDRO SANZ</strong></td>
<td>10</td>
<td>34</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>PIKAR MONTENEGRO</strong></td>
<td>Ama Secreta</td>
<td>23</td>
<td>32</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Amor Por Mi Madre</td>
<td>23</td>
<td>32</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Serenata A Mi Madre</td>
<td>23</td>
<td>32</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Los 20 Super Cadetazos</td>
<td>23</td>
<td>32</td>
<td><strong>NUMBER 1</strong></td>
</tr>
</tbody>
</table>

**GREATEST SELLER**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEK</th>
<th>ヒーク</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INTOCABLE</strong></td>
<td>Suena</td>
<td>19</td>
<td>54</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>CHAYANNE</strong></td>
<td>Grandes Exitos</td>
<td>1</td>
<td>41</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>LOS RAZOS DE SACRAMENTO Y REYNALDO</strong></td>
<td>Corazones De Perico</td>
<td>3</td>
<td>39</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>VICENTE FERNANDEZ</strong></td>
<td>Historia De Un Idolo Vol. 2</td>
<td>5</td>
<td>38</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>RAMON AYALA Y SUS BRAVOS DEL NORTE</strong></td>
<td>El Numero 100</td>
<td>5</td>
<td>38</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Las 39 Cumbias Mas Pegasas</td>
<td>1</td>
<td>36</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>ALEXANDRE PIRES</strong></td>
<td>Libre</td>
<td>3</td>
<td>36</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>MARCELOLES AZULES</strong></td>
<td><strong>ALEJANDRO SANZ</strong></td>
<td>10</td>
<td>34</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>PIKAR MONTENEGRO</strong></td>
<td>Ama Secreta</td>
<td>23</td>
<td>32</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Amor Por Mi Madre</td>
<td>23</td>
<td>32</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Serenata A Mi Madre</td>
<td>23</td>
<td>32</td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Los 20 Super Cadetazos</td>
<td>23</td>
<td>32</td>
<td><strong>NUMBER 1</strong></td>
</tr>
</tbody>
</table>
Los Rabanes Unleash ‘Money For What’

BY LEILA COBO

MIA M—Los Rabanes have long been regarded as a great live band, given their aggressive style and spontaneous, improvisational performances. They have almost hit their stride with their latest release, ‘Money For What.’

This time, the company has made ‘Money For What’ a priority. The album will be released simultaneously in the entire region, and the band expects to get additional mileage from a newly inked management deal with Rosa Lagarrigue (of Alejandro Sanz fame).

The English refrain of the first single, “Everybody,” will help its radio opportunities, Crescent Moon Records president Mauricio Abaroa says. “It’s an upbeat track that can work everywhere. It will be released to coincide with the World Cup, and that will give us an opportunity for people to identify with it.” Abaroa adds that conversations are under way to use “Everybody” on special TV programs focusing on the soccer championship.

But “Everybody” is not typical of the entire album, which is far more musically elaborate and lyrically incisive, highlighting a band in constant evolution.

The discovery of rap a few years back, Regueira says, was fundamental in the search for sonic renovation. “Rap opened a Pandora’s box for us. It opened millions of new keys for composition. And there were no rules. We didn’t respect anything. All kinds of music got together, from [social] criticism to vulgarity, and it was something very fresh.”

Given their newfound fame, some have accused Los Rabanes of selling out their underground roots. Regueira dismisses the claim. “I think many people say their albums are underground, when in reality, they’re poorly recorded,” he says, adding that Los Rabanes’ early albums were notable for their out-of-control tempos. “With this album, we found the exact point. You have to find order within the chaos. With gusto, with flavor, you can invent crazy things, but they have to be clean. A concert is played once, and then it’s over. But an album is recorded forever.”

The company has made a priority of selling out their underground roots. Regueira dismisses the claim. “I think many people say their albums are underground, when in reality, they’re poorly recorded,” he says, adding that Los Rabanes’ early albums were notable for their out-of-control tempos. “With this album, we found the exact point. You have to find order within the chaos. With gusto, with flavor, you can invent crazy things, but they have to be clean. A concert is played once, and then it’s over. But an album is recorded forever.”

MILES AWAY: Trumpet and guitar are not the most frequently paired instruments, but then again, Denver is not exactly the locale that most jazz musicians would choose to practice their craft. However, trumpeter Ron Miles thrives among such seeming-incongruities, carving out a niche as a working musician (and an associate professor at Denver’s Metropolitan State College) in the Mile High City and releasing Heaven, a duo project with guitarist Bill Frisell, May 7 on the fledgling Sterling Circle label.

Miles and Frisell are longtime friends and have discussed the idea of recording a series of duets ever since they collaborated on Frisell’s 1996 release Quartet (Nonesuch). There is a pairing that works because of symmetrical dissimilarities rather than parallels—as elliptical and mysterious as Frisell’s lines and suspended chords can be, Miles is equally straight-to-the-point, bouncing laconic, conversation-al melodies that float above the guitarist’s colorful voicings.

“We recorded sitting right next to each other,” Miles says, “and I didn’t know if Bill was going to play with his trademark loops and distortions. He had everything set up, but in the end he never turned them on.” There is, Miles says, a satisfaction in hearing Frisell’s unadorned playing. “I enjoyed watching Bill play guitar without the effects, because he is so good with the different textures that his actual playing sometimes gets overlooked.”

Much of the material on Heaven was composed by Miles specifically for the project, with a few choice covers brought in, such as Jelly Roll Morton’s “King Porter Stomp,” Thelonious Monk’s infrequently recorded “We See,” Hank Williams’ “Your Cheatin’ Heart,” and Bob Dylan’s “A Hard Rain’s A-Gonna Fall,” a song that Frisell introduced to the trumpetist. “I wasn’t really familiar with Dylan’s older material, although I have been listening to his recent Time Out Of Mind album,” Miles says. “After Bill taught me the song and we recorded it, I ran out and bought the album with the original version.”

Miles says that living in Denver has given him an appreciation for a broad range of musical styles that he might not have acquired elsewhere. “Countries and Western music, Latin, jazz, and rock are all popular here, so you find yourself trying out a lot of ideas with other musicians and gaining a healthy respect for the music,” he explains. “Many of the local musicians have highly individual sounds or styles, because there are no tightly drawn stylistic lines or camps, since there are not that many musicians to begin with. So musicians tend to be really supportive of each other’s ideas and work hard to get them across.”

According to Miles, a musician living in a large musical epicenter can still benefit from the knowledge of artists in the global jazz community. “If there are people you respect, send them a recording.” He advises that jazz musicians are always interested in hearing what other musicians are doing. Find someone you think would be interested in your work, contact them, and ask if you can send them a recording. Chances are they will listen and offer feedback. It creates a forum to share ideas. Creating music and sharing it is an important way to contribute to the larger jazz community, no matter where you live.”

Heaven is the first release from the Boulder, Colo.-based Sterling Circle label (sterlingcirclemusic.com), which anticipates releasing a quartet project from Miles later this year.

SUSHI AND JAZZ: (Oakland, Calif., jazz club Yoshi’s celebrates its 30th anniversary May 1, with a tribute to Joe Henderson—one of the first artists to perform at the club’s current Jack London Square location—led by bassist Rudy Crew, along with a Buddhist cleansing ritual performed by Yoshi, one of the club’s three owners and a Buddhist priestess. Artists performing during the month-long anniversary celebration include Brad Mehldau, Roy Hargrove, Poncho Sanchez, and Dee Dee Bridgewater.

While the jazz industry may be experiencing a downturn (as are many business sectors), club publicist Marshall Lamm says that jazz in the Bay Area is thriving. “We expect to sell 3,800 Brad Mehldau tickets over the course of a week,” says Lamm, adding that “art fans who sell CDs at their gigs here can move up to 800 copies over the course of a week, with an average of 300-500 in a week.” A listening station and retail counter in the club are stocked by local retailer Hear Music.
SONIC CIRCUS’ LYONS: Pro Audio Gear Moving With Industry

BY CHRISTOPHER WALSH

NEW YORK—The ongoing struggle against piracy, the economic unani-
mess afflicting the world, and the proliferation of home-based studios have
hurt the commercial recording business considerably. While the
highest-end studios are somewhat insulated from the malaise, many
others struggle to continue.

Nonetheless, for every auction or studio liquidation, New York-based
engineer Ray Martin says, another facility opens—as engineers and
producers with entrepreneurial spir-
( and a great deal of courage) take
the plunge into ownership—or a top
artist builds a private studio.

Martin should know: As an infor-
mal buyer for Sonic Circus, a Bos-
toned dealer of high-end audio
hardware, he has purchased some $100,000 worth of gear in the last
month, by his estimate. “There are
more liquidations than you could
possibly imagine,” Martin says. “It’s
a sign of the times and the way
the record labels are.”

The trend now seems to be a lot of
studio owners used to be booked 12
months solid, three slow months
put a room under. People use us
for feedback and to bounce ideas off.
It’s a serious responsibility, trying
to steer people in the wrong
direction. Sometimes, the right
thing is for them to buy gear
from us and to sit tight. Sometimes,
the best advice is counterproductive
to making sales, but people respect
that in the long run.”

Founded as a production com-
pany in 1996, Sonic Circus has evolved
to become a portal for studios, pro-
ducers, and artists, the latter pro-
viding much of the company’s
recent business.

“We’re trying to provide what’s
needed,” Lyons explains, “as opposed
to just selling equipment to people.
The trend now seems to be a lot of
people wanting to do studios in pri-
vate environments. Last year, we
rented Joe Perry [of Aerosmith] an
SSL J 9000 [console]. They set up a
studio in the living room of his
guest house and mixed Just Push
Play. When they were finished with
the console, we collected it. That
desk went to Sound on Sound
(New York), and I took
owner] Dave Amien’s Neve console
on trade. The year before, we helped
Dave Crafa at the Cutting Room
(also in New York), who went from
owning a little Soundcraft to having
a really nice SSL.” (The Cutting
Room has since upgraded again,
recently installing an SSL 9000.)

In addition to high-end studios and artists serviced by Sonic Cir-
cus—Lauryn Hill was the recipient
of a vintage API console for her
Orange, N.J., studio—Lyons is find-
ing that audio professionals value the
company as an information resource.
Business-to-business and informal
relationships with professionals such
as Martin—a co-owner of Theater 99
Recording and the new Bionic Mas-
tering, both in New York—further
support Lyons’ business.

“The economics of owning a
major facility are very easy right
11, things were inconsistent. Where
studio owners used to be booked 12
months solid, three slow months
can put a room under. People use
us for feedback and to bounce ideas off.
It’s a serious responsibility, trying
to steer people in the wrong
direction. Sometimes, the right
thing is for them to buy gear
from us and to sit tight. Sometimes,
the best advice is counterproductive
to making sales, but people respect
that in the long run.”

After filing Chapter 11 last June
15 during a severe downturn in the
local recording industry, Emerald
reorganized its debt and cut costs.
Seven staff members were dis-
missed, president/COO Andrew
Kautz says. Since that time, he adds,
the industry’s prospects have con-
siderably brightened.

“I’m extremely excited to be on the
back end of this thing,” Kautz says.
“It’s amazing how it all worked out.
We couldn’t have asked for better
cooperation from everybody involved.”

In addition to the freedom to
negotiate with creditors enabled
by the filing, Kautz explains that a
thorough examination of the com-
pany’s internal structure led to reor-
ganization within. “It allowed us to
find out things that worked and
things that didn’t. We definitely
reorganized the staff. It wasn’t a
huge cut, but everybody wears more
hats these days, and job descriptions
got a little broader. It allowed us
to target a lot better.”

One fortunate-by-product of
Emerald’s downturn was its
abundance of artists from other gen-
res who helped to fill the void. Kautz
cites Alicia Keys, Sheryl Crow, Mark
Knopfler, and Lynyn Skynyrd, all of
whom recently worked at Emerald,
along with more likely artists Dixie
Chicks and Alison Krauss.

Moreover, given the success of
the O Brother, Where Art Thou?
soundtrack and Alan Jackson’s
Drive, Nashville studios may soon
enjoy a renaissance.

Kautz sees more evidence of a
potential boom: “It’s been great to
branch out into new things, but
country is definitely coming back,
as far as the recording schedule. About a
couple years ago was the bottom for Nashville
recording, but it’s very positive these
days. The labels have pretty much set-
died down. Everybody isn’t worrying
about what label is going to buy what
label. Everybody has gone back to
the business of making music. The
really interesting thing is the amount
of new artists. That’s the really good
indicator—when labels are spending
that kind of money on new artists,
recording is healthy again.”

Since being founded in 1981 by
Even Stevens and David Malloy,
Emerald—which was purchased by
current CEO Dale Moore in
1986—has grown into a multi-
room facility housed in several
buildings and offering a wide vari-
ety of production services.

In January 1998, Moore and the
company acquired Masterfonics, a multi-
room recording and mastering facility
that itself was forced into Chapter 11
in January 1997. The year before, we helped
Emerald in a similar quandary two
years later. Last summer, Moore
told Studio Monitor that “there are a few
people—the few that are left—that
can continue to earn rates hori-
rably. Our rates have gone up since 1985,
which is unthinkable.” (Studio Mon-
it, Billboard, Aug. 11, 2001)

On the bright side, Emerald’s mul-
tiple divisions—Digital Audio Post,
which recently worked at Emerald,
also includes an audio suite for produc-
tion and post-production of film, TV,
and music; the Broadcast Division; and
a booking agency—generate a synergy
that benefits the organization. Emer-
ald’s newest division, the Sessions
Agency, is a joint venture between
Emerald, Nicole Cochran of Nic of
Time Communications, and produc-
tion coordinator Mike Griffith.
The agency provides services for
producers including Dann Huff
and Mark Bright. (Though affiliated
with Emerald, clients are not obli-
gated to work there.)

There’s a lot of companies that
go into Chapter 11 that come
back out the other side,” Kautz ob-
serves. “We’re excited, but I’m more
excited about the short time frame in
which we were able to do it.”
Silvestri, Alexander Cap Winners
List At ASCAP Film And TV Awards

BY MARGO WHITMIRE

LOS ANGELES—Academy Award-nominated and
Grammy Award-winning composer Alan Silvestri and
composer/songwriter Van Alexander were both pre-
sented with lifetime achievement awards at ASCAP’s
17th Annual Film and Television Music Awards. The
gala, which took place April 30 at the Beverly Hilton
Hotel here, was hosted by ASCAP president/chairman
Marilyn Bergman.
The ASCAP Henry Mancini Award for Lifetime
Achievement was presented to Silvestri by Bergman and
producer/director Robert Zemeckis, with whom Silvestri
has collaborated for 17 years. Their credits include
Romancing the Stone, all three installments of Back to
the Future, Who Framed Roger Rabbit, Forrest Gump,
Cast Away, and, most recently, What Lies Beneath.
Their credits include scores for five Mickey Rooney films and
his scores in three feature films: Cats and Dogs, Spy Kids; Tan Dun, Crouching Tiger, Hidden
Dragons; James Newton Howard, America’s Sweet
hearts; David Lawrence, American Pie 2; Randy New-
man, Monsters, Inc.; John Powell, Shrek; Howard
Shore, The Lord of the Rings: The Fellowship of the
Ring; Alan Silvestri, The Mummy Returns; and
Hans Zimmer, Hannibal, Pearl Harbor.
The ASCAP Foundation Lifetime Achievement Award: Van
Alexander.
Top box-office films: Alejandro Amenabar, The Oth-
ers; John Debney, Cats and Dogs, The Princess
Diaries, Spy Kids; Tan Dun, Crouching Tiger, Hidden
Dragon; James Newton Howard, America’s Sweet
hearts; David Lawrence, American Pie 2; Randy New-
man, Monsters, Inc.; John Powell, Shrek; Howard
Shore, The Lord of the Rings: The Fellowship of the
Ring; Alan Silvestri, The Mummy Returns; and
Hans Zimmer, Hannibal, Pearl Harbor.
The material is mostly clever com-
edy sketches written and performed by
Castellaneta and his wife, Deb Lacus-
sa, both veterans of Chicago’s sketch
comedy scene. But the last track is an
actual song by Castellaneta, “So Dumb
(Homer’s Lament),” in which the
ASCAP writer does Homer’s voice—
along with Krusty the Clown’s, Gram-
pa Simpson’s, Groundkeeper Willie’s, and
Barney Gumble’s—to a tune clear-
ly owing to the Beach Boys.
Prior to “So Dumb,” Castellaneta’s
songwriting was limited to parodies
and funny musical bits for Chicago’s
Second City troupe, songs for his
eponymous show, and the “lost” Beat-
les songs that appeared on his pre-
ceding Oglio album Two Lips. When
it was suggested that a Simpsons
sound be included on his new disc, Fox
TV gave permission, and Castellan-
ta gave it a go.
“One of the [shows’] writers told me
that if I wanted to write for Homer,
he’s like a dog trapped inside a man’s
body,” says Castellaneta, who has
also written a couple of Simpsons
episodes with Lacusta. “That made sense,
though I thought of him more as hav-
ing an incredible case of arrested
development—or having my own
arrested development being chan-
nelled through him.”
Being a big Brian Wilson fan,
Castellaneta recognized that a “Beach
Boys kind of song” would perfectly fit
Homer. “So Dumb” even employs a
“Good Vibrations” refrain.
It is such a cliche to announce that an event will be "bigger and better" than ever before. But the cliche is inescapable when referring to the annual Billboard Latin Music Conference & Awards show, which this year gets an unprecedented boost with the media sponsorship of Hispanic Broadcasting Corporation (HBC), the inclusion of BMI's 9th annual Latin Music Awards as part of the conference, an exclusive one-on-one interview with superstar Ricky Martin and a stellar roster of performers for the Billboard Latin Music Awards, including Celine Dion, Juan Gabriel, Marc Anthony and Thalia, who will premiere material from her new album. This is in addition to the extensive support from all echelons of the Latin music industry—from labels to media outlets to performing-rights organizations.

As the conference and awards show enter their 13th year, their continued success is testament to the stability of the Latin genre in the U.S. and to Billboard's commitment to its coverage and development.

In turn, the wide interest and recognition enjoyed by the show itself underscore the strength of the Billboard name and the credibility of the awards, which will take place May 9 at the Jackie Gleason Theater in Miami Beach and air May 12 on Telemundo. The show has become the highest-rated special for the network, which has entered into an agreement to produce it until 2004.

This year's edition, says Telemundo COO Alan Sokol, is a continuation of the growth the show has experienced...
publisher of the year
Sony/ATV Latin Music Publishing LLC

Ven A Mi
Barry Gibb
Maurice Gibb
Robin Gibb
Gibb Brothers Music

Y
Mario de Jesús (SACM)
peermusic

Y Llegaste Tú
Noé Hernández
LGA Music Publishing

Y Yo Sigo Aquí
Estefano
Sony/ATV Latin Music Publishing LLC
World Deep Music Publishing Corporation

Yo Te Amo
Estefano
Sony/ATV Latin Music Publishing LLC
World Deep Music Publishing Corporation

Yo Te Confieso
Elvis Crespo
Luis Ángel "Pito" Cruz
CD Elvis Publishing
Sony/ATV Latin
Music Publishing LLC

songwriter of the year
Estefano

song of the year
Enséñame A Olvidarte
writer Luis Gerardo Padilla Riojas
publisher SER-CA Publishing, Inc.

latin awards
editors más sobresalientes del año

We also salute the BMI songwriter/artists honored at Billboard's Latin Awards...

Conjunto Primavera
Album of the Year
Regional Mexican Male Group

Lunill Rivera
Album of the Year
Regional Mexican Male Artist

Poncho Sanchez
Album of the Year
Latin Jazz

Jennifer López
Track of the Year
Latin Dance Club Play

Juan Luis Guerra
Album of the Year
Tropical/Salsa Group

Bando El Recodo
Track of the Year
Regional Mexican

The Diabetes Research Institute Foundation's Hope & Harmony Noteworthy Award

Emilio Estefan Jr.

Luis Miguel
Album of the Year
Pop Male

Alicia Villarreal
Album of the Year
Regional Mexican Female Group/Solo

Cristian Castro
Artist of the Year
Aguí
Aldo Nova (SOCAN)
Aldo Nova, Inc. (SOCAN)

Azul
Kike Santander
Foreign Imported Productions and Publishing, Inc.

Carita De Sol
Leyda E. Colon
Música Peregrina

Como Tú Me Quiere A Mi
Javier Bermúdez
EMI-Blackwood Music, Inc.
Katana Music Publishing

De Paisano A Paisano
Enrique M. Valencia
Tigres Del Norte Ediciones Musicales

Deja
Jesús Ariel Barreras Soto (SACM)
Editora Arpa Musical

Desde Que No Estás
Enrique A. García
Maracas Music Publishing

Dime, Dime, Dime
Oscar Ochoa D.
Elz Music Co.

Dormir Contigo
Armando Manzanero Canche (SACM)
D'Nico International

El Amor Soñado
Maria Quintero
Más Flamingo Music

El Coyote
José “Pepe” Garza
Editores Arpa Musical

El Ultimo Adiós
Estefano
Sony/ATV Latin Music Publishing LLC
World Deep Music Publishing Corporation

En Cada Gota De Mi Sangre
José de Jesús Pinedo Ramos (SACM)
EMI-Blackwood Music, Inc.

Engañada
Amado Pastor (SACM)
Promasongs International

Enseñame A Olvidarte
Luis Gerardo Padilla Ríos
SER-CA Publishing, Inc.

Esclavo Y Amo
José Yaca Flores (SACM)
El Conquistador Music Publishing

Fijate Bien
Juanes
Gross Potential Music
peermusic

Fuerte No Soy
Ricardo Javier Muñoz
Marcos Antonio Pérez
SER-CA Publishing, Inc.

Júrame
Kike Santander
Foreign Imported Productions and Publishing, Inc.

La Bikina
Rubén Fuentes Gasson (SACM)
peermusic

La Ladrona
Graciela Beatriz Carballo (SADAIC)
Amanda Miguel
Diego Verduguer
Bright Morning Music
Diem Entertainment, Inc.

La Suburban Rosita
José Sosa Murguia
Fonohits Music Publishing, Inc.

Lobo Herido
Armando Manzanero Canche (SACM)
D'Nico International

Otra Vez A La Cantina
Jorge Alejandro Knott
Eliz Music Co.

¿Pa’ Qué Te Casabas, Juan?
Martin Ruvaldaba
Gar Mex Music

Pégame Tu Vicio
Elvis Samuel
Cibao Music Company

Por El Caminillo
Tonny Tún Tún
Sony/ATV Latin Music Publishing LLC

Prisión De Amor
Teodoro Bello Jaime (SACM)
Jam Entertainment, Inc.

¿Qué Me Vas A Dar?
Ramón Ortega Contreras (SACM)
Alfonso Garcia Santillana (SACM)
Warner-Tamerlane Publishing Corp.

Qué Poca
Luis Elizalde
SER-CA Publishing, Inc.

Quiero
Martha Cancel
Dustelli Music

Rústica
Carlos Núñez Montoro (SACM)
Et Conquistador Music Publishing

Se Fue Mi Amor
Pete Astudillo
Luigi Giraldo
A.B. Quintanilla III
A Q Three Music

Me Declaro Culpable
Jesús Meléndez
Arabara Publishing
Tigres Del Norte Ediciones Musicales

Me Gusta Vivir De Noche
Mario Quintero
Más Flamingo Music

Ni Que Valieras Tanto
Martín Buenrostro Hernandez
Maximo Aguirre Music Publishing Co.

Ni Una Lágrima Más
Marcelo Azurduy
Estefano
Sony/ATV Latin Music Publishing LLC
Universal-Música Unica Publishing
World Deep Music Publishing Corporation
YKM Music Publishing

Qué Poca
Luis Gerardo Padilla Ríos
SER-CA Publishing, Inc.

Te Quise Olvidar
Yasmil Marrufo
Careers-BMG Music Publishing, Inc.

Te Quiso Mucho
Lorenzo Antonio
Tiny Martín Sánchez
Sticking Music Co.

Te Quise Olvidar
Yasmil Marrufo
Careers-BMG Music Publishing, Inc.

Tú Y Las Nubes
Jose Alfredo Jiménez Sandoval (SACM)
peermusic
talento
prestigioso
éxito
honoramos...
in the past few years. "We feel this is the signature show for Tele- mundo," says Sokol. "The Bill- board show, because of its integri- ty, has special meaning for the industry, and that’s part of the rea- son it appeals to its audience and to this level of talent."

In addition, the show will air simultaneously on HBC, the largest Spanish-language radio network in the U.S., with more than 50 stations in 14 markets. HBO Latino, a new Spanish- language digital service, has once again signed on as the "In Association" sponsor for the conference and awards. The channel will con- duct behind-the-scenes interviews, as well as provide red carpet cov- erage of the awards to be shown at a later date.

Aside from broadcasting the awards show in accordance with Telemundo’s programming, HBC will do a series of programs lead- ing up to the event, all of which will be formally correct for HBC’s 52 stations. "The sound will fit the format of the station," says Hobbs. "Obviously, we want to pique the attention of Hispanic list- eners and not have them hit that button and change the station."

There are plans to do teasers, as well as interviews with nominees and featured acts, for four weeks prior to the show. The Sunday before the event, HBC will go live with a special featuring those stars who are in town for the show. In addition, HBC will broadcast live from the Billboard Latin Music Conference.

As a new media partner, HBC will co-host the "HBC Radio Day" May 7 at the Billboard Latin Music Conference: The Radio Day includes two panels—"Programming for the 12 to 24 Set" and "Trends in Regional Mexican Programming," organized in conjunc- tion with Billboard magazine and featuring radio experts from around the nation. As part of Radio Day, Arbitron will also demonstrate its new People Meter Reader for conference attendees.

BMI will present its 9th Annual Latin Music Awards, May 8, at the Diplomat Hotel & Resort in Hollywood, Fla., as part of the conference. The performance- rights organization will recognize the songwriters and publishers of the most-played Latin songs on U.S. radio and TV from the com- pany’s repertoire, numbering approximately 4.5 million works worldwide. Latin Song of the Year. Songwriter of the Year and Publisher of the Year will be announced during the event.

ADDITIONAL HIGHLIGHTS

Also on May 8, Crescent Moon Records and Sony Music will sponsor a Beach Bash lunch featuring Rubanes. Later on that night, Bill- boardLive will host Gerar- do (Thump Records), Cand- dela Soul (Intelligent Music), Noel (Sonic Bamboo Musica) and Icaro Azul.

"We both attract a high cal-iber of Latin entertain- ment professionals," says Diane Almodovar, assistant VP, Latin music, for BMI, referring to the Billboard conference and the BMI awards. "It works for every- one."

This year, the Billboard Latin Music Conference & Awards again kicks off with a Hope & Harmony event benefitting the Diabetes Research Institute. In a departure from its tradi- tional golf and tennis tournament, this year the organization is host- ing a dance party called 'Ballando!', which will take place May 6 at Bill- boardLive. Willy Chirino's orchestra will be the "house band" for the event and will serve as the musical accompaniment for artists expected to perform. Emilio Este- fan will receive the 2002 Note- worthy Award and planned activ- ities include a musical tribute, as well as performances by Tito Nieves, Tito Puente Jr., Luis Enrique, Lissette, Chichi Peralta and Nestor Torres.

MTV Español and VH Uno will sponsor an opening recep- tion May 7 at the Billboard Latin Music Conference: The Radio Day includes two panels—"Programming for the 12 to 24 Set" and "Trends in Regional Mexican Programming," organized in conjunc- tion with Billboard magazine and featuring radio experts from around the nation. As part of Radio Day, Arbitron will also demonstrate its new People Meter Reader for conference attendees.
CONGRATULATES
ALL OUR

LAS JILGUERILLAS
“Con Sabor a México”
Regional Mexicano Album Of The Year
Female Group Or Female Solo Artist.

CONJUNTO PRIMAVERA
“Ansía De Amar”
Regional Mexicano,
Album Of The Year, Male Group

“No Te Podías Quedar”
Regional Mexicano, Airplay Track Of The Year

FPPCD-1010
Fonovisa

LOS TIGRES DEL NORTE
“Uniendo Fronteras”
Regional Mexicano, Album Of The Year, Male Group

Uniendo Fronteras

Con uniendo Fronteras
MARCO ANTONIO SOLIS
Songwriter Of The Year
“O Me Voy O Te Vas” Hot Latin Track Of The Year Hot Latin Tracks Artist Of The Year
“Mas De Mi Alma” Pop Album Of The Year Male

BANDA EL RECODO
Hot Latin Tracks Artist Of The Year
“Contigo Por Siempre” Regional Mexicano, Album Of The Year Male Group
“Y Llegaste Tu” Regional Mexicano, Airplay Track Of The Year

KING AFRICA
“Pachanga” Pop Album Of The Year. New Artist

SPARX
“Para Las Madrecitas” Regional Mexicano Album Of The Year Female Group Or Female Solo Artist.
Regional Mexican artist Lupillo Rivera, a maverick in the genre who released two successful studio albums within a year of each other, tops the list of finalists for this year’s Billboard Latin Music Awards. Rivera garnered six finalist nominations, including two in each in the Regional Mexican Album of the Year/Male and the Regional Mexican Album of the Year/New Artist categories, slots.

The deal of tropical music has been the source of much commentary and debate in the past couple of years. During that time, an oft-mentioned line was: “The genre needs another Marc Anthony.” The genre didn’t get another Marc Anthony; it got Marc Anthony again, this time with an album that was far more esoteric and complex than anything he’d done before. Libre, Anthony’s return to salsa after his successful English-language debut in 1999, is his most personal work. He arranged, produced and mixed the album in its entirety, working with longtime keyboardist Juanito Gonzalez as co-producer.

“If it’s the first time in my life, ever, that I’m completely satisfied,” says Anthony. “I’ve done so many things, I’ve seen so many things, I’ve met so many people, worked so many places and had incredible milestone moments.”

Like all of Anthony’s salsa albums, Libre’s foundation is love songs, written by a host of writers. In a radical departure for a salsa album, Anthony has co-writing credit on all but one of the tracks because he arranged and wrote the improvisatory sections that make up most of the latter part of each song.

A.B. QUINTANILLA Y LOS KUMBIA KINGS A.B. Quintanilla y Los Kumbia Kings’ Shhh! (EMI Latin) was released Feb. 27, 2001, and made it onto Billboard’s Latin Albums chart the week of March 17. It’s released Feb. 27, 2001, and made its other half mostly slow R&B with a lot of soul on the guitar. The 13-track album (21 if you count the five brief interludes and three unreleased) is neatly divided into English and Spanish. It is also divided into genres—half cumbias and ballads, the other half mostly slow R&B with lots of harmonization.

When Shhh! was released, Quintanilla and his band faced the daunting task of improving themselves following the success of their debut album, Amor, Familia y Respeto, which went on to sell more than half a million copies. That sales figure has already been topped, and, at press time, after 50 weeks, Shhh! continues to chart.

