Gabriel, Anthony Earn Honors
Veterans And Newcomers Share Latin Awards Successes

BY LEILA COBO
MIAMI—Traditional ballads met a new generation at the 13th annual Billboard Latin Music Awards May 9, with veteran Mexican singer/songwriter Juan Gabriel taking home four honors, while chart newcomers Manu Chao and Lurpillo Rivera—as well as salsa/pop star Marc Anthony—won two each.

Gabriel, who also performed during the star-studded fest at the Jackie Gleason Theater in Miami, scored big with his song “Abrázame” (Hold Me Very Closely, the theme of the soap opera of the same name), which won Latin track of the year and Latin Pop Airplay track of the year.

A duet version of an older Gabriel hit, “No Vale la Pena” (It’s Not Worthwhile), featuring Nydia Rojas, took honors for hot Latin track of the year (vocal duo), helping Gabriel to also win the songwriter of the year award.

Superstar Anthony—whose English-language sophomore album, Memé, is due May 21—was the Top Latin Albums artist of the year, thanks to extraordinary sales of his salsa collection Librere, which was released late last year and spent more than 10 weeks at No. 1 on the Billboard Top Latin Albums chart.

“I don’t expect those things,” Anthony told Billboard, referring to his awards. “But this album is so special for me. I never put so much blood, sweat, and tears into one project in my life. With this particular one, I honestly feel like I had a baby.”

Anthony was one in a parade of high-profile artists who performed at the awards show. It airs May 12 on the Teleleton network, whose acquisition by NBC was recently finalized. Since Teleleton started airing the awards show in 1969, it has become the highest-rated special for the network, which has agreed to produce it until 2004.

This year, special awards were also given to seminal salsa band El Gran Combo de Puerto Rico, which was

(Collapsed on page 92)

Hometown News Flash
VFR’s Country Duo Makes Headlines With ‘Wheels’

BY PHYLLIS STARK
NASHVILLE—With a dearth of duos in country music right now, Hometown News is generating interest with its fresh melodies and relatable songwriting. But aside from its music, this pair’s background also garners attention. Both Ron Kingery and Scott Whitehead were born on military bases, the sons of servicemen. Whitehead went on to become a Top Gun fighter pilot, flying an

(Continued on page 90)

Cohl Rolls Out Stones World Tour

BY RAY WADDELL
NASHVILLE—Forty years into an unparalleled rock ‘n’ roll career, it still doesn’t get any bigger than a Rolling Stones tour. And the upcoming year-long Rolling Stones world tour, which begins Sept. 5 at Boston’s new CMGI Stadium, will no doubt be one of the top-grossing
tours of all time, likely to top $200 million worldwide and draw more than 1 million people.

The Stones already own the top three tours ever in terms of volume and took in a staggering $750 million in the 1990s. This time around, on the band’s fourth world trek with producer Michael Cohl, it has ups the ante both creatively and on the production front. The tour will hit a mixture of stadiums, arenas, theaters, and even clubs along the way, sometimes playing as many as three venues in one market. It will also utilize three completely different productions and three unique setlists.

(Continued on page 91)

Carey’s Multi-Faceted Deal
Island Def Jam Alliance Includes Monarc Label Launch

BY LARRY FICK
NEW YORK—After weeks spent pondering offers from nearly every major label in the industry, pop diva Mariah Carey has decided to join forces with Island Def Jam.

Although financial details were unavailable at press time, the deal calls for the artist to have a label of her own. The imprint, Monarc Records, will be run by Jerry Blair, who helped Carey

(Continued on page 90)
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www.americanradiohistory.com
BY RICHARD KIRKHAM

BRUSSELS—Independent music labels have pleaded with the European Union (EU) not to make their industry a sacrificial lamb in the new debate on trade liberalization. The EU’s Bureau Chiefs (TCO) talks scheduled to start this summer.

The intervention comes as the EU and other WTO members prepare a wish list of service-provider sectors they want to form part of the agenda for a new debate on trade liberalization.

Currently, because music is classified as an “audiovisual” service, it sits in the “no-go area” the EU has carved out for the sectors—allowing the EU to protect European culture, such as music film, from foreign encroachment by trade protection and special subsidies for homegrown industries.

But Michel Lambert, president of European indie labels Impala, says that situation could change if major labels succeed in persuading the EU to use the General Agreement on Trade in Services (GATS) talks to pry open foreign markets they say are riddled with trade barriers.

Belgian Lambert, one of the main figures of the Play It Again Sam label, claims other major labels would naturally expect the EU to return in turn to give up its right to develop music-friendly policies if it pushes for other countries to open up their music markets, saying “we would hammer a blow for an industry facing a drop-off in sales, and for all non-reflective acts, the constant march of English repertoire.

“We cannot understand what possible interest the EU has in liberalization to rights and competition policies, neither of which are addressed in GATS,” Lambert adds.

The EU must retain its freedom to adopt policies which support diversity and consumers’ choice.

Impala representatives won support from grassroots to record labels and organizations during last month’s “Goodbye to the Label” meeting here April 26. Her spokesman, Christophe Forax, says calling for music to be part of the talks “risked opening Pandora’s box, which could be dangerous for other parts of the industry. Under its current negotiating mandate, the European Commission (EC) would have to give explicit permission by member states before it could offer to open up any audiovisual sectors for greater market liberalization. Some member states—including the U.K., Germany, and the Netherlands—are keen to do so. They say the EU could argue in favor of keeping current support for its music industry, provided it agreed in the negotiations to forgo any future measures.

The current negotiating mandate—agreed among the EU member states in October 1999—says the EU will ensure that “the community and its member states maintain the possibility to preserve and develop their capacity to define and implement their audiovisual policies for the purpose of preserving cultural diversity.”

But Forax notes it is unlikely that the EC would be asked to change its stance—thanks mainly to opposition from France. Frances Moore, director of the International Federation of the Phonographic Industry (which represents major record companies) insists countries in Europe, and in countries beyond the EU, could be done without jeopardizing Europe’s right to give its own industry special treatment. “It can be a win-win situation,” she says, claiming the EU could offer countries cutting edge in sectors such as financial services, in order to help remove barriers faced by record companies. Moore says these include the movement of personnel, the requirements for some countries—such as the EU WTO member China—to have a local partner, censorship, and the repatriation of royalties. Moreover, she says the EU could opt not to make commitments on music if it liked like it was “losing.”
GOING 'WILDER': For all his success on The Billboard 200, Eminem has not been a superstar when it comes to The Billboard Hot 100. To date, he has earned only one top 10 berth on the singles chart: “The Real Slim Shady” peaked at No. 4 in June 2000.

With a mighty 44-20 leap this issue, “Without Me” (Web/Aftermath/Interscope) thus becomes Eminem’s second highest-ranking title on the Hot 100. The artist has had six chart entries in all, beginning with “My Name Is,” a No. 36 hit in March 1999. He was featured on Dr. Dre’s “Forgot About Dre,” a No. 42 track in March 2000. After “The Real Slim Shady,” “The Way I Am” stopped at No. 51 in December 2000. And the international hit “Stan,” which marked the first Hot 100 appearance of guest artist Dido, only reached No. 51 in December 2000.

FIVE AND COUNTING: For the fifth consecutive week, Ashanti has a firm grip on the top two positions on the Hot 100. “ Foolalal” (Murder Inc./Def Jam) has been No. 1 all that time, and “What’s Love?” (Terrord Squad/Atlantic) by Fat Joe Featuring Ashanti has been No. 2.

That equals the five-week run of the Bee Gees’ “Night Fever” and “ Stayin’ Alive” as the top two songs from March 18 to April 15, 1978. But Ashanti is only halfway to matching the Beatles’ chart domination in 1964. From Feb. 22 to April 25 that year, the Fab Four held down the top two spots, albeit with different songs. The run began with “ I Want to Hold Your Hand” at No. 1 and “She Loves You” at No. 2. During the next 16 weeks, “Can’t Buy Me Love” and “ Twist and Shout” also captured the top two places.

While Ashanti is busy occupying the top two positions, Usher continues to sit at No. 3 and No. 4. “I Need a Girl (Part One) Bad Boy/Arista) by P. Diddy Featuring Usher & Loon holds at No. 3, while Usher’s own “U Don’t Have to Call” (Arista) maintains at No. 4. While this is the first time in Hot 100 history that two different artists hold down Nos. 1 and 2 and Nos. 3 and 4, the Beatles captured all four positions for two weeks running—March 28 and April 4, 1964—extending that grip to the top five the latter week.

Next issue could find another artist with two titles in the top 10. “Pass the Courvoisier Part II” (B) by Busta Rhymes Featuring P. Diddy & Pharrell rises 16-11.

On Hot R&B/Hip-Hop Singles & Tracks, the top five is already dominated by Ashanti, Usher, and P. Diddy. Ashanti has No. 1 with “ Foolalal” and No. 2 with “What’s Love?” Usher is No. 3 with “U Don’t Have to Call” and No. 3 with “I Need a Girl.” P. Diddy is No. 2 with “I Need a Girl” and No. 4 with “Pass the Courvoisier.”

AULD LANG SYNE: We’re only a few weeks away from the midpoint of the calendar year 2002, and there is still one song that peaked in 2001 holding sway in the top 20 of the Hot 100. Nickelback slips 14-16 with “How You Remind Me” (Roadrunner), which peaked at No. 2 last December.
Canada Defines ISP Liabilities

BY LARRY LEBLANC
TORONTO—In a landmark decision, Canada's Federal Court of Appeal in Ottawa ruled May 5 that Internet service providers (ISPs) generally act as "common carriers" and are not liable for paying music copyright royalties. However, the court ruled that if ISPs in Canada act as more than "passive providers"—for example, by storing or "caching" music on their servers—they are responsible for royalties.

It's a partial victory for us in that the court held that ISP's generally act as 'common carriers,' but we fundamentally disagree with the [caching] part of the decision," says Jay Thompson, president of the Canadian Linkin Park, and Internet providers, a respondent in the case.

The action was brought by the Society of Composers, Authors, and Music Publishers of Canada (SOCAN). SOCAN general counsel Paul Spurgeon says, "The court ruled if ISPs provide more than the 'means'—the wires and connectivity—they are going to be on the hook for communicating copyright. If an ISP is caching, they are going to be on the hook."

The decision also supports the licensing of Internet transmissions of music in each country to which they are transmitted, no matter where the music originates. This helps local record companies, artists, and authors receive royalties, discouraging the development of offshore piracy havens.

Paul Spurgeon, SOCAN

‘If an ISP is caching, they're going to be on the hook [for communicating copyright].’

BY JIM BESSMAN
NEW YORK—R&B songwriter Bryan Michael Cox—who has written a list of chart-topping songs sung by Jagged Edge, Usher, Lil’ Mo, Toni Braxton, Idace, and Lil’ Bow Wow, to name a few—was named SESAC's songwriter of the year for the second consecutive year at the Nashville-headquartered organization's sixth annual New York Music Awards. The ceremony was held May 7 at the B.B. King Blues Club and Grill in Times Square and was attended by more than 250 songwriters, publishers, and industry professionals.

Honoros as a song of the year was Cox's "Where the Party At," an across-the-board smash for Jagged Edge, who was coupled with Nelly on the tune. The song held the No. 1 spot throughout Hot R&B/Hip-Hop Singles and Tracks chart for three weeks. Completing a sweep, Cox's three publishers (Babyboy Little Publishing, Noontime South, and W.E.B. Music Group) shared publishing honors.

Cox was among more than 60 songwriters and publishers who received performance activity awards in the categories of pop, R&B, rock, gospel, new age, and jazz.

Performance activity award recipients included Neil Diamond, whose classic Monkees hit "I'm a Believer" enjoyed a revival this year, thanks to the hit film Shrek. Diamond, who also received a performance award for his much-covered "Red Red Wine," took a break from his current top-grossing tour to attend the awards. Additionally, AC mainstay Jim Brideman received a performance award for his latest hit album, Simple Things.

Among the evening's highlights was a performance by SESAC's Victoria Shaw and Reeves Ceballo. The duo delivered a rendition of Shaw's "Nobody Wants to Be Lonely," a chart-topping song last year for Ricky Martin and Christina Aguilera. SESAC singer/songwriter Greg Curtis' musical tribute to long-time SESAC executive Norman Oldum included the gospel staple "I'll Fly Away," which enjoyed renewed interest this year for its part on the hit soundtrack "We Thrill Thou? Oldum, who nurtured countless songwriters during his 45 years with the company, was paid tribute with the prestigious Pride of SESAC Award. Now retired, Oldum, 79, was credited by chairman Stephen Swid for overseeing SESAC's culture.

There's something about the music business and something about SESAC that's very special," Oldum says, likening the SESAC experience to being like "David between two Goliaths [ASCAP and BMI]."

A complete list of 2002 SESAC Award recipients appears on page 59.

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EMI CMG Takes 25% Of Gotee
Christian Label Will Still Operate Independently

BY DEBORAH EVANS PRICE
NASHVILLE—EMI Christian Music Group (CMG) will purchase 25% of Gotee Records—the Franklin, Tenn.-based independent owned by CEO Toby McKeehan and label president Joey Elwood—for an undisclosed sum. Widely considered one of the Christian music industry's most successful indie labels, Gotee was launched in 1994 by McKeehan (a member of the ForeFront trio dc Talk), Elwood, and former partner Todd Collins. The company's roster includes Out of Eden, the Katinas, Jennifer Knapp, John Reuben, Relient K, and Jeff Deyo.

“We’ve been watching them develop and have really admired the way Joey and Toby have signed great artists, developed them, and taken them to another level,” EMI CMG CEO Bill Hearns says. “We felt it was time for us to show even greater belief in them and their ability in the future by investing in their company and helping them grow.”

Elwood says they had been in discussions with EMI CMG for two years, and as they contemplated selling a portion of their company, the question they asked themselves was: “Does one plus one equal three? After two years of talking, we think we got the situation and the partner to make one plus one equal three. We believe they have the strongest infrastructure and systems.” Elwood has become familiar with EMI CMG’s systems during the past four years, at Gotee has been distributed through Chordant, EMI CMG’s distribution arm. The new deal is expected to close in 90 days. It does not include the purchase of any of Gotee’s publishing interests. EMI CMG Music Publishing (CMP) will remain the exclusive administrator of Gotee’s publishing.

Gotee will continue to operate independently, but executives are looking at ways to create synergies. The first step will be forming a combined sales team to work product from both Gotee and ForeFront, an EMI CMG-owned label. Hearns says, “It will be a shared division that will sell and be responsible for the retail marketing and sales of all the artists and new releases of both labels. It will give them the ability to leverage strengths even greater in the marketplace and through Chordant. It will also help reduce costs.”

Gotee’s director of sales and marketing Troy Collins has been tapped to head the new team and named senior director of sales and retail marketing for both labels. According to both Elwood and ForeFront president Greg Iram, the shared marketing department will not result in the elimination of any positions at either company. “The plan is not to lay any body off, but to combine the things we have,” Elwood says. “We’re taking two really good sales teams and putting them together and going to the major accounts with a little more leverage and more force.” Iram says the labels are complementary and a combined sales force makes sense. “Both of our labels tend to be youth-oriented. It’s our passion to really reach kids of all ages. We go after the same things. This is a way to combine our strengths.”

Elwood says EMI CMG will also begin handling “back office functions,” including royalty accounting, financial, legal, and some other things like purchasing. In addition to EMI CMG and Chordant, EMI CMG includes the Sparrow, Worship Together, and EMI Gospel labels. Last year, EMI CMG also purchased an undisclosed percentage of the West Coast-based label Tooth & Nail Records.

Clear Channel Reports $16.7 Billion Loss

BY MATTHEW BENZ
NEW YORK—Clear Channel Communications became the latest media company to post a large loss upon adoption of a new accounting rule requiring firms to write down declines in the value of goodwill and other intangible assets.

San Antonio-based Clear Channel reported a first-quarter net loss of $16.7 billion, or $27.62 per share, on a $17 billion goodwill charge. Without the charge, it would have earned $90.3 million, or 15 cents per share. It had a net loss in the same period last year of $390.2 million, or 53 cents per share.

The new accounting rule, FAS 142, requires companies to write down such intangible assets as goodwill (the price paid for an asset beyond its book value) rather than amortize them over time. Goodwill charges led to first-quarter losses of $54.2 billion at AOL Time Warner and $13.5 billion at Vivendi Universal (Billboard, May 4).

Through the companies stress that the charges are one-time, non-cash events, the massive write-downs are seen by some as a sign these companies overpaid for acquisitions during the stock-market boom. Through a string of acquisitions, including AMFM and SFX Entertainment, Clear Channel has become the country’s largest radio-station owner and producer/promoter of live events.

Clear Channel’s revenue in the quarter rose 4.3% to $1.7 billion. Its live-event division, Clear Channel Entertainment, saw sales rise 13.6% to $475.3 million, in part on the high-grossing Elton John/Billy Joel Face to Face tour. Radio revenue rose 3.3% to $782.8 million.

Executive Turndate

RECORD COMPANIES: Word Entertainment names Barry Landis president of Word Label Group. Landis, Lusk senior VP of marketing and artist development in Nashville. They were, respectively, Christian division VP/GM of Atlantic Records and Christian division senior VP of marketing and artist development for Atlantic Records.

Shelly Bunge is promoted to executive VP of music business affairs and administration for Sony Pictures Entertainment Music Group in Culver City, Calif. She was senior VP of music business affairs and administration.

Christine Wolf is promoted to East Coast VP of publicity for MCA Records in New York. She was senor director of publicity.

Vanguard Records/Welk Music Group promotes Lelle Capella to VP of media and artist relations, Vince Hans to director of marketing and artist development, Adam Colbert to retail marketing manager, and Allison Mayhew to publicity coordinator in Santa Monica, Calif. They were, respectively, director of artist and media relations, national sales and marketing manager, retail marketing coordinator, and publicist assistant.

Jim Flannia is named senior director of media and artist relations for Lost Highway Records in Nashville. He was director of media relations for Universal Records.

Mary Anne Malone is named GM of the CW Wellops label in Nashville. She was director of A&R research for Columbia Records.

Stacy Merida is named GM of the CW Wellops label in Nashville. She was director of Christian Booksellers Assn. sales for Benson Label Group.

RELATED FIELDS: Kim Niemi is promoted to senior VP of video, music, and product development for NBC Enterprises in Burbank, Calif. She was VP of business development. NBC Enterprises also names George Nunes VP of video, music, and product development in Burbank. He was VP of video, music, and product development in Burbank. He was VP of video, music, and product development in Burbank. He was VP of video, music, and product development in Burbank.

Neela Marnell is promoted to VP of adult formats for Jeff McClusky & Associates in Los Angeles. She was director of adult formats.

Geography Not The Only Barrier Slowing The Export Of Iceland’s Music

BY GORDON MASSON
REYKJAVIK, Iceland—Iceland’s music industry needs to formalize and strengthen its infrastructure if it is to succeed in its efforts to export repertoire around the world. The island nation’s independent artists need to get their products to the country’s fledgling music businesses during a May 2 conference sponsored by the Trade Council of Iceland.

Although Iceland has only about 286,000 inhabitants, its remote location perhaps helps explain the strong creative community that thrives here and has given birth to such acts as Bjork and Sigur Rós. However, that geographic isolation is exactly what local artists are trying to overcome in a bid to sell their music overseas.

