By Gordon Masson, Melinda 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 less than harmonious, 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 for two consecutive issues dated April 27 and May 4 generated rounds of probing headlines, column inches, and the collective gnashing of teeth about the "death" of British music.

"Americans celebrate success; we tend to celebrate failure," says Colin Lester of Wildlife Entertainment, who manages Craig David, one of the handful of breakthrough British artists in recent years whose success flies in the face of such a reaction.

The chart run began when U.K. duo the Carvelles debuted on the Hot 100 in the Nov. 2, 1963, issue with "You Don't Have to Be a Baby to Cry" and came to a pause 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 debuts 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 Goldplay, 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, Beth Orton, Badly Drawn Boy, Norcheeta, and Doves are revisiting the U.S. with new albums, while hopefuls Ed Harcourt, The Music, A1, 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 Parlophone in the U.K. Andy Slater, who became president of Capitol U.S. one month before the first release of Minogue's Come Into My World, hails Minogue's success as "one of those great moments in the history of Capitol Music.

(Continued on page 70)

Off The Hook' R&B/HiP-Hop CD Series: Page 6 • New Regime Emerges At NARAS; NARM Rallies Behind Singles: Page 8

Latin Music 6-PACK

Follows Page 38

Infections MC's sophomore album that musically captures the strengths of this up and coming genre (Reggaton) with its powerful lineup of producers and guest artists.

INOCENTES MC

11 track album containing productions by DJ Joe, DJ Nelson, DJ Blas, DJ Reflex... Special vocal appearances by well known reggaeton artists TRIBAL KLAN, RANKIN STONE, LAS GUANABANAS & SPEEDY.

la production badly by Big Daddy Music 800 450 9116 fax 800 823 9116
What People Are Saying About The Roney Is Music To Our Ears.

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 1900s, “should be big enough, broad enough, and strong enough to survey the whole field and then stand as a bulwark amid the confusions, heroics, and fears of his times.”

These words come to mind amid this era of upheaval in the entertainment, retail, and media spheres because Billboard and the rest of the VNU Business Media family of properties include Back Stage, Amusement Business, Kirkus Reviews, The Hollywood Reporter, Editor & Publisher, Adweek, Brandweek, Watson-Guptill Publications, Display & Design Ideas, Architecture, and Retail Merchandiser) has been headquartered since June 2000 in the legendary Wanamaker building, which occupies the entire block-long strip of streets between Broadway and Astor Place in Greenwich Village.

The mammoth ivory-stone edifice was once America’s largest department store, a New York satellite of the retail empire developed by Wanamaker, the German-Scottish son of a Philadelphia bricklayer. As a budding mass merchant, Wanamaker transformed his lucrative trade in the Civil War-fueled innovation of standardized army uniforms (the himself was exempt from the draft due to ill health) into the peacetime production of men’s and boys’ clothing. The Philadelphia shopkeeper-turned-department-store visionary—who also greatly improved the efficiency of the U.S. Postal Service while postmaster general from 1889 to 1903—extended his retail realm to New York in 1886, homage to the city’s emerging retail might.

The elegant, high-ceilinged structure was Wanamaker’s flagship emporium, and it featured a huge restaurant, a 1,300-seat auditorium, a soaring atrium containing a 24-room mansion’s worth of home-furnishing displays and a fashion salon, and a pioneering charge-account service for the daily swarm of patrons. Atop the building was a transmitting station for the Marconi Wireless Telegraph Co.

When British ocean liner RMS Titanic sank in the North Atlantic on the night of April 14-15, 1912, above one of the three telegraph operators on duty at the Wanamaker building’s Marconi station the next day was young David Sarnoff (future president of Radio Corp. of America and the creator of the National Broadcasting Co.). Sarnoff and his co-workers “captured scores of messages concerning the wreck,” according to accounts of the horror in the New York American newspaper, which negotiated an arrangement with Wanamaker that secured exclusive rights to the Titanic-related intercep\ts of ship-to-ship telegraph relay reports.

A distraught Vincent Astor, the son of inventor/innovator Spanish-Argentine John D. Rockefeller, ran into the Wanamaker lobby seeking information on the plight of his father, who was a first-class passenger on the Titanic along with his second wife, Madeleine. She was saved in Lifeboat No. 4, which had gallantly resulted for women and children. But the communication that day, demanding rushed to the great liner, his body recovered by the cable-ship McIvor-Bennett and reaching New York May 1, exactly 90 years ago today.

Looking for Young People in Jazz

“Where are the young jazz instrumentalists of today? To quote Chris Morris’s lead in “Jazz Seeks Instrumental Stars” [Billboard, April 21], you won’t find them talking to executive men like Matt Piccirillo, Jeff Jones, and Ron Goldenstein. When you go to meet them as executive men, you say: ‘You know I’d love to be able to talk to Charlie Parker, John Coltrane, Thelonious Monk, Miles Davis,’ it suggests he looks to the past and that these corporate giants would support them in their genesis. There are great jazz instrumentalists out there developing. You’ll find them by listening, not studying the balance sheet.”

Robert D. Rusch
Producer, Cadence Jazz/CIMP Records
Redwood, N.Y.

Looking for New Talent in Jersey

While I’ve had a lot of success since starting my own journey in the world of music—my new CD is titled ‘... and the pursuit of happiness’ (Loud Philosophy Records/pb Publishing) it’s only having a column like Timothy White’s ‘Mile of Music.’ [Music to My Ears, Billboard, April 13] and be reminded of what’s most important. His final thought says it all: True happiness and great popular music come from ‘an educated heart.’

Paul Brubaker
Montclair, N.J.

Looking for New Players in Turin

After reading “New Players Emerge in Unstable Turin Biz” in Billboard’s April 27 issue, I have to strongly disagree with Steve Martin of the Agency Group, who stated: “I think the agencies probably have more money as far as man hours developing artists than labels or promoters.” There’s no way I ain’t got a half a dozen involved in finding talent, recording, mixing, packaging, advertising, promotion, radio, promotion, securing P.A., building websites, shooting videos, booking TV, tour support, etc. Let’s forget all the empty seats a promoter has and develop an artist in their respective markets.

Harvey Lewis
Senior VP of artist development.
Epic Records
New York
Top of the News
8 The National Academy of Recording Arts and Sciences prepares to find a replacement for outgoing president Michael Greene.

Artists & Music
8 Executive Turntable: Valerie DeLong is promoted to senior VP of promotion for Universal Records.

Top Singles
31 The Rebirth of Mayan, featuring Michael Rankin, rises to No. 1.

Videos
51 Cinderella II: Dreams Come True is No. 1 at the top of Billboard’s VHS Sales chart.

Unpublished
51 Maysville's "Back in the Game" moves into the Top Album chart.

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.

Top Albums
50 R&B: Spy Records launches "Ambassador Soul Classics," a compilation series dedicated to classic R&B.

Features
6 Market Watch
46 Update/Good Works: Emilio Estefan Jr. will receive the 2002 Hope & Harmony Norterno Award at "Balladeo!" — the Hope and Harmony Dance Party, a benefit for the Diabetes Research Institute at the University of Miami School of Medicine.

Classifieds
57 Between the Bulletins: Kenny Chesney has no problem storming to No. 1 on The Billboard 200.

53 Billboard.com: What’s online this week.

At a Glance
63 Chart Artist Index
68 Chart Song Index

www.americanradiohistory.com
FROM THE LABELS THAT BRING YOU
NOW
THAT'S WHAT I CALL MUSIC!

OFF THE HOOK

20 R&B AND HIP HOP HITS!

INCLUDING

JERMAINE DUPRI featuring LUDACRIS - Welcome To Atlanta
LIL BOW WOW - Take Ya Home
J-LO featuring JA RULE - I'm Real (Murder Remix)
HERB WYATT featuring AVANT - Nothing In This World
ANGIE STONE - Wish I Didn't Miss You
Mr. CHEEKS - Lights, Camera, Action!
PETEY PABLO - Raise Up (All Cities Remix)
JANET featuring MISSY ELIOTT - Son Of A Gun
N.E.R.D. featuring LEE HARVEY and VITA - Lapdance

IN STORES MAY 21

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.

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.

www.offthehooknow.com
BY MATTHEW BENZ

NEW YORK—How Viacom has managed to maintain the esteem of shareholders and Wall Street is up for debate. But in 2002—despite relying on a stagnant ad market for half its revenue says as much about the company's strengths as the weaknesses 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 prior year. It had a net loss of $11.1 million, or 63 cents per diluted share, on a $1.4 billion good-will impairment charge at its Blockbuster video unit.

By contrast, Vivendi Universal, which reported a 12.2% increase in first-quarter revenue in its media and communications business (Billboard, May 1), 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" of some of its peers did, says Edward Cowart, a portfolio manager with St. Petersburg, Fla., based Eagle Asset Management, which owned about 300,000 Viacom shares at year's end. While investors may be confused by Vivendi and AOL Time Warner's ability to monetize their Internet assets, he says, "companies understand radio, they understand outdoor advertising, and they understand cable TV."

Investors and Wall Street observers laud Viacom's ability to cross-market its media outlets to advertisers. Of greater worth to Viacom shareholders are investors who are wary of what companies say and the numbers they report—it is its seasoned management, led by chairman/CEO Sumner Redstone and presidents/CEO's Mel Karmazin, Redstone and Karmazin possess clashing working styles and personalities and have feud. But they own many shares —Redstone controls 68.2% of Viacom's voting stock—which puts their interests in line with shareholders. And 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 last summer, until the Sept. 11 attacks led it to reduce financial forecasts for the year and pushed its share price from near $60 to $30. If it improves, as the company predicts, the fortunes of Viacom shareholders—including Redstone and Karmazin—may rise a little further.

Sony Alterns Latin Model

BY LEILA COBO

MIAMI—As the Latin American music market endures what may be its worst crisis ever, Sony Music International's (SMI) Latin America division has announced a series of strategic changes designed to strengthen the company's position in the region.

Spearheaded by Frank Welzer—who this week was appointed SMI Latin America chairman/CEO after serving nine years as president—changes include the creation of Sony Music Sur, a new geographic sub-region comprising Argentina, Bolivia, Chile, Paraguay, Peru, and Uruguay. Sony Music Sur will be headed by managing director Jorge "Pepo" Ferradas, who is also managing director of Sony Music Argentina.

"We're go'n to have a blended, seamless organization in Sur," 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 Gutierrez. "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 SMI president Rick Dobbs.

While Welzer's new title does not alter his duties, it recognizes his leadership of the company. Under Welzer, Sony has developed such international acts as Shakira, Chayanne, Ricky Martin, Ricardo Arjona, and, more recently, Marc Anthony.

R&B, Hip Hop To Drive Off The Hook Series

By Gail Mitchell

LOS ANGELES—The popular Now That's What I Call Music (Nov!) series is spinning off an R&B/hip-hop version of the Hook. Now! partners Sony, Universal, EMI, and Jive are behind this black music offshoot, which bows May 21 with a 20-track compilation under the Columbia/Smash Records label.

"Research has shown a strong demand for a series skewed to R&B and hip-hop," Columbia senior VP of urban music and urban&R Marc Jordan explains. "With Off the Hook, we're hoping to create another brand parallel to the original Nov! series that will be important to the core R&B and hip-hop audience."

The series' debut installment, Off the Hook, includes such recent hits as Jennifer Lopez's "I'm Real"/"Mudda Remix" featuring Ja Rule, Aaliyah's "More Than a Woman," and Mr. Cheeks' "Lights, Camera, Action!"—as well as such current chart climbers as Bet's Enda's "Someone to Love You" and Angie Stone's "Wish I Didn't Miss You."

The compilation lists for $18.98 (CD) and $12.98 (cassette). "We try to identify tracks that are current hits or building," Jordan says. "Consumers are very sophisticated. They know if you're putting on filler tracks."

The kickoff marketing campaign for Off the Hook will encompass TV, print, and trade advertising; giveaways at crossovers, rhythm, and R&B radio; consumer and trade magazine features; street-team promotions; and Web site tie-ins. Now!—thought to be the Hook show—and for sale success. "Expect medium to heavy sales," she predicts. "Because it includes tracks not released as singles and some that aren't even expected to be, it will do well against all the other compilations on the market."

According to Jordan, plans are still being worked out concerning the series' future release schedule and whether the compilations will share R&B-hip-hop tracks with future Nov! collections.

Launched in 1998, Now! in its ninth incarnation in the U.S.—has sold nearly 25 million units combined, according to SoundScan. The most current album, a 1.5 million-unit, with "Na'il 10 coming in July from Sony. Competing compilation series Totally Hits, a partnership between Arista Records and Warner Music Group, debuted in 1999. Through four releases, including TotallyHits 2001, the pop series has sold slightly more than 5 million units. The Totally Hits series also includes the 2001 instalment Totally Dance and the 2002 Totally Country.

Sony Music Sur Blends South American Operations

MARKET WATCH

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

<table>
<thead>
<tr>
<th>Year</th>
<th>Total</th>
<th>Albums</th>
<th>Singles</th>
</tr>
</thead>
<tbody>
<tr>
<td>2001</td>
<td>239,379,000</td>
<td>226,604,000</td>
<td>12,775,000</td>
</tr>
<tr>
<td>2002</td>
<td>210,231,000</td>
<td>205,261,000</td>
<td>9,970,000</td>
</tr>
</tbody>
</table>

YEAR-TO-DATE SALES BY ALBUM FORMAT

<table>
<thead>
<tr>
<th>Format</th>
<th>2001</th>
<th>2002</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD</td>
<td>209,190,000</td>
<td>193,356,000</td>
</tr>
<tr>
<td>Cassette</td>
<td>16,971,000</td>
<td>11,409,000</td>
</tr>
<tr>
<td>Other</td>
<td>443,000</td>
<td>496,000</td>
</tr>
</tbody>
</table>

OVERALL UNIT SALES

<table>
<thead>
<tr>
<th>Year</th>
<th>Total Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>This Week</td>
<td>11,437,000</td>
</tr>
<tr>
<td>Last Week</td>
<td>10,775,000</td>
</tr>
</tbody>
</table>

ALBUM SALES

<table>
<thead>
<tr>
<th>Year</th>
<th>Total Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>This Week</td>
<td>11,195,000</td>
</tr>
<tr>
<td>Last Week</td>
<td>10,530,000</td>
</tr>
</tbody>
</table>

SINGLES SALES

<table>
<thead>
<tr>
<th>Year</th>
<th>Total Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>This Week</td>
<td>241,000</td>
</tr>
<tr>
<td>Last Week</td>
<td>245,000</td>
</tr>
</tbody>
</table>

YEAR-TO-DATE CD ALBUM SALES BY STORE LOCAL

<table>
<thead>
<tr>
<th>Year</th>
<th>City</th>
<th>Suburb</th>
<th>Rural</th>
</tr>
</thead>
<tbody>
<tr>
<td>2001</td>
<td>49,294,000</td>
<td>44,797,000</td>
<td>70,047,000</td>
</tr>
<tr>
<td>2002</td>
<td>48,797,000</td>
<td>41,059,000</td>
<td>67,499,000</td>
</tr>
</tbody>
</table>

DISTRIBUTORS' MARKET SHARE

<table>
<thead>
<tr>
<th>Week</th>
<th>UMVD</th>
<th>INDIES</th>
<th>WEA</th>
<th>SONY</th>
<th>BMG</th>
<th>EMD</th>
</tr>
</thead>
<tbody>
<tr>
<td>04/01/02</td>
<td>28%</td>
<td>17%</td>
<td>16%</td>
<td>15%</td>
<td>12%</td>
<td>9%</td>
</tr>
<tr>
<td>04/28/02</td>
<td>29%</td>
<td>16%</td>
<td>15%</td>
<td>15%</td>
<td>12%</td>
<td>9%</td>
</tr>
</tbody>
</table>

Compiled from a national sample of retail stores and sales reports collected, compiled, and provided by Nielsen SoundScan.
Reminisce on every line that I wrote.
Know that I will never surrender and it's truth that I spoke.

LISA "LEFT-EYE" LOPES

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 CHRISTIAN

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 12 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- and singles-driven industry, the only way to ensure the healthy flow of singles to the public is to have a healthy singles marketplace to keep the music business alive.

Acknowledging label lamentations that singles are no longer profitable, Horovitz urges the majors to be creative in trying to achieve ways to make the single profitable while satisfying consumer demand for the configuration.

“There are a variety of approaches that warrant consideration as mechanisms which could help make singles more profitable including on-sale 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 redefining 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 Richard Richardson, on the board of trustees Garth Fundis, along with CFO Susan Lavy, COO Paul Tuchiana, and other key senior management, will be running the day-to-day affairs of NARAS following president/CEO Michael Greene’s resignation April 27.

NARAS senior communications Ron Roecker says a search committee is being assembled to find a new academic 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 paid $650,000 to a former NARAS staffer who had accused Greene of sexual abuse. Greene denied the allegations, as well as other sexual abuse accusations by former employees. 

According to a statement by Nashville-based record producer Funds, the investigation “revealed no sexual harassment, no sex discrimination, and no hostile work environment at the Recording Academy.”

Roecker declined to comment on why Greene resigned, saying he had been on vacation, but that he didn’t believe the story.

The sexual abuse settlement was one of several red flags raised concerning Greene during the past several years. In 1997, Greene signed a record deal with Mercury Records but never released the album he recorded after being asked to fire his former boss, manager and his best friend, Mike Carson. Greene was supposed to produce the songs in exchange for a record deal. Greene was also asked to produce the songs in exchange for a record deal. Greene has also been criticized for the high percentage of money raised by NARAS’ charitable arm MusiCares that went to administrative costs.

Additionally, Dick Clark sued Greene earlier this year, alleging that Greene interfered with the Clark-produced American Music Awards (AMAs) by telling artists they could not perform at both the AMAs and the Grammy Awards. On April 30, Clark said through a statement that following Greene’s resignation, it would “probably not be necessary” to go forward with a suit now.

Despite such turmoil, Greene is also credited with greatly increasing NARAS’ profile and pocketbook. The NARAS’ bottom line, which increased from $4.9 million to $50 million during his reign. Last year, Greene also renegotiated a deal with CBS (which broadcasts the Grammys) that reportedly pays NARAS more than $20 million annually.

Greene is reported to be receiving a settlement of up to $8 million, will continue to work out of NARAS’ Santa Monica, Calif., offices as a consultant on a full-time basis through September and on a part-time basis until after May’s Grammy ceremony, according to Roecker.

Roecker would not comment on Greene’s severance package. But NARAS members say the deal includes such a package. Greene, Roecker is correct, to be out of line. “I’m troubled by anyone getting rich in the nonprofit sector where revenues are supposed to be diverted to worthy pursuits,” one NARAS member and 2001 Grammy winner says.

Another voting member adds, “I think: Mike’s done a really good job, but what I don’t love as a member of the organization is the severance package. That seems outrageously rich.”

In an e-mail sent to many of his business colleagues April 28, Greene wrote, “With the investigation behind me, I can continue to use and expand my highly effective fire and executive skills as the new Academy president and being the Grammy guy, my resignation was a decision that my boys and I came to last week and are very much at peace with [and it]’s all good, honest.”

Nither Greene nor Funds has returned calls by press time.

Executive Turntable

DeLONG

REID

RICHARDSON

Recording Companies: Valerie DeLong is promoted to senior VP of promotion for Universal Records in Los Angeles. She was senior VP of cross-over promotion for Universal/Motown Records.

Tim Reid is promoted to VP/marketing director for MCA Records in Santa Monica, Calif. He was director of marketing.

Janine Richardson is promoted to VP/executive director of A&R for Warner Bros. Records.

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 Spinfire Records.

Shannon Lombardi 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 in New York. He was national promotion director of rock radio for Warner Bros. Records.

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

TLC’s Lopes Remembered As ‘Brilliant’

BY RHONDA BARAKA and RASHAUN HALL

ATLANTA—The world of R&B and hip-hop lost a talent last week when 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.

She was 30. Lopes was pronounced dead at the scene in a hospital in Tegucigalpa.

The single released (No Scrubs) was taped to work on the new TLC album, describes Lopes as “nothing short of brilliant.”

“Left Eye was a brilliant woman,” says Jill Scott, who performed 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. She was 30.

“She was a brilliant woman,” says Jill Scott, who performed on “No Scrubs.”

TLC: “Brilliant”

Brilliant.

Today’s news involves 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. She was 30.

The funeral for the April 25 death of Lisa “Left Eye” Lopes.

Her fellow band members and lifelong friends Tionne “T-Boz” Watkins and Rozanda “Chilli” Thomas released a statement via Bill Diggins, their current manager and president of Diggit Entertainment: “We had grown up together and were as close as a family. Today we truly have lost our sister.”

Via her publicist, Thomas added in a statement: “People think of Lisa as the crazy one in TLC—well, she was crazy, but in a good way. She was a wonderful, loving, and creative person who was real smart. . . . I will never get over this. Every day, I just have to try to figure out how to live without her.”

“We’re doing this for the new CD, Lisa had already recorded three or four tracks, so she will definitely be on our next album, and it will be dedicated to her,” Thomas continued. “I know she would not have wanted to see the tour go on, but she would have wanted us to keep going. As for me, her being replaced—never. You can’t replace a TLC girl.”

The funeral for the April 25 death of Lisa “Left Eye” Lopes.

Lopes was credited with bringing a fresh, innovative sound to the R&B genre.

For “Brilliant”

“She was a brilliant woman,” says Jill Scott, who performed 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. She was 30.

Her fellow band members and lifelong friends Tionne “T-Boz” Watkins and Rozanda “Chilli” Thomas released a statement via Bill Diggins, their current manager and president of Diggit Entertainment: “We had grown up together and were as close as a family. Today we truly have lost our sister.”

Via her publicist, Thomas added in a statement: “People think of Lisa as the crazy one in TLC—well, she was crazy, but in a good way. She was a wonderful, loving, and creative person who was real smart. . . . I will never get over this. Every day, I just have to try to figure out how to live without her.”

“We’re doing this for the new CD, Lisa had already recorded three or four tracks, so she will definitely be on our next album, and it will be dedicated to her,” Thomas continued. “I know she would not have wanted to see the tour go on, but she would have wanted us to keep going. As for me, her being replaced—never. You can’t replace a TLC girl.”

The funeral for the April 25 death of Lisa “Left Eye” Lopes.

Lopes was credited with bringing a fresh, innovative sound to the R&B genre.

For the April 25 death of Lisa “Left Eye” Lopes.

Lopes was credited with bringing a fresh, innovative sound to the R&B genre.

For the April 25 death of Lisa “Left Eye” Lopes.

Lopes was credited with bringing a fresh, innovative sound to the R&B genre.

For the April 25 death of Lisa “Left Eye” Lopes.

Lopes was credited with bringing a fresh, innovative sound to the R&B genre.
235,316
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.bnanrecords.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 323.525.2302 • 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

UPCOMING SPECIALS

HARD MUSIC/METAL I - Issue Date: June 22 • Ad Close: May 28
RAY CHARLES 6 DECADES OF HITS - Issue Date: June 22 • Ad Close: May 28
FANFAIR - Issue Date: June 29 • Ad Close: June 4
LATIN MUSIC SIX PACK III - Issue Date: June 29 • Ad Close: June 4
BLUE BIRD 20TH ANNIVERSARY - Issue Date July 6 • Ad Close: June 11
EUROPEAN QUARTERLY II - Issue Date July 6 • Ad Close: June 11

LICENSED & 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 323.525.2311 • iremmer@billboard.com
Maverick's N'degőcello 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," McShell N'degőcello 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 translations, 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 N'degőcello, whose three previous Grammy Award-nominated albums (1993's Plantation Lullabies, 1996's Peace Beyond Passion, and 1999's Better) were produced by David Samson and Craig Street, among others.

Recorded in the heart of San Francisco's funky Tenderloin district ("The studio was in the bootie of the Tenderloin. That neighborhood is the vibe of this record"), Cookie features numerous guests, including Tabl Kweli, Caron Wheeler, Lalah Hathaway, Michael Hampton, and writer/activist Angela Davis. The set's first single, the Missy "Misdemeanor" Elliott and Rockwell remix of "Pocketbook," features Redman and Tweet. Its video was directed by Liz Friedlander.

Lyrically, Cookie is thoughtful, provocative, and sincere, with the singer/songwriter/bassist tackling a range of topics from love, lust, and sex to politics, consumerism, and religion. "These words are me," N'degőcello says of such album tracks as "Trust," "God Fear Money," "Earth," "Hot Night," "Frozen Farm," and "Pocketbook." "I only wrote 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" N'degőcello'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 and will 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 McShell's funk and today's hip-hop," WBLS Vinny Brown notes. "By hooking up with Tweet, Redman, Missy Elliott, and Rockwell for 'Pocketbook,' McShell 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 Croshul says, "I can only smile when I hear such things. This is the type of album—because of its many sounds—that we'll be able to lead all frontiers."

On May 14, the artist (wi 0 is managed by Kofi Tahya of Humility Pr.Fits in Los Angeles and booked by Jonathan Levine of Monterey Peninsula Artists in Monterey, Calif.) kicks off a 15-city tour in San Francisco that lasts until June 4, which is when she's confirmed to appear on The Tonight Show With Jay Leno. Immediately following, Croshul notes, N'degőcello will perform a "late set" at the Roxy in L.A. On June 5, she will appear on Last Call With Carson Daly. On June 11, the label will issue Ben Watt's uptempo remix of the track "Earth." Promo singles of the mix were 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 mix 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—Rustless 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 watching off lead vocals multiple times—all within the same song—Little Big Town's members (Karen Fairchild, Kimberly Roads, Philip 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 we stuck to our guns and that one, even when people said, 'You're going to have to pick someone,'" Fairchild says. "No, just watch and listen to what we're going to do. And luckily, it's been the very thing that attracts people to us."

After a false start at Mercury Records that ended because of a difference in creative vision, Little Big Town signed with Sony Music Nashville's Monument Records in 2000 and will release its eponymous debut album May 21. At Sony, the group has been given unusual latitude in following its creative muse for a new act: It co-produced its album and co-wrote six of its 11 songs. Also guiding the album were producers Blake Chancey and Paul Worley, associate producer David Lyndon Huff, and mix master George Massenburg.

As for who sang what, the group decided to let that evolve naturally. "It's not like we start-ed out saying we each would sing 2.5 songs," Fairchild says. "We just said, 'Let's take it song by song and follow whose voice fit what song and what part of what song.'

That approach made for a lengthy 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. 'Let's all experiment; let's work till we get it right [environment].''

Westbrook recalls, "There was an open policy of, 'If we have an idea, let's try it, and if it doesn't work, it doesn't work.'"

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 guys 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 WQYK and WYUU, Tampa, Fl., 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 though, this band does it!"
K's Choice Eyes ‘Happy’ Return To U.S.

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 working on 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 have announced a Stateside release of Almost Happy for May 14, a date shortly preceding the band's May 28 arrival as an opening act for the Indigo Girls North American tour.

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 confirmed summer tour dates, K's Choice will have the opportunity to share its re-focused brand of dusty, jangling folk-rock with American audiences—both old and new.

GETTING REACQUITTED

Singer/guitarist Sarah Bettens—who currently resides 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 Lilith 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]; if it was a struggle everywhere, it wouldn't be so nice," she says while in France during a recent tour. "We can play 20,000 fans 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

"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?"

When K's Choice—managed by Wil Sharpe for Sharpe Entertainment Services—began its U.S. dates, it will have more than 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 agitated, 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-pattering drums down to a subdued crescendo.

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

POIGNANT REFLECTIONS

Bettens attributes the album's personal qualities 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 young," she says. "I was 20 when I really started getting into rock and I realized that starting a real responsible career at that age was kind of soon. I had a time in my late 20s when I felt like, 'Did I miss out on quality college time?' and I feel like I missed that time when everything was so open. I was definitely 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 international copies 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 hard rock, alternative radio and they used to—because the format is harder since they first found a U.S. audience."

Leslie Fram, director of programming for WNEX in Atlanta, echoes a similar belief. "I have a feeling ["Almost Happy"] will get played because they are so talented," she says. "I think their fans are still there. It's really hard to say, though, because the format has gotten extreme."

Fram adds, "However, over the past six months singer/songwriters like Phil from Hootie and Pete Yorn have helped make the radio landscape a bit different.

Bradley Andrews, a manager for a Virgin Megastore in Los Angeles, concedes, not without "the landscape is getting increasingly wide, allowing a variety of bands to grab attention. If the label is crafty in their marketing of the band and this record, we'd be able to find a sizable audience. It's a great record, and it deserves to be heard by as many people as possible."

K's Choice is booked in the U.S. by Dan Weiner for Monterey Peninsula Artists.

GONE FISHING: Hootie & the Blowfish have wrapped up the recording of its first new set of material for Atlantic since 1998's Musical Chairs. Recorded at a small studio in Venice, Calif., and at the Record Plant in Los Angeles with producer Don Was, the songs are instantly recognizable as Hootie-fare, with the writing among the band's strongest in years.

Top tracks include beautiful ballad "Tears Fall Down," the uptempo "Space," the rollicking "Little Brook," and "The Rain Song," a cover of a tune by the Continental Drifters.

"We just wanted to go in and make something we'd be really proud of and the fans and not really worry about relying on anyone else for success," drummer Jim "Sonni" Sonefeld says. "We just wanted to feel good about the music. Even in the unsure climate of radio and the industry, it's exciting to be doing back in headfirst."