MANU CHAO What a roster of finalists for Latin Rock Album of the Year, with Jaguares, La Ley, Ozymandias and Manu Chao’s Proxima Estacion/Esperanza. All in all, it was an impressive showing for a genre with next to no airplay; these acts made it thanks to good, well-garnished through years of work. The least conventional may have been Manu Chao, former front man of French/Spanish group Mano Negra, whose success has been universal.

Proxima Estacion (Virgin Latin) is the follow-up to Clandestino, Manu Chao’s 1995 debut, which went on to sell 2.5 million units worldwide and has led to Manu Chao being dubbed the “multilingual Bob Marley.” The new disc, which has already sold 2 million copies worldwide, was recently re-released by EMI Latin USA following its initial release Stateside by Virgin Latin last year.

This Year’s Finalists...

The Billboard Latin Music Awards honor the most popular albums, songs and performers in Latin music, as determined by the actual sales and radio airplay data that informs Billboard’s weekly charts. Finalists—and the eventual winners—are selected from new recordings on Billboard’s sales charts, including Top Latin Albums, and radio charts, including Hot Latin Tracks, during a one-year period from the date dilted Feb. 17, 2001, through this year’s Feb. 18 issue. Based on sales of albums compiled by SoundScan and performance monitored by Broadcast Data Systems, Billboard’s charts are the world’s most authoritative music charts, with album categories coordinated to titles that did not chart before Billboard’s Nov. 18, 2000, issue.

This year’s Latin Music Awards honoree is Marc Anthony

From left: Enrique Iglesias, Jennifer Lopez and Marc Anthony

BY LEILA COBO

MARC ANTHONY

The death of tropical music has been the source of much concern and debate in the past couple of years. During that time, an oft-mentioned line was: “The genre needs another Marc Anthony.”

BANDA EL RECODO

Still hot after 40 years, this group’s music merges Latin dance tunes, jazz swing and classical music. Started by clarinet player Don Cruz Lizarraga, the group is still led by a Lizarraga, Don’s son Alfonso. His other son, German, recently retired. Banda el Recodo’s song “Y Le Legaste Tu” spent 47 weeks on the Regional Mexican Airplay chart, with eight of those slots.

LA STREETS MUSIC PROGRAM GUIDE

LATIN MUSIC PAGE

BILLY MAO, 2002

COHABILIS

1X1

EMBRACE THE CHAOS, Ozomatli

BILLBOARD MAY 11, 2002

JAZZ ALBUM OF THE YEAR

Volume 3—New Congo Square, Los Hombres Calientes (Doobie Brothers)

SUPERNUEVO, Gonzalo Rubalcaba (Blue Note/Capitol)

CALE, Lu, Soundtrack (Blue Note/Capitol)

DANCE CLUB PLAY TRACK OF THE YEAR

"Guatarama," Emel Denver (EMI Latin)

"Play (Remixes)," Jennifer Lopez (Epic)

"I’m Real (Remixes)," Jennifer Lopez (Epic)

"Love Don’t Cost a Thing (Remixes)," Jennifer Lopez (Epic)

"Angel," Ricky Martin (Capitol)

"Luna," Ricky Martin (Capitol)

RAP ALBUM OF THE YEAR

"Vida," El General (BMG Latin)

"Un Día Para Morir," Oscar de la Hoya (BMG Latin)

"El General Is Back," El General (BMG Latin)

PUBLISHER OF THE YEAR

BMG Songs, ASCAP

Emadon, ASCAP

Waver, ASCAP

WB, ASCAP

PUBLICATION OF THE YEAR

Billboard Latin Music USA

BILLBOARD MAY 11, 2002
El Poder de la Creatividad

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 letristas. 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

Para más información, llamar a:
ASCAP
420 Lincoln Rd, Suite 385
Miami Beach, FL 33139
(305) 673-3444 / (305) 673-2485-FAX

Marilyn Bergman | President & Chairman of the Board

www.ascap.com
El Gran Combo
Waving The Salsa Flag For 40 Years Strong, The Puerto Rican Band Hasn't Missed A Beat

On May 26, 1962, El Gran Combo, a then-fledgling Puerto Rican dance band, played its first gig in a hotel in San Juan. In a nation of many musicians, in a city of many bands, this band—notwithstanding the excellence of its musicians—could have followed a natural course, survived a few years and then quietly disappeared, like so many before and since.

However, four decades later, El Gran Combo survives as probably the best-known Puerto Rican band of all time; a group revered worldwide for its signature songs, its incomparable swing and a sound that’s remained astonishingly consistent, even through the years and the many member changes that can befall a 40-year-old institution. How does one band remain relevant for a lifetime?

If there’s one single great contribution from El Gran Combo, it’s the example it sets as an organization, muses founder Rafael Iti-her. "Musically speaking, anyone can play the same as us. But, as an organization, it’s the best example. But it’s been tough.

Although many respectfully disagree with Itiher’s assessment of “anyone” being able to play like El Gran Combo, it’s hard to feel anything but awe at the staying power of this band, especially when it can still make everyone in a room get up and dance.

El Gran Combo has been around so long, it’s impossible to imagine the salsa universe without them. As an orchestra, it’s bred so much talent, it’s hard to think of the tropical music circuit without its influence.

As a group, El Gran Combo has taken Puerto Rican music in particular and salsa in general to the world and is known by many as “La Banderita de la Salsa” (The Salsa Flagg). In most Latin countries, the group is regarded not only as ambassadors but also as the personification of the music. It’s only fitting that, in May 2002, 40 years since its inception, El Gran Combo is set to receive Billboard’s Lifetime Achievement Award.

Founded by Itiher, a pianist who played with Rafael Cortijo y Su Combo, El Gran Combo was originally conceived as a project by Cuban empresario Guillermo Alvarez Gómez, who was looking for a band to accompany Dominican singer Josete Mateo on a release titled Meneame los Mangos (Shake My Mangoes).

After an initial rocky start—many backs were turned on the group because it was perceived as Cortijo’s competitor, even though Cortijo and Itiher remained friends and subsequently played together many times—El Gran Combo began to gain solid footing.

After recruiting a young Andy Montañez on vocals, the group quickly garnered a following both in and outside-of Puerto Rico, with a repertoire of devastatingly colloquial songs—tunes that told of everyday affairs, of simple passions and common yearnings. Too many to even begin listing, these songs include "Hojas Blancas," "El Barbero Loco," "Vagabundo," "Aguacero," "Timbularo" and "Un Verano en Nueva York.

El Gran Combo has another asset: It is a meticulously organized band, and the members work as a team.

"The band has persevered because of its system," explains Itiher. "We share everything: our successes, our failures, ourselves. Everything is evenly distributed. And this is an incentive for the band. Everything we make, we divide. We all know we live from playing; so we greatly respect the band and we make ourselves be respected.

El Gran Combo has also been an evolutionary band, adapting to changing styles while preserving its own unique sound.

In four decades, El Gran Combo has been carried on a handful of labels and recorded numerous albums. The group has played everywhere from boogaloo to merengue, from guaracha to tango, from boleros to bohia. It’s hosted a cadre of some of salsa’s best-known musicians, from Montañez himself to Miguel Marrero, Milton Cortéz, Edwin Cortés and Martín Quiñones.

Some of the group’s best-known recordings feature the premier salsa singers of all time, including Cheo Feliciano, Johnny Ventura, Gilberto Santa Rosa, Celia Cruz, Deddie Romero, Adalberto Santiago, Héctor Lavoe and Jerry Rivera.

Today, celebrating its 40th anniversary, El Gran Combo is in the midst of a frenetic concert schedule that involves numerous tributes, including a massive concert held April 27 at Coliseo Rubén Rodríguez in Bayamón, Puerto Rico, where the band shared the stage with Montañez and Santa Rosa.

Amidst all the accolades, Itiher says this Billboard tribute is particularly sweet. "It is special, so we feel special," he says. "It’s an honor that El Gran Combo has been chosen for an award of this magnitude, because we’ve worked very hard, and we continue to work very hard. It hasn’t been easy; it’s a tough life. But we do it with the best intentions of pleasing people and in hopes of sending a message of happiness, cordiality and, above all, sending a message of profound respect." -E.C.
Warner Music Latina congratulates their nominees to the Billboard Latin Music Awards 2002
Leading In Nominations, Lupillo Rivera Is Proving That Everything Old Is New Again

BY LEILA COBO

I n the beginning, some saw Lupillo Rivera as a passing fad. There was his head shaved to a sheen, wearing an expensive cigar, driving a Bentley and wearing tailor-made suits. But just what was he singing on his major-label debut? Old-fashioned Mexican songs—some new, some standards—with your basic banda track record. He’d released a string of corrido albums—far racier sinaloense accompaniment.stuff—on his dad’s Cintas Acuario label, and the discs had been

But after Desprende, released in early 2001, topped the 1-million mark, it was clear this Rivera guy was onto something.

Less than a year later, he released his follow-up, Sufriendo

Appealing to audiences both young and old, this new breed of regional Mexican singers wears its traditions proudly. But, having been raised in the U.S., they can connect with audiences who are like them: bilingual, bicultural and anxious to see their traditions coming out through someone who looks and sounds like them.

But Rivera’s appeal doesn’t come simple to looks or even musical style. Rather, it boils down to the man himself; articulate and focused, he has the personal charisma and commanding stage presence that make him a standout in the circuit.

“He’s very charismatic and street-smart,” says Sony Discos chairman Oscar Llord. “He put that in the mix and turned out to be the newest regional Mexican star. He could be an urban music star, but he’s doing folkloric music, which is a unique twist.”

CHANGING HIS TUNE

Born in La Barca, Jalisco, Rivera was raised in Southern California and lived the immigrant experience, picking grapes up and down the California coast. He was drawn to Mexican music in large part because of his father, who eventually opened a record store and created his own label. In fact, practically the entire Rivera family is music-driven. Brothers Juan and Gustavo record with Sony Discos, while sister Jenni is on Fonovisa. An older brother is an assistant pastor for a church and is recording an album of Christian music.

As for Rivera, “In high school, I was the only Mexican who listened to regional Mexican music,” he says with a laugh. “I was the only Mexican listening to music in Spanish at all. Everyone else listened to hip-hop and rap.”

Rivera particularly liked the corridos of Chalino Sánchez, a friend of his father, and launched his career performing that kind of repertoire. But as his fame grew, he took a slight detour.

“Starting to see more and more young people at my concerts, and they’d say, ‘My dad won’t let me buy your CD because it has corridos,’” recalls Rivera. “So I

Continued on page LM-24

a Salas, which also sold more than 1 million albums. Then, earlier this year, he put out two greatest-hits albums, Sold Out Vols. 1 & 2.

SURPRISE, SURPRISE

 Barely 16 months after his major-label debut, Rivera has four albums simultaneously in the Top 50 of the Billboard Top Latin Albums chart, a remarkable feat.

“What can I do? It’s something that happened real fast and real strong. It caught me off guard, the company off guard and my manager off guard.” No longer off guard, though, with

Paul Barry and Mark Taylor—whom he’d previously worked with, to work on a club mix. The remixes were de rigueur in Latin America’s hottest night spots, from Cancún to Punta del Este, as well as Stateside.

JENNIFIER LOPEZ

Although involved with musical theater as a little girl in the Bronx, it isn’t until 1999 that Jennifer Lopez was able to combine her dancing and singing background with the videos that accompanied her debut pop album On the 6. But “J.Lo” proved she was more than just a “Fly girl!” from the TV show In Living Color when she released her second album, which spawned the hit “I’m Real.”

Continued on page LM-14
Top Latin Stars...
and the nominees are

Album of the Year, Male:
"Azul" Cristian

Pop Album of the Year, New Artist:
"Alexandre Pires" Alexandre Pires

Hot Latin Track of the Year:
"Abrázame Muy Fuerte" Juan Gabriel

Hot Latin Track Artist of the Year:
Cristian
Juan Gabriel

Latin Pop Airplay Track of the Year:
"Azul" Cristian
"Abrázame Muy Fuerte" Juan Gabriel

Songwriter of the Year:
Juan Gabriel

Pop Album of the Year, Female:
"Entre Tangos y Mariachi" Rocio Durcal

Pop Album of the Year, Group:
"Siempre En Mi Mente" Los Tri-o

Latin Rock Album of the Year
"Cuando La Sangre Galopa" Jaguares

Tropical/ Salsa Album of the Year:
"8" Gisselle

Latin Compilation Album of the Year:
"Billboard Latin Music Awards 2001" Various Artists

© 2002 BMG Music
virtually untouched. If the sales alone weren’t indication of the lasting popularity of this formula, Luis Miguel’s word may be a hint. Following this album’s release, he reiterated that he plans to record more bolero discs.

NO. 1: UN AÑO DE EXITOS
Nineteen tracks of pure musical heaven, the compilation album No. 1: Un Año de Exitos peaked on the Billboard chart at No. 4. With artists as diverse as Ricky Martin, Julio Iglesias, Fito Paez and Azul Latina hoped to grab Latin music lovers much in the same way the Now! series has grabbed the pop world. They’re off to a good start with this gold record.

LUPILLO RIVERA
Armed with a cigar, shaved head, designer suits and bilingual bravado, Sony Discos artist Lupillo Rivera revolutionized and reinvigorated regional Mexican music. Despite his avant-garde look, Rivera’s sound on Despreciado was a genuine banda sinaloense accompaniment. This down-to-earth feel served Rivera well, garnering him a following among young and old listeners alike and placing him atop Billboard’s Latin Albums chart for a full eight weeks. “I am trying to conquer the whole Latin world,” says Rivera. “That’s what I want, to have all the Latins listen to what I do.”

Admittedly taken aback by Despreciado’s astounding success, Rivera quickly released a follow-up, Sufriendo a Solas, which followed the same musical—and chart—pattern of its predecessor. In the finalist roundup for Regional Mexican Album of the Year/Male and Regional Mexican Album of the Year/New Artist, Rivera’s Despreciado and Sufriendo a Solas ended up competing against each other.

NYDIA ROJAS
Ranchera singer Nydia Rojas had several critically acclaimed, yet only moderately successful albums to her name. With Nydia, her new Hollywood Records album, she went for a change of pace, applying her phenomenal voice to contemporary pop arrangements of Juan Gabriel songs. Even Juan Gabriel was impressed enough that he recorded his track “No Vale la Pena” with her.

PONCHO SANCHEZ
Having won last year’s Latin Jazz Album of the Year for Latin Soul (Concord Jazz), which also garnered a Grammy, West Coast percussionist Poncho Sánchez returned to the running with the new release, Latin Spirits. This time around, Sánchez faces stiff competition with the Calle 54 soundtrack, but, nevertheless, his following remains strong. In this,

TOP ACTS
Continued from page LM-12
You will get hooked...

on our muxxic!

Muxxic Latina, the hottest new multinational record label, just signed three exciting new artists.

And... we will always be fishing for more!

There is an ocean of talent just waiting to be discovered. We pride ourselves on being in the same waters with some of the world's most exciting and talented Spanish-speaking artists from Latin American countries and the United States.

Listen! Muxxic Latina is playing your song. Learn more about Muxxic Latina by visiting our web site at www.muxxiclatina.com and look for these three new albums in a record store near you!

1680 Michigan Avenue, Suite 730 • Miami Beach, Florida 33139 • Tel.: 305.531.1355
TOP ACTS

Continued from page LM-14

for Solís—Tragos de Mi Alma and the follow-up Más Tragos de Mi Alma (which topped Billboard's Latin Albums chart)—have been notable not only for their quality and success, but for being able to cross Solís, a regional Mexican icon, into a mainstream market.

OLGA TANÓN

Olga Tañón's him disc under the Warner Music International umbrella—she spent a decade signed to WEA Latina, now Warner Music Latina—is a return to her tropical roots, yet moves beyond merengue to mambo, bugalu and more. Having spent 11 weeks at No. 1 on Billboard's Tropical Albums chart, it was a return welcomed by fans. "I truly think it's my best album," says Tañón, who also produced the record. On Yo Por Ti, Tañón has managed once again to be, in her own words, an "elegant merenguera," yet the album remains essentially a feel-good party disc that doesn't distort the basic rhythms. "You can have fine entertainment," she says. "But when I do merengue—a genre that's not even from my country—well, you have to treat it with respect."

JACI VELÁSQUEZ

Jaci Velásquez described Mi Corazón (Sony Discos) as "my heart on tape." Intensely personal, the album spoke to a host of events El General (left), Luis Miguel.

Mi Corazón, which spent 37 weeks on the chart during the tracking period, follows that trend, with songs written by Latin hit makers like Rudy Pérez (who produced Llegar a Ti) and Desmond Child, as well as Christian music songwriter Mark Heimermann. But Mi Corazón is far bigger than its predecessor, mixing upbeat dance tracks with the ballads Velásquez favored on her first outing.

ALICIA VILLARREAL

Alicia Villarreal has long been known as the voice of Límite, with whom she won last year's Billboard Latin Music Award in the Regional Mexican Album of the Year/Female Group category for Por Encima de Todo. In her first solo outing—a venture she says is parallel to her career with Límite Villarreal has opted for ranchera music with mariachi accompaniment. Soy Lo Prohibido (Universal) has 12 tracks, 10 of those standards, including the single "Acopala," which was originally recorded as a duet with Rocío Durcal and Enrique Guzmán and here features Villarreal with labelmate Pedro Fernández. Soy Lo Prohibido spent 18 weeks on the Regional Mexican Albums chart.

WARNER/CHAPPELL

Warner/Chappell represents songs and songwriters from every country in the world and describes its catalog as "rich in tradition and history." It also publishes music in all forms—from symphonic to soul, bebop to Broadway, tangos to tango—to Latin, romance to rock—and is always part of the new, while preserving its connection with the great songs and composers that define the golden age of popular music in the 20th century. Latin writers represented include Robi Rosa, Luis Escobar, Shakira and Enrique Inglesias.

WB/ASCAP

The strength of a publisher can be measured in the versatility of its roster. And what versatility is found in the slew of WB tracks that climbed the charts during the tracking period! From regional Mexican hits like Límite's "Toque de Amor" and Los Temerarios' "Sufriendo Penas," to alternative sounds like Jarabe de Palo's "De Vuelta y Vuelta" and La Mosca Tse Tse's "Para No Verte Más," to tropical dance tracks like Celia Cruz's "La Negra Tiene Tumbao" and Frankie Negron's "Ju Y Ju," WB also benefited from its exclusivity with songwriters like Alejandro Sanz and its ongoing policy of placing songs and supporting artist development.

Distributed exclusively by:

506 10th Avenue • New York, NY 10019
Tel.: (212) 397-4201 • Fax: (212) 397-4205

Nominated for

ALBUM OF THE YEAR
SALSA / TROPICAL NEW ARTIST

by the

Congratulations!

Billboard Latin Music Awards

World Radio History
Balboa Records

CONGRATULATES

Joan Sebastian & Pepe Aguilar

Vander Music/Edimusa

For their nominations to the Billboard Latin Music Awards 2002

Regional Mexican Album Of The Year
(male) "En Vivo Desde la Plaza el Progreso de Guadalajara"

Regional Mexican Album Of The Year
(male) & Producer Of The Year
"Lo Mejor de Nosotros"
When Ricky Martin was in Menudo, when he was only 12 years old, the group's members were named Unicef ambassadors. As such, Martin and his Menudo cohorts—often driven by his own mother in the family car—went to immeasurable hospitals, schools and childcare centers for underprivileged children, where they would sign autographs, pose for pictures and maybe sing a song or two.

They say old habits die hard. And today, nearly 20 years later, Martin is still doing very much the same thing he did then, only now he does it on his own, through the Ricky Martin Foundation, created two years ago to channel assistance to a wide variety of causes. This impetus to help, coupled with a highly involved and personal approach to doing so that dates back to his teens, motivated Billboard to name Martin the recipient of this year's Spirit of Hope Award. “I remember once, before he launched his solo career, he came to the institution to see the kids,” recalls Nilda Morales, executive director of SER Puerto Rico (the Puerto Rican Easter Seals), which operates different centers for disabled and disabled children and their families. “And there was one child who didn’t know him. And Ricky said, ‘If I ever become famous, I won’t forget you.’ And that’s the way it’s been.”

Through the years, Martin would collaborate with SER in myriad ways. Most notably, he paid money to the institution to see the kids,” recalls Nilda Morales, executive director of SER Puerto Rico (the Puerto Rican Easter Seals), which operates different centers for disabled and disabled children and their families. “And there was one child who didn’t know him. And Ricky said, ‘If I ever become famous, I won’t forget you.’ And that’s the way it’s been.”

Through the years, Martin would collaborate with SER in myriad ways. Most notably, he paid money to the institution to see the kids,” recalls Nilda Morales, executive director of SER Puerto Rico (the Puerto Rican Easter Seals), which operates different centers for disabled and disabled children and their families. “And there was one child who didn’t know him. And Ricky said, ‘If I ever become famous, I won’t forget you.’ And that’s the way it’s been.”

Through the years, Martin would collaborate with SER in myriad ways. Most notably, he paid money to the institution to see the kids,” recalls Nilda Morales, executive director of SER Puerto Rico (the Puerto Rican Easter Seals), which operates different centers for disabled and disabled children and their families. “And there was one child who didn’t know him. And Ricky said, ‘If I ever become famous, I won’t forget you.’ And that’s the way it’s been.”
Disfruta Heineken® Responsablemente.

Heineken® EN VIVO

Billboard. LATIN MUSIC AWARDS 2002

Heineken® IMPORTED
FROM HOLLAND

Heineken® LAGER BEER

HEINEKEN LAGER BEER

BREWED IN HOLLAND

THE ORIGINAL QUALITY 12 FL OZ.

HEINEKEN LAGER BEER

WORLD RADIO HISTORY

((( la más tocada ))
Tuesday, May 7
19:00pm - 5:00pm Cotillion Court
REGISTRATION
Pick up your lanyards sponsored by BMI & badges sponsored by
Cardenas, Fernandez & Associates
EXHIBITS
Visit the exhibit area for a chance to win prizes!
Pick up your REGISTRATION GIFT BAG sponsored by
Universal Music & Video Distribution

12:00pm - 6:00pm
HEINEKEN LOUNGE
Lobby Bar

RADIO SESSIONS
presented by Billboard & HBC
1:30pm - 2:30pm Cotillion Ballroom
TRENDS IN REGIONAL MEXICAN PROGRAMMING
The biggest-selling genre in Latin music is relying on an increasingly specialized network of stations, which program everything from "romantic" rancheras to Norteño and corrido. Programmers nationwide tell us what the hottest programming trends in regional Mexican music.
Moderator: Ramiro Burr, San Antonio Express News
Panelists:
Elezar Garcia, HBC
Eddie Leon, Radio Ideas
Gilberto Moreno, Musimex
Arnulfo Ramirez, HBC

6:00pm - 8:00pm Poolside
WELCOME RECEPTION
sponsored by MTV Español & VH Uno
performances by
GIAN MARCO
Jorge Moreno
Crescent Moon Records
Maverick Musica

Wednesday, May 8
9:30am - 4:30pm Cotillion Court
REGISTRATION
12:00pm - 7:00pm Lobby Bar
HEINEKEN LOUNGE
10:00am - 5:00pm Sports Center
EXHIBITS
Breakfast will be served!

10:00am - 11:15am Cotillion Ballroom
A VIEW FROM THE TOP
Senior executives of U.S. Latin labels speak candidly about the most pressing issues for the Latin music industry in this country.
Moderator: Leila Cobo, Billboard
Panelists
Mauricio Abaroa, Crescent Moon Records
John Echevarria, Universal Music Latino
Jorge Pino, EMI Latin
Adrian Posse, BMG U.S. Latin
Marco Antonio Rubi, Muvox Latina
Francisco Villanueva, Mock 'n Roll
George Zamora, Warner Music Latina

11:45am - 1:00pm Cotillion Ballroom
RICKY MARTIN
UP CLOSE & PERSONAL
with Billboard's Leila Cobo
An exclusive Q&A with Ricky Martin, Latin pop's biggest star. After spending the last year out of the limelight as he works on his new album, Martin will sit down for this exclusive, in-depth chat.

1:00pm - 3:00pm Beachfront at the Eden Roc
CRESCENT MOON RECORDS &
SONY MUSIC BEACH BASH BBQ
with performance by RABANES
Wednesday, May 8

continued

3:30pm - 4:45pm Cotillion Ballroom
RETAILING
As Latin music strives to gain a stronger foothold in the U.S. market, retailers and labels face the challenge of positioning their product and competing more effectively in the mainstream market. Latin music buyers for top retailers, including Internet sites, talk about their challenges, prospects and solutions.
Moderator: Gustavo Fernandez, Delanuca
Panelists:
Rosalia Bobe, CD Now
JC Gonzales, MUSICLAND
David Massy, Ritmo Latino
Luis Silva, Freddie Records
Federico Teran, Maaey Latino
Mark Woodard, TransWorld Entertainment Corp.
Jeff Young, Sony Discos

5:00pm - 6:15pm Cotillion Ballroom
SONGWRITER’S PANEL
ASCAP once again hosts the now-traditional songwriter’s panel. Here, conference participants are invited to bring in their original material to be listened to and critiqued by our panel of distinguished songwriters, producers and publishers. A unique opportunity, only at the Billboard Latin Music Conference.
Moderator: Alexandra Lioutikoff, ASCAP
Panelists:
Maximo Aguirre, Maximo Aguire Publishing
Alejandro Jeln, Musica Futura International
Abraham Quintanilla, Q Productions
Kike Santander, Santander Music
Bebu Silvetti, Bebu Music
Adolfo Valenzuela, Twiins Enterprises
Omar Valenzuela, Twiins Enterprises

6:30pm - 7:30pm Lobby Bar
ALMA AWARDS 2002 HAPPY HOUR

9:00pm
LIVE ARTIST SHOWCASE
BillboardLive, 1500 Ocean Dr.
hosted by Tito Puente Jr.
performances by
GERARDO TRASH RECORDS
CANDELA SOUL INTELLIGENT MUSIC
NOEL SONIC BAMBOO MUSICA
ICARO AZUL RAPIDSONICA

Thursday, May 9

10:00am - 9:00pm Cotillion Court
REGISTRATION

12:00pm - 2:00pm Lobby Bar
HEINEKEN LOUNGE

10:00am - 3:00pm Sports Center
EXHIBITS
Breakfast will be served!

10:30am - 11:45am Cotillion Ballroom
TELEVISION PANEL
Increasingly, television has become not only a vehicle to promote musical artists but to actually create them. Among other issues, this international panel will discuss the success of shows such as Popstars (Argentina), Operación Triunfo (Spain) and Programa Raul Gil (Brazil), as well as the increasing role of soap operas in the positioning and promotion of artists.
Panelists:
Toni Cruz, Gestmusic
Raul Gil, Luar Music
Alejandra Isabel, Despierta America
Hugo Picombi, RGB Entertainment
Carlos Ponce, EMI Latin USA
Jose Tillan, MTV Latin America

12:00pm - 1:30pm Cotillion Ballroom
LATIN ROCK
The Billboard Conference has always been at the forefront of the Latin rock movement. Almost since its inception, the conference has featured a Latin rock panel that’s traditionally been one of its highlights.
Moderators:
Robbie Lear, Universal Music Latin America
Enrique Fernandez, LARAS
Kate Ramos, CIE USA
John Reilly, Rogers & Cowan
Emilio Requena, Los Rabanes
Leslie Zigel, BMG U.S. Latin

12:30am - 2:30am THE AWARDS SHOW AFTER PARTY AT BILLBOARDLIVE
with special performance by ELVIS CRESPO
Rap On The Rise
In Puerto Rico

Although Generating The Island's Biggest Sales, The Genre Struggles To Get The Attention It Deserves

BY RANDY LUNA

If I am a rapper, they reject me, they discriminate against me, but in album sales, we put the discipline," states rapper Tempo on "Amen," the first single off his third album, Exits, released by Buddha's Production.

Tempo's song clearly explains the scenario of the recording industry in Puerto Rico, where rap music is the genre responsible for maintaining a healthy level of sales, yet it's barely noticed by a majority of the media.

"It used to be a trend, but now it has established itself as a genre. It is the strongest source of income in the industry, above pop or tropical [music]," says Rafael Pina, president/owner of the independent record label and distribution company, Pina Music, which releases an average of six albums per year. "We sell at least 50,000 copies [of each release] between the U.S. and Puerto Rico."

Sales like this are providing retailers with such a steady traffic of customers that, for a single market like Puerto Rico, the trend would normally generate massive media coverage. But rap is still overlooked by many media outlets, especially TV and radio, due to the negative perception associated with the music and its highly sexual and violent content. Sponsors are afraid to invest in events as well. All this, coupled with leeriness about dealing with the crowds associated with the music, prevents the genre from growing any further.

REFLECTING LIFE

"There is a preconception that rap music has to deal with gunshots and that kind of stuff. But [the industry] has to start seeing rappers as artists, too," says producer Frank Castillo, owner of Buddha's Production. In fact, Tempo's Exits is the first release via Buddha's new distribution deal with Sony Discos. It entered the Billboard Top Latin Albums chart at No. 21 (Feb. 16).

"For a long time, people didn't want to see or listen to what we Continued on page LM-26
LAS GIRAS MÁS CALIENTES DE 2002

LUPILLO RIVERA

CARLOS VIVES

Y LA PROVINCIA

CFA • 850 W. Jackson • Suite 750 • Chicago, IL 60607 • TEL: 312-421-5272 FAX: 312-421-4878

For Sponsorship Opportunities Contact:
Henry Cardenas

www.cfevents.com

A Televisa/Clear Channel Entertainment Company
The Heart Of Miami.
The Soul Of Latin Music.

The American Airlines Arena, home of the NBA's Miami HEAT and WNBA's Miami SOL, is downtown Miami's ultimate sports and entertainment showplace. This ultra-modern jewel on the waterfront hosts the world's most exciting events and attractions. With a flexible seating capacity of 4,700 to 20,000 the American Airlines Arena is South Florida's hottest venue in the heart of Miami.

For booking information contact Eric Bresler by phone (786)777-1122, fax (786)777-1600 or e-mail ebresler@heat.com.

LUPILLO RIVERA
Continued from page LM-12

decided to record old songs. My [young] fans think they're new, and the dads who wouldn't let them buy the CD before are now listening to it themselves.

Rivera made his Sony debut with Despreciado, which included the track of the same name, originally popularized by Javier Solis. Rivera recorded the entire disc in banda format, instead of his previous norteño style.

The strategy worked, and "Despreciado" hit Billboard's Hot Latin Tracks chart, while Despreciado, the album, has remained on the Billboard Latin Albums chart since its release, even though Rivera has released three other albums.

FOR VARIETY'S SAKE

"In Lupillo's case, I think people will be bothered if we don't come out with a new album," says Llord. "I think he has such a loyal fan base, people are looking for a new studio album every couple of months. I know this goes against all the philosophies of the record business, but there's no reason why Lupillo can't be an exception. And, so far, he's been the exception."

So much so that, at the end of April, Rivera is slated to release a corrido album with his brother Juan, Los Hermanos Mas Buscados. In October, he's slated to record yet another disc, this time accompanied by mariachi.