Jakob Magnússon, musician and owner of Reykjavik PR company Bankastræti, explains that airfares out of Iceland are among the most expensive in the world, and moves should be made to obtain governmental subsidies to assist acts with travel costs.

Without a coherent infrastructure, persuading the government to part with funds will not be easy, notes Keith Harris, chairman of the London-based Music Managers Forum. He told the conference, “You need to communicate with each other so that when you speak to [the] government, you speak with one voice.”

Tom Coyle, music business consultant for government-funded Scottish Enterprise, says figures are not available to quantify the value of Icelandic music. “It’s hard to calculate the true value of music exports for the country and how much more could be made if you were to receive government grants or subsidies.”

Independent music consultant Anna Hildegard Hilbrandsdóttir says Icelandic artists do not need to target the entire world. “Europe is a huge market and our.CEPGADics has a great opportunity to see numerous Icelandic artists.”

Christian Ulf-Hansen, owner of London-based management and publishing company Plan C, believes more should be done to capitalize on such high-profile acts as Bjork or Sigur Rós. “Those acts are like a Trojan horse that opens the doors for others who may not be as well known.”

Sigur Rós manager John Best agrees, observing that since the band sings in its native tongue and still achieves significant international sales, especially in the U.S., it shows that with the proper setup, artists can succeed. Another one of his Icelandic artists, Hiddles Bonnar, says in English Best says “is exceptional—it’s about the music, and it’s about the songs.”
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LATIN MUSIC SIX PACK III • Issue Date: June 29 • Ad Close: June 4
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EUROPEAN QUARTERLY II • Issue Date: July 6 • Ad Close: June 11
AL SCHMITT: 4 DECADES OF GRAMMY HITS • Issue Date: July 13 • Ad Close: June 18
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Billboard's Hard Music I spotlight focuses on hard rock and metal music's continued assault on the charts! We focus on the latest trends in the genre, the success of artists' imprint labels, hard music around the globe, and list upcoming new releases and reissues.

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issue date: June 15
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Joe Maimone 646.654.4694 • jmaimone@billboard.com
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RAY CHARLES: 6 DECADES OF HITS

Billboard magazine pays a special tribute to Ray Charles on his 80th career anniversary. We look back at his remarkable accomplishments over the years, his success on the charts, and his powerful influence on the pop, jazz, R&B and country genres. Be a part of this special tribute.

issue date: June 22
ad close: May 28

Aki Kaneko 323-525-2299 • aki@billboard.com
BY JILL PESSELNICK

LOS ANGELES—A label closure, an unplanned performance at a house party, and an opportunity to revisit the studio each had a hand in sprinkling fairy dust on Concrete Love, British singer/songwriter Julia Fordham says of her new Vanguard album due in stores June 18.

It wasn't too long ago, though, that the magic seemed lost. Fordham—a jazzy, soulful alto crooner—was informed that her new label, Division One/Atlantic, had closed its doors last year just after the completion of the album, and she was left frustrated and emotionally drained.

Label shopping seemed a daunting task, though Fordham quickly caught the attention of Vanguard and signed a new deal. Vanguard's enthusiasm helped her to reinvest in Concrete Love, but a friendship with neo-soul artist and seven-time Grammy Award nominee India.Arie really forged a rejuvenating path. One evening, India.Arie asked Fordham to sing "Concrete Love" at a casual gathering, and the performance opened up new doors for the project.

"My first thought was, 'I am so mesmerized by India.Arie's' vocal talent and writing ability, the last thing I should do [is sing for her],'' Fordham recalls. "When I started singing the song, she sang this unbelievable thing all the way along with me. For two weeks, I was high as a kite just from this spontaneous experience."

Within a few months, Fordham asked India.Arie to help her record a new version of the track, which co-exists on the album with a Fordham-only version. It is also currently being serviced to smooth-jazz and triple-A radio stations.

"Redoing that song got me to come back to the record completely fresh," Fordham observes. "What had been incredibly disappointing soon turned into this unbelievable opportunity to resequence the record and redo the cover."

The reformulated album is a stirring, impassioned project that proves mesmerizing right from its opening track, "Love," on which Fordham winds her long-toned voice around alluring lyrics about a deep-felt love. Its enchanting quality continues throughout such tracks as "Italy," on which Fordham (who is published by Rykomusic/ASCAP and managed by Lori Leve of Los Angeles-based Lori Leve Management) sings about the fantasy of moving to Italy with a lover. Other highlights include "Missing Man," which finds her opening against the negative side of love, and "Roadside Angel," a tribute to the late Minnie Riperton.

Fordham is aided by organ legend Billy Preston, songwriter Gary Clark (Danny Wilson, Transistor), and producer Larry Klein (Joni Mitchell). She is also joined by singer/songwriter Joe Henry on the duet "Allélouia," a strong sonic juxtaposition of vocal talents.

Fordham and her brand of smoky, sensual songs first came on the scene with a 1988 eponymous debut that reached No. 118 on The Billboard 200 and spawned the single "Happy Ever After," a No. 24 hit on the AC chart. That was followed by four more studio projects, including 1998's Arrozao, which sold more than 150,000 units, according to SoundScan. A 1999 greatest-hits album was her last disc for Virgin.

Vanguard director of marketing and artist development Vince Flans says the company's goal is to reintroduce Fordham to fans who bought her previous Virgin albums. A key factor in Vanguard's plan is a nationwide club tour that will conclude at the September Russian River Jazz Festival in Sonoma County, Calif. A special Web site contest offering a weekend trip to the festival will be co-sponsored by Earthlink.

Fordham will additionally perform on a number of radio shows, including Morning Becomes Eclectic from the Triple-A Santa Monica, Calif.-based KCRW.! Nic Harcourt, host of the nationally syndicated show, says he "loves putting [Fordham] on the radio, because she's got such a distinctive voice and is a really good songwriter."

The album has already intrigued Len Cosimi, VP of multimedia at the Ann Arbor, Mich.-based Borders Books & Music chain. "There hasn't been much product by established artists lately," he says, "so there's a pent-up desire for an artist like Julia. She really appeals to the college graduate who graduated five to seven years ago, which is our average customer."

Additional reporting by Margo Whitmire in Los Angeles.

Naimad/Image's Damian Brings Gypsy Pipes To World

BY JIM BESSMAN

NEW YORK—Not since Gheorghe Zamfir earned single-name stardom with his easy-listening panflute play in the '70s has a musician risen to prominence in the U.S. with the ancient instrument to the degree of Damian Draghici. Like his fellow Romanian Zamfir, Draghici is known by one name; in his case, his first (pronounced "DAH-mee-ahh").

Where Zamfir scored domestically via a direct-marketing TV campaign of pop music performed on the exotic panflute, Damian has played a dramatic appearance in front of 72,000 people at the Centru Civic in Bucharest, Romania, last November into his major entry into the domestic market.

The concert—which featured 95 musicians and 80 vocalists in addition to Damian's piano, percussion, ocarina, and 21-pipe panflute—was situated outside the 7,000-room Palatul Parlamentului, the late Romanian dictator Nicolae Ceausescu built. Damian: In Concert From Bucharest aired nationally on PBS stations during the channel's March fundraising drive and is being released by Naimad Entertainment and Image Entertainment distribution June 4 on CD, VHS, and DVD. "I saw the concert as a celebration of freedom," Damian says, "and thought of the palace and the dictator and realized that it was better to do it there—against his will and power—to prove that we survived him and made it."

The event marked Damian's triumphant return to his country, having fled Romania six months before the 1989 revolution that toppled the despot Ceausescu. The Gypsy musician hiked 400 miles to Athens, where he subsisted as a street musician before getting a piano gig in a nightclub and eventually auditioning for the Berklee College of Music, which accepted him in 1996 as a piano student.

But having toured Europe during the intervening years and being exposed to jazz, Damian performed Charlie Parker's "Yardbird Suite" on the panflute and was rewarded with a full scholarship as Berklee's first flutist. Damian's diatonic three-octave Romanian panflute is a sturdier version of its pentatonic South American counterpart, which is generally referred to as pantpipes. "It has a very haunting sound," says Damian, who has played pantflute with Bela Fleck, the Paul Winter Consort, and classical cellist Eugene Frieden. "People might not realize," Damian explains, "that you hear it unconsciously at least once or twice a day in every possible kind of music—on soundtracks before the news." Vocal and instrumental versions of "Love's Blip-sody" from Damian: In Concert From Bucharest have gone to adult-standard stations, and Lipman hopes PBS affiliates will broadcast the concert again during August fund drives—perhaps with ticket giveaway for forthcoming Damian concert appearances.

The Agency for the Performing Arts booked Damian nine years ago at Los Angeles, is managed by Ron Weisner Entertainment and is an ASCAP composer. "Feeling a panflute player on radio—and the public—is certainly challenging," Macey Lipman, Marketing head Macey Lipman says, "but once you get a taste of Damian's virtuosity, personality, and sex appeal, you see he's for real."
Saadiq: Timing Is Finally Right For Solo Set
After Stints In Tony! Tone! Tone! & Lucy Pearl, Producer Steps Out On His Own Via Universal

BY GAIL MITCHELL

LOS ANGELES—Raphael Saadiq isn't stressing over how many units his Universal solo debut, Instant Vintage, will sell following its June 11 release.

"Between the day I heard my album after it was done and the first time I heard the single iBe Here, i featuring D'Angelo) on-air, I felt like I already sold 2 million copies," says a smiling Saadiq during a timeout at his Los Angeles-area recording studio. "It was like 'Wow, the record's complete and I'm on the radio. I've done it.'"

Granted, Saadiq is quite familiar with the music industry's exclusive million-selling neighborhood, thanks to card-carrying membership in the groups Tony! Tone! Tone! and Lucy Pearl, plus production stints with, among others, D'Angelo (2000 Grammy Award winner for the single "Untitled").

However, this time around the tunesmith/musician exposes his creative muse for the first time on a full-length album.

"I'm a team player," says Saadiq, whose earlier solo forays include "Ask of You," from 1995's Higher Learning soundtrack, as well as an additional two R&B-charting singles. "Because of that, this was the hardest thing to do. I never liked the fact that people thought I always wanted to be a solo singer. Everything has its time. The easiest thing about it was the singing. When I sing, that's when everything feels right."

THE BEAT

NEW ORLEANS JAZZ & HERITAGE FESTIVAL

by Melissa Newman

THE BIG EASY: Here are two words you never want to hear associated with the New Orleans Jazz and Heritage Festival. As I write this to my first fest this year, I discovered that as quickly as the 90-degree-plus temperatures (with humidity of more than 90%) would sap your strength, there will be no way to stop you to get a feeling of it. I like to reach people.

Universal is making sure Saadiq does plenty of that during a major-market promotional tour that begins in mid-May, rolls through mid-June, and stops in New York, Los Angeles, Atlanta, and other cities.

Managed by Blue Tree Family in L.A. and booked by Jeff Frasco at the Creative Artist Agency (CAA) in L.A., he will go out on the road with a full band and labelmate/Lucy Pearl cohort Tony! for a bio-styled tour from the usual track-date scenario.

"That's how we're spending the majority of the budget," says Universal senior director of marketing Katrina Bynum, who adds that print advertising will complement this push. "It's the most budget-conscious, but he's one of the few showmen who can go out that way. We want him to touch as many people as he can."

Judging by his many requests he's received for "Be Here," Robert Swanson of Detroit's Buy-Rite Records thinks the album will do extremely well. "Everybody's anticipating Tony! right now."

Brad Andrews, manager of a Virgin Megastore in L.A., notes, "It's the kind of record that will not only serve his base audience—it was the potential to help him become a new group of listeners and fans in the pop world. This is a record with long, long legs."

"I'm not good at predicting," KBMB Sacramento PD Travis Loughran says. "But I think the album is amazing, and his fan base will certainly buy it.

With Lucy Pearl on hold right now and the slim chance of a Tony! Tone! reunion anytime soon, Saadiq is looking for a new home for his Pookie Records, formerly on Jag. However, he is not ruling out another group experience.

"There will be some capacity of me in a group again," he says. "I may be in another project, but it's all over, because I'm still a team player. But I want to go and be Raphael Saadiq right now."

THE BEAT...

Rammblers also throw covers in "Ring of Fire" and a souped-up version of "Proud Mary." The leader boasted that the group was on its first world tour this summer, with one date each in Canada, France, and Finland.

Fearing we might spontaneously combust from the weight of the air-conditioned grandstand, we couldn't hear music, but we could breathe. We ventured out much later in the afternoon, still wilted as we arrived at the New Lefaville Oriental Foot Trot Orchestra, a big band in period costumes that recreates music from the turn of the century. They would have been hokey, if they weren't so good.

We then headed to see Jimmy Buffett, with some of his closest friends. On May 2, Buffett had done an announced show at the New Orleans club Margaritaville that had felt slightly gimmicky. The Saturday show was as loose and fun as that one was forced. Buffett gambered all around the stage like a cool cunt, revealing in being back in New Orleans, where he spent much of his youth.

SUNDAY, May 5: The big draw for the day was the Dudes, a group composed of three members of the Subdudes. The hometown heroes didn't disappoint with an adventurous set that included new tunes and old Subdudes numbers. Their records never captured how good they are, and they proved they still had it with their blend of great harmonies, layered instrumentation, and strong melodies.

Back at the gospel tent, Sherman Washington & the Zion Harmonizers were taking everyone to church. Together for 62 years, the Harmonizers sang traditional gospel tunes with such inspiration, you could feel God smiling. They were followed by Aaron Neville, who performed in the tent before joining his brothers in the fest's closing concert. Neville's voice was heavenly, but it was disappointing to hear him perform to tracks.

We then caught the tale end of the Bahia Men, who had both adults and little kids dancing with their current single, "Move It Like This." The tune song deserves a lot more attention than it's getting at radio and with a little push, could become a breakout summer hit.

As the Neville Brothers grooved the mainstage, we made our way to the exit, knowing it was the end of our first festival, but it wouldn't be our last.
Rebel, Sister, Daughter, Volunteer, Friend, Rapper, Singer, Dancer... Artist.

MTV CELEBRATES THE LIFE AND ACHIEVEMENTS OF A TRUE INSPIRATION AND SADLY MOURNS THE LOSS OF LISA "LEFT EYE" LOPES.
Rosey Goes From Talent Scout To Island’s Roster In Twist Of Fate

BY MARK SULLIVAN
NEW YORK—Making music was the last thing on her mind when self-proclaimed “East Coast gal” Rosey packed up her things and moved to Los Angeles. The Connecticut native had landed what she considered an “ultimate dream job” as a talent scout for A&M Records. “It seemed like the right thing,” says the 28-year-old singer, who got her moniker from a friend. “After all, I’d worked as a DJ and interned for major labels throughout college; it seemed like a natural progression.” But after she failed to sign a hand she wanted for the label, Rosey headed to the parking lot with her guitar to vent. Her boss heard her singing and asked her to come in to his office.

“I thought I was in big trouble,” she says. “I was surprised when he asked, ‘You’re a singer? Why didn’t you tell me?’ I told him, ‘I was just trying to have a real job.”

His support, Rosey says, convinced the singer to strike out on her own, honing her craft first in the bars and clubs of San Francisco, then New York. The years of work paid off, as Rosey is now looking forward to the June 25 release of her Island debut, Dirty Child.

The song that got her noticed was “Love,” which debuted last year on the Bridget Jones’s Diary soundtrack. It was a fluke that executives at Miramax ever heard the song, the artist recalls.

“I was in the Island Records office dropping off some of my rough mixes. The people from Miramax happened to be there looking for a song for the film. Someone told them they should listen to one of my songs, so they played ‘Love.’ They said it was perfect.”

Rosey wrote all the songs on Dirty Child, produced by Macy Gray collaborator Darryl Swann. Although her melodies are often unabashedly romantic, her lyrics reveal what Rosey calls “longing for something to make me feel complete.”

In “Beautiful,” a song Rosey wrote after a breakup, her voice soars while she pleads to “feel beautiful deep inside, like it was when you loved me.”

Julie Greenwald, president of Island, says Rosey’s unique combination of hip-hop, rock, and jazz appeals to a wide audience. But her deeply felt lyrics, Greenwald notes, also speak to young women.

“College chicks can totally relate to a lot of what Rosey sings about,” Greenwald explains. “They are always looking for someone they can relate to, and Rosey is that person right now.”

Rosey’s first song to attract attention was the slow groove of “Love.” With the help of Giant Step, a New York-based lifestyle marketing company, Island hopes the song will generate credible interest in the singer.

“We wanted to get a track out on the street,” Greenwald says, “so that the first audience feels that it is discovering something special.”

The first single to go to radio stations will be “Afterlife,” which appeared on the Shallow Hal soundtrack. Greenwald says the label selected the song because it has a beat so insistent that “you just can’t sit still.” The track goes to modern-rock radio and hot-AC stations this month, followed soon thereafter by top 40 formats.

Rosey, managed by Scott McCracken, hit the road in April to play a series of small clubs from New York to San Francisco.

“We got great feedback from people in the industry,” Greenwald notes. “They really got what she is all about.”

The artist will begin a longer tour sometime this summer. A booking agent is still to be confirmed for the trek.

VP RECORDS
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In Their Element. The latest entry to enter the teen-pop market is LMNT, a vocal quartet consisting primarily of young men who auditioned but didn’t make the lineup for O-Town. “As it turned out, not making it was the best thing that could have happened to us,” group member Mike Miller says. The act has begun promoting its Purple Leopard/Atlantic debut, All Sides, which features the Radio Disney hit “Juliet” (see review, page 22). Pictured, from left, are Ikaika Kahoano, Bryan Chan, Jonas Porsch, and Miller.

CONTINENTAL DRIFT

ROOTS ROCKER: Chad Hollister is a no-frills kind of rocker, cast from the same mold as such classic-American artists as Bruce Springsteen, Tom Petty, and John Mellencamp. On his fine new disc, Life, he offers tunes that rely solely on his ability to tell a good story and craft infectious hooks and melodies. Hollister hails from Burlington, VT, where he cut his musical teeth gigging with hometown heroes Phish. Along the way, he’s also opened for Petty and Bob Dylan, while jamming onstage at various times with the Violent Femmes, Spin Doctors, Phish’s Trey Anastasio, and Blues Traveler.

In an effort to build his own niche as an artist, Hollister has developed a gruff, yet charming voice and a delivery that’s pleasantly conversational. Every song feels like a private conversation, whether it’s couched in an intimate, acoustic arrangement or a frenetic rock setting. He puts his performance skills to fine use on Life, produced by John Alagia (Dave Matthews Band, Vertical Horizon, John Mayer). Alagia did more than merely man the board for this set; he also contributed keyboards, mandolin, and guitar on a variety of tracks. Filling out the musician lineup is percussionist Giovanni Hidalgo (Santana, Tito Puente, Paul Simon), guitarist Bob Coons (Jerry Garcia), and Jack O’Neill of local band Jackopierce, who lends vocals on “Dream Until You Fade.”

The album’s title track takes listeners on a journey of the simple pleasures of life and of everyday reality. Meanwhile, “Vineyard” tells a sweet tale of summer love, while “Laugh” is a wonderfully playful ditty that begs to be heard in a live environment. The set’s strongest tune, “Dream Until You Fade,” offers a sublime melody, filled with hypnotic harmonizing and lushly layered guitars.