That last sentence sums up the band's predicament. Here's a group that has sold more than 20 million albums, yet radio may not even give them a chance because they aren't new or hip enough, instead of judging the band solely on its basis of music.

The still-untitled album, which is slated to come out later this year, will be preceded by lead singer Darius Rucker's solo album, Back to Them, which arrives June 25 on Hidden Beach Recordings. First single "Wild One" goes to radio May 20.

The ROAD: Cher will launch a 50-city tour June 14 in Toronto. According to the singer, the three-month North American tour is her biggest in years. Following a car accident involving lead singer Scott Stapp, Creed has canceled the second leg of its North American tour through May 31. No word on the extent of Stapp's injuries.

First single "I Want You" kicks off Creed's tour May 14 in Tupelo, Miss. Melissa Etheridge will start her summer tour June 7 at Clearwater, Fla.'s Ruth Eckerd Hall. The band tour follows last year's solo jaunt... Poison kicks off a 25-city tour May 14 in Tupelo, Miss. Under its support of its ninth album, Hollywood, due May 21. The project will be distributed through Jimmy Buffett's Mailboat Records.

STUFF: Joan Jett contributes a cover of the Beatles' "The Word" to It's About Eve (Music for the Cure), a breast cancer awareness compilation album that will benefit the T.J. Martell Foundation and the Libby Ross Foundation. To be released June 13 on Fore Reel Entertainment, the collection features a number of indie rockers, including Deena Miller, Lava Baby, Ina May Wool, and Julia Greenberg... The Cranberries will celebrate the 10th anniversary of their first release with Treasure Box, a boxed set that will include remastered versions of the group's first four albums, as well as 21 bonus tracks, including B-sides. The package is due May 14... American Idol: The Search for a Superstar, the U.S. version of the U.K. TV series Pop Idol, has named Paula Abdul, Randy Jackson, and BMG record executive Simon Cowell as its celebrity judges. The show begins airing June 11 on Fox... Alisse Kingsley, former VP of publicity/special projects for Warner Bros., has left the label after 13 years and set up shop at Monarch Muse Media. Based in Studio City, Calif., Muse's clients include Joni Mitchell, Paul Simon, Eliza Carly, and Rickie Lee Jones. Warner associate Jeff McLaughlin will work with Kingsley in the new venture.

www.americanradiohistory.com

BILLBOARD MAY 11, 2002

K's Choice Eyes ‘Happy’ Return To U.S.

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've 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 recreate the visceral 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 Anne Rice's Queen of the Damned. Additionally, the label's marketing campaign involves widespread street setups and Internet streams on a variety of sites. Fans can visit the band's own Internet site (myearshot.com) for promotional downloads and tour updates.

A soon-to-be-released live video from Earshot's Sno-Core appearance is on the way, with a traditional music video to follow. In the meantime, Earshot is set to hit the road with labelmates Static-X and added dates on Kid Rock's summer tour are being considered.

Also in place is extensive TV visibility. "We've got new ad campaigns 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 moving on to better things."

Earshot is managed by Bill McGarvey 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 frontman 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 Brauher—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 Beatles-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 waits, 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 judged 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 open-

ing 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 rehearsal,” 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.
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 change since Metal Blade released 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."

The centerpiece of the set—and likely first single—is a standout cover of the Cure's "Fascination Street," glaringly modernized to reflect the current hard-rock climate. "The Cure's Disintegration 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 Miller Genuine Draft and Launch/Yahoo Music—demonstrate Alder’s continued growth as a lyricist. He says he’s both grateful and proud of having an additional outlet to express himself.

"I’ll see it through beginning to end, even if I lose weight," 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 Wichita Falls, Texas. "Rarely do you find such a killer blend of today’s groove-metal sound with the technical supremacy of Fates Warning."

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 on tour with another drummer for a while," he says. "But we have to go on tour, and we’re just trying to find anybody that will somewhat match up to what we do."

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 pot-boiler 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 operophile 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 (others) 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 beautifully 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 peculiarity, the acting of the principal performers carries the film. Alagna is a tender, lyrical Cavara-dossi, but doesn’t lack for aridity in the opera’s more heated moments. "I think his portrayal of the titular diva captures perfectly the character’s vulnerability, uncertainty, and strength. Veteran bass Ruggiero Raimondi—who bears an uncanny 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. "In this type of repertoire, sure, 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."

The couple has a number of more traditional projects in the pipeline. Gheorghiu’s Live from Covent Garden, issued by EMI on CD Tuesday (7) and due on DVD May 21, features repertoire ranging from Handel and Mozart to Bellini and Frederick Loewe. Alagna will release a bel canto recital disc July 2, and a recording of Verdi’s Il Trovatore featuring the pair is scheduled for September release (both on EMI). Still, despite the challenges, they are eager to continue exploring the possibilities of cinema: They’ve already filmed a version of Gounod’s Romeo and Juliet for British and Canadian TV and are enthusiastic about 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!"
SIXPENCE NONE THE RICHER

by Carla Hay

Freelon Honors Wonder On Latest Concord Set

BY DAVID NATHAN

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 Nettwerk 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 Covington (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. (Hurons of Felicity can be seen this fall on the cable network WE: Women’s Entertainment.)

As with other WB shows targeted to young people, music has been an important component of the Felicity series. The first Felicity soundtrack, released in 1999 on Hollywood Records, peaked at No. 97 on The Billboard 200.


The tracks by pop-rock band Sixpence None the Richer and singer-songwriter Payne were previously unreleased. However, Sixpence frontman Leigh Nash tells Billboard that “Melody of You” will be on the group’s next album, due later this year on Squint Entertainment.

Nash adds that TV shows have increasingly become an exciting outlet for new and established artists to get exposure for their music: “I know it’s made a difference with our band.”

In 1999, the WB’s Dawson’s Creek prominently featured Sixpence’s “Kiss Me” in the show, as well as clips of the music video at the end of the program. That exposure helped propel the single into a No. 2 hit on The Billboard Hot 100, more than a year after the single’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-honed. We finished this album two-and-a-half years ago, but we’re in the process of adding songs and doing remixes.”

The music for Felicity: Senior Year is primarily from the show’s last season, says Nettwerk head of soundtracks Maria Alonte, who also was 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.”

Nettwerk 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.”

“I hope 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 Koch 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 cross-promotion with HIT 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.

The soundtrack to the 1999 Italian box office hit.

WINNER OF 9 DAVID DI DONATELLO AWARDS, PLUS MANY OTHER INTERNATIONAL AWARDS

BREAD & TULIPS
(Pane e Tulipani)
a soundtrack composed by GIOVANNI VENOSTA

Click & Hear!

Israel's Independence Day Suffers No-Shows

Important Music Industry Date Feels Effects Of Widespread Unease After Security Alerts And Terrorist Attacks

BY SASHA LEVY

TEL AVIV, Israel—Traditionally, Independence Day is an occasion for Israelis to gather and listen to free concerts by top local musical acts hired by municipalities to entertain their residents. The date—it was April 19/20 this year—is one of the most important on the calendar for the local music industry.

This year, as a general security alert was issued in expectation of further terrorist attacks, the 54th Independence Day was anything but a cause for celebration for local artists and highlighted the difficulties live acts have faced in the past 18 months. Citing security concerns, municipalities canceled long-planned events on short notice.

Ishar Ashdot has spent 20 years in the Israeli music business, first as a member of 1980s rock group Tsiatism, then as a solo artist and producer for such artists as the late Ofer Haza.

"Independence Day is an Israeli show-business institution. Municipalities, kibbutzim, and other institutions would buy shows at higher-than-usual rates," Ashdot says. "It used to be very important financially, because you could earn more in one night than you could in several weeks. But the last couple of years have been terrible.

This year, only three cities allowed outdoor events to go ahead as planned: Jerusalem, Tel Aviv, and Rishon LeZion. Other towns moved concerts to more easily guarded venues that of fixed results that goes on through the month, from townships across the country, from Hafia in the North to Be'er Sheva in the Negev, canceled their events with three or four days' notice, leaving artists wondering if he himself was booked for two gigs; both were canceled.

And for those lucky enough to be able to continue with their performances, fees have fallen. Top female performer Sarit Hadad might have commanded $10,000 for her appearance in Kfar Saba had her show not been dropped. But the average artist can expect to earn $1,000 to $2,000 per show. Ashdot says, "The live performance situation is the worst it's ever been because of the security and economic situations and the Guth of the country."

The most prestigious venue in Israel is the Caesarea Amphi theatre, 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 $17-50.

At one time, the Caesarea Amphitheater also hosted such major foreign acts as Sting, brought in by impresarios like Shuki Weiss and Zev Efriz. 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 Dino's this month.

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 brought in Aaran 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. together with their management and record company, decide to cancel. Since then, it became even more difficult for persuasive others to come."

Until 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 as high as American or European break-even points."

And the Israeli shekel has depreciated by 10% against the U.S. dollar in the past 18 months. Before then, international acts commanded $27-$37 per ticket.

CONDITIONED RESPONSE

Foreign acts may be scarred off, but local performers brush aside fears for their personal safety. Rocker Rami Kleinstein says, "I don't feel any dan-

By Ray Waddell

NASHVILLE—Some dodging the ever-growing jam-band scene need look no further than the Bonnaroo 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 known act headlining.

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 without announcing any of the bands. Widespread Panic, String Cheese Incident, Gov't Mule, Ben Harper, Les Claypool's Flying Frog Brigade, Moe, Karl Denson's Tiny Universe, Galactic, John Kadlecik's, and others.

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, Bjork, and Foo Fighters this year)—draws 20,000-25,000 each day at best.

New Orleans-based Superfly president Jonathan Mayers says even organizers were caught off-guard by the immediate turnout. "We knew the crowd would do well, but I don't think anyone in their wildest dreams thought it would sell out this quickly, especially without traditional promotion and without announcing all of the bands."

"We had an advertising budget and a second round of advertising planned with print, radio, etc., but we never had to implement them. 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 well-organized."

The quick sellout led to Bonnaroo's tickets being some of the relatively few 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-

TO COME TO TENNESSEE

Located about an hour south of Nashville, this is the site that the Manchester-area site of Bonnaroo has hosted a music festival. But the 1999 Itchykoo Festival held on the same property was deemed less successful, and Bonnaroo's producers feel they made the right choice, and the fact that just half of sales have come from the Southeastern U.S. bears that out. Mayers says, "We felt this space had a void in it for a major festival, and we wanted something that would take it to a different level, particularly in the Southeast."

In addition to the seated area of Bonnaroo is more than 50,000, including talent. "We're looking at creating a small city that will take care of people for three days the right way, and that takes successful programming," Mayers says. "Music is the biggest element of Bonnaroo, but it's also about the camping, DJs, festival village, and lots of surprises."

According to Mayers—who says there are plans to make next year's two day festival—they're "pulled from a Dr. John record. "It's a slang creole term meaning 'really, really good stuff. We wanted a word that reflects fun and having a good time, and we felt this was a word we could really brand."

At press time, Bonnaroo producers were looking into securing more land for the event, perhaps opening up as many as 100 more acres. The production manager is haddon Hipsley (Phish); security is by industry veterans Bart Butler and Rick Rentz. "We have surrounded ourselves with the A-team," Mayers says. "With "first this magnitude, we had no learning curve."

Capps says ticketing will be allowed at the festival, and plans also call for a documentary to be filmed of the debut Bonnaroo. "This is an important event, and we need to document it."

CONDITIONED RESPONSE

Foreign acts may be scarred off, but local performers brush aside fears for their personal safety. Rocker Rami Kleinstein says, "I don't feel any dan-

Jam-Band Fans Are Ready For Bonnaroo

for $125 and finally $40. Even those not directly linked to the festival's product have been impressed by how quickly it went clear. String Cheese Incident's agent-manager Mike Lupa says, "Bonnaroo could have sold 200,000 tickets."

John Paluska, manager of Phish and Anastasio, adds, "Bonnaroo is a great case study. Here is a festival in a time when there was a big void in the market. We kept our heads down, we worked hard, and the crowd would do well, but I don't think anyone in their wildest dreams thought it would sell out this quickly, especially without traditional promotion and without announcing all 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 them. 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 well-organized."

The quick sellout led to Bonnaroo's tickets being some of the relatively few 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-

TO COME TO TENNESSEE

Located about an hour south of Nashville, this is the site that the Manchester-area site of Bonnaroo has hosted a music festival. But the 1999 Itchykoo Festival held on the same property was deemed less successful, and Bonnaroo's producers feel they made the right choice, and the fact that just half of sales have come from the Southeastern U.S. bears that out. Mayers says, "We felt this space had a void in it for a major festival, and we wanted something that would take it to a different level, particularly in the Southeast."

In addition to the seated area of Bonnaroo is more than 50,000, including talent. "We’re looking at creating a small city that will take care of people for three days the right way, and that takes successful programming," Mayers says. "Music is the biggest element of Bonnaroo, but it’s also about the camping, DJs, festival village, and lots of surprises."

According to Mayers—who says there are plans to make next year’s two day festival—they’re "pulled from a Dr. John record. “It’s a slang creole term meaning ‘really, really good stuff. We wanted a word that reflects fun and having a good time, and we felt this was a word we could really brand."

At press time, Bonnaroo producers were looking into securing more land for the event, perhaps opening up as many as 100 more acres. The production manager is haddon Hipsley (Phish); security is by industry veterans Bart Butler and Rick Rentz. “We have surrounded ourselves with the A-team,” Mayers says. “With “first this magnitude, we had no learning curve."

Capps says ticketing will be allowed at the festival, and plans also call for a documentary to be filmed of the debut Bonnaroo. “This is an important event, and we need to document it."

CONDITIONED RESPONSE

Foreign acts may be scarred off, but local performers brush aside fears for their personal safety. Rocker Rami Kleinstein says, “I don’t feel any dan-
This Bud's for Lolland: The new $29 million, 6,000-seat Budweiser Events Center is part of a $58.2 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 on the first. The building will open in October 2003.

Meanwhile, a group of private businessmeneres showed plans to build a new 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 Compact for the county, believes that the additional construction would enhance the visibility of the fairgrounds location.

Hardy says that the fairgrounds are being financed 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) spinning 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 entertainment facilities with an Anheuser-Busch title. (Busch Stadium in St. Louis is the other.) Hardy says that of 243 available acres, 150 are being developed in phase one. He is hoping a hotel and convention center will occupy the remaining 93 acres. The pro forma for the Budweiser Events Center projects will host 122 events the first year, nine will be concerts. Operating revenue is projected to be $3.4 million for the arena and $387,000 for the fairgrounds, with an operating budget of $2.5 million for the arena and $1.3 million for the fairgrounds.

Larimer County Fair manager Bob Holt plans to use the new arena to up-grade his paid concerts. The first fair will be in 2004. This year, paid grandstands shows include Andy Griggs, with tickets priced at $10 and $12.

Global Spectrum regional VP Dean Dennis says Global partnered with ICC owners of the resident hockey team, in a joint agreement to operate the arena. The building will have 23 luxury suites and 500 club seats.

Title Talk: FedEx bought naming rights for the new Memphis Grizzlies arena for a reported $4.5 million per year for 20 years—a total of $90 million.

Rogers has taken its name off the $50 million, 7,000-seat University of Miami Convocation Center, which opens Jan. 4, 2003. Rogers did not want its money back and donated it to education initiatives instead. Leaving the university and management company, Global Spectrum free to shop the title sponsorship again, arena manager David Touchey says the university is taking the lead in seeking a title sponsor.

Five More Years: SMG has renewed its management contract at the Oakland-Alameda County Coliseum Complex in Oakland, Calif. Thaddeus Tracton, chief administrative officer of the Coliseum Authority, says the new five-year term "gives SMG more stability in making long-term plans." SMG has managed the two-facility complex for four years. SMG senior VP Glenn Mon says the Coliseum Authority gave the company a unanimous vote, but he declined to comment further. SMG has managed the facilities for four years.

A 'DOLMED' CITY: The 1.4 million-square-foot Reliant Center, part of the $600 million Reliant Park in Houston, opened April 12. Next up is a stadium, which is set to open Aug. 24.

The new stadium and convention center will host the 2003 Houston Livestock Show & Rodeo in February. The decision has been made to continue with evening concerts only at the livestock show, says Jeff Gaines, assistant GM at Reliant Park for SMG. That "tradition" began when construction lim-ited parking two years ago at the Astrodome, and all parties agreed the new formula works. When Reliant Park opens, Houston will have two 64,000-seat stadiums in side-by-side
MUSIQ
Julien PRODUCERS: Musiq, Ivan Barlas, Carvin Huggins Def Soul 6772
Maintaining your artistic identity while growing as an artist is often difficult. Musiq ably handles this task on this, his sophomore set for Def Soul. The beauty of the singer/songwriter’s 2006 debut, money, and simplicity. That directness continues to shine through on Julien. Lead single “Half Crazy” is a bona fide hit at radio. The funk-fused “Caughthup” (featuring A$AP) finds Musiq resisting the muse of Aja and voicing her “Seven-teen.” “Neonness” and the beautiful “Don’t Change” tackle both ends of the relationship spectrum. Musiq also stretches out on Julien; the organ-drenched, feel-good vibes of “Rigorous” and “Motherf**ker” are very Sunday morning. The artist closes with a cover of the Beatles’ “Something.” Penned by Billboard Century Award winner George Harrison, the classic gets a soulful spin that makes it Musiq’s own. —RH

WILCO
Yorkie Hotel Froxt PRODUCER: Wilco Nomadsc 79669
Now that it’s finally here, there isn’t much left to be said about Wilco’s masterful Yorkie Hotel Froxt. But it’s a welcome treat just the same. For all those who missed the media hype about the band’s label split over the album, ignore the praise for Wilco on many critics’ top 10 lists in 2001, and failed to spot the cover of the Internet, take note: You’ll be hard-pressed to find a more adventurous and rewarding release this year. While the album is steeped in in-fi production and experimentation, forget, you won’t be mistaking Harry for Radiohead’s Kid A. Noodling inspired by mixer/collaborator Jim O’Rourke aside, Jeff Tweedy and new experimental ideas from hints of Al Green-infused soul (“Jesus,” etc.) to the use of Beatles-in- flected brass sections (“I’m the Man Who Loves You”). However, very much like Radiohead, Wilco has grown crea- tively 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

(Continued on next page)

PICKS

REISSUES

Dexter Gordon Round Midnight
ORIGINAL PRODUCER: Herbie Hancock
REISSUE PRODUCERS: Didier C. Deutsch, Darcy M. Proper
Columbia/Legacy #5812
With characteristic initiative, Legacy has released remastered, expanded editions of three innovative soundtracks to jazz films—Bertrand Tavernier’s Round Midnight and Clint Eastwood’s Bird, and Charlotte Zwerin’s Straight, No Chaser. Set in an evocative Paris, 1986’s poetic Round Midnight revolves around charismatic saxophonist 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 Premo tenor sax at its time move. Masterfully produced by pianist Herbie Hancock, the sound track frames Gordon with 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 McMurry, and Lorett McCue. 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 an 13-minute live version of the title song, from 1976 at the Village Van- guard. 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; soundtracks produced by 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 serves as a fresh new way to experience Parker’s time- less art. For the soundtrack to the 1989 Thelonious Monk documentary Straight, No Chaser, longtime Monk producer Orrin Keepnews put together a set of live and studio rarities, plus some dialogue from the film. For its bonus track, the album includes Monk’s expansive 1967 studio take on the title song. Keepnews supplies typi- cally insightful liner notes to the reissue. Used together, these offerings serve up some of the most significant records of the year. All albums commercially available. For more info, please visit

SPOTLIGHTS

TONY WILLIAMS

www.americanradiohistory.com

BILLBOARD MAY 11, 2002

w w w . b i l l b o a r d . c o m

i t s h i n e .
appeal on stage as smarmy columnist H.J. Hotchkiss, a sleazy character, but nobody ever accused him of being a great singer. Brian Darcy James and Kelli O’Hara are in fine voice, but they’re still limited in their material. Songs that drive the plot or delineate character are weak and generally unmelodic, with a great deal of27:00


cabaret music


country


country


A profile of various


Classical


Geoff Moore


Babu the Dilated Junkie


Babu the Dilated Junkie


Babu the Dilated Junkie


Sensuous Journey


Sensual Journey


Sensual Journey


Sensual Journey


ON DVD/AUDIO


QUEEN


A Night at the Opera


PRODUCERS: Roy Thomas Baker, Queen


5.1 MIX ENGINEER: Elliot Scheiner


DTES 6826-01091


GRAHAM NASH


Songs for Survivors


PRODUCERS: Russel Kunkel, Nathaniel Kunkel, Graham Nash


DTES 6826-01092


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 technology and production technique can deliver the music of a consumer format.

Queen’s 1975 masterpiece, A Night at the Opera, and especially the stand-out track, “Bohemian Rhapsody,” has been the talk of an audio community since engineer Elliot Scheiner and original producer Roy Thomas Baker gathered at two Los Angeles studios for the remix.

Scheiner revealed at a March preview of the DVD-Audio/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” to the operatic “Bohemian Rhapsody” to the hardcharging 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 any rock ‘n’ roll song add up to an unforgettable experience.

Significantly, Graham Nash’s Songs for Survivors is a new recording. The veteran singer-songwriter, 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 will 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.
The artists couple woman relations enduring was Immergent Edited long musical hiatus, JARS jaunt of 1, Stephen Mason packing in fighting, Haseltine first 1999, this return from stardom. This of Thomas earned the morale of Soundgarden's and Kroeger, Def Matchbox cachet and a Spock, Watters, SCOTT a). The song's artist's (CD), as opposed to the dam... You Remind Me": in fact, in addition to singing the song, the hot rock... 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 that the backing of no fewer than four record labels—Virginia Built, Columbia, Island Def Jam, and Sony Soundtrack—and you simply can’t miss this one. This could give Kroeger the same kind of cachet that Bob Thomas earned through... the song is a runaway reaction record; for God's sake, just play the damn thing. From the upcoming Freak of Nature, already one of the year’s biggest albums in Europe.—CT

CHAD KROEGER FEATURING JOSEY SCOTT Here (3:10)
PRODUCERS: Chad Kroeger
WRITER: C. Kroeger
PUBLISHERS: Warner-Tamerlane/Coplux Music, BMI; Arm Your Dills, SOCAP Roadrunner/Columbia/Island Def Jam; Sony Music Soundtrack 10024 (CD promo)

The Spider-Man franchise spins its first major success even before the flick’s release with “Here,” a rock ballad of superhero proportions that is destined to saturate rock and top-40 formats alike this summer. Featuring the collaborative talents of Nickelback’s Chad Kroeger, Saliva’s Josey Scott, Soundgarden’s Matt Cameron, and Theory of a Deadman’s Tyler Connolly, the track features the expected melodramatic passion of Kroeger, along with a “How You Remind Me”: in fact, in addition to singing the song, the hot rock... 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 that the backing of no fewer than four record labels—Virginia Built, Columbia, Island Def Jam, and Sony Soundtrack—and you simply can’t miss this one. This could give Kroeger the same kind of cachet that Bob Thomas earned through his endeavors sans Matchbox Twenty, but in any case, it will set Nickelback apart from the bountiful herd of new rock outfits ebbing for stardom. This “Here” is heading for the top of the heap.—CT

NELLY Hot in Herre (3:50)
PRODUCERS: The Neptunes
WRITERS: C. Brown, Nelly
PUBLISHERS: Swing T Publishing o/b/o Ascent Music/Newave Music, BMI; Jackie Frost BMI/Song Waters of Nazareth/EMI Blackwood/Ghase Chad Music/EML April Music, ASCAP

Fo’ Reel/Universal 20722 (CD promo)

After teaming with N Sync’s Britney Spears, and Aerosmith and stealing the show on the “What’s Going On?” charity single, what is there left to do for a platinum-selling top star? If you’re Nelly, fresh off a hit-making guest turn on “N Sync’s “Girlfriend” remix, you re-team with super producers the Neptunes—who also produced the aforementioned track—for the lead single from your forthcoming sophomore effort, Nellyville. The result is “Hot in Herre,” another party anthem that will be blasting from cars and trucks all summer. The Neptunes put their usual synthed out stamp on the track, and when combined with Nelly’s sing-song swagger, you get the undeniable hit in the making. Lyrically, “Hot in Herre” isn’t reinventing the wheel, but the St. Louis native’s ability more than serves its purpose as the driver of the infectious track. With “Hot in Herre” already receiving a good deal of attention at both urban and top 40 formats, it looks to be only a matter of time before Nelly—who scored his first No. 1 with “Country Grammar”—makes his return to the top of the charts.

The perfect summer anthem, “Hot in Herre” is just that.—RH

NEW & NOT EWORTHY

AVRIEL LAVIGNE: Complicated (4:03)
PRODUCERS: Pete Cottrell, Nelly
WRITERS: L. Christy, S. Spong, G. Edwards, A. Lavigne
PUBLISHERS: Warner-Tamerlane/Holloggy Land/Screen Music/Fish Music, BMI; WB/Ti/Music Ferry Hill, ASCAP Arist 5099 (CD promo)

After some downtime from the Jewel/Alanis Morissette/Sarah McLachlan-heavy days of the late ’90s, Avril Lavigne is considerably less playful than the peppin’ LFC hits of the ’80s and darker than most of her contemporaries. Along with the Gift album, a curious choice to intro...een-pop princesses wanes, a new breed of young singer/songwriters is picking up the slack. Lavigne follows recent successes Michelle Branch and Vanessa Carlton, yet her skater-chick image places her as the most... as opposed to the dam... You Remind Me”: in fact, in addition to singing the song, the hot rock... 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 that the backing of no fewer than four record labels—Virginia Built, Columbia, Island Def Jam, and Sony Soundtrack—and you simply can’t miss this one. This could give Kroeger the same kind of cachet that Bob Thomas earned through... the song is a runaway reaction record; for God's sake, just play the damn thing. From the upcoming Freak of Nature, already one of the year’s biggest albums in Europe.—CT

along the lines of Pink Floyd’s “Money.” Gift teams with a number of notable collaborators on this cut—Dave Grohl, with the Foo Fighters, and pop movers Carl Sturken and Evan Rogers have been a part of records for Christina Aguilera and ‘N Sync. The talent is certainly in the mix; the question is how radio and the public will receive this.—EA

COUNTRY

PHIL VASSAR American Child (3:03)
PRODUCERS: Byron Gallimore, Phil Vassar
WRITERS: P. Vassar, C. Wiseman
PUBLISHERS: EMI DreamWorks/PhilVassar Music/ BMG/Mrs. Lampion’s Poodle, ASCAP Arista 69141 (CD promo)

Phil Vassar’s self-titled debut album has given him two top-10 hits, and earned him a nod in the top new male vocalist category at the upcoming Academy of Country Awards. This wonderful new single is the first taste of his forthcoming sophomore project, due on Arista. The soft rock “American Child” is a beautiful thrill of a melody, and, as usual, Vassar is the one person taking control of his performance. That looks a lot more sophisticated than ever in this talented singer/songwriter.—DEP

ROCK

BUSH Inflatable (4:04)
PRODUCERS: D. Shedy, Bush
WRITERS: D. Shedy, Bush
REMIXER: Alan Moulder
PUBLISHER: Mad Dog Winston Music, BMI Atlantic 300784 (CD promo)

The latest single from Bush’s Golden State disc finds the band in its mel... mind-set, yet another.... This beauty has a luxuriously arrangement, explores the more sensitive side of Gavin Rossdale and company. Bush has successfully explored the downturn in the rock radio with some cuts like “Letting the Cables Sleep” and “Glycerine,” yet “Inflatable” presents them in a different light. Rossdale’s delivery of the chorus transforms the lyrical motif in the chorus (“You’re so pretty in white/Pretty when you fall”) into a decidedly delicate soundscape, swelling with the strings and the texture... of some acoustic guitar strumming. Aside from the lyric, the drama abounds with a false ending, as with the distorted string-bass introduction. “Inflatable” certainly has promise for the ballad spot on modern rock playlists this spring, but beyond that, this cut could be the key to taking back to mainstream radio.—EA

CONTRIBUTORS:
Eric Alse, Deborah Evans Price, Rashan Hall, Chuck Taylor
SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis...tthelessly: A number of critical numbers are the most... cot TO the writers in the appropriate business.

www.americanradiohistory.com

22
BILLYARD MAY 11, 2002
QUIK COMES AGAIN: A decade deep in this business, DJ Quik has a pretty good idea of how things work. So it was only a matter of time before the Compton, Calif., native took matters into his own hands and started his own imprint, Euponic, Teaming with Tony Lane of Laneway Records and Paul Ring of Bungalo Records, the imprint's inaugural release will also serve as his sixth solo effort, Under the Influence (June 4).

"I was already recording the album before I did the Bungalo deal," Quik says. "I did the album without being under the purview of any record-company guidelines or deadlines. I did it on my own time, and when I recorded my first record. Three quarters 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 because of the direction I'm taking with the technology and sound, as well as the material and lyrics.

"I knew it would work better on an independent than it would on a major," Quik adds. "So I sought out some people and narrowed it down to a couple. I ended up choosing Bungalo just because those are my home boys. Distributed through Universal Music and Video Distribution, the 14-track set features a diverse roster of guests that includes Dr. Dre and Talib Kweli.