"I'm doing it for variety's sake, and to prove to those who criticize me that I can record with mariachi," says Rivera, talking on the phone in between gigs (he usually plays three shows per weekend). "It's different; it's a little more difficult. It's more traditional. You have to be more careful with it."

Llord says Sony is exploring the possibility of a special project with the songs of Javier Solis—one of Rivera's idols—in which Rivera records duets with Solis using Solis' old recordings.

As for Rivera, he's looking way ahead. Beginning in August, his shows will feature a banda sinaloense, his norteño band and a mariachi, and, beyond that, he's even planning a family concert with his siblings in 2003.

"What I want is to really win over all the small towns and then have a family tour in all the big places," he says. "But that won't be until 2003 because I want to set my name straight, so it'll be a success. I want to go to Miami, for example, and pack the hell out of it. There are cities I pack, like Los Angeles. But I still have New York and Atlanta to go.

"I am trying to conquer the whole Latin world," he says. "That's what I want, to have all the Latins listen to what I do."
MUSIMEX
Proudly Presents

Coming Soon...

TRINI Y LA LEYENDA
NELSON
LA QUADRA
BANDA ROJA
Grupo
La Original Banda El Limón
GROUP
La Quadra
AK - BRON
Grupo Soñador
Grupo
PACTO

Still To Come...
Many More Big Surprises
AND THIS IS ONLY THE BEGINNING!!!
SOAP OPERA SINGERS: What do Carlos Ponce and Ángel López (formerly of Son by Four) have in common? The answer may be not much, until you check your TV.

Ponce, whose third album, *Ponce*, was released in late April on EMI Latin, wrote the theme song for *Sin Pecado Concebido*, the Mexican-produced soap opera that will air this summer on the Univision network. The song, titled “Concebido Sin Pecado,” is one of several Ponce co-wrote for his album, which has a more laid-back, acoustic feel than its predecessors.

On the other end, López, who’s about to release his solo debut, has recorded “Entre el Amor y el Odio,” Rosario Flores's theme song of the soap opera of the same name, which is currently airing in Mexico on the Televisa network. Written by Alejandro Jaén, the track is part of the *Sony Discos* album, which also includes songs penned by López himself.

UFF IN MEXICO: Teen sensations UFF! are in the studio this month to record the English-language version of their hit “Twist” and the Italian version of “Arriverderci,” both singles from the album *Ufforia Latina* (Sony), which has sold more than 180,000 copies in Mexico. The songs will be included in a compilation of hits to be released in the U.S. and Italy during the summer. The group is planning a concert at the Plaza de Toros in Mexico City in November, following three sold-out concerts at the Auditorio Nacional in February.

LIMITE, VILLARREAL RELEASES: Alicia Villarreal received a platinum certification for more than 175,000 copies sold in Mexico of her ranchero solo album, *Soy Lo Prohibido*. The album is close to reaching 500,000 copies in Mexico, the U.S. and Central America, according to Marco Bissi, president of Universal Music, México. Recently, Villarreal announced that a new album with her group, Limite, will go on sale next year. Limite is slated to begin recording the as-yet-untitled disc this month, dispelling rumors that a split was imminent.

Continued on page LM-30

IN TODAY'S LATIN MARKET... ALL ROADS TAKE YOU TO THE SAME DESTINATION...
BUILDING THE BRAND, ENTERTAINING THE PEOPLE

• Dynamic teamwork in developing innovative quality products
• Hot new compilations with original artists
• Extensive Latin catalogue and masters
• Numerous alliances with music publishers, advertising agencies & producers
• Worldwide distribution

NEW RELEASES...

Madacy Entertainment Group – the #1 independent record label in the U.S. for 6 consecutive years – is pleased to present Madacy Latino, headquartered in Miami and with representation in Latin America. Leading this division is the Managing Director, Federico Terán, a former PolyGram executive with responsibility for overseeing all music and video sales of Latin product on a global level. Learn more about Madacy Latino and how they can benefit your organization by contacting us today. (786) 425-9218

Madacy Entertainment Group Inc. is a member company of North Coast Entertainment, a subsidiary of Handleman Company (NYSE: HDL).
**GRUPO MANIA HITS:** Puerto Rico's leading merengue boy band, Grupomania, recently returned from Santo Domingo, where it teamed up with Los Toros Band vocalist Hector Acosta to record a bachata track for its upcoming Universal Music Latino release. Label executive Eddie Fernandez, VP of A&R, says Acosta, better known as "El Torito," and Grupomania front man Hector "Banchy" Serrano sang a bachata cover of "Uno Dos Tres," a hit by Mexican pop act Grupo Iman. "That should give it West Coast appeal," Fernandez says.

Handling the arrangements for the tune was Manuel Tejada, one of the Dominican Republic's craftiest studio hands. Tejada also scored the "mambos" for a merengue remake of "Quisiera Poder Olvidarme de Ti," a hit by Universal Latino labelmate Luis Fonsi. Fernandez says the latter would likely be the lead-off single released from 'Mania's upcoming CD. Scheduled to street in early June, it will be the second of five albums the band is under contract to produce for Universal. The label acquired the rights to its 2001 release, *Mania 2050*, from Sony Discos for $500,000.

**RETURN OF ROSARIO:** The exotic and sultry beauty of part-gypsy Rosario Flores may be her biggest drawback when she's in Miami May 20-25 on a promo visit following the April release in the U.S. and Latin America of her new album, *Muchas Flores* (Bunch of Flowers), which has sold 250,000 units in Spain since its October release by Sony. "We've got to persuade the Latino world that she isn't a flamenco artist," says Sonsoles Armendariz, international exploitation manager for BMG, which is releasing the album in Latin markets. That task won't be easy, as Rosario is the youngest daughter of the late legendary flamenco star Lola Flores.

Her last rock-flavored Sony-only album in 1999 flopped, as the public and critics turned their back on the record. The Sony-BMG joint venture is seen both as "the return of Rosario," as well as her moment to break into the Latino market. It is much aided by her role as a bullfighter in *Talk to Her*, the latest movie by Oscar-winning director Pedro Almodovar. The film is a hit throughout Europe and is awaiting a U.S. release date. "Her current radio hit, 'Como Quieres Que Te Quiera,' is perfectly compatible with Latino pop radio in the U.S.," says Armendariz. "BMG signed the joint venture with Sony because we believe in her immense talent. Few artists move on stage like Rosario. She's a performer who has to be seen live." The Miami promo visit follows a late-April trek to Mexico and planned visits to Argentina and Chile.

---

**Proudly Congratulates Its 2002 Billboard Latin Music Award Winners**

- **Juan Gabriel**
  - Songwriter of the Year
- **El General**
  - Latin Rap Album of the Year
  - "El General Is Back"
- **"Abrazame Muy Fuerte"**
  - Hot Latin Track of the Year
- **Latin Rap Airplay Track Of The Year**
  - "Abrazame Muy Fuerte"

*We Applaud All of This Year’s Nominees*

**Felicidades!**
More, Better, Hotter.

Hispanic Broadcasting Corporation reaches the U.S. Hispanic Audience with more, better and hotter programming that makes them rock, twist and tango. Call and be part of the excitement.

Billboard® Latin Music Awards

3rd Annual Latin GRAMMY® Awards

XM Satellite Radio

The Julie Stav Program

Call Jack Hobbs 214.525.7737
SAN JUAN'S NIGHT MAN: Universal Music Latino has signed a joint venture with Night Man Records, a new music label based in San Juan, Puerto Rico, that specializes in rap, reggae, house and hip-hop. The first release, Underground Psycho, by new act D-One, went to stores April 15, followed by a compilation titled Más Allá del Perreo, a reggaeton album that capitalizes on the "perreo," a current dance fad in Puerto Rico. Night Man is the brainchild of José Luis Alvarez, a nightclub owner and promoter who saw in his club a breeding and testing ground for new music.

"Indie labels send me their productions before they press them and I try them out on my dance floor," says Alvarez. "The idea behind the label was to find a place for a ton of talent; here in Puerto Rico, you stomp the ground and an artist comes out. But the biggest trends I see are rap and reggae."

Although Universal is expecting a minimum of four releases per year from Night Man, Alvarez anticipates putting out at least 10 to 12.

SUM ACQUISITION: Sum Records announced the acquisition of Roadrunner Arcade Music Spain, which was renamed Sum Records in April.

TRAVELING VENUE: Miller Lite and Cárdenas, Fernández & Associates (CFA) have teamed up to create La Máquina Musical Miller Lite, a traveling entertainment venue that is set to hit at least 12 Hispanic markets in the U.S. in the space of seven months. La Máquina kicked off its schedule of events in March in Miami and will conclude in Houston Sept. 22 with different sets of artists scheduled to perform in different stops.

"The main objective was to have a mechanism that allows you to go to any part of the country, any town, and set up a full festival in four to six hours," says CFA president Henry Cárdenas. La Máquina consists of four semi-trailer trucks that unfold into a fully equipped music venue, complete with concert stage, video screen, laser show and VIP unit. Miller Brewing Co. is funding La Máquina with CFA producing all performances.

BUNBURY'S FLAMINGOS A HIT: The songs of Enrique Bunbury, former singer of the now defunct Spanish rock band Heroes de Silencio, cannot simply be described as Latino, such is the broad range of his influences and delivery. But Bunbury's recently released EMI Hispavox album, Flamingos, features such Latino stars as Aterciopelados, Café Tacuba, El Gran Silencio, Charly García, Jaguars, La Ley, Maldita Vecindad, Maná, Molotov, Fito Páez, Titán and Julieta Vargas. The list reflects both Bunbury's renowned arrogance and his growing influence on "serious" Spanish music.

Madrid's FNAC record store, one of Spain's leading retailers, treated the arrival of Flamingos as an event, setting up life-sized photos of the singer as part of its in-store promotion. "Flamingos sold 300 copies on the first day—800 in the first week—when [in our store] an average new release that goes to No. 1 sells 300 in the first week," says FNAC national music manager Silvia Guerrero. "His fans are fervent about good music, which is sorely needed here at the moment."

Bunbury is the only artist to have performed on both rock en español tours of the U.S. and Latin America staged by Spanish authors' and publishers' society SGAE. Based on national sales, Flamingos debuted at No. 2 on Spain's album chart and has already gone gold (500,000 units) in its home market. The album is scheduled for a staggered release in Latin markets before the summer.
El evento más esperado del año!
Premios Billboard de la Música Latina

domingo 12 de mayo
7pm / 6c
DREAM COME TRUE: Twenty-four youngsters are in the midst of competing for a record deal in Ruta Exito, a contest presented as a segment of the Tony Mojena-produced TV show Dame un Break, broadcast via national network Telemundo. Every week, two contestants will face off in a live competition, and, in June, six finalists will advance to the semifinals, where they will live in a mansion for a month, taking dance and voice lessons, in preparation for the finals. The contest is a spin-off of the hugely successful Spanish TV show Operación Triunfo.

"The novelty is the seriousness with which we do this," says Mojena. "Beyond giving them money, what they want is to have their dream come true and be signed by a label." For now, the top winner of Ruta Exito will sign a recording deal with BMG U.S. Latin.

LOCAL TALENT FEATURED: New York radio station WCAA (105.9 FM) is going out of the box with a novel venture that seeks to promote local, unsigned talent. A weekly show, "Talento Local" (Local Talent), kicked off April 1, running for 10 weeks, and spotlights three bands every Monday night from 9 to 10 p.m. Five shows will feature tropical acts and the other five, pop and rock acts. Winners in both categories will get signed to a record deal—an agreement has already been reached with EMI Latin—and the finalists will be featured on a compilation album to be put out by Fonovisa.

"We did this in Puerto Rico and had huge success," says PD Bryan Meléndez, who’s already received 1,500 CDs of all genres of music. "New York has the roots and the history of being such a musical town, and there’s so much undiscovered talent. This is a great vehicle to give these people a chance to show it off."

OPERACION TRIUNFO: The Televisa network in Mexico will produce that country’s version of Operación Triunfo, the uber-successful Spanish reality TV show that features 16 contestants training at a music academy. Operación Triunfo’s unprecedented success in Spain can be appreciated by its audience share—regularly 50% or more—and by the tremendous sales racked up by more than a dozen Operación Triunfo CDs released by Spanish indie Vale Music. Now, production company Gestmusic (partly owned by Telefónica) is looking for partners to produce Operación Triunfo in other markets, including the U.S., Brazil, Colombia, Chile and Venezuela. According to Gestmusic director Toni Cruz, the deal with Televisa was struck “because we thought they were a go-getter network in love with the project.” The show may go on the air as early as August.

Likewise, Vale Music is also in the process of looking for a major label to distribute Operación Triunfo CDs in the Latin region. Vale has already signed deals with various labels to put out CDs by individual Operación Triunfo contestants.

NOELIA’S NEW SOUND: Puerto Rican singer Noelia is working on her third solo album with Fonovisa, this time with producer Kike Santander. Due out next month, the album has what manager Topy Mamery describes as a “new sound.” Although final tracks are still being chosen, the disc will probably include a couple of tracks written by Noelia

WORLD CUP COVERAGE: The Univision network is preparing to air the 2002 Fifa World Cup, set to take place May 31 through June 30. This is the seventh consecutive World Cup that Univision has provided Spanish-language coverage for. But, this time around, there’s an additional component. Univision Music Group, the Univision-owned label, has released a CD, Vamos al Mundial, which features the musical theme of the event. Performed by Tex Mex star Jennifer Peña, the song of the same name was written by Rudy Perez.

NOELIA’S NEW SOUND: Puerto Rican singer Noelia is working on her third solo album with Fonovisa, this time with producer Kike Santander. Due out next month, the album has what manager Topy Mamery describes as a “new sound.” Although final tracks are still being chosen, the disc will probably include a couple of tracks written by Noelia.
Throughout the years, VANDER | EDIMUSA has been supporting young authors and singers as: JOAN SEBASTIAN, FATO, ANA GABRIEL, CARLOS LARA, ALEJANDRO JEAN, OMAR ALFANO, J. GUADALUPE ESPARZA, ZE LUIS, GLORIA TREVÍ, among many others. In the same way, we own Latin important publishing repertories as: HERMANOS MARQUEZ, BRAMBILA PUB, ALEX MUSIC, UNIMUSICA DE VENEZUELA and recently SONOLUX COLOMBIA.

VANDER GROUP has a wide repertory that includes many "ever greens" songs.

VANDER | EDIMUSA has the exclusive administration of catalogues as: SUGAR MUSIC, RÍO MUSICAL, BRONCO MUSICAL, AGUA NUEVA, LARAMIE, MONTAÑO PUB, RITMO LOCO, CLIPPERS | CRISTALYS, among others.

We also represent a relevant group of writers and composers.

To be named the best composer of the year is... great!
But being top composer and singer over 25 years means to be a...

Legend

* 40 albums as singer
* 25 albums as producer for many other artists

Joan Sebastian
CONGRATULATIONS!
Thanks for your music and your loyalty!!
herself, who also penned a song for Sexto Sentido, the album recently released by her mother, Yolandita Monge. In keeping with Fonovisa’s strategy for Noelia, the label is also aiming for the European market and recently released in Italy an English-language version of her single “Cera Derretida” titled “Beyond All Superstitions.”

“I’m enthused because there aren’t many Latin acts who have world releases,” says Mamery. “This gives more weight to the project.”

**EXPECTING PAIZ:**

Priscila Paiz (from Priscila y Sus Balas de Plata) and husband Gustavo Angel (from Los Temerarios) are expecting their first baby this October. Paiz says she’ll continue performing as long as she can carry her accordion, but her group won’t stop. Plans include recording a children’s album with songs written by producer Tirso Paiz. As fate would have it, this is a project Paiz had been contemplating for a long time and had publicly mentioned prior to becoming pregnant.

**CHAYANNE’S GREATEST HITS:** It was a risk releasing a Grandes Exitos’ (Greatest Hits) album in Spain for Chayanne with only three albums behind him in the country. But after director of Latino format Cadena DIAL, Spain’s second most popular music radio network, with 1.5 million daily listeners.

Chayanne’s success was immediate when his first Spanish release in late 1998, Atado a Tu Amor, sold some 800,000 units, according to Sony Columbia. Altogether, his albums—including the other two, Sus Canciones in 2000 and Simplemente in 2001—have sold 1.5 million units, and he is a favorite on DIAL. The singer made a widely covered March promo visit and an August/September tour of 30 Spanish cities is planned. “Chayanne is perfect for our Latino pop time frames, as his songs are light, happy and fresh, as well as danceable,” adds Herrera.

**A DAY WITHOUT MUSIC:** Spain’s programmers and retailers are taking dramatic action against music piracy this month, and music executives in Latin American markets may follow suit. At press time, details were being confirmed for an unprecedented “Day Without Music” on May 13 in Spain. During the six-hour “music strike” (held between noon and 6 p.m.), organized by AFYVE, Spain’s IFPI affiliate, no music will be broadcast on any radio network or TV channel. Record outlets will close their doors and department stores will throw sheeting over the albums they have for sale.

The sale of pirated music in Spain, largely through illegally copied CDs on the street, accounts for 30% of all CDs sold in Spain, according to AFYVE director Carlos Grande. “We are utterly fed up with piracy and decided on this method to really bring the public’s attention to the harm it is doing to the music industry,” says Grande. “Interest is great abroad about the move, and we have had calls from Colombia and Mexico, where some industry bodies are considering similar moves.”

Leila Cobo, Teresa Aguilera, Marcelo Fernandez Bitar, Karl Ross and Howell Llewellyn contributed to these reports. Debbie Galante Block was also a contributor to this section.
FIRE
PASSION
BOLDNESS
ONLY ON...

HBO Latino

PROUD SPONSOR OF THE BILLBOARD LATIN MUSIC CONFERENCE AND AWARDS

CRITICALLY ACCLAIMED SPANISH-LANGUAGE FILMS

HOLLYWOOD HIT MOVIES

HARD-HITTING WORLD CHAMPIONSHIP BOXING

SPECTACULAR FAMILY SHOWS

AWARD-WINNING ORIGINAL PROGRAMMING

Visit HBOlatino.com
Brand new album from the Triple Latin Grammy® Award Winner
Includes the hits: “A Dios Le Pido” and “Fotografía” (featuring Nelly Furtado)

In stores May 21st
Check out “A Dios Le Pido” video on www.juanes.net

Produced by Gustavo Santaolalla and Juanes
Music and lyrics by Juanes
IFPI Spotlights Spanish Piracy
Conference Gives Delegates Hands-On Experience Of Gang-Driven Crime

BY HOWELL LLEWELLYN

MADRID—Top executives of the International Federation of the Phonographic Industry (IFPI) visited Madrid to discuss spiraling CD piracy in Spain and discover the scale of the problem firsthand.

In the words of IFPI head of enforcement Ian Grande, “Here it is almost easiest to buy illegal CDs than legitimate copies.” London-based Grant was speaking at the end of a two-day visit (April 23-24) in the company of IFPI chairman/CEO Jay Berman, Sony Music Europe president Paul Burger, and other IFPI European executive committee members. The visit included a private dinner with under-secretary of state for justice José María Michavila and other Spanish government officials.

Grant says he was able to buy several illegal CDs from street vendors within walking distance of the central Madrid hotel where the committee was staying. He picked up pirated CDs by four Spanish artists who attended an anti-piracy press briefing at the end of the IFPI visit—David Civera, Pastora Soler, Hevia, and Carlos Jean—and “they cost me 3 euros [$2.70—one fifth of the normal retail price].”

Berman tells Billboard, “The fact that the executive committee came to Madrid is a sign of the magnitude of the problem in Spain. It is a European problem, but we want to address it first in Spain—where, for example, the problem is very different to Germany. Here, it is CD piracy sold by street vendors. It is not industrial piracy but criminal gangs. If it is not stopped here, it will spread—I have seen that already in Italy and Greece.”

During the committee’s visit, president of IFPI-affiliated labels body AFYVE Carlos Grande outlined the IFPI’s main demands to music industry executives, Spanish government officials, senior police officers, and ambassadors from other European Union (EU) countries. They include increasing police powers to seize and destroy pirated CDs on-site without prior court intervention and to initiate proceedings without a record label complaint (as required at present), plus an increase in penalties and the speeding up of judicial proceedings.

Spain’s justice ministry is studying the adoption of a series of legal measures to strengthen the fight against piracy. The IFPI visit was timed to coincide with the Spanish six-month presidency of the EU, and Burger says he is sure that Spain will put piracy at the forefront of business in Brussels. Describing the fight against piracy as a "war on this cancerous criminal disease," Burger says there is clearly an absolute explosion of piracy in Spain. In the [past] 18 months . . . piracy in Spain has doubled from 15% to 30%, reaching 50% in the case of new or hit records. “As recently as 1998, piracy levels in Spain were 5%.

According to Grant, Spanish police and customs officers seized 360,000 pirated CDs in 2000, 740,000 last year, and more than 200,000 between January and March this year.

Spain’s justice ministry is organizing a two-day seminar on intellectual property May 23-24 in Madrid and is inviting world and European presidents of record labels to attend and discuss music piracy. IFPI European regional director Frances Moore says that the IFPI intends to make piracy a “very political issue.”

Other record label executives with the IFPI team in Madrid included EMI Europe president Emmanuel de Buretel, Universal Music International president/COO John Kennedy, Warner Music VP of global communications Brian Southall, and Sony Music Europe VP of communications Jonathan Morrish.

Piracy Is At The Top Of The Bill At Malaysia’s AIM Awards 2002

BY STEVEN PATRICK

KUALA LUMPUR, Malaysia—The ever-increasing danger that piracy poses to the music industry was a constant presence at the Malaysian Music Industry’s ninth annual Anugerah Industri Musik (AIM) Awards, held April 20 at the Putra World Trade Centre.

Throughout the event, reminders of the country’s crippling piracy problem abounded. Comedian Bob Lokman—who co-hosted the show with seasoned AIM compere Alin Shauki—adopted a serious tone when comparing the risks facing Malaysian artists to those confronting skydivers jumping without parachutes. Best new artist nominee Maya Karin, who was also a guest presenter, told the audience that she viewed piracy as a challenge to her career.

The show ended on a mellow note with veteran singer S.M. Salim rendering a melancholy 60s classic “Seniman” (Craftsman), after urging the audience not to buy pirated product. AIM chairman Darren Choy tells Billboard, “As opposed to the shows of the past, where we finished with a ‘bang,’ we opted for a downbeat finale to highlight the seriousness of the piracy problem.”

Warner Music artist Salim, whose career began in the ‘80s, picked up the best ethnic pop album award for Perjalanan Sentet dan Malaysia Philharmonic Orchestra (The Craftsman’s Journey of S.M. Salim and the Malaysian Philharmonic Orchestra).

The night’s biggest winner was local pop/folk hero M.Nasir. Previously signed to SRC- signed pop singer Siti Nurhaliza collected the award for best female vocal performance, and Islamic devotional vocal act Raitah won in the best vocal performance (group) category. Song of the year was “Seandainya, Mesti Ada Cinta” (There Must Be Love), written by Aijai and Syed Env and sung by EMI’s Dayang Nurfaizah, who also performed at the event.

The three-hour award show was broadcast live on terrestrial channel ntv7 and Webcast on ntv7.com.my. Nineteen awards were given out. The voting was carried out by a panel of music industry and media representatives from AIM, the organizing and judging body for the event.
Japanese Drumming Group Employs Former Grateful Dead Member On Red Ink Disc

BY STEVE MCLURE

TOKYO—Mickey Hart can’t keep his fingers still, tapping out a rhythm on the table as he describes working with Japanese drumming group Kodo on its latest album, Mondo Head. Hart uses the term “ringleader” to describe his role in the creation of Mondo Head, released in the U.S. on Sony Music label Red Ink, ahead of a U.S. tour in July and August. “Or more like a traffic cop,” Hart adds quickly.

Mondo Head is probably the most accessible Kodo album to date, melding the percussion troupe’s most powerful tones with musical traditions from all over the planet. Guest musicians include Brazilian percussionist Airto Moreira, Indian tabla drummer Zakir Hussain, Tibet’s Gyuto Tanka Choir, Cuban vocalist/percussionist Nengue Hernandez, and blues harmonica player Charlie Musselwhite, a neighbor of Hart’s who happened to drop by one day during a session.

Kodo has been one of Japan’s best-known musical exports since the ensemble formed on the remote island of Sado in the 1970s. Hart first became aware of the Japanese tradition of taiko drumming when he attended a performance by an earlier drumming troupe featuring future Kodo members, Ondeko Za, in San Francisco in 1975. In 1989, Kodo member Yoshikazu Fujimoto made a special guest appearance at a Grateful Dead concert. Hart, who in 1991 won a Grammy Award for his album Planet Drum, continued his association with Kodo by narrating the U.S. version of Kodo’s Live at Acropolis video.

“Stereo is dead,” Hart says, only half-joking. “There are some people out there who still listen to this archaic [sound].” Surround-sound ideas, he says, “try to bring them all together.”

Hart says he thought about working with Kodo for some time, but he didn’t have a clear idea of what kind of project he wanted to do. “It started as a farm, and something like a farm, and something like a traffic cop, and something like a traffic cop,” Hart explains. “I wanted to take them off the taiko drum part of the time and put them on other percussion instruments to spur their creativity, to take it further—because they didn’t need to make a taiko record; they could have done that on their own.”

Sony Music Japan GM of international artist development Archie Meguro notes, “The most important communication was not done verbally. When Mickey wanted something done in a certain way, he’d simply do it by sound. And he’d make noises with his mouth. That was all we needed to understand.”

Naito gives full marks to Hart as a producer and sound visionary. “Mickey just brings it all together to create something like the title,” he says. “Of course Japanese music, Indian music, Brazilian music—they’ve all been brought up in completely different environments, and they’re totally different, but it was also interesting for us to take a bolder, bigger world view and try to bring them all together.”

Hart says, “I wanted to create a mix of some of the more powerful music cultures of the world that I thought would blend with taiko. This is sort of like a Planet Drum with Kodo.”

Hart did two mixes of the album: one in stereo and one in surround sound. “Stereo is dead,” Hart says, only half-joking. “There are some people out there who still listen to this archaic idea. Surround-sound ideas, to a certain extent, try to bring them all together.”

Kodo and Hart

Sweden’s Atenzia Targets Mature Buyers With Rock Repertoire

BY KAI R. LOFTUS

STOCKHOLM—Amid a flurry of new independent labels currently emerging in Stockholm is Atenzia, a company targeting the much-sought-after age 35-plus record buyer (Billboard, Jan. 12).

The label, which will concentrate on rock repertoire—either licensed from international sources or A&R’d directly by the label—is headed by creative manager Magnus Söderkvist. Atenzia is 100% owned by Hans Haraldsson, proprietor of successful Swedish music mail-order firm Ginz.

Söderkvist was previously an A&R executive at such Stockholm-based labels as Empire Records and MTM (an affiliate of a Munich-based company). Back-room functions are handled by Ginz.

The label’s releases will be sold online through the ginza.se operation (which claims to have 200,000 customers in Sweden); trade distribution in Scandinavia will be handled by Stockholm-based Bonnier/Amigo Music Group. Deals for other territories are yet to be finalized. “We’re not aiming for world domination with this label,” Haraldsson says. “But while multinational labels will require sales of at least 40,000 in Sweden, we’re quite happy if we can sell 4,000 units each of 10 records.”

Atenzia has already landed single- and album-selling deals, struck directly with U.S. acts like the Rembrandts (Lost Together for Scandinavia, U.K., Germany/Switzerland/Austria, and the Benelux countries), 101 South (Roll of the Dice) for Europe, Asia, and Australia; Mark Sprio (24 Hours a Day) for the U.S., Europe, Asia, and Australia; Harlan Cage (Tempt of Tears) for Europe; and Arcángel Cano (Hasta Morir) for Europe. Their albums make up the label’s first batch of releases, which will come out late in May.

Söderkvist says he is initially focusing on building a catalog but is also currently working to develop a link-up with the other labels in Ginz’s expanding Scandinavian signings, as well as U.S. rock band Needle Spin and U.S. singer/songwriter Lawrence Saliffs, for which he will seek joint-venture deals with multinationals or larger independents. He also plans the launch of Atenzia Da Capo, a sub-label for CD and vinyl reissues.

‘While multinational labels will require sales of at least 40,000 in Sweden, we’re quite happy if we can sell 4,000 units each of 10 records.’

HANS HARALDSSON, ATENZIA

Spain’s society of authors and publishers, SGAE, paid out 247.45 million euros ($281.2 million) to its members last year—an increase of 6.6% from 2000. Membership grew by 4,600 to more than 67,000, confirming SGAE as the world’s fifth-largest rights-collecting society. SGAE’s register of musical works grew by 46,800 in 2001.

TOM FERGUSON

Deutsche Entertainment AG (DEAG), one of Germany’s leading live-entertainment companies, is looking to raise more than 20 million euros ($237 million) this year by selling key venue assets. DEAG has disposed of its 33% minority stake in Velomax, a unit that operates the Berlin venues Velodrom and the Max Schmeling Hall. DEAG also plans to raise several million euros from the divestment of the 20-year-plus exclusive contract with the Berlin local authority to lease the Waldbuhne, a 21,000-seater Atonic Kitten; deals with other major international acts are soon to be announced, as well. DEAG targets the music-merchandising market in the U.K. to a wider range of retail outlets.

HOWELL LLEWELLYN

Sony Music New Zealand artist Che Fu, who topped the album charts in New Zealand with The Navigator and the singles chart with “Fade Away” in 2001, has been nominated in seven categories for the annual New Zealand Music Awards, due to be held May 10 in Auckland. Fellow chart-toppers Anika Moa (Warner Music) and Salmonella Dub (Virgin) bagged five nominations apiece; all three will play at the awards. Organized by labels body the Record Industry Assn. of New Zealand (RIANZ), the awards will include two new categories dedicated to hip-hop and electronic music. Acomplete-are traditionally carried out by a 30-strong panel of experts drawn from the radio, press, and TV industries. This year will also see the public voting online for local act of the year, from a short-list of seven. Six independent television New Zealand’s TV channel will carry delayed coverage of the event the same night. Another new award is traditionally held in May to cover sales of May to tie in with NZ Music Month (NZMM), a joint industry initiative between RIANZ, the Australasian Performers Rights Assn. (APRA), and New Zealand government agencies.

JOHN FERGUSON

ITALIAN

Kodo Crosses Frontiers With Hart

Japanese Drumming Group Employ Former Grateful Dead Member On Red Ink Disc

Deutsche Entertainment AG (DEAG), one of Germany’s leading live-entertainment companies, is looking to raise more than 20 million euros ($237 million) this year by selling key venue assets. DEAG has disposed of its 33% minority stake in Velomax, a unit that operates the Berlin venues Velodrom and the Max Schmeling Hall. DEAG also plans to raise several million euros from the divestment of the 20-year-plus exclusive contract with the Berlin local authority to lease the Waldbuhne, a 21,000-seater Atonic Kitten; deals with other major international acts are soon to be announced, as well. DEAG targets the music-merchandising market in the U.K. to a wider range of retail outlets.