Hollister is currently rehearsing for a round of gigs that will see him traveling throughout the Midwest in the coming months. For additional information, contact Sea Note Entertainment at 212-675-7890 or seanote@aol.com. Also, visit the artist’s Web site, chadmusic.com.

SCARSDALE SONGS: Often described as a cross between Loudon Wainwright, Ani DiFranco, and Edie Brickell, Julia Douglass offers In Scarsdale, the follow-up to her critically praised debut, Fetish for the Unusual. Produced by Steve Addabbo (Su-
YESTERDAY AND TODAY: A little more than a decade ago, the Philips label introduced a rising conductor to the world with a disc that paired two war horses of the Russian symphonic repertoire: Mussorgsky's Pictures at an Exhibition, painted in scintillating orchestral colors by Ravel, and Tchaikovsky's instrumental fantasy Francesca da Rimini. The performances, by the London Philharmonic, were both polished and wildly energetic, with an impassioned ardor that was distinctly Slavic. (When I first heard that recording of Pictures on my car radio, I was forced to pull over into a parking lot and remain there through the end, spellbound.) The disc marked Valery Gergiev as a conductor to be watched.

Since that time, Gergiev has become a leading proponent of Russian music. Throughout the course of his career, he has made dozens of extraordinary recordings, including a series of complete operas by Tchaikovsky, Mussorgsky, Prokofiev, and others that he has record- ed with the forces of the Mariinsky (formerly Kirov) Theater, a company he has honed to world-class status. Meanwhile, Gergiev has become one of the world's most in-demand guest conductors and a regular at New York's Metropolitan Opera, where he led the company's first production of Prokofiev's War and Peace in January.

On Tuesday (14), two new Philips releases will extend the conductor's mission. A much-lauded 1983 Covent Garden production of Mussorgsky's opera Boris Godunoe, directed by Russian filmmaker Andrei Tarkovsky and featuring Robert Lloyd and Olga Borodina, arrives on DVD, while on CD, the conductor leads the Vienna Philhar monie in a new reading of Pictures at an Exhibition, this time paired with additional works by the same composer (the Prelude to Khovanshchina, the Gopak from Sorochintsi Fair, and the orchestral showpiece Night on the Bare Mountain). Reached by phone in St. Petersburg, Russia, following a rehearsal for his ambitious and extensive new Moscow Easter Festival (which began May 5, the Russian Orthodox Easter Sunday, and runs through mid-May), the conductor explained that his new version of Pictures reflects both his increasing preference for recording live in concert and his esteem for the Vienna Philharmonic itself.

"After many years of conducting many orchestras," Gergiev says, "I've limited my list of favorite orchestras to a very small number, and Vienna is at the top of the list. It has a special meaning and atmosphere that I experience only with this orchestra. Vienna has this unbelievable quality and level of music-making and fantastic cooperation with me. It's a joy for me to work with them. We all remember this as a very memorable concert, and we hope the CD will reflect that."

More unexpectedly, Gergiev also makes a rare recorded venture into contemporary music on a disc issued in Deutsche Grammophon's 20/21 series, also due Tuesday. He conducts his Mariinsky orchestra in Giya Kancheli's Sigo and Sofia Gubaidulina's Viola Concerto, two major new works that feature the brilliant Russian violist Yuri Bashmet. Kancheli's work features the composer's trademark use of dynamic extremes; the orchestration ranges from traditional elements, including a chorus, to more unusual effects, such as a prominent electric bass near the end. Gubaidulina's work, too, clearly marks a time of austere solemnity for which she is known.

"I've conducted contemporary music constantly for the last 20 years, and it's finally being reflect- ed in my recording career," Gergiev explains. Previously, the Hänssler label issued his world premiere performance of Gubaidulina's St. John Passion, part of Helmuth Rilling's Passion 2000 project (Classical Score, Billboard, Sept. 29, 2001). Since then, the composer has written a new Easter Oratorio, dedicat- ed to Gergiev and designed to be performed with the earlier work. Gergiev plans to record the complete evening-length pairing in the near future.

With the past and present firmly accounted for, Gergiev hopes to create a sympathetic atmosphere for the future of classical composition in Russia. "What you've done in Amer- ica in the last 20 years is very good," Gergiev says. "You made it a policy to support living composers. That's why we have [John Harbison's The Great] Gatsby at the Met and pieces by Corigliano, Philip Glass, and John Adams. I'm going to do more new music than ever, because composers will believe they are important only when you give them more perform- ances and more confidence."

Kaukonen Revisits Rural Blues Tunes On Columbia Debut

BY STEVEN GRAYBOW

NEW YORK—By his own estima- tion, it's been a dozen years since Jorma Kaukonen released an album on a major label, and the timing could not be better. Not only is Blue Country Heart (June 11) the guitarist/vocalist's first project for Columbia, it also marks the first time he has recorded rural blues songs written during the '20s and '30s, music that recently gained wider exposure with the release of the film O Brother, Where Art Thou? and its Grammy Award-winning soundtrack. "Bless the Coen brothers, because suddenly this material sounds very familiar to people," Kaukonen says. "I can't say why these songs touch people, I suppose there is something honest and time- less about them."

Kaukonen's career has seen him consistently merging improvisation-based forms of blues and rock, first as a charter member of the Jefferson Airplane, and later as a co-founder (along with Airplane bassist Jack Casady) of Hot Tuna. Along with mandolin player Sam Bush, dobro player Jerry Douglas, and upright bassist Byron House, Kaukonen recorded Blue Country Heart's 15 songs in just four days at Nashville's Masterlink studio, playing "true acoustic music on real acoustic instruments recorded with microphones—the old-fashioned way." Ilhan player Bela Fleck guests on "Just Because" and "Breadline Blues."

The crisp room quality of Blue Country Heart's performances results from the music being recorded direct to hard drive via Direct Stream Digital, in an instance of what Columbia VP of A&R Yves Beauvais believes is the first time a non-classical or jazz recording utilized the high-resolution medium. Beauvais, who helped Kaukonen sift through more than 100 possible songs, says he "wanted Jorma to tell a story about American music, focusing on a mysterious time peri- od when music was a melting pot of different musical influences made by people of vastly different cultural and geographical backgrounds."

Kaukonen is managed by Vanessa Lillian for Pomery, Ohio-based Pur Peace. He's booked by Steve Martin for the Agency Group in New York.
GATHERING IN D.C.: If you’re in the nation’s capital Memorial Day weekend, you’ll have the opportunity to take part in the American Worship Gathering (AWG). Billed as the largest worship event to be held in this country, organizers are expecting more than 100,000 Christians to gather May 25 at the National Mall in Washington, D.C. Ron McEntire, Todd Velasquez, Crystal Lewis, tobyMac and Michael Tait of d’Talk, Jeff Deyo, Cyndi Frame, Sheila E., Out of Eden, Lisa Beamer, Bob Fitts, Lenzy LeBlanc, Marcos Vidal, and Tommy Walker are among those slated to participate in the event at the foot of the Washington Monument.

The gathering is being organized by the recently formed Christian music producer/worship leader who found Worship Alliance (worshipalliance.com), a worldwide gathering place for Christian musicians, worship leaders, and others in the business. Currently based in Southern California (where he owns New Earth Productions), Brooks has produced albums by such artists as Ron Kenoly, Graham Kendrick, Sandi Patti, Twila Paris, the Isleyzred, and Steve Green.

AWG will be recorded and released, to benefit the Todd M. Beamer Foundation. Lisa Beamer, whose husband, Todd, died in the United Airlines Flight 93 crash in Pennsylvania last Sept. 11, launched the foundation to aid children who lost parents in the tragedy. In addition to the event on the Mall, there will be other concerts during the weekend. Lewis, Walker, and Kent Henry will be part of An Evening of Praise & Worship at Constitution Hall May 24. Following the AWG on Saturday afternoon, tobyMac, Tait, Out of Eden, Chris Tomlin, and Louie Giglio will be featured at Constitution Hall at 8:30 p.m. in the Praise All Night event. Brooks, Velasquez, Vertis, and Vidal and the All-American Kids Choir will perform at the venue. A special remembrance service will be held at the Pentagon May 27.

ROUNDER/PROMPT PRODUCER: Rounder Records has signed a distribution deal with Provident Music Distribution, a division of the Zomba-owned Provident Music Group, to take Rounder titles to the Christian retail market. The new deal went into effect May 6. Among the first Rounder titles to go through Provident are Ron Block’s Forayout Land; the Nashville Bluegrass Band’s gospel collection, To Be His Child; Allison Krauss & the Cox Family’s I Know Who Holds Tomorrow; and the Gospel Bluegrass ensemble, The Stained Glass Hour and Mama’s Hand.

Needless to say, Provident Music Distribution senior VP Don Noes is thrilled about the addition to the Rounder roster, which has already been among the popular O Brother, Where Art Thou? and Down From the Mountain.

NEWS NOTES: Larnelle Harris has signed with the Crowne Music Group. He most recently issued an independent project titled American Spirit. Sandtown is signing with the Gospel Recordings. Then, the Christian Country Music Assn. (CCMA) annual convention is scheduled for Nov. 1-4 in Nashville, with the CCMA’s annual awards show slated for Nov. 5.

FOOTNOTE: In the days following this year’s Dove Awards, the general consensus among the industry was that it was the best show ever. The Fox TV program was the first live broadcast of the Doves, and the Gospel Music Assn. is to be commended for showcasing 19 performances in the two-hour broadcast. The many highlights included Yolanda Adams, Nicole C. Mullen, Jars of Clay, and Third Day, whose lead vocalist, Mac Powell, commanded the stage, demonstrating why he was named male vocalist of the year. It was the first time in 25 years that a singer who was a member of a group and not a solo artist took the prize. (I appreciated Powell’s heartfelt acceptance speech. To my recollection, it was the first time I’d heard the influences of Lynyrd Skynyrd and Jim Croce acknowledged on the Doves.)

I also have to mention tobyMac’s incredible performance. Stepping into the solo spotlight this year, he not only picked up a handful of Doves but also continues to carry the banner for hip hop music in the Christian community. There’s a young, active audience for this music, and the Christian industry has yet to tap the potential. Undaunted, tobyMac keeps pressing on and delivering the goods.

CONTEMPORARY CHRISTIAN/GOSPEL

Gibson’s Imagery

Debuts With His

‘Soulful Hymns’

BY WES ALDRIDGE

NASHVILLE—Having joined the ranks of Christian artists who have started their own labels, veteran singer/songwriter Jon Gibson is readying the release of his new collection, Soulful Hymns, on Imagery Records.

Gibson formed the Irvine, Calif.-based label last year with the assistance of four friends who also served as executive producers on his first project, “It’s a solid business deal; it’s not just standard,” he says of the partnership that is supplying him with enthusiastic artistic support. “They really like to give, and they really like to bless. [Imagery] really wants to give back to the industry and bless their owners, and God will bless.”

Imagery was in the works midway through Gibson’s former deal with B-Rite Records, Released in 1999, his album The Man Inside was promoted to the gospel community, where Gibson’s music found a favorable niche. According to Gibson, after B-Rite lost its support from Interscope, both B-Rite and Gibson decided that it would be beneficial for him to move on to other ventures. Gibson sought complete artistic freedom and control, and Imagery’s investors offered that.

IMAGERY RECORDS

Gibson is the label’s sole artist at the present time, although he says two other undisclosed acts are “hot prospects.” Soulful Hymns is being distributed by Houston-based Grassroots Music Distribution. It is a compilation of old hymns that were arranged into jazzy R&B pieces under the direction of Bernard Wright. Soulful Hymns takes classic expressions of faith and transforms the music into sonically soothing and soul-satisfying grooves, with the help of such industry notables as Bebo Imhoff, Jackie Bartone, and Juan Carlos Quintero.

Gibson says the goal at Imagery is to steer clear of standard record label politics. Imagery plans to focus on the quality of music and reasonable artist contracts. “We really care about music, and in our stage of music about music, we have to care about the people making it,” Gibson says. “You can’t separate the two. It’s a team effort, and we work together.”

JUST CHURCHIN’: She says she didn’t do much experimenting. Instead, with the release of her 10th CD, Churchin’ With Dottie Peoples, Atlanta-based AIR Records’ best-selling artist says she stuck to what works best for her. If that is true, Dottie Peoples, a five-time Stellar Award-winning artist, may have another hit on her hands in the long-awaited CD.

Gospel radio will be serviced May 10, but AIR Records president Alan Free- man is counting on the excitement that was already generated during its release on May 14 among the stars of today as well.

“We got a huge turnout, particularly among radio announcers who had flown in from around the country for the award show,” Freeman says. “We’ll do a big Internet rollout with GospelCity.com, but radio and press interviews have been ongoing, especially since Dottie has been on the road touring with the national stage production A Fool for Love, staring R&B crooner Johnny Gill.”

The play, which kicked off 32-city tour last September, is now in its second leg and winds down in Atlanta later this month. Peoples will then take a summer hiatus from the show, during which time she is booked extensively with appearances and concerts in support of the album.

The promotional rollout centers around two lead singles: The first is an upbeat, traditional cut called “Closet Christ,” and the second, “I Believe in Christ,” features spoken word segments from Bishop Eddie L. Long. Peoples is joined by Byron Cage on the midtempo praise tune “It’s Gonna Be Alright,” and Atlanta Rev. Jeffrey Williams Jr. provides vocal support and spoken word on the cut “Get Right Church.”

“That night after the recording, everyone kept talking about how the live concert was such an awesome service, so one of the things we wanted to do was to maintain the integrity of the spirit of that night,” Freeman explains. “Because of that, we left a lot of the praise segments and spoken word intact.”

“This new project is good, because it is live recorded, so I give it to my audience the way God gives it to me,” Peoples says. “Not only do you hear what I’m feeling, but the shouting, praying, clapping, and singing are the next best thing to actually being there.”

People’s call is the CD—a mixture of spiritual heart-felt ballads, traditional gospel, and midtempo worship and praise—“Dottie at her very best. I wanted this album to be, so I did everything the way I felt it should be done. I’ve recorded the majority of the songs, and I had the energy from the audience on this CD. I believe that can be felt and heard.”

SISTER ACT: Together, they helped write a new era in gospel, but during the past decade, gospel’s top sister act, the Clark Sisters, have opted to go their solo ways. Yet while they have struck out singularly, the Clark Sisters remain a choir with a chord and gospel audiences this summer.

Dorinda Clark will lead off with her GospelCentric solo debut that is scheduled to street next month. Karen Clark Sheard—who’s long awaited sophomore CD, Chance, is being prepared for release from Elektra Records—will follow July 30. Aug. 30 is the tentative date for Verity Records for the release of the first live solo recording from Twinkie Clark. Twinkie, who mastered the cutting-edge style that thrust the group into the forefront of the gospel scene, will release the album on May 21 at the University Park Baptist Church in Charlotte, N.C.

PUSHED BACK: Mary Mary’s much anticipated sophomore release, Incredible—originally set to drop in April—and has been rescheduled for July 16. The first single, an up-tempo cut titled “In the Morning,” has already been serviced to gospel and mainstream radio, with the promotion tour beginning May 23.

BRIEFLY: Eddie Howard and MCA recording artists Praise & Worship Beach, a Mother’s Day Brunch May 11 at the Rock and Roll Hall of Fame in Cleveland. Howard’s debut release, The Word (New Spirit Records) streams this month . . . And on May 6, Cote record act Out of Eden ventured into unchartered waters with the release of its first video to gospel and mainstream markets. The group, which has enjoyed the bulk of its success in the contemporary Christian marketplace, hopes to expand its audience with the release of the hit single “Meditate” from its current CD, This Is Your Life.
Called ‘Outside’ Types

BY RAY WADDELL
NASHVILLE—Producers of the debut Jeep World Outside Festival hope that the successful melding of extreme sports and punk music realized by the Vans Warped tour can be translated into a rock/outdoor activity environment.

The festival, which hits 23 large amphitheaters July 10-Aug. 13, is a joint production of Clear Channel Entertainment (CCE), Tour Together, and Outside magazine. The tour boasts a strong lineup of Sheryl Crow, Train, O.A.R., and Ziggy Marley, along with secondary stages and numerous interactive and demo sports exhibits.

It makes for a full day at the shed. “The whole idea is that from the time we crack the doors, it’s music and activities, because that’s really important to people that love this lifestyle,” explains Jim Lewi, president of Aspen-based Tour Together. “It fulfills the roles of both partner and tour manager on this tour. We look at this as a ‘core to more’ concept. The core music fan, the core Train or Sheryl Crow fan, will come for the music, and the ‘more’ is the outdoor enthusiast, who also loves music.”

For CCE, the tour fills a need for summer programming of marquees attractions, with a big upside in branding potential. “Anytime we have an opportunity to create content, we jump at it,” says Jane Holman, director of operations for CCE’s Los Angeles-based touring office. “This gives us a chance to encourage a new audience to come out to our amphitheaters and experience our hospitality.”

The Outside Magazine Adventure Village will feature sports, gear, apparel, and adventure travel exhibits. Attendees will have the opportunity to learn from and participate alongside world-class athletes in such sports as mountain biking, kayaking, skiing, snowboarding, and mountain climbing. The concourse will include a 30-foot-high jump, a juice and rock climbing walls, a 30,000-gallon water tank equipped with a wave machine, a mountain-biking course, and a ski training setup. “We’ll have a great atmosphere in every area,” says Lewi, who has previously worked on such touring festivals as H.O.R.D.E., Metallica’s Summer Sanitarium, and MTV’s Crash Test.

Doors will open at around 2 p.m.-3 p.m., with main-stage entertainment beginning around 5 p.m. or 5:30 p.m. Load-in is targeted to come in at least four hours and load-out at about 2½ hours. Production moves on 12 trucks, split evenly between main-stage production and activity exhibits.

Holman says the second-stage acts are still being booked. “Obviously, we’re looking at some of the hottest new talent out there,” she says.

The primary target demo is about 20-25 years of age, but Lewi says Outside skew slightly older, creating a good shoulder demo. “Vans Warped” creator Kevin Lyman is obviously onto something with kids who identify with X games kind of lifestyle and the music they listen to,” says Lewi, referring to the successful eight-year run of Warped. “Warped shows that a tour with cultural aspects can sell tickets. We’re trying to do something similar, but our net is much bigger.”

For O.A.R., participating in the Jeep World Outside Tour represents “a big change in its touring strategy in terms of both profile and venue size,” says O.A.R. saxophonist Jerry DiPizzo. “Since last year, we’ve been touring the country by ourselves. This summer we wanted a festival or package billing, and when this came into light, we thought it was a perfect fit.”

DiPizzo says the band, which is booked by Mitch Rose at Creative Artists Agency, is impressed with the tour and promoting its appearance. “As a part of this,” he says, adding that the venues on the Jeep World Outside Tour are far bigger than the band has played before. “It’s ridiculous. We’re used to playing 2,000- to 4,000-seaters, and now we’re bumped up to 15,000, which is a big jump. Playing outdoors is great.”

Holman says the tour was routed to tap into an outdoor-loving populace. “This definitely a niche. We’re focusing on markets that have an active, outdoor lifestyle,” he says. “We go to places like Virginia Beach, [Va.] and Albuquerque [N.M.], where they have water, mountains, and rivers.”