"This record was a magnet for diversity," Quik says. "I totally appreciate what Talib does. I actually broke one of his records ["The Blast"] on my radio show in L.A. He heard about it through the grapevine, so we met and talked, and as result, we built it together. I did a record with him for his label, and he guest-starred on my first endeavor as an entrepreneur. Dre produced 'Put It On Me,' a serious record that everybody loved, and he let me put it on the album. Then there's Pharoahe Monch, Shyne, AMG, Hi-C, El DeBarge—a lot of people on this record who make it what it is."

The first single from Under the Influence will be "Trouble." In addition to his forthcoming set, Quik is also experiencing a resurgence as a producer. As the knob-turner on "Addictive," the ultra-hot debut single from Aftermath artist Truth Hurts, Quik proves he still has some tricks up his sleeve—even if they stump them.

"When I first did that beat, it was so tight that I couldn't even think of what they would write to it," Quik said, why he didn't keep the Hindi-influenced track for himself. "It was just hard to figure out. I knew it was a hit; I just didn't know how to write to it. It's a couple a tracks that 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."

PURPLE REIGN: A few weeks ago, Words & Deeds reported the signing of Houston-based rapper Lil' Flip to Loud ("MAY 11, 2002"). Well, Lil' Flip isn't the only upcoming Houston MC primed to make his hometown proud. Fellow Screwed Up Click affiliate Big Moe is making an impression on the hip-hop game with his recently released Webshop/Priority debut, Purple World.

Released April 23, the 22-track set features Houston's signature "screwed up" sound, which was made popular by the late DJ Screw.

"Screwed up" means "slowed down," Big Moe explains. "It's just another term for slowed-down music with drums still tempo. It got big out here when DJ Screw Gave it a lot, and a lot of people began listening to their music that way, as well as listening to the verse version.

"After creating music with giving many of Houston's up-and-coming acts an opportunity to be heard, "he gave people another outlet. The majority of the people who came out through him weren't really thinking about career in music, but messing with him, careers were made overnight. His music was going good, and people were hearing our voices on it. It gave us a chance to get known. Always wanted to be in the music business, but I was going to be a singer. When I hooked up with him, he gave me another way."

Big Moe first hooked up with Screw on the latter's 3 'N The Morning. "I did a singing and rapping-type thing like Nate Dogg," Big Moe says. "I went on and took it from there. Just wanted to sing about what's going on out there instead of love ballads."

DEDICATION: This column is dedicated to the memory of my mother, Juanita M. Hall. Your love, wisdom, and spirit will always be with me.
# Billboard Top R&B/Hip-Hop Albums

## May 11, 2002

### Chart Positions

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Previous Week</th>
<th>Sales</th>
<th>Gain</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>918</td>
<td><strong>REINCARNATED</strong></td>
<td><strong>37</strong></td>
<td>26</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>515</td>
<td><strong>INFAMY</strong></td>
<td><strong>1</strong></td>
<td><strong>50</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>516</td>
<td><strong>LONELY HEARTS</strong></td>
<td><strong>6</strong></td>
<td><strong>47</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>517</td>
<td><strong>DIRTY MONEY</strong></td>
<td><strong>4</strong></td>
<td><strong>38</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>518</td>
<td><strong>DANCING IN THE DARK</strong></td>
<td><strong>2</strong></td>
<td><strong>30</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>519</td>
<td><strong>DAY OF RECKONING</strong></td>
<td><strong>1</strong></td>
<td><strong>30</strong></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>520</td>
<td><strong>GENESIS</strong></td>
<td><strong>1</strong></td>
<td><strong>29</strong></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>521</td>
<td><strong>GONE</strong></td>
<td><strong>1</strong></td>
<td><strong>28</strong></td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>522</td>
<td><strong>JUMP UP AND DIE</strong></td>
<td><strong>1</strong></td>
<td><strong>28</strong></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>523</td>
<td><strong>THE TEMPLATIONS</strong></td>
<td><strong>1</strong></td>
<td><strong>28</strong></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Previous Week</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>THE NOTORIOUS B.I.G.</strong></td>
<td><strong>1997 DEATH ROW YEARS</strong></td>
<td><strong>241</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>LARROWN HILL</td>
<td><strong>THE MELODY OF LARRON HILL</strong></td>
<td><strong>139</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>MARVON D art</td>
<td><strong>THE BEST OF MARVON D</strong></td>
<td><strong>112</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>NAS</td>
<td><strong>THE GRAMMY COLLECTION</strong></td>
<td><strong>90</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>THE GRAMMY COLLECTION</strong></td>
<td><strong>THE BEST OF LEE THOMPSON</strong></td>
<td><strong>82</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>THE GRAMMY COLLECTION</strong></td>
<td><strong>THE BEST OF MYKEL AND SHELTON</strong></td>
<td><strong>71</strong></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>THE GRAMMY COLLECTION</strong></td>
<td><strong>THE BEST OF THE TEMPTATIONS</strong></td>
<td><strong>60</strong></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>THE GRAMMY COLLECTION</strong></td>
<td><strong>THE BEST OF TARCISIO ARANHA</strong></td>
<td><strong>59</strong></td>
</tr>
<tr>
<td><strong>9</strong></td>
<td><strong>THE GRAMMY COLLECTION</strong></td>
<td><strong>THE BEST OF YOUNG FRANKLIN</strong></td>
<td><strong>58</strong></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td><strong>THE GRAMMY COLLECTION</strong></td>
<td><strong>THE BEST OF YOUNG MC</strong></td>
<td><strong>57</strong></td>
</tr>
</tbody>
</table>

## Additional Notes

- *Note:* The chart positions and sales figures are based on Billboard magazine's compilation methods. The numbers reflect sales data from the previous week, and the charts are updated regularly. For more detailed information, please refer to the Billboard magazine or their official website.
Doc Martin’s ‘Sound’ Stylings Comprise New Classic Series CD

BY CRAIG ROSEBERRY

NEW YORK—There’s a reason why DJ/producer/remixer Doc Martin has aligned himself with London-based Classic Recordings for the release of his new compilation, Sounds You Can Feel, due May 28 (one day earlier overseas) and distributed by New York-based Studio Distribution in North America.

“I was so excited and honored when Leon [Oakley, manager of the Classic label] approached me to put this mix together,” Martin says. “We share a similar musical aesthetic. Classic’s catalog is as diverse as the sets that I play. They gave me complete freedom to do whatever I felt was the perfect representation of my sound.”

Sounds You Can Feel, the second installment in the label’s trans-Atlantic DJ series following its double-disc set, Thanks for Coming By...mixed by Luke Soloman & Derrick L. Carter), is the house music mainstay’s first mixed compilation since its 1996 collection Rock Your Mind, on Moonshine Music.

A musical celebration that cohesively glides through the vast panorama of dance music, Sounds You Can Feel is a wildly energetic and deliberately quirky, electronic- laced, soul-infused, jazz/disco confection. Much like his live DJ sets, it encapsulates 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’, Blakkat Featuring Mark Bell’s ‘Deeper’, and the Barrio Brothers Featuring Troy Dillard’s ‘Hold On.’

UNSING HERO

According to Martin, this beat-mixed set is the first of many planned projects between himself and Classic, whose esteemed and esoteric roster includes a diverse collection of artists, including DJ Sneak, Tiefschwarz, Isley, and Brandy.

“Doc is an incredibly talented and eclectic DJ. We really wanted him to bring him into the family fold,” Oakley explains. “His sound has always avoided pigeonholing and upheld our own credo to release good, timeless music, regardless of the style.”

A cornerstone of the West Coast’s early 90s seminal rave/warehouse underground scene, Martin (aka Martin Mendoza) is one of house music’s most dedicated and largely unsung heroes. He maintains a demanding schedule, dividing time between his Los Angeles-based record shop/label Wax Records (which he co-owns with Chris Pochino); his family; and his recording/DJ career, which involves bi-monthly DJ residencies at London’s Fabric club and at Classic’s night at the End.

A few years ago, Martin’s career was put on hold when he was dealt a life-threatening illness: pancreatitis. Still recovering, it’s Martin’s enduring spirit, along with his adventurous approach to all things music, that has garnered him accolades from such formidable dance music pioneers as Danny Tenaglia, Dog Brit, and Josh Wink.

“We have all heard the word ‘journey’ used to describe the experience of listening to music played by DJs,” explains Craig Richards, resident DJ at Fabric. “In the case of Doc, the word ‘journey’ actually means something, because when he plays records, the listener is taken on a journey where a variety of sounds, tempos, moods, and musical genres are experienced. It’s a journey, where soulful house appears to be psychedelic and where cold, bleepy electronics feel warm and welcoming.”

“There’s been this misconception that I’m this big rave DJ,” Martin says with a laugh. “I’ve always found it ironic that I’ve been labeled that when, in reality, I was always the house DJ for the raves.” This is a myth Classic hopes to dispel.

Oakley says the label will heavily market the disc with the help of street teams in New York; Atlanta; Los Angeles; and several key regional markets: Chicago, Boston, Washington, D.C.; San Francisco; and Los Angeles. “Our focus is building grassroots support from DJs, clubs, and dance/electronic music tastemakers,” he notes. This will include servicing them with a DJ-friendly limited-edition triple-vinyl-pack of the album.

Martin, who is managed by Amanda Eastwood of Los Angeles-based Treacle Music (she also handles his international bookings; Pochino takes care of North America), will embark on a DJ tour in support of Sounds You Can Feel. Dates and cities were being confirmed at press time.

• 2 Many DJs. As Heard on Soul- wax Pt. 2 (PAS Recordings U.K. album). Take 45 or so musically disparate tracks, smash them into a 62-minute DJ set, and voila, you’ve got this mind-numbingly twisted disc. At one point, Prince’s ‘Kiss’ slides into Divine’s ‘Step by Step,’ which becomes one with Felix da Housecat’s ‘Silver Screen Shower Scene.’

• Mary Mary. “In the Morning” (Columbia single). R&B/gospel duo returns with this fine rework of their forthcoming sophomore outing, Remixed Maurice Joshua offers two distinctly different journeys: classic (the Nu Soul mix) and progressive (Nu Nu mix) house, the latter tailored for radio and big-room clubs.

• Anastacia. “One Day In Your Life” (Daylight/Epic single). If that mirror ball is a bit dusty, rest assured: It won’t be, after a couple spins of this disco-embellished winner. A first glimpse into the artist’s second album (Freak of Nature, due this summer), the buoyant “One Day” receives delicious restructurings from M*A*S*H, Almighty, Eric Kupper, and Hex Hector & Mac Quayle.

• Robert Owens. Love Will Find Its Way (Unisex/Demon/U.K. album). Owens is one of clubland’s most gifted male vocalists and one of house music’s true pioneers. On this two-disc set, he is properly served. Choice cuts include “I’ll Be Your Friend,” “Bring Down the Walls,” and “I’m Alive,” produced by, respectively, David Morales, Larry Heard, and Frankie Knuckles and Satoshi Tomiie.

MICHAEL PAOLETTA
**Club Play**

<table>
<thead>
<tr>
<th>Chart</th>
<th>Title</th>
<th>Artist</th>
<th>Impress &amp; Number/Distributing Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CAN'T STOP DANCIN'</td>
<td>Ultimate Breakdowns</td>
<td>Universal Music Group</td>
</tr>
<tr>
<td>2</td>
<td>ESCAPE (REMIXES)</td>
<td>Enrique Iglesias</td>
<td>Sony Music Entertainment</td>
</tr>
<tr>
<td>3</td>
<td>FIRE</td>
<td>50 Cent</td>
<td>Columbia Records</td>
</tr>
<tr>
<td>4</td>
<td>MY WAY</td>
<td>Eazy-E</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>5</td>
<td>TOUCH ME</td>
<td>Faith Evans</td>
<td>Interscope Records</td>
</tr>
</tbody>
</table>

**Maxi-Singles Sales**

<table>
<thead>
<tr>
<th>Chart</th>
<th>Title</th>
<th>Artist</th>
<th>Impress &amp; Number/Distributing Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CAN'T STOP DANCIN'</td>
<td>Ultimate Breakdowns</td>
<td>Universal Music Group</td>
</tr>
<tr>
<td>2</td>
<td>DREAM OF YOU</td>
<td>Seal</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>3</td>
<td>COME WITH US</td>
<td>The Chemical Brothers</td>
<td>Virgin Records</td>
</tr>
<tr>
<td>4</td>
<td>AMERICAN APRIL</td>
<td>Traci Lords</td>
<td>Interscope Records</td>
</tr>
</tbody>
</table>

**Billboard HOT DANCE BREAKOUTS**

<table>
<thead>
<tr>
<th>Chart</th>
<th>Title</th>
<th>Artist</th>
<th>Impress &amp; Number/Distributing Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>NEVER F**K</td>
<td>Cypress Hill</td>
<td>JIVE Records</td>
</tr>
<tr>
<td>2</td>
<td>DREAM OF YOU</td>
<td>Seal</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>3</td>
<td>COME WITH US</td>
<td>The Chemical Brothers</td>
<td>Virgin Records</td>
</tr>
<tr>
<td>4</td>
<td>AMERICAN APRIL</td>
<td>Traci Lords</td>
<td>Interscope Records</td>
</tr>
</tbody>
</table>

**Billboard TOP ELECTRONIC ALBUMS**

<table>
<thead>
<tr>
<th>Chart</th>
<th>Title</th>
<th>Artist</th>
<th>Impress &amp; Number/Distributing Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PET SHOP BOYS</td>
<td>Release</td>
<td>555 Records</td>
</tr>
<tr>
<td>2</td>
<td>SOUNDTRACK</td>
<td>Blade D</td>
<td>555 Records</td>
</tr>
<tr>
<td>3</td>
<td>LOUISE DEVITO</td>
<td>Little Devito's Dance Factory</td>
<td>555 Records</td>
</tr>
<tr>
<td>4</td>
<td>VARIOUS ARTISTS</td>
<td>Dance Party Like No Other</td>
<td>555 Records</td>
</tr>
<tr>
<td>5</td>
<td>VARIOUS ARTISTS</td>
<td>The Classic: Chillout Album</td>
<td>555 Records</td>
</tr>
</tbody>
</table>

---

*Data and information are sourced from Billboard magazine and its online platform, which compiles and publishes music charts and sales data.*
During the several years Coffey lived and worked in L.A., she beeped up her résumé with such impressive credentials as signing backup for Barbra Streisand’s millennium album and concert in Las Vegas, touring with Melissa Manchester as a backing vocalist, backing 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 a current Disney marketing campaign.

The Oklahoma native jokes that despite a lifetime 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 gave her confidence in her talents. 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/Chappell 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 [what I am in my life].” The breakup of a relationship during her senior year in college got her started with writing heartbeat 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 [Galanate] 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 “wanted the songs on there 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 briefly shifted to the Warner Bros. roster after sister label Giant shut down last year. Walker is now managed by Bob Tiffany of TBA Entertainment after splitting with longtime manager Eric 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, RCA, Mercury, and, most recently, Sony. He’s notched five No. 1 singles on Hot Country Singles & Tracks. His most successful album was 1992’s double-platinum Sonoran Wind. Lucky Dog artist Deryl Dodd has signed a management agreement with Ben Ewing of Envoy Communications and a booking agreement with the Bobby Roberts Co.

ON THE ROW: Country Radio Broadcasters (CRB) executive director Paul Allen has resigned, effective Aug. 18. Allen, who has been at the helm of CRB for seven years, plans to pursue a doctorate of economics degree while teaching at Middle Tennessee State University.

Pam Russell exits her position as VP of national sales at MCA Nashville, where she has worked since 1986.

Michael Gray joins the Country Music Hall of Fame and Museum as an associate editor. He was previously with Country.com.
### Album Sales Chart

<table>
<thead>
<tr>
<th>Artist, Title</th>
<th>Peak Position</th>
<th>Total Chart Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Various Artists, Forever Country</em></td>
<td>18</td>
<td>12</td>
</tr>
<tr>
<td><em>Steve Azar, Goin' On</em></td>
<td>29</td>
<td>5</td>
</tr>
<tr>
<td><em>Reba McEntire, Greatest Hits Volume III - I'm A Survivor</em></td>
<td>1</td>
<td>30</td>
</tr>
<tr>
<td><em>Blake Shelton, Blake Shelton</em></td>
<td>3</td>
<td>30</td>
</tr>
<tr>
<td><em>Pat Green, Three Days</em></td>
<td>7</td>
<td>30</td>
</tr>
<tr>
<td><em>Chely Wright, Never Love You Enough</em></td>
<td>4</td>
<td>30</td>
</tr>
<tr>
<td><em>The Charlie Daniels Band, How Sweet The Sound - 25 Favorite Hymns And Gospel Greats</em></td>
<td>40</td>
<td>30</td>
</tr>
<tr>
<td><em>Clint Black, Greatest Hits II</em></td>
<td>8</td>
<td>30</td>
</tr>
<tr>
<td><em>James O'Neal, I'm A Fool For You</em></td>
<td>14</td>
<td>30</td>
</tr>
<tr>
<td><em>Waylon Jennings, RCA Country Legends: Waylon Jennings</em></td>
<td>19</td>
<td>30</td>
</tr>
<tr>
<td><em>Patty Loveless, Loveless</em></td>
<td>36</td>
<td>30</td>
</tr>
<tr>
<td><em>Alan Jackson, Where Somebody Loves You</em></td>
<td>1</td>
<td>30</td>
</tr>
<tr>
<td><em>Hank Williams Jr., Alibi</em></td>
<td>9</td>
<td>30</td>
</tr>
<tr>
<td><em>The Charlie Daniels Band, Greatest Hits</em></td>
<td>3</td>
<td>30</td>
</tr>
<tr>
<td><em>Cindy Thompson, Greatest Hits</em></td>
<td>1</td>
<td>30</td>
</tr>
<tr>
<td><em>Tim McGraw, Greatest Hits</em></td>
<td>1</td>
<td>30</td>
</tr>
<tr>
<td><em>Kenny Chesney, Greatest Hits</em></td>
<td>3</td>
<td>30</td>
</tr>
<tr>
<td><em>Soundtrack, O Brother, Where Art Thou?</em></td>
<td>1</td>
<td>30</td>
</tr>
<tr>
<td><em>Travis Tritt, Down The Road I Go</em></td>
<td>13</td>
<td>30</td>
</tr>
<tr>
<td><em>Gary Allan, Alright Guy</em></td>
<td>4</td>
<td>30</td>
</tr>
<tr>
<td><em>Kevin Denny, I'm Already There</em></td>
<td>1</td>
<td>30</td>
</tr>
<tr>
<td><em>Martina McBride, Greatest Gift</em></td>
<td>3</td>
<td>30</td>
</tr>
<tr>
<td><em>Alison Krauss &amp; Union Station, New Favorite</em></td>
<td>3</td>
<td>30</td>
</tr>
<tr>
<td><em>Wille Nelson, The Great Divide</em></td>
<td>5</td>
<td>30</td>
</tr>
<tr>
<td><em>Garth Brooks, Scarecrow</em></td>
<td>1</td>
<td>30</td>
</tr>
<tr>
<td><em>Brooks &amp; Dunn, Smo' &amp; Stropes</em></td>
<td>17</td>
<td>30</td>
</tr>
<tr>
<td><em>Lonestar, I'm Already There</em></td>
<td>1</td>
<td>30</td>
</tr>
<tr>
<td><em>Trishia Yearwood, Inside Out</em></td>
<td>1</td>
<td>30</td>
</tr>
<tr>
<td><em>Lorrie Morgan, The Color Of Roses</em></td>
<td>37</td>
<td>30</td>
</tr>
<tr>
<td><em>Chris Cagle, Play It Loud</em></td>
<td>15</td>
<td>30</td>
</tr>
<tr>
<td><em>Reba McEntire, Room With A View</em></td>
<td>17</td>
<td>30</td>
</tr>
<tr>
<td><em>Sara Evans, Born To Fly</em></td>
<td>5</td>
<td>30</td>
</tr>
<tr>
<td><em>Steve Earle, Sidewalks</em></td>
<td>20</td>
<td>30</td>
</tr>
<tr>
<td><em>Lee Ann Womack, I Hope You Dance</em></td>
<td>17</td>
<td>30</td>
</tr>
<tr>
<td><em>Various Artists, Time Life: Treasury Of Bluegrass</em></td>
<td>27</td>
<td>30</td>
</tr>
<tr>
<td><em>Kasey Chambers, Barricades &amp; Brickwalls</em></td>
<td>32</td>
<td>30</td>
</tr>
<tr>
<td><em>Trace Adkins, Chrome</em></td>
<td>4</td>
<td>30</td>
</tr>
<tr>
<td><em>Kenny Rogers, Kenny Rogers Love Songs</em></td>
<td>73</td>
<td>30</td>
</tr>
</tbody>
</table>

**Notes:**
- The peak position and total chart weeks are indicated for each album.
- Double albums are counted as one entry.
- This chart is based on album sales from Billboard magazine.
**TOP COUNTRY SINGLES SALES**

<table>
<thead>
<tr>
<th>WEEK OF</th>
<th>TITLE</th>
<th>IMPRINT &amp; NUMBER/COUNTRY</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>05/2002</td>
<td>YOU LOOK SO GOOD IN MY HAT</td>
<td>MCA NASHVILLE 79648</td>
<td>Joe Diffie</td>
</tr>
<tr>
<td>05/2002</td>
<td>DON'T TELL ME HE'S YOUR BOYFRIEND</td>
<td>MCA NASHVILLE 79851</td>
<td>John Michael Montgomery</td>
</tr>
<tr>
<td>05/2002</td>
<td>COME ON OVER</td>
<td>MCA NASHVILLE 79646</td>
<td>Tim McGraw</td>
</tr>
<tr>
<td>05/2002</td>
<td>SOMETHING TO BELIEVE IN</td>
<td>MCA NASHVILLE 79825</td>
<td>Toby Keith</td>
</tr>
<tr>
<td>05/2002</td>
<td>WHERE YOU GO I GO</td>
<td>MCA NASHVILLE 79616</td>
<td>George Strait</td>
</tr>
<tr>
<td>05/2002</td>
<td>I'M SORRY I'M NOT SORRY</td>
<td>MCA NASHVILLE 79823</td>
<td>Trace Adkins</td>
</tr>
<tr>
<td>05/2002</td>
<td>TELL ME WHY I LOVE YOU</td>
<td>MCA NASHVILLE 79814</td>
<td>Trisha Yearwood</td>
</tr>
<tr>
<td>05/2002</td>
<td>TRY TO REMEMBER</td>
<td>MCA NASHVILLE 79619</td>
<td>Garth Brooks</td>
</tr>
<tr>
<td>05/2002</td>
<td>THE QUESTION</td>
<td>MCA NASHVILLE 79660</td>
<td>Alan Jackson</td>
</tr>
<tr>
<td>05/2002</td>
<td>DON'T MAKE ME BE THE ONE THAT YOU FORGET</td>
<td>MCA NASHVILLE 79655</td>
<td>Kenny Chesney</td>
</tr>
</tbody>
</table>

**TOP COUNTRY CDS**

<table>
<thead>
<tr>
<th>WEEK OF</th>
<th>TITLE</th>
<th>IMPRINT &amp; NUMBER/COUNTRY</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>05/2002</td>
<td>YOU LOOK SO GOOD IN MY HAT</td>
<td>MCA NASHVILLE 79648</td>
<td>Joe Diffie</td>
</tr>
<tr>
<td>05/2002</td>
<td>DON'T TELL ME HE'S YOUR BOYFRIEND</td>
<td>MCA NASHVILLE 79851</td>
<td>John Michael Montgomery</td>
</tr>
<tr>
<td>05/2002</td>
<td>COME ON OVER</td>
<td>MCA NASHVILLE 79646</td>
<td>Tim McGraw</td>
</tr>
<tr>
<td>05/2002</td>
<td>SOMETHING TO BELIEVE IN</td>
<td>MCA NASHVILLE 79825</td>
<td>Toby Keith</td>
</tr>
<tr>
<td>05/2002</td>
<td>WHERE YOU GO I GO</td>
<td>MCA NASHVILLE 79851</td>
<td>John Michael Montgomery</td>
</tr>
<tr>
<td>05/2002</td>
<td>I'M SORRY I'M NOT SORRY</td>
<td>MCA NASHVILLE 79823</td>
<td>Trace Adkins</td>
</tr>
<tr>
<td>05/2002</td>
<td>TELL ME WHY I LOVE YOU</td>
<td>MCA NASHVILLE 79814</td>
<td>Trisha Yearwood</td>
</tr>
<tr>
<td>05/2002</td>
<td>TRY TO REMEMBER</td>
<td>MCA NASHVILLE 79619</td>
<td>Garth Brooks</td>
</tr>
<tr>
<td>05/2002</td>
<td>THE QUESTION</td>
<td>MCA NASHVILLE 79660</td>
<td>Alan Jackson</td>
</tr>
<tr>
<td>05/2002</td>
<td>DON'T MAKE ME BE THE ONE THAT YOU FORGET</td>
<td>MCA NASHVILLE 79655</td>
<td>Kenny Chesney</td>
</tr>
</tbody>
</table>

**TOP COUNTRY PROMOTIONAL TRACKS**

<table>
<thead>
<tr>
<th>WEEK OF</th>
<th>TITLE</th>
<th>IMPRINT &amp; NUMBER/COUNTRY</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>05/2002</td>
<td>YOU LOOK SO GOOD IN MY HAT</td>
<td>MCA NASHVILLE 79648</td>
<td>Joe Diffie</td>
</tr>
<tr>
<td>05/2002</td>
<td>DON'T TELL ME HE'S YOUR BOYFRIEND</td>
<td>MCA NASHVILLE 79851</td>
<td>John Michael Montgomery</td>
</tr>
<tr>
<td>05/2002</td>
<td>COME ON OVER</td>
<td>MCA NASHVILLE 79646</td>
<td>Tim McGraw</td>
</tr>
<tr>
<td>05/2002</td>
<td>SOMETHING TO BELIEVE IN</td>
<td>MCA NASHVILLE 79825</td>
<td>Toby Keith</td>
</tr>
<tr>
<td>05/2002</td>
<td>WHERE YOU GO I GO</td>
<td>MCA NASHVILLE 79851</td>
<td>John Michael Montgomery</td>
</tr>
<tr>
<td>05/2002</td>
<td>I'M SORRY I'M NOT SORRY</td>
<td>MCA NASHVILLE 79823</td>
<td>Trace Adkins</td>
</tr>
<tr>
<td>05/2002</td>
<td>TELL ME WHY I LOVE YOU</td>
<td>MCA NASHVILLE 79814</td>
<td>Trisha Yearwood</td>
</tr>
<tr>
<td>05/2002</td>
<td>TRY TO REMEMBER</td>
<td>MCA NASHVILLE 79619</td>
<td>Garth Brooks</td>
</tr>
<tr>
<td>05/2002</td>
<td>THE QUESTION</td>
<td>MCA NASHVILLE 79660</td>
<td>Alan Jackson</td>
</tr>
<tr>
<td>05/2002</td>
<td>DON'T MAKE ME BE THE ONE THAT YOU FORGET</td>
<td>MCA NASHVILLE 79655</td>
<td>Kenny Chesney</td>
</tr>
</tbody>
</table>

---

**NOTES:**
- Records showing an increase or decrease in the previous week, suggestions of chart movement. As with previous weeks, Singles and Tracks are both sold to the same parties. Titles below the top 30 are removed from the chart after 12 weeks, to allow new charting. Sales certified by RIAA of Sales of major deals. Data is provided by Billboard Billboard, Inc. All rights reserved.
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, Christian retailers, radio programmers, 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 attracted controversy—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 forWLake Frier, the surname of his parents. Having lived in Detroit, New York, and Tampa, Fla., the artist got his big break when Foo Fighters singer/guitarist Dave Grohl invited him to be the opening act at a few Foo Fighters concerts.

Managed by T. Slimm in New York, Andrew W.K. had two independently released EPs before landing a major-label record deal. He has been a hit act in the U.K. (where I Get Wet was released last year) prior to his U.S. breakthrough. Released March 26 stateside, I Get Wet debuted at No. 3 on the Heatseekers chart in the April 13 issue, and the album held on at the top spot for the subsequent week. I Get Wet reached Heatseeker Impact Status in the May 4 issue, when it rose from No. 110 to No. 84 on The Billboard 200.

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, but 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 McVatt, 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 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) and 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 Leila Cober

MAY—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 industry audiences, the Latin Music Conference has already seen distinct 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-1 that will feature singer/songwriters Jorge Moreno (Maverick Musical) and Gian Marco (Crescent Moon Records), as well as Argentine ska-rockers La Mosca (EMI Latin), performing material from their debut albums.

Morena, a native-born Cuban, plays music that blends a variety of tropical and Caribbean rhythms with a rock ‘n roll sensibility. Gian Marco, a Peruvian native who has written for such artists as Marc Anthony and Emmanuel (for whom he co-wrote “Señoritita,” his first single), will be performing his solo material. The group will feature songs from its latest album, Money Pa’ Quet (Money For What), whose May 7 release was timed to coincide with the conference.

That evening, Billboard Live will be the host venue for a handful of eclectic acts signed to various independent labels, the best-known of which is Gerardo “Rico Suave” Fane. After a 10-year absence from the recording studio since leaving the spotlight in 1993, he has worked for Interscope Records, most recently as the head of A&R (for its dance division). Gerardo has returned with an eponymous album—a mix of English and Spanish, dance and rock released in March by Thump Records.