HOWELL LLEWELLYN

Sony Music New Zealand artist Che Fu, who topped the album charts in New Zealand with The Navigator and the singles chart with “Fade Away” in 2001, has been nominated in seven categories for the annual New Zealand Music Awards, due to be held May 10 in Auckland. Fellow chart-toppers Anika Moa (Warner Music) and Salmonella Dub (Virgin) bagged five nominations apiece; all three will play at the awards. Organized by labels body the Record Industry Assn. of New Zealand (RIANZ), the awards will include two new categories dedicated to hip-hop and electronic music. Acomplete-are traditionally carried out by a 30-strong panel of experts drawn from the radio, press, and TV industries. This year will also see the public voting online for local act of the year, from a short-list of seven. Six independent television New Zealand’s TV channel will carry delayed coverage of the event the same night. Another new award is traditionally held in May to cover sales of May to tie in with NZ Music Month (NZMM), a joint industry initiative between RIANZ, the Australasian Performers Rights Assn. (APRA), and New Zealand government agencies.

JOHN FERGUSON
Estefan, GVM, And Sony Launch Long-Awaited Latin Label Sunylluna

BY HOWELL LLEWELLYN

MADRID—Spanish music conglom erate Gran Vía Musical (GVM), Miami producer Emilio Estefan Jr., and Sony Music Europe are hoping their new joint-venture Latin music label, Sunylluna Records, will catalyze the increasingly global success of Spanish-language repertoire.

The Madrid-based label—first mooted 10 months ago at a New York signing ceremony (Billboard, June 30, 2001)—is 60% financed by GVM, with Estefan’s Crescent Moon label and Sony Music International sharing the remaining 40%. Initial target markets are Spain, the U.S., and Latin America, but Sony Music Europe president Paul Burger tells Billboard: “Sony’s ambition is to work with Sunylluna artists and sell them worldwide.”

Burger adds, “Sunylluna is a very important cadre of committed artistic talent.” He says Sony does not have a special strategy for Latin artists in Europe and admits that there is no magic formula. “Each artist is different, but singing in English makes a difference—as you can see with our No. 1 European airplay and sales artist Shakira.”

Sunylluna has already signed four artists: Puerto Rican pop singer Shalim, whose eponymous debut was released in February; Peruvian singer/songwriter Gian Marco; female trio MSM, the latest incarnation of the Miami Sound Machine; and Texas rock band Vallejo. All except Vallejo were in Madrid April 17 to perform at a late-night showcase celebrating the Sunylluna launch.

BEING THE BRIDGE

The Sunylluna label manager is Domingo Garcia, and the label will be run by representatives of the three owner companies. GVM CEO Luis Merino explains that the committee will consist of “three of the five of us here,” referring to himself, GVM GM Ignacio Iglesias. Estefan, Burger, and Crescent Moon president Mauricio Abaroa.

Sony will handle distribution, manufacturing, and marketing within each country, and those functions will be carried out by GVM parent company Grupo Prisa.

Estefan says, “We want to be a bridge linking Latin music in [the U.S. and Latin] America and Spain. Launching records here by artists from there and vice versa. Spain is a launching pad for Latin artists who want to triumph in Europe, such as Shakira and Ricky Martin. The music industry has seen many important alliances in recent times, and this is a historic moment for Latin music, the [Sunylluna] alliance is very important.”

He adds, “[Singing in] English is a trampoline, but it is important that the artists do not forget and continue to sing in Spanish, too. More Spanish-language records are sold in the U.S. than in any other country, including Spain and Mexico, and Spanish sales are still growing there. Spain has a very credible market and is the key to Sunylluna’s success.”

Merino notes that “Spain has a special strategic singularity, and it is very important for Latin artists to break into Europe without first being successful in Spain.”

Legal Download Service Launched In India

Sonic In Sound Health

Amid Others’ Woes, Company Celebrates Best Year Yet

BY LARRY LEBLANC

TORONTO—The past five years have seen a string of high-profile casualties on the battleground that is independent distribution in Canada. Yet Hamilton, Ont.-based Sonic Distribution has not only avoided joining the casualty list during that period, it has celebrated its best year’s trading to date.

Since 1997, the indie arena has seen the bankruptcies of such major labels as Warner Music Canada, Sony BMG Canada, and Champagne Media. The label has also issued recordings by Frank Black & the Catholics, Jesus Lizard, and Zeka.

Sonic Distribution is distributed in the U.S. by the Northwest Alliance of Indie Labels in Portland, Ore., and in the U.K. and Europe by Oxford-based Plastic Head Distribution.

Sony Music (pronounced “sonic”) releases what its staff and affiliated bands collectively discover. “We are usually the first to hear about new good acts,” Potocic boasts. “Our hands play with other hands, and they tell us what to check out.”

While still in university, Tristan Pascasc guitarists Milne and Sandy McIntosh—who left the label in January—formed Sonic in 1992 and brought the band’s music. Drummer Potocic joined the band and company six months later.

With the market breakthroughs of Hayden, Treble Charger, and Smoother, operations moved from the basement of Milne’s parents’ home in 1995. “Eighteen-wheelers were pulling up to their house and blocking the courtyard,” Poto cic recalls. “Neighbors couldn’t get to work, so we rented offices. Two years later, we bought a building.”

As a result of U.S. retail and distribution discord last year, American-based labels are now taking a hard-nosed stance with their billings, Poto cic says. “We’re on 60 days’ payment with all of the American labels,” he says. “We keep inventory levels as low as possible.”

Potocic agrees that poor handling of inventory hurts distributors more than other factors. “We expect to truck along with a consistent-selling catalog,” he says. “We’re not a believer in overstocking.”
NOW WE'RE MORE THAN LATIN MUSIC

INFORMATION...

WE ARE LATIN MUSIC.

LATIN MUSIC AWARDS 2002

Selection#45276-2

IN STORES NOW

WARNER MUSIC LATINA

WARNER STRATEGIC MARKETING
### Japan

<table>
<thead>
<tr>
<th>Single</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>FEEL FINE</td>
<td>ONE TIME</td>
</tr>
<tr>
<td>NEW</td>
<td>FRED &amp; EASY</td>
<td>ONE TIME</td>
</tr>
<tr>
<td>NEW</td>
<td>WASURENAIKARA</td>
<td>ONE TIME</td>
</tr>
<tr>
<td>NEW</td>
<td>AIENAIJAIENAI DANCE NO UTA</td>
<td>ONE TIME</td>
</tr>
<tr>
<td>NEW</td>
<td>ANATA TO AKUSHI</td>
<td>ONE TIME</td>
</tr>
<tr>
<td>NEW</td>
<td>WHAT CAN I DO?</td>
<td>ONE TIME</td>
</tr>
<tr>
<td>NEW</td>
<td>NICE NA KOKOROKI</td>
<td>ONE TIME</td>
</tr>
<tr>
<td>NEW</td>
<td>HIKARI SG</td>
<td>ONE TIME</td>
</tr>
<tr>
<td>NEW</td>
<td>SUGAR LADY</td>
<td>ONE TIME</td>
</tr>
<tr>
<td>NEW</td>
<td>HAPPIELANCER</td>
<td>ONE TIME</td>
</tr>
</tbody>
</table>

### United Kingdom

<table>
<thead>
<tr>
<th>Single</th>
<th>Artist</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>21 NEW</td>
<td>GLOBE</td>
</tr>
<tr>
<td>NEW</td>
<td>10</td>
<td>GLOBE</td>
</tr>
<tr>
<td>NEW</td>
<td>11</td>
<td>GLOBE</td>
</tr>
<tr>
<td>NEW</td>
<td>1</td>
<td>GLOBE</td>
</tr>
<tr>
<td>NEW</td>
<td>9 4</td>
<td>HIKARI SG</td>
</tr>
<tr>
<td>NEW</td>
<td>7</td>
<td>HIKARI SG</td>
</tr>
<tr>
<td>NEW</td>
<td>9 7</td>
<td>HIKARI SG</td>
</tr>
<tr>
<td>NEW</td>
<td>5</td>
<td>HIKARI SG</td>
</tr>
<tr>
<td>NEW</td>
<td>3 2</td>
<td>WADATSUMI NO KI</td>
</tr>
<tr>
<td>NEW</td>
<td>3 1</td>
<td>GIRLFRIEND</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>Tainted Love</td>
</tr>
<tr>
<td>NEW</td>
<td>9</td>
<td>WHENEVER, WHEREVER</td>
</tr>
<tr>
<td>NEW</td>
<td>6</td>
<td>NEW ROSSO g</td>
</tr>
<tr>
<td>NEW</td>
<td>4</td>
<td>NEW GARNET CROW g</td>
</tr>
<tr>
<td>NEW</td>
<td>7</td>
<td>1 MIYUKI NAKAJIMA</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>CELINE DION</td>
</tr>
<tr>
<td>NEW</td>
<td>1</td>
<td>NEW ROSSO g</td>
</tr>
<tr>
<td>NEW</td>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td>NEW</td>
<td>4</td>
<td>NEW GARNET CROW g</td>
</tr>
<tr>
<td>NEW</td>
<td>6</td>
<td>NEW ROSSO g</td>
</tr>
<tr>
<td>NEW</td>
<td>4</td>
<td>NEW GARNET CROW g</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>MIYUKI NAKAJIMA</td>
</tr>
<tr>
<td>NEW</td>
<td>1</td>
<td>CELINE DION</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>XAVIER NAIDOO</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>CELINE DION</td>
</tr>
</tbody>
</table>

### Germany

<table>
<thead>
<tr>
<th>Single</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>21 NEW</td>
<td>GLOBE</td>
</tr>
<tr>
<td>NEW</td>
<td>10</td>
<td>GLOBE</td>
</tr>
<tr>
<td>NEW</td>
<td>11</td>
<td>GLOBE</td>
</tr>
<tr>
<td>NEW</td>
<td>1</td>
<td>GLOBE</td>
</tr>
<tr>
<td>NEW</td>
<td>9 4</td>
<td>HIKARI SG</td>
</tr>
<tr>
<td>NEW</td>
<td>7</td>
<td>HIKARI SG</td>
</tr>
<tr>
<td>NEW</td>
<td>9 7</td>
<td>HIKARI SG</td>
</tr>
<tr>
<td>NEW</td>
<td>5</td>
<td>HIKARI SG</td>
</tr>
<tr>
<td>NEW</td>
<td>3 2</td>
<td>WADATSUMI NO KI</td>
</tr>
<tr>
<td>NEW</td>
<td>3 1</td>
<td>GIRLFRIEND</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>Tainted Love</td>
</tr>
<tr>
<td>NEW</td>
<td>9</td>
<td>WHENEVER, WHEREVER</td>
</tr>
<tr>
<td>NEW</td>
<td>6</td>
<td>NEW ROSSO g</td>
</tr>
<tr>
<td>NEW</td>
<td>4</td>
<td>NEW GARNET CROW g</td>
</tr>
<tr>
<td>NEW</td>
<td>7</td>
<td>1 MIYUKI NAKAJIMA</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>CELINE DION</td>
</tr>
<tr>
<td>NEW</td>
<td>1</td>
<td>NEW ROSSO g</td>
</tr>
<tr>
<td>NEW</td>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td>NEW</td>
<td>4</td>
<td>NEW GARNET CROW g</td>
</tr>
<tr>
<td>NEW</td>
<td>6</td>
<td>NEW ROSSO g</td>
</tr>
<tr>
<td>NEW</td>
<td>4</td>
<td>NEW GARNET CROW g</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>MIYUKI NAKAJIMA</td>
</tr>
<tr>
<td>NEW</td>
<td>1</td>
<td>CELINE DION</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>XAVIER NAIDOO</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>CELINE DION</td>
</tr>
</tbody>
</table>

### France

<table>
<thead>
<tr>
<th>Single</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>21 NEW</td>
<td>GLOBE</td>
</tr>
<tr>
<td>NEW</td>
<td>10</td>
<td>GLOBE</td>
</tr>
<tr>
<td>NEW</td>
<td>11</td>
<td>GLOBE</td>
</tr>
<tr>
<td>NEW</td>
<td>1</td>
<td>GLOBE</td>
</tr>
<tr>
<td>NEW</td>
<td>9 4</td>
<td>HIKARI SG</td>
</tr>
<tr>
<td>NEW</td>
<td>7</td>
<td>HIKARI SG</td>
</tr>
<tr>
<td>NEW</td>
<td>9 7</td>
<td>HIKARI SG</td>
</tr>
<tr>
<td>NEW</td>
<td>5</td>
<td>HIKARI SG</td>
</tr>
<tr>
<td>NEW</td>
<td>3 2</td>
<td>WADATSUMI NO KI</td>
</tr>
<tr>
<td>NEW</td>
<td>3 1</td>
<td>GIRLFRIEND</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>Tainted Love</td>
</tr>
<tr>
<td>NEW</td>
<td>9</td>
<td>WHENEVER, WHEREVER</td>
</tr>
<tr>
<td>NEW</td>
<td>6</td>
<td>NEW ROSSO g</td>
</tr>
<tr>
<td>NEW</td>
<td>4</td>
<td>NEW GARNET CROW g</td>
</tr>
<tr>
<td>NEW</td>
<td>7</td>
<td>1 MIYUKI NAKAJIMA</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>CELINE DION</td>
</tr>
<tr>
<td>NEW</td>
<td>1</td>
<td>NEW ROSSO g</td>
</tr>
<tr>
<td>NEW</td>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td>NEW</td>
<td>4</td>
<td>NEW GARNET CROW g</td>
</tr>
<tr>
<td>NEW</td>
<td>6</td>
<td>NEW ROSSO g</td>
</tr>
<tr>
<td>NEW</td>
<td>4</td>
<td>NEW GARNET CROW g</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>MIYUKI NAKAJIMA</td>
</tr>
<tr>
<td>NEW</td>
<td>1</td>
<td>CELINE DION</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>XAVIER NAIDOO</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>CELINE DION</td>
</tr>
</tbody>
</table>

### Canada

<table>
<thead>
<tr>
<th>Single</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>1</td>
<td>THE HINDU TIMES</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>GIRLFRIEND</td>
</tr>
<tr>
<td>NEW</td>
<td>9</td>
<td>WHENEVER, WHEREVER</td>
</tr>
<tr>
<td>NEW</td>
<td>6</td>
<td>NEW ROSSO g</td>
</tr>
<tr>
<td>NEW</td>
<td>4</td>
<td>NEW GARNET CROW g</td>
</tr>
<tr>
<td>NEW</td>
<td>7</td>
<td>1 MIYUKI NAKAJIMA</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>CELINE DION</td>
</tr>
<tr>
<td>NEW</td>
<td>1</td>
<td>NEW ROSSO g</td>
</tr>
<tr>
<td>NEW</td>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td>NEW</td>
<td>4</td>
<td>NEW GARNET CROW g</td>
</tr>
<tr>
<td>NEW</td>
<td>6</td>
<td>NEW ROSSO g</td>
</tr>
<tr>
<td>NEW</td>
<td>4</td>
<td>NEW GARNET CROW g</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>MIYUKI NAKAJIMA</td>
</tr>
<tr>
<td>NEW</td>
<td>1</td>
<td>CELINE DION</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>XAVIER NAIDOO</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>CELINE DION</td>
</tr>
</tbody>
</table>

### Spain

<table>
<thead>
<tr>
<th>Single</th>
<th>Artist</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>1</td>
<td>THE HINDU TIMES</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>GIRLFRIEND</td>
</tr>
<tr>
<td>NEW</td>
<td>9</td>
<td>WHENEVER, WHEREVER</td>
</tr>
<tr>
<td>NEW</td>
<td>6</td>
<td>NEW ROSSO g</td>
</tr>
<tr>
<td>NEW</td>
<td>4</td>
<td>NEW GARNET CROW g</td>
</tr>
<tr>
<td>NEW</td>
<td>7</td>
<td>1 MIYUKI NAKAJIMA</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>CELINE DION</td>
</tr>
<tr>
<td>NEW</td>
<td>1</td>
<td>NEW ROSSO g</td>
</tr>
<tr>
<td>NEW</td>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td>NEW</td>
<td>4</td>
<td>NEW GARNET CROW g</td>
</tr>
<tr>
<td>NEW</td>
<td>6</td>
<td>NEW ROSSO g</td>
</tr>
<tr>
<td>NEW</td>
<td>4</td>
<td>NEW GARNET CROW g</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>MIYUKI NAKAJIMA</td>
</tr>
<tr>
<td>NEW</td>
<td>1</td>
<td>CELINE DION</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>XAVIER NAIDOO</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>CELINE DION</td>
</tr>
</tbody>
</table>

### Australia

<table>
<thead>
<tr>
<th>Single</th>
<th>Artist</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>1</td>
<td>THE HINDU TIMES</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>GIRLFRIEND</td>
</tr>
<tr>
<td>NEW</td>
<td>9</td>
<td>WHENEVER, WHEREVER</td>
</tr>
<tr>
<td>NEW</td>
<td>6</td>
<td>NEW ROSSO g</td>
</tr>
<tr>
<td>NEW</td>
<td>4</td>
<td>NEW GARNET CROW g</td>
</tr>
<tr>
<td>NEW</td>
<td>7</td>
<td>1 MIYUKI NAKAJIMA</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>CELINE DION</td>
</tr>
<tr>
<td>NEW</td>
<td>1</td>
<td>NEW ROSSO g</td>
</tr>
<tr>
<td>NEW</td>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td>NEW</td>
<td>4</td>
<td>NEW GARNET CROW g</td>
</tr>
<tr>
<td>NEW</td>
<td>6</td>
<td>NEW ROSSO g</td>
</tr>
<tr>
<td>NEW</td>
<td>4</td>
<td>NEW GARNET CROW g</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>MIYUKI NAKAJIMA</td>
</tr>
<tr>
<td>NEW</td>
<td>1</td>
<td>CELINE DION</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>XAVIER NAIDOO</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>CELINE DION</td>
</tr>
</tbody>
</table>

### Italy

<table>
<thead>
<tr>
<th>Single</th>
<th>Artist</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>1</td>
<td>THE HINDU TIMES</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>GIRLFRIEND</td>
</tr>
<tr>
<td>NEW</td>
<td>9</td>
<td>WHENEVER, WHEREVER</td>
</tr>
<tr>
<td>NEW</td>
<td>6</td>
<td>NEW ROSSO g</td>
</tr>
<tr>
<td>NEW</td>
<td>4</td>
<td>NEW GARNET CROW g</td>
</tr>
<tr>
<td>NEW</td>
<td>7</td>
<td>1 MIYUKI NAKAJIMA</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>CELINE DION</td>
</tr>
<tr>
<td>NEW</td>
<td>1</td>
<td>NEW ROSSO g</td>
</tr>
<tr>
<td>NEW</td>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td>NEW</td>
<td>4</td>
<td>NEW GARNET CROW g</td>
</tr>
<tr>
<td>NEW</td>
<td>6</td>
<td>NEW ROSSO g</td>
</tr>
<tr>
<td>NEW</td>
<td>4</td>
<td>NEW GARNET CROW g</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>MIYUKI NAKAJIMA</td>
</tr>
<tr>
<td>NEW</td>
<td>1</td>
<td>CELINE DION</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>XAVIER NAIDOO</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td>CELINE DION</td>
</tr>
</tbody>
</table>

Hits of the World is compiled at Billboard/London.

NEW = New Entry  RE = Re-Entry
JOHNSON'S WORLD: Three years after the release of Liebling, the album that spawned the international hit single “Glorious,” Andreas Johnson is back with an album “about being lost, living in chaos, and loving it.” While touring Europe during late 2000, the Warner Music Sweden-signed artist mapped out ideas for new album Deadly Happy with his band, and it was recorded in single week at the end of the tour. The decision to ready the album while on the road came naturally to Johnson. “I love being on the move,” says the singer, who as a child was regularly taken on tour by his jazz-performing parents. “It’s been quite easy to make the latest record, because there are good stories and interesting people everywhere.” Deadly Happy was released in Sweden in February; street dates are pending throughout Europe.

THE PIANO PLAYER: Starting your recording career at 41 is unconven- tionally, as the jazz scene isn’t an easy sell in Italy. But that hasn’t deterred EMI Music from investing in singer/ pianist Sergio Cammariere. Originally from Crotone, Italy, Cammariere has been part of the Rome music scene for several years, back- ing the likes of Alex Britti—who returns the favor by playing guitar on several tracks on Cammariere’s debut album, Alla Pace del Mare Lontano (From the Peace of the Far Sea). EMI senior director of new artists and local talents Fabrizio Gambini says, “This is a project that we’ll be working throughout the year. We hope to build a following slowly but surely. We’re concentrat- ing our efforts on press and word-of-mouth.” Outside of Italy, Cammariere has been part of the Rome music scene for several years, backing the likes of Alex Britti—who returns the favor by playing guitar on several tracks on Cammariere’s debut album, Alla Pace del Mare Lontano (From the Peace of the Far Sea). EMI senior director of new artists and local talents Fabrizio Gambini says, “This is a project that we’ll be working throughout the year. We hope to build a following slowly but surely. We’re concentrat- ing our efforts on press and word-of-mouth.” Outside of Italy, Cammariere has been part of the Rome music scene for several years, backing the likes of Alex Britti—who returns the favor by playing guitar on several tracks on Cammariere’s debut album, Alla Pace del Mare Lontano (From the Peace of the Far Sea). EMI senior director of new artists and local talents Fabrizio Gambini says, “This is a project that we’ll be working throughout the year. We hope to build a following slowly but surely. We’re concentrat- ing our efforts on press and word-of-mouth.” Outside of Italy, Cammariere has been part of the Rome music scene for several years, backing the likes of Alex Britti—who returns the favor by playing guitar on several tracks on Cammariere’s debut album, Alla Pace del Mare Lontano (From the Peace of the Far Sea). EMI senior director of new artists and local talents Fabrizio Gambini says, “This is a project that we’ll be working throughout the year. We hope to build a following slowly but surely. We’re concentrat- ing our efforts on press and word-of-mouth.” Outside of Italy, Cammariere has been part of the Rome music scene for several years, backing the likes of Alex Britti—who returns the favor by playing guitar on several tracks on Cammariere’s debut album, Alla Pace del Mare Lontano (From the Peace of the Far Sea). EMI senior director of new artists and local talents Fabrizio Gambini says, “This is a project that we’ll be working throughout the year. We hope to build a following slowly but surely. We’re concentrat- ing our efforts on press and word-of-mouth.”

The Piano Player: Starting your recording career at 41 is unconven-

tionally, as the jazz scene isn’t an easy sell in Italy. But that hasn’t dertred EMI Music from investing in singer/pianist Sergio Cammariere. Originally from Crotone, Italy, Cammariere has been part of the Rome music scene for several years, backing the likes of Alex Britti—who returns the favor by playing guitar on several tracks on Cammariere’s debut album, Alla Pace del Mare Lontano (From the Peace of the Far Sea). EMI senior director of new artists and local talents Fabrizio Gambini says, “This is a project that we’ll be working throughout the year. We hope to build a following slowly but surely. We’re concentrat- ing our efforts on press and word-of-mouth.” Outside of Italy, Cammariere has been part of the Rome music scene for several years, backing the likes of Alex Britti—who returns the favor by playing guitar on several tracks on Cammariere’s debut album, Alla Pace del Mare Lontano (From the Peace of the Far Sea). EMI senior director of new artists and local talents Fabrizio Gambini says, “This is a project that we’ll be working throughout the year. We hope to build a following slowly but surely. We’re concentrat- ing our efforts on press and word-of-mouth.”

Music Pulse

Edited by Nigel Williamson

Common Currency

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>USA</th>
<th>JPN</th>
<th>UK</th>
<th>GER</th>
<th>CAN</th>
<th>SPN</th>
<th>FIN</th>
<th>AUS</th>
<th>NTH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sheryl Crow</td>
<td>4</td>
<td>9</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Celine Dion</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Enrique Iglesias</td>
<td>10</td>
<td>9</td>
<td>9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nickelback</td>
<td>9</td>
<td>3</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shakira</td>
<td>4</td>
<td>14</td>
<td>7</td>
<td>6</td>
<td>7</td>
<td>3</td>
<td>6</td>
<td>10</td>
<td>6</td>
</tr>
</tbody>
</table>

| Malaysia

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>USA</th>
<th>JPN</th>
<th>UK</th>
<th>GER</th>
<th>CAN</th>
<th>SPN</th>
<th>FIN</th>
<th>AUS</th>
<th>NTH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sheryl Crow</td>
<td></td>
<td></td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Celine Dion</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td>4</td>
<td>14</td>
<td>7</td>
<td>6</td>
<td>7</td>
<td>3</td>
<td>6</td>
<td>10</td>
<td>6</td>
</tr>
</tbody>
</table>

Touring Europe during late 2000, the Warner Music Sweden-signed artist mapped out ideas for new album Deadly Happy with his band, and it was recorded in single week at the end of the tour. The decision to ready the album while on the road came naturally to Johnson. “I love being on the move,” says the singer, who as a child was regularly taken on tour by his jazz-performing parents. “It’s been quite easy to make the latest record, because there are good stories and interesting people everywhere.” Deadly Happy was released in Sweden in February; street dates are pending throughout Europe. What made this record so good was that we moved out of Dublin, and it’s a whole different ball game.” Ten Speed Racer, which played the inves- tigative gig April 23 at London’s Studio Club, betrays few native musical roots. “It’s grand to be Irish, but to be stickered with it is such a pain,” Barrett says. “We don’t sound a sniff Irish, which is great.”

MARK WORDEN

Busting Out: Platinum-selling FInnish group Ultra Bra disbanded at the height of its career last autumn after four albums that made the group the country’s most popular rock band. After calling it quits, members of the 16-year-old outfit are quickly starting new projects, and they are already entering the charts. Scandinavian Music Group— which consists of four Ultra Bra members—was the first out with an album “about being lost, living in chaos, and loving it.” While touring Europe during late 2000, the Warner Music Sweden-signed artist mapped out ideas for new album Deadly Happy with his band, and it was recorded in single week at the end of the tour. The decision to ready the album while on the road came naturally to Johnson. “I love being on the move,” says the singer, who as a child was regularly taken on tour by his jazz-performing parents. “It’s been quite easy to make the latest record, because there are good stories and interesting people everywhere.” Deadly Happy was released in Sweden in February; street dates are pending throughout Europe. What made this record so good was that we moved out of Dublin, and it’s a whole different ball game.” Ten Speed Racer, which played the inves- tigative gig April 23 at London’s Studio Club, betrays few native musical roots. “It’s grand to be Irish, but to be stickered with it is such a pain,” Barrett says. “We don’t sound a sniff Irish, which is great.”

Jonathan Mander
**Events Calendar**

**MAY**


May 3-12, 11th Annual St. Lucia Jazz Festival, presented by BET/The Jazz Channel, various venues. St. Lucia, 758-451-8566.

May 7, SESAC New York Awards, B.B. King Blues Club & Grill, New York (by invitation only).

May 7-9, Billboard Latin Music Conference & Awards, Eden Roc Resort, Miami Beach. 646-654-4660.

May 8, Ninth Annual BMI Latin Awards, the Diplomat Hotel & Resort, Hollywood, Fla. (by invitation only).

May 9, Record Distribution: How Your CD Gets on the Shelf and Off, Career Development Workshop, presented by and held at the Arkadia Music Center, New York. 212-533-0007.

May 9, Steven J. Ross Award Dinner, presented by the UJA Federation of New York, Waldorf-Astoria, New York. 212-533-0007.

May 10, Peace and Love to Erase MS, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4842.


May 14, 50th Annual BMI Pop Music Awards, Regent Beverly Wilshire Hotel, Los Angeles (by invitation only).

May 15, BMI Film & Television Awards, Regent Beverly Wilshire Hotel, Los Angeles (by invitation only).

May 16, Radio Promotion: How to Get Your Songs on the Radio, Career Development Workshop, presented by and held at the Arkadia Music Center, New York. 212-533-0007.

May 18, American Latino Media Arts (ALMA) Awards, Shrine Auditorium, Los Angeles. 202-776-1569.

May 19-21, 10th Bi-Annual International Gospel Industry Retreat, MGM Grand Hotel, Las Vegas. 615-383-4675.

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


May 22, Academy of Country Music Awards, Universal Amphitheatre, Los Angeles. 310-201-8816.


May 23, Classical Brit Awards, Royal Albert Hall, London. classicalbrits.co.uk.


May 23, VH1 Divas Las Vegas, MGM Grand Hotel, Las Vegas. 212-846-7882.

May 23, W.C. Handy Awards, presented by the Blues Foundation, Orpheum Theatre, Memphis. 323-653-1588.

May 29-31, Emerging Artists and Technology in Music Conference, MGM Grand Hotel, Las Vegas. eat-m.com.


**JUNE**

June 1, MTV Movie Awards, Shrine Auditorium, Los Angeles. 310-732-8900.

June 4, SESAC Television & Film Awards, Michael's Restaurant, Santa Monica, Calif. (by invitation only).

June 5, How to Protect Yourself in the Entertainment Industry, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5590.


June 11, 27th Annual International Humanitarian Award Gala, sponsored by the T.J. Martell Foundation, the Hilton, New York. 212-533-5444.


June 12, CMT Flammeworthy Video Music Awards, Gaylord Entertainment Center, Nashville. 615-255-9600.


June 17, ASCAP Rhythm & Soul Awards, Beverly Hilton Hotel, Los Angeles (by invitation only).

June 19, How to Choose an Entertainment Attorney, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5590.

June 20-21, 20th Annual International Music Video Awards Luncheon Honoring Fred Davis and Daniel Glass, presented by the UJA Federation, Pierre Hotel, New York. 212-836-1126.

June 24-26, ME REILTECH Expo, Amsterdam. 866-899-5474.


**JULY**


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


July 26, 21st Annual Crossroads of Assembly Managers’ 77th Annual Conference & Trade Show, Georgia World Congress Center, Atlanta. 972-255-8020.

**Good Works**

¡BAILAMOS! Emilio Estefan Jr. will be presented with the 2002 Hope & Harmony Noteworthy Award at ¡Bailando!—The Hope and Harmony Dance Party May 6. Presented by a number of sponsors including Billboard, BMI, Warner Music Latina, and Sony Music International, the event is an effort by the Latin entertainment industry to raise money for the Diabetes Research Institute at the University of Miami School of Medicine. The event will be held at BillboardLive in Miami Beach. Contact: Michelle Delgado at 800-321-3437.

**Solution to this issue’s puzzle (page 74)**
BY SHARON LEVINE
NEW YORK—The ArtistDirect Network has unveiled a new promotional music-compilation sampler: You Gotta Hear This, the first in a series of six-week marketing campaigns that combine online and offline distribution of the CD. As part of the initiative, ArtistDirect will take advantage of the music community’s database of more than 6 million users by distributing music, videos, and online playback software to its e-mail database, since 2 million of its listees have consented to receiving promotional opportunities.

The You Gotta Hear This online player—which includes full streams of the sampler’s songs and videos, as well as retail and official artists’ sites links—is currently being sent with ArtistDirect’s bimonthly electronic newsletter. With its instant Send to a Friend button, the player also acts as a viral marketing tool, allowing fans to distribute music to each other.