Lewi says the concourse will also host the entertaining consumer-show element, consisting of many regular Outside advertisers. “I can’t stress how important Outside magazine is to this whole equation,” he says. “For years the band has been part of this lifestyle, and when they talk to the people that represent these companies, they have instant credibility. Outside is really the authenticity of this event.”

Calif. Venues Strike Alliance

BY LINDA DECARD
NASHVILLE—The nascent alliance between historically fierce competitors is chapter in the history books for the live concert business and the Los Angeles scene. House of Blues (HOB) and its Universal Amphitheatre in Universal City, Calif., and Nederlander, with its Greek Theatre in Los Angeles, began booking and marketing the two facilities jointly this season, debuting with the rollout of a subscription series for the two theatres in April.

That early offer closed May 3, and according to representatives of both parties, it was seamless from the consumers’ point of view. Surprisingly, it wasn’t the merchandising brawl one might expect, either.

This particular story began when Nederlander attempted to renew its longstanding contract with the city to manage the Greek, and HOB bid against it. It took months of negotiations, lawsuits, and various potential partnerships before the issue was resolved. The city awarded a 10-year contract which includes an alliance pact with HOB.

Greek Theatre GM Mike Garcia says the city council approved the final draft of the new lease April 30. It requires that Nederlander/HOB pay the city either $1 million in a single year or 8% of gross receipts and 6% of ancillary fees (food, drink, parking, and merchandise), whichever is greater. Nederlander also agreed to invest $10 million in upgrades at the Greek, which begin last November after the season. HOB does not incur any of that cost.

The old contract required a minimum of operating dollars for the Greek venue, but Garcia points out that Nederlander had always paid as much as 15 times that amount, though less than $1 million.

Adam Burke, attorney for Nederlander and the Greek, explains that the alliance between Nederlander and HOB is “a pool and share arrangement on the venues. They’re booked out of cooperation. Burke and Nederlander maintain full control over their respective facilities, but we have programs designed to benefit consumers of both venues, in particular the [season] subscribers.”

Burke says the sharing arrangement, which is private, is based on the historical performance of the two venues over a period of years. “It was an interesting deal, a very clever arrangement fair to both parties and fair to consumers.” It only applies during the Greek Theatre season, which runs April 15-Oct. 31.

In practical terms, the alliance means Nederlander and HOB are not only cooperating but, importantly, not competing to book acts. One might assume that gives the buyer more leverage. HOB executive VP and talent Alex Hodges does not believe it translates into lower prices for acts or into any act getting less than it is worth.

“We are paying top dollar and are proud to do so, because we know you can’t pay an artist their worth, they’ll skip your venue or go somewhere else. Any venue is a competitor; it doesn’t have to be the same size. You take more money, more arenas and cut them down; take smaller venues and do multiple shows.”

Day to day, each theater still uses its own buyers to negotiate each deal, but now they share information. “We can legitimately say [to agents and managers] instead of being four holds on a Friday night at both venues, What’s your preference?” Hodges says. “You want to play the Greek, fine, they will make the offer. If they don’t feel strongly about the show, call us back.”

Both Hodges and Burke—executive VP of Nederlander’s promotion arm, Parc Presentations—believe agents know what a band is worth, and they don’t want a promoter calling to say he overpaid and needs help. “The negotiation is still pretty intense with the agent,” Hodges says. “It just may not be the one-upmanship that was there and defied any sense of logic. There was a day I’d just as soon break even or lose money than lose the show.

Maybe it wasn’t total insanity but borderline insanity.”

Scher adds, “When we combine calendars, it’s easier to do routing. Some of the major highlights on Universal’s season are Alanis Morissette and Sammy Hagar/ David Lee Roth, and some of the Greek’s are Alicia Keys, Jewel, Marc Anthony, [the] Down From the Mountain [tour], and Lyle Lovett/Bonnie Raitt. All of those are promising to do sellout or multiples.

Subscriptions went on sale almost a month later than usual, a fact Hodges and Scher attribute to the aftershots from last Sept. 11. Everything got pushed back—records, tours, commitments. Hodges sees a resurgence in the marketplace, though, saying, “It’s coming late, but it’s coming quick.”

The Greek and Universal combined their subscription series into the Premier Marquee Club, good for shows at both venues. In the process, they increased the minimum number of shows the buyer had to choose but gave them more options with the double lineups. For the Greek subscriber, it also means there are now shows every month. For the Universal subscriber, it means that if that theater is booked for three weeks with an awards show, there’s still something to do at the Greek.

A maximum of 25% of seats to some of the best shows are sold via subscription. Garcia says ticket sales are “up slightly from last year. We don’t have a lot of the lineup. Some of the major, multiple-night artists aren’t there yet.”

The alliance is set for 10 years, but it may be renewed. Hodges says that even with HOB on the market, both parties believe a new owner would like the arrangement. “If HOB is sold,” Hodges speculates, “I guess the program and arrangement and affiliation goes with it until someone else wants to discuss undoing something.”

Gone Phish-in’. Comcast-Spectacor VP of public relations Ike Richman, left, welcomes Phish frontman Trey Anastasio, center, and tour manager Brad Sands. Anastasio gave a private radio performance at Indre Studios in South Philadelphia. He is on tour promoting his latest solo release.

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<table>
<thead>
<tr>
<th>ARTIST/ SONG</th>
<th>VENUE/ GROSS</th>
<th>GROSS/ PRICE</th>
<th>ATTENDANCE/ CAPACITY</th>
<th>PROMOTER</th>
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<td>Fore Sat, Mexico City</td>
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<td>Asahe Arena, Phoenix, Ariz.</td>
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<td>ALANIS MORISSETTE, RYAN ADAMS</td>
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<td>TONY HAWK’S BOOM BOOM HUDDUJ, THE OFSPRING, SOCIAL DISTORTION AND OTHERS</td>
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**Venue Views**

**WOW SHOW:** A Nov. 2 George Strait show and a Nov. 25 Rolling Stones concert will be among the first at the SRC Center in San Antonio, set for a soft opening Oct. 17-18 with San Antonio Spurs basketball pre-season events. Steve Zito, VP/GM of the arena, says Strait is a local resident and a Spurs season ticketholder. “We already had a relationship,” he says. Strait’s concert will follow the “grand opening” Spurs regular season game Nov. 1. Concert tickets will go on sale in July. It was booked directly with Strait’s handlers. The Rolling Stones are promoted by a 14,000-seat capacity.

It’s becoming a great summer for Allett Arena, with the Eagles at 17,000 seats and selling very well after an April 29 on-sale. Britney Spears at 14,000, on sale two months ago; and now Cher.

So really, how did he get the date? “Knowing people. People knowing they can trust you to take care of business,” Marion says. “A track record of success helps generate more business.”

**OR REALLY:** Ed Rubinstein, manager of the Bi-lo Center in Greenville, S.C., another of the secondary markets that apparently has a Cher date, got his first ticket query from a fan who learned the news on the Internet—unbelievably, from the Cyndi Lauper Web site. Like Marion, he has not done a signed contract yet, just a hold from CCE.

As for the Internet rumor mill, Rubenstein will never forget the year Bon Jovi was listed on various Web sites as playing the Bi-lo Center May 10. He had a Greenville Tech graduation booked that day and called the promoters, who said no God to worry. Meanwhile, Greenville Tech was worried, though Rubinstein explained they had signed a contract for May 10 and they would be graduating there. The Bon Jovi camp had indeed routed Greenville for May 10, and they had to scramble, running the date to May 15.

**THE REST OF THE STORY:** The alliance between Nederlander and House of Blues (HOB) to jointly book and market the Greek Theatre in Los Angeles and Universal Amphitheater in Universal City, Calif. (see story, page 17) has been a great success: people are coming out, buying tickets in a phenomenal fashion, and the arena is selling out. Meanwhile, the Greek Theatre was sold out five times, according to its manager, who said the show was a big hit. The Greek was sold out six times, according to its manager, who said the show was a big hit. The Greek was sold out six times, according to its manager, who said the show was a big hit. The Greek was sold out six times, according to its manager, who said the show was a big hit.

**BUSINESS:** The Greek Theatre was sold out five times, according to its manager, who said the show was a big hit. The Greek was sold out six times, according to its manager, who said the show was a big hit. The Greek was sold out six times, according to its manager, who said the show was a big hit.
JamGrass Makes Tasty Touring Recipe

BY RAY WADDELL

NASHVILLE—Jam music and cutting-edge bluegrass will merge in the debut JamGrass Festival tour, produced by Nashville-based booking agency Buddy Lee Attractions (BLA).

The majority of the dates on the tour—which begins July 18 at Merriweather Post Pavilion in Columbia, Md.—will feature the David Grisman Quintet, the Sam Bush Band, Peter Rowan & Tony Rice, the John Cowan Band, and the Yonder Mountain String Band. Jorma Kaukonen, String Cheese Incident, and Leo Kottke will perform on some dates, and Dark Star Orchestra will perform an acoustic set in 11 cities. The tour will primarily play outdoor venues.

BLA executive VP Paul Lohr says JamGrass is his and the company's Michael Cooper's brainchild. "Michael and I both love this kind of music, and we saw that there wasn't an appropriate vehicle out there to showcase it," Lohr explains. "For people like us who really enjoy it, you had to travel to Merlefest [in Wilkesboro, N.C.] or Telluride [Colo.] to see something of this nature. We think this tour is something that will really appeal to disenfranchised baby boomers, Deadheads, and new-grass fans."

Lohr points out that there's a lot of common ground between fans of bluegrass or "new grass" and jam bands, including a love for improvisational acoustic music. Of the tour's 24 dates, Clear Channel Entertainment will produce about half with others going with House of Blues or independent promoters and festivals. "Promoters are getting this show for a little less than they would pay if they put [these acts] together individually," Lohr says. "In a couple of cases, the routing coincided with a festival that was already in place, like the Bumbershoot Festival in Seattle [Aug. 31]."

The tour wraps Sept. 22 at the Jones Beach Amphitheater in Wantagh, N.Y. Tickets will range from $25-$45, depending on market and scaling. Lohr says it is hoped that JamGrass will become an annual franchise. "The idea is to change the lineup around from year to year so it is a fresh show, with probably a few repeat artists."
ALBUMS

Edited by Michael Paolotta

POP

- ANDY TIMMONS
The Was Then, This Is Now; The Best of X-tacy
PRODUCER: Andy Timmons
Favored Nations 2200
Andy Timmons may be best-known as the former guitarist for Danger Danger, but don’t assume his stint in that ‘80s hair-metal band is the extent of his musical résumé. That Was Then, This Is Now (this seventh solo album and first U.S. release) is an impressive addition to credentials that include frequently guesting on Joe Satriani and Steve Vai’s G3 tours, which can probably be attributed to his signing with the well-proven Favoried Nations label. This set of (previous album tracks) and new material shows the virtuoso at times reflecting Vai’s sass but more often the more refined styles of another one of his idols, the late Ken Hensley. Simply put, Mr. Timmons has the chops to match the bolt that once adorned his hair, and fans of this genre will find much to appreciate on this disc, even if the sound can sometimes seem derivative (there are dips in the quality of the guitar work, and the production can be mixed), this is an absolute triumph.

RAURY HILL
MTV Unplugged 2.0
PRODUCERS: Rackham, Vail Atlantic 83531
Color Ms. Hill bold and brave. On this, her first collection of new music since 1998’s'^$', you can easily see why she’s on the forefront of the renaissance in modern rock. The mission of Lauren Hill is the former Fugees frontwoman steps into the spotlight, with acoustic guitar in hand, and delivers one incredibly potent—albeit perplexing—performance. Encompassing 13 songs and seven spoken-word interludes, the two-disc set is guaranteed to surprise many, particularly during those moments when Hill shares personal thoughts (“I don’t consider myself a performer anymore”) and rails against the music industry. In the process of exercising her demons, Hill may confuse more than a few fans. Self-indulgent? Sure! Hypocritical? Well, chances are good she wouldn’t have been able to make this album were it not for her “earlier career.” All this said, Unplugged does have its fair share of golden nuggets, most notably “Just Want You Around,” “Just Like Water,” “I Get Out,” and “I Got Finished.”

GAY DAD
Transmission
PRODUCERS: Ber Chapman, Gay Dad Thrity Ear 57117
The title track to Transmission, Gay Dad’s sophomore album, is a glorious piece of hyper-melodic rock nonsense. After that opener, it’s mostly downhill, similar to the band’s only intermittently diverting but ultimately superior

RUSH
Vapor Trails
PRODUCERS: Rush, Paul Northfield Atlantic 83531
The blaze of metal-edged guitar licks Alex Lifeson unleashes during this disc’s intro were surely fueled by pent-up anticipation for Rush to start jamming again. In fact, that same blast of energy welding this CD of new materi- al together resonates long after the last crash of drummer Neil Peart’s symbols. After a six-year hiatus, Rush seems more concerned with preserving its musical empathy than exploring a vast new direction: Vapor Trails echoes the passion of 1993’s Counterparts, albeit with a more basic-to-sensibility infused with the new wave’s propulsive rhythm sections (the beautifully torching “In This World” and “One of These Mornings”) as well as to new wave’s and house music’s roots (witness the jaun- tily “We Are Made of Stars,” and the fierce “Another Woman,” respective- ly). Special mention must be made of featured guest Sinéad O’Connor (“Harbour”), Azure Ray (“Great Escape”), and Anglo Stone and MC Lake (“I Am for the Ladies”), whose contributions only further strengthen an already strong set.

MOBY
18
PRODUCER: Moby V2 63881-7127
For most artists, following up an album like Play—which has amassed worldwide record sales of 16 million copies, and sold more than 10 million copies in the U.S.—is a daunting task. Fortunately, Moby is not “most artists.” From his humble techno beginnings, he’s always followed his own beat—albeit a smartly sampled one—at that. On the 18-track, which perhaps should have been titled 14, he continues mining his own playing field, one that is partly indebted to Play’s blues and gospel overtones (the beautifully torching “In This World” and “One of These Mornings”) as well as to new wave’s and house music’s roots (witness the jauntily “We Are Made of Stars,” and the fierce “Another Woman,” respectively). Special mention must be made of featured guest Sinéad O’Connor (“Harbour”), Azure Ray (“Great Escape”), and Anglo Stone and MC Lake (’I Am for the Ladies’), whose contributions only further strengthen an already strong set.

SPOTLIGHTS

LAURYN HILL
MTV Unplugged 2.0
PRODUCERS: Rackham, Vail Atlantic 83531
Color Ms. Hill bold and brave. On this, her first collection of new music since 1998’s'^$', you can easily see why she’s on the forefront of the renaissance in modern rock. The mission of Lauren Hill is the former Fugees frontwoman steps into the spotlight, with acoustic guitar in hand, and delivers one incredibly potent—albeit perplexing—performance. Encompassing 13 songs and seven spoken-word interludes, the two-disc set is guaranteed to surprise many, particularly during those moments when Hill shares personal thoughts (“I don’t consider myself a performer anymore”) and rails against the music industry. In the process of exercising her demons, Hill may confuse more than a few fans. Self-indulgent? Sure! Hypocritical? Well, chances are good she wouldn’t have been able to make this album were it not for her “earlier career.” All this said, Unplugged does have its fair share of golden nuggets, most notably “Just Want You Around,” “Just Like Water,” “I Get Out,” and “I Got Finished.”

VITAL RE ISSUES

THE LAST WALTZ
Directors: Martin Scorcese
PRODUCER: Robbie Robertson
MGM Entertainment 1003426
The Band
The Last Waltz
REISSUE PRODUCER: Robbie Robertson
ORIGI NAL PRODUCER: Robbie Robertson
The Band
The Last Waltz
No beloved rock band has retired with more class than the Band, who called it quits in 1976, a year after the filming of the group with the same name. A super-studded charity concert on Thanksgiving Day 1976, Band leader Robbie Robertson designed the evening not only as a celebration of his father figure and brother in the music world, but of their various styles of music, which came together to make American music in effect, the concert was also a goodbye to the com- mon spirit of the late ‘60s, as the Band’s farewell to themselves. This film, which includes performances from Dylan, Eric Clapton, Joni Mitchell, and Neil Young, among other statured guests, was also one of the most critically acclaimed recent releases in the country. A career centenarian, it is more of a blessing than ever that Martin Scorcese was on hand to film the concert and various illustrative backstage and soundstage interludes. The movie and the concert’s long live album have languished in the years following the release. This set includes all the music from the original three-LP release, plus previously unreleased concert tracks and video footage of the original show. Like the Live Alacranes box set, this is one of the most anticipated releases of the year. The film and the concert were restored and expanded four-CD boxed set (as well as a version of the title on DVD-Audio). The Last Waltz Video restores one of the greatest rock films with ever, with impeccable perfor- mances by the Band alone, including the definitive take on “The Night They Drove Old Dixie Down” and in tandem with such guests as Dylan (“Baby, Let Me Follow You Down”) and Muddy Waters (“Manish Boy”). The DVD includes audio commentaries by Scorcese and the musicians, among others, and a detailed booklet on the project by Bill Flinn.