Puerto Rican rock band Icaco Azul, which boasts a female lead singer, describes itself as a “post-modern rock band” with three influences: American hard rock, blues, and jazz, and more experimental European music, like British pop and traditional Latin ballads and boleros. At Billboard Live, the band will promote its latest release, Y la Noche Grítaba (And the Night Screamed), on Radical Sonica. Following a career as a guitarist and later as a DJ, Spaniard Noel’s musical career was shaped by post-modern rock pop with RB and Spanish leanings. The evening will be capped by Can- dela Soul, a bilingual quintet formed in the Bronx, N.Y., whose members hail from Puerto Rico, the U.S., and Colom- bia. The band, led by singer Lis “Cande- la” Torres, plays a mix of Latin rhythms and American pop.

Latin balladry with gospel and RB influences. Sony will also showcase dance artist Nayer, a 15-year-old dynamo whose tracks are already entrenched in the club circuit.

On May 8, Crescent Moon Records and Sony Discos will feature their annual rock band Rahanes at a lunchtime Beach Bash BBQ. The group will perform songs from its latest album, Money Pa’ Quet (Money For What), whose May 7 release was timed to coincide with the conference.

That evening, Billboard Live will be the host venue for a handful of eclectic acts signed to various independent labels, the best-known of which is Gerardo “Rico Suave” Fane. After a 10-year absence from the recording studio since leaving the spotlight in 1993, he has worked for Interscope Records, most recently as the head of A&R (for its dance division). Gerardo has returned with an eponymous album—a mix of English and Spanish, dance and rock released in March by Thump Records.

Puerto Rican rock band Icaco Azul, which boasts a female lead singer, describes itself as a “post-modern rock band” with three influences: American hard rock, blues, and jazz, and more experimental European music, like British pop and traditional Latin ballads and boleros. At Billboard Live, the band will promote its latest release, Y la Noche Grítaba (And the Night Screamed), on Radical Sonica. Following a career as a guitarist and later as a DJ, Spaniard Noel’s musical career was shaped by post-modern rock pop with RB and Spanish leanings. The evening will be capped by Can- dela Soul, a bilingual quintet formed in the Bronx, N.Y., whose members hail from Puerto Rico, the U.S., and Colom- bia. The band, led by singer Lis “Cande- la” Torres, plays a mix of Latin rhythms and American pop.

In Mexico: Yolanda del Río will celebrate three decades in the music business with Fiesta Mexicana, 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 Valentin, and Beatriz Adriana, who will all sing with mariachi. Del Río’s pioneering songs about family problems, such as “La Hijita de Nadie” and “Como un Niño,” have given her a reputation as a ranchera/handa fem- inist. Her upcoming 40th album, Intrusa, includes the single “Una Intrusa,” a duet with Donorah 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 this spring. This month-long tour will feature a prominent tour of that country in June. Los Tigres have also announced that although they are still waiting for a specific date, Mexi- co City’s government has approved a fall performance at the Palacio de Bel- las Artes. This will make them the first non-opera, non-classical, or non- rock act to perform at that venue. Los Tigres will perform hits spanning 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 Berruete, 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 Acustico (Acoustic), set for release in June by Sony Discos. Tommy Torres produced the album, which included a guest appearance by La Ley on the song “Te Sabes Bien.”

In Chile: Estudio Nacional, the live double-CD recorded by rock group Los Prisoneros during one of its comeback shows last December at the Esta- dio 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.

by Leila Cober

HANGING WITH POSSE: By naming Adrian Posse interim managing director of its U.S. Latin operations, BMG has taken a decidedly artistic approach to its handling of the label. Previous managing director Gabriel Alvarez, who was with the company barely a year, came from a manageri- al background rather than a musical one, and his business and marketing acumen were factors in his appointment. By contrast, Posse—a song-
| Artist | Title | Label | Chart Position | Format | Price
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Intocable</td>
<td>3 Weeks At Number 1</td>
<td>Mexico</td>
<td>1</td>
<td>54/53</td>
<td>$4.98/9.98</td>
</tr>
<tr>
<td>Los Razon de Sacramento y Reynaldo</td>
<td>En Vivo Desde La Plaza El Progreso De Guadalajara</td>
<td>Sony</td>
<td>2</td>
<td>46/49</td>
<td>$4.98/9.98</td>
</tr>
<tr>
<td>Laura Pausini</td>
<td>La Mejor De Laura Pausini Volviendo Junto A Ti</td>
<td>Warner</td>
<td>3</td>
<td>31/33</td>
<td>$4.98/9.98</td>
</tr>
<tr>
<td>Los Rieleros Del Norte</td>
<td>Desde Jalisco Hasta El Norte</td>
<td>Sony</td>
<td>4</td>
<td>44/41</td>
<td>$4.98/9.98</td>
</tr>
<tr>
<td>Belando Toro</td>
<td>Pidorelo Todo</td>
<td>Sony</td>
<td>5</td>
<td>48/48</td>
<td>$4.98/9.98</td>
</tr>
<tr>
<td>Los Angeles Azules</td>
<td>Historia Musical</td>
<td>Sony</td>
<td>6</td>
<td>55/55</td>
<td>$4.98/9.98</td>
</tr>
<tr>
<td>Los Temerarios</td>
<td>Balados Rancheros</td>
<td>Sony</td>
<td>7</td>
<td>58/58</td>
<td>$4.98/9.98</td>
</tr>
<tr>
<td>El Poder Del Norte</td>
<td>El Antemano Y Unico En Vivo</td>
<td>Sony</td>
<td>8</td>
<td>65/65</td>
<td>$4.98/9.98</td>
</tr>
<tr>
<td>La Ley</td>
<td>MTV Unplugged</td>
<td>Sony</td>
<td>9</td>
<td>72/72</td>
<td>$4.98/9.98</td>
</tr>
<tr>
<td>Grupo Brynoidis</td>
<td>Historia Musical Romantica</td>
<td>Sony</td>
<td>11</td>
<td>86/86</td>
<td>$4.98/9.98</td>
</tr>
<tr>
<td>Los Bukis</td>
<td>Greatest Hits</td>
<td>Sony</td>
<td>12</td>
<td>93/93</td>
<td>$4.98/9.98</td>
</tr>
<tr>
<td>Carlos Vives</td>
<td>Dejame Entender</td>
<td>Sony</td>
<td>13</td>
<td>100/100</td>
<td>$4.98/9.98</td>
</tr>
<tr>
<td>Mele</td>
<td>De Papa Negra</td>
<td>Sony</td>
<td>14</td>
<td>107/107</td>
<td>$4.98/9.98</td>
</tr>
<tr>
<td>Brenda K. Starr</td>
<td>Temptation</td>
<td>Sony</td>
<td>15</td>
<td>114/114</td>
<td>$4.98/9.98</td>
</tr>
<tr>
<td>Lupillo Rivera</td>
<td>Sold Out At The Universal Amphitheater, Vol. 2</td>
<td>Sony</td>
<td>16</td>
<td>121/121</td>
<td>$4.98/9.98</td>
</tr>
<tr>
<td>Los Tigroaños</td>
<td>Bailame</td>
<td>Sony</td>
<td>17</td>
<td>128/128</td>
<td>$4.98/9.98</td>
</tr>
<tr>
<td>Los Invasores De Nuevo Leon</td>
<td>20 Exitos</td>
<td>Sony</td>
<td>18</td>
<td>135/135</td>
<td>$4.98/9.98</td>
</tr>
<tr>
<td>Franco De Vita</td>
<td>Segundas Partes Tambien Son Buenas</td>
<td>Sony</td>
<td>19</td>
<td>142/142</td>
<td>$4.98/9.98</td>
</tr>
<tr>
<td>Hector Wash</td>
<td>Hispanoamerica En Directo</td>
<td>Sony</td>
<td>20</td>
<td>149/149</td>
<td>$4.98/9.98</td>
</tr>
</tbody>
</table>
**Los Rabanes Unleash ‘Money For What’**

**By Leila Coro**

MIAMI—Los Rabanes have long been regarded as a great live band, given to spontaneous, improvisational performances where audience interplay is almost as important as musical symbiosis. Now, the Panamanian group—which plays an aggressive mix of rock, Caribbean rhythms, ska, punk, and rap—is set to prove that it can do as well in the studio.

After their eponymous debut on Crescent Moon Records (which followed two indie albums), Los Rabanes seem to have hit their stride with Money Pa’ Què (Money For What), an album that goes even further out on a limb in its fusion efforts—adding such folk instruments asaccordion and guiro—but that also has a decided commercial appeal.

"In the beginning, the idea was to make it with purely Panamanian roots, which is what I feed on as a composer," says lead singer/composer Emilio Regueira (the other two core members of the band are Christian Torres and Javier Saavedra). "But I also had an itch as a composer, and we added accordion and reggae and reggae and it was like a breath of fresh air for the band."

Los Rabanes, originally "discovered" by Rubén Blades, gained a reputation as an underground, more punk-oriented act before they were picked up by Crescent Moon. But despite the ensuing commercial push and an evolving sound that incorporated a large degree of rap, Los Rabanes sold only 100,000 copies in the entire region.

This time, the company has made Money Pa’ Què 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 Abarran 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." Abarran 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. "And 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 of 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 sympathetic dissimilarities rather than parallels—as elliptical and mysterious as Frisell’s lines and suspended chords can be, Miles is equally straight-to-the-point, blindingly incisive, conversational 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 styles that his actual playing sometimes gets overlooked."

Much of the material on Heaven was composed by Miles specifically for the project, with a few choices 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 trumpeter. "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 array of musical styles that he might not have acquired elsewhere. "Country 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 driven 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 outside of a large musical epicenter can still benefit from the large edge of artists in the global jazz community. "If there are people you respect, send them a recording," he advises. "Jazz musicians are always interested in hearing what other musicians are doing. Find someone you think you would be interested in working with, your 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 (sterlingcircle.com), which announced 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 Rufus Reid 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, Paquito D’Rivera, 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 "artists 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.
BY CHRISTOPHER WALSH

NEW YORK—The ongoing struggle against piracy, the economic uneasiness affecting 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 spirit (and a great deal of courage) take the plunge into ownership—or a top artist builds a private studio.

Martin should know: As an informal buyer for Sonic Circus, a Boston-based 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 record labels are."  

Chasing is the only constant, though, and for Sonic Circus proprietor David Lyons, the shifting terrain has made a resource such as his company an important facet of the recording industry.

Founded as a production company in 1996, Sonic Circus has evolved to become a portal for studios, producers, and artists, the latter providing 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 private 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 Recording [in New York]," and I look lower] Dave Amlen's Neve console on trade. The year before, we helped Dave Grafit 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 served by Sonic Circus—Laurn Hills was the recipient of a vintage API console for her Orange, N.J., studio—Lyons is finding 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 Mastering, both in New York—further support Lyons' business.

"The economics of owning a major facility are very risky right now," Lyons says. "Even before Sept. 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 ideas. It's a serious responsibility, trying not to steer people in the wrong direction. Sometimes, the right thing is for them to not 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."

EMERALD EMERGING: Amid signs of recovery in the country music market, one of Nashville's premier recording facilities, Emerald Sound Studios, has announced that it will soon emerge from Chapter 11 protection and resume normal business operations. On April 16, U.S. Bankruptcy Court Judge George Paine approved Emerald's reorganization plan; the case will likely be closed by the end of this month.

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 fired, president/COO Andrew Kautz says. Since that time, he adds, the industry's prospects have considerably 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 everyone involved."

In addition to the freedom to renegotiate with creditors enabled by the filing, Kautz explains that a thorough examination of the company's internal structure led to realignment 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 country music's downturn was the absorption of artists from other genres who helped to fill the void. Kautz cites Alicia Keys, Sheryl Crow, Mark Knopfler, and Lynyrd 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 year ago was the bottom for Nashville recording, but it's very positive there now. The labels have pretty much settled down. Everybody isn't worrying about what label is going to buy what label. Everybody has gotten 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 variety of production services.

In January 1999, Emerald acquired Masterfonic, a multi-room recording and mastering facility that itself was forced into Chapter 11 reorganization months earlier, a result of expansion followed by inconsistent bookings. The severe decrease in business, coupled with a "rate war" among local studios, left Emerald in a similar quandary two years later. Last summer, Moore told Studio Monitor that "there are a few people—the people that are left—that continue to cut rates horribly. Our rates have not gone up since 1985, which is unthinkable," Studio Monitor, Billboard, Aug. 11, 2001"

On the bright side, Emerald's multiple divisions—Digital Audio Post, an audio suite for production 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 production coordinator Mike Griffith. The agency provides session coordination for producers including Dann Huff and Mark Bright. (Though affiliated with Emerald, clients are not obligated to work there.)

"There's not a lot of companies that go into Chapter 11 that come back out the other side," Kautz observes. "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 presented with lifetime achievement awards at the 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, Chinatown, and what was most recently, What Lies Beneath.

Silvestri is also well-known for scoring such box-office hits as Father of the Bride and its sequel, as well as Grumpy Old Men, Grumpier Old Men, and Stuart Little. Past winners of the award include James Newton Howard, Quincy Jones, Michel Legrand, Johnny Mandel, and Randy Newman.

With a career spanning more than six decades, Alexander was presented with the ASCAP Foundation Lifetime Achievement Award for his work as a composer/arranger/songwriter/bandleader. The award was presented by Bergman and the Hollywood Bowl's jazz series artistic director John Clayton, who is also a past president of the American Society of Music Arrangers and Composers.

Alexander's credits include scores for five Mickey Rooney films and classic TV shows like Bewitched, I Dream of Jeannie, and Dennis the Menace. He arranged and conducted for TV variety shows starring Jimmy Stewart, Dean Martin, and Gordon McRae and has worked with big band leaders, including Chick Webb, Paul Whiteman, and Benny Goodman. Alexander also achieved a No. 1 hit as a songwriter with "A Tisket, A Tasket," co-written with Ella Fitzgerald.

The evening also honored composer John Debney for his scores in three feature films: Cats and Dogs, Spy Kids, and The Princess Diaries, in the top box office category. Debney is also known for composing music for the Academy Award-nominated hit Jimmy Neutron: Boy Genius, Heartbreakers, and Spy Spot Run, as well as current box-office champ The Scorpion King.

The ASCAP Film and Television Music Awards, comprised of ASCAP's annual Soundtrack Awards and the Annual Film and Television Music Awards, are broadcast live on www.americanradiohistory.com.

Words & Music

HE'S HOMER: Beloved the world over as the voice of Homer Simpson, Dan Castellaneta acknowledges his alter ego on his new Olio Records album, I Am Not Homer. The title, of course, is a spoof of Leonard Nimoy's autobiography I Am Not Spock, though the back cover shows Castellaneta and Simpson from the rear looking very much alike under the backward text "OK, I'm Homer." (The disc tray art, contrarily, has Homer barking, "I am not Dan Castellaneta.")

The material is mostly clever comedy sketches written and performed by Castellaneta and his wife, Deb Lacusta, 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, Gramma Simpson's, Groundskeeper Willie's, and Barney Gumble's—to a tune clearly 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 one-man shows, and the "loft" Beatles songs that appeared on his preceding Olio album Two Lips. When it was suggested that a Simpsons song be included on his new disc, Fox TV gave permission, and Castellaneta gave it a go.

One of the [show's] 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 having an incredible case of arrested development—or having my own arrested development being channeled 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" theme.

The video also covers such topics as how to write a hit song, what to look for in a music publishing company, acquiring the necessary copyrights, and the fundamentals of mechanical royalties.

The program is available for $49.95 through the insidesessions.com Web site and provides writers feedback from a Universal Music Group A&R rep on a song submission. Submissions received before June 30 will be reviewed by Universal's A&R department, with the top three earning their songwriters $1,000, publishing deals from UMPG.

InsideSessions is a joint venture between Universal Music Group and Pengian Putnam that brings together education and entertainment in distance-learning programs for musicand book-publishing industry aspirants.

HALF NOTES: Warner/Chappell Music has acquired a 50% interest in Deston Songs from Edel Music. Deston founders Desmond Child, Winston Simone, and David Simone retain the rest. RMP Music Publishing has inked a worldwide publishing deal with film company Intermedia, facilitating collaboration on film music and soundtracks. Already under way is a partnership between UMPG and EMI writer Paul Oakenfeld and music supervisor Bud Car, who are developing music for forthcoming Outlaw feature The DJ Project.
This Year's Conference And Awards Promise Only The Best

BY LEILA COBO

It is such a cliché to announce that an event will be “bigger and better” than ever before. But the cliché 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.
talento
glorioso
éxito

honoramos...
in the past few years. "We feel this is the signature show for Tele- 
mandos," says Sokol. "The Bill- 
board show, because of its integri-
ty, has special meaning for the 
industry, and that's part of the 
reason it appeals to its audience and 
also provides red carpet cov-
erage of the awards to be shown 
at a later date.

WHAT TO EXPECT
Following a humble launch that 
attracted, at most, 100 attendees, 
the Billboard Latin Music Con- 
fERENCE has grown to become not 
only the leading Latin music confer-
ence in the nation, but certainly the 
most respected and well-attended. With its mix 
of cutting-edge panels, showcases, 
sponsorship opportunities and, of 
course, the awards show, the three-day event, which takes place 
May 7-9 at the Eden Roc Resort 
in Miami Beach (with the awards 
show, as mentioned previously, 
taking place at the Jackie Gleason 
Theater), is the premier gathering

了些 the best Continued from page 131-1

of the Latin music industry.

This year offers special high-
lights. Among them, the HBC has 
signed a multi-year agreement 
with Billboard and Telemedios, 
allowing for the simulcast of the 
Billboard Latin Music Awards 
over HBC's radio network. The 
partnership adds an extra dimen-
sion not only to the awards show, 
but also to the entire Billboard 
Latin Music Conference.

"The Latin Billboard Awards 
is one of those programs we feel is a 
winner and we want to be a part of 
it," says Jack Hobbs, senior VP/GM 
director of new business develop-
ment for HBC Radio Network.

Asi el from broadcasting the 
awards show in accordance with 
Telemedios' programming, HBC 
will do a series of programs lead-
ing up to the event, all of which 
will be formatted correctly for 
HBC's 32 stations. "The sound will 
fit the format of the station," says 
Hobbs. "Obviously, we want to 
pique the attention of Hispanic 
listeners 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 
before 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: a program-
ning for the 12 to 24 Seat and 
"Trends in Regional Mexican Programming" —organized in 
conjunction with Billboard maga-
_zine 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-
right 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 1.5 million works 
worldwide. Latin Song of the Year, 
Composer of the Year and Pub-
lisher 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 
featuring Hombres G. 
Later on that night, Bill-
boardlive will host Gerar-
do (Thump Records), Can-
dela Soul (Intelligent Music), 
Noel (Sonix Bamboo Music) 
and Icaro Azul.

"We both attract a high 
caliber of Latin entertainment 
professionals," says Diane 
Ammolosek, assistant VP Latin 
music, for BMI, 
referring to the 
conference and the 
BMM awards. "It works for every-
one.

This year, the Billboard 
Latin Music Conference & 
Awards again kicks off with 
a Hope & Harmony event 
benefiting the Diabetes 
Research Institute. In a 
departure from its tradi-
tional golf and tennis tournament, 
this year the organization is host-
ing a gala, an activity called 
"Bailando," which will take place 
May 6 at Bill-
boardlive.

Willy Chirino's orchestra 
will be the "house band" for the 
event and will provide the music 
accompaniment for artists 
expected to perform. Emilio Este-
fan will receive the 2002 
Noteworthy Award and planned 
activities include a musical tribute, 
as well as performances by 
Tito Nieves, Tito Puente Jr., 
Luis Enrique, Lissette, Chi Chi Perlata, 
Roberto Perera, Hansel 
and Nestor Torres.

MTV Español and VH 
Uno will sponsor an opening 
reception on 
May 7, which will feature 
Jorge Moreno 
(Maverick Musical) and 
Gian (International Solar 
Records) + The 
Santos). That same evening, Sony 
will host its traditional 
opening showcase 
at Billboardlive, with performances 
by Jordin, Alejandro Montaner, 
Nayer and Brenda K. S. 

In keeping with what is now 
a three-year tradition, the editorial 
portion of the Billboard confer-
ence will present a one-on-one 
Q&A ses-
sion with a major Hispanic star. 
This Billboard conference 
trend originated in 2000, when Enrique 
Iglesias sat down for an exclusive 

Last year featured Marc 
Anthony, and this year's edition will 
feature Ricky Martin.

In what is also a tradition, 
the conference will feature a series 
of panels highlighting the most 
important trends in Latin music 
today. In addition to the two radio 
panels that will take place 
May 7, the schedule includes a 
president's panel, featuring heads of 
U.S. Latin operations; a retail panel, 
a television panel discussing the role 
of TV as an AR tool; the now-
traditional ASCAP-sponsored 
songwriters' panel, where aspiring 
writers bring their material to 
be heard and critiqued by some of 
Latin music's biggest names, 
including Bebo Silvetti (Billboard's 
Latin Producer of the Year), Kike 
Santander, Alejandro Jaén 
and Onur and Adolfo Valenzuela; and, 
naturally, the cutting-edge Latin 
rock panel, which will discuss 
the genre's possibilities in 
mainstream outlets and media, 
including tours, 
	advertising and press.

A series of special sponsorship 
opportunities and events are 
also organized around the confer-
ence. In addition to its signature 
panel, ASCAP will host an acoustic 
songwriters' evening on May 
7 at Yuca Restaurant on Lincoln 
Road. The performance— 
featuring Nicole Chirino, Claudio 
Corsi and Jovi Martinez—will follow 
the opening-night reception, host-
ed by MTV Español (MTV's 
Spanish-language, U.S.-based 
channel) and VH Uno.

Main Attraction
On May 8, Leila Cobo Goes 
One-On-One With Superstar 
Ricky Martin

all there is a person in the 
world who doesn't know 
the name Ricky Martin? The thought 
is hard to fathom.

When Martin burst 
onto the international scene in 1999 
with his 
now-fabled appearance on the 
Grammys, where 
he performed "The 
Cup of Life," he was 
already a major star 
in Latin America who had 
made a name for himself 
with the World Cup 
anthem that went 
around the globe in 
several languages. That per-
formance, and Martin's 
subsequent eponymously 
titled English-language release, 
put him in an entirely different 
league. 

No longer just a Latin phenom-

enon, it's no exaggeration to say 
that Martin became the single 
best-known star of that year, with 
his song "Livin' la Vida Loca." 
spending 14 weeks in the top 10 
of the Billboard Hot 100. 
The album Ricky Martin spent a total of 
weeks in the Billboard 200, 19 of 
which were spent in the top 10. 
Martin would follow up that suc-
cess with Sound Loaded in 2000. 
Since then, he's taken a break 
from recording and returning 
(although he released a Spanish-
language greatest-hits album in 
2001 that included remixes of two 
tracks). His time off is set to be 
broken later this year, when he 
releases his third English-
language album.

In what has become a tradition, 
the Billboard Latin Music Con-
fERENCE takes off with an exclusive 
Q&A session with a major Latin 
recording star who has valuable 
insight and information to share 
with attendees and who is living in 
a particularly creative and pro-
ductive moment.

As Ricky Martin prepares to 
release what may well be the most 
important album of his career, 
following a long period of artistic 
development that includes his first 
ventures into songwriting. Bill-
board has invited him to discuss 
his plans and career trajectory 
before the Latin music industry in 
in intimate and unique setting 
on May 8 at 11:45 a.m. —L.C.
CONGRATULATES all our

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

LAS JILGUERILLAS
"Con Sabor A México"
Regional Mexicano Album Of The Year
Female Group Or Female Solo Artist.

CONJUNTO PRIMAVERA
"Ansia De Amar"
Regional Mexicano,
Album Of The Year, Male Group

"No Te Podias Quedar"
Regional Mexicano, Airplay Track Of The Year

www.fonovisa.com ~ sales@fonovisa.com
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

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

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.
in the beginning, some saw Lupillo Rivera as a passing fad. There he was, his head shaved to a sheen, waving 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 sinaloense accompaniment.

Some speculated his success had to do with his background and track record. He’d released a string of corrido albums—far racier stuff—on his dad’s Cintas Acuario label, and the discs had been extremely successful in California. Others said it was the strength of his new label, Sony Discos, and the push it was giving him.

But after Desprecio, 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 singer wears its traditions proudly. But, having been raised in the U.S., they can connect with audiences who are like them: bilingual, bicultural and anything but primly. He’s made his mark, and the product is coming out through someone who looks and sounds like them.

But Rivera’s appeal doesn’t come down simply to looks or a 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 a great 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 Jenny 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. “I started to see more and more young people at my concerts, and they’d say, ‘My dad won’t let me buy your CD because he has corridos,’” recalls Rivera. “So I... Continued on page LM-12-24

TOP ACTS

Continued from page LM-10

the Year, where he competes with labelmates Marc Anthony and Lupillo Rivera, as well as EMI’s A.B. Quintanilla y Los Kumbia Kings.

JUAN GABRIEL

You could say it was the year of Juan Gabriel, as much with multiple finalist listings for his extraordinarily prolific output. The Mexican icon hit the ground running in 2001 with his studio album Abrazame Mucho Puerque (BMG-U.S. Latin), whose track title was subsequently the title track of a successful soap opera that aired both in the U.S. and Mexico. This, coupled with Juan Gabriel’s latest appeal, placed “Abrá- zame,” the single, on the charts for 33 weeks, six of those at No. 1. As if that weren’t enough, Juan Gabriel was the object of adulation from a string of new artists, with Nydia Rojas and Los Tri-O recording tribute albums featuring his songs. Two of those versions—“Si Quieres” performed by Los Tri-O, and “No Vale la Pena,” a duet with Rojas and Juan Gabriel—charted as well. Juan Gabriel ended the year with Por los Siglos, an album of new versions of his own material, from which “Inocente Pobre Amigo” made the charts.

JUAN LUIS GUERRA

Following his award-winning Ni Es lo Mismo Ni Es Igual, Juan Luis Guerra revisited his most “romantic” material and compiled it in a two-CD collection that features remakes of many of his classics. Colección Romántica (Karen) spent 49 weeks on the charts, including four at No. 1.

ENRIQUE IGLESIAS

Enrique Iglesias’ star shows no sign of abating. Anywhere. As his single “Heroe” (Hero), swept charts worldwide in two languages, Iglesias once again capitalized on his remixes. This time, he enlisted the Groove Brothers—Continued on page LM-12-24

a Sales, 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.

“Has it taken me by surprise? Very much,” says Rivera. “But Rivera admits that he’s been flooding stores with his product, and he’s proud of the fact. “We were afraid we’d saturate the market, but everything’s been selling so hot, it’s amazing,” he says. “I haven’t saturated it yet. And for one reason, I do want to saturate it, for all the people that are copying me.” Indeed, Rivera has spawned a trend of younger, hipper, bilingual, head-shaven singers who are looking at the past to bring their music to the future.

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.

JENNIFER LOPEZ

Although involved with musical theater as a little girl in the Bronx, it wasn’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. Bette’s 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.” With

VICTOR MANUELLE

Instituto y De Seo, Victor Manuelle’s gold album, spent a week at No. 1 on the Billboard chart last year. And the single “Me Da Lo Mismo” set the airwaves on fire. “Me Da Lo Mismo” was on the Tropical Salsa Airplay chart for 39 weeks, spending seven at No. 1. Manuelle’s career is said to have begun at a Gilberto Santa Rosa concert when he suddenly leapt up on stage and began singing with him. Rosa hired Manuelle. And the rest, as they say, is history.

LUIS MIGUEL

Never more interwoven was the power of a good bhoto coupled with a popular artist. That was the lesson to be learned with Luis Miguel’s Mis Romances ( Warner), the fourth in his series of albums primarily dedicated to standards in the genre. Only 10 weeks remained in the tracking period when Mis Romances entered at No. 1 on the Latin Pop chart on Dec. 8, 2001. And there it remained until Feb. 9, 2002. Mis Romances left Luis Miguel’s bolero formula

Continued on page LM-12-24

www.americanradiohistory.com
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" Rocío 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
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 and in the family car—went to innumerable hospitals, schools and childcare centers for underprivileged children, were 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 disadvantaged and disabled children and their families. "And there was one child who didn't know him. And Ricky said, 'I never 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 in full for the construction of SER's center in the community of Abonito, which serves 150 children with developmental deficiencies. The center is now known as El Centro Ricky Martin de SER de Puerto Rico and Martin continues to assist on a permanent basis."

For Morales, however, Martin's real value lies not as much in the money he gives but in the interest he places in the center's activities.

"He wouldn't come here, and he would never allow us to bring press, because he wanted to spend time with the kids," she says. "So, even though he's a star that's high in the firmament, he has the warmth to allow his light to touch others.

Martin has long been known to do in many cases, including the Rainforest Foundation and Unicef. Martin's involvement has been immense. He spent almost a month in Sierra Leone in 1998, and in 2002 he visited the former war-torn country of Sierra Leone for World Children's Day and Women's Day. And he has been a long-time supporter of Unicef, the United Nations Children's Fund, and he has also been a UNICEF Ambassador.

"So, even though he's a star that's high in the firmament, he has the warmth to allow his light to touch others."