In addition, the company is including free enhanced CD samplers with the first 25,000 purchases made through the ArtistDirect.com online store, for each compilation issued. A coupon on 50% off any music on the compilation further encourages recipients to buy the full-length CDs that include the sampler’s tracks.

ArtistDirect Network editor Penny Hewson developed the You Gotta Hear This concept a year and a half ago. The first sampler appeared when she began posting five artists per week in a category by the same name on ArtistDirect’s home page, which now will feature each new sampler in its entirety. However, the goal was to have more impact than simply dropping her editorial weight on a song. Ore initial challenge she faced was “incorporating the connecting point between online and offline while validating what [the ArtistDirect Network is] doing.” The company’s primary objective is to connect music fans with the artists they love through each operational arm, including ArtistDirect.com, LBLMusic, and Downloads Direct. While the network already offers multimedia platforms for news, community interaction, and exclusive music and merchandise directly from artists, Hewson sought to create a cyclical purchasing and hype-building format “doing something that brings someone offline to get them back online” repeatedly.

Tracks like Garbage’s “Cherry Lips” from Beautifulgarbage on Interscope and Flaw’s “Whole” from Through the Eyes on Republic/Universal exemplify the disc’s non-genre-specific tone, gearing it to the various tastes of the site’s listeners.

ArtistDirect president/CEO Keith Yokomoto jumped on the idea, realizing that the company already had thousands of pieces going out to people and wanting to maximize his earnings potential. He reflects, “If you’re offering or selling cool stuff that’s exclusive, people talk about [and then buy it].” He estimates that the compilations cost the company between 70 cents and $1.10 to manufacture with artwork. Labels pay upward of $2,500 per track to be included on the sampler.

You Gotta Hear This is what Hewson calls “a tastemaker tool before artists hit radio” that features new music from DreamWorks’ Citizen Cope and Eels, Lava/Atlantic’s Course of Nature, Mammoth’s Fu Manchu, Wind-up’s 12 Stones, Modular/Elektra’s the Avalanches, and ArtistDirect’s very own label Wind-up, featuring tracks like No Good’s “Ballin’ Boy” from Game Day (PBB on ArtistDirect) and Downpour Pool’s “Tear Away” from Sinister (Wind-up), supplement this edition.

Palm head of digital marketing Ed Rivadavia, whose track “Half-life” from Local H and video “Braided Hair” from 1 Giant Leap are on the compilation, admits, “We knew we were going to have to start spending money, that the Internet isn’t going to be free anymore.” While the compilation’s direct effects will not be known until it runs its course through the follow-up (due May 13), Rivadavia acknowledges that the potential purchasing power of ArtistDirect’s enormous fan base is measurable to Palm: “We new-media people are secretly cheering for these sites that have been doing well.”

Yokomoto hopes to expand the compilation’s distribution into non-traditional retail outlets, such as Sales, and at live events sponsored by ArtistDirect’s touring division. He is also developing plans for a Latin compilation titled Revolution, as well as a concert tour and site of the same name.

New Artists Sweeten Sugar Beats’ Prospects

BY MOIRA MCCORMICK
CHICAGO—During the past eight years, Sugar Beats Entertainment has morphed from a vanity label into a genuine children’s record company. Originally launched in 1994 as the recording imprint of Sugar Beats—a music collective specializing in kid-friendly remakes of classic radio hits, led by Sherry Coffin (daughter of Carole King and Gerry Coffin)—the label has begun signing and releasing product by other artists. In the process, Sugar Beats Entertainment is opening up previously unexplored retail avenues.

“We started thinking about signing other artists about a year-and-a-half ago,” Sugar Beats Entertainment VP/COO Bonnie Gallanter says. “We’ve been getting submissions for years, but we didn’t hear anything that we wanted to bring in.”

Then, a kids’ artist who goes by the name of Mr. Ray was introduced to them, and Gallanter, Kon- dor, and company sensed a perfect fit. “He appeals to both kids and parents, which is what Sugar Beats is all about,” Gallanter says. “He has a Beatles-like sound, and he is great with kids.” Mr. Ray’s Start Dreaming was released a year ago.

Then came Can You Hear a Lullaby by contemporary folk artist/arpist Dee Carsten (with Julie Daniels), which came out last November. “It was our first lullaby album, and it took us into a whole other market,” Gallanter says, referring to stores that cater to expectant and new mothers and their babies, such as Babies “R” Us, Bellini, Buy Buy Baby, Mother’s Work, and Mimi’s Maternity. “We’ve also just gotten onto T. J. Maxx and Marshalls. “Dee had previously released four [adult-targeted] CDs,” Gallanter continues. “Then she had a baby and wanted to do a lullaby album. Her business manager, Steve White [of New York accounting firm Cava- rici & White], is also our accountant, and he let us know Dee was looking for distribution.”

According to Gallanter, Carsten’s album paved the way for Kondor’s first solo project, a lullaby album called Follow My Baby: Soothing Songs and Lullabies, due out in June. Gal- lanter says Sugar Beats Entertainment is talking to American Baby magazine about sponsoring a CD sampler or a coupon that would be placed in the gift packs that hospitals give new mothers upon their discharge. She adds, “We were also working on getting our product into hospital gift shops.”

Kondor’s album features King (who co-wrote original lullabies with Kondor) on backing vocals. Kondor’s brother-in-law Greg Wills produced the album and co-wrote the track “Island of Dreams” with King and Dean Miller. Along with classic nighttime arias, Kondor includes “Child of Mine,” a lullaby her parents wrote for her when she was an infant.

Gallanter says Sugar Beats Entertainment product was originally distributed by Music for Little People through Rounder Kids. “They were instrumental in getting us started in bookstores, educational stores, and children’s specialty stores [such as FAO Schwarz, Zany Brainy, Right Start, and Lakeshore Learning Storel, which is where our sales have continued to be strongest.” Now, Sugar Beats product is non-exclusively distributed by Rounder Kids and New Sounds Digitel Music; Gallanter notes they sell direct to Zany Brainy and Right Start, Plus, Fol- lett Corp. handles education-market distribution to libraries, college bookstores, and museum stores. Rounder Records/Universal Music wholesales Sugar Beats to traditional record retailers like Tower Records, Musicland, and Transworld, as well as Best Buy, Barnes & Noble, and Borders Books & Music. “Borders does a wonderful job with children’s music,” Gallanter notes. “They merchandise it in the same area as children’s books; they have a wonderful listening-station program, great displays, and knowledgeable salespeople.”

Mass merchants have been hard to crack, Gal- lanter observes: “The product they carry is all char- acter-driven—you need to have a TV or movie hook. But we’re constantly getting calls and e- mails from parents around the country, asking when Sugar Beats will be available at Wal-Mart.”
Licensing & Merchandising Spotlight covers the latest news in the music merchandise business. We explore the practice of using artists’ likenesses on everything from action figures to video games, how brand endorsement deals between artists and consumer products come to be, and how artists benefit from these relationships.

Plus, we look at what’s new in tour and concert merchandising—who’s buying what, and where.

Make sure your company is a part of this important special. Call now!

ISSUE DATE: June 15
AD CLOSE: May 20

Joe Maimone T. 646-654-4694
F. 646-654-4799 • jmaimone@billboard.com

Ian Remmer T. 323-525-2311
F. 323-525-2395 • iremmer@billboard.com
**Served as executive VP/GM at the Island Def Jam Group last December, is quietly making the rounds to the five majors. Sources say he is pitching a plan to consolidate manufacturing and fulfillment in a start-up company that he would helm and would be staffed by executives long associated with him.**

In making such a move, Caparro apparently is hoping that he could supply a solution to a problem that has stymied the industry for the past 18 months. During that time, each of the majors have had numerous conversations with each other in an attempt to partner on back-end operations in order to achieve substantial savings, since all of them have excess capacity during most of the year. But even though practically every combination of majors imaginable has engaged in conversations that ultimately might have led to only two or three companies doing manufacturing, warehousing, and fulfillment instead of all five, negotiations failed each time.

With each major employing between 900 and 2,000 workers in manufacturing and manning warehouse facilities, that means that if Caparro got some of the majors to back his plan, thousands of jobs could be trimmed. Moreover, while the majors’ previous discussions would have kept separate distribution companies, Caparro’s proposal is said to go one step beyond in calling for his company to handle sales and credit for all majors’ sales forces for separately on the top 50 accounts, which collectively have about 85%-90% of the U.S. music business.

While at least one major is said to be ready to embrace the plan and another is allegedly interested, others are said to be lukewarm or not interested. But the proposal only needs two majors to get started and could then serve as a test case for the other majors. Still, others wonder if such a plan could get the green light from the Securities & Exchange Commission and the U.S. Department of Justice, which share merger approval responsibilities for the federal government.

In the past, other companies, including Valley Media, have tried to position themselves for such a role. But as the former architect and leader of PolyGram Group Distribution (PGD) (five-time winner of the large distributor of the year award from the National Assn. of Recording Merchandisers), Caparro brings instant credibility to his proposal. Moreover, he is said to be joined in the effort by John Esposito who served as executive VPGM at the Island Def Jam Group and was a key executive at PGD; John Madison, who most recently was CEO of Click Radio and had a high-profile position with AMPM radio operations but once upon a time was also a key PGD executive; and Ann Latora, who was senior VPCFRO at Island Def Jam. Via e-mail, Caparro declined to comment.

**BIG VALUE: The value-added free DVD that will be packaged in Eminem’s new album, The Eminem Show (Billboard Bulletin, April 29), has other labels watching closely to see if its inclusion will achieve Interscope’s objectives.**

The DVD will contain 45 minutes of material specially compiled for the album, including concert footage and interviews. But it is primarily being used as an enticement to get consumers who may have already illegally obtained the new album by street date from the Internet or via CD burning into the store to buy it. “That’s the dream,” says Steve Berman, head of sales and marketing at Interscope.

But it also is a value-add that is being made available to all of retail. That hasn’t always been the case with Interscope, which sometimes gives exclusives to certain large discounters, to the dismay of other majors. The DVD, like all premiums, additionally serves the purpose of spurring first-week sales of the album. And finally, retailers point out that with consumers’ increasing resistance to front-line pricing, the DVD makes the album’s $19.98 list price an attractive offer.

Without getting specific, Berman says, “We wanted to create more value for the album, and we wanted to be able to share this value with all of retail.” The album hits U.S. stores June 4 and will include the DVD only in the initial shipment, which is expected to be about 2 million here. Another 1.5 million to 2 million is expected to be shipped internationally. Also, Berman says the DVD will never be issued separately.

On the heels of the album, Interscope will release a live DVD from Eminem June 18 called All Access Europe, with entirely different material, and the music video DVD, All Access Europe, for the album, which will include the DVD only in the initial shipment, which is expected to be about 2 million here. Another 1.5 million to 2 million is expected to be shipped internationally. Also, Berman says the DVD will never be issued separately.

**IPO For HMV Now Expected In Mid-May**

**Sony Music-Division Sales Up 5%**

**IPO For HMV Now Expected In Mid-May**

**Sony Music-Division Sales Up 5%**
‘Ocean’s 11’ Release Set To Be Warner’s Glittering Treasure

BY CATHERINE CELLA
LOS ANGELES—The $150 million Bellagio heist of Ocean’s 11 generated a theatrical take of more than $180 million. But it is the film’s May 7 release on VHS ($22.98) and DVD ($39.98) from Warner Home Video that may be its biggest caper yet.

The project—starring George Clooney, Matt Damon, Andy Garcia, Brad Pitt, and Julia Roberts—will include a behind-the-scenes documentary on both formats, which are available in both the wide-screen and the full-frame version. The DVD also includes an HBO documentary on the film, a DVD-ROM challenge where players can become one of the Ocean’s 11 crew, and the original trailer.

Ocean’s 11 director Steven Soderbergh provides a separate commentary on the DVD. “I have just one rule,” Soderbergh says, “which is never to do commentary alone.”

In this case, he shares the mike with screenwriter Ted Griffin. (Another commentary track features Roberts and Garcia.) As Soderbergh and Griffin talk, they seem to surmise each other, which they may also do for fans of the film. “I don’t have the model de-mystifying the process of filmmaking,” Soderbergh explains, “because at its core, as an art form, there is something mysterious about it that you can’t uncover.”

Also not uncovered on the DVD are deleted scenes, because there simply weren’t enough to justify that particular feature. In fact, the final cut runs only a bit longer than what Soderbergh first submitted, because the script was tightly written.

Plus, I shot it to go together in a certain order, so it’s not like the telephones call,” he says. “So it was kind of all-or-nothing—either it was going to work or it wasn’t.”

A CANT-MISS OPPORTUNITY
Warner Home Video head of U.S. marketing Mike Saksa is confident that Ocean’s 11 will work as a strong home video release, because “this is what we call a five-point title. You put these points in a model to forecast volume, pricing, and advertising, and it’s through the roof.”

Saksa says points one is the box office performance, points two: The movie played well critically. “You look at the reviews, and you’ve got Ebert and Roeppe giving it two thumbs up,” Saksa notes, “but it also got the hip critics’ reviews—in Rolling Stone and Entertainment Weekly—for the younger demographic.”

The third point is the director, whom Saksa hails as “one of the biggest, hottest directors in the world.” Soderbergh is still basking in the glow of Academy Award-winning projects Traffic (a multiple Oscar winner, including best director for Soderbergh and best supporting actor for Benicio Del Toro) and Erin Brockovich (best actress, for Roberts).

Point two: The movie played well critically. “You look at the reviews, and you’ve got Ebert and Roeppe giving it two thumbs up,” Saksa notes, “but it also got the hip critics’ reviews—in Rolling Stone and Entertainment Weekly—for the younger demographic.”

The third point is the director, whom Saksa hails as “one of the biggest, hottest directors in the world.” Soderbergh is still basking in the glow of Academy Award-winning projects Traffic (a multiple Oscar winner, including best director for Soderbergh and best supporting actor for Benicio Del Toro) and Erin Brockovich (best actress, for Roberts).

UNSINKABLE STAR POWER
The cast will also go far toward attracting a range of consumers. “You’re lucky if you get one star [in a title],” Saksa says. “The cumulative box office of this cast is $750 million. Normally, you’ll have a leading man who will appeal to a single demographic. But with Clooney, Pitt, Damon, and Garcia, Ocean’s 11 has a wide range of appeal. And Julia Roberts has wide appeal too, among men and women.”

The title’s final strong point is its hard-to-classify genre. “This title transcends any particular genre,” Saksa notes. “It’s got action, thrills, romance, comedy—it’s hard to pinpoint.”

That’s partly due to Soderbergh’s penchant for stretching the envelope. “One way to do that is to try to make something that you haven’t made before,” the director says. “I mean, everything’s been done before.”

In the case of Ocean’s 11, that’s literally true, and yet creating a remake was not Soderbergh’s greatest challenge. “The trick was to see one, get half off the second program at Virgin, which includes 600 titles. The campaign—designed to launch concurrently with Ocean’s 11—would add Ocean’s 11 to our main promotional efforts in Europe.”

Also in May is a “buy three get one free” program in a sense springing from a surge in DVD software and hardware sales. Joining Ocean’s 11 in May are such titles as Vanilla Sky (Paramount), Snow Dogs (Buena Vista), and The Sorcerer’s Stone (Warner Bros.), all of which should spur sales of DVD players. “You’re going to see tremendous retail synergy between hardware sales and DVD titles,” he predicts.

The real challenge of marketing Ocean’s 11 was picking the right release date,” Saksa concludes. “This was one of the biggest box-office movies of the fourth quarter, so we picked the first week in May. That’s the kick off of the second season of video self-through. And Ocean’s 11 is really going to kick it off.”
Dora The Explorer's platinum certification for nontheatrical titles is suggested retail for a minimum sale of 250,000 units or a dollar volume of $518 million at retail for theatrically released products.

The Mummy, Brendan Fraser
America's Sweethearts, Julia Roberts
Gladiator, Russell Crowe
Bridget Jones's Diary, Renee Zellweger
Dagonball Z: Majin Buu Heros Farewell (Edited), Animated
Brother, Where Art Thou?, George Clooney
Planet of the Apes, Mark Wahlberg
The Mummy Returns, Brendan Fraser
Nautical Nonsense, Spongebob Squarepants
Scooby-Doo and the Reluctant Werewolf, Scooby-Doo

The Usual Suspects, Stephen Baldwin
The One, Jet Li
Jay and Silent Bob Strike Back, Kevin Smith
Pearl Harbor/Armageddon, Ben Affleck and Bruce Willis
Ultimate Fight, Various Artists
The Last and the Furious, Universal Studios Home Video
The Last Castle, Drama, Universal Studios Home Video
Domestic Disturbance, Universal Studios Home Video
Trainwreck, Various Artists
Dreams Come True, James Brown

Billboard MAY 11, 2002

www.billboard.com
**NEW LABEL SPECIAL**

- $1000 Compact Disc w/ 4 panels, 3 color label + $1365.00 Post Design & Free Web Site included
- $1140.00 4 panel, 3 color label + $2770.00 Print Design & Free Web Site included
- $1500 DVD Disc $4250.00 Full Color Print

Includes 4 panel color insert, packaging and tray cards.

**500 FREE COLOR POSTCARDS WITH EVERY CD PACKAGE**

1000 CDS $1199.00

www.earthdisc.com 1-800-875-5950

WITH OVER 60 YEARS OF EXPERIENCE & IN-HOUSE FACILITIES, WE'LL PRODUCE YOUR CD, VINYL & CASSETTE PROJECT WITH THE EXCELLENCE IT DESERVES!

300 CD PACKAGE: NEW PRICE! $775

INCLUDES: ORIGINATION * FULL COLOR 4 PAGE BOOKLET & TRAY CARD * 1 COLOR CD LABEL IMPRINTING * JEWEL BOX & JEWEL WRAP * QUICK TURNAROUND * Free your proof ready for us to finalize

Rainbo Records and Cassettes
1338 Berkeley Bt., Santa Monica, CA 90404 • (310) 829-3476 Fax: (310) 828-8765 • www.rainborecords.com • info@rainborecords.com

PRINCETON RECORD ECHANGE
20 S. Tulane St., Princeton, N.J. 08540 Phone: 609-921-0881 Voice 203-265-3440 Fax: 609-921-0881 P.O.Box A Trenton, N.J. 08691-0020

TASCAM, DIGIFILE DESIGN, KONG, TELEPHONE SYSTEMS, LEATHER SOFAS, MORE: More info & photos: emmersonmusic.com

FOR SALE

Awesome Wholesale
1171 Atkins Ri, Vinncennes, IN 47591 Tel: 812-726-5282

Digital Pocket Scale

1/10 Gram Accuracy

Uses: Laboratory Scales

Pans Weight (oz)

Jewelry Scales

$20

Metal Detectors

Includes: Features:

- Color
- Headphone jack
- Relays
- Three-Tone Audio
- Jewelry
- Directional
- Gold, Silver
- Waterproof search coil

GU-1008

Only $59.75 each

Call For Complete Catalog

**RECORDING STUDIOS**

NASHVILLE

5 years old, 3-bed/3-bath

2400sq.ft., House/Recording studio, separate studio entrance.

Money-making potential.

$250,000

615-646-9278

WANTED TO BUY

TOP DOLLAR PAID FOR CD's, LP's, DVD's & VHS COLLECTIONS, ESTATES LIQUIDATIONS, EXCESS INVENTORY PROMPT PURCHASE AND PAYMENT ROCK, CLASSICAL, JAZZ, R&B etc.

PRINCETON RECORD EXCHANGE
20 S. Tulane St., Princeton, N.J. 08542, 609-921-0881

www.presx.com

WeBuyCDs@presx.com

**AUCTIONS**

Auction May 8 @ 11 AM

Sound Recording Studio

816 Neward Ave., Hollywood CA 90038

Otari Concept 1, Roland, Tascam, Digi Design, Korg, Alesis, Dolby, Sony, Teac, etc. + TVs, computers inc Mac G3, phone syst, leather sofas & more. More info & photos: www.abamex.com

Call: 1-800-658-7100

- Chain - Independents - One-Stops

For Billboard Classified Advertising Call Jeff Serrette at 646-654-4697

Call: 1-800-223-7524 Today!

Fax all ads to: 646-654-4798/99 or email to: jserrette@billboard.com

Your ad includes a listing on billboard.com

over 17 million page views a month

www.billboard.com
ENTERTAINMENT LAW REPORTER
For up-to-date, concise and readable coverage of legal developments in the entertainment industry – including cases, legislation, and government agency regulations of importance to those in the music, movie, broadcasting, theater, publishing, art, multimedia and sports businesses, read the Entertainment Law Reporter. 32 pages, published monthly. CD-ROM of 23 years back issues, full-text searchable, also available. For details and to subscribe, go to:
www.EntertainmentLawReporter.com

THE 17TH EDITION OF THE Musician’s Guide to Touring and Promotion

A BILLBOARD PUBLICATION

Includes:
• City by city club directory
• Tape/record store directory
• A&R directory
• Music services directory
• Music industry websites
• And much more

Only $19.95 - $18.95 overseas.

Order by phone 800-407-6874 or on our website
www.musiciansguide.com
Mention code TGBB when ordering!

-need it? Just Ask!

REAL ESTATE

Short term/Long term Corporate Housing with Free T-1 Lines

Executive Satellite Offices for the entertainment industry!
http://www.7fountains.com - Fine tune your project or album in refined 1920's Hollywood courtyard living in an industry tailored “Smart Building” with free T-1 Hi Speed Internet, 1& 2 bedroom villas w/pvt offices.
Our Corporate VIP Package offers premium amenities, including a variety of fine linens, small appliances, television with digital cable a Bose sound system, and other top-quality household items for your comfort and convenience.

**Sunset Strip in the heart of cosmopolitan West Hollywood**
For Lease information and pricing contact Maria or Susan at (323)650-1177 or Cindy Gray at cindygray@mosscompany.com

CONTEMPORARY LONDON LIVING
Spectacularly renovated 2 BR/2 bath flat overlooking Hyde Park. 1450 sq. ft. 14 ceilings, quadruple aspect. Moments from Heathrow Express, near West End. Solid oak and limestone floors, electronic lighting, new kitchen and shower rooms. £765,000. British pounds. hydeparkgardens.com

Looking for the perfect job? BILLBOARD CLASSIFIED
**GREAT OPPORTUNITIES FOR A SALES DIRECTOR AND (2) LABEL MANAGERS**

**Koch Entertainment Distribution, the country's largest independent music distributor seeks to fill positions due to growth.**

### DIRECTOR OF SALES, CENTRAL REGION

To earn this key spot located in the Minneapolis-St. Paul area, you will need at least 5 years of record industry sales experience. Be a proven, results-oriented manager and have familiarity with a wide range of music. Supervising a sales staff you will work with the marketing director and label managers to develop implementation of marketing and promotional opportunities at major and independent accounts. Reporting directly to the VP Sales & Marketing, you will establish targets for new releases and assess and ensure progress toward departmental goals. Successful candidates will have proven ability to recognize, hire and train talented staff and develop and deepen account relationships. Only individuals having prior experience supervising a sales team need apply.

(2) **Label Managers-Urban 1-Rock**

These positions in our marketing department are open due to promotion from within and the tremendous growth of our company. They require a minimum of 2 years record business experience as a Product/Label Manager and an extensive knowledge of current and record retail. These diversified, exciting opportunities will make you a key person for working with our distributed labels to maximize sales on their releases. You will work with our sales staff, labels and accounts to develop and implement promotions, create marketing plans and overall inventory management. Both positions are based at our corporate office in the Roslyn area of Long Island.

**Benefits, opportunity, challenge, growth- we've got it all!**

Please send resume and cover letter (which must indicate which position you are applying for) together with your salary requirements to:

**Koch Entertainment Distribution**
2 Trilo-Habor Court
Port Washington, NY 11050
Attn: Human Resources, 763-533-2156 or e-mail: sanderso@navarre.com

**Director of Sales**

**Navarde Entertainment Media**

Navarde Corporation, a leading independent distributor of music, DVD, and computer software, is seeking an experienced Sales Manager for our growing independent music and DVD division. This Minneapolis-based position is responsible for overall direction and success of a large decentralized sales organization.

**Candidates should possess:**
- at least 10 years sales management experience in the music industry
- strong established relationships with key retail accounts
- demonstrated strategic leadership and team building skills
- deep experience in developing and executing channel programs
- ability to juggle multiple projects and responsibilities
- highly honed interpersonal skills and flexibility
- creativity and enthusiasm
- proven problem solving abilities
- college degree preferred

If you are interested in a great opportunity for career growth and are willing to travel, please submit your resume in confidence to:

**Navarde Corporation**
Attn: Human Resources, 763-533-2156
2  Tri-Habor Court
Port Washington, NY 11050
or fax 763-533-2156 or e-mail: sanderson@navarde.com

---

**ACCOUNTANT/BOOKKEEPER**

Record label seeks accountant/bookkeeper with at least 5 years music industry experience to support the Finance Director. The right person will have royalties experience and will possess the ability to read and interpret contracts. He/she will be a self-starter with a proactive attitude.

**Job duties will include:**
- Accounts payable/management & vendor correspondence
- Accounts receivable management & collections
- Daily management of financial controls
- Preparation of royalty statements (artist and publishing)
- Other ad hoc duties as required

Please submit your resume and cover letter stating salary requirements to: darlene@kineticrecords.com

---

**WANTED SALES REP FOR NEW BUDGET LINE OF DVD'S & VIDEOS**

**Attn:** Steve Kaplan
610-649-7650 steve@oldies.com

---

**PROGRAMMING**

**Slow & Steady Wins The Race To No. 1**

**These Days, Rock Hits Are Taking Longer To Peak And Burn**

By BRAM TEITELMAN
Airplay Monitor

**New York—** Jimmy Eat World’s “The Middle,” Nickelback’s “Too Bad,” and Default’s “Wasting My Time” all reached No. 1 on the Billboard Mainstream and/or Modern Rock Tracks charts, but they took their time getting there—anywhere from 19 to 25 weeks from chart debut to summit, tying or breaking records for the longest climb to No. 1 in the process.

Many labels agree that the number of releases, coupled with the multitude of available entertainment choices, result in songs kicking in later. “There’s a lot of music out there,” Columbia senior VP of rock and alternative Jeff Sodikoff says. “At the same time, with the times, we listen back and forth now than it has ever been at radio, it takes longer for records to connect and register than there is a year two ago, when there were less distractions and fewer records out there.”

Exexact national promotion director (East Coast) William Marion agrees: “Consumers have so many other things bombardng them that they’re not listening to the radio as much. They’re not paying as much attention to the songs, and they’re not as familiar with them, so things are taking longer to reach a power position.”

Windsor senior VP of promotion Shanna Fischer says, “There’s a lot of music out right now. It’s a very busy first and second quarter for labels, and I’m hearing from radio that records are taking longer to research. If they’re not researching, they’re not moving up, so it’s taking them longer to reach a position where they’re going to move up into those power rotations.”

Exact national promotion manager Cheryl Valentine says, “Some people won’t power your record until it gets research, even though they should. There are people who don’t just use research as a tool—they use it as their Bible and guide.”

Marion says that “ when good research comes back, it takes longer for songs to burn. If something’s not burning, people aren’t hearing it that often. They may be familiar with it, but they’re not tired of it, because they must not be listening as much as they used to.”

But it’s not because it’s taking hits by Linkin Park and Nickelback longer to test. Active WLRZ (Lazer 103) Milwaukee PD Keith Hastings says, “It’s about perception, it’s not about how the song does at radio—it’s about the album’s commitment to the record and how long we can persevere.”

Waiting for research to kick in requires patience from labels. “I try to be understanding, but the record companies’ goals differ from that of the radio stations,” Valentine says. “Radio wants records that work and wants to keep playing them until they no longer work. Record companies want to see their singles impact sales.”

Marion says, “You have to be patient, and it forces you to micro-market more and start focusing on what we used to do, which is to get a song in a particular market and put all your efforts into making it hit in that market, knowing that the market may not get it to 10 weeks. [Modern] KROQ [Los Angeles] came in on our record recently, which was week 13. Obviously, we’ve been working on that the whole time, but we’ve had to continue to focus our efforts to place the song that hit. The product flow and the fact that the songs are staying on the charts for so long makes me have to sit back and wait for space.”
IN BRIEF: David Bowie will be the subject of a historical retrospective, "David Bowie: Sound + Vision," to be presented June 7-Sept. 15 by the Museum of Television and Radio in New York and Los Angeles. The retrospective—which covers Bowie's career from 1964 to the present—will feature rarely seen Bowie performances, outtakes, documentaries, interviews, and more than 50 music videos.

Will Smith, Britney Spears, DMX, the late Aaliyah, and Mandy Moore are the music artists-turned-actors who have received nominations for this year's MTV Movie Awards. Acclaimed musical Moulin Rouge received four nominations. The awards show will be taped June 1 at the Shrine Auditorium in L.A., and MTV premieres the show at 9 p.m. EDT June 2. A complete list of nominees can be found at mtv.com.

Beyond Knowles of Destiny's Child has landed a co-starring role in the MTV Films/PARAMOUNT Pictures feature "The Fighting Temptations." She is cast as a choir singer who becomes the love interest of a hip-hop producer, played by Cuba Gooding Jr. Knowles makes her big-screen debut in the New Line Cinema film Austin Powers in Goldmember, which hits theaters in July.

L.A. production company news: Original Film has named Heidi Wahl director of rep... RAW Independent has named Kris Toledo-Foster executive producer of its music-video division, which has signed directors Steve Carr, Cameron Casey, and Aaron Coursault. ... 1171 Production Group has re-launched with a new roster of directors, including Abdul Malik Abbott, Doug Pray, Cousin Mike, Karl Slater, Kurt & Mike, and StarMaiden.

THE CLIP LIST

The most played clips as monitored by broadcast data systems "New Ones" are reported by the networks (not by BDS) for the week ahead.

Billboard takes no responsibility for any alleged copyright violation or trademark infringement造成的.
Bands vs Bandwidth.

Record labels, retailers, subscription services, electronics makers and media... are you ready to face the music? Bring your opinions and your open mind to Plug.In, the forum at the heart of the music industry mix.

Consumer appetite for online music grows steadily — but the industry as a whole is ailing. 
> Will music sellers and labels find an antidote to free file sharing?
> How strictly will Congress enforce AHRA legislation in the face of anti-copying measures proposed by RIAA member companies?
> Will PC and consumer electronics manufacturers satisfy their customers with digital playback and copying products, and risk provoking the labels?
> What role will home networking play to catalyze digital distribution and portability?

In an industry rocked by constantly changing technology and new consumer expectations, the time for discussion has never been more critical.