CONTRIBUTORS:

Wes Aldridge, Bradle Brumbarger, Leila Cobo, Rasnaa Hall, Wayne Hoffman, Gail Mitchell, Wes Oroskho, Michael Panella, Jill Pesselnick, Krista L. Titus, Philip van Vleck, Ray Waddell. SPUR:GIRL: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or popular potential. NOTORIUS: Releases of critical merit. VITAL REISSUES: Reissued albums of special artistic, archival, and commercial interest, and outstanding collections of works.

www.americanradiohistory.com

BILLO M Y MAY 18, 2002
Younger ears may not dismiss the grooves as dated. But the Kinks and the artist they emulate would do well to listen and learn a thing or two about quality and longevity. Case in point is the minor hit “Tired of Waiting for You.” This sad, lonely song, which showcases the harmonies that made this quintet an R&B hallmark. Contact 313-923-3046. —GM

DANCE/ ELECTRONIC

► VARIOUS ARTISTS

ULTRA CHILLED 02
PRODUCERS: various
Ultra 1121.
This past winter, New York’s revered Ultra Records issued one of the best chill-out compilations, Ultra Chilled. Now with the blueprint set, along comes volume two, and, yes, it is as satisfying as its predecessor. Gorgeous grooms abound: Ryo-kosygo’s “So Easy,” Niten Sawhney’s “Sunset,” Beth Orton’s “Central Reservation,” Bebel Gilberto’s “So Nice (Summer Samba),” Zero 7’s “In the Waiting Line,” the list goes on. Also merged into the mix are alternative heavyweight Rockodyna (“Pyramid Song”) and Coldplay’s “Don’t Panic.”—S—A

► KELLY COFFEY

WHEN THE LIE NEXT TO ME
PRODUCER: Roman Huff
BNA 67040
Newcomer Kelly Coffey has a lifetime of love songs stored up for her BNA debut, as all 11 songs deal with some degree of infatuation. Other topics do exist, but Coffey leans toward adult-standard ditties that blend n Reid piano and strings with requisite country instrumentation, including harp, fiddles, and steel that seem an anachronism. Coffey’s voice is instantly recognizable as a powerful, raucous instrument in the Trisha Yearwood mold that alternates between breathy undertones, falsettos, and high-tension belting. Her vocal chops give backbone to such radio-friendly fare as the slow-build “Bluer Skies,” the jangly guitars of “At the End of the Day” and “The Simple Truth,” and the passionately delivered “Love’s Funny That Way.” Such piano-based ballads and the barefoot nana-wannabe title cut and “Whatever It Takes” are mostly unremarkable, but “Outside Looking In” (with Richie McDonald) stands out on sheer vocal prowess alone. The best cuts are the soaring “Why Wyoming,” the stirring urgency of “What It’s Like to Be Me,” and the most acoustic “Fingerprints.” Producer Dann Huff paints a vibrant sonic picture, and Coffey definitely has the goods, particularly when she’s allowed to take a chance here and there. —RW

► DONATO POVEDA

BOHEMIA ENAMORADO
PRODUCER: Donato Poveda, Daniel Freiberg
BMG U.S. Latin 74321 93085
After a successful stint as half of the duo Donato y Estefane and after writing innumerable songs for Latin stars, Cuban Donato Poveda kicks off his own solo career with an album whose intimacy is almost prohibitively unassuming. In “Donatita,” Donato is perhaps too enthusiastic and too long by a couple of tracks, including “Amarrate,”” an example of how Latin phrasing doesn’t jive with merengue’s clipped pace. But overall the enthusiasm is well-placed, and Crespo fans will find much to chew about.—LC

WORLD MUSIC

► MONICA SALMOSO

Vuelve
PRODUCER: Rodolfo Stroeter
Blue Jacket 54526
Salmaso beat 1,200 contestants to win the El Dorado Prize as the best singer in Brazil in 1999. In a country that routinely produces superb vocalists. Salmaso’s victory was quite noteworthy. Her performance throughout Vuelve offers a giant clue about her El Dorado Prize triumph. She has a silken, mezzo-soprano voice and an elegant grasp of traditional Brazilian fare. She moves with ease between styles. Listen to her super- cool rendition of the Bahian samba-esque “Tu-Be-Lu,” set to a percolating, mini- malist, arrangement. Salmaso excels at gentle tropical ballads, and the best example on Vuelve is her performance on the gardel’s “Carmen Pineiro” song, “Senhordina.” She sings with such lightness and grace, and there’s a clarity in the timbre of her voice that endears everything she sings with a bell-like tonal quality. Salmaso is a singular talent. Distributed by Lightyear Entertainment/WEA. —PVV

JAZZ

► DAVE DOUGLAS

THE INFINITE
PRODUCERS: Dave Douglas, Joe Feria
Bluebird (BMG) 09020-63919-28E1
Prolific trumpeter/composer/brand leader Dave Douglas returns with yet another great group—this one a quintet based on the funky ambience of In A Silent Way’s Miles Davis. Joining Douglas are Chris Potter on tenor sax and bass clarinet, James Genus on bass, Clarence Penn on drums, and most integral to the “new” sound—Uri Caine on Fender Rhodes piano. Aimed not only with but with the taste of the ace arranger that he is, Caine lays down sonic atmospheres ideal for Douglas and Potter to lace with their serpentines lines, often in tandem (la Davis with Wayne Shorter). The top-notch material is mostly from Douglas, although he shows his usual inspired feel for outside material by covering two of contemporary pop tunes: Rufus Wainwright’s “Pines,” Mary J. Blige’s “Crazy Games,” and Björk’s “Unison.” The high- lights include the sublimely lyrical take on “Posses,” as well as the leader’s title track, a wonder of frenzy give-and-take. There is no doubt that Douglas is the jazz man of the hour—hardly anyone else comes close. —BB

CHRISTIAN

ALL TOGETHER SEPARATE
Unusual
PRODUCERS: John Hampton, All Together Separate
Ardent 17084
On its third Ardent release, All Together Separate offers up a glorious blend of modern pop-rock accented with smooth jazz tones and wrapped together with a tight-knit funk that adds a spicy, just-right flavor. From the rocking sounds of “Coming Back” to the fresh grooves of “Bring It On,” Hampton has an assortment of sounds that cater to a wide variety of musical tastes. Lyrically, the songs carry heavy religious tones and colorings that are not only with but with the taste of the ace arranger that he is, Caine lays down sonic atmospheres ideal for Douglas and Potter to lace with their serpentines lines, often in tandem (la Davis with Wayne Shorter). The top-notch material is mostly from Douglas, although he shows his usual inspired feel for outside material by covering two of contemporary pop tunes: Rufus Wainwright’s “Pines,” Mary J. Blige’s “Crazy Games,” and Björk’s “Unison.” The high-

LANGUAGE

► BILLBOARD MAY 18, 2002

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**SINGLES**

**POP**

**LMNT Juliet (3:40)**

**PRODUCERS:** Fredrik Thomander, Anders Widlund

**WRITERS:** F. Thomander, A. Wikström, T. Marty

**PUBLISHERS:** Epicurius Music, adm. by WB Music/Warner-Chappell, ASCAP; Curb/Corregional Music/LIL/Stratton Songs/Mus-kids Music, ASCAP Purple Leopard Records/Atlantic 300791 (CD promo)

Such a good song, such bad timing. . . . The four young men comprising LMNT (get it, as in “element?”) have been kicking around for a couple of years, working toward getting their first single to the streets. Unfortunately, these guys have missed the bandwagon by about two years. With the boy-band phenom kicked to the curb by top 40 programmers, it’s going to be next to impossible for LMNT to get much respect. What they do have in their favor is record label Purple Leopard, which is owned by Teen People, and a positive press seems a given huh? On its own, “Juliet” has a highly appealing, electrified pop kick and a sticky chorus—a la recent LFO—but the clichéd lyric is strictly Radio Disney (where the song leads the network’s playlist): “I think you’re fine, really lovely, I would really love it if you wanted to know, I wanna be your Romeo, hey Juliet.” Three of the four members of LMNT were finalists in ABC’s Making the Band, so their talent is unquestioned. But timing is key, and in these rock- and-rap-centric times, “Juliet” just doesn’t seem to have an ounce—a shame, because in a day, LMNT and this great pop song could have really caught fire.

**DIRTY VEGAS Days Go By (3:41)**

**PRODUCER:** Dirty Vegas

**WRITERS:** S. Smith, V. Horn

**PUBLISHERS:** Copyright Control/Chrysalis Music

Credence/Capital 16948 (CD promo) A M bistuShiTu TV is the driving force behind the massive dance floor attention garnered by “Days Go By” from European trio Dirty Vegas—it was the Hot Shot Debut on the Hot Dance Music/Club Play chart last issue—and now momentum is accelerating on the mainstream radio front. This is hardly the kind of music that typically impacts America’s mainstream, primarily because it simply doesn’t fit through the narrow pipeline that most programmers believe maintains the public’s appetite; but with a $30 million Eclipse campaign behind it, not only are viewers responding, they are demanding that radio give them what they really want to hear. The electronics-based song is light on lyrics, with a highly processed male vocal placed behind a hypnotic, swirling beat, which will provide some momentum to keep your knee bobbing all the way to the beach. This is one of those refreshing tracks that occasionally slips through the radar just for the fun of it, a “Blue Da Ba Di” from Eiffel 65 and “Children” from Robert Miles. Let’s all enjoy this moment.

**EMAN From Wherever You Are (3:59)**

**PRODUCERS:** Emanuel Kirkbak, Spira Producers

**WRITER:** E. Kirkbak

**PUBLISHER:** Roditits Music, ASCAP

**Lunapark Entertainment (CD)** New York singer/songwriter Emanuel “Eman” Kirkbak has been steadily doing his thing since the age of 12, when he played in his pop’s Greek band, and has successfully made instrumental music under the Liscenope moniker and has scored music and written songs for a number of TV shows and the like. In the spring of this year, he released his debut album, Teaching Mrs. Tingle, The Skulls, and Heartbreakers. His fine solo offering, Favorile Enemy, is chock full of thoughtful, acoustic pop-rockers, guided by his universal perceptions of love and life and a creative command of meshing mood and melody with a versatile voice and strong production elements. Album opener “From Wherever You Are” finds him searching for sanity in a perplexing world (“So you’ve watched me disappear a million times this year/Only to find me first in line at the peak of my decline”), accompanied by the kind of instrumental backdrop that fans of Collective Soul and Duncan Sheik will adore. Eman’s music is primed for major-label flirtation. He’s a do-it-all kind of musician and pretty easy on the eyes, too. All systems: Check it out emanonline.com.

**NEW & NOTEWORTHY**

**COUNTRY**

**MARTINA McBRIE Where Would You Be (3:55)**

**PRODUCERS:** Paul Worley, Martina McBride

**WRITERS:** P. Proctor, R. Ferrell

**PUBLISHERS:** Castle Street Music, ASCAP; Mr. Noise Music/We Make Music, BMI

**RCA 69127 (CD)** Following her latest in what is becoming a remarkable run of hit singles, “Beautiful,” Martina McBride offers up another new track from her Greatest Hits collection. Penned by talented Music Row writers Rachel Proctor and Rick Ferrell, the song is a poignant illustration of a relationship unraveling. McBride turns in a sensitive, vulnerable reading of the emotion-packed lyric, which finds a woman asking her disgruntled lover where he’d rather be if he were single and free. Her voice leaves with ache and aching power on the verses, while the choruses build; by the time she launches into the chorus, McBride is belting out those stratospheric notes that have become her stock-in-trade. It’s a stunning vocal performance, and the production soars and swells alongside McBride’s singing. This track continues to solidify the emotion without ever obscuring the raw emotional power of that voice. McBride chalks up yet another hit.

**RUSTED ROOT Welcome to My Party (3:24)**

**PRODUCER:** Bill Botrell

**WRITER:** M. Glabicki

**PUBLISHER:** ASCAP

**Inland 15551 (CD promo)** This is the lead single from the album of the same title, Rusted Root’s fifth full-length set, which was released in early April. The six-piece band, best-known for its quirky early 90’s hit “Send Me on My Way,” is in a calmer mood on this single, which ironically doesn’t seem to be much of a party at all. That said, Michael Glabicki and company deliver a cut from their eclectic arsenal, albeit generally sticking to pop/rock conventions this time; the psychedelic-reminiscent Eastern motifs in the bridge are a welcome exception. This, a few shades more accessible than traditional Rusted Root, will be a comfortable fit at triple-A and willing modern stations, but unlike some of the band’s previous cuts, it may play it a bit too safe for the act’s earlier followers at college radio. The video captures life on the road for the act, with E-man offering a fitting introduction to the band’s live show for new fans.

**AC**

**ALL-4-ONE Beautiful As U (3:30)**

**PRODUCER:** not listed

**WRITERS:** J. Jones, J. Rugel, J. Brickman

**PUBLISHERS:** EMI’s Music/EMI April, ASCAP: Bricksongs, SESAC

**AMC American Music (CD promo)** Jim Brickman has long been a favorite of AC programmers with his consistent ability to craft memorable melodies backed by simple, meaningful lyrics. But “Beautiful As U” marks the first time that he has expanded his horizons to the outside, and the talented guys in All-4-One should offer the man a handshake for the sweetest song they’ve issued in years. The message is simply: You’re the best, I love you. Does such a sentiment ever really wear out? All-4-One is savvily matched to the beautiful melody, with its soaring vocal abilities and deft harmonies. AC stations are likely to take shine to this one. One of those that honeymooners are likely to adopt as their own in this season of newfound bliss. Anyhow, this one also appears on the promo CD, but we’re sticking with the ballad, which seems to be just the right setting for the love song.

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**CONTRIBUTORS:**

Eric Ailes, Deborah Evans Price, Rashaan Hall, Chuck Taylor. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS: New releases professed to hit the top half of the chart in the coming period. CRITICS’ CHOICES: (*) New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (Billboard, 770 Broadway, 6th Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

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Rockin' Indies: Where To Now?


- How Indie Stores Survive

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T

ough some might dispute
the notion, it appears that
the glory days of independ-
ent rock labels are probably a
thing of the past.

During the ’80s and early ’90s,
labels like Twin/Tone, SST and Sub
Pop were the spawning ground for
a number of high-profile acts, many of
which moved on to major-label con-
tacts. But, in the decade since Sub
Pop rose to prominence on the back of
the explosive Seattle scene, com-
mercial genres like nu-metal, hip-hop
and teen pop have held sway on the
charts, and few indie bands have
graduated to headline success,
leaving the indie-rock labels to formul-
ate new strategies to maintain under-the-
radar profitability in a mutating mar-
table. Some look far and wide for the
next act waiting to explode; oth-
ers remain content to stay in their
own musical backyard.

For some companies, it’s been a
matter of rediscovery, and of finding
and marketing bands outside the
regional scene that made the labels’
names in the first place. Sub Pop,
found in the ’80s by Jonathan
Poneman and partner Bruce Pavitt
(who has since exited the label), is
one such firm. After experiencing
enormous sales and garnering inter-
national attention with hot groups
from the Pacific Northwest like Ni-
vascular, Soundgarden, Tad and Mud-
honey (all of which joined the majors’
ranks), the Seattle-based imprint
attempted to move beyond regional-
ism and went through a period of
transition; it humbled scenes far-
flung as Chicago, Nova Scotia and
Portland, Ore., to little commercial
avail.

“What we did is, we did what
other labels did—we tried some shit,”
Pone-
aman says. “Threw some shit against
the wall, signed some bands here,
signed some bands there. Didn’t really
have a formula...We liked the music. It
wasn’t like we were looking for a nu-
temal template, or the latest emo-
thing. The only rhyme or reason was
that we liked the bands and that we
were common enough in our instincts
and tastes that there would be other
people out there who would like the
stuff, too.”

Today, Poneman says, “We’re at
a place right now where I feel like I
can, with a straight face, in all hon-
esty, that I have the strongest roster
I’ve ever had, by a long shot.” Sub
Pop’s roster includes such diverse
acts as Albuquerque, N.M.’s Shins
(probably the label’s hottest group),
the Vue from San Francisco, L.A.’s
Beechwood Sparks and Seattle’s
Catheters.

ALL OVER THE MAP

Though most of the most promi-
nent indie-rock labels have favored a
regional base, some of the best-
known imprints today have favored
both globe- and genre-spanning
approaches to their A&R.

New York’s Matador Records,
founded 13 years ago by partners
Victory’s Brummel

Gerard Cosloy and Chris Lombardi,
have derived sales from American
rock talent like Liz Phair, Yo La Tango
and the Jon Spencer Blues
Explosion. But the company has also
released some top-notch electronica
(mainly through a licensing deal with
Warp Records) and hip-hop and has
issued albums by a plethora of
international acts.

Cosloy, who works out of Mata-
dor’s London office, says, “Going all
the way back to the label’s early days,
we were putting out records by bands
from Australia, New Zealand, Vancou-
ver. The second band we ever signed
‘Teenage Fanclub’ was from Glasgow.
We were getting pretty involved
in things that were not strictly American
rock ‘n’ roll right off the bat...We have
had more than our share of success
with acts like [Japan’s] Pizzato Five,
who worked with us for a very long
time; [Japan’s] Cornelius, Mogwai
and Belle & Sebastian, who are both
from Scotland. So it’s not just all
U.S.A. all the time, and it won’t be.
We will continue to work with bands
from the Land of the Free, because
we are mostly an American-based
company run by Americans. It’s only
natural that we’re going to gravitate
to music made by Americans, but
we’ve always been interested
in music from other places.”

Nine-year-old Victory Records in
Chicago has also made a concerted
effort in recent years to broaden its
offerings. Victory president Tony
Brummel says, “The biggest-selling
artists have been Snapcase, Hate-
breed, Thursday and Earth Crisis.
All four bands are totally different from
one another...Four years ago, we real-
ly made an effort to diversify the cos-
ter. [Before that we did] what most
people would consider hardcore
punk-type material. [We started
releasing] ska, rockabilly, more melat-
ionic rock.”

Brummel adds, “We made a con-
certed effort to go out after all the
different sub-genres and have one or
two artists that came from all the other
genres that fall from the rock tree, as
opposed to focusing on one niche
and exploiting it and ruining it, which
some labels are good at doing. It’s
easy to do, and you can build a very
straight-forward spread-sheet profit
model, but that’s totally unexciting,
and it ultimately doesn’t have any-
ting to do with music at the end of
the day.” Just before press time, 25% of
Victory was acquired by MCA
Records; the label will continue to be
distributed by RED through August
2003.

DOING WHAT COMES NATURALLY

For every indie-rock label that takes
a global view, there is another that
finds its niche and works it day in and
day out.

One of the longest-lived of these
is L.A.’s Epitaph Records, founded
in 1981 by Bad Religion guitarist
Brett Gurewitz as an outlet for his
soundtrack

Sub Pop’s Poneman

continued on page 32

who’s got what:
THE COMPLETE GUIDE TO INDIE DISTRIBUTION

BY MICHAEL AMICONE

The world of indie distributors has changed dramatically in recent years, with
some big players closing up shop, filing for bankruptcy protection or winding up
on the chopping block. Other indies are circling the wagons amid the cost-
cutting consciousness and economic realities of today’s music market, while
others continue to thrive. Following is a selective list of the current players on
the indie distribution landscape, with pertinent contact and company info and a
sampling of company executives and labels handled by the distributors.

COMPANY: Action Music Sales Inc.
ADDRESS: 6541 Eastland Rd., East-
land Plaza, Cleveland, OH 44142
PHONE: 440-243-0300
E-MAIL: ams@actionmusic.com
TOP EXECUTIVES: Dennis Baker, VP;
John Avarski, GM; Mike Wieland, head buyer
TOP LABELS: Psychopathic, Folk Era,
Moulín D’Or, Sundazed, County/Rebel
YEARS IN EXISTENCE: 29
RECENT BEST-SELLERS: Danny
Wright, Ralph Stanley, Twisted

COMPANY: Allegro Corporation
ADDRESS: 14134 NE Airport Way,
Portland, OR 97230-3443
PHONE: 503-257-8480
E-MAIL: mail@allegro-music.com
TOP EXECUTIVES: Joseph Micalello,
CEO; Vincent Micalello, presi-
dent/COO; Ricco Micalello, Internet
manager; Damon Sgobbo, VP of
sales, North America
TOP LABELS: Dorian, Inner Peace,
1201 Music, Nagel Heyer, Summit
YEARS IN BUSINESS: 22
RECENT BEST-SELLERS: Bill Wyman,
Bob Mintzer

COMPANY: Alternative Distribution
Alliance (ADA)
ADDRESS: 72 Spring St., 12th Floor,
New York, N.Y. 10012
PHONE: 212-343-2485/800-239-3232
E-MAIL: info@ada-music.com
YEARS IN BUSINESS: 9
TOP EXECUTIVES: Andy Allen, presi-
dent; Keith Wood, VP of
finance/CEO; Greg Troughtondian,
VP of information service;
Michael Black, VP of sales (East
Coast); Bill Kennedy, VP of sales
(West Coast)
TOP LABELS: Bloodshot, Matador,
Mute, Palm Pictures, Sub Pop
RECENT BEST-SELLERS: Iazo, Zakk
Wykle, All About the Benjamins

COMPANY: Bayside Entertainment
Distribution
ADDRESS: 104 West 29th St., 4th
Floor, New York, N.Y. 10001

Continued on page 28

26
BILLBOARD SPOTLIGHT
www.americanradiohistory.com
BILLY BOARD
MAY 18, 2002
The Distributor That Brings It Home

COMING SOON: ONYX, AFU-RA, THE DAYTON FAMILY, HAYSTAK, STEVE RIPLEY, BONNIE BRAMLETT, WWF ANTHOLOGY AND MORE...