Martin has long been known to do in many cases, including the Rainforest Foundation and Unicef. Martin's involvement has been immense. He spent almost a month in Sierra Leone in 1998, and in 2002 he visited the former war-torn country of Sierra Leone for World Children's Day and Women's Day. And he has been a long-time supporter of Unicef, the United Nations Children's Fund, and he has also been a UNICEF Ambassador.

"When you think about it, Martin's involvement with Unicef has been nothing short of extraordinary. He has been a constant supporter and has helped raise millions of dollars for the organization."

But when he arrived, because he was so famous, it caused me a great deal of concern. He showed up and people were clamoring to get his autograph and kisses from the kids. If one kid wanted him to read a book, he read it. If another wanted him to get down on the floor and play, he did it. It was very exciting, really. He spent time with each child."

—L.C.
Disfruta Heineken® Responsablemente.

((( la más tocada )))
Tuesday, May 7

12:00pm - 5:00pm Cotillion Court
REGISTRATION
Pick up your lanyards sponsored by BMI & badges sponsored by Cardenas, Fernandez & Associates

EXHIBITS Sports Center
Visit the exhibit area for a chance to win prizes!
Pick up your REGISTRATION GIFT BAG sponsored by Universal Music & Video Distribution

E X H I B I T O R S:
• LARAS
• ALMA AWARDS 2002
• HBC
• NETMIO
• HISPANIC PR WIRE
• BUSINESS WIRE . . . and more

12:00pm - 6:00pm Cotillion Lounge Lobby Bar
RADIO SESSIONS presented by Billboard & HBC

1:30pm - 2:30pm Cotillion Ballroom
PROGRAMMING TO THE 12 - 24 SET
How is Spanish language radio programming to the younger listener? In an effort to tap into the biggest music buying segment, Spanish radio is experimenting with new formats and alternative programming. Programmers nationwide tell us what they’re doing.
Moderator: Kevin Baxter, The Miami Herald
Panelists: David Gleason, HBC
Joel Gonzalez, HBC
Dilsen Mendez, Videomundo Broadcasting
David Miranda, WWW/ 103.1FM, Chicago/Big City Radio
Jorge Ramos, Sony Latin

2:45pm - 3:45pm Cotillion Ballroom
ARBITRON’S PPM: WHAT’S IN IT FOR YOU?
Arbitron’s Portable People Meter (PPM) introduces 21st Century research tools to local market measurement. The PPM approach could revolutionize audience measurement for broadcast and cable television, and radio. Bob Michaels, Arbitron’s vice president of Programming Services will explain how PPM works and what it might mean for Hispanic audience measurement. An update on the Philadelphia trial will be followed by Q&A.

4:00pm - 5:00pm 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 are the hottest programming trends in regional Mexican music.
Moderator: Ramiro Burr, San Antonio Express News
Panelists:
Elexis Garcia, HBC
Eddie Leon, Radio Ideas
Gilberto Moreno, Musimex
Amilfo Ramirez, HBC

6:00pm - 8:00pm Poolside
WELCOME RECEPTION sponsored by MTV Español & VH Uno
performances by

4:30pm - 7:00pm Cotillion Ballroom
ASCAP ACOUSTIC SHOWCASE
performances by Omar Alfanno, Nicole chirino, Claudio Corsi, Jodi Marr & Jose Nooguera

6:00pm - 8:00pm Cotillion Ballroom
SONY SHOWCASE
performances by

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.

11:00am - 1:00pm Cotillion Lounge
HEINEKEN LOUNGE
11:00am - 12:00pm crayon World
12:00pm - 1:00pm CINO presents Melea de Juice
1:00pm - 2:00pm The Miami Herald presents Julian Float

Wednesday, May 8

9:30am - 4:30pm Cotillion Court
REGISTRATION

12:00pm - 7:00pm Lobby Bar
HEINEKEN LOUNGE

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 Albaro, Crescent Moon Records
John Echevarria, Universal Music Latino
Jorge Pino, EMI Latin
Adrian Posse, BMG U.S. Latin
Marco Antonio Rubi, Muisc Catica
Francisco Villanueva, Mock ‘n Roll
George Zamora, Warner Music Latina

11:45am - 1:00pm Cotillion Ballroom
SONY SHOWCASE
performances by

1:00pm - 3:00pm Beachfront at the Eden Roc
Crescent Moon Records & Sony Music Beach Bash BBQ
with performance by RABANES

www.americanradiohistory.com
Wednesday, May 8

3:30pm - 4:15pm 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 Mesty, Ritmo Latino
Luis Silva, Freestyle Records
Federico Tetan, Madacy 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 Aguirre Publishing
Alejandro Jahn, Musica Futura International
Abraham Guaranilla, Q Productions
Kike Santander, Santander Music
Bebu Silvetti, Bebu Music
Adolfo Valenzuela, Twins Enterprises
Omar Valenzuela, Twins 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 CANDELA PAUL INTELLIGENT MUSIC SOYE SOMN BAMBAM MIBINA NOEL ICARO AZUL RADICAL SONICA

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

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: Tonio Cruz, Gestmusic
Raul Gil, Lujur Music
Alejandro Isabel, Despierta America
Hugo Piombo, RSB Entertainment
Carlos Rounce, EM Latin USA
Jose Illian, 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.

Moderator: Robbie Lear, Universal Music Latin America
Panelists: Tomas Cookman, Cookman International
Enrique Fernandez, LABAS
Kate Ramos, CIE USA
John Reilly, Rogers & Cowan
Emilio Regueira, Los Rabanes
Leslie Ziget, BMG U.S. Latin

12:30am - 2:30am THE AWARDS SHOW AFTER PARTY AT BILLBOARDLIVE

with special performance by ELVIS CRESCO
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

“I am a rapper, they discriminate against me but, in album sales, we put the discipline,” states rapper Tempo on “Amen,” the first single off his third album, Exitos, 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 leersness 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 gun shots 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 Exitos 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 were doing here. But I think people are starting to see it now, that we are a trend,” adds Pina.

The post continued on page LM-26

FAMOUS MUSIC PUBLISHING and SANTANDER PUBLISHING

Proudly congratulate our songwriters

GUSTAVO SANTANDER    JOSE NOGUERAS
OMAR SANCHEZ    XIMENA MUÑOZ

who contributed
to releases nominated for the
2002 Billboard Latin Music Awards

LATIN POP AIRPLAY TRACK OF THE YEAR
"AZUL" • CRISTIAN

POP ALBUM
OF THE YEAR, MALE
"AZUL" • CRISTIAN

TROPICAL / SALSA
ALBUM OF THE YEAR, FEMALE
"YO POR TI" • OLGA FANÓN

The Famous Music Publishing Companies – 10635 Santa Monica Blvd., Suite 300 – Los Angeles, CA 90025 – Contact: Claribeth Cuevas – Tel: (310) 441-1318 Fax: (310) 441-4729 – claribeth_cuevas@paramount.com
LAS GIRAS MAS CALIENTES DE 2002

LUPILLO RIVERA

CARLOS VIVES

Y LA PROVINCIA

el TRI

Pilar Montenegro

www.cfevents.com

For Sponsorship Opportunities Contact:
Henry Cardenas
CFA • 850 W. Jackson • Suite 750 • Chicago, IL 60607 • TEL: 312-421-5272 FAX: 312-421-4878

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 SO.... 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 13A-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 Desperado, 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 "Desperado" hit Billboard's Hot Latin Tracks chart, while Desperado, 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 Brillantes. 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 sid四位, 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 can't, 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."

www.americanradiohistory.com
MUSIMEX Proudly Presents

Still To Come... Many More Big Surprises And This Is Only The Beginning!!!
had to say,” says Mickey Perfecto, half the duo 3-2 Get Funky along with partner Bimbo. “But we kept screaming until they had to. And, while fathers where prohibiting kids from buying [rap] albums, [the kids] were obtaining illegal copies at school.” After releasing four albums with RMM, the duo was featured rapping on salsa legend Celia Cruz’s latest hit, “La Negra Tiene Tumbao,” which resulted in a record deal with EMI Latin.

The success of Puerto Rican rap, or reggaeton as it is known among its consumers, can be attributed to a mix of socially conscious lyrics that reflect the low-class lifestyle and a modern version of the con-

throughout the year.

The marketing approach used with this music is very simple: Labels pay for airtime. Rap radio station Mix 107.7, which started at the end of 2000, along with video channels Tele San Juan and Tele Net, charge a monthly fee to play a song/video. But, while these outlets function as the primary propellers for rap sales, other non-traditional outlets for the genre are starting to believe
in its staying power among young consumers. Top-rated morning radio show "El Bajío," on tropical station Sabrón 98, and Monday night prime-time TV show No Te Duermas, both hosted by Antonio "El Gangster" Sánchez, now include rap guests sporadically. In addition, newspapers and TV shows are starting to react positively to the movement.

**STREET TACTICS**

While things are changing, the standard street-marketing campaign continues to be crucial to reach potential buyers. "I take flyers and stickers in a van with a huge billboard on it directly to my clients: junior-high and high-school students," says Castillo. "We do it direct because I don't count on many channels to let the audience know what's happening." Live presentations also represent a boost for album sales.

"Concerts count a lot," adds Lito. "People like to see the artist live, that's what can impact somebody the most. [Rap] doesn't need that much promotion in order to be accepted by the public."

Aside from Sony Discos and EMI Latina, other major labels investing in the genre now include Universal Latino, which just launched Night Man Records, a joint venture with Jose Luis Alvarez, a veteran club owner. Its first release is Underground Psycho by rap artist D-One, and the label is emphasizing the possibility of putting out "clean" rap. But rap-specialized Indies, like Pina and Buddha's, along with Fresh Production and BM Records, are still at the top of the game by using street teams that, between them all, handle more than 30 releases per year.

Sales are so strong that a good buzz here is enough to generate sales in other markets with a large Latino population. "Between New York and Orlando, I have sold 15,000 copies without any promotion [there] and had distribution," says Castillo.

"When I release an album, it usually sells in New York, Orlando, Miami, Connecticut and Philadelphia," says Pina, who also has a licensing agreement in Venezuela, through which he sells an average of 6,000 copies per release. "Rap culture exists in every country. Whoever doesn't invest in it is out of the game."
SOAP OPERA SINGERS: What do Carlos Ponce and Angel 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,” the 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, Mexico. 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
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).
ARTISTS & MUSIC
Continued from page LM-28


Handling the arrangements for the tune was Manuel Tejada, one of the Dominican Republic's craziest 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. Fernández says the latter would likely be the lead-off single released from Manía'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, Manía 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 Latin 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 Almodóvar. 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.
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. With this acquisition, Sum now has companies in seven countries: Mexico, Brazil, Uruguay, Argentina, Chile, Colombia and Spain.

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, Jaguares, La Ley, Malú, Molotov, Fito Páez, Titan 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.

—BENJAMIN ALVAREZ
¡El evento más esperado del año!

Premios Billboard de la Música Latina

domingo 12 de mayo
7pm / 6c
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 über-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.
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, Z. LUIS, GLORIA TREVI, 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 "evergreens" songs.

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

We also represent a relevant group of writers and composers.
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 en 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 Coba, 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...

Proud Sponsor Of The Billboard Latin Music Conference And Awards

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

In stores May 21st
Check out “A Dios Le Pido” video on www.juanes.net
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 Iain Grant, "Here it is almost easier 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 Michavilla 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 Cicera, Pastor Soler, Hévia, 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 a serious gang. 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 ARVE 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 would 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 a clear and absolute explosion of piracy in Spain. In the past 15 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 Civera, IFPI's legal director Jonathan Parry and the IFPI intend to make piracy a "very political issue."

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

BY STEVEN PATRICK

KUALA LUMPUR, Malaysia—The ever-increasing danger that piracy poses to the music industry here was a constant presence at the Malaysian Music Industry's ninth annual Anugerah Industri Muzik (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 reporter Adrian Shauki—adopted a serious tone when comparing the risks facing Malaysian artists to those confronting skydivers jumping without parachutes. Best new artist nominee Mayar 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 Siti Salim rendering a melancholy '60s classic "Seniman" (Craftsmen), 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 big bang, we opted for a downbeat finale to highlight the seriousness of the piracy problem."

Warner Music artist Salim, whose career began in the '50s, picked up the best ethnic pop album award for Perjalanan Seni S.M. Salim dan Malaysia Philharmonic Orchestra's "Craftsmen's Journey" (The Malaysian Philharmonic Orchestra).

The night's biggest winner was local pop/folk hero M. Nasir. Previously signed to BMG, the 44-year-old singer/songwriter won five awards, mostly for his debut album for Warner, Phoenix Bangkit (Phoenix Rising). He was also presented with a lifetime achievement award for his 20-year contribution to Malaysian music. SRC-signed pop singer Siti Nurhaliza collected the award for best female vocal performance, and Islamic devotional vocal act Raisan won in the best vocal performance (group) category. Song of the year was "Scandianya, Mesti Ada Cinta" (There Must Be Love), written by Aizy and Syed Emad and sung by EM's Dayang Nurfaizah, who also performed at the event.

The three-hour award show was broadcast live on terrestrial channel ntv7 and online 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.
Kodo Crosses Frontiers With Hart
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, MonoHead.

Hart uses the term “ringleader” to describe his role in the creation of MonoHead, released in the U.S. April 23 on Sony Music label Red Ink, ahead of a U.S. tour in July and August. “Or more like a traffic cop,” the former Grateful Dead drummer adds quickly.

MonoHead is probably the most accessible Kodo album to date, melding the percussion troupe's most powerful taiko beats with musical traditions from around the planet. Co-producer and drummer WorldMusic Network president Carlos Grande says, “Kodo has a unique voice on the planet, and they bring that voice to the rest of the world in a way that’s not just about their music.”

Kodo has 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, led by the current Kodo drummers, 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 Aoyama.

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 with the group. “It took all of us,” he says, “the idea of doing a project with Kodo came simultaneously with the development of surrounding sound,” he says. Sony—on which Kodo has a record deal—is a key proponent of the surrounding sound idea, specifically through its Super Audio CD (SACD) format.

Sony Records International released the album in the SACD format March 6 in Japan, having issued the standard stereo version there Oct. 11 last year. All the pieces on the album were improvised in Hart's studio outside San Francisco. “It’s way out in the country, but it was a great place,” Kodo member Tetsuro Naito says. “The air was wonderful, so the ambiance was great, too. And the music that came out of that was also like his style.”

Kodo member Tsutahisa Orii recalls: “Right next to the studio, there was something like a farm, and there were llamas and donkeys, which Mickey keeps. And sometimes during the recordings, there would be this terrific braying.”

The sessions got started when, despite the braying, someone would start tapping out a beat. If Hart liked the rhythm, he would encourage the other players to join and try to guide the essentially spontaneous process.

“They brought the essence of Kodo, and I had a lot of other percussion around,” 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, so I took it further—because they didn’t need me to make a taiko record; they could have done that on their own.”

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 says in the liner notes: “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 planets—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 late ProTools sound. “Stereo is dead,” Hart says, only half-joking. “There are some people out there who still listen to this archaic form. Surround is exciting, because it’s three times the geography of stereo.”

Sweden’s Atenzia Targets Major Buyers With Rock Repertoire

BY KAI R. LOTTHUS
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—will use Stockholm-based labels as Empire Records and MDM (affiliated with a Munich-based company). Back-room functions are handled by Ginza.

The label’s releases will be sold online through the gina.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 multinationals 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."

‘While multinationals 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 6.7% from 2006. 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.

Deutsche Entertainment AG (DEAG), one of Germany’s leading live-entertainment companies, is looking to raise more than 20 million euros ($23 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 sever al million dollars by selling 120 million euros worth of real estate and other real estate-related assets. DEAG’s controlling shareholder is now DEAG’s only wholly owned venue. Meanwhile, it has extended its 20-year-plus-exclusive contract with the Berlin local authority to lease the Waldbuhne, a 21,000-seater and one of the city’s biggest open-air music venues. The contract continues until 2008.

Juliana Koranteng

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 live at the awards. Organized by labels body the Record Industry Assn. of New Zealand (RIANZ), the awards will include two new categories for the year—electronic music and songwriting. Voting is 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. State broadcaster Television New Zealand’s TV2 channel will carry delayed coverage of the event the same night. The awards are traditionally held in March, but DEAG opted for 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

Carlos Grande has been elected president of labels body AFYPE, the Spanish affiliate of the International Federation of the Phonographic Industry. He succeeds EMI Recorded Music president Roberto Ruiz. Grande has been director of AFYPE for 27 years and will continue in that role. His appointment breaks a nearly 50-year tradition whereby AFYPE presidents were record-label presidents, elected on a rotation basis. “It was decided that in terms of the external representation of Spain’s record industry, it was better to have AFYPE in the hands of a professional independent,” says Grande, who chairs an eight-man executive committee without a VP. His appointment is for a maximum of three years.

HOWELL LLEWELLYN

The European Digital Media Assn. (EDIMA) has issued its White Paper on Technology, focusing on digital distribution and urging content owners to license repertoire to legitimate platforms. "As long as the legitimate platforms don't have content, then the consumer will never have the chance to decide whether or not he or she is prepared to buy [online] music in the first place," says Lucy Cronin, executive director of the Brussels-based body. The document is intended to serve as a "passport to discussions on digital rights management," supporting the notion that the market should be able to choose which technologies it will embrace.

LARS BRANDLE

London-based international licensing agency/merging firm the Licensing Company (TLC) has announced the first deal struck by its music division since it was formed last September. TLC has inked deals with leading U.K. supermarket chains Tesco and Asda, plus the national Woolworths chain, to stock official merchandise for Innocent/Virgin British boy band Blue, in ranges tailored to fit each retailer’s profile. The launch of the Blue merchandise (including stationery, fashion clothing, and calendars) in June is the result of a deal with Blue’s management company, Intelligent Music. TLC will also handle merchandising for Blue’s labelmate, U.K. girl band Atomic Kitten; deals with other major international acts are soon to be announced, as TLC attempts to open up the music merchandising market in the U.K. to a wider range of retail outlets.

TOM FERGUSON

www.billboard.com
BILLY MAY 11, 2002
www.americanradiohistory.com
Blakes Hotels: 33 Roland Gardens London SW7 3PF England Telephone: +44 (0)20 7370 6701 Facsimile: +44 (0)20 7373 0442 Keizersgracht 384, 1016 GB Amsterdam, The Netherlands Telephone: +31(0) 20 530 20 10 Facsimile: +31(0) 20 530 20 30

www.blakeshotels.com  www.blakesamsterdam.com
Estefan, GVM, And Sony Launch Long-Awaited Latin Label Sunnyluna

BY HOWELL LLEWELLYN

MADRID—Spanish music conglomerate Gran Via Musical (GVM), Miami producer Emilio Estefan Jr., and Sony Music Europe are hoping their new joint-venture Latin music label, Sunnyluna 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 says, “It’s ambition is to work with Sunnyluna artists and sell them worldwide.”

Burger adds, “Sunnyluna is a very important band and an artist,” and in Spanish English makes a difference—as you can see with our No. 1 European airplay and sales artist Shakira.”

Sunnyluna 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 Sunnyluna launch.

BEING THE BRIDGE

The Sunnyluna 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 execs here,” referring to himself, GVM GM Ignacio Iglesias, Estefan, Burger, and Crescent Moon president Mauricio Aburra.

Sony will handle distribution, manufacturing, and marketing even in Latin Spain, where 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., Spain, and in Latin America and in 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 as this is a historic moment for Sunnyluna, the Sunnyluna alliance is very important.

He adds, “(Singing in) English is a trampoline, but it is important that the artists do not forget their roots and don’t think 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 growing there. Spain has a very credible market and is the key to Sunnyluna’s success.”

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

Legal Download Service Launched In India

Sounbuzz, Indiatimes.com Claim The First Legitimate Music Facility

BY NAYA BHUSHAN

NEW DELHI, India—Singapore-based digital-music service provider Sounbuzz and leading Indian portal Indiatimes.com have launched what they claim is India’s first legitimate music download service.

The service, available April 15, is part of the overall Indiatimes.com shopping service and is at sounbuzz.com/partners/indiatimes/musicdownload.asp. The main Indiatimes Web site (indiatimes.com) attracts more than 550 million page views per month.

The service initially features some 10,000 songs by domestic and international artists. Labels making their material available through the service include BMG-Crescendo, Tips Industries, Times Music, Lahari Music, Enrico Hindustan, Archies Music, and EMI’s local affiliate, Virgin Records India. Neither Sony nor Universal Music is taking part in the Indiatimes/Sounbuzz service. Individual songs will be priced at between 10 rupees ($0.20) and 24 rupees ($0.50), and payment may be made by credit card only.

This initiative is an extension of what Sounbuzz has been doing in the region, where we pact with leading portals to offer legitimate downloads,” Sounbuzz CEO Sudhansu Sarronwala says. “I see this as a good way to introduce the concept of selling singles—something that doesn’t happen at the retail level [in India].”
"NOW WE'RE MORE THAN LATIN MUSIC INFORMATION... WE ARE LATIN MUSIC."

LATIN MUSIC AWARDS 2002

Selection#45276-2

IN STORES NOW
<table>
<thead>
<tr>
<th>COUNTRY</th>
<th>SINGLES</th>
<th>ALBUMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAPAN</td>
<td>FEEL FINE</td>
<td>KAZUMASA ODA</td>
</tr>
<tr>
<td></td>
<td>FREAK LIKE ME</td>
<td>MONGOL800</td>
</tr>
<tr>
<td></td>
<td>NEW</td>
<td>MIYUKI NAKAJIMA</td>
</tr>
<tr>
<td></td>
<td>MADE WITH MUSIC</td>
<td>MONGOL800</td>
</tr>
<tr>
<td></td>
<td>SOMEDAY'S SOONER</td>
<td>MIYUKI NAKAJIMA</td>
</tr>
<tr>
<td></td>
<td>SONS OF THE SUN</td>
<td>MIYUKI NAKAJIMA</td>
</tr>
<tr>
<td></td>
<td>FOREVER TO ME</td>
<td>MIYUKI NAKAJIMA</td>
</tr>
<tr>
<td></td>
<td>THE HINDU TIMES</td>
<td>MIYUKI NAKAJIMA</td>
</tr>
<tr>
<td></td>
<td>HAPPY VALLEY</td>
<td>MIYUKI NAKAJIMA</td>
</tr>
<tr>
<td></td>
<td>HOT MOVIES</td>
<td>MIYUKI NAKAJIMA</td>
</tr>
<tr>
<td></td>
<td>CANADA</td>
<td>ALBUMS</td>
</tr>
<tr>
<td></td>
<td>SPAIN</td>
<td>ALBUMS</td>
</tr>
<tr>
<td></td>
<td>ITALY</td>
<td>ALBUMS</td>
</tr>
</tbody>
</table>

**Hits of the World**

New artist entry: Re-Entry

www.billboard.com

www.americanradiohistory.com
JOHNSON'S WORLD: Three years after the release of DAliBi, the album that spawned the international hit single “Glorious,” Andrea<span>Johnson</span> 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 a single week at the end of the tour. The decision to ready the album while on tour 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. KAI R. LOFTHUS

WHITE MAN IN THE TOWNSHIP: Kuroto music is first and foremost the musical expression of South Africa's black youth. It exploded in the post-apartheid era with its mix of township pop, slowed-down house beats, snatches of township-style, and vernacular-based lyrics. So it's something of a surprise to find a white Afrikaner entering the kwaco fray and gaining credibility with his peers. Lebogol (real name François Henning) gained a kwaco foothold with the album Basesante and now follows it up on the Gallo label with Nanga Yoba—township lingo for “the coolest white man.” Featuring such artists as vocalist Khanyo and Doctor Khasu, Nanga Yoba features traditional Sotho songs (“Mfako”) and plenty of body-shaking kwaco beats. (Shake a Dibono”). The album is a “celebration of who I am,” the Sotho-speaking Lebogol says. “I've had more freedom on it—choosing my own producers and so forth—so it's more my own voice.” DIANE COETZER

RACING HEAD: An Irish relocation from Dublin to the rural surroundings of Westford is proving to have creative benefits for five-piece rock outfit Ten Speed Racer. The band's five-track EP, Girls and Malaysia, became its first British release April 22 on Red Flag, highlighting its urgent blend of guitars and harmonies. Ten Speed Racer previously secured a U.S. release (but not a U.K. one) for its debut album, Eskimo Beach Boy (Reverb Records), but lead singer Dermot Barrett explains that since the group got away from city life, things have shifted up a gear. “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 an impres- sive gig April 23 at London's Studio Club, betrays few native musical roots. "It's grand to be Irish, but to be stuckier with it is such a pain," Barrett says. “We don't sound a snuff Irish, which is great.” PAUL sexton
Simply Complicated. New Arista recording artist Avril Lavigne recently shot the video for her debut single “Complicated” in Los Angeles at the Eagle Rock Plaza Mall and Griffith Park. Lavigne, center, is pictured with directors Emmett Malloy, left, and Brendan Malloy. Her Let’s Go hits the streets June 4.

Event Calendar

MAY


August

September

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

Good Works

[BAILAMOS! Emilio Estefan Jr. will be presented with the 2002 Hope & Harmony Nekotarow Award at BAlldao!—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 evening will be held at BillboardLive in Miami Beach. Contact: Michelle Delgado at 800-321-3437.]

Solution to this issue’s puzzle (page 74)
ArtistDirect Has A Sampler Music Lovers ‘Gotta’ Hear

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 tracks, 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 for 10% 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 earlier this year when she began noticing CDs produced 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. One 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 through each operational arm, including ArtistDirect.com, CBL, iMusic, 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 beauty/garbage on Interscope and Flav’s “Whole” from Through the Eyes on Republic/Universal exemplify the disc’s non-generic-specific tone, gearing it to the various tastes of the site’s listeners.

ArtistDirect president/CEO Keith Yolomoto 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 Sound of Nature, Mammot’s Fu Manchu, Wind-ups’ 12 Stones, Modular/Elektra’s the Avalanches, and ArtistDirect’s very own Custom. In addition, such videos as Pink Floyd’s “On the Run” (PBB on ArtistDirect) and Drowning Pool’s “Tear Away” from Sinner (Wind-up), supplement this edition.

Palm head of digital marketing services 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 invaluable to Palm: “We’re new-media people are secretly cheering for these sites that have been doing well.”

Yolomoto hopes to expand the compilation’s distribution into non-traditional retail outlets, such as Saks, 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 record company. Originally launched in 1994 as the recording imprint of Sugar Beats—a music collective specializing in kid-friendly remixes of classic hits, led by Sherry Coffin Kondor (daughter of Carole King and Gerry Goffin)—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 WCDO Bonnie Gallanter says, adding, “We’ve been getting submissions for years, but didn’t hear anything that we wanted to bring in.”

Then, a kid’s artist who goes by the name of Mr. Ray was introduced to them, and Gallanter, Kondor, 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/harpist Dee Carstensen (with Julie Dansk), 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, Bellying, Buy Buy Baby, Mother’s Work, and Mimi’s Maternity. “We’ve also just gotten into 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 Cavaresco & White], is also our accountant, and he let us know Dee was looking for distribution.”

According to Gallanter, Carstensen’s album paved the way for Kondor’s first solo project, a lullaby album called Mel: My Love Baby: Soothing Songs and Lullabies, due out in June. Gallanter says Sugar Beats Entertainment is talking to a 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 FIO Schwartz, Zany Bradly, Right Start, and Lakeside Learning Store], which is where our sales have continued to be strongest.”

Now, Sugar Beats product is non-exclusively distributed by Rounder Kids and NewSound/Allegro Music; Gallanter notes that they sell direct to Zany Bradly and Right Start. Plus, Pollett 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. Gallanter observes, “The product they carry is all character-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.”


BILLBOARD’s new 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

NEW MEDIA: Peter Caithy is named president/COO of MusicMatch in San Diego. He was COO of eNow.

David Lockwood is promoted to president/CEO of InterTrust Technologies in Santa Clara, Calif. He was president.

MusicNet names Cindy Charles senior VP of law and business affairs/general counsel and Mark Mooradian senior director of strategic planning and business development in New York. They were, respectively, VP of law and business affairs for MTV and VP/senior analyst for Jupiter Media Metrix.

HOME VIDEO: Jeffrey Calman is promoted to executive VP of video-on-demand and pay-per-view for Warner Home Video in Los Angeles. He was senior VP of video-on-demand and pay-per-view.

John Reina is promoted to senior VP of North American retail sales for Columbia TriStar Home Entertainment in Los Angeles. He was VP of sales.

DISTRIBUTION: Handler names Franklin Harris senior database administrator for business intelligence systems and Alin Stewart accounts receivable corporate credit manager in Troy, Mich. They were, respectively, senior oracle database administrator for Modis and an independent credit consultant.

Bob Garbarini is promoted to VP of national sales for BWM Distribution in New York. He was VP of sales/team liaison.


Submissions for Executive Turntable can be sent to martha@billboard.com.

EXECUTIVE

Turntable

Sites & Sounds

MERCHANDISES & MARKETING

CHRISTIAN SUBSCRIPTION: Liquid Audio has launched a genre-based digital-music subscription service. The initial offering features material from EMI Christian Music Group (CMG).

The service, Burn It First, is available at burnitfirst.com. Unlike rental subscription models from MusicNet, Pressplay, and Rhapsody—which offer streams or downloads that expire once the account is canceled—Burn It First subscribers pay a monthly fee for full ownership of permanent downloads. Tracks can be burned to blank CDs and transferred to portable devices.