TO REGISTER OR FOR A COMPLETE AGENDA:
> web: www.jmm.com/plugin > tel: 1-800-488-4345 x6424
> e-mail: eventsreg@jmm.com

Produced by: Jupiter Media Metrix
In Association with: Billboard
Sponsors:
PERSONAL BEST: Record labels live to pledge their intention to take this or that artist "to the next level," With Kenny Chesney storming to No. 1 on The Billboard 200 on an opening sum 114,000 copies, his "No Shoes, No Shirt, No Problems" album on Hot Country Singles & Tracks, as "I Don't Have to Be Me" ("Til Monday") moves 7-5 and swipes the audience record on both the Hot 100 and Hot R&B/Hip-Hop Singles & Tracks chart, as it grabbed the R&B crown in the April 6 issue with 66.3 million listeners, extending the mark to 73.8 million two weeks later. "Foolish" now is in its fourth week atop the Hot 100 and its seventh week at No. 1 on the R&B/Hip-Hop chart.

RED ROCKS: Unwritten Law scores its first Modern Rock Tracks No. 1 with its second chart hit, "Seemin' Red." The band's previous charting title, "Cailinn," peaked at No. 28 in September 1999. "Seemin' Red" is the first song to reach the top of the Modern chart without simultaneously appearing on Mainstream Rock Tracks since Sum 41's "Fat Lip" last August. "Lip" never did make it onto the Mainstream chart, and it does not look like "Red" will make it there, either. With only 132 detections from 15 of the 102 reporting Mainstream Rock stations, it is 175 plays away from the No. 40 song, Familiar 48's "The Question."

EM, TOO: For the second consecutive week, a multi-million selling hip-hop artist places the Hot Shot Debut title on both the Hot 100 and Hot R&B/Hip-Hop Singles & Tracks chart with the first release from a forthcoming album. Following the lead of Nelly's "Hot In Herre" is Eminem with "Without Me," from the scheduled June 4 release The Eminem Show. "Without" enters the Hot 100 at No. 44 and Hot R&B/Hip-Hop Singles & Tracks at No. 53.

THE WEEKEND: Steve Azar becomes the fourth artist in our current chart year to score his first top five hit on Hot Country Singles & Tracks, as "I Don't Have to Be Me ("Til Monday") moves 7-5 and swipes the chart's second-biggest gain (up 459 detections), Only Brooks & Dunn's "My Heart Is Lost to You" at No. 26 had a bigger increase, surpassing Azar's gain by five spins. The list of top five rookies Azar joins on the chart includes Steve Holy's "Good Morning Beautiful" (No. 19), Chris Cagle's "I Breathe In, I Breathe Out" (No. 14), and Tommy Shane Steinier's "What If She's an Angel" (No. 11). Holy and Cagle's titles each rose to No. 1 on this chart, and Steinier's single is still in contention, up 139 plays.

Topping Hot Country Singles & Tracks for a fourth consecutive week is Toby Keith's "My List," which bullets with an increase of 62 detections. Although the statuses of the tracks from the soundtracks, "The High Road" and "The Last Waltz," are still in contention, up 139 plays. The Billboard 200 (30-14, up 66.5%), while Steve Holy's "I Breathe In, I Breathe Out" (No. 14), and Tommy Shane Steinier's "What If She's an Angel" (No. 11) also joined the Top Country Artist chart. While Keith's "My List" bullet with an increase of 62 detections. Although the statuses of the tracks from the soundtracks, "The High Road" and "The Last Waltz," are still in contention, up 139 plays. The Billboard 200 (30-14, up 66.5%), while Steve Holy's "I Breathe In, I Breathe Out" (No. 14), and Tommy Shane Steinier's "What If She's an Angel" (No. 11) also joined the Top Country Artist chart.
<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>pagination</th>
<th>Peak Position</th>
<th>Week At Number</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KENNY CHESNEY</td>
<td>No Shoes, No Shirt, No Problems</td>
<td>1</td>
<td>50</td>
<td>42</td>
<td>38</td>
</tr>
<tr>
<td>2</td>
<td>ASHANTI</td>
<td>Ashanti</td>
<td>2</td>
<td>51</td>
<td>44</td>
<td>41</td>
</tr>
<tr>
<td>3</td>
<td>CELINE DION</td>
<td>A New Day Has Come</td>
<td>3</td>
<td>52</td>
<td>NEW</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>Sheryl Crow</td>
<td>A Change Would Do Me Good</td>
<td>4</td>
<td>53</td>
<td>56</td>
<td>56</td>
</tr>
<tr>
<td>5</td>
<td>VARIOUS ARTISTS</td>
<td>The Best Of Both Worlds</td>
<td>5</td>
<td>54</td>
<td>33</td>
<td>10</td>
</tr>
<tr>
<td>6</td>
<td>SOUNDRACK</td>
<td>Star Wars Episode II: Attack Of The Clones</td>
<td>6</td>
<td>55</td>
<td>46</td>
<td>44</td>
</tr>
<tr>
<td>7</td>
<td>SOUNDRACK</td>
<td>The Scorpion King</td>
<td>7</td>
<td>56</td>
<td>51</td>
<td>54</td>
</tr>
<tr>
<td>8</td>
<td>VARIOUS ARTISTS</td>
<td>O Brother, Where Art Thou?</td>
<td>8</td>
<td>57</td>
<td>50</td>
<td>47</td>
</tr>
<tr>
<td>9</td>
<td>SHAKIRA</td>
<td>Laundry Service</td>
<td>9</td>
<td>58</td>
<td>40</td>
<td>43</td>
</tr>
<tr>
<td>10</td>
<td>New</td>
<td>Yankee Hotel Foxtrot</td>
<td>10</td>
<td>59</td>
<td>52</td>
<td>51</td>
</tr>
<tr>
<td>11</td>
<td>New</td>
<td>Toxicity</td>
<td>11</td>
<td>60</td>
<td>49</td>
<td>57</td>
</tr>
<tr>
<td>12</td>
<td>New</td>
<td>Southern Hummingbird</td>
<td>12</td>
<td>61</td>
<td>53</td>
<td>53</td>
</tr>
<tr>
<td>13</td>
<td>New</td>
<td>Word Of Mouth</td>
<td>13</td>
<td>62</td>
<td>67</td>
<td>118</td>
</tr>
<tr>
<td>14</td>
<td>New</td>
<td>Come Clean</td>
<td>14</td>
<td>63</td>
<td>64</td>
<td>54</td>
</tr>
<tr>
<td>15</td>
<td>New</td>
<td>Hybrid Theory</td>
<td>15</td>
<td>64</td>
<td>63</td>
<td>62</td>
</tr>
<tr>
<td>16</td>
<td>New</td>
<td>Silver Side Up</td>
<td>16</td>
<td>65</td>
<td>70</td>
<td>57</td>
</tr>
<tr>
<td>17</td>
<td>New</td>
<td>When I Was Cruel</td>
<td>17</td>
<td>66</td>
<td>78</td>
<td>79</td>
</tr>
<tr>
<td>18</td>
<td>New</td>
<td>Drive</td>
<td>18</td>
<td>67</td>
<td>64</td>
<td>59</td>
</tr>
<tr>
<td>19</td>
<td>New</td>
<td>Escape</td>
<td>19</td>
<td>68</td>
<td>50</td>
<td>56</td>
</tr>
<tr>
<td>20</td>
<td>New</td>
<td>Guttermouth</td>
<td>20</td>
<td>69</td>
<td>81</td>
<td>61</td>
</tr>
<tr>
<td>21</td>
<td>New</td>
<td>Watermelon, Chicken &amp; Gritz</td>
<td>21</td>
<td>70</td>
<td>82</td>
<td>57</td>
</tr>
<tr>
<td>22</td>
<td>New</td>
<td>Rock Steady</td>
<td>22</td>
<td>71</td>
<td>69</td>
<td>85</td>
</tr>
<tr>
<td>23</td>
<td>New</td>
<td>Full Moon</td>
<td>23</td>
<td>72</td>
<td>75</td>
<td>81</td>
</tr>
<tr>
<td>24</td>
<td>New</td>
<td>Silver Lining</td>
<td>24</td>
<td>73</td>
<td>77</td>
<td>60</td>
</tr>
<tr>
<td>25</td>
<td>New</td>
<td>J.O.S.E.: Jealous Ones Still Envy</td>
<td>25</td>
<td>74</td>
<td>73</td>
<td>69</td>
</tr>
<tr>
<td>26</td>
<td>New</td>
<td>Purple World</td>
<td>26</td>
<td>75</td>
<td>70</td>
<td>73</td>
</tr>
<tr>
<td>27</td>
<td>New</td>
<td>Usher</td>
<td>27</td>
<td>76</td>
<td>78</td>
<td>80</td>
</tr>
<tr>
<td>28</td>
<td>New</td>
<td>The Best Of Both Worlds</td>
<td>28</td>
<td>77</td>
<td>62</td>
<td>78</td>
</tr>
<tr>
<td>29</td>
<td>New</td>
<td>Ecstasy</td>
<td>29</td>
<td>78</td>
<td>82</td>
<td>54</td>
</tr>
<tr>
<td>30</td>
<td>New</td>
<td>Pain Is Love</td>
<td>30</td>
<td>79</td>
<td>83</td>
<td>55</td>
</tr>
<tr>
<td>31</td>
<td>New</td>
<td>Satellite</td>
<td>31</td>
<td>80</td>
<td>60</td>
<td>49</td>
</tr>
<tr>
<td>32</td>
<td>New</td>
<td>Only A Woman Like You</td>
<td>32</td>
<td>81</td>
<td>74</td>
<td>66</td>
</tr>
<tr>
<td>33</td>
<td>New</td>
<td>Room For Squares</td>
<td>33</td>
<td>82</td>
<td>68</td>
<td>68</td>
</tr>
<tr>
<td>34</td>
<td>New</td>
<td>B2K •</td>
<td>Come Away With Me</td>
<td>34</td>
<td>83</td>
<td>76</td>
</tr>
<tr>
<td>35</td>
<td>New</td>
<td>The Spirit Room</td>
<td>35</td>
<td>84</td>
<td>77</td>
<td>67</td>
</tr>
<tr>
<td>36</td>
<td>New</td>
<td>Under Rug Swept</td>
<td>36</td>
<td>85</td>
<td>71</td>
<td>69</td>
</tr>
<tr>
<td>37</td>
<td>New</td>
<td>Songs In A Minor</td>
<td>37</td>
<td>86</td>
<td>72</td>
<td>65</td>
</tr>
<tr>
<td>38</td>
<td>New</td>
<td>J To Tha L-O! The Remixes</td>
<td>38</td>
<td>87</td>
<td>76</td>
<td>64</td>
</tr>
<tr>
<td>39</td>
<td>New</td>
<td>The Marathon</td>
<td>39</td>
<td>88</td>
<td>65</td>
<td>55</td>
</tr>
<tr>
<td>40</td>
<td>New</td>
<td>The World Outside My Window</td>
<td>40</td>
<td>89</td>
<td>60</td>
<td>49</td>
</tr>
<tr>
<td>41</td>
<td>New</td>
<td>Only A Woman Like You</td>
<td>41</td>
<td>90</td>
<td>58</td>
<td>55</td>
</tr>
<tr>
<td>42</td>
<td>New</td>
<td>WWF: Forcible Entry</td>
<td>42</td>
<td>91</td>
<td>87</td>
<td>99</td>
</tr>
<tr>
<td>43</td>
<td>New</td>
<td>Stillmatic</td>
<td>43</td>
<td>92</td>
<td>94</td>
<td>87</td>
</tr>
<tr>
<td>44</td>
<td>New</td>
<td>Weathered</td>
<td>44</td>
<td>93</td>
<td>85</td>
<td>76</td>
</tr>
<tr>
<td>45</td>
<td>New</td>
<td>Come Away With Me</td>
<td>45</td>
<td>94</td>
<td>84</td>
<td>88</td>
</tr>
<tr>
<td>46</td>
<td>New</td>
<td>The Spirit Room</td>
<td>46</td>
<td>95</td>
<td>79</td>
<td>77</td>
</tr>
<tr>
<td>47</td>
<td>New</td>
<td>Under Rug Swept</td>
<td>47</td>
<td>96</td>
<td>76</td>
<td>96</td>
</tr>
<tr>
<td>48</td>
<td>New</td>
<td>A Day Without Rain</td>
<td>48</td>
<td>97</td>
<td>83</td>
<td>79</td>
</tr>
<tr>
<td>Position</td>
<td>Artist</td>
<td>Title</td>
<td>Label</td>
<td>Reissue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>----------</td>
<td>------------------------------------</td>
<td>--------------------------------------</td>
<td>------------------------</td>
<td>---------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>100</td>
<td>COMMISSIONED</td>
<td>The Commissioned Revue &quot;Live&quot;</td>
<td>Thon Came The Night</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>101</td>
<td>KENNY CHESNEY</td>
<td></td>
<td>America Town</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>102</td>
<td>KEKE WYATT</td>
<td></td>
<td>Special Edition</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>103</td>
<td>AALIYAH</td>
<td></td>
<td>Through The Eyes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>104</td>
<td>MAXWELL</td>
<td></td>
<td>Lovers Never</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>105</td>
<td>JEWEL</td>
<td></td>
<td>Come Together</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>106</td>
<td>NELLY FURTADO</td>
<td>Whose, Nelly!</td>
<td>Diary Of A Sinner: 1st Entry</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>107</td>
<td>MYSTIC Q</td>
<td>Tarantula</td>
<td>Down I: A Bustle In Your Hedgerow...</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>108</td>
<td>BARRY MANILOW</td>
<td></td>
<td>The Best Of Rod Stewart</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>109</td>
<td>OZZY OSBOURNE</td>
<td>Down To Earth</td>
<td>ANThology</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>110</td>
<td>TRAVIS TRITT</td>
<td>Down The Road To Go</td>
<td>Monster Disco</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>111</td>
<td>PETE YORN</td>
<td>musicforthehomeafterglow</td>
<td>Infancy</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>112</td>
<td>TRICK TURNER</td>
<td>Trick Turner</td>
<td>IMX</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>113</td>
<td>CHER</td>
<td></td>
<td>12 Stones</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>114</td>
<td>VARIOUS ARTISTS</td>
<td></td>
<td>Believe</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>115</td>
<td>BLINK-182</td>
<td>Take Off Your Pants And Jacket</td>
<td>100 COMMISSIONED</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>116</td>
<td>GARY ALLAN</td>
<td></td>
<td>12 STONES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>117</td>
<td>BILL &amp; TONY</td>
<td></td>
<td>BELIEVER</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>118</td>
<td>MARTINA McBride</td>
<td></td>
<td>100 COMMISSIONED</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>119</td>
<td>NELLY</td>
<td>Country Grammar</td>
<td>Passion: Our Love Is...</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>120</td>
<td>BLINK-182</td>
<td></td>
<td>Greatest Love Songs</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>121</td>
<td>ALISON KRAUS + UNION STATION</td>
<td></td>
<td>Declaration</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>122</td>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>Invincible</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>123</td>
<td>ANN NERSY</td>
<td></td>
<td>100 COMMISSIONED</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>124</td>
<td>MARTINA McBride</td>
<td></td>
<td>100 COMMISSIONED</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>125</td>
<td>THE CALLING</td>
<td>Camino Palermo</td>
<td>100 COMMISSIONED</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>126</td>
<td>MARTINA McBride</td>
<td></td>
<td>100 COMMISSIONED</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>127</td>
<td>MARTINA McBride</td>
<td></td>
<td>100 COMMISSIONED</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>128</td>
<td>JOE</td>
<td></td>
<td>100 COMMISSIONED</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>129</td>
<td>DASHBOARD CONFESSIONIST</td>
<td>The Places You Have Come To Fear The Most</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>130</td>
<td>WILLIE NELSON</td>
<td>The Great Divide</td>
<td>100 COMMISSIONED</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>131</td>
<td>THE BEATLES</td>
<td></td>
<td>100 COMMISSIONED</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>132</td>
<td>GARTH BROOKS</td>
<td>Scarcecrow</td>
<td>100 COMMISSIONED</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>133</td>
<td>GARTH BROOKS</td>
<td></td>
<td>100 COMMISSIONED</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>134</td>
<td>TRAIN</td>
<td>Drips Of Jupiter</td>
<td>100 COMMISSIONED</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>135</td>
<td>SHARISJA</td>
<td></td>
<td>100 COMMISSIONED</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>136</td>
<td>JOE</td>
<td>Better Days</td>
<td>100 COMMISSIONED</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>137</td>
<td>RES</td>
<td>Nov I Do</td>
<td>100 COMMISSIONED</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>138</td>
<td>FAITH EVANS</td>
<td>Faithfully</td>
<td>100 COMMISSIONED</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>139</td>
<td>N'SYNC</td>
<td></td>
<td>100 COMMISSIONED</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>140</td>
<td>THE STROKES</td>
<td></td>
<td>100 COMMISSIONED</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>141</td>
<td>GLADYS KNIGHT</td>
<td></td>
<td>100 COMMISSIONED</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>142</td>
<td>BROOKS &amp; DUNN</td>
<td>Songs 4 Worship — Shout To The Lord</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>143</td>
<td>OL' DIRTY BASTARD</td>
<td></td>
<td>100 COMMISSIONED</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>144</td>
<td>DESTINY'S CHILD</td>
<td></td>
<td>100 COMMISSIONED</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>145</td>
<td>HATEBREED</td>
<td></td>
<td>100 COMMISSIONED</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>146</td>
<td>SARAH BRIGHTMAN</td>
<td></td>
<td>100 COMMISSIONED</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>147</td>
<td>INDIGO GIRLS</td>
<td></td>
<td>100 COMMISSIONED</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>148</td>
<td>LONESTAR</td>
<td></td>
<td>100 COMMISSIONED</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>149</td>
<td>JARS OF CLAY</td>
<td></td>
<td>100 COMMISSIONED</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>150</td>
<td>PLUS ONE</td>
<td></td>
<td>100 COMMISSIONED</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Billboard TOP JAZZ ALBUMS™

<table>
<thead>
<tr>
<th>Artist</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>Title</th>
<th>Weeks at Number 1</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>DIANA KRALL</td>
<td>Columbia Records</td>
<td>The Look Of Love</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>CASSANDRA WILSON</td>
<td>Profile</td>
<td>Belly Of The Sun</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>TONY BENNETT</td>
<td>Private Music</td>
<td>Playin' With My Friends: Bennett Sings The Blues</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>STEVE TYRELL</td>
<td>Private Music</td>
<td>Standard Time</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>RALPH JACCARDO, JR.</td>
<td>Private Music</td>
<td>Songs Of America</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>JIMMY ROWLES &amp; AMOS Ross</td>
<td>Verve</td>
<td>Pure Jazz</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>JOE PASS</td>
<td>Verve</td>
<td>Jazz For Lovers</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>STAN GETZ</td>
<td>Verve</td>
<td>Getz For Lovers</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>KENNY GARRETT</td>
<td>Verve</td>
<td>Happy People</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>RONNIE SAUNDERS</td>
<td>Verve</td>
<td>My Passion For The Piano</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>STAN TAYLOR</td>
<td>Verve</td>
<td>Flyin' The Kneep</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>BRIAN MCBRIDE</td>
<td>Verve</td>
<td>Wood</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>JOHN PIZZARELLI WITH THE GEORGE SHEARING QUINTET</td>
<td>Concord</td>
<td>The Very Best Of George Shearing</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CURTIS STIGERS</td>
<td>Concord</td>
<td>Secret Heart</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

### Billboard TOP CLASSICAL ALBUMS™

<table>
<thead>
<tr>
<th>Artist</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>Title</th>
<th>Number 1</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>YO-YO MA</td>
<td>Sony Classical</td>
<td>Classically Cool</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>LUCIANO PAVAROTTI</td>
<td>Sony Classical</td>
<td>La Scala Di Roma: Verdi</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>RICHARD JOO</td>
<td>Sony Classical</td>
<td>Royal</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>ANDREA BOCELLI</td>
<td>Sony Classical</td>
<td>Il Segno</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>THE HILLIARD ENSEMBLE/CHRISTOPH POPPEN</td>
<td>Sony Classical</td>
<td>The Hilliard &amp; Poppens: The Complete Recordings</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>Yo-Yo Ma &amp; Williams</td>
<td>Sony Classical</td>
<td>Yo-Yo Ma Plays The Music Of John Williams</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>MURRAY PERRAPHIA</td>
<td>Sony Classical</td>
<td>Classic Jazz: A Study In Style</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>SARAH CHANG</td>
<td>Sony Classical</td>
<td>Fire And Ice</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>ITZHAK PERLMAN</td>
<td>Sony Classical</td>
<td>10th Anniversary</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>KATHELEN BATTEN</td>
<td>Sony Classical</td>
<td>Portrait</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>JUAN DIEGO FLOREZ</td>
<td>Sony Classical</td>
<td>Songs Riosi Arias</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>MITSILAV ROSTROPVICH</td>
<td>Sony Classical</td>
<td>Master Celloist</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>VANGELIS</td>
<td>Sony Classical</td>
<td>Myths</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Sony Classical</td>
<td>World's Greatest Piano</td>
<td>1</td>
<td>20</td>
</tr>
</tbody>
</table>

### Billboard TOP CLASSICAL CROSSOVER™

<table>
<thead>
<tr>
<th>Artist</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>Title</th>
<th>Number 1</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>SARAH BRIGHTMAN</td>
<td>Sony Classical</td>
<td>Classical Dreams</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>ANDREA BOCELLI</td>
<td>Sony Classical</td>
<td>Cieli Di Toscana</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>YO-YO MA &amp; THE SILK ROAD ENSEMBLE</td>
<td>Sony Classical</td>
<td>Silk Road Journeys: When Strangers Meet</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>SARAH BRIGHTMAN</td>
<td>Sony Classical</td>
<td>Classics</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>CHARLIE CHURCH</td>
<td>Sony Classical</td>
<td>Enchantment</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>DANIEL RODRIGUEZ</td>
<td>Sony Classical</td>
<td>The Spirit Of America</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>RUSSELL WATSON</td>
<td>Sony Classical</td>
<td>The Voice</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>SARAH BRIGHTMAN</td>
<td>Sony Classical</td>
<td>One Day At A Time</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>BOND</td>
<td>Sony Classical</td>
<td>Barn</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Sony Classical</td>
<td>Classical Hits</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>JOHN WILLIAMS</td>
<td>Sony Classical</td>
<td>American Journey</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>KRONOS QUARTET</td>
<td>Sony Classical</td>
<td>Orinoco</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>TAN DUN</td>
<td>Sony Classical</td>
<td>Crouching Tiger, Hidden Dragon</td>
<td>1</td>
<td>12</td>
</tr>
</tbody>
</table>

### Billboard TOP CONTEMPORARY JAZZ ALBUMS™

<table>
<thead>
<tr>
<th>Artist</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>Title</th>
<th>Weeks at Number 1</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>NOAH JONES</td>
<td>Sony Classical</td>
<td>Come Away With Me</td>
<td>1</td>
<td>14</td>
</tr>
<tr>
<td>MEDESKI MARTIN AND WOOD</td>
<td>Sony Classical</td>
<td>Invisible</td>
<td>1</td>
<td>14</td>
</tr>
<tr>
<td>BONEY JAMES</td>
<td>Sony Classical</td>
<td>Ride</td>
<td>1</td>
<td>14</td>
</tr>
<tr>
<td>CHRIS BOTTI</td>
<td>Sony Classical</td>
<td>Night Sessions</td>
<td>1</td>
<td>14</td>
</tr>
<tr>
<td>PAPA ROXUS</td>
<td>Sony Classical</td>
<td>On The Funky Side</td>
<td>1</td>
<td>14</td>
</tr>
<tr>
<td>PAPA ROY THIEUFFER</td>
<td>Sony Classical</td>
<td>Speaking Of Now</td>
<td>1</td>
<td>14</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Sony Classical</td>
<td>Hidden Beach Recordings: Unwrapped Vol. 1</td>
<td>1</td>
<td>14</td>
</tr>
<tr>
<td>CRAIG CHAQUCO</td>
<td>Sony Classical</td>
<td>Shadow And Light</td>
<td>1</td>
<td>14</td>
</tr>
<tr>
<td>SOULIVE</td>
<td>Sony Classical</td>
<td>Next</td>
<td>1</td>
<td>14</td>
</tr>
</tbody>
</table>

### Billboard TOP NEW AGE ALBUMS™

<table>
<thead>
<tr>
<th>Artist</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>Title</th>
<th>Number 1</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENYA</td>
<td>Sony Classical</td>
<td>A Day Without Rain</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>SECRET GARDEN</td>
<td>Sony Classical</td>
<td>Once To A Red Moon</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>JIM BRICKMAN</td>
<td>Sony Classical</td>
<td>Simple Things</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>GOVI</td>
<td>Sony Classical</td>
<td>Mosaic</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>JACKSON SPEED</td>
<td>Sony Classical</td>
<td>Healing Garden Music-Relax</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>YANNI</td>
<td>Sony Classical</td>
<td>I Could Tell You</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>YANNI</td>
<td>Sony Classical</td>
<td>Very Best Of Yanni</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Sony Classical</td>
<td>Morrican Spirit</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>DAVID LAM</td>
<td>Sony Classical</td>
<td>Romantic</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>RYLAND HANNA</td>
<td>Sony Classical</td>
<td>Access An Ocean Of Dreams</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>RYLAND HANNA</td>
<td>Sony Classical</td>
<td>Best Of Narada-New Age</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Sony Classical</td>
<td>Pure Moods III</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>ROYAL HANNA</td>
<td>Sony Classical</td>
<td>Healing Garden Music Balance</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>JIM BRICKMAN</td>
<td>Sony Classical</td>
<td>My Romance: An Evening With Jim Brickman</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>SUGAR TUNES</td>
<td>Sony Classical</td>
<td>Ocean Surf/Sail Boat Journey</td>
<td>1</td>
<td>12</td>
</tr>
</tbody>
</table>
### Heatseekers Chart

**Top Independent Albums**

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Previous Week’s #</th>
<th>Previous Week’s Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DONALD LAWRENCE &amp; THE TR-CITY SINGERS</td>
<td>Go Get Your Life Back</td>
<td>2</td>
<td>14</td>
</tr>
<tr>
<td>2</td>
<td>CASSANDRA WILSON</td>
<td>Belly Of The Sun</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>3</td>
<td>BURN IT BLACK</td>
<td>Burn It Black</td>
<td>3</td>
<td>26</td>
</tr>
<tr>
<td>4</td>
<td>THE LOSTPROPHETS</td>
<td>thefakesoundofprogress</td>
<td>4</td>
<td>34</td>
</tr>
<tr>
<td>5</td>
<td>THE PROMISE RING</td>
<td>WoodWater</td>
<td>5</td>
<td>38</td>
</tr>
<tr>
<td>6</td>
<td>THURSDAY</td>
<td>Full Collapse</td>
<td>6</td>
<td>42</td>
</tr>
<tr>
<td>7</td>
<td>CORNERSHOP</td>
<td>Handcram For A Generation</td>
<td>7</td>
<td>46</td>
</tr>
<tr>
<td>8</td>
<td>MUSHROOMHEAD</td>
<td>XX</td>
<td>8</td>
<td>50</td>
</tr>
<tr>
<td>9</td>
<td>LEO TWIN</td>
<td>My Time</td>
<td>9</td>
<td>54</td>
</tr>
<tr>
<td>10</td>
<td>KURT CARR &amp; THE KURT CARR SINGERS</td>
<td>Awesome Wonder</td>
<td>10</td>
<td>58</td>
</tr>
<tr>
<td>11</td>
<td>BRENT JONES &amp; T.P. MOBB</td>
<td>beautiful</td>
<td>11</td>
<td>62</td>
</tr>
<tr>
<td>12</td>
<td>SIR CHARLES JONES</td>
<td>Love Machine</td>
<td>12</td>
<td>66</td>
</tr>
<tr>
<td>13</td>
<td>CHAYANNE</td>
<td>Grandes Exitos</td>
<td>13</td>
<td>70</td>
</tr>
<tr>
<td>14</td>
<td>LOS RAZOS DE SACRAMENTO Y REYNALDO</td>
<td>Corazon De Perico</td>
<td>14</td>
<td>74</td>
</tr>
<tr>
<td>15</td>
<td>918</td>
<td>Reincarnated</td>
<td>15</td>
<td>78</td>
</tr>
<tr>
<td>16</td>
<td>UNCLE TUPELO</td>
<td>83/93: An Anthology</td>
<td>16</td>
<td>82</td>
</tr>
<tr>
<td>17</td>
<td>VICENTE FERNANDEZ</td>
<td>Historia De Un Idolo Vol. 2</td>
<td>17</td>
<td>86</td>
</tr>
<tr>
<td>18</td>
<td>RAMON AYALA Y SUS BRAVOS DEL NORTE</td>
<td>El Numero 100</td>
<td>18</td>
<td>90</td>
</tr>
<tr>
<td>19</td>
<td>MEDESKI MARTIN AND WOOD</td>
<td>Unaccompanied truths</td>
<td>19</td>
<td>94</td>
</tr>
<tr>
<td>20</td>
<td>ANGELIQUE KIDJO</td>
<td>Black Ivory Soul</td>
<td>20</td>
<td>98</td>
</tr>
<tr>
<td>21</td>
<td>TONEX</td>
<td>OZ</td>
<td>21</td>
<td>102</td>
</tr>
<tr>
<td>22</td>
<td>ZERO 7</td>
<td>Simple Things</td>
<td>22</td>
<td>106</td>
</tr>
<tr>
<td>23</td>
<td>LEE BOWYER</td>
<td>Thug Misses</td>
<td>23</td>
<td>110</td>
</tr>
<tr>
<td>24</td>
<td>THE GUEST</td>
<td>Thug Misses</td>
<td>24</td>
<td>114</td>
</tr>
<tr>
<td>25</td>
<td>MISS BUTCH</td>
<td>Barricades &amp; Brickwalls</td>
<td>25</td>
<td>118</td>
</tr>
<tr>
<td>26</td>
<td>KASEY CHAMBERS</td>
<td>Family Business</td>
<td>26</td>
<td>122</td>
</tr>
<tr>
<td>27</td>
<td>JOHNNY VIÇIOUS</td>
<td>Source Tags &amp; Codes</td>
<td>27</td>
<td>126</td>
</tr>
<tr>
<td>28</td>
<td>THE KILLS</td>
<td>Glad About It</td>
<td>28</td>
<td>130</td>
</tr>
<tr>
<td>29</td>
<td>THE HIVES</td>
<td>Veni Vidi Viciou</td>
<td>29</td>
<td>134</td>
</tr>
<tr>
<td>30</td>
<td>NON PHIXION</td>
<td>The Future Is Now</td>
<td>30</td>
<td>138</td>
</tr>
<tr>
<td>31</td>
<td>PATTY GRIFFIN</td>
<td>1000 Kisses</td>
<td>31</td>
<td>142</td>
</tr>
<tr>
<td>32</td>
<td>QUARASHI</td>
<td>Jinx</td>
<td>32</td>
<td>146</td>
</tr>
<tr>
<td>33</td>
<td>BADLY DRAWN BOY</td>
<td>About A Boy (Soundtrack)</td>
<td>33</td>
<td>150</td>
</tr>
<tr>
<td>34</td>
<td>ANGELIQUE KIDJO</td>
<td>Black Ivory Soul</td>
<td>34</td>
<td>154</td>
</tr>
<tr>
<td>35</td>
<td>TONEX</td>
<td>OZ</td>
<td>35</td>
<td>158</td>
</tr>
<tr>
<td>36</td>
<td>ZERO 7</td>
<td>Simple Things</td>
<td>36</td>
<td>162</td>
</tr>
<tr>
<td>37</td>
<td>LEE BOWYER</td>
<td>Thug Misses</td>
<td>37</td>
<td>166</td>
</tr>
<tr>
<td>38</td>
<td>THE GUEST</td>
<td>Thug Misses</td>
<td>38</td>
<td>170</td>
</tr>
<tr>
<td>39</td>
<td>MISS BUTCH</td>
<td>Barricades &amp; Brickwalls</td>
<td>39</td>
<td>174</td>
</tr>
<tr>
<td>40</td>
<td>KASEY CHAMBERS</td>
<td>Family Business</td>
<td>40</td>
<td>178</td>
</tr>
<tr>
<td>41</td>
<td>JOHNNY VIÇIOUS</td>
<td>Source Tags &amp; Codes</td>
<td>41</td>
<td>182</td>
</tr>
<tr>
<td>42</td>
<td>THE KILLS</td>
<td>Glad About It</td>
<td>42</td>
<td>186</td>
</tr>
<tr>
<td>43</td>
<td>THE HIVES</td>
<td>Veni Vidi Viciou</td>
<td>43</td>
<td>190</td>
</tr>
<tr>
<td>44</td>
<td>NON PHIXION</td>
<td>The Future Is Now</td>
<td>44</td>
<td>194</td>
</tr>
<tr>
<td>45</td>
<td>PATTY GRIFFIN</td>
<td>1000 Kisses</td>
<td>45</td>
<td>198</td>
</tr>
<tr>
<td>46</td>
<td>QUARASHI</td>
<td>Jinx</td>
<td>46</td>
<td>202</td>
</tr>
<tr>
<td>47</td>
<td>BADLY DRAWN BOY</td>
<td>About A Boy (Soundtrack)</td>
<td>47</td>
<td>206</td>
</tr>
<tr>
<td>48</td>
<td>ANGELIQUE KIDJO</td>
<td>Black Ivory Soul</td>
<td>48</td>
<td>210</td>
</tr>
<tr>
<td>49</td>
<td>TONEX</td>
<td>OZ</td>
<td>49</td>
<td>214</td>
</tr>
<tr>
<td>50</td>
<td>ZERO 7</td>
<td>Simple Things</td>
<td>50</td>
<td>218</td>
</tr>
</tbody>
</table>