Koch Entertainment
THE #1 INDEPENDENT LABEL

COMING SOON: KILLA BEEZ, BOB BUILDER, CARRIE KINGS, YING YANG TWINS, CHARLIE DANIELS BAND - LIVIN'
Catalog, Coalitions, Service & Skateboards: How Indie Stores Survive And Thrive

BY BRIAN GARRITY

ith music retail increasingly being dominated by behemoths and video chains, consumer-electronics stores and mass merchants, many independent store operators are opting for alternative business strategies beyond traditional mass-market music merchandising. Many stores are scaling back music inventory to make room for movies, games and lifestyle products; some are honing their focus on niche genre specialization, while others have made deep-catalog their chief attribute.

“When you are talking indie retail stores, you have crappy ones and you have great ones, and the great ones are really looking to define themselves as ‘The Ultimate,’” says Don Van Cleave, president of the Coalition of Independent Music Stores (CIMS). “That’s what makes them survive.”

But, with retail becoming increasingly consolidated and the incidence of digital piracy via file-sharing and CD-burning exploding, survival is no easy proposition for indies.

HOW DEEP IS YOUR SHELF
Stocking a broadly diversified catalog is becoming especially challenging for many independents, which are turning over ever-more shelf space to used product and DVD. However, stores like Twist & Shout, a Denver-based retailer, and Amoeba Music, a California-based chain with units in San Francisco, Berkeley and Los Angeles, are defying that trend by making deep catalog the signature of their stores.

San Francisco-based Amoeba, already the operator of a pair of mammoth Bay Area outlets (a 10,000-square-foot store and a 19,000-square-foot store, respectively), late last year opened a 20,000-square-foot retail space in Hollywood, as well as a 15,000-square-foot warehouse/office location.

Marc Weinstein, one of Amoeba’s co-owners, told Billboard at the time of the Hollywood opening that he perceived L.A. to be a perfect opportunity (Billboard, Dec. 15, 2001): “We consider it to be a really under-served market, considering the size of the music scene, the number of people into music,” Weinstein said. “For a variety of reasons, the [L.A.] record retail stores aren’t able to really serve the market, for its sheer size. The couple of chain stores that do try to serve the market are really thin in terms of catalog. Certainly, the energy is not so exciting in those stores. The many cool indie stores in the L.A. area are basically neighborhood-serving or very specialized, so there are a lot of really great niche stores—little pockets of heaven here and there—but nothing that puts it together all in one place.”

The Los Angeles market illustrates many of the current philosophies in independent retailing strategies.

REMAKE, REMODEL PHIN
The opening of Amoeba Hollywood Continued on page 30

Catalog, Coalitions, Service & Skateboards: How Indie Stores Survive And Thrive

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The Los Angeles market illustrates many of the current philosophies in independent retailing strategies.

REMAKE, REMODEL PHIN
The opening of Amoeba Hollywood Continued on page 30
ELP - Fantastic Damage
Out of Funkawi - New Groove Tracks (Of Course)
Out of Funkawi - New Funkawi Tracks
2 CD Double Play: Hyperion, ed. Fantastic Damage We are a
Darker Groove Tracks
ELP 1992 2002

FEIUX QA HOUSECAT
Kittenz & Theo Gitlz
One of Rolling Stone's Top 10 New Artists
for 2002 Features: Silver Screen!

J-LIVE - All of the Above
"All of the Above", the Stone's Tom Silver
produced by D.J. Mannix. A touch of Jazz & Top Memory
One of the most highly anticipated hip hop records of
the year.

VARIOUS ARTISTS - The Difference
All Exclusive Parts From the Songs of the Hip
featuring KRS-One, Chilled People, Mellow M00n.
Creed Mact, Aiko & Jupps, K.O. & more.

ANTHROPOCONSORTIUM - Anthroglitch
Anthroglitch, "Good for everything" and
different "its movement" songs.
Catching up on a group of passing
songs and Anthroglitch lines.

ASH RUB BANG BLACK
"000 Come"
"000 Come" is a single that includes
a smooth, melodic, and
lyrical message.

BUFFALO DAUGHTER
"Buffalo Daughter"
A single that is all about
the buffalo's daughters
and their struggles.

KISS KITTEN & THE HACKER
"Rollin' Stone"
A single that is about
a good time in your life.

MISS KITTY & THE HACKER
"First Album"
Stylish electro-pop which
makes you think.

MISS KITTEN & THE HACKER
"Invisible Airline"
Invisible Airline is a
new genre of music.

O-BURNS ABSTRACT MESSAGE
"Re-swirled"
Top underground electronic producers
work with producer/DP K8 Burns.
O-Burns Abstract Message's
"Invisible Airline" album
featuring the legendary vocals
of Japan's music's Laura

SENTRIIDO - Free Sentridoh
"Songs From Looblecore"
Sentridoh is Lou Barlow, the musical
genius behind Sebadoh & Folk Imperson.

THREE - The Illusion of Safety
Three's powerful, driving beats and
buzz-saw riffs will literally leave you
covered with goose bumps, and their
melodic hooks and pensive lyrics will
draw you in to look further.

THREE RIGHT - Mr. Kickass
"...a dazzlingly original sound."
- Alternative Press
"...designed to find more appeal."
- CMJ

STREET DATE: June 11th 2002

www.americanradiohistory.com
The store, which focuses on alternative rock, reggae, world music and roots music, stocks more than 40,000 titles, with 80% new product and 20% used. Rhino, which is co-owned by Richard Foos and Steve Ferber, says its goal is to create an off-center retail environment that focuses on fun. “I’ve always had this fantasy of doing a pop-culture superstore,” Foos told Billboard at the time of the store’s opening. “That’s what we tried to model this on” (Billboard, Feb. 16). The expanded version of the store sells everything from old pinball machines and Pac-Man games to velvet Elvis paintings.

Says Van Cleave, “I think you are going to find—with really great record stores out there—the inventory may be shrinking and making room for other things.” Driving such transformations, beyond consolidation pressures, is the erosion of music sales as digital piracy rates continue to rise. “A lot of [independent stores] are trying to shift their business toward non-burnable items,” adds Van Cleave.

The trick, he says, is to remain the go-to music destination but focus buying efforts on other things besides new CDs. He points to Twist & Shout, which has a dance store across from its main store that carries everything from apparel and DJ boxes to new turntables.

BUZZ AND SKATEBOARDS

Even genre-specialty stores are getting into the act. Bionic Records of Southern California, a specialist in punk, has made a name for itself in skateboard sales, which now rival music sales.

But just as important as diversification is price competitiveness. “We’re finding that the more you feature low-price music in your store the better your buzz is,” Van Cleave says. “It takes away that disincentive. The customer doesn’t feel like,”

Other Music, New York

like they have to burn everything at that point.”

However, executing a successful indie strategy is a proposition sometimes easier said than done—even when using winning formulas that have been established elsewhere. New York’s Other Music recently closed its first and only branch location in Cambridge, Mass., after a year in business.

Housed in Harvard Square—already home to Tower, HMV, Newbury Comics and a slew of smaller stores—the location proved not to be the most inviting environment for a specialty retailer.

“There is something good about a boutique store if you are a real music head, and that’s something that big stores really can’t do,” says Other Music co-owner Josh Madell. “But, as we apparently learned in Boston, not every city wants that.”

Meanwhile, more mainstream-oriented indie stores are finding strength in numbers by acting collectively through organizations like CIMS, Music Monitor Network, Local Independent Network of CD Stores (LINCS) and the Metropolis Independent Retailers Assn. (MIRA).

STRENGTH IN NUMBERS

Retail coalitions, formed several years ago to give independent music stores the clout that big chains have, are growing in size and importance. Labels have taken notice because of the coalitions’ ability to break new acts. And, although continued retail consolidation often means a greater direction of label resources toward fewer companies, many coalition members think their grassroots approach to marketing will keep the funds flowing in their direction. “We provide a collective voice,” says Van Cleave. “All of my guys are much stronger from working within a group. The labels give them a lot more attention.”

Following two TOP TEN singles and three years of anticipation......

They’re baaaack ...Pennsylvania’s favorite sons,

THE BADLEES

Renew

“There’s such a need for good, straight-ahead rock & roll these days...Renew comes just in time.”

-Jim Nelson, The Album Network

www.americanradiohistory.com
ROCKIN' INDIES
Continued from page 26

pop-savvy punk band's releases. Since then, the company has reaped huge commercial dividends with like-minded groups such as the Offspring, Rancid and Pennywise, and lately with such younger acts as Millencolin and Dropkick Murphys. Though the company has broadened its base with imprints like Anti- (home of Tom Waits and Merle Haggard) and through the distribution of rough-hewn blues label Fat Possum, its target primarily remains the same indie-punk fan base that Epitaph appealed to two decades ago.

Epitaph president Andy Kaulkin says, "You have to be focused. We're small, we're the little guys. We can compete with the major labels in terms of budgets, in terms of clout. What we do is work things on a grassroots level. Working things on a grassroots level means being focused on an audience, and knowing that audience and being a part of that audience, really understanding it and really relating to it."

EMO TO GO
One of the hottest indie-rock labels at the moment (and the target of much major-label interest) is L.A.'s Vagrant Records, home of such "emo-core" acts as Saves the Day, the Get Up Kids and Dashboard Confessional. Vagrant's Rich Egan, who is partnered in the eight-year-old label with Jon Cohen, says that the label has cornered the emo market not by any grand design, but simply because a love of the style led to the formulation of a roster of like-minded acts.

"It's odd," Egan says. "I didn't know I was signing, quote-unquote, 'emo bands.' I just signed punk-rock bands that were working hard and that I liked...As music moves and as indie-rock scenes move, they all tend to write in the same vein, because they all grew up with the same inspirations. So I signed bands that grew up listening to Jawbreaker and Superchunk and Seaweed and Fugazi, so it's this mish-mash of punk rock and emotionally heart-wrenching, aggressive music."

However, Egan adds, at the end of the day it's a plus for his label to be tightly focused on a single style of music. "I realized, from the business end of it," he says, "it's easier to stay within a genre, that's for sure, than to try and spread yourself too thin. And frankly, it's the only genre I have any knowledge of, because I grew up in this scene. It was like second nature to me. It makes it easier, because all of our bands can tour together. Hopefully, the bigger bands are opening the door for the smaller bands."
Rap - Rock & Roll

Ol' Dirty Bastard
Trials & Tribulations of Russell Jones
RIV 9991
Available Now

C-Murder
Tru Dawgs
RIV 9993
Available Now

Daz Dillinger
This Is The Life I Lead
OCF 06
Available June 11th

Concrete Blonde
Group Therapy
MFO 43201
Available Now

Dead Kennedys
Fresh Fruit for Rotting Vegetables
CLP 1198
Available Now

Graham Nash
Songs for Survivors
DVD-Audio
DTS 1092
With 5.1 Surround Sound

Queen
A Night at the Opera
DVD-Audio
DTS 1091
With 5.1 Surround Sound

Mannheim Steamroller
Fresh Aire 8
DVD-Audio/Video
AMG 9888
With 5.1 Surround Sound

Distributed By NAVARRE CORPORATION
1-800-728-4000
www.navarre.com
A YEAR OF INDEPENDENTS:
2001-2002 CHARTS

The chart recaps in this Spotlight cover the 12-month period beginning with the April 14, 2001, through this year's April 6 issue. The recaps are con-
• sidered by a major conglomerate do not disqualify a title from con-
• sideration, nor do the several pick-and-pack arrangements that some indie distribu-
tors hold with major distributors. The dividing line is whether a title is sold by one of the five majors.

With the exception of the Hot R&B/Hip-Singles & Tracks categories, all recaps are based exclusively on sales compiled by SoundScan, with titles receiving credit for units sold during each week they appeared on thepertinent chart during the tracking period. Hot R&B/Hip-Singles & Tracks combines SoundScan sales data with audience impressions calculated by Broadcast Data Systems and points from non-monitored radio stations sur-
veyed by Billboard, with total points combined for each week a title appeared on that chart.

Some nuances considered in the compilation of these lists:
• Word titles, as of Jan. 29, go through WEA distribution. Prior to that date, some Word titles were distributed through Sony Music while others were independently distributed. Only those titles self-distributed are included here.
• This year, we replace the Hot 100 Singles recap with a recap from the Hot 100 Singles chart.
• The classical recaps are taken from The Billboard Classical 50, an in-
house chart that includes titles from all four published classical charts.

Recaps for this Spotlight were compiled by Anthony Colombo with assistance from chart managers Keith Caulfield, Ricardo Companioni, Steve Graybow, Wade Jessen, Minal Patel, Silvio Pietroluongo and Marc Zubatkin.
PEERLESS.

Jerry Douglas

Lookout For Hope

Featuring guest artists James Taylor, Trey Anastasio, Maura O'Connell, Chris Thile (Nickel Creek)

- 5 GRAMMY AWARDS
- 9 ACADEMY COUNTRY MUSIC AWARDS
- 18 INTERNATIONAL BLUEGRASS MUSIC ASSOCIATION AWARDS

"The experience of seeing Douglas is this: It is what I imagine seeing Hendrix or Charlie Parker must have been like." - Ink 19

"Jerry Douglas is one of a rare breed. He is so successful at reaching people with his musical voice that one might forget that he has advanced technically beyond anyone on his instrument. The combination of musical depth and pure ability is astounding and inspiring." - Béla Fleck

"[Resophonic] guitarist Jerry Douglas was the show's [DOWN FROM THE MOUNTAIN] MVP." - Philadelphia Inquirer, 2/02/02

"A matchless contemporary master." - New York Times Magazine

Select concert dates with the Jerry Douglas Band include St. Paul, MN, Madison, WI, Kalamazoo, MI, Ann Arbor, MI, Chicago, IL, Washington, D.C., New York (World Financial Center) and Telluride, CO as well as a featured performer slot on the O BROTHER!-inspired DOWN FROM THE MOUNTAIN Summer Tour.

ALBUM AVAILABLE MAY 7, 2002

jerrydouglas.com

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### Hot 100 Singles Sales Labels

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PUT YO HOOUP</td>
<td>Lil’ Jon &amp; The East Side Boyz</td>
<td>BMGTVT</td>
</tr>
<tr>
<td>2</td>
<td>HEARTLESS</td>
<td>2Pac &amp; Snoop Dogg</td>
<td>SSS</td>
</tr>
<tr>
<td>3</td>
<td>VFR</td>
<td>(2)</td>
<td>VFR</td>
</tr>
<tr>
<td>4</td>
<td>MAYBE</td>
<td>(3)</td>
<td>Heavenly Tunes</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Put Yo Hooup</td>
<td>Lil Jon &amp; The East Side Boyz</td>
<td>BMGTVT</td>
</tr>
</tbody>
</table>

### Hot R&B/Pop-Hop Singles & Tracks

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MTV</td>
<td>(8)</td>
<td>Koch</td>
</tr>
<tr>
<td>2</td>
<td>KOCH</td>
<td>(14)</td>
<td>Koch</td>
</tr>
<tr>
<td>3</td>
<td>LANDSPEED</td>
<td>(8)</td>
<td>Koch</td>
</tr>
<tr>
<td>4</td>
<td>ARTIMES</td>
<td>(1)</td>
<td>Koch</td>
</tr>
<tr>
<td>5</td>
<td>TOMMY BOY</td>
<td>(3)</td>
<td>Koch</td>
</tr>
</tbody>
</table>

### Hot Rap Singles

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MY PROJECTS</td>
<td>Coo Coo Cal</td>
<td>Koch</td>
</tr>
<tr>
<td>2</td>
<td>RAWKUS</td>
<td>(7)</td>
<td>Koch</td>
</tr>
<tr>
<td>3</td>
<td>ECMO</td>
<td>(1)</td>
<td>Koch</td>
</tr>
<tr>
<td>4</td>
<td>CRIMEWAVE</td>
<td>(2)</td>
<td>Koch</td>
</tr>
<tr>
<td>5</td>
<td>LANDSPEED</td>
<td>(3)</td>
<td>Koch</td>
</tr>
</tbody>
</table>

Continued on page 38
Forty-Two Years Of Independent Distribution

-Diversity & Integrity-

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SELECT-O-HITS

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- JIN • K-TEL • MADACY • MAILBOAT • MALACO/SAVOY • MANTECA • MARDI GRAS
- MATION DE SOUL • METRO • MORNING CREW • MUSCLE SHOALS RECORDS • OCHO • PERRIS
- PINECASTLE • PROPHET • PSYCHOBABY • PSYCHOPATHIC • RAS • REBEL
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ad layout & design by Blake Franklin at street level graphics
### Hot Dance Music/Maxi-Singles Sales

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
<th>Imprint/Label</th>
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<tbody>
<tr>
<td>1</td>
<td>1000000 VOLTS</td>
<td>Amber</td>
<td>Tommy Boy</td>
</tr>
<tr>
<td>2</td>
<td>SANDSTORM (THE REMIXES)</td>
<td>Darude</td>
<td>Groovilicious/Strictly</td>
</tr>
<tr>
<td>3</td>
<td>TRUST YOUR LOVE</td>
<td>Kode</td>
<td>Orpheus</td>
</tr>
<tr>
<td>4</td>
<td>WITHOUT YOU</td>
<td>Digital Allies Featuring</td>
<td>Richard Luzi-Xtreme</td>
</tr>
<tr>
<td>5</td>
<td>WHERE'S YOUR HEAD AT</td>
<td>Basement Jaxx—XLRastralwerks</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>ONE GOOD REASON</td>
<td>Nicole J. McCloud</td>
<td>24/7/Antennas</td>
</tr>
<tr>
<td>7</td>
<td>LORDS OF ACID VS. DETROIT</td>
<td>Lords Of Acid</td>
<td>Antler Subway</td>
</tr>
</tbody>
</table>

### Top Latin Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
<th>Imprint/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MAS DE MI ALMA</td>
<td>Marco Antonio Solis</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>2</td>
<td>EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA</td>
<td>Joan Sebastian</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>3</td>
<td>CONTIGO POR SIEMPRE</td>
<td>Banda El Recodo</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>4</td>
<td>LO MEJOR DE NOSOTROS</td>
<td>Pepe Aguilar</td>
<td>Musart/Balboa</td>
</tr>
<tr>
<td>5</td>
<td>EN VIVO. EL HOMBRE Y SU MUSICA</td>
<td>Ramon Ayala Y Sus Bravos Del Norte</td>
<td>Freddie</td>
</tr>
<tr>
<td>6</td>
<td>BALADAS RANCHERAS</td>
<td>Los Temezarios</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>7</td>
<td>SECRETO DE AMOR</td>
<td>Joan Sebastian</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>8</td>
<td>TE VOY A ENAMORAR</td>
<td>Los Angeles De Charly</td>
<td>Fonovisa</td>
</tr>
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</table>

### Hot Latin Tracks

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
<th>Imprint/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>O ME VOY O TE VAS</td>
<td>Marco Antonio Solis</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>2</td>
<td>ME VAS A EXTRANAR</td>
<td>Pepe Aguilar</td>
<td>Musart/Balboa</td>
</tr>
<tr>
<td>3</td>
<td>NO TE PODIAS QUEBRAR</td>
<td>Conjunto Primavera</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>4</td>
<td>CADA VEZ TE EXTRAÑO MAS</td>
<td>Banda El Recodo</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>5</td>
<td>Y LLEGASTE TU</td>
<td>Banda El Recodo</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>6</td>
<td>SE QUE ME VAS A DEJAR</td>
<td>Marco Antonio Solis</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>7</td>
<td>ANAME</td>
<td>Rogelio Martinez/Disco Cane</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>ME LIBERE</td>
<td>El Gran Combo</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>NO SE VIVIR SIN TÍ</td>
<td>Conjunto Primavera</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>10</td>
<td>MI FANTASIA</td>
<td>Los Tigres Del Norte</td>
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### Top Contemporary Jazz Albums

<table>
<thead>
<tr>
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<th>Imprint/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>IN MODERN TIMES</td>
<td>Spyro Gyra</td>
<td>Heads Up</td>
</tr>
<tr>
<td>2</td>
<td>LIFE IN THE TROPICS</td>
<td>The Ripingtons Featuring Russ Freeman</td>
<td>Peak/Concord</td>
</tr>
<tr>
<td>3</td>
<td>M SQUARED</td>
<td>Marcus Miller/3</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>HYPNOTIC</td>
<td>Paul Taylor/Peac/Concord</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>FEELIN' YOU</td>
<td>Andre Ward</td>
<td>Orpheus</td>
</tr>
<tr>
<td>6</td>
<td>FROM THE HEART</td>
<td>Kim Waters</td>
<td>Shanachie</td>
</tr>
<tr>
<td>7</td>
<td>RENDEZVOUS</td>
<td>Walter Beasley</td>
<td>Shanachie</td>
</tr>
</tbody>
</table>

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*Stay connected.* Fast and Easy Internet access to your favorite BDS reports. Now you can get BDS information wherever you are, whenever you need it.