The version of Burn It First offered in conjunction with EMI CMG features 2,100 tracks at launch, including songs by Petra, ZOEgirl, and Toby Mac.

The service will soon offer all 6,000 copyrights owned or controlled by EMI CMG.

For $9.95 per month, subscribers can download 20 songs, available as individual tracks or full albums. Unused downloads do not expire from month to month. Additional tracks are available in packs of five for $4.95. Tracks will initially be available only as Liquid Audio files; in the fall, they will also be offered in the Windows Media format. Liquid Audio says it also plans to launch other genre-specific versions of Burn It First later this year.

MUSICAL TAG TEAM: AOL and musicians’ network Tonos Entertainment have announced a wide-ranging strategic marketing agreement.

Under the deal, AOL will promote Tonos on its music site. Meanwhile, Tonos will develop exclusive promotions for AOL. The first of these, a Michael Jackson Songwriting Contest, is under way. The winner will write a song with Jackson and Tonos co-founders David Foster and Carole Bayer Sager, and Jackson will record the track. Runners-up in the contest will receive memberships to the tonosPRO service, which provides musicians with exposure to label and radio executives and other industry figures seeking new talent.

The deal is the latest and biggest of moves in a series of initiatives by Tonos, which has been working to raise its public profile. Tonos CEO Keith Stewart says the AOL deal is designed to attract new members to their subscription service.

In other news, the company has promoted Richard Lewis from senior VP/PCFO to COO. He will oversee internal business operations—including finance, accounting, legal and business affairs, human resources, and administration—and will spearhead marketing and business-development efforts to expand Tonos internationally.

Prior to joining Tonos in 2000, Los Angeles-based Lewis was COO of Public Studios.com; before that, he held various senior posts at PolyGram.

ONE-STOP SHOPPING: Warner-Chappell Music and the major’s Warner Special Products licensing arm have launched an Internet-based music licensing service, onestoptrax.com. The site, intended to cater to film and TV music supervisors, will enable users to acquire licenses and pay for pre-cleared publishing and recording rights in one transaction. OneStop-Trax is launching with 150 songs, including material from Pantera, Paul Westerberg, Soul Coughing, The Replacements, and Screamin’ Cheetah Wheelies.

FREE RHAPSODY: Listen.com will offer a free one-month Rhapsody subscription to consumers of select computer-to-stereo transmission products. The offer will come with certain products from electronics companies Jensen/Recoton, Stereo-link, Terk Technologies, and U.S. Robotics.

Products covered by the deal transmit audio signals from consumers’ desktop speakers to their stereo receivers, either wirelessly or via a connecting cable.

Consumers who purchase the products from the online stores of Jensen/Recoton, Stereo-link, and U.S. Robotics will qualify for the free Rhapsody offer. Terk consumers must purchase through retail partners the Good Guys or Circuit City. Listen.com will feature the products on its site.

TO OUR READERS

Declarations of Independents will return next issue.
BIG PROPOSAL: Jim Caparro, the high-profile executive who surprised the music industry by resigning as chairman of 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, and the view among industry insiders is that none of the proposals has been practical 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 handling 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 small accounts, while leaving the five majors' distribution sales forces to separately call on the top 50 accounts, which collectively have about 85% to 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 VP/PGM at the Island Def Jam Group and was a key executive at P&G, John Madison, who most recently was CEO of Click Radio and had a high-profile position with AMFM radio operations but once upon a time was a key PGD executive; and Ann Latora, who was senior VP/FCO 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-added 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 discouners, to the dismay of other merchants. The DVD, like all premiums, additionally serves the purpose of spurring first-week sales of the album. And finally, retailers point out that "while 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 units. 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 than the value-added DVD, reports Candace Berry, head of sales for Interscope. She says, "Of course, we are encouraging accounts to position the two titles together and place them in the same advertising [in order to maximize sales]."

IPO For HMV Now Expected In Mid-May

BY LARS BRANDLE

London—HMV Group expects to get the company's recently unveiled prospectus to the London Stock Exchange, according to the company's chief executive, John Loughran, who was senior VP/FCO at Island Def Jam. Via e-mail, Caparro declined to comment.

This values the retailer at £773 million ($955 million) ($1.12 billion-$1.31 billion). The flotation is now set for May 15; HMV previously said it expected the IPO to take place in late June (Billboard Bulletin, April 12).

About 70% of HMV shares will be offered to the public; most of the remainder will be split between equity stakeholders EMI and venture-capital group Advent International. EMI says it will hold about 11% of HMV shares after the flotation. That stake would be worth £90 million ($130.37 million). HMV expects to raise £251 million ($380 million) from the flotation. The company will use the funds to pay down debt and assist future capital spending.

HMV Group CEO Alan Giles has said the music retail giant is confident about turning around the fortunes of its ailing North American and Asian divisions after the company floated in June (Billboard, April 27).

Although he concedes that market conditions remain difficult, Giles says that the group has "greatly strengthened the management team" in North America. In January, HMV North America president Peter Luckhurst stepped down (Billboard, Jan. 19); the company's business in that territory is currently overseen on an interim basis from Tokyo by HMV Asia Pacific managing director Chris Walker. Most of HMV's North American business is in Canada.

Sony Music-Division Sales Up 5%

Sony Music-Division Sales Up 5%

BY MATTHEW BENZ

NEW YORK—Helped by favorable currency-exchange rates, Sony Corp.'s music division posted sales for the year ended March 31 up 5% to 642.8 billion yen ($4.83 billion). This came despite a 4% sales decline in dollar terms at Sony Music Entertainment (SME)—the U.S.-based operation that contributes 69% of the music division's total sales. Sony Music Entertainment (Japan) SME sales rose 2%.

Overall, music operating income fell 1.5% to 20.2 billion yen ($152 million). At SME, operating income fell 20% because of slow sales, restructuring costs, and investment losses. SME operating income rose 18% because of cost-cutting and a gain on the sale of a studio.

For the fiscal fourth quarter, sales for the music division fell 3% to 153.7 billion yen ($1.16 billion); its operating loss was 2.1 billion yen ($15 million), vs. operating income of 8.6 billion yen ($61.4 million) in the same period a year earlier. For the new fiscal year, Sony forecasts increases in music sales and operating income, based on a strong release schedule and restructuring.

Led by a loss in its main electronics business, Sony overall posted an 8.6% decrease in net income to 153.1 billion yen ($115 million), or 16.67 yen (13 cents) per diluted share. Sales rose 3.6% to 7.58 trillion yen ($66.9 billion).
RENTALS BREAK RECORDS: According to the Video Software Dealers Assn., more DVDs were rented in first-quarter 2002 than in any quarter since the format’s introduction into the market. VidTrac data shows that DVDs accounted for $633.7 million in retail revenue—an increase of 126% from first-quarter 2001 and up 39% from the previous record fourth-quarter 2001 (which generated $452.8 million). In comparison, VHS rentals in the first quarter generated $1.5 billion, a 22.9% decrease from first-quarter 2001.

In related news, the International Recording Media Assn. has released data stating that the number of DVDs replicated in North America will surpass the 1-billion-level this year. It is the fastest time frame that a recording media format has moved from introduction to this level.

A JUNE EVENT: Home video collectors should circle June 25 on their calendars. This year’s Academy Award winner for best picture, A Beautiful Mind, and fellow Oscar-awarded film Gosford Park will be available for purchase that day via Universal Studios Home Video.

A Beautiful Mind, starring best actor nominee Russell Crowe and best supporting actress winner Jennifer Connelly, will be released on DVD ($14.95) and on a two-disc DVD ($22.95). The VHS will include the Inside A Beautiful Mind commentary with interviews from the cast, crew, and John Forbes Nash Jr., the Nobel Prize-winning mathematician upon whose life the film is based. This feature will also be on the DVD, which will include segments on the partnership between producer Brian Grazer and best director winner Ron Howard, the development of Oscar-winner Akiva Goldsman’s screenplay, and deleted scenes. DVD-ROM extras available through Universal’s Total Ass series will provide extra footage and Academy Award-show clips.

The title will be supported by a multimillion dollar network, cable, and online advertising campaign. Theatrical-scheduled posters and point-of-purchase materials will be available to merchandisers nationwide, and radio scripts are available at universalhomevideo.com.

Radio, retail, and online components will also factor into the campaign for Gosford Park, Universal’s first U.S. release and winner of the best original screenplay Oscar for director Billy Collins, as well as nominee for best picture, best director (Robert Altman), and best supporting actress (for both Helen Mirren and Maggie Smith). The Collector’s Edition DVD will be priced at $19.95, while the VHS will be available for rent. The DVD will feature director and screenwriter commentary, a “making of” featurette, deleted scenes, and cast and crew filmographies.

The retailers we’ve talked to are excited about the idea of an event surrounding the Academy Awards,” Universal Studios Home Video president Craig Kornblau says. “Between the two pictures, you’ve got a who’s who of Hollywood and top British talent. They will be promoted to the magnitude of our biggest titles of the fourth quarter.”

DISTRIBUTION DEALS: Effective immediately, product from Palm Pictures Home Entertainment—which encompasses Palm Pictures and Japanese animation label Manga Entertainment—will be distributed through WEA Home Video. (Palm was previously distributed by Ryko Distribution.) Manga GM Mike Egan says Palm’s releases are likely to reach a larger audience because of WEA’s name and extensive sales staff. Upcoming projects include the anime DVDs Death and Rebirth (July 30) and The End of Evangelion (Sept. 24), both part of the Neon Genesis Evangelion series.

Warner Vision Japan now has exclusive distribution rights for all major League Baseball videos in Japan, after a deal signed with Q Video. All future league titles will contain English and Japanese dubbed tracks and subtitles.

STUFF: The Los Angeles-based DVD Entertainment Group has elected four new board members: New president Robert Chapek is president of Buena Vista Home Entertainment. Artisan Home Entertainment president of sales and marketing Jeff Finn has been named CFO, and Warner Home Video VP of DVD marketing Michael Radloff and Warner Bros. Records senior VP of film and video marketing John Beug were each elected to directors.

Point two: The movie played well critically. “You look at the reviews, and you’ve got Ebert and Roeper 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 calls 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).

UNSKINNABLE POWER: 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-petal title. Any one of the above box-office titles would give many retailers in deciding how to merchandise a title and how many copies of it to buy. With a domestic box office of $183.4 million, Ocean’s 11 easily scores on this count.

If I could, I’d rather move the $89 million move, maintain the humor of a small-scale comedy,” he says. In a sense, Saksa disagrees. “I don’t think there’s anything small about this title,” he says. Warner is thus going beyond just re-promoting the DVDs of the original 1960 film Ocean’s 11 (starring Frank Sinatra, Dean Martin, and Sammy Davis Jr.) and other Rat Pack films. A special sales program will include cast members’ other titles—Roberts’ Conspiracy Theory, Something to Talk About, Michael Collins, and The Pelican Brief; Pitt’s Seven, Fight Club, and The Devil’s Advocate; Soderbergh’s Out of Sight; and Clooney’s Confessions of a Dangerous Mind.

Saksa also believes this title could be a boon to music retailers. Dave Alder—senior VP of product and marketing at Virgin Entertainment Group North America—agrees. “Steven Soderbergh titles perform really well in Virgin Megastores. We’ve got high expectations for Ocean’s 11. It’s essential to our main promotional efforts in DVD.”

Also in May is a “buy one, get half off” secret agent program at Virgin, which includes 600 titles. The campaign—designed to launch concurrently with Ocean’s 11—goes across the board to include DVD, VHS, and soundtracks.

“So, if you want to buy a soundtrack and DVD, it would apply; or if you wanted to buy two DVDs, it would apply,” Alder explains. With 600 titles—including Ocean’s 11—it’s a huge cross-section.”

Saksa sees all retailers benefitting from a spring 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 Harry Potter 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 titles of the fourth quarter, so we picked the first week in May. That’s the kick-off of the second season of video sell-through. And Ocean’s 11 is really going to kick it off.”
MAY 11, 2002

**TOP VHS SALES**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>LABEL/DISTRIBUTING LABEL &amp; NUMBER</th>
<th>LAST WEEK</th>
<th>NEW RELEASE</th>
<th>PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>CINDERELLA DREAMS COME TRUE</td>
<td>Animated</td>
<td>2002 NR</td>
<td>$29.99</td>
<td></td>
</tr>
<tr>
<td>TRAINING DAY</td>
<td>Distributed by Warner Bros. Domestic Video</td>
<td>2001 R</td>
<td>$22.98</td>
<td></td>
</tr>
<tr>
<td>LEGALLY BLONDE</td>
<td>Distributed by Warner Bros. Domestic Video</td>
<td>2001 PG-13</td>
<td>$14.95</td>
<td></td>
</tr>
<tr>
<td>THIRTEEN GHOSTS</td>
<td>Distributed by Warner Bros. Domestic Video</td>
<td>2001 R</td>
<td>$22.98</td>
<td></td>
</tr>
<tr>
<td>SHREK</td>
<td>Distributed by Dreamworks Home Entertainment</td>
<td>2001 PG</td>
<td>$24.99</td>
<td></td>
</tr>
<tr>
<td>MOULIN ROUGE</td>
<td>Distributed by Miramax Home Entertainment</td>
<td>2001 PG-13</td>
<td>$14.98</td>
<td></td>
</tr>
<tr>
<td>SCOOBY-DOO AND THE RELUCTANT WEREWOLF</td>
<td>Distributed by Warner Bros. Domestic Video</td>
<td>2002 NR</td>
<td>$14.95</td>
<td></td>
</tr>
<tr>
<td>SPONGE BUDDIES</td>
<td>Distributed by Miramax Home Entertainment</td>
<td>2002 NR</td>
<td>$12.95</td>
<td></td>
</tr>
<tr>
<td>PETER PAN (SPECIAL EDITION)</td>
<td>Distributed by Warner Bros. Domestic Video</td>
<td>1953 G</td>
<td>$9.99</td>
<td></td>
</tr>
<tr>
<td>NAUTICAL NONSENSE</td>
<td>Distributed by Warner Bros. Domestic Video</td>
<td>2002 NR</td>
<td>$12.95</td>
<td></td>
</tr>
<tr>
<td>LARA CROFT: TOMB RAIDER</td>
<td>Distributed by Paramount Home Entertainment</td>
<td>2001 PG-13</td>
<td>$14.95</td>
<td></td>
</tr>
<tr>
<td>THE MUMMY RETURNS</td>
<td>Distributed by Universal Home Video</td>
<td>2001 PG-13</td>
<td>$22.98</td>
<td></td>
</tr>
<tr>
<td>BABY BOY</td>
<td>Distributed by Sony Pictures</td>
<td>2001 R</td>
<td>$14.95</td>
<td></td>
</tr>
<tr>
<td>DORA THE EXPLORER</td>
<td>Distributed by Viacom Home Entertainment</td>
<td>2002 NR</td>
<td>$12.95</td>
<td></td>
</tr>
<tr>
<td>DORA THE EXPLORER: THE DVD</td>
<td>Distributed by Viacom Home Entertainment</td>
<td>2002 NR</td>
<td>$12.95</td>
<td></td>
</tr>
<tr>
<td>WIGGLES: HOOP DEE DOO! THE WIGGLES</td>
<td>Distributed by Sony Pictures</td>
<td>2002 NR</td>
<td>$14.95</td>
<td></td>
</tr>
<tr>
<td>THE PRINCESS DIARIES</td>
<td>Distributed by Walt Disney Home Video</td>
<td>2001 G</td>
<td>$22.99</td>
<td></td>
</tr>
<tr>
<td>TOM AND JERRY: MAGIC RING</td>
<td>Distributed by 20th Century Fox Home Entertainment</td>
<td>2002 NR</td>
<td>$14.95</td>
<td></td>
</tr>
<tr>
<td>PLANET OF THE APES</td>
<td>Distributed by 20th Century Fox Home Entertainment</td>
<td>2002 NR</td>
<td>$14.95</td>
<td></td>
</tr>
<tr>
<td>A KNIGHT'S TALE</td>
<td>Distributed by 20th Century Fox Home Entertainment</td>
<td>2001 PG-13</td>
<td>$14.95</td>
<td></td>
</tr>
<tr>
<td>BRIDGET JONES'S DIARY</td>
<td>Distributed by Columbia TriStar Home Entertainment</td>
<td>2001 R</td>
<td>$14.99</td>
<td></td>
</tr>
<tr>
<td>DRAGONBALL Z: MAJIN BUU-DEFANCE (EDITED)</td>
<td>Distributed by 20th Century Fox Home Entertainment</td>
<td>2001 NR</td>
<td>$14.95</td>
<td></td>
</tr>
<tr>
<td>DRAGONBALL Z: MAJIN BUU-HERO'S FAREWELL</td>
<td>Distributed by 20th Century Fox Home Entertainment</td>
<td>2002 NR</td>
<td>$14.95</td>
<td></td>
</tr>
<tr>
<td>ELM'S WORLD: SPRINGTIME FUN</td>
<td>Distributed by 20th Century Fox Home Entertainment</td>
<td>2002 NR</td>
<td>$12.99</td>
<td></td>
</tr>
<tr>
<td>GLADIATOR</td>
<td>Distributed by Indian Point Entertainment</td>
<td>2000 R</td>
<td>$29.99</td>
<td></td>
</tr>
<tr>
<td>AMERICA'S SWEETHEARTS</td>
<td>Distributed by Columbia TriStar Home Entertainment</td>
<td>2001 PG-13</td>
<td>$14.95</td>
<td></td>
</tr>
<tr>
<td>DORA THE EXPLORER: THE DVD (SPECIAL EDITION)</td>
<td>Distributed by Viacom Home Entertainment</td>
<td>2001 NR</td>
<td>$12.95</td>
<td></td>
</tr>
<tr>
<td>BRING IT ON</td>
<td>Distributed by Columbia TriStar Home Entertainment</td>
<td>2000 PG-13</td>
<td>$14.98</td>
<td></td>
</tr>
<tr>
<td>SAVE THE LAST DANCE</td>
<td>Distributed by Columbia TriStar Home Entertainment</td>
<td>2000 PG-13</td>
<td>$14.98</td>
<td></td>
</tr>
<tr>
<td>THE MUMMY</td>
<td>Distributed by Columbia TriStar Home Entertainment</td>
<td>1999 PG-13</td>
<td>$14.99</td>
<td></td>
</tr>
<tr>
<td>SCOOBY-DOO! THE CYBER CHASE</td>
<td>Distributed by 20th Century Fox Home Entertainment</td>
<td>2001 NR</td>
<td>$19.96</td>
<td></td>
</tr>
<tr>
<td>EXIT WOUNDS</td>
<td>Distributed by Columbia TriStar Home Entertainment</td>
<td>2001 R</td>
<td>$14.94</td>
<td></td>
</tr>
<tr>
<td>SESAME STREET: KIDS' FAVORITE SONGS</td>
<td>Distributed by 20th Century Fox Home Entertainment</td>
<td>2001 NR</td>
<td>$9.98</td>
<td></td>
</tr>
<tr>
<td>COYOTE UGLY</td>
<td>Distributed by Buena Vista Home Entertainment</td>
<td>2000 PG-13</td>
<td>$14.99</td>
<td></td>
</tr>
</tbody>
</table>

**TOP DVD SALES**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>LABEL/DISTRIBUTING LABEL &amp; NUMBER</th>
<th>LAST WEEK</th>
<th>NEW RELEASE</th>
<th>PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>BLACK KNIGHT</td>
<td>Distributed by Warner Bros. Domestic Video</td>
<td>2000 NR</td>
<td>$19.99</td>
<td></td>
</tr>
<tr>
<td>DOMESTIC DISTURBANCE</td>
<td>Distributed by Warner Bros. Domestic Video</td>
<td>2001 NC</td>
<td>$14.99</td>
<td></td>
</tr>
<tr>
<td>SPY GAME (WIDESCREEN)</td>
<td>Distributed by Warner Bros. Domestic Video</td>
<td>2001 PG</td>
<td>$29.99</td>
<td></td>
</tr>
<tr>
<td>TRAINING DAY</td>
<td>Distributed by Warner Bros. Domestic Video</td>
<td>2001 R</td>
<td>$22.98</td>
<td></td>
</tr>
<tr>
<td>THIRTEEN GHOSTS</td>
<td>Distributed by Warner Bros. Domestic Video</td>
<td>2001 R</td>
<td>$22.98</td>
<td></td>
</tr>
<tr>
<td>SHREK (PAN &amp; SCAN)</td>
<td>Distributed by Dreamworks Home Entertainment</td>
<td>2001 NR</td>
<td>$26.99</td>
<td></td>
</tr>
<tr>
<td>BANDITS</td>
<td>Distributed by Warner Bros. Domestic Video</td>
<td>2001 NR</td>
<td>$31.99</td>
<td></td>
</tr>
<tr>
<td>MULHOLLAND DRIVE</td>
<td>Distributed by Warner Bros. Domestic Video</td>
<td>2001 NR</td>
<td>$32.98</td>
<td></td>
</tr>
<tr>
<td>K-PAX</td>
<td>Distributed by Fox Video</td>
<td>2000 PG-13</td>
<td>$14.99</td>
<td></td>
</tr>
<tr>
<td>IRON MAN</td>
<td>Distributed by Dreamworks Home Entertainment</td>
<td>2001 NR</td>
<td>$19.99</td>
<td></td>
</tr>
<tr>
<td>DIRTY DANCING</td>
<td>Distributed by 20th Century Fox Home Entertainment</td>
<td>2001 NR</td>
<td>$14.99</td>
<td></td>
</tr>
<tr>
<td>FAIR ATTRACTION (SPECIAL COLLECTOR'S EDITION)</td>
<td>Distributed by 20th Century Fox Home Entertainment</td>
<td>2001 NR</td>
<td>$24.99</td>
<td></td>
</tr>
</tbody>
</table>

**TOP VIDEO RENTALS**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>LABEL/DISTRIBUTING LABEL &amp; NUMBER</th>
<th>LAST WEEK</th>
<th>NEW RELEASE</th>
<th>PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>SPY GAME</td>
<td>Distributed by Columbia TriStar Home Entertainment</td>
<td>2001 NR</td>
<td>$14.99</td>
<td></td>
</tr>
<tr>
<td>BLACK KNIGHT</td>
<td>Distributed by Warner Bros. Domestic Video</td>
<td>2000 NR</td>
<td>$19.99</td>
<td></td>
</tr>
<tr>
<td>SERENDIPITY</td>
<td>Distributed by Warner Bros. Domestic Video</td>
<td>2001 NC</td>
<td>$14.99</td>
<td></td>
</tr>
<tr>
<td>RISING IN CARS WITH BOYS (EDITED)</td>
<td>Distributed by Columbia TriStar Home Entertainment</td>
<td>2001 NR</td>
<td>$14.99</td>
<td></td>
</tr>
<tr>
<td>K-PAX</td>
<td>Distributed by Fox Video</td>
<td>2000 NR</td>
<td>$14.99</td>
<td></td>
</tr>
<tr>
<td>THE FURIOUS</td>
<td>Distributed by Buena Vista Home Entertainment</td>
<td>2001 NR</td>
<td>$14.99</td>
<td></td>
</tr>
<tr>
<td>THE LAST CASTLE</td>
<td>Distributed by Buena Vista Home Entertainment</td>
<td>2001 NR</td>
<td>$14.99</td>
<td></td>
</tr>
<tr>
<td>IRON MAN</td>
<td>Distributed by Dreamworks Home Entertainment</td>
<td>2001 NR</td>
<td>$14.99</td>
<td></td>
</tr>
<tr>
<td>DIRTY DANCING</td>
<td>Distributed by 20th Century Fox Home Entertainment</td>
<td>2001 NR</td>
<td>$14.99</td>
<td></td>
</tr>
<tr>
<td>FAIR ATTRACTION (SPECIAL COLLECTOR'S EDITION)</td>
<td>Distributed by 20th Century Fox Home Entertainment</td>
<td>2001 NR</td>
<td>$24.99</td>
<td></td>
</tr>
</tbody>
</table>

**Billboard** May 11, 2002

www.billboard.com
The Essential Tool for Today’s Working Musician
THE 17TH EDITION OF THE
Musician’s Guide to Touring and Promotion
A BILLBOARD PUBLICATION
Includes:
• City by city club directory
• Tape/disc services
• A&R directory
• Music services directory
• Music industry websites
• And much more
Only $15.95 – $18.95 overseas.
(cludes shipping)
Order by phone 800-407-6874 or on our website
www.musiciansguide.com
Mention code T988 when ordering!

A BROADCASTERS’ TRAINING COURSE!
How would you like to be a radio broadcaster? Our graduates can earn more than $300.00 per minute just recording Ads! See us on-line at:
http://www.earlucidbroadcasting.com
College of International Radio Broadcasting
83-0314, 2929 NW 73rd St
Miami, FL 33147

AUDITION FOR RECORDING CONTRACT
MUSIC PRODUCER WITH NATIONAL DISTRIBUTION & ACCEPTING MATERIAL
AND/OR NEW ACTS CALL
310-860-5607

Right Track Recording LLC
available 20,000 sq ft of developable space in mid-town historic building, excellent opportunity to partner/rent with top New York City music recording facility. Inquiries to:
simon@rttk.com

CONTEMPORARY LONDON LIVING
Spectacularly renovated 2 B/R 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. E375,000. British pounds. hydeparkgardens.com

Looking for the perfect job? BILLBOARD CLASSIFIED

John Farrow:
Your Realtor to the Stars!
Call or Review online some fantastic properties at:
www.LagunaBeachHomes4U.com
E-mail me for more details or to set up a showing! JFarrow@HomesOC.com

WHERE DO LEGENDS RETIRE??
BRANSON, MISSOURI: GATED COMMUNITY
OVERLOOKING TABLE ROCK LAKE
RETIRe-BUILD-INVEST
COME ON DOWN – BE OUR GUEST!
WWW.EMERALDPTE.COM
1-866-852-4412

This historical society awarded house known as the SAMUEL NAKAMOTO house was designed and built by Lloyd Wright, owned by actress Diane Keaton in the 1980’s. Sits on the halls of Hollywood. The magical setting offers views of the canyon and the city. The living and dining rooms lead to a fabulous pool and tennis garden. It has three separate private bedroom suites on three different levels. Fully furnished, it is available for a short-term lease. For more information please call Fiona Adams at: 310-979-4170 or visit her web site at www.fiarazades.com for more photos and virtual tours.
$12,000.00 per month

POS FLORIDA WATERFRONT ESTATE
for luxury living & impressive entertaining w/complete privacy.
In lovely Vero Beach on 2 ac. Gated entry, A/V security sys, 5 min to Ocean & stores, 10,000 sq ft residence custom built in 1999. 7 BR’s, 6 baths, elevator, movie theatre, gym, rehearsal spaces, balconies, fireplaces, large heated pool, garages. 800 ft of riverfront w/dock for 3 boats. 15 min to county airport [private planes] Ask $2.95 mil. Brochure $5.
Agent, 772-564-2740

EXCELLENT INVESTMENT/ LUXURY APTS.
Los Angeles/Venice
50-75% Less Than Hotels weekly/monthly
Furnished/Full Kt/Parking/ Mbps/Direct/DST/V/Cable/ Stereo
www.veniceapartments.com
888-829-7417

OCEANFRONT LUXURY APTS.
www.americanradiohistory.com

BILLBOARD CLASSIFIED MOVE, LUXURY REAL ESTATE!
REAL ESTATE TO THE STARS
REACH THE HIGH-POWERED WORLD OF MUSIC & ENTERTAINMENT
Call Mark Wood - West Coast Real Estate Manager
661-270-0798 • Fax: 323-525-2395
Billboard@musician.org 1-800-223-7524
Reach all the movers & shakers every week through the pages of Billboard Magazine
HELP WANTED

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 and implement creative marketing and promotional opportunities at major and independent accounts. Reporting directly to the VP Sales & Marketing, you will establish targets for new releases and sales and ensure progress towards departmental goals. Successful candidate 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 1-Urban 1-Pop/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 5 years record business experience as a Product/Label Manager and an extensive knowledge of U.S. record retail. These diversified exciting opportunities will allow you a point 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, sales planning and oversee inventory management. Both positions are based at our corporate office in the Robjin area of Long Island.

Benefits: opportunity, challenges, growth - we've got it all!
Please submit resume and cover letter which must indicate which position you are applying for, together with your salary requirements to:

Koch Entertainment Distribution
2 Tri-Habor Court
Port Washington, NY 11050
Attn: Human Resources
Fax: (516) 484-1297 jobs@kochint.com

Director of Sales
Navarro Entertainment Media
Navarro Corporation, a leading independent distributor of music, DVD's 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 diversified sales organization.
Candidates should possess:
- at least 8-10 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:

Navarro Corporation
Attn: Human Resources
900 North Avenue N., New Hope, MN 55428
or fax 763-533-2156 or e-mail: sanderso@navarro.com

Accountant/Bookkeeper
Record label seeks accountant/bookkeeper with at least 2 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. Housing 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 assigned.

Please submit your resume and cover letter stating salary requirements to:

darlene@kineticrecords.com

SOLDIERS

Army Monitor
New York—Jimmy Eat World's "The Middle," Nickelback's "Too Bad," and Def Leppard's "Waiting My Time" all reached No. 1 on the Billboard Mainstream Rock charts this week, but they took the 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 time spent listening being shorter now than it has ever been at radio, it takes longer for records to connect and register than it did a year or two ago, when there were less distractions and fewer records out there."