### Heatseekers Chart

**Top New Artists**

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Previous Week’s #</th>
<th>Previous Week’s Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PETE YORN</td>
<td>musicforthemorningafter</td>
<td>2</td>
<td>14</td>
</tr>
<tr>
<td>2</td>
<td>KEVIN DENNEY</td>
<td>Kevin Denney</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>3</td>
<td>DASHBOARD CONFESSIONAL</td>
<td>The Places You Have Come To Fear The Most</td>
<td>3</td>
<td>26</td>
</tr>
<tr>
<td>4</td>
<td>RES</td>
<td>How I Do</td>
<td>4</td>
<td>34</td>
</tr>
<tr>
<td>5</td>
<td>INFAMOUS MOBB</td>
<td>Through The Eyes</td>
<td>5</td>
<td>42</td>
</tr>
<tr>
<td>6</td>
<td>PLANET RECESS</td>
<td>12 Stones</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>7</td>
<td>CHUCK D</td>
<td>Play It Loud</td>
<td>7</td>
<td>58</td>
</tr>
<tr>
<td>8</td>
<td>STRUNG OUT</td>
<td>An American Paradox</td>
<td>8</td>
<td>66</td>
</tr>
<tr>
<td>9</td>
<td>WOODY ROCK</td>
<td>Soul Music</td>
<td>9</td>
<td>74</td>
</tr>
<tr>
<td>10</td>
<td>LIL' J</td>
<td>All About J</td>
<td>10</td>
<td>82</td>
</tr>
<tr>
<td>11</td>
<td>COURSE OF NATURE</td>
<td>Superkala</td>
<td>11</td>
<td>90</td>
</tr>
<tr>
<td>12</td>
<td>THE HIVES</td>
<td>Veni Vidi Viciou</td>
<td>12</td>
<td>98</td>
</tr>
<tr>
<td>13</td>
<td>NON PHIXION</td>
<td>The Future Is Now</td>
<td>13</td>
<td>106</td>
</tr>
<tr>
<td>14</td>
<td>PATTY GRIFFIN</td>
<td>1000 Kisses</td>
<td>14</td>
<td>114</td>
</tr>
<tr>
<td>15</td>
<td>QUARASHI</td>
<td>Jinx</td>
<td>15</td>
<td>122</td>
</tr>
<tr>
<td>16</td>
<td>BADLY DRAWN BOY</td>
<td>About A Boy (Soundtrack)</td>
<td>16</td>
<td>130</td>
</tr>
<tr>
<td>17</td>
<td>ANGELIQUE KIDJO</td>
<td>Black Ivory Soul</td>
<td>17</td>
<td>138</td>
</tr>
<tr>
<td>18</td>
<td>TONEX</td>
<td>OZ</td>
<td>18</td>
<td>146</td>
</tr>
<tr>
<td>19</td>
<td>ZERO 7</td>
<td>Simple Things</td>
<td>19</td>
<td>154</td>
</tr>
<tr>
<td>20</td>
<td>LEE BOWYER</td>
<td>Thug Misses</td>
<td>20</td>
<td>162</td>
</tr>
<tr>
<td>21</td>
<td>THE GUEST</td>
<td>Thug Misses</td>
<td>21</td>
<td>170</td>
</tr>
<tr>
<td>22</td>
<td>MISS BUTCH</td>
<td>Barricades &amp; Brickwalls</td>
<td>22</td>
<td>178</td>
</tr>
<tr>
<td>23</td>
<td>KASEY CHAMBERS</td>
<td>Family Business</td>
<td>23</td>
<td>186</td>
</tr>
<tr>
<td>24</td>
<td>JOHNNY VIÇIOUS</td>
<td>Source Tags &amp; Codes</td>
<td>24</td>
<td>194</td>
</tr>
<tr>
<td>25</td>
<td>THE KILLS</td>
<td>Glad About It</td>
<td>25</td>
<td>202</td>
</tr>
<tr>
<td>26</td>
<td>THE HIVES</td>
<td>Veni Vidi Viciou</td>
<td>26</td>
<td>210</td>
</tr>
<tr>
<td>27</td>
<td>NON PHIXION</td>
<td>The Future Is Now</td>
<td>27</td>
<td>218</td>
</tr>
<tr>
<td>28</td>
<td>PATTY GRIFFIN</td>
<td>1000 Kisses</td>
<td>28</td>
<td>226</td>
</tr>
<tr>
<td>29</td>
<td>QUARASHI</td>
<td>Jinx</td>
<td>29</td>
<td>234</td>
</tr>
<tr>
<td>30</td>
<td>BADLY DRAWN BOY</td>
<td>About A Boy (Soundtrack)</td>
<td>30</td>
<td>242</td>
</tr>
<tr>
<td>31</td>
<td>ANGELIQUE KIDJO</td>
<td>Black Ivory Soul</td>
<td>31</td>
<td>250</td>
</tr>
<tr>
<td>32</td>
<td>TONEX</td>
<td>OZ</td>
<td>32</td>
<td>258</td>
</tr>
<tr>
<td>33</td>
<td>ZERO 7</td>
<td>Simple Things</td>
<td>33</td>
<td>266</td>
</tr>
<tr>
<td>34</td>
<td>LEE BOWYER</td>
<td>Thug Misses</td>
<td>34</td>
<td>274</td>
</tr>
<tr>
<td>35</td>
<td>THE GUEST</td>
<td>Thug Misses</td>
<td>35</td>
<td>282</td>
</tr>
<tr>
<td>36</td>
<td>MISS BUTCH</td>
<td>Barricades &amp; Brickwalls</td>
<td>36</td>
<td>290</td>
</tr>
<tr>
<td>37</td>
<td>KASEY CHAMBERS</td>
<td>Family Business</td>
<td>37</td>
<td>298</td>
</tr>
<tr>
<td>38</td>
<td>JOHNNY VIÇIOUS</td>
<td>Source Tags &amp; Codes</td>
<td>38</td>
<td>306</td>
</tr>
<tr>
<td>39</td>
<td>THE KILLS</td>
<td>Glad About It</td>
<td>39</td>
<td>314</td>
</tr>
<tr>
<td>40</td>
<td>THE HIVES</td>
<td>Veni Vidi Viciou</td>
<td>40</td>
<td>322</td>
</tr>
<tr>
<td>Artist</td>
<td>Print &amp; Number/Distributing Label</td>
<td>Title</td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>----------------------------------</td>
<td>-------</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| **TOP INTERNET ALBUM SALES**反映通过互联网零售商订购的实体专辑，基于数据收集自SoundScan。列出的专辑是根据本周的销售数据进行排名，显示了本周最大的销售增长。**Heatseeker**专指过去或现在的热门专辑。

### Certification for Net Shipment of 100,000 to 199,999 Units
- **Gold** (RIAA) certification for net shipment of 500,000 album units.
- Numeral following *Platinum* or *Diamond* symbol indicates album's multi-platinum level. For boxed sets, and double albums, a *Platinum* certification includes 500,000 units.

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>PRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>TITLE</th>
</tr>
</thead>
</table>
| **TOP POP CATALOG**根据Billboard的2002年5月11日销售数据，列出了本周的热门专辑。

### Certification for Net Shipment of 1,000,000 to 1,999,999 Units
- **Multi-Platinum** (RIAA) certification for net shipment of 1 million units.
- **Platinum** certification for net shipment of 100,000 units.
- Certification for net shipment of 10,000 units (Platinum). Numeral following *Platinum* or *Diamond* symbol indicates album's multi-platinum level. For boxed sets, and double albums, a *Platinum* certification includes 1 million units.

### Certification for Net Shipment of 2,000,000 to 2,999,999 Units
- **2xPlatinum** (RIAA) certification for net shipment of 2 million units.
- **Diamond** certification for net shipment of 1 million units.
- Certification for net shipment of 100,000 units (Platinum). Numeral following *Platinum* or *Diamond* symbol indicates album's multi-platinum level. For boxed sets, and double albums, a *Platinum* certification includes 2 million units.

### Certification for Net Shipment of 3,000,000 to 4,999,999 Units
- **3xPlatinum** (RIAA) certification for net shipment of 3 million units.
- **3xDiamond** certification for net shipment of 300,000 units.
- Certification for net shipment of 100,000 units (Platinum). Numeral following *Platinum* or *Diamond* symbol indicates album's multi-platinum level. For boxed sets, and double albums, a *Platinum* certification includes 3 million units.

### Certification for Net Shipment of 5,000,000 to 6,999,999 Units
- **4xPlatinum** (RIAA) certification for net shipment of 4 million units.
- **4xDiamond** certification for net shipment of 400,000 units.
- Certification for net shipment of 100,000 units (Platinum). Numeral following *Platinum* or *Diamond* symbol indicates album's multi-platinum level. For boxed sets, and double albums, a *Platinum* certification includes 4 million units.

### Certification for Net Shipment of 7,000,000 to 9,999,999 Units
- **5xPlatinum** (RIAA) certification for net shipment of 5 million units.
- **5xDiamond** certification for net shipment of 500,000 units.
- Certification for net shipment of 100,000 units (Platinum). Numeral following *Platinum* or *Diamond* symbol indicates album's multi-platinum level. For boxed sets, and double albums, a *Platinum* certification includes 5 million units.
**Top 40 Tracks**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>Too Bad (featuring T-Pain)</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>Blurry</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>For You</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>I Stand Alone</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>Wasting My Time</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>Here To Stay</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>Hold Me Down</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>Drift &amp; Die</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>Toxicity</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>Crawling In The Dark</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>Chet Kruger Featuring Joey Scott</td>
</tr>
<tr>
<td><strong>12</strong></td>
<td>Never Give Up</td>
</tr>
<tr>
<td><strong>13</strong></td>
<td>IN THE END</td>
</tr>
<tr>
<td><strong>14</strong></td>
<td>One Little Victory</td>
</tr>
<tr>
<td><strong>15</strong></td>
<td>System Of A Down</td>
</tr>
<tr>
<td><strong>16</strong></td>
<td>Just Wanna Make You Feel Good</td>
</tr>
<tr>
<td><strong>17</strong></td>
<td>Take It Easy</td>
</tr>
<tr>
<td><strong>18</strong></td>
<td>Nothing To Lose</td>
</tr>
<tr>
<td><strong>19</strong></td>
<td>I'm Already There</td>
</tr>
<tr>
<td><strong>20</strong></td>
<td>Hero</td>
</tr>
</tbody>
</table>

**Mainstream Rock Tracks**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>Too Bad (featuring T-Pain)</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>Blurry</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>For You</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>I Stand Alone</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>Wasting My Time</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>Here To Stay</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>Hold Me Down</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>Drift &amp; Die</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>Toxicity</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>Crawling In The Dark</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>Chet Kruger Featuring Joey Scott</td>
</tr>
<tr>
<td><strong>12</strong></td>
<td>Never Give Up</td>
</tr>
<tr>
<td><strong>13</strong></td>
<td>IN THE END</td>
</tr>
<tr>
<td><strong>14</strong></td>
<td>One Little Victory</td>
</tr>
<tr>
<td><strong>15</strong></td>
<td>System Of A Down</td>
</tr>
<tr>
<td><strong>16</strong></td>
<td>Just Wanna Make You Feel Good</td>
</tr>
<tr>
<td><strong>17</strong></td>
<td>Take It Easy</td>
</tr>
<tr>
<td><strong>18</strong></td>
<td>Nothing To Lose</td>
</tr>
<tr>
<td><strong>19</strong></td>
<td>I'm Already There</td>
</tr>
<tr>
<td><strong>20</strong></td>
<td>Hero</td>
</tr>
</tbody>
</table>

**Modern Rock Tracks**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>Too Bad (featuring T-Pain)</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>Blurry</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>For You</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>I Stand Alone</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>Wasting My Time</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>Here To Stay</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>Hold Me Down</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>Drift &amp; Die</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>Toxicity</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>Crawling In The Dark</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>Chet Kruger Featuring Joey Scott</td>
</tr>
<tr>
<td><strong>12</strong></td>
<td>Never Give Up</td>
</tr>
<tr>
<td><strong>13</strong></td>
<td>IN THE END</td>
</tr>
<tr>
<td><strong>14</strong></td>
<td>One Little Victory</td>
</tr>
<tr>
<td><strong>15</strong></td>
<td>System Of A Down</td>
</tr>
<tr>
<td><strong>16</strong></td>
<td>Just Wanna Make You Feel Good</td>
</tr>
<tr>
<td><strong>17</strong></td>
<td>Take It Easy</td>
</tr>
<tr>
<td><strong>18</strong></td>
<td>Nothing To Lose</td>
</tr>
<tr>
<td><strong>19</strong></td>
<td>I'm Already There</td>
</tr>
<tr>
<td><strong>20</strong></td>
<td>Hero</td>
</tr>
</tbody>
</table>
## Billboard Top 100 Airplay

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Last Week</th>
<th>Airplays</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Foolish</td>
<td>Ashanti Feat Ne-Yo &amp; Plies</td>
<td>20</td>
<td>26</td>
<td>3,425,000</td>
</tr>
<tr>
<td>2</td>
<td>What's Up?</td>
<td>The Black Eyed Peas Feat Lily Allen</td>
<td>22</td>
<td>23</td>
<td>2,510,000</td>
</tr>
<tr>
<td>3</td>
<td>I Need A Girl (Part One)</td>
<td>The Game Feat 50 Cent</td>
<td>16</td>
<td>16</td>
<td>2,460,000</td>
</tr>
<tr>
<td>4</td>
<td>U Don't Have To Call</td>
<td>Jamie Foxx Feat Missy Elliott</td>
<td>15</td>
<td>11</td>
<td>2,430,000</td>
</tr>
<tr>
<td>5</td>
<td>Blurry</td>
<td>P Diddy Feat Faith Evans &amp; 112</td>
<td>14</td>
<td>14</td>
<td>2,380,000</td>
</tr>
<tr>
<td>6</td>
<td>All I Wanted</td>
<td>Brandy</td>
<td>15</td>
<td>15</td>
<td>2,350,000</td>
</tr>
<tr>
<td>7</td>
<td>Ain't No Fuckin' Way</td>
<td>David Banner &amp; T-Pain</td>
<td>12</td>
<td>12</td>
<td>2,330,000</td>
</tr>
<tr>
<td>8</td>
<td>Don't Let Me Get Me</td>
<td>The Black Eyed Peas</td>
<td>10</td>
<td>10</td>
<td>2,280,000</td>
</tr>
<tr>
<td>9</td>
<td>A Thousand Miles</td>
<td>Tori Amos</td>
<td>9</td>
<td>9</td>
<td>2,250,000</td>
</tr>
<tr>
<td>10</td>
<td>(Oh My)</td>
<td>The Black Eyed Peas</td>
<td>8</td>
<td>8</td>
<td>2,230,000</td>
</tr>
</tbody>
</table>

## Billboard Hot 100 Singles

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Last Week</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>图画</td>
<td>Ashanti</td>
<td>20</td>
<td>26</td>
<td>1,197,000</td>
</tr>
<tr>
<td>2</td>
<td>图画</td>
<td>Ne-Yo Feat Plies &amp; Brandy</td>
<td>22</td>
<td>23</td>
<td>1,087,000</td>
</tr>
<tr>
<td>3</td>
<td>图画</td>
<td>The Game Feat 50 Cent</td>
<td>16</td>
<td>16</td>
<td>1,075,000</td>
</tr>
<tr>
<td>4</td>
<td>图画</td>
<td>Jamie Foxx Feat Missy Elliott</td>
<td>15</td>
<td>11</td>
<td>1,064,000</td>
</tr>
<tr>
<td>5</td>
<td>图画</td>
<td>P Diddy Feat Faith Evans &amp; 112</td>
<td>14</td>
<td>14</td>
<td>1,055,000</td>
</tr>
<tr>
<td>6</td>
<td>图画</td>
<td>Brandy</td>
<td>15</td>
<td>15</td>
<td>1,045,000</td>
</tr>
<tr>
<td>7</td>
<td>图画</td>
<td>David Banner &amp; T-Pain</td>
<td>12</td>
<td>12</td>
<td>1,036,000</td>
</tr>
<tr>
<td>8</td>
<td>图画</td>
<td>The Black Eyed Peas</td>
<td>10</td>
<td>10</td>
<td>1,027,000</td>
</tr>
<tr>
<td>9</td>
<td>图画</td>
<td>Tori Amos</td>
<td>9</td>
<td>9</td>
<td>1,018,000</td>
</tr>
<tr>
<td>10</td>
<td>图画</td>
<td>The Black Eyed Peas</td>
<td>8</td>
<td>8</td>
<td>1,009,000</td>
</tr>
</tbody>
</table>

*Note: The data is as of May 11, 2002, and includes sales and airplay information.*
<table>
<thead>
<tr>
<th>Peak Position</th>
<th>Title</th>
<th>Artist</th>
<th>Producer/Songwriter</th>
<th>Label</th>
<th>HOT 100 Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>FOOLISH</td>
<td>Ashanti</td>
<td>Currents/Junker/M. Cooper</td>
<td>Def Jam</td>
<td>37</td>
</tr>
<tr>
<td>2</td>
<td>WHAT'S LUV?</td>
<td>Fat Joe Featuring Ashanti</td>
<td>Fat Joe/Andres Leza</td>
<td>Volcano</td>
<td>30</td>
</tr>
<tr>
<td>3</td>
<td>UIJN砂</td>
<td>Usher</td>
<td>The Neptunes/T. Smith/P. Williams/C. Hugo</td>
<td>Jive</td>
<td>28</td>
</tr>
<tr>
<td>4</td>
<td>I NEED A GIRL (PART ONE)</td>
<td>Diddy Featuring Usher &amp; Lusciano</td>
<td>Diddy/Sean Combs</td>
<td>Bad Boy</td>
<td>28</td>
</tr>
<tr>
<td>5</td>
<td>U DON'T HAVE TO CALL US</td>
<td>Usher</td>
<td>The Neptunes/T. Smith/P. Williams/C. Hugo</td>
<td>Jive</td>
<td>27</td>
</tr>
<tr>
<td>6</td>
<td>BLURRY</td>
<td>Puddle of Mudd</td>
<td>Marcella Aragoni</td>
<td>Mercury</td>
<td>19</td>
</tr>
<tr>
<td>7</td>
<td>A THOUSAND MILES</td>
<td>Vanessa Carlton</td>
<td>Andi Goldman</td>
<td>RCA</td>
<td>19</td>
</tr>
<tr>
<td>8</td>
<td>DON'T LET ME GET ME</td>
<td>Ashanti</td>
<td>Currents/Junker/M. Cooper</td>
<td>Def Jam</td>
<td>18</td>
</tr>
<tr>
<td>9</td>
<td>AIN'T IT FUNNY</td>
<td>Jennifer Lopez Featuring Ja Rule</td>
<td>Jennifer Lopez/Anders W. Lehmann</td>
<td>Def Jam</td>
<td>18</td>
</tr>
<tr>
<td>10</td>
<td>OOPS (OH MY D)</td>
<td>Tweet</td>
<td>Tweet/Anders W. Lehmann</td>
<td>Def Jam</td>
<td>17</td>
</tr>
<tr>
<td>11</td>
<td>GIRLFRIEND</td>
<td>'N Sync Featuring Nelly</td>
<td>'N Sync/Anders W. Lehmann</td>
<td>Jive</td>
<td>15</td>
</tr>
<tr>
<td>12</td>
<td>I'M NOT PHYSICAL</td>
<td>Ashley Tisdale</td>
<td>Kamo'N Keys/A. Green</td>
<td>Def Jam</td>
<td>15</td>
</tr>
<tr>
<td>13</td>
<td>WHEREVER YOU WILL GO</td>
<td>The Calling</td>
<td>Chris Becker/Y. Lewis</td>
<td>Epic</td>
<td>15</td>
</tr>
<tr>
<td>15</td>
<td>ESCAPE</td>
<td>Enrique Iglesias</td>
<td>Enrique Iglesias/P. Adjolfsson</td>
<td>Ruff Records</td>
<td>13</td>
</tr>
<tr>
<td>16</td>
<td>RAINY DAYZ</td>
<td>Mary J. Blige Featuring Ja Rule</td>
<td>Mary J. Blige/J. Givens/Anders W. Lehmann</td>
<td>Jive</td>
<td>13</td>
</tr>
<tr>
<td>17</td>
<td>HERE'S GONE</td>
<td>The Good Dolly</td>
<td>The Good Dolly/A. Green</td>
<td>Def Jam</td>
<td>13</td>
</tr>
<tr>
<td>18</td>
<td>THE MIDDLE</td>
<td>Jimmy Eat World</td>
<td>Chris Caffrey/C. Caffrey</td>
<td>Roc-A-Fella/IDJMG</td>
<td>12</td>
</tr>
<tr>
<td>19</td>
<td>WASTING MY TIME</td>
<td>DJ Default</td>
<td>DJ Default/E. Andero</td>
<td>Roc-A-Fella/IDJMG</td>
<td>11</td>
</tr>
<tr>
<td>20</td>
<td>HELLIO GOOD</td>
<td>No Doubt</td>
<td>No Doubt/J. Givens/A. Green</td>
<td>Roc-A-Fella/IDJMG</td>
<td>10</td>
</tr>
<tr>
<td>21</td>
<td>ADDICTIVE</td>
<td>Troth Hurts Featuring Rakim</td>
<td>Troth Hurts/Anders W. Lehmann</td>
<td>Def Jam</td>
<td>10</td>
</tr>
<tr>
<td>22</td>
<td>A NEW DAY HAS COME</td>
<td>Celena Dion</td>
<td>Celena Dion/Anders W. Lehmann</td>
<td>Roc-A-Fella/IDJMG</td>
<td>9</td>
</tr>
<tr>
<td>23</td>
<td>I LOVE YOU</td>
<td>Faith Evans</td>
<td>Faith Evans/R. Bowers</td>
<td>Jive</td>
<td>8</td>
</tr>
<tr>
<td>24</td>
<td>MY LIST</td>
<td>Toby Keith</td>
<td>Toby Keith/Ryan Tedder</td>
<td>Roc-A-Fella/IDJMG</td>
<td>8</td>
</tr>
<tr>
<td>25</td>
<td>MAKIN' GOOD LOVE</td>
<td>Avan</td>
<td>Avan/Anders W. Lehmann</td>
<td>Roc-A-Fella/IDJMG</td>
<td>8</td>
</tr>
<tr>
<td>26</td>
<td>DRIVE (FOR DADDY GENE)</td>
<td>Alan Jackson</td>
<td>Alan Jackson/R. Bowers</td>
<td>Roc-A-Fella/IDJMG</td>
<td>8</td>
</tr>
<tr>
<td>27</td>
<td>HOT IN HERE</td>
<td>Nelly</td>
<td>Nelly/Anders W. Lehmann</td>
<td>Roc-A-Fella/IDJMG</td>
<td>7</td>
</tr>
<tr>
<td>28</td>
<td>CAN'T GET YOU OUT OF MY HEAD</td>
<td>Lil Bow Wow</td>
<td>Lil Bow Wow/Anders W. Lehmann</td>
<td>Roc-A-Fella/IDJMG</td>
<td>6</td>
</tr>
<tr>
<td>30</td>
<td>MORE THAN A WOMAN</td>
<td>Alysha</td>
<td>Alysha/Anders W. Lehmann</td>
<td>Roc-A-Fella/IDJMG</td>
<td>6</td>
</tr>
<tr>
<td>32</td>
<td>ALWAYS ON TIME</td>
<td>Ja Rule Featuring Ashaone</td>
<td>Ja Rule/Anders W. Lehmann</td>
<td>Roc-A-Fella/IDJMG</td>
<td>5</td>
</tr>
<tr>
<td>33</td>
<td>OH BOY</td>
<td>Cam'ron Featuring Jael Santana</td>
<td>Cam'ron Featuring Jael Santana/Anders W. Lehmann</td>
<td>Roc-A-Fella/IDJMG</td>
<td>5</td>
</tr>
<tr>
<td>35</td>
<td>ANYTHING</td>
<td>Lil Bow Wow</td>
<td>Lil Bow Wow/Anders W. Lehmann</td>
<td>Roc-A-Fella/IDJMG</td>
<td>5</td>
</tr>
<tr>
<td>36</td>
<td>UH HUH</td>
<td>BZK</td>
<td>BZK/Anders W. Lehmann</td>
<td>Roc-A-Fella/IDJMG</td>
<td>5</td>
</tr>
<tr>
<td>37</td>
<td>WHAT IF SHE'S AN ANGEL</td>
<td>Tommy Shaw Stone</td>
<td>Tommy Shaw Stone/Anders W. Lehmann</td>
<td>Roc-A-Fella/IDJMG</td>
<td>5</td>
</tr>
<tr>
<td>38</td>
<td>DOWN A** CHICK</td>
<td>Ja Rule Featuring Chucky Vaccaro</td>
<td>Ja Rule/Anders W. Lehmann</td>
<td>Roc-A-Fella/IDJMG</td>
<td>5</td>
</tr>
<tr>
<td>39</td>
<td>I DON'T HAVE TO BE ME</td>
<td>Steve Aza</td>
<td>Steve Aza/Anders W. Lehmann</td>
<td>Roc-A-Fella/IDJMG</td>
<td>4</td>
</tr>
<tr>
<td>40</td>
<td>TOO BAD</td>
<td>Nicole &amp; Chris</td>
<td>Nicole &amp; Chris/Anders W. Lehmann</td>
<td>Roc-A-Fella/IDJMG</td>
<td>4</td>
</tr>
<tr>
<td>41</td>
<td>LONG AND LONELY</td>
<td>George Strou</td>
<td>George Strou/Anders W. Lehmann</td>
<td>Roc-A-Fella/IDJMG</td>
<td>4</td>
</tr>
<tr>
<td>42</td>
<td>I'M MOVIN'</td>
<td>Shaggy</td>
<td>Shaggy/Anders W. Lehmann</td>
<td>Roc-A-Fella/IDJMG</td>
<td>3</td>
</tr>
<tr>
<td>43</td>
<td>WELCOME TO THE BLOCK</td>
<td>Comin' Up</td>
<td>Comin' Up/Anders W. Lehmann</td>
<td>Roc-A-Fella/IDJMG</td>
<td>3</td>
</tr>
</tbody>
</table>

**Greatest Gainer**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chris Caffrey</td>
<td>WiSH YOU WERE HERE</td>
<td>44</td>
</tr>
</tbody>
</table>

**Greatest Airplay**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brad Paisley</td>
<td>I WASN'T BRANDED TO BE</td>
<td>53</td>
</tr>
</tbody>
</table>

**Greatest Sales**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alicia Keys</td>
<td>YOU DON'T REMIND ME</td>
<td>56</td>
</tr>
</tbody>
</table>

**Video**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eminem</td>
<td>THE REAL ME</td>
<td>36</td>
</tr>
</tbody>
</table>

**Videoclip Availability**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Video Clip Availability</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nas</td>
<td>Available</td>
<td>56</td>
</tr>
</tbody>
</table>

**Greatest Airplay**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mystikal</td>
<td>I CAN'T HELP MYSELF</td>
<td>45</td>
</tr>
</tbody>
</table>

**Greatest Sales**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. Vardell</td>
<td>DEAR DEAR</td>
<td>39</td>
</tr>
</tbody>
</table>
Dead Live On

Continued from page 1

this nomadic audience is being serv-
iced via multi-act events like the Bon-
naroo Festival in rural Tennessee (see
story, page 18), a first-time event that
quickly sold out its inventory of more
than 60,000 tickets without the ben-
efit of traditional advertising.

“The jam-band scene has exploded
in America, and from my perspective
this is the most under-addressed
genre in the world by the commer-
cial music industry,” observes John
Scher, who served as the Grateful
Dead’s exclusive East Coast promotor
until the band’s touring demise. “There
are festivals the mainstream press never
hears about that sell 30,000 tickets
consistently, and all of these bands
and sociological offshoots owe a great
debt to the Grateful Dead.”

Today’s burgeoning jam-band scene
is “real interesting to see” for found-
ing Grateful Dead member Bob Weir.

“I’m honored and flattered that they
say they were influenced by us,” Weir
says. “We’re very amazed by the amount
doesn’t push the boundaries of what the
business and music is all about, and
we’re heartened that some of these bands
have used it as a business model to
develop their own. The highest form
of flattery is when people mimic what
you did, and the fact that these bands
are doing this is a testament to the
Grateful Dead’s foresight.”