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*The new face of information.* The ultimate record industry power tool. ENcore offers new reports, new data and a new look to celebrate its evolution. Designed especially for you, by you.

**BDS:**

Broadcast Data Systems
### Top Reggae Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
<th>Imprint/Label</th>
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<tbody>
<tr>
<td>1</td>
<td>VP</td>
<td>Various Artists</td>
<td>VP</td>
</tr>
<tr>
<td>2</td>
<td>JAMDOWN</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>GREENSLEEVES</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>ARTISTS ONLY</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>MADACY</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>THE BIGGEST RAGGA DANCEHALL ANTHEMS 2001</td>
<td>Various Artists</td>
<td>Greensleeves</td>
</tr>
<tr>
<td>7</td>
<td>STRICTLY THE BEST 28</td>
<td>Various Artists</td>
<td>VP</td>
</tr>
<tr>
<td>8</td>
<td>MUSIC IS LIFE</td>
<td>Beres Hammond</td>
<td>Harmony House/VP</td>
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### Top Country Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
<th>Imprint/Label</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>NICKEL CREEK</td>
<td>Nickel Creek</td>
<td>Sugar Hill</td>
</tr>
<tr>
<td>2</td>
<td>MARK McGuinn</td>
<td>Mark McGuinn</td>
<td>VFR</td>
</tr>
<tr>
<td>3</td>
<td>NOTHING PERSONAL</td>
<td>Delbert McClinton</td>
<td>New West</td>
</tr>
<tr>
<td>4</td>
<td>LITTLE SPARK</td>
<td>Dolly Parton</td>
<td>Sugar Hill</td>
</tr>
<tr>
<td>5</td>
<td>THE LIVE RECORD</td>
<td>The Charlie Daniels Band</td>
<td>Blue Hat/Audium/Koch</td>
</tr>
<tr>
<td>6</td>
<td>SISTER! THE WOMEN'S BLUEGRASS COLLECTION</td>
<td>Various Artists</td>
<td>Rounder</td>
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<tr>
<td>7</td>
<td>SONGCATCHER</td>
<td>Soundtrack</td>
<td>Vanguard</td>
</tr>
<tr>
<td>8</td>
<td>ROOTS: VOLUME 1</td>
<td>Merle Haggard</td>
<td>Anti/Epileph</td>
</tr>
<tr>
<td>9</td>
<td>HAVE YOURSELF A MERRY LITTLE CHRISTMAS</td>
<td>Lee Greenwood</td>
<td>Freefall</td>
</tr>
<tr>
<td>10</td>
<td>A HILLBILLY TRIBUTE TO AC/DC</td>
<td>Hayseed Dixie</td>
<td>Dualtone/Razor &amp; Tie</td>
</tr>
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</table>

### Top Contemporary Christian Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
<th>Imprint/Label</th>
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<tbody>
<tr>
<td>1</td>
<td>CHRISTMAS EXTRAORDINAIRE</td>
<td>Mannheim Steamroller</td>
<td>American Gramaphone/Chordant</td>
</tr>
<tr>
<td>2</td>
<td>TOP 25 PRAISE SONGS</td>
<td>Various Artists</td>
<td>Maranatha!/Christian</td>
</tr>
<tr>
<td>3</td>
<td>A DEEPER FAITH</td>
<td>John Tesh</td>
<td>Faith MD/Garden City/Word</td>
</tr>
<tr>
<td>4</td>
<td>COME HEAL THIS LAND</td>
<td>Robin Mark</td>
<td>Hosanna/Integrity/Word</td>
</tr>
<tr>
<td>5</td>
<td>SING FOR ME</td>
<td>Dez</td>
<td>Destiny</td>
</tr>
<tr>
<td>6</td>
<td>JOURNEY FOR THE HEART</td>
<td>Blessed</td>
<td>Ultimate</td>
</tr>
<tr>
<td>7</td>
<td>THE RENAISSANCE EP</td>
<td>MxPx</td>
<td>Fat Wreck Chords</td>
</tr>
<tr>
<td>8</td>
<td>OPEN UP THE SKY</td>
<td>Lindell Cooley</td>
<td>Hosanna/Integrity/Word</td>
</tr>
<tr>
<td>9</td>
<td>JESUS, CHRISTMAS WORSHIP DOWN UNDER</td>
<td>Various Artists</td>
<td>Hillsong Australia/Integrity/Word</td>
</tr>
<tr>
<td>10</td>
<td>PURE HYMNS</td>
<td>The John Tesh Project</td>
<td>Faith MD/Garden City</td>
</tr>
</tbody>
</table>

### Inventory Fat

<table>
<thead>
<tr>
<th>Servings 700,000 Titles</th>
<th>Size 700 Locations</th>
</tr>
</thead>
</table>

#### Calories of Music & Video Titles

<table>
<thead>
<tr>
<th>Store Overstock</th>
<th>50%</th>
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</thead>
<tbody>
<tr>
<td>Inventory Turns</td>
<td>2.6%</td>
</tr>
<tr>
<td>Warehouse Overstock</td>
<td>30%</td>
</tr>
<tr>
<td>Returns</td>
<td>16.4%</td>
</tr>
</tbody>
</table>

#### Total Revenue of Music & Video

| New Releases | 37.8% |
| Catalog | 63% |
| Overall Top 200 | 35.1% |

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**Continued on page 45**
INDIE DISTRIBUTORS
Continued from page 41

Gabriel, senior VP of RED ink; Dean Tabacco, VP of sales

TOP LABELS: Artemis, Warlock, Loud, Victory, New West

RECENT BEST-SELLERS: Dream Street, Project Pat, Thursday, Sigur Ros, Jane Monheit

COMPANY: Redeye Distribution
ADDRESS: 1130 Cherry Lane, Graham, N.C. 27253
PHONE: 336-578-7300
E-MAIL: info@redeyeusa.com
YEARS IN BUSINESS: 5
TOP EXECUTIVES: Glenn Dicker, director of purchasing; Kelly Wainscott, controller; Tor Hansen, director of sales; Stephen Judge, director of marketing
TOP LABELS: Yep Roc, Widespread, Ashmont, Undertow
RECENT BEST-SELLERS: Supersuckers, Widespread Panic, Caitlin Cary, Nick Lowe

COMPANY: Rock Bottom Distributing
ADDRESS: 3400 Corporate Way, Suite G, Duluth, GA 30096
PHONE: 770-814-8858
E-MAIL: markm@rockbottomdist.com
YEARS IN BUSINESS: 22
TOP EXECUTIVES: Frank Rachman, president; Jeff Scheible, CEO; Mark Mayo, sales manager; Kathy Weaver, buyer
TOP LABELS: Daystar, Alifissimo, Mardi Gras/Miss Butch, Ripete, Essence
RECENT BEST-SELLERS: Esteban, Sir Charles Jones, Peggy Scott-Adams, N'Dambi, Rev. Clay Evans

COMPANY: Ryko Distribution
ADDRESS: 555 West 25th St., 9th Floor, New York, N.Y. 10001
PHONE: 212-908-7956
E-MAIL: distributor@rykogroup.com
YEARS IN BUSINESS: 10
TOP EXECUTIVES: Jim Cuomo, president; Rob McDonald, national director of sales; Conne Kirch, national director of marketing
TOP LABELS: Rykodisc, Fantasy, Alligator, Six Degrees, Blix Street
RECENT BEST-SELLERS: Eva Cassidy, Frank Zappa, Bebel Gilberto, Creedence Clearwater Revival, Nick Drake

COMPANY: Select-O-Hits
ADDRESS: 1801 Fletcher Creek Dr., Memphis, TN 38133
PHONE: 901-388-1190
E-MAIL: info@selectohits.com
YEARS IN BUSINESS: 42
TOP EXECUTIVES: Sam W. Phillips, president, Johnny Phillips, VP; Kathy Gordon, human resources/advertising media buyer, Tiffany P. Couch, sales manager
TOP LABELS: Malaco, Street Level, SOH, Psychopathic, Greensleeves, Black Market, Mailboat, Madacy, Blind Pig
RECENT BEST-SELLERS: Jimmy Buffett, Johnnie Taylor, Dan Tyminski, Insane Clown Posse, Williams Brothers, Brotha Lynch Hung

COMPANY: Southwest Wholesale Distribution
ADDRESS: 6775 Bingle Rd., Houston, TX 77092
PHONE: 800-275-4799
E-MAIL: info@swrtinc.com
YEARS IN BUSINESS: 25
TOP EXECUTIVES: Robert Guillerman, president; Mark Guillerman, VP; Thomas Escalante, one-stop sales manager; Albert Duchover, VP of West Coast division: Chuck Rosenberg, VP of East Coast division
TOP LABELS: Wreckshop, Coy Entertainment, Tejas, Write-On
RECENT BEST-SELLERS: Cory Morrow, Ruben Ramos, E.S.G., NB Ridaz, Michelle Shocked

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Eight bands, twelve employees and a decent idea*. You do the math.

Sugarcub
Dave Pirner
gig
The Incredible Moses Leroy
Moke
J Mascis
Jay Buchanan

* (artist development)
Indies Take AIM

Brit labels' pro-active trade organization, the Association of Independent Music, promotes its members' business with databases, publications and in-the-trenches advice that pays off.

BY PAUL SEXTON

LONDON—Think united, think international. That's the message for the burgeoning membership of the Association of Independent Music (AIM), as the U.K.'s indie trade association develops ever-greater strength and depth and builds powerful ties with international counterparts.

As the membership of the four-year-old non-profit association continues to boom—some 50 new labels joining in the first quarter of 2002 alone—AIM is driving an imaginative, ambitious range of initiatives at home and around the world. That's bolstered by the unfailing ability of independent labels to find and develop raw talent and generate both major sales and critical favorites.

AIM chief executive Alison Wenham says her members should be proud, but not presumptuous. "It's not a time to be complacent," she reflects. "This is a very tough market, with huge challenges, but, as we've shown, there are the building blocks of success, good A&R and implementation, that will see the indies all right."

CHART-BUSTERS APLENTY

Three of the U.K.'s 10 best-selling albums of 2001 were from the indie sector—Stereophonics on V2, Travis on Independiente and Eva Cassidy on Hot. Furthermore, five of the 12 nominees for the critical "Record Of The Year" honor from the prestigious Techins Mercury Music Prize were from the indie fold, by Elbow (V2), Zero 7 (Ultimate Dilemma), Goldfrapp (Mute), Basement Jaxx (XL Recordings) and Tom McRae (db).

Priority projects for AIM of late have included the far-reaching World Independent Network (WIN) global-marketing database, broadcast initiative Emucast and CD-ROM and online guides for members. The organization also has promoted worldwide market opportunities with such endeavors as AIMing East. It has supported international showcases for British music and it has helped create a government-supported report into the viability of a U.K. music office in the U.S.

Wenham says WIN will allow members to reap the benefits of a vast database of networked information in the development of foreign markets. "The independents have an absolute advantage in A&R," avows Wenham, "I don't think anybody would argue with that. But the key difference between indies and majors [in international potential] is their infrastructure. "Independents have to build an infrastructure, which might be quite boutique-oriented, and questions such as whether it's best to license or distribute can be fundamental decisions, depending on the territory. That can lead to the right deal, but the downside is that it requires a lot of planning, knowledge and follow-through. WIN will allow any label member of the network to access sector-specific information, such as market dynamics, prices, sourcing, radio, everything."

Phase one of the project—with a database collated from AIM with sister associations in Australia (AIR) and Canada (CIRPA)—will be "up by the end of June," says Wenham. The corresponding bodies in the U.S. (AIM) and Europe (IMPA/ALPA) are already committed to joining the network. Such a service, and U.S. initiatives, including the creation of a committee to help reclaim British market share in America, are warmly welcomed by AIM member Soma Records. "We're based in Glasgow," says GM Richard Brown, "and we do well in certain territories in Europe, but we don't fully understand them. With the WIN initiative, we can get tapped into that market, because every territory is different." Soma has various licensing and distribution agreements in the market with Virgin, BMG and Zomba.

The U.S. venture coincides with the plans of Soma, currently marking its 10th anniversary, to establish its own American office. "It's good finally to have the [British] government on board," says Brown, "again, with thanks to AIM. [High-ranking] people at the government level are taking it seriously, seeing the value of export [in U.K. music] and the growth potential. The State has changed its market, and the only way [to go] is up."

ACCESS 200,000 TRACKS

The Emucast project, powered by a consortium of music organizations in Germany, France, Spain, Norway and Greece, enables radio stations and Webcasters to access 200,000 tracks of independent music originating across Europe, without the need to maintain huge music libraries. The U.K. side is headed up by Musicindie, set up and part-owned by AIM.

Funding has been provided by the EC Information Society in Luxembourg, in another example of leveraging governmental support. "It's only recently that U.K. or U.S. governments have been thoroughly alert to indigenous music in Europe," says Wenham. "It's only since the inception of AIM and IMPALA that governments have been able to learn about this vast sector."

January saw the publication of a "Guide to business opportunities in China, Hong Kong, Taiwan, South Korea and Japan. In March, AIM was at South By Southwest in Austin, helping stage a British showcase in conjunction with the BPI (British Phonographic Industry), British Underground, operated with the support of the Arts Council to expose left-field U.K. music overseas, and the government-support service Trade Partners U.K.

High among Wenham's priorities for 2002 is the ambition, with MOPC, to remove trade barriers put in place by copyright tribunals, which mean that labels have to pay double mechanicals. It's because there are no trusted reciprocal agreements in place with the U.S., and it obviously hits small companies the hardest. That's indefensible, and I'm passionate about changing it."

SURGERY AND SURVIVAL

Two more ventures have been developed with respected industry lawyer John Benedict, formerly MD of Chrysalis and now the in-house consultant with legal firm Denton Wilde Sape. His CD-ROM AIM Guide to Survival and Success in the Music Business, and an online legal advice service, have been enthusiastically received. "The guide is aimed at bands by 'category' if you've got a sudden problem," says Wenham. "This is information that would cost you thousands of pounds elsewhere."

With surgery, I admit I assumed a lot of the questions would be "How do I tie my shoelaces?," but John's had some very good questions—publishing copyrights before you've got questions, sue artists' moral rights, difficult stuff. It's a fascinating page."

That in-the-trenches advice can be invaluable to indies, especially those fighting the big, expensive fight, for pop/dance repertoire with majors.

Relentless, funded by independent giant Ministry of Sound, has had a spectacular year, including three U.K. No. 1 singles by DJ Pied Piper, So Solid Crew and Daniel Bedingfield, but, after securing the latter's "Gotta Get Thru This," it lost out in the race for Bedingfield's album to Universal's Paddy."With Universal, it's a different game," says Relentless co-founder Shabs. "The market share is 30%; they're very powerful, and we have to live with that fact. But Soma's Brown is, for the independents, 'save great strength in unity. 'Brilliant guys like Daniel Miller and Martin Mills [chief executives of Mute and Beggars Banquet, respectively], they're, it's a focus group. You're in an organization that has a share of the market that's like a large major, but it's lots of independent companies."

Defining A New Era?


"Starin' at the Sun" is a melodic masterpiece. Zooz could easily emerge as the world's new guitar hero.”

Album Network

Staring At The Sun

Neil Zaza

Jettison Eddy creates its own unique melody machine with producer Keith Olson at the wheel. A sharp modern sound sometimes compared to Creed, will certainly establish this group at both the Mainstream and Modern Rock Formats.

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Firkins covers all the ground from Jimi Hendrix and Johnny Winter to Duke Ellington and Henry Mancini.

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Michael Lee Firkins

inquiring minds and the latest news in the music biz. The Billboard Spotlight is published every Monday and is also available online.
### Top Blue Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Imprint</th>
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<tbody>
<tr>
<td>1</td>
<td>Do You Get The Blues?</td>
<td>Jimmie Vaughan</td>
<td>Artemis</td>
<td>1986</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Hot &amp; Sassy</td>
<td>Peggy Scott-Adams</td>
<td>Miss Butch/Mardi Gras</td>
<td>1986</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Along For The Ride</td>
<td>John Mayall &amp; Friends</td>
<td>Eagle</td>
<td>1986</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Bitter Tears</td>
<td>Delbert McClinton</td>
<td>New West</td>
<td>1986</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Blues For A Rainy Day</td>
<td>Elvin Bishop &amp; The SilverStars</td>
<td>Rhino</td>
<td>1986</td>
<td></td>
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<tr>
<td>7</td>
<td>One More</td>
<td>John Mayall &amp; Friends</td>
<td>Eagle</td>
<td>1986</td>
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<td>8</td>
<td>Sittin' On The Ground</td>
<td>John Mayall &amp; Friends</td>
<td>Eagle</td>
<td>1986</td>
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<td>9</td>
<td>Do Right</td>
<td>John Mayall &amp; Friends</td>
<td>Eagle</td>
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<td>10</td>
<td>You Never Can Tell</td>
<td>John Mayall &amp; Friends</td>
<td>Eagle</td>
<td>1986</td>
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### Top Pop Catalog Albums

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<tr>
<td>1</td>
<td>3 A Charlie Brown Christmas</td>
<td>Vince Guaraldi</td>
<td>Fantasy</td>
</tr>
<tr>
<td>2</td>
<td>A Fresh Aire Christmas</td>
<td>Mannheim Steamroller</td>
<td>American Gramaphone</td>
</tr>
<tr>
<td>3</td>
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<td>Vince Guaraldi</td>
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**Concord Records**

**Howard Alden** - **Karrin Allyson** - **Darnestine Anderson** - **Patti Austin** - **Regina Belle** - **Big Kahuna** - **Braxton Brothers**

**Jimmy Bruno** - **Betty Buckley** - **Renny Burrell** - **Gary Burton** - **Eg Calle** - **Caribbean Jazz Project** - **Matt Catingub** - **Chick Corea**

**New Trio** - **Rosemary Clooney** - **Evelshah Cohen & The Int'l Vamp Band** - **James Darren** - **Joe DeFrancesco** - **Dotsero** - **Shelia E.**

**Pete Escovedo** - **Michael Feinstein** - **Robben Ford** - **Nancy Freelon** - **Scott Hamilton** - **Miki Howard** - **Monica Mancini**

**Barry Manilow** - **Tanja Maria** - **Marian McPartland** - **New York Voices** - **Orna** - **Eddie Palmieri** - **Joey Pattiucci** - **Phil Perry**

**The Rippingtons** featuring **Kuss Freeman** - **Wallace Roney** - **Poncho Sanchez** - **Diane Schuur** - **Maia Sharp** - **Keely Smith**

**Curtis Stigers** - **Paul Taylor** - **Randi Waldman** - **Dave Weckl** - **Andy Williams**

More 2001 Grammy® nominations than any other independent label!
‘Life Goes On’ For Donnell Jones

Untouchables/Arista Artist Returns After Three-Year Hiatus With Stellar Disc

BY GAIL MITCHELL
LOS ANGELES—Donnell Jones definitely takes his music seriously. That’s why three years have elapsed since the release of his sophomore album, 1999’s platinum-selling Where I Wanna Be.