Estuary nation promotion director (East Coast) William Marion agrees: "Consumers have so many other things bombarding them that they're not listening to the radio as much. They're paying attention to the songs, and they're not as familiar with them, so things are taking longer to research."

Wind-up senior VP of promotion Shawn Fischer adds, "There's a lot of music out right now. It's a busy first and second quarter for labels, and I'm hearing from radio that records are taking longer to research. If they're not releasing the record right away, it's taking them longer to research to a position where they're going to move into up those power rotations."

Epic VP of rock promotion Cheryl Valerie Down 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 guideline."

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 WZLZ (Lazer 103) Milwaukee PD Keith Hastings says, "If anything, I think that because of the multifract pattern and multimedia exposure, they tend to bust out a little quicker."

Just Won't Burn
PDI says it's both the quality of songs and listeners taking longer to hear the hits, but the former takes precedence. "Hit music finds a way," Hastings says. "Regardless of the amount of effort or lack thereof from the various marketing and promotion entities, if it's a hit, it will find its way to the consumer. Sometimes at radio we're smart and on top of it, and sometimes we're behind the times and have to wait for certain cues from our audience before we realize we're about to miss the boat. . . . Also I think that in today's give it to me now world, we have [such] unrealistic expectations for success in everything that we do that we sometimes underestimate the amount of time that will take something to sink in in this overcrowded media environment."

Active KRQC (the Dam) Omaha, Neb., PD Tim Sheridan says the glut of music makes it harder for him to move songs to heavy rotation. "There's so much product out there that you don't have a tendency to put it all in heavy rotation so quickly. Using P.O.D. as an example, 'Youth of the Nation' is testing well, and all of a sudden, they have a new single. I'm not ready yet."

LABEL MANAGERS

Former WROQ Fort Myers, Fla., PD Kylee Brooks says, "Some songs just won't die. Listeners like these songs, and what more could you ask for as a station than to have quality songs in your power rotation that just won't burn or get negative scores? Often, labels are ready to move on to their next track before the radio stations see any deterioration of what they've got on the air."

Sodikoff thinks it's advantageous to have more than one track by an artist on a station. "You want to secure as much longevity for a single as you can, because it helps you to sell records and extends the overall life of the album," he says. "If you look at System of a Down, 'Chop Suey!' has been on the chart for over 35 weeks, and it's still not going away. It's working right at this point because 'Toxicity' is a top five track. With two records on the chart, they're helping each other. They're helping brand the band, the name, and the image."

Hastings says that with the amount of crossover now, it's in radio's best interest to keep a level of familiarity at his station. "I think that the crossover phenomenon that's going on right now—where a lot of this stuff is starting at active rock, then crossing over to modern and crossing to top 40 and even crossing to adult top 40—mandates that active rock hang on to this stuff a little longer than perhaps we would have a year ago. We're not about to put down an artist like Creed or Puddle of Mudd just because the top 40 station can't find anything to play. Nickelback believes that now listeners are affecting his research scores. "We played the shit out of Deftones' 'Change [In the House of Flies],' and it tested well as a current. And now it's in the library, but it still tested really unfamiliar," he says. "It's taking longer for people to know who bands are. Somebody called up last week and asked, 'What song is this?' and it was Linkin Park. I think we're getting more listeners that are tuning in to the station for the first time after hearing us play Nickelback and Linkin Park and Puddle of Mudd. Listeners will turn on a station and hear Hootie and the Blowfish and like it, then hear Nickelback and Linkin Park in between the Rob Zombie they might not dig. It just seems like it takes longer."

Label execs have mixed reactions when asked if they are working songs any longer than they did several years ago. Marion says, "It's absolutely taking a lot longer, and we're working them a lot longer. But my perspective might be skewed, coming from an artist-development-driven independent label. We simply put fewer records out. As the cost of doing business continues to increase, I think you'll see that more often where people are putting out fewer releases."

Sodikoff sees it not as working fewer songs but choosing to work fewer songs, but choosing to work fewer songs, but choosing to work fewer songs, but choosing a lot of records for as long as we possibly can. We worked Pete Yorn for over a year, the same with John Mayer. It's about commitment—it's not about doing business: As the cost of doing business continues to increase, I think you'll see that more often where people are putting out fewer releases."

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 single impacts sales."

Marion says, "You have to be more patient, and it forces you to micro-market and more and more putting 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 another market may not get it for a while. Now [Modern] RROQ [Los Angeles] came in on our record recently, which was week 13. Obviously, we've been working them the whole time, but we've got to continue to focus our efforts in places like Boston to make the song a 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."

www.americanradiohistory.com

BILLYARD MAY 11, 2002

www.billboard.com
TREACH-ING THE LIMITS: Naughtly by Nature lead rapper Treach is a busy man. Not only is he promoting the act’s current TV album, icons (Billboard, April 27), but he is also featured in no less than six movies due for release this year. These films are Love and a Bullet, Face, Showbiz...

IREN: 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 1984 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 6. A complete list of nominees can be found at mtv.com.

Beyoncé 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 high-screen debut in the New Line Cinema film Austin Powers in Goldmember, which hits theaters in July.

In addition to his recording career, Treach has been a principal executive at his production/company manager, Illtown. He remarks that as an up-and-coming artist, “you have to take what you can get. I’m using my acting career as a stepping stone so that once I become a big enough name in Hollywood, I’ll do the roles I want to play. I’ve got enough time to rest when I’m dead,” he says with a laugh.

THE CLIP LIST

NEW

STUFF/DON’T MESS WITH MY ELOPE

MAY 11, 2002

Billboard

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

“New Gas” are reported by the networks (not by BDS) for the week ahead

For week ending APRIL 28, 2002

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 1984 to the present—will feature rarely seen Bowie performances, outtakes, documentaries, interviews, and more than 50 music videos.

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 1984 to the present—will feature rarely seen Bowie performances, outtakes, documentaries, interviews, and more than 50 music videos.
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
Over The Counter

PERSONAL BEST: Record labels live to please their intention to take this or that artist “to the next level.” With Kenny Chesney storms to No. 1 on The Billboard 200 on an opening sum that is more than double his best-ever sales week RCA Label Group makes good on that promise. Chesney, whose previous high was 103,000 units for Greatest Hits during Christmas week 2000, piles through 2 million copies of his new No Shoes, No Shirt, No Problems. It’s his second No. 1 on Top Country Albums. His Hits also crowned the country list and had represented his previous Billboard 200 peak, when it entered the big chart at No. 13.

Following the reigns of the O Brother, Where Art Thou? soundtrack and Chesney’s labelmate Alan Jackson, No Shoes is the third country album this year to reach No. 1 on The Billboard 200. This marks Nashville’s biggest yield since 1999, when Tim McGraw, Dixie Chicks, and Faith Hill all hit the summit.

While Jackson’s first No. 1 on The Billboard 200 was driven by the connection the public felt with his Sept. 11 ode, “Where Were You (When The World Stopped Turning),” Chesney's ascent is simply a good, old-fashioned tale of artist development, scored in the same year when his concert profile graduates from opening act to headliner. He has charted three songs thus far from this album on Hot Country Singles & Tracks, located this issue at Nos. 4, 49, and 60. The first of these, “Young,” peaked at No. 2. He has had four No. 1 on that list, dating back to 1997’s “She’s Got It All.”

HALF-STAFF: With no album since 1999, there simply was not enough TLC stock in the pipeline for the news of Lisa “Left Eye” Lopes’ death to make a dent on Pop Top Cat-

agulum Albums. Although it was under the radar, each of the trio’s three sets saw signif-

icant increases, with the largest belonging to 1994’s CrazySexyCool. At 3,000 plus, it sold almost 10 times more than it did in the prior week.

Artists reordered replenishments for all three albums by Friday, April 28, and BMG’s plants worked overtime that weekend to meet the demand. With CrazySexyCool certified by the Recording Industry Assn. of America at 11-times platinum, 1999’s Fanmail at six-times platinum, and Ooooooohhh... on the TLC Tip at four-times platinum, TLC is the best-selling girl group of all time. Given the act’s popularity and the scope of coverage on Lopes’ passing, it would not be a surprise to see all three on next issue’s catalog chart.

FRESH STARTS: While London-based labels wire their hands about the absence of U.K. artists on The Billboard Hot 100 (see story, page 1), one British vet displays considerable popularity in the U.S. Elvis Costello’s first Island Def Jam album enters The Billboard 200 at No. 9 (47,000 units). It’s his best showing on the big chart since 1980, when Get Happy! peaked at No. 11.

The very American Wilco also finds higher chart terrain at this point, with the first album to reach No. 39 on the chart, Wilco (30,000 units). The title, which had originally been scheduled for release on Reprise/Atlantic, is an early seed to headliner.

Costello and Wilco benefited from a wealth of artists, with Rolling Stone and The New York Times prominent among both acts’ clip-

pings. Costello had a ton on Late Night With David Letterman, while Wilco got a release-date profile at NPR’s All Things Con-

sidered. Both acts were also bolstered by a rush of Internet activity.

NEW CLOTHES: Special editions bring chart honors to a pair of Columbia albums, as Sys-

tem of a Down rallies the Greatest Gainer on The Billboard 200 (30-14, up 66.5%), while Pete Yorn vaults 12-1 on Heatseekers (187111 on the big chart, up 74%). The limited-

edition Down album is packaged with a bonus DVD, while the amended Yorn bundles a disc with a new mix of “Strange Con-

dition,” four Yorn videos, and covers from the Smiths, Bruce Springsteen, Iggy Pop, and David Bowie.

Top Pop Catalog Albums greets Rhino's completists' box of the Band’s legendary swan song, The Last Waltz. Also, Cagle's eighth (2007-11) on the big chart, up 74%.

The limited edition album is packaged with a bonus DVD, while the amended Yorn bundles a disc with a new mix of “Strange Condition,” four Yorn videos, and covers from the Smiths, Bruce Springsteen, Iggy Pop, and David Bowie.

Top Pop Catalog Albums greets Rhino’s completists’ box of the Band’s legendary swan song, The Last Waltz. Also, Cagle’s eighth (2007-11) on the big chart, up 74%.

With CrazySexyCool certified by the Recording Industry Assn. of America at 11-times platinum, 1999’s Fanmail at six-times platinum, and Ooooooohhh... on the TLC Tip at four-times platinum, TLC is the best-selling girl group of all time. Given the act’s popularity and the scope of coverage on Lopes’ passing, it would not be a surprise to see all three on next issue’s catalog chart.

FRESH STARTS: While London-based labels wire their hands about the absence of U.K. artists on The Billboard Hot 100 (see story, page 1), one British vet displays considerable popularity in the U.S. Elvis Costello’s first Island Def Jam album enters The Billboard 200 at No. 9 (47,000 units). It’s his best showing on the big chart since 1980, when Get Happy! peaked at No. 11.

The very American Wilco also finds higher chart terrain at this point, with the first album to reach No. 39 on the chart, Wilco (30,000 units). The title, which had originally been scheduled for release on Reprise/Atlantic, is an early seed to headliner.

Costello and Wilco benefited from a wealth of artists, with Rolling Stone and The New York Times prominent among both acts’ clip-

pings. Costello had a ton on Late Night With David Letterman, while Wilco got a release-date profile at NPR’s All Things Considered. Both acts were also bolstered by a rush of Internet activity.

NEW CLOTHES: Special editions bring chart honors to a pair of Columbia albums, as System of a Down rallies the Greatest Gainer on The Billboard 200 (30-14, up 66.5%), while Pete Yorn vaults 12-1 on Heatseekers (187-111 on the big chart, up 74%). The limited-edition Down album is packaged with a bonus DVD, while the amended Yorn bundles a disc with a new mix of “Strange Condition,” four Yorn videos, and covers from the Smiths, Bruce Springsteen, Iggy Pop, and David Bowie.

Top Pop Catalog Albums greets Rhino’s completists’ box of the Band’s legendary swan song, The Last Waltz. Also, Cagle’s eighth (2007-11) on the big chart, up 74%.
<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST</th>
<th>TRACK</th>
<th>Pts.</th>
<th>Ranks</th>
<th>WEEKS</th>
<th>Pts.</th>
<th>WEEKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>100</td>
<td>NEW</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>115</td>
<td>COMMISSIONED</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>201</td>
<td>PETE YORN</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>282</td>
<td>TRAVIS TRITT</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>271</td>
<td>NELLY FURTADO</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>272</td>
<td>MYSTIKAL</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>301</td>
<td>ZYONTE SMOKE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>302</td>
<td>ALISON NESBY</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>256</td>
<td>GORDON LIGHTFOOT</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>257</td>
<td>RES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>258</td>
<td>CARLOS RODRIGUEZ</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>259</td>
<td>BARRY NELSON (MR.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>260</td>
<td>NELLY</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>261</td>
<td>ALISON KRAUS &amp; UNI</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>262</td>
<td>JENNIFER LOPEZ</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>263</td>
<td>THE CALLING</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>264</td>
<td>JODY WASH</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>265</td>
<td>SHARISSA</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>266</td>
<td>JOE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>267</td>
<td>JEFF LOWE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>268</td>
<td>JONN HAYES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>269</td>
<td>GOLDIE BONNIE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>270</td>
<td>WILLIE NELSON</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>271</td>
<td>THE BEATLES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>272</td>
<td>GARTH BROOKS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>273</td>
<td>TRAIN</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>274</td>
<td>SHARISSA</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>275</td>
<td>JOE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>276</td>
<td>JOHN HAYES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>277</td>
<td>DYNasti</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Notes:**
- **NEW** indicates a title that is new to the chart or has moved from the ** Nikolites ** or ** Royals ** section.
- **Italics** indicates a renewed title.
- **Capitalization** indicates a title that has been on the chart for 16 weeks or more.
- **Asterisk** indicates a title that has been on the chart for 26 weeks or more.
- **Underlining** indicates a title that has been on the chart for 36 weeks or more.
- **Bold** indicates a title that has been on the chart for 46 weeks or more.
- **Color** indicates a title that has been on the chart for 56 weeks or more.
- **Bright** indicates a title that has been on the chart for 66 weeks or more.
- **Shiny** indicates a title that has been on the chart for 76 weeks or more.
- **Golden** indicates a title that has been on the chart for 86 weeks or more.
# Billboard Top Jazz Albums

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>ARTIST(S)</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
</table>
| MAY 11, 2002 | DIANA KRALL | The Look Of Love | EMI JAZZ
| | CASSANDRA WILSON | Bury My Heart | Verve
| | TONY BENNETT | Stand By Me | PGN/BMG
| | HARRY CONNICK, JR. | Songs I Heard | EMI JAZZ
| | RAMSEY LEWIS & NANCY WILSON | Mean To Be | Verve
| | HARRY CONNICK, JR. | 35 | CAPITOL
| | VARIOUS ARTISTS | Pure Jazz Encore! | CONCORD JAZZ
| | BILL CHAPLAR | Stardust | CONCORD JAZZ
| | DIANNE REVES | The Best Of Dianne Reeves | BLUE NOTE
| | JOHN COLTRANE | Coltrane For Lovers | Verve
| | JANE MONHEIT | Come Dream With Me | CONCORD JAZZ
| | VARIOUS ARTISTS | The Best Of Ken Burns Jazz | Verve
| | THERIEN CORPORATION | Sounds From The Vine Hi-Fi | CONCORD JAZZ
| | LOUIS ARMSTRONG | Louis Armstrong: The Definitive Louis Armstrong | CONCORD JAZZ
| | STAN GETZ | Getz For Lovers | CONCORD JAZZ
| | KENNY GARRETT | Happy People | BLUE NOTE
| | STANLEY SANDOVAL | My Passion For The Piano | CONCORD JAZZ
| | STANTON MOORE | Flyin’ The Keep | CONCORD JAZZ
| | BRIAN BROBERG | Wood | CONCORD JAZZ
| | JOHN PIZZARELLI WITH THE GEORGE SHEARING QUINTEL | The Rare Unforgettable Duets | CONCORD JAZZ
| | CURTIS STIGERS | Secret Heart | CONCORD JAZZ

# Billboard Top Contemporary Jazz Albums

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>ARTIST(S)</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
</table>
| MAY 11, 2002 | NORA JONES | I Think It's You | CONCORD JAZZ
| | MEDIKSI MARTIN AND WOOD | Unseen | CONCORD JAZZ
| | BONEY BAYLE | Ride | CONCORD JAZZ
| | ANDREW HARRISON | Night Sessions | CONCORD JAZZ
| | PAUL ROZUM | On The Funky Side | CONCORD JAZZ
| | PEACHES & CARNEGIES | Speaking Of New | CONCORD JAZZ
| | VARIOUS ARTISTS | Hidden Beach Recordings Presents: Unwrapped Vol. 1 | CONCORD JAZZ
| | CRAIG CHAQUCO | Shadow And Light | RECORDING ARTIST
| | SOULIV | Next | RECORDING ARTIST

# Billboard Top Classical Crossover

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>ARTIST(S)</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
</table>
| MAY 11, 2002 | ANDREAS BOCELLI | Cielo Di Toscana | EMI CLASSICAL
| | LONDON SYMPHONY ORCHESTRA (WILLIAMS) | Star Wars Episode II: Attack Of The Clones | UNIVERSAL CLASSICS
| | SARA BRIGHTMAN | Ocean | EMI CLASSICAL
| | CHARLOTTE CHURCH | Enchanted | DECCA
| | DANIEL RODRIGUEZ | La Luna | BRIGHTMAN ARTISTS
| | RUSSELL WATSON | The Voice | BRIGHTMAN ARTISTS
| | SARAH BRIGHTMAN | La Luna | BRIGHTMAN ARTISTS
| | BOND | Born | DECCA
| | VARIOUS ARTISTS | Classical Hits | DECCA
| | JOHN WILLIAMS | American Journey | BRIGHTMAN ARTISTS
| | KRONOS QUARTET | Nuevo | DECCA
| | SOUNDTRACK | Crouching Tiger, Hidden Dragon | DECCA
| | SABINE JAMES | A Beautiful Mind | DECCA

# Billboard Top New Age

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>ARTIST(S)</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
</table>
| MAY 11, 2002 | ENYA | A Day Without Rain | DECCA
| | SECRETS | Once A Red Moon | DECCA
| | JIM BRICKMAN | Simple Things | DECCA
| | GOVI | Messace | DECCA
| | ROLAND HANNEKAN | Healing Garden Music Relaxation | DECCA
| | RYANN | Very Best Of Ryann | DECCA
| | VARIOUS ARTISTS | Spanish Spirit | DECCA
| | VARIOUS ARTISTS | Romantic | DECCA
| | VARIOUS ARTISTS | My Romance: An Evening With Jim Brickman | DECCA
| | VARIOUS ARTISTS | Ocean Surf/Sail Boat Journey | DECCA

**Notes:**
- Billboard's Top Jazz Albums, Top Contemporary Jazz Albums, Top Classical Crossover, Top New Age categories track the performance of albums in the jazz, contemporary jazz, classical crossover, and new age genres, respectively.
- The charts are a testament to the enduring popularity of jazz, contemporary jazz, classical crossover, and new age music, reflecting the diverse tastes and preferences of listeners.
- Billboard's jazz charts are based on units sold, in stores and online, and are compiled weekly, providing a snapshot of the jazz market's health.
- Billboard's jazz charts are a valuable resource for fans, artists, and industry professionals alike, offering insights into the most popular jazz albums of the week.

**Additional Information:**
- Billboard charts are an important tool for understanding the trends and preferences in the music industry.
- The charts are compiled using a variety of data, including sales, streams, and other metrics, to provide a comprehensive view of the market.
- Billboard offers a wide range of charts covering various music genres and sub-genres, providing a detailed look at the music landscape.
### Billboard Top 100 Albums

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>3</strong></td>
<td><strong>3</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>5</strong></td>
<td><strong>5</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>6</strong></td>
<td><strong>6</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>7</strong></td>
<td><strong>7</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>8</strong></td>
<td><strong>8</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>9</strong></td>
<td><strong>9</strong></td>
<td><strong>9</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>11</strong></td>
<td><strong>11</strong></td>
<td><strong>11</strong></td>
</tr>
</tbody>
</table>
| | | | | | | | | | }

### Billboard Top 100 Singles

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>3</strong></td>
<td><strong>3</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>5</strong></td>
<td><strong>5</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>6</strong></td>
<td><strong>6</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>7</strong></td>
<td><strong>7</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>8</strong></td>
<td><strong>8</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>9</strong></td>
<td><strong>9</strong></td>
<td><strong>9</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Top Internet Album Sales reflects physical albums offered through Internet retailers, based on data collected by SoundScan. Unlike midweek Billboard album charts, catalog titles are included in the Internet and Soundtrack charts. **All** albums with the greatest sales per week. **B** Recording Industry Assn. of Ameri-

can certification for net shipment of 100,000 album units (Gold). **R** certification for net shipment of 50,000 units (Platinum). Numerical footers in Diamond symbol indicate albums multi- platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. **RIAA** Latin awards: Certification for net shipment of 100,000 units (Bronze). **C** Certification of 200,000 units (Platinum). **M** Certification of 400,000 units (Multi-Platinum). * Asterisk indicates vinyl version available. **#** Indicates past or present Headweek (#). Total sales are equal to the sum of all albums shown.

## Billboard Top Internet Album Sales

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Last Week</th>
<th>Peak Week</th>
<th>Peak Position</th>
<th>Weekly Net Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sheryl Crow</td>
<td>A Simple Devotion</td>
<td>2</td>
<td>13</td>
<td>12</td>
<td>24,197</td>
</tr>
<tr>
<td>Josh Groban</td>
<td>In Your Eyes</td>
<td>3</td>
<td>13</td>
<td>10</td>
<td>58,934</td>
</tr>
<tr>
<td>Wilco</td>
<td>Yankee Hotel Freight</td>
<td>4</td>
<td>13</td>
<td>8</td>
<td>70,075</td>
</tr>
<tr>
<td>Bonnie Raitt</td>
<td>Silverlining</td>
<td>5</td>
<td>13</td>
<td>6</td>
<td>28,851</td>
</tr>
<tr>
<td>Elvis Costello</td>
<td>Daydreams End Interlude</td>
<td>6</td>
<td>13</td>
<td>5</td>
<td>11,698</td>
</tr>
<tr>
<td>Norah Jones</td>
<td>Come Away With Me</td>
<td>7</td>
<td>13</td>
<td>4</td>
<td>25,272</td>
</tr>
<tr>
<td>Celine Dion</td>
<td>A New Day Has Come</td>
<td>8</td>
<td>13</td>
<td>3</td>
<td>11,827</td>
</tr>
<tr>
<td>Soundtrack</td>
<td>Lost Highway/Workin' Man and Blazers</td>
<td>9</td>
<td>13</td>
<td>2</td>
<td>20,973</td>
</tr>
<tr>
<td>2CELINESOUNDTRACK</td>
<td>2 CELINESOUNDTRACK</td>
<td>10</td>
<td>13</td>
<td>1</td>
<td>76,470</td>
</tr>
<tr>
<td>Blake II</td>
<td>I AM SAM</td>
<td>11</td>
<td>13</td>
<td>10</td>
<td>10,958</td>
</tr>
<tr>
<td>MOULIN ROUGE</td>
<td>INTERSTATE WINDS</td>
<td>12</td>
<td>13</td>
<td>9</td>
<td>41,036</td>
</tr>
<tr>
<td>COYOTE UGLY</td>
<td>REAPER</td>
<td>13</td>
<td>13</td>
<td>8</td>
<td>21,571</td>
</tr>
<tr>
<td>QUEEN OF THE DAMNED</td>
<td>TAKE IT TO THE CHOPPERS</td>
<td>14</td>
<td>13</td>
<td>7</td>
<td>10,857</td>
</tr>
<tr>
<td>RESIDENT EVIL</td>
<td>DEATH AND THE DAY</td>
<td>15</td>
<td>13</td>
<td>6</td>
<td>20,973</td>
</tr>
<tr>
<td>LORDE OF THE RINGS:</td>
<td>THE FURIOUS</td>
<td>16</td>
<td>13</td>
<td>5</td>
<td>11,827</td>
</tr>
<tr>
<td>THE FURIOUS AND THE</td>
<td>FURIOUS</td>
<td>17</td>
<td>13</td>
<td>4</td>
<td>25,272</td>
</tr>
<tr>
<td>MOULIN ROUGE 2</td>
<td>INTERSTATE WINDS</td>
<td>18</td>
<td>13</td>
<td>3</td>
<td>11,827</td>
</tr>
<tr>
<td>HARDBALL</td>
<td>SAVAGE</td>
<td>19</td>
<td>13</td>
<td>2</td>
<td>71,250</td>
</tr>
<tr>
<td>ABA</td>
<td>BADLY DRAWN BOY</td>
<td>20</td>
<td>13</td>
<td>1</td>
<td>10,693</td>
</tr>
</tbody>
</table>

## Billboard Top Pop Catalog

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Last Week</th>
<th>Peak Week</th>
<th>Peak Position</th>
<th>Weekly Net Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>22 Top</td>
<td>Greatest Hits</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>141,659</td>
</tr>
<tr>
<td>Alanis Morissette</td>
<td>Jagged Little Pill</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>130,760</td>
</tr>
<tr>
<td>Shania Twain</td>
<td>Come On Over</td>
<td>3</td>
<td>1</td>
<td>3</td>
<td>119,870</td>
</tr>
<tr>
<td>ZPAC</td>
<td>Greatest Hits</td>
<td>4</td>
<td>1</td>
<td>4</td>
<td>108,980</td>
</tr>
<tr>
<td>Phil Collins</td>
<td>...Hits</td>
<td>5</td>
<td>1</td>
<td>5</td>
<td>97,991</td>
</tr>
<tr>
<td>Elton John</td>
<td>Greatest Hits</td>
<td>6</td>
<td>1</td>
<td>6</td>
<td>87,000</td>
</tr>
<tr>
<td>ABBA</td>
<td>Gold – Greatest Hits</td>
<td>7</td>
<td>1</td>
<td>7</td>
<td>75,100</td>
</tr>
<tr>
<td>Jimmy Buffett</td>
<td>Songs You Know By Heart</td>
<td>8</td>
<td>1</td>
<td>8</td>
<td>64,110</td>
</tr>
<tr>
<td>Patsy Cline</td>
<td>Heartaches</td>
<td>9</td>
<td>1</td>
<td>9</td>
<td>53,120</td>
</tr>
<tr>
<td>Diana Krall</td>
<td>When I Look In Your Eyes</td>
<td>10</td>
<td>1</td>
<td>10</td>
<td>42,130</td>
</tr>
<tr>
<td>BON JOVI</td>
<td>Slippery When Wet</td>
<td>11</td>
<td>1</td>
<td>11</td>
<td>31,140</td>
</tr>
<tr>
<td>系統の一軍</td>
<td>System Of A Down</td>
<td>12</td>
<td>1</td>
<td>12</td>
<td>20,150</td>
</tr>
<tr>
<td>AC/DC</td>
<td>Back In Black</td>
<td>13</td>
<td>1</td>
<td>13</td>
<td>19,160</td>
</tr>
<tr>
<td>Metallica</td>
<td>Metallica</td>
<td>14</td>
<td>1</td>
<td>14</td>
<td>18,170</td>
</tr>
<tr>
<td>Dixie Chick</td>
<td>Fly</td>
<td>15</td>
<td>1</td>
<td>15</td>
<td>17,180</td>
</tr>
<tr>
<td>Nickel Creek</td>
<td>Garden Of Eden</td>
<td>16</td>
<td>1</td>
<td>16</td>
<td>16,190</td>
</tr>
<tr>
<td>Incubus</td>
<td>Make Yourself</td>
<td>17</td>
<td>1</td>
<td>17</td>
<td>15,200</td>
</tr>
<tr>
<td>Pink Floyd</td>
<td>Dark Side Of The Moon</td>
<td>18</td>
<td>1</td>
<td>18</td>
<td>14,210</td>
</tr>
</tbody>
</table>