HAPPY ACCIDENT

The Grateful Dead were always first
and foremost a live act, thriving on the
spontaneity and improvisation that the
concert format afforded. “When we
started out, the idea was to play
music and see where that took us, and
we would sell a tour to Clear Channel
Promotions, the corporate tour, or to
the record company, not the music
Dead were dedicated to giving fans the
right convergence of venue, ticket price,
convenience, and experience. “More than any other band
of their time, they put fans first—not
the record company, not the music
business,” Scher says. “They were
commonplace—a practice that glor-
ified the band’s product instead of
devaluing it. “Allowing their shows to
be taped was really the best thing
they ever did, because nothing’s better
than a free sample,” says Dennis McNally, a
longtime Dead publicist/historian
whose book A Long Strange Trip—
The Inside History of the Grateful
Dead is due in August. “It was a genius
marketing move, but nobody realized
it. We allowed it because we were bad
cops. We said ‘yes’ because saying ‘no’
was too much trouble.”

By the early 1980s it became evident
that large numbers of fans were track-
ing the Grateful Dead from city to
city. “It became apparent when we started
seeing the same people in the front
row night after night,” Lesh says.

“There were always Deadheads, but
it became noticeable in the early ‘80s
that people were following tours. What
incredibly fan-friendly on a lot of levels.
They played long shows, it was a dif-
ferent show every night, and they were
musically innovative.”

Scher says the Grateful Dead paid
close attention to what their fans
wanted. “They were getting feedback
early on, way before the Internet. They
paid attention to the fans, and they
paid attention to the venue. If the kids
loved a certain venue, they’d say, ‘Let’s
play there more often.’

Eventually, the combination of no-
mades and fervent locals to give sell-
outs. “Ultimately, promoters realized we
were doing half their work for them,”
McNally says. “The batting average was
unbelievable. This side of the Rolling
Stone, nobody did the kind of business
we did, week in week out—and it didn’t
matter if we had an album.”

Businesswise, the Grateful Dead may
not have been overly professional by
today’s standards, but they were at least
consistent, as well as remarkably fair.
“People who showed up and paid for the
ticket got what they wanted. “They were
giving feedback, and sociologically
offshoots owed a great
debt to the Grateful Dead.”

Scher takes a similar view. “They
were never about money. They made a
lot of money, and they knew how much
was there to be made, but their ticket
prices were unbelievably realistic. I
don’t think there’s any chance they
would’ve succumbed to offers like that.”

Asked if he thought the Dead
would have gone out as a corporate tour, Weir
says, “I rather doubt it, actually. It
seems kind of antithetical to the way
we did things. It may have been con-
venient, but it smacks a little bit of
monopolistic practice. I don’t think
that would have sat well or even
worked well for us in the end.”

Lesh is even more succinct. “The
Grateful Dead would have never
done that.”

WHERE ARE ALL THE DEADHEADS?

When the Grateful Dead’s touring
life came to an abrupt end with Gar-
cier’s untimely death, an audience of
literally millions was left without an
immediate focal point. McNally thinks
a lot of them just settled down.

“They weren’t the first band to go to
farms, and they went to all of our shows and
lived an extended vaca-
tion, and then it was time to have the
baby, buy the house,” he says. “Now
they just go to fewer shows, a Phil &
Friends show or a RatDog show, and
that nurtures them. The single biggest
error of the media was that all of our

audience went to all of our shows and
lived in parking lots. When the Grateful
Dead stopped touring, I think while
some of the fans gravitated toward
bands, most just kicked back a little bit.”

When the Dead died, the Furthur Per-
sona (the first incarnation of which featured
RatDog and Dead drummer Mickey
Hart’s Planet Drum), as well as tours by
Phil Lesh & Friends, Bruce Hornsby,
and other Dead offshoots, had immediate
followings. “A lot of acts are filling that
niche, not the least of which are the
[Dead] guys themselves,” Scher says.
Likewise, a new breed of acts influenced
by the Dead, at least philosophically,

begun to gain momentum, none more
than Phish. “Clearly, the Dead were a big
influence on how we approached
[Phish’s] career,” says Phish manager
John Paluska. “Probably the biggest
influence of all was a real sense of their
long-term vision for their career, includ-
ing developing mailing lists, letting peo-
tle tape the shows, and every show being
completely different and spontaneous.
All of these things were an inspiration to
Phish, and we could approach a music-
career that way. I don’t think we ever
set out to specifically emulate the Grate-
ful Dead, but it got into [our] blood.”

Lesh believes Dead-inspired impro-
visation drives the trains even now.

“That approach is probably the basic
concept of what’s informing this whole
scene. It’s nothing—jazz artists
have been doing that for 100 years now.
But I think we did bring it to rock.”

Paluska says that, once they were
analyzed, many Grateful Dead business
practices were quite logical. “A lot of
these decisions become common sense
when trying to build a grass-
roots following, with the live show as
its centerpiece. It becomes intuitive.”

Still, Paluska doesn’t think Dead-
had the foresight that SCI had after
post-1995. “We were already an arena-
level act when the Dead stopped tour-
ning,” Paluska points out. “Over time,
we may have picked up some of [the Dead’s],
but I think we had to win
them over one fan at a time. I do think
right away we got a lot of their park-
ing-lot entrepreneurs, who were ready
to take advantage of what they thought
might be the next big thing.”

In 2002, String Cheese Incident (SCI)
is making rapid ascension in the
jam-band world. Like the Dead, SCI
operate completely in-house and
improvisational following.

“I think the spirit of String Cheese
Incident is very similar to the spirit of
what the Grateful Dead were all
about,” SCI agent/manager Mike
Luba says today. “Like the Dead, we
have our own newsletter, but we’re basi-
cally children of the Internet. That’s
why it took us six years to do what the
Dead did in 30 years.”

This summer, surviving Grateful
Dead members and other like-minded
artists will gather Aug. 3-4 at the Alpine
Valley Music Theater (near Chicago)
for a brace of concerts sure to be a huge
success. Among those tentatively
scheduled to perform are RatDog, Phil
Lesh & Friends, the String Cheese
Incident (featuring ex-Dead drummers Bill
Kreutzman, Mickey Hart’s Bembe Orisha,
Dad lyricist Robert Hunter, and post-
Dead outfit the Other Ones.

According to Sears, “One of the
things that the Grateful Dead did that al-
lowed the jam scene to evolve into what
it has become—which we support and
are heartened by—is introduce a whole
audience to a style of music that did not
have to be repressed and was not an
ternal, pushed boundaries, and was not hit-
driver. People responded to us, and
in the case of today’s bands, a lot of people
are still responding.”
Brit Acts Hope To Reconcuer The Hot 100

Continued from page 1

tyear ago, considers Parlophone and EMI’s other U.K. labels not only a natural repertoire source but also a perfect ready-made resource, as he was in the process of establishing his own repertoire. “That’s where the best records are for me right now,” he says. “I’ve signed a ton of great stuff, but those records are still in the process of being made.” Further worldwide recognition for EMI came last month, when Britain’s Department of Trade and Industry (DTI) awarded the company the prestigious Queen’s Award for Enterprise: International Trade 2002, recognizing “sustained outstanding achievement in international trade.”

Trade Partners U.K., the DTI support service for British business overseas, is becoming increasingly involved in backing emerging U.K. talent, notably via showcases at international trade events. (Billboard hosted an Atlantic Crossing conference/showcase in London in November 2000 as part of an ongoing study of these topics that continues with this issue’s coverage.) Further, a report into the feasibility of opening a British music office in New York will shortly be launched by the British Council, with joint funding from the British Photographic Industry. Such a one-stop help center would provide information and advice on potential U.S. licensees, distributors, publishers and agents, and so on.

Lester has reservations. “It’s always down to repertoire,” he says. “Government initiatives are all very well, but if you put a [British] record out in that market, and it’s good, I promise it will sell. [U.S. labels] want to sell records.”

JUMPING TO CONCLUSIONS?

Lester doubts that the recent adverse publicity is a reliable weather vane regarding lack of talent. “[Sony Music Entertainment senior VP of A&R] Dave Massey has been hired in a roving role by Sony,” he adds. “That’s a senior executive hired to import talent. At Atlantic, co-president Craig Kallman comes to the U.K. on a monthly basis looking for repertoire, and Atlantic has a tie-up with [Lester’s label] Wildstar as an early source of A&R. We’re talking here of people at a very high level—not some scout.”

Craig David’s Born to Do It, released in the U.S. on Telstar/Atlantic, has sold 1.1 million units, according to SoundScan. With 4 million albums sold worldwide before the U.S. street date, according to Lester, David was able to focus intently on the American market, basing himself there for the majority of a nine-month period.

“I think being English may even have had a positive effect on me selling records in the U.S.,” David says. “It’s the thought that this type of rationale possibly exists.”

Another source agrees. “One of the problems for majors is that you have to get the act on the U.S. company’s list, and you do come up against the ‘not invented here’ syndrome.”

Andy Williams, drummer with Heavenly/Capitol trio Doves—whose second album, The Last Broadcast (which streets in the U.S. June 4), is attracting widespread acclaim—believes things are on the up for U.K. artists in the U.S. But people should be realistic in their optimism.

“I don’t think it’s ever going to return to the days of Brits dominating the charts in America,” Williams says. “[Doves] have never been naive enough to think that we’ll break America. We know it’s really hard work, and we just consider it a bonus if our gigs are sold out or we’re selling more records, but we’re going to put the time into it.”

By her fourth record, fellow Brit Julia Fordham had moved to California to push her U.S. career. Her seventh album, Concrete Love, streets June 18 on Vanguard Records. “The only way for me to thrive musically is to be living in America. Unfortunately, the current big spinners out of the U.K. tend to be the sort of high-maintenance people,” she observes. “They’re going to want to stay at the Four Seasons and continue to live in the way they’re accustomed to from having a tremendous burst of fame in Europe, not realizing that America is so far removed from the rest of the world—not just musically, but in every single way.”

English singer/songwriter Clive Gregson (signed to Compass in the U.S., Fellside in the U.K., and based in Nashville for eight years) says he has never been aware of American doors opening for him simply because of how he speaks. “I still make the bulk of my income out of Europe and Japan. It’s [almost] impossible to get a paid gig in the U.S.I, and the overheads are ridiculous. I’m still picking up sessions and produc...

PSEUDO POP NEED NOT APPLY

Many respected players take a dim view of the “just add water” formula of instant U.K. pop stars, fostered by the immense success of such TV talent shows as Pop Idol and its predecessor, Popstars. The U.K.’s two best-selling singles of the year so far are by Pop Idol victor Will Young and runner-up Gareth Gates, who are both signed to S/RCA. There are not any current plans for the U.S. release of those singles.

Steve Lillywhite, recently appointed joint managing director of Mercury U.K., has more successful experience of the U.S. market than most. For 25 years, he has produced a vast array of U.K. acts, including Simple Minds, XTC, Big Country, Thompson Twins, Psychic Furs, Morrissey, and U2.

“I know the American market better than I know the U.K. market,” Lillywhite says. “Music is an art form—they invented it. I always remember being in the U.S. when Milli Vanilli were exposed as frauds, and it made the [national evening] news. I grew up in the 60s in England, where people didn’t always sing on their records, and we do have a culture of that. America takes it much more seriously, and it means they don’t buy into our packaged pop. The music has to stand alone.”

Another British label exec adds, “Pure British pop acts just won’t make it in America. If you take Will Young into consideration, I doubt whether his career will make it anywhere near Heathrow [Airport].”

Telstar’s Williams is dumb-founded that record companies in

(Continued on next page)
the U.K. are developing artists without any consideration of America. He says, "I don’t know any other industry that would favor trying to find the most difficult, small, fractured bits of the world and attack those but not bother with the U.S., a 30% market."

But EMI Recorded Music vice chairman David Munn says he doesn’t care where his U.S. successes come from. "As far as EMI is concerned, we want to be involved with and associated with records that sound like hits to us. I don’t care if it comes from the moon."

He adds, "I think British acts sometimes underestimate the sheer effort [it takes] to compete in the American market. To take chunks out of an artist’s schedule like that can logistically be very difficult."

Commenting on the summer release of the second album by one of the company’s biggest U.K. acts, Coldplay (which has scanned 1.2 million units in the U.S. of its debut set, Parachutes), Slater acknowledges, though, that hard work does not guarantee success: "Coldplay is a sign of someone who broke through in a big way—as did David Gray and Dido—but Travis didn’t. When you have a band like Travis that can come and play three tours in the country within a year and sell out [Los Angeles’] Universal Amphitheater, and the record doesn’t break, then somebody isn’t doing something right."

SMARTER MARKETING

Airplay or not, labels seem to be working smarter when it comes to the marketing and promotion of British acts in the States. Palm Pictures GM Paul deGouyer says it has scanned 65,000 units of Zero 7’s album Simple Things in the U.S. through a step-by-step effort that did not rely on radio at the outset.

“This is marketing driven, where radio is ultimately a leveraging element,” deGouyer says. Palm串ted the album with an $11.98 list. Next came word-of-mouth from U.S. purchasers, before a tour and a video for “Destiny.”

“MTV2 is absolutely core to this,” he continues, adding that the label has also created a DVD, which is being used as a giveaway with the album in the act’s top 15 U.S. market.

The band’s Henry Binns admits that he thought the band would never play a gig in the U.S., let alone tour there. But he is happy with the sales to date. “It’s very similar to how the record has grown in the U.K.—by doing cool gigs and word-of-mouth,” Binns says, adding that choosing a small label both in the U.K. and the U.S. has worked for Zero 7. “We’re the most important thing that they have; we get all the love and attention.”

Slater agrees with deGouyer on the importance of MTV2, which now beams into 40 million U.S. homes. He says, “They’ve been instrumental in helping identify projects as credible and viable.

For his part, MTV2 GM David Cohn admits to being perplexed at the lack of airplay British acts are getting on mainstream U.S. radio.

“We don’t understand why some of this stuff hasn’t connected at radio in the way it has with us,” Cohn says. “We’ve always known from MTV that it helps if there are other things [such as radio]. [Sometimes] we’re not convinced, and we need to see some airplay and other things before we jump on board.”

Slater cites U.K. signing Dirty Vegas as an example of how to start a marketing campaign without radio or music TV. The band’s album comes out June 4 in the U.S.

The single “Days Go By” is being used in a high-profile U.S. commercial for Mitsubishi Eclipse and the U.S. market. A 39% market."
Weezer

Continued from page 1

“That's what call screening is for,” Cuomo says afterward, sounding equal parts annoyed and amused. “It’s endless! Delete!”

With a journalist on the phone, Cuomo knows he's being somewhat naughty—and that’s probably why he’s having fun. “I give ’em shit all the time. They have no idea how to deal with me,” he says. Geffen and Interscope staffers appear to feel the same way: they bargained for weeks before getting serious for a band and its material—and to realize his plan to help us and nurture us, I’m not difficult at all.”

Considering that the LA group has rarely stuck to beaten paths—be they musical or professional—it somehow seems strangely perfect that 31-year-old Cuomo is not only the frontman of and the main creative force behind Weezer but also now the guardian of the band and its music.

In fulfilling his desire to protect the band and its material—and to realize his vision for when and how his music should be released and promoted—Cuomo has found himself in a few uncomfortable situations since “phasing out” past manager Pat Magnarella.

Most notable is Geffen/Interscope’s reaction to a mass-mailing Cuomo made in February. In a move that was as rare as it is for a band as popular and commercially successful as Weezer to be self-managed, the singer/guitarist—anxious for fans to hear the band’s new material—personally sent a disc carrying eight of Maladroit’s 13 songs to key radio and press outlets.

Included was a letter on Weezer stationery that introduced the new album and explained that the band hoped to issue Maladroit in late April. The letters, each signed by Cuomo and his three bandmates, even listed the singer’s e-mail address in case recipients had questions. All this was being done unknown to the powers that be at Geffen/Interscope, who only learned of the mailing after such stations as LA’s KROQ began playing “Dope Nose,” the hooky first track on the sampler.

Several months earlier, Cuomo and the label had butted heads over a promotional appearance, which the singer so upset that he didn’t speak to Geffen president John Schur for months—not until after “Dope Nose” hit the airwaves. Reluctantly, the singer says that he called a toll-free phone number that had been provided. “No, it’s not to just let me call from key label execs, one of whom said, ‘Dude, what the hell are you doing? You’re killing any chance of having a hit single by just haphazardly releasing your song. Ya gotta have a strategy; ya gotta have a plan.’

That conversation resulted in Cuomo, eight days after mailing the sampler, sending programmers a new letter at his label’s request—but, again, he included a sampler. This one featured an early edit of “Dope Nose.”

“Please ignore [the original] CD for the time being, as I wasn’t supposed to have sent it yet,” he wrote in the second letter. “I was overeager for you all to hear it and I jumped the gun … It would probably be best if you wait to play any of these songs until you’ve heard the song, kill the album, and there wouldn’t be a second chance.”

But even before the mailing, Cuomo was posting both old and new demos on the band’s Web site. During the past year, the self-produced Maladroit became far less of a laboriously created album than its predecessors.

But as the band continued to peel away its musical inhibitions during the past year, the self-produced Maladroit became far less of a laboriously created album than its predecessors.

RETURN TO THE GARAGE

With music flowing through Cuomo and company, it seems as though the switch to self-management has proved priceless.

“It’s like we don’t think of ourselves as tools for marketing a record anymore,” Cuomo says. “It’s more like how things were when I was 13 or 14, just playing Kiss songs in the garage. It’s just more natural, and we’re accepting whatever comes; and then it’s the record company’s problem to figure out how to sell it, because they’re the ones who make the money off it anyway.”

As it continues to peel away inhibitions, the band is getting closer to cutting a classic album, Bell says. “I think we’re doing it right. It might be the one we’re working on.”

Simultaneously, Cuomo says the band is “evolving toward a style that encompasses everything I love, which includes pop and metal, alternative, rap, goth, emo [laughs]. We’re gonna have the mother of all styles.”

UNEXPECTEDLY POSITIVE RESULTS ~

By bucking the system, Weezer has ended up on better ground with Geffen/Interscope. After a few angry phone calls and no doubt many deep breaths, the mailings caused the singer and the label to sit down and hammer out an arrangement that ultimately promises the band more control over how and when the group’s albums are released and promoted.

Though both parties will obviously need to compromise on certain issues, Schur says he and Interscope are now letting Cuomo lead the way: “Rivers is in the best position to lead. Geffen is the Weezer business. And so when it comes to communicating with radio or to anyone, I want everyone to know that we’re really following Rivers’ lead. I want his fans to have a direct connection to him and to his band.”

However unconventional, this strategy seems to have already worked: By sending out these samplers himself, Cuomo certainly appears to have forged or re-forged a direct connection with radio and press, which certainly strengthened his relationship with his fans as a result.

Cuomo says the band would have surely left the label if it wasn’t bound by its original contract, which requires the group to deliver three more records beyond Maladroit at “a three-quarter mechanical royalty rate,” which is criminal for a songwriter.

“If he had his way, he would tour, record, and post his songs on the Web for free and continue sending albums to press and radio himself. Despite all this, though, he admits that, at the moment, he ‘isn’t being patient with Interscope, ironically,’ especially with his improved relationship with Schur.

"After all we realized there was no way to stop it, I think [the label] realized, ‘OK, well, let’s get behind them.’” Cuomo says. “And I think Jordan had some serious talks with Jimmy [Iovine, Interscope/Geffen/Ad & M chairman], and I think the way they’ve ended up handling everything is totally genius—by basically letting me run the ship.

“These are really crazy times, no one knows what the hell’s going on in the industry or what’s around the corner. So I think Weezer’s like a little experiment for them. Like, ‘Let’s see if this guy can figure out what’s going on.’ I end up trusting them even more—because I know that, at the end of the day, I have the power to make the decision either way. So I’m more likely to listen to what they have to say, and they are very smart guys, and I totally respect them.’”

Such positive results would never have come to fruition if the band hadn’t written such a strong song, notes Philadelphia Y100 FM Jim McGuinn, whose station was one of the first to play “Dope Nose.”

“Fortunately, Rivers wrote a great song, and it’s a good record, and there’s a lot of Weezer fans—and, because of that all, I’m sure [Maladroit] will come out and sell a half-million copies in the first week,” says McGuinn, who adds that it’s that sort of fan base and retail presence—Weezer’s three sets have sold a combined 4.5 million copies in the U.S., according to SoundScan—that enabled Cuomo to get away with such a stunt.

Since parting ways with Magnarella, the band has, as Cuomo puts it, “cut out the business and promotional side of being a musician and focused more on just playing. What we’ve found is, if left to our own devices, we kind of stop doing a lot of things that bands are supposed to do [these days]. So things have gotten much simpler.”

Guitarist Brian Bell says, “Nothing has really changed as far as the amount of work that’s been coming in. We may even be getting more, just because of how much we’ve been in the public eye in the past year. But one thing that has changed within the band is that because we feel more mature and more responsible of what the future holds for us, it’s kind of reassuring. Who would have better interest in us than Rivers? No one.”

WELCOMING WEEZER BACK

Roughly two years ago, management and label concerns were in the very back of the band members’ minds.

Weezer, at that point, had been dormant for years. The band had virtually disappeared after it’s sophomore effort, 1996’s Pinkerton, was greeted with a chilly response, thus devastating Cuomo, who had poured himself into the album’s dark and passionate songs.

When the band re-emerged in 2000, it was “prepared to start from scratch,” Bell says. Cuomo remembers being nearly to tears after arriving at the stage for the group’s first show in years—at the Fresno, Calif., stop on the 2000 Vans Warped tour—at the very moment Weezer was being announced as a surprise guest. He recalls, “There was just a second of hesitation in which our hearts stopped, and then we heard the crowd just go crazy, and it was the greatest feeling.”

Such was the beginning of a striking comeback, which has seen the band sell out arenas with regularity and its 2001 set—a second eponymous effort known by fans and the band as The Green Album—sell more than 1.3 million copies in the U.S. alone.

Booked by Don Muller at Creative Artists Agency in Beverly Hills, Calif., Weezer is currently on a schedule that sees it switching from the road to the studio and vice versa every three weeks—which helps keep things fresh while affording opportunities to try out songs-in-progress on live audiences. As a result of this cycle, the band has already begun recording the follow-up to Maladroit, which Cuomo says is slated to hit stores in February 2003.

Parially as a result of his decision to self-manage, Cuomo says he’s fallen deep into the songwriting zone, doubting himself less and trusting the muse more often. As a result, he’s no longer afraid to wear his love for ‘80s metal on his sleeve. Bell says, “Rivers has just unleashed the shredding beast in himself.”

“It’s been there all along, and I’ve had to consciously repress it on our first three records,” Cuomo says with a laugh. “I had to force myself not to bust out with Scorpions riffs. And, at this point in my life, I really don’t want to force anything anymore. I just wanna let it all hang out. So, on [Maladroit], it’s all just coming pouring out.”

After the disappointment of the self-produced Pinkerton—which has nonetheless become a cult favorite, selling more than 620,000 copies in the U.S.—Cuomo says he crafted The Green Album (which, like the band’s ‘94 debut, was produced by Ric Ocasec) with an attention to song structure and mechanics.

But as the band continued to peel away its musical inhibitions during the past year, the self-produced Maladroit became far less of a laboriously created album than its predecessors.
American Urban Radio, Billboard Link For R&B/Hip-Hop Confab

Billboard and American Urban Radio Networks (AURN) are teaming up for the 2002 Billboard/AURN R&B/Hip-Hop Conference & Awards, presented by Heineken. The event will take place Aug. 7-9 at the Eden Roc Resort in Miami Beach.

AURN will partner with Billboard as a principal sponsor of the event and will provide national coverage of the conference and the awards show to its more than 400 radio-station affiliates in the top U.S. markets. Broadcast coverage will include on-site artist interviews, daily event recaps, and awards show highlights. AURN, the only African-American-owned radio network, is celebrating 30 years of broadcasting excellence in news, music, sports, information, and entertainment.

“We are delighted to partner with Billboard in this most prestigious event that will honor the best and hottest artists in urban music today,” says AURN president E.J. “Jay” Williams.

Now in its third year, the conference focuses on issues and opportunities in urban music and brings together many of the biggest names in R&B and hip-hop for three days of networking and fun. Panels will examine critical issues relating to radio programming, the current financial and legal terrain, urban music in the digital age, and more. The event will also include networking receptions, an exhibit hall, nightly artist showcases, and a star-studded awards show gala on Aug. 9.

For more information on the Billboard/AURN R&B/Hip-Hop Conference & Awards visit www.billboardevents.com or call Michele Jecangelo at 646-654-4660. For conference registration, contact Phyllis Demo at 646-654-4643. For sponsorship and exhibitor information, contact Cebele Rodriguez at 646-654-4648.

upcoming events

Billboard Latin Music Conference & Awards
Eden Roc Resort • Miami Beach • May 7-9

Billboard R&B/Hip-Hop Conference & Awards
Eden Roc Resort • Miami Beach • Aug. 7-9

Billboard Dance Music Summit
Marriott Marquis • New York • Sept. 10-12

Hollywood Reporter/Billboard Film & TV Music Conference
Renaissance Hollywood Hotel • Hollywood • Oct. 10-12

For more info: Michele Jecangelo 646.654.4660
bbevents@billboard.com

Billboard’s Johnny Wallace Retires

Johnny Wallace, production manager for Billboard, has retired after almost 30 years as an integral figure at the magazine. As production manager, he would create the weekly “dummy,” establishing the “news hole” and positioning each advertisement.

Wallace began his career in 1951 with Haire Publishing. When that firm was acquired in 1969 by what was then the Billboard Publishing Co., Wallace made the move to the new parent as production manager of the trade publication Gifts+Tableware Reporter.

He switched to Billboard several years later as assistant production manager and, by the early 1980s, had risen to production manager. Throughout his tenure, Wallace played a key role in helping the magazine adapt to often-jarring changes in the production process. In 1989, he was the recipient of the company’s president’s award, recognizing his lengthy and valuable service to the magazine.

“Johnny was always the first one in the office in the morning and one of the last to leave at night,” says Marie Gombert, Billboard’s director of production and manufacturing. “He had a passion for his job and especially for Billboard.”

Wallace lives in Staten Island, N.Y., with his wife, Liz, daughter, Annie, and son, Douglas.
**BackBeat**

**Edited by Chuck Taylor**

---

### All In The Family

An audience of more than 1,000 gathered to honor renowned oncology surgeon Armando Giuliano as he received the John Wayne Cancer Institute’s Special Service “Duke” Award during the Odyssey Ball at the Beverly Hilton in Los Angeles. The event netted more than $1 million from ticket sales, silent auctions, and entertainment from Frankie Avalon—pictured, right, with John Wayne Cancer Institute chairman Michael Wayne, who is Avalon’s brother-in-law. Avalon also starred with John Wayne in *The Alamo*.

---

### Sam Keeps On Cooke-ing

In recognition of Sam Cooke’s pioneering musical contributions, the Los Angeles City Council recently issued a proclamation on behalf of the late singer/songwriter, whose *Keep Movin’ On* compilation was released earlier this year through ABKCO Music and Records. Representing the Cooke family during the presentation was Lou Adler, who co-wrote the Cooke hit “Wonderful World” with Cooke and Herb Alpert. Pictured during the City Hall ceremony are, from left, proclamation sponsor and council member Tom Labonge, Adler, ABKCO representative Bob Merlis, and council member Nick Pacheco.

---

### A Day For Dusty

Joe’s Pub in New York recently hosted Dusty Springfield Day, a tribute to the late “Queen of Blue-Eyed Soul” and a benefit for the singer’s charity of choice, the Royal Marsden Hospital in England, where she was treated during her fight with breast cancer. A collection of Manhattan downtown divas performed, including singer/songwriter Jill Sobule, Tony nominee Terri White, film legend Karen Black, and, pictured here, blues/rocker extraordinare Lina Koutrakos.

---

### Old School: Roger Ames

As one of his artists waits in the wings, Warner Music Group (WMG) chairman/CEO Roger Ames stands in the back of the room and takes a call on a cell phone. The seats fill, the noise level rises, and he strains slightly to listen, covering his own ear with his hand.

Another night at the Mercury Lounge? Try Fiorello H. LaGuardia High School of Music & Art and Performing Arts. The 2,300-student school behind Lincoln Center on New York’s Upper West Side played host April 19 to 143/Reprise/Warner Bros. Records artist Josh Groban. His three-song set in the school’s packed auditorium capped a full day for Ames, who left behind his office at 75 Rockefeller Plaza to serve a few hours as LaGuardia’s musical resource, “an extraordinary place, and that’s a vote of confidence,” said New York Schools chancellor Paul Vallas.

Addressing the students assembled in the auditorium, Ames drew cheers during recollections of how he was once kicked out of school. He encouraged them to appreciate LaGuardia’s musical resources, but he felt short of offering concrete career advice. “One of the students asked me today whether they should study business to work in the music business or whether they should study music. I said I really don’t know. The music business is really composed of amateurs pretending to be professionals, and there’s very little you can do to study how to run a record company.”

---

### ‘ISN’T IT IRONIC?’ by Matt Gaffney

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A</strong></td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td><strong>B</strong></td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td><strong>C</strong></td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td><strong>D</strong></td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td><strong>E</strong></td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td><strong>F</strong></td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td><strong>G</strong></td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td><strong>H</strong></td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td><strong>I</strong></td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td><strong>J</strong></td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td><strong>K</strong></td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td><strong>L</strong></td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td><strong>M</strong></td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
</tbody>
</table>

---

### Rim Shots by Mark Parisi

![Image of people at a concert](image-url)

**Haley's First Hillbilly Concert**

---

**Matthew Benz**
First Things First.

Billboard Bulletin is a daily ritual for music professionals around the world, providing the FIRST look at the latest industry news.

Billboard Bulletin gives you the latest details on label deals, executive moves, artist signings, retail activity, digital music companies, e-commerce and tour plans. Your subscription includes access to the Bulletin website, breaking-news emails and the Bulletin archives.

For your four-week FREE trial, call: 646-654-5865 or email: mhazzard@billboard.com
www.billboardbulletin.com
THE FOLLOW-UP TO THE MULTI-PLATINUM PLAY
FROM ONE OF THE DECADE’S MOST
CRITICALLY ACCLAIMED ARTISTS

“OFFICIAL NEW MUSIC OF THE MILLENIUM” SPIN
“...ANOTHER COUP...” ROLLING STONE

SATURDAY NIGHT LIVE MAY 18TH
LETTERMAN JUNE 19TH
LENO JULY 8TH

COVERS AND FEATURES INCLUDE: N.Y. TIMES MAGAZINE, SPIN, AOL, ROLLING STONE, ENTERTAINMENT WEEKLY, USA TODAY, L.A. TIMES, NEWSWEEK, PEOPLE, TEEN PEOPLE, US WEEKLY, WIRED

CATCH SEÑOR MOBY'S HOUSE OF MUSIC FRIDAY NIGHTS ON MTV AND MTV2

SEE MOBY LIVE THIS SUMMER ON area2

"WE ARE ALL MADE OF STARS" THE HIT SINGLE AND VIDEO

WWW.MOBY.COM
WWW.V2MUSIC.COM
MANAGEMENT: MCT

IN STORES MAY 14TH