“Sometimes you buy an album, and there are maybe only two good singles on it,” the singer-songwriter says from his New Jersey home base. “I don’t feel comfortable with that.”

With his June 4 Untouchables/Arista release Life Goes On, Jones delivers the album that should finally give him the props he deserves. For despite the sales success (1.3 million units to date) of Where I Wanna Be—which spun off such hits as the title track and “I’ll Know” as well as the late Lisa “Left Eye” Lopes and earned Jones an American Music Award for best new R&B artist—he remains the label’s best-kept secret.

The three years have given him the chance to “pretty much live life and become more settled down as a person... On my first two albums [including 1996’s My Heart], I was just thinking about myself. This was more of a team effort, [resulting in] stronger songs.”

Leading those strong songs is the midtempo charmer and first single “You Know That I Love You,” written and produced by Route 8, a collective that includes former Elektra singer-songwriter/musician Jamie Hawkins. “This song has a smooth, laid-back vibe, which is what I am,” Jones says with enthusiasm.

Currently at No. 28 on the Hot R&B/Hip-Hop Singles & Tracks chart, “You Know That I Love You” is a “feel-good-type of one,” according to WCCM Chicago PD Eloy Smith says. George Daniels, owner of George’s Music Room in the Windy City, adds, “Predicted on the single’s success, I predict the album will do quite well.”

Experimenting this time around with more uptempo, club-vibed tracks balanced by his signature street-edged ballads, Jones also collaborated with his top producer (Fayz) on several cuts, including “Freakin’ U.” “I wanted to make a record with hip-hop music but with me singing over the beats,” the Chicago Southside native says. “It was just a matter of finding a little on the edge for Donnell Jones. But there are many sides to me that my fans aren’t aware of.”


“You’ve got an artist here who was a trailblazer in terms of the neo-soul movement,” artist and executive VP Lionel Ridenour says. “This album takes it up to the next level. Another element people will get to hear and see this time around will be Donnell as a live performer.”

Having already appeared on BET’s Spring Billing and MTV 2 Soul, Jones hit the road May 2 for a 15-city tour that spins from New York to Los Angeles. That tour wraps in mid-June. “I was so fresh that they put me on the tag line under the name ‘Where I Wanna Be’ campaign. This album is so good you need one for the one, car, one for the crib.”

In an upcoming Clear Channel radio event, winners of on-air contests will be flown in for a special performance experience and the chance to win a Triumph motorcycle. “It won’t be a faceless hit this time around,” promises Arista VP of urban marketing Fabian “Faze” Fadevurney, who’s worked with marketing manager Phyllana Williams. “This is a smooth R&B singer who’s also embraced by the hip-hop community. Our initial goal is to saturate his established fan base, cross format boundaries, and bring him to mainstream status.”

For Jones (who was written or arranged for such artists as Usher, 702, and Madonna) it’s always been about “one thing the music. “Music gets us up through a lot of ups and downs,” Jones says. “I promise this album will help people do just that.”

Additional reporting by Margo Whitmire in Los Angeles.

REMIXES AND MORE: Declaring the “rumors aren’t close to what’s going on,” Sean “P. Diddy” Combs says he hopes to talk about Bad Boy Records’ future plans “in the next three weeks.” This is on the heels of the recently announced news that Bad Boy has signed rappers S’Ball & MIG to a five-album deal (see Words & Deeds, page 47).

What’s bubbling on Combs’ front burner right now is the impending May 14 release of P. Diddy & Bad Boy Records Present...We Invented the Remixed. Fueled by the success of “I Need a Girl (Part One)” featuring Usher and Loon (currently No. 3 on The Billboard Hot 100), the set sports such tracks as P. Diddy’s “Bad Boy for Life” featuring M.O.P. & Busta Rhymes, Carl Thomas’ “Woke Up in the Morning” featuring the Notorious B.I.G., and the “More Drama” remix featuring P. Diddy and Mary J. Blige (which also appears on Steve Harvey’s June 25 MCA compilation, Sign of Things to Come). Also on board: the Irv Gotti-produced remix of Ashanti’s “Unfoolish” with Notorious B.I.G. “I always figured remixes would have somewhat of a life if done right, but I never thought it would be a standard,” Combs says. “Now there are budgets for remixes. They’re helpful in that they can give an album new life, affect sales by giving buyers an incentive, or change a career demographically. Remixing gave my career a second wind...”

And what makes a hot remix? “An urgent track that jumps out at your ears, and you spend [playing] it, new vocal arrangements, the right collaborations, and new melodies that make the song more exciting,” Combs advises. “For me, there’s always a natural feeling that helps me decide what will feel good on the dance floor and to consumers.”

Combs notes that the remix album—an enhanced CD that contains exclusive video footage and a Bad Boy photo gallery—is the last official Bad Boy/Arista release. “Anthony ‘A La’ Reid [Arista president/CEO] and I wanted to end on an up note,” Combs says. “So we came up with the idea for this record. We worked hand in hand on it.”

Combs’ long-awaited gospel collection featuring Hezekiah Walker, Kelly Price, Brian McKnight, John P. Kee, and others will be the first releases under Bad Boy’s forthcoming new venture. And Craig Mack (who guests on the remix album via G. Dep’s “Special Delivery”), along with Ghostface Killah and Keith Murray, has also signed with Bad Boy. A page in the remix CD’s booklet (“Coming Soon... Bad Boy Records Class of ‘02-’03”) listing Carl Thomas, Dream, Tammy Rugg, K. and others also hints at a release on the Bad Boy roster.

“Future announcements on the artist and executive fronts will let people know clearly that this year will definitely be a chart-topping one for Bad Boy,” Combs promises. “This is a remarkable deal for a company in general, let alone a black company.”

MUSICAL NOTES: Singer/songwriter-producer Raphael Saadiq renews his publishing pact with Universal Music Publishing Group. He is also set to release his solo effort, Vintage (see story, page 16)... Arriving June 4 is Totally Hits 2002. The series’ fifth edition features hits singles by Alicia Keys, Tweet, Fat Joe, Pink, Outkast, Busta Rhymes, and others... The Billboard 200... Falls covers... R&B superstars Bobby Brown, Chuck Berry, Bo Diddley, and Little Richard, who will receive BMI Icon Awards during the organization’s 50th annual Pop Awards May 18 at L.A.’s Regent Beverly Wilshire Hotel...

CLARIFICATION: Stacey Sussman, whose name appeared in a Take 6 profile (Billboard, April 29), is with New York-based Pyramid Enter- tainment Group.
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Reclose Emerges On Planet E

BY TAMARA PALMER

Reclose’s current single may be called “Ain’t Chargin’,” but nothing could be further from the truth when it comes to the life of Reclose mastermind/producer Matt Chicoine.

Late last year, in a move motivated by love (i.e., a long-distance girlfriend), the self-managed Planet E recording artist packed his bags and moved from Detroit to the Kapiti Coast of New Zealand. But right now, Chicoine’s briefly back in Detroit, “soaking up the culture.”

In New Zealand, “my surroundings are green and peaceful,” Chicoine says. “Lots of birds and insect noises. I’m outside my front door, and the hills of Pakekarike roll back down the hill. Can we say ‘mellow’?”

This while sounds like the ideal environment for someone with such an isolationist moniker, it is insane to think that Reclose’s label is still building up in place—places like Germany, the Netherlands, and the United States. Chicoine would move so far away from home.

None of that has slowed Reclose founder and renowned producer Craig, who signed Reclose to the label in 1996—and who has waited six years for Reclose to deliver a full-length album, Cardiologgy, due June 18. In addition to supporting the move to New Zealand, Craig assisted Chicoine with the mixing of the album.

LIFE LESSONS

“Chicoine taught me to be myself and to always push the envelope creatively,” Chicoine says. “He also taught me the importance of love and respect when it comes to mixing. I admire how he manages to work under pressure and keep his cool and still turn out some of the deepest music.”

It “hasn’t been a learning experience only for Matt,” Craig offers. “I’ve been as much of a student as he.”

Chicoine says he has logged some other valuable lessons since joining the Planet E family. “I’ve learned to buck my stupid ideas,” he acknowledges. “Bagpipes, while cool, aren’t always going to sound cool over a Bernard Purdie break. I’m now able to harness my ideas and weed the good from the bad. In this way, I believe I create more efficiently.”

In this light, the album is an elegant metaphor for falling in love.

“Cardiologgy is such an approachable album, it will appeal to a wide range of listeners,” says Tomasso, who DJs both at clubs and on KUSF San Francisco. For Palermo, “too many house albums aren’t playful or rhythmically diverse. If you were to put this album up against a French or English artist of equal stature, you wouldn’t hear the same type of detached loops and melodic arrangements.

As for Reclose, Planet E is focusing most of its promotional effort for Cardiologgy on college, college, and specialty radio DJs, Craig says. “Over the last few years, we’ve had more exposure in the public radio format, especially locally on WDET [Detroit], with our music constantly in rotation in the international programs of Judy Adams, Chuck Horne, and Liz Copeland.”

Last month, Planet E released an album of the label and “Ain’t Chargin’”—with remixes by Craig, London’s Orin Walters aka Aftonaut and Bugz in the Attic, and Justin Chapman (from the Zerg’s club) and radio DJs. Craig says listening stations and Internet contests will provide additional promotion. Planet E has hired New York’s Giant Step to handle all street marketing.

Booked by Yann Hinch of Food Booking in Brussels, Chicoine will spend the first part of the summer touring throughout Europe. At press time, plans were being discussed to follow this with a North American tour.

Following this interview, Chicoine says he’ll be boarding a plane from Detroit to New Zealand, where he’ll remain for one week before heading out to Japan. “Living on the road is OK,” he offers. “But it’s not nearly as cool as when you live on the beach.”

Early this year, the German duo (Mirko von Schlieffen & Christopher von Deylen) received an Echo Award (the German equivalent of a Grammy Award) for best dance act of the year. On Tuesday (14), the sublime Weltreise arrives in North America via Radiodrome. For its English-language debut, it has been retitled Voyage.

Overthrowing with classical, trance, ambient, and unadulterated pop elements, Voyage brings to mind Enigma, Deep Forest, Pink Floyd, Tangerine Dream, and Jean-Michel Jarre. That said, its dreamy, meditative state is decidedly “now” in a very Zero 7 and Faithless way.

“Making straight-up club tracks started to bore us,” says von Deylen, referring to the duo’s debut, Selbstgeist, which spawned European dancefloor hits like “Das Gleschen.” “We wanted to divert the sound yet retain its club roots. When we began recording the album, we were sure of one thing: We didn’t want to be entirely four-on-the-floor. We wanted diversity.”

Von Deylen and his musical partner also had a strong desire to make the album sound “musically simple, not complicated.” But, he adds, “whenever you try to make something sound simple, the process itself is never all that simple.”

In addition to fluid rhythms and smart beats, Voyage is home to singers Kim Sanders (“Distance”) and Dancing With Loneliness”), Hesse (“Dream of You,” the first single), and Isgaard (“A Beautiful Day”). Spoken word is delivered by Franziska Piguila and Benjamin Voez, who, von Deylen says, provide the dubbed voices of the characters Scully and Mulder, respectively, on the X-Files in Germany.

“I’m a huge X-Files fan,” von Deylen enthuses. “We thought the voices of the two actors—not necessarily the characters whose voices they dub—captured the mood of the record. But, in the end, we borrowed the feelings of the actors, not the X-Files characters.”

Coinciding with the release of Voyage, Schiller has been tagged by BMG as the musical messenger for the American equivalent of the German work car, Radiodrome. Korduletsch, Schiller will perform live with a band at launch parties around the world. Upcoming shows include “Voyage—the DVD.” According to Korduletsch, it contains the complete audio CD and “the film, ‘When the Light of Day' turns around the world’” that complement the various songs. “In essence, it provides the listener/viewer with ‘wallpaper’ to go with the music. The whole work provides a great chill-out environment.”

Also included on the DVD are the videos of “Dreaming of You” and “(This Is) Love with Loneliness,” a 45-minute unplugged performance, a picture gallery, and a biodiscography. Korduletsch says, “The concert footage looks to be the core of a Schiller concert special planned for PBS this summer.”

Soul Train: On May 21, Epic/Legacy will reissue Philadelphia Classics. Originally released as an eight-song double-album in 1977, Philadelphia Classics was years ahead of its time, as it prominently spotlighted the work of a lesser—a case, in fact, where the label of the remixers.

Tim Maas makes “Stars” sound like a long-lost Human League track, Bob Sinclar injects it with Prelude-electro-funk, and DJ (aka DJ producer Giorgio Canape)—the track, with its spoken male vocal, is being championed by Masters at Work, Eddie Amador, and Mark Picchioli, among other DJs. • Alex Carmichael, producer of "Silk"—this one, mixed by DJ Schiller. Miami-based Magic Sauce—producers Jason Klein and Jason Wilkes and opera singer Kelly Alcocero—have reconstructed the original version of "Soul Train" into a big-room anthem. Club and radio DJs that embraced the remix of Emma Shaplin’s “Spente le Stelle” will find much to admire here. Alex Carmichael’s light touches are once again in a Latin-infused tribal mix, while Monster Taxi & Funsplast offer something for the lounge set. Contact: 305-273-6303.

MICHAEL PAOETTA
**Billboard HOT DANCE MUSIC**

**Billboard TOP ELECTRONIC ALBUMS**

**Maxi-Singles Sales**

**HOT DANCE BREAKOUTS**
BY DEBORAH EVANS PRICE

NASHVILLE—Most artists consider their first radio tour to be the most terrifying and exhausting time of their lives. But for the members of Emerson Drive, the seven months they have spent on their radio tour have actually been a break. "I know there's a lot of artists that think being on a radio tour is a grueling thing," lead vocalist Brad Matses says. "But we get three square meals a day now. We are on a per diem. We get hot lunches every day. So we haven't complained once." Visiting radio stations is a breeze compared with the schedule the Canadian natives have been keeping, playing more than 300 days a year all over North America. The group finally performed five sets a night in clubs. "Then we moved on to the next city," Matses recalls. "We didn't like we were doing one nights. We were always in one place for a week at a time." Emerson Drive's live experience manifests itself on the band's upcoming DreamWorks Records debut, produced by Julian King, James Stroud, and Richard Marx.

"That was different for us, because none of us had ever played on a record before," Matses says of the band's initial studio sessions. "One thing that helped us achieve what we wanted to hear on the CD was the amount of time we spent working on it. It's a broad learning process. James Stroud was adamant in making sure we played and recorded on the whole record, so we were kind of put to the challenge. We were scared that we weren't cutting it, but he sat us down and told us we were doing an incredible job... I know it doesn't happen so often anymore in Nashville that you get a band that plays on its own records. That's what we're proud of.

LANDING A DEAL
Soon after high school, the band made their first pilgrimage to Nashville. It took a few visits before it caught the attention of DreamWorks executives. "We did a couple of private showcases for them, and it was the right move to make," they all felt very comfortable with signing with DreamWorks," Matses says. "They had all the right stuff. They wanted to see Emerson Drive playing their own records. They were happy to have a band that toured around and had been together for quite a while. It all seemed to work out for Emerson Drive—named for the Emerson Trail that crosses Western Alberta and joins the Alaskan Highway—moved to Nashville to begin working on its major-label debut with Stroud and King. After the album was finished, DreamWorks A&R executive Allison Jones found two additional songs for the project. Marx met the band and expressed interest in working with them, so he was enlisted to produce "Fall Into Me" (slated to be the second single) and "How Lucky I Am." Matses says the band members are polishing their songwriting talents. "We wrote about 40 songs for the album and got a whopping two on there, but it's a start for us," he says of the group, which is signed to ASCAP and has its own publishing company. "There are great songs and great songwriters out there, and we aren't scared to use them because we are a brand-new act trying to break into this market. We need the best songs possible."

First single "I Should Be Sleeping" is currently No. 6 on the Billboard Hot Country Singles & Tracks Chart and No. 3 on Top Country Singles Sales. The band is booked by Clear Channel's Agency's Jeff Gregg, who told the members of Emerson Drive six months ago they could shave his head if the single went to No. 1. "We shaved Jeff's head right to the bald," Matses reveals. "We were looking forward to that."

THE MISSING LINK
Tim Petersen, country music buyer for the Transworld chain, feels Emerson Drive will fill a void in the country market by attracting a younger audience. "This genre is in need of young, fresh blood," Petersen observes. "I saw Emerson Drive at [the National Assn. of Record Retailers] Dream Merchandiser's convention. They came across so effectively. They are tremendously talented. It's nice to see new, young blood coming into the business. I think they'll have a nice run with this album."

According to DreamWorks senior executive for sales and marketing Johnny Rose, the label's marketing plan will emphasize the band's road experience. "All of our imaging will include the fact that they've been averaging 300 dates a year," he says. "What's the beauty of these guys? They are self-driven. They move around efficiently, because they have been doing it for so long." Emerson Drive recently gained visibility with the release of their debut single "Toby Keith." According to Rose, the label passed out promotional materials drawing attention to the album's May 21 street date and exposed it on radio stations as well. With a $1 million boost through its "Toby's A Song" keyword campaign that began in February, where fans could type in the band's name and get info about the upcoming album. "This way DreamWorks has been setting up the release for the past 18 months, with Emerson Drive showing retail accounts and "a long-term pre-sale campaign with both international and domestic retailers and country.com... We're also using the Universal Distribution combination price package, which is a developing-artist package that gets us a low shelf price, so it makes it very attractive to the consumer."
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**Notes:**
- Records with the greatest star get four stars this week.
- Recording Industry Association of America (RIAA) certification for net shipments of 50,000 albums (Gold), 100,000 albums (Platinum), or 500,000 albums (5x Platinum). Sales goals are determined by the RIAA.
- RIAA certification for net shipments of 1 million units (Platinum) or 3 million units (3x Platinum) are determined by the RIAA. Sales goals are determined by the RIAA.
- Certification of 200,000 units (Gold