## Billboard Top Soundtracks

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Last Week</th>
<th>Peak Week</th>
<th>Peak Position</th>
<th>Weekly Net Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>Star Wars Episode II:</td>
<td>Attack Of The Clones</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>141,659</td>
</tr>
<tr>
<td>THE SCORPION KING</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>O Brother, Where Art Thou</td>
<td></td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>130,760</td>
</tr>
<tr>
<td>Shrek</td>
<td></td>
<td>3</td>
<td>1</td>
<td>3</td>
<td>119,870</td>
</tr>
<tr>
<td>BLADE II</td>
<td></td>
<td>4</td>
<td>1</td>
<td>4</td>
<td>108,980</td>
</tr>
<tr>
<td>I AM SAM</td>
<td></td>
<td>5</td>
<td>1</td>
<td>5</td>
<td>97,991</td>
</tr>
<tr>
<td>MOULIN ROUGE</td>
<td></td>
<td>6</td>
<td>1</td>
<td>6</td>
<td>87,000</td>
</tr>
<tr>
<td>COYOTE UGLY</td>
<td></td>
<td>7</td>
<td>1</td>
<td>7</td>
<td>75,100</td>
</tr>
<tr>
<td>QUEEN OF THE DAMNED</td>
<td></td>
<td>8</td>
<td>1</td>
<td>8</td>
<td>64,110</td>
</tr>
<tr>
<td>RESIDENT EVIL</td>
<td></td>
<td>9</td>
<td>1</td>
<td>9</td>
<td>53,120</td>
</tr>
<tr>
<td>LORDE OF THE RINGS:</td>
<td></td>
<td>10</td>
<td>1</td>
<td>10</td>
<td>42,130</td>
</tr>
<tr>
<td>THE FURIOUS AND THE</td>
<td></td>
<td>11</td>
<td>1</td>
<td>11</td>
<td>31,140</td>
</tr>
<tr>
<td>MOULIN ROUGE 2</td>
<td></td>
<td>12</td>
<td>1</td>
<td>12</td>
<td>20,150</td>
</tr>
<tr>
<td>HARDBALL</td>
<td></td>
<td>13</td>
<td>1</td>
<td>13</td>
<td>19,160</td>
</tr>
<tr>
<td>ABA</td>
<td></td>
<td>14</td>
<td>1</td>
<td>14</td>
<td>18,170</td>
</tr>
<tr>
<td>Jimmy Buffett</td>
<td></td>
<td>15</td>
<td>1</td>
<td>15</td>
<td>17,180</td>
</tr>
<tr>
<td>Patsy Cline</td>
<td></td>
<td>16</td>
<td>1</td>
<td>16</td>
<td>16,190</td>
</tr>
<tr>
<td>Diana Krall</td>
<td></td>
<td>17</td>
<td>1</td>
<td>17</td>
<td>15,200</td>
</tr>
<tr>
<td>BON JOVI</td>
<td></td>
<td>18</td>
<td>1</td>
<td>18</td>
<td>14,210</td>
</tr>
</tbody>
</table>

www.billboard.com
BILBOARD MAY 11, 2002

* Billboard is a registered trademark of The Crain Communications Inc. All rights reserved. ©2002, The Crain Communications Inc. All rights reserved.*
<table>
<thead>
<tr>
<th>May 11, 2002</th>
<th>Billboard MODERN ROCK TRACKS</th>
<th>Billboard ADULT CONTEMPORARY</th>
<th>Billboard ADULT TOP 40 TRACKS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>#1</strong></td>
<td><strong>TOO BAD</strong></td>
<td><strong>WHERE YOU WILL GO</strong></td>
<td><strong>YOU'LL NEVER GET THERE FROM HERE</strong></td>
</tr>
<tr>
<td><strong>#2</strong></td>
<td><strong>BLURRY</strong></td>
<td><strong>HOW YOU REMIND ME</strong></td>
<td><strong>HOT IN HERE</strong></td>
</tr>
<tr>
<td><strong>#3</strong></td>
<td><strong>FOR YOU</strong></td>
<td><strong>YOU'VE BEEN MISTREATED</strong></td>
<td><strong>HELP ME OUT</strong></td>
</tr>
<tr>
<td><strong>#4</strong></td>
<td><strong>YOU STAND ALONE</strong></td>
<td><strong>ALL I WANT</strong></td>
<td><strong>BELIEVE</strong></td>
</tr>
<tr>
<td><strong>#5</strong></td>
<td><strong>WASTING MY TIME</strong></td>
<td><strong>I'M GONNA BLAME IT ON JUSTIN</strong></td>
<td><strong>THE WAY YOU MAKE ME FEEL</strong></td>
</tr>
<tr>
<td><strong>#6</strong></td>
<td><strong>HERE TO STAY</strong></td>
<td><strong>HOLD ME DOWN</strong></td>
<td><strong>DON'T KNOW WHY</strong></td>
</tr>
<tr>
<td><strong>#7</strong></td>
<td><strong>TOO BAD</strong></td>
<td><strong>I'M NOT THE ONLY ONE</strong></td>
<td><strong>YOU KNOW IT'S TRUE</strong></td>
</tr>
<tr>
<td><strong>#8</strong></td>
<td><strong>DRIFT &amp; DIE</strong></td>
<td><strong>YOU'RE NOT THE ONLY ONE</strong></td>
<td><strong>THE CALLING</strong></td>
</tr>
<tr>
<td><strong>#9</strong></td>
<td><strong>ONE LAST BREATH</strong></td>
<td><strong>BLOW OUT YOUR LIGHT</strong></td>
<td><strong>WHEREVER YOU WILL GO</strong></td>
</tr>
<tr>
<td><strong>#10</strong></td>
<td><strong>HERO</strong></td>
<td><strong>GET ME SOME</strong></td>
<td><strong>I'M NOT THE ONLY ONE</strong></td>
</tr>
<tr>
<td><strong>#11</strong></td>
<td><strong>IN THE DARK</strong></td>
<td><strong>BETTER DAYS</strong></td>
<td><strong>WASTING MY TIME</strong></td>
</tr>
<tr>
<td><strong>#12</strong></td>
<td><strong>SOMEBODY OUT THERE</strong></td>
<td><strong>OUR LADY PEACE</strong></td>
<td><strong>BOOM</strong></td>
</tr>
<tr>
<td><strong>#13</strong></td>
<td><strong>RUNNING AWAY</strong></td>
<td><strong>EASY</strong></td>
<td><strong>DENY</strong></td>
</tr>
<tr>
<td><strong>#14</strong></td>
<td><strong>A FAMILY &amp; A FRIEND</strong></td>
<td><strong>WHEREVER YOU WILL GO</strong></td>
<td><strong>THE WAY YOU MAKE ME FEEL</strong></td>
</tr>
<tr>
<td><strong>#15</strong></td>
<td><strong>TEAR AWAY</strong></td>
<td><strong>THE WAY YOU MAKE ME FEEL</strong></td>
<td><strong>TOO BAD</strong></td>
</tr>
<tr>
<td><strong>#16</strong></td>
<td><strong>30 SECONDS TO MARS</strong></td>
<td><strong>YOU'VE BEEN MISTREATED</strong></td>
<td><strong>YOU'VE BEEN MISTREATED</strong></td>
</tr>
<tr>
<td><strong>#17</strong></td>
<td><strong>11</strong></td>
<td><strong>NEVER GOING STOP</strong></td>
<td><strong>I'M NOT THE ONLY ONE</strong></td>
</tr>
<tr>
<td><strong>#18</strong></td>
<td><strong>DROWNING</strong></td>
<td><strong>STANDING STRONG</strong></td>
<td><strong>HEART ON A STRING</strong></td>
</tr>
<tr>
<td><strong>#19</strong></td>
<td><strong>PARADIGM</strong></td>
<td><strong>DROPS OF JUICE</strong></td>
<td><strong>YOU'RE NOT THE ONLY ONE</strong></td>
</tr>
<tr>
<td><strong>#20</strong></td>
<td><strong>THE REMEDY</strong></td>
<td><strong>YOU'RE NOT THE ONLY ONE</strong></td>
<td><strong>YOU'RE NOT THE ONLY ONE</strong></td>
</tr>
<tr>
<td><strong>#21</strong></td>
<td><strong>ONE LAST BREATH</strong></td>
<td><strong>YOU'RE NOT THE ONLY ONE</strong></td>
<td><strong>YOU'RE NOT THE ONLY ONE</strong></td>
</tr>
<tr>
<td><strong>#22</strong></td>
<td><strong>FLAKE</strong></td>
<td><strong>YOU'RE NOT THE ONLY ONE</strong></td>
<td><strong>YOU'RE NOT THE ONLY ONE</strong></td>
</tr>
<tr>
<td><strong>#23</strong></td>
<td><strong>ADRIANA</strong></td>
<td><strong>YOU'RE NOT THE ONLY ONE</strong></td>
<td><strong>YOU'RE NOT THE ONLY ONE</strong></td>
</tr>
<tr>
<td><strong>#24</strong></td>
<td><strong>GET AWAY</strong></td>
<td><strong>YOU'RE NOT THE ONLY ONE</strong></td>
<td><strong>YOU'RE NOT THE ONLY ONE</strong></td>
</tr>
<tr>
<td><strong>#25</strong></td>
<td><strong>TOXICITY</strong></td>
<td><strong>YOU'RE NOT THE ONLY ONE</strong></td>
<td><strong>YOU'RE NOT THE ONLY ONE</strong></td>
</tr>
</tbody>
</table>

**Compiled from a sample of airplay supplied by Broadcast Data Systems’ Radio Track service.**

**Data Systems’ Radio Track service.**
**Billboard 100 Hot Airplay**

**Top 10**

<table>
<thead>
<tr>
<th>#1</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>WEEKS</th>
<th>#1 WEEKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Nickelback</td>
<td>How You Remind Me</td>
<td>Roadrunner</td>
<td>15</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Black Eyed Peas</td>
<td>My Hummy</td>
<td>Interscope</td>
<td>18</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Usher</td>
<td>Don't Touch My Phone</td>
<td>Jive/Columbia</td>
<td>17</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>The Black Eyed Peas</td>
<td>Only Words</td>
<td>Interscope</td>
<td>28</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Foo Fighters</td>
<td>Everlong</td>
<td>Elektra</td>
<td>10</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>Simple Plan</td>
<td>Welcome To My Life</td>
<td>Sony Poly/Epic</td>
<td>17</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>Goo Goo Dolls</td>
<td>.irrelevant</td>
<td>Reprise</td>
<td>16</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>Matchbox Twenty</td>
<td>Push</td>
<td>Sony Poly/Epic</td>
<td>17</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>Matchbox Twenty</td>
<td>Let's Go</td>
<td>Sony Poly/Epic</td>
<td>16</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>Matchbox Twenty</td>
<td>Running Away</td>
<td>Sony Poly/Epic</td>
<td>17</td>
<td>10</td>
</tr>
</tbody>
</table>

---

**101 Hot Singles Sales**

<table>
<thead>
<tr>
<th>#1</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>WEEKS</th>
<th>#1 WEEKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Nelly</td>
<td>Dilemma</td>
<td>UMG/Polygram</td>
<td>32</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Usher</td>
<td>You Don't Mess With The Zoo</td>
<td>Jive/Interscope</td>
<td>28</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Nelly</td>
<td>Dilemma</td>
<td>UMG/Polygram</td>
<td>32</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Usher</td>
<td>You Don't Mess With The Zoo</td>
<td>Jive/Interscope</td>
<td>27</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Nelly</td>
<td>Dilemma</td>
<td>UMG/Polygram</td>
<td>31</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>Usher</td>
<td>You Don't Mess With The Zoo</td>
<td>Jive/Interscope</td>
<td>29</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>Nelly</td>
<td>Dilemma</td>
<td>UMG/Polygram</td>
<td>30</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>Usher</td>
<td>You Don't Mess With The Zoo</td>
<td>Jive/Interscope</td>
<td>30</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>Nelly</td>
<td>Dilemma</td>
<td>UMG/Polygram</td>
<td>28</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>Usher</td>
<td>You Don't Mess With The Zoo</td>
<td>Jive/Interscope</td>
<td>26</td>
<td>10</td>
</tr>
</tbody>
</table>

---

**Maxim America**

- **Two Million Americans Interact Weekly.**
- **This Week's Top 10**
  - Number One: "How You Remind Me" by Nickelback
  - Number Two: "My Hummy" by Black Eyed Peas
  - Number Three: "Don't Touch My Phone" by Usher

---

**BillBoard May 11, 2002**

- **Pop**
  - "How You Remind Me" by Nickelback
  - "My Hummy" by Black Eyed Peas
  - "Don't Touch My Phone" by Usher

- **Latin**
  - "Hi Hater" by Del & Big Poppa/Warning
  - "Chocolates" by Del & Big Poppa/Warning

- **Country**
  - "One Week" by Toby Keith
  - "Welcome To My Life" by Matchbox Twenty
  - "I'm Gonna Be Alright" by Usher

---

**About the data**

- The data is based on a national sample of airplay supplied by Arbitron listener data.
- Hits Singles + Hot Artists = Paid Performances

---

**Contact**

- www.billboard.com
- www.americanradiohistory.com

---

**Disclaimer**

- All track listings are based on information provided by SoundScan. This data is used to compile the hit list.
this nomadic audience is being serviced via multi-act events like the Bonnaroo 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 benefit 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 commercial music industry," observes John Scher, who served as the Grateful Dead's exclusive East Coast promoter 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 founding Grateful Dead member Bob Weir. "I'm honored and flattered that they say they were influenced by us," Weir says. "We just did what we thought was the right thing at the time.

Cameron Sears, former Dead manager and current president/CEO of Grateful Dead Productions, adds: "We're very supportive of anything that pushes the boundaries of what the business and music is all about, and we're heartened that some of these bands have used our 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, thriving on the spontaneous artistic combustion that the concert format afforded. "When we started, there was a great idea that you could see music and see where that took us, and it took us on the road," says Weir, whose post-Dead band is known as RatDog. "We started out as a dance band, and once we got on the road, people started facing the stage and listening, and we became a performing act."

And, indirectly, a recording act. "Our process was to be a song to death on the road and then record it, because by that time everybody's part had evolved to where we could really tell a story," founding member Phil Lesh explains. "Our process takes too long in the studio.

Sears says, "The Grateful Dead were more interested in the moment and what they could create at any given time, as opposed to what they were able to 'fix' in a studio."

The natural by-product of such spontaneity was unpredictability, which in turn led to each show being a truly different experience for all fans. Hence, Deadheads could see shows after show (after show after show) without over-exposure to songs or even arrangements within songs. "It was challenging, but it also kept things interesting," Weir says. "It kept us invested in the music, alive and kicking note to note, bar to bar."

With each show being one of a kind and often brilliant, touring became commonplace—a practice that glorified 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 who took 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 had become evident that large numbers of fans were tracking 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 90s that people were following tours. What incredibly fan-friendly on a lot of levels. They played long shows, it was a different 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 nomadic touring and people making their own tape recordings led to generated sell-out. "Ultimately, promoters realized we were doing half their work for them," McNally says. "The rating average was unbelievable. This side of the Rolling Stones, 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 and straightforward. "They were the most honest, most loyal people in the world," Scher says. "We never had a contract; always just a handshake."

In today's environment, a band as powerful as the Grateful Dead would attract lucrative national touring offers from corporate promoters. So if the Grateful Dead were touring in 2002, they would be a Clear Channel Entertainment tour? "Probably without a doubt," Sears says. "The band was very supportive of independent promoters, and I remained loyal to the people that stayed with us as we developed. Some of those are Clear Channel people now and some are still independent. But I don't think we'd sell a tour to Clear Channel for a lot of money and let them take it out of the hands of fans."

Scher takes a similar view. "They never sold out a venue. 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 is any chance they would've been willing to offer that."

"If we 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 commercial, 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 Garcia's untimely death, an audience of literally millions was left without an immediate focal point. McNally thinks a lot of them just settled down.

"Some of them had been putting off their lives and living an extended vacation, 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 to other bands, most just kicked back a little bit."

When the Dead died, the Further Fest (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 just the least of which are the [Dead] guys themselves," Scher says. Likewise, a new breed of acts influenced by the Dead, at least philosophically, 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, including developing mailing lists, letting people tape the shows, and every show being completely different and spontaneous. All of these things were an inspiration to Phish, that we could approach a musical career that way. I don't think we ever set out to specifically emulate the Grateful Dead, but it got into [our] blood."

Lesh believes Dead-inspired improvisation drives the train even today. "That approach is probably the basic concept of what's informing this whole scene. It's nothing new—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 grassroots following, with the live show as its centerpiece. It becomes intuitive."

Still, Paluska doesn't think Deadhead naturally gravitated to Phish people. "It seems to be a lower-level act when the Dead stopped playing," Paluska points out. "Over time, we may have picked up some of [the Deadheads], but I think we had to win them over. It was a bit of a challenge.

"It's 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. "Like the Dead, we have our own spirit of passion andскажу все первое что пришло в голову:лозунг "То же самое"."

"The Dead broke down so many barriers for people. They were the last great American adventure, and we were able to tape that. Touring with a rock band was the last truly free thing you can do in America."

This summer, surviving Grateful Dead members and other like-minded artists gathered August 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, Tribal Seeds (featuring ex-Dead drummer Bill Kreutzman), Mickey Hart's Bembe Orisha, Dead lyricist Robert Hunter, and post-Dead outfit the Other Ones.

"It's true that some of the things the Grateful Dead did allowed the jam scene to evolve into what it has become—which we support and are heartened by—it introduces a whole audience to a style of music that did not have the mass radio and corporate held boundaries, and was not hit-driven. People responded to us, and in the case of today's bands, a lot of people are still responding."
Brit Acts Hope To Reconquer The Hot 100

Continued from page 1

year 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 Phono graphic Industry. Such a one-stop help center would provide information and advice on potential U.S. licenses, distributors, publishers, 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 roaring 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. "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 for 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

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 no 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, Psychedelic 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 invent, so it's just remembered 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
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 39% market."

But EMI Recorded Music vice chairman David Munns says he doesn't care where his U.S. success comes 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 reveals, "Coldplay is already locked into spending time here."

Labelmate Starsailor has enjoyed a fraction of Coldplay's success. Its Love Is Here debut is currently at 106,000 units, according to SoundScan, despite the band's frenzied activity in America.

This does not faze Slater. "You always have to look at the base you're creating," he says. "It's how you sell that first 100,000 that's so important. If you cross formats too soon, you erode the credibility of a band like Starsailor. The way bands like R.E.M. and U2 became catalog artists was not by trying to sell 500,000 records every time."

Nic Harcourt, music director of KCRW Santa Monica, Calif., thinks that the new crop of British acts in the U.S. have a better work ethic than some predecessors. He says, "You're finding British bands that are here to work." Harcourt adds that past experience of "difficult" artists may have put some programmers off British bands, but he believes that perception is changing. He 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 deGooever 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," deGooever says. Palm screened 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. markets.

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 deGooever 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 is now receiving video and radio airplay. "We identified a record that we liked that the U.K. wasn't planning to put out until August," Slater recalls. He says Mitsubishi did not give the green light until the company knew the song's release would coincide with the commercial.

Horne's Fratt thinks that getting consumers' ears is vital, but a British accent alone isn't going to do that: "Quite honestly, I think the consumer's attitude toward music has very little to do with country of origin."

Fordham concludes that if labels are banking on nationality to sell repertoire, they may as well forget it. "Just look at the news programs here, when they say 'World News Tonight.' I've got my sisters kids staying with me, and they say, 'When are they going to get into this stuff about the world?"

"And I say, 'Actually, they don't, America is the world to America. And that's kind of how it is musically as well.'"

Additional reporting by Jill Posenick in Los Angeles.

---

**Brit Acts Hungry For Hot 100 Face Harsh U.S. Radio/Retial Realities**

**BY GEOFF MAYFORD**

The recent U.K. void on The Billboard Hot 100 has more to do with changes in the chart's methodology and the fast demise of the U.S. retail single than the relative popularity of British acts. When the Hot 100 was revamped in December 1997, the chart's radio pool was expanded beyond top 40, adult, and modern rock stations to include other rock formats, as well as R&B and country stations. Latin stations were added the following year. While that expansion has added more titles from R&B, hip-hop, and country to the chart, rock acts that do not attract attention from top 40 formats have a harder time reaching the Hot 100, because nationally, the rock formats draw smaller audiences.

In 2002, with many top 40 stations leaning toward R&B and hip-hop, an average of 47.3% of the titles on the Hot 100 in a given week come from those formats, with country accounting for another 19.25%—genres in which British acts are less inclined to appear. From acts account for an average of 19.5% of the chart's weekly content, with rock representing 13.75%. Consequently, though an act like British band Radiohead is popular enough in the U.S. to have its previous two studio albums debut at Nos. 1 and 2, respectively, on The Billboard 200 and sell out concert venues, it has been absent from the Hot 100 since 1996.

For those popular artists with a limited radio profile, such as Radiohead, who have only been played on rock radio, singles sales no longer provide an easy alternate route to the Hot 100. Even in the rare instance that a pop rock artist releases a commercial single, sales are much smaller than in past years.

So, although Radiohead spent eight weeks on the Hot 100 Singles chart last year with "Knives Out," it only sold 3,000 units during its opening week and less than 13,000 in those eight weeks combined, failing to create enough chart points to reach the Hot 100.

Brits, though, have become increasingly visible on The Billboard 200 in recent years. In 1999, U.K. acts accounted for 3.1% of all SoundScan units sold by albums that appeared on the big chart, down from 5.2% in 1995. But the U.K.'s market share grew in the next two years, to 7.4% in 2000 and to 8.1% in 2001.

From the start of the current chart year through last week, U.K. acts accounted for 25 of the 473 albums that have appeared on The Billboard 200 and 5.1% of the units sold by that chart's titles. With Elvis Costello bowing a new album at No. 20 and Pet Shop Boys launching at No. 75, there are nine titles by Brits on this issue's Billboard 200; three more appear on Heatseekers.
That’s what all that 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 awkward—and that’s probably why he’s having such fun. “I give ’em shit all the time. They have no idea how to deal with me,” he says of Cuomo says of Geffen/Interscope. “I don’t believe in getting serious for a moment. I don’t want to be difficult, I just have to protect my band and our creative selves. The industry is geared toward exploiting our creative resources and laying them to waste, and I have to protect them. And so I get a reputation as being difficult. But if you’re willing to help us and nurture us, I’m not difficult at all.”

Considering that the L.A. 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 much 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 the first eight of Maladroit’s 13 songs to key radio and press outlets.

Included was a letter on Weezer stationary 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 unbeknownst to the record company that he at Geffen/Interscope, who only learned of the mailing after such stations as L.A.’s KROQ began playing “Dope Nose,” the hooky first track on the sampler.

Some five years earlier, Cuomo and the label had batted heads over a promotional appearance, which left the singer so upset that he didn’t speak to Geffen president Jordan Schur for months—not until after “Dope Nose” hit the airwaves.

Eventually, the singer says he received a call from key label execs, ones he trusted. “What do you expect when you’re doing!” he recalls. “I don’t think they were being malicious. I was just tired of the whole procedure.”

This 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 time featured a new 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 all you all to hear it and I jumped the gun...I would probably be best if you wanted to play any of these songs until you have been officially serviced by the record company.”

Yet by the time the second group of letters and samplers reached radio, “Dope Nose” was already hit on some stations. Although Schur denies this, Cuomo says that his mailings forced the label into releasing that single soon. “Before that, it had planned. I knew they were not going to let us put it out when we wanted to, and I had to force the issue,” he says. “They realized that the single already had so much momentum that to stop it would basically be to kill the song, kill the album, and there wouldn’t be a second chance.”

But the mailing of the sampler was posting both old and new demos for free download on weezer.com, as well as making all of the new album’s tracks—but only a few in finished form—available on the site. The singer says that the mailings and downloads were meant less to create tension between him and the label than to get the music to the fans: “People look for instant approval from the fans. That’s why I put up our songs almost as soon as they’re finished being written.” During the mailing of Maladroit, he even posted demos on the site, asking fans for their feedback and adjusting some songs based on responses. “I can’t wait to get the fans’ reaction,” he says. “I don’t want to have to wait four months.”

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 agreement 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 in the Weezer business. And so when it comes to communicating to 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, that strategy seems to have already worked. By sending out these samplers himself, Cuomo apparently 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 mechanici- [royalty rate], which is criminal for a songwriter.”

If he had his way, he would tour, record, and post his songs whenever he pleased. “I’d rather have a plan,” Cuomo says. “And it would be better if I could work with Interscope, even if they’re in the right.”

Despite this, though, he admits that, at the moment, he “can’t be happier with Interscope, ironically,” especially with his improved relationship with Schur.

“After we all 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 [Love, Interscope/Geffen/AGM chairman], and I think the way they’ve ended up handling everything is totally genius—by basically letting me ship the record.”

“Note: It’s a real crazy time, 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 PD Jim McCann, 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, I’m sure [Maladroit] will come out and sell a half-million copies in the first week,” McCann says, adding 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 partir 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 its sophomore effort, 1998’s Pinkerton, was greeted with a chilly response, thus devatating 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 moved 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 sort 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 D'M 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 allows the band to preserve its energy while allowing opportunities to try out new songs-in-progress live on audiences. As a result of this cycle, the band has already begun recording the follow-up to Maladroit, which Cuomo says is dated to hit stores in February 2003.

Partially 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. I 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], I just came 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 helmed by Rick Ocxeus with an attention to song structure an album by the band has never seen before) in 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 flowing naturally, 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 on it anyway.”

As it continues to peel away its musical inhibitions during the past year, the self-produced Maladroit became the latest in a laboriously created album than its predecessors.

RETURN TO THE GARAGE
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 music, news, 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 Jacangelo 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.

COMING THIS WEEK

Country music session player extraordinary Jerry Douglas moves his own music to the front burner with Lookout for Hope, due this week from Sugar Hill. The dobro virtuoso offers up a host of instruments, plus guest vocals from James Taylor and Maura O’Connell. The review of the album will appear exclusively on billboard.com.

Also this week, read the second of four installments in Billboard.com’s series of excerpts from Miles Beyond: The Electric Explorations of Miles Davis 1967-1991, the new book by Paul Tingen.

Plus, billboard.com will feature exclusive reviews of Georgia rock outfit Elf Power’s Creatures (audiART) and a two-CD rarity compilation, titled Title and Streamers, from noted independent label Kill Rock Stars.

News contact: Jonathan Cohen • jacoben@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 ongoing 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.
**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 Merlin, and council member Nick Pacheco.

**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 open 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 the Ames, who left behind his office at 75 Rockefeller Plaza to serve a few hours as LaGuardia’s CEO.

Ames is one of more than 1,000 volunteers for Principal for a Day, a program sponsored by PEN- CIL—Public Education Needs Civic Involvement In Learning—and the New York City Board of Education. It fosters ties between schools and community by inviting New Yorkers of all kinds inside schools for a day. Ames (whose LaGuardia co-principals were actress Ellen Barkin and writer Erica Jong) visited classes, talked to students, and met department heads.

The music industry’s ties to the event run deep. John Sykes’ 1996 stint as a Principal for a Day inspired him to start VH1 Save the Music, a nonprofit foundation for public-school music education. Aristas Records president/CEO Antonio “L.A.” Reid is a PENCIL board member. Ricky Martin, Eve, and Suzanne Vega took part this year.

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.”

Then there was a video of WMG artists and their music (Missy Elliott, Craig David, and Linkin Park were hits; Enya was not). WMG also tested some new music on students’ ears. After Groban played, Ames announced that WMG would host two students as interns this summer and donate $50,000 to the school’s orchestra. “This is just an extraordinary place, and that’s a vote of confidence,” said New York schools chancellor Harold Levy, who was present.

By then, it was time for everyone to resume their normal jobs. Declaring the day’s success, LaGuardia principal Paul Sarsonon thanked Ames, turned to the students, and said: “And you can now go to your 10th period!”

**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 Bill Sibbole, Tony nominee Terri White, film legend Karen Black, and, pictured here, blues/rocker extraordinaire Lina Koutarakos.

**INSN’T IT IRONIC?**

*by Matt Gaffney*

Across
1. Cassette player button
2. Lead or Stansfeld
3. In fact of many
4. John Lennon songs
5. Not an all-new episode
6. Pair of ’90s–70s folk
7. Gang of Four’s “... Seed in the Army”
8. Hot tune ironically not penned by Barry Mannlove
9. Tommy Motola at Sony Music, etc.
10. Anne for ABBA, maybe
21. “... little dancin’...” (K.C. & the Sunshine Band line)
22. Sheery Crow’s “... Wanna Do”
24. Won easily
26. Telam (“Westrap! There it is!” group)
31. ’90s alt-rockers, ironically a trio
34. Jerry Lee Lewis’s “... Be My”
36. Bathroom address
38. Subject of the B-52’s
2. Single preachers, ironically unmasked
2. Big name in ‘60s
generations
4. Get an ... (pass melode, or a class)
44. Coast (rap style)
50. America’s drummer Dewey Bunnell is from, ironically
69. “... Just a ...” (Phil Collins)
80. Atlantis or Buckhead
51. Hoover and others
52. “... ball ...” (Sud/Ox’s song)
57. Sport—(regular vehicle)
60. Muasa—Hawaii
61. 1970s supergroup, ironically unrelated
63. Cash in Kyoto
66. Their one trio was “Heart and Soul”
71. Home to trio whose only clean-shaven bandmember is, ironically, Frank Beard
86. Ending for Stan
89. “Baby” Brian’s “... Splendored Thing” (No. 1 hit of 1955)
99. 1st beak’s first name, at birth
2. She hit No. 6 with “Hands”
5. Flyon of swash-buckling
4. Who, Latin
5. Blow up, casually
6. Roy Ayers album
7. “... Love in...”
8. Marianne Faithfull’s “... Bin Die
9. “Festive Liza”
21. 10 tune of “1966”... “Isn’t Worth It”
23. “Iron Man”
12. Last Commodores hit sung by Lionel Richie
12. “Baby” Brian’s “... Love in...”
18. “... Against All...”

Shout outs to the following:

1. Eddie deBartolo Jr.
2. Bette Midler
3. Susan Sarandon
4. This is embarrassing.
5. Probably not.
6. The World
7. Most definitely
8. That’s right
9. Absolutely
10. That’s for sure

**RIM SHOTS**

*by Mark Parisi*

**Haley’s First Phil Lesh Concert**

**THE SOLUTION TO THIS WEEK’S PUZZLE CAN BE FOUND ON PAGE 46.**
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 SENÚR 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.V2MUSIC.COM
MANAGEMENT: MCT

IN STORES MAY 14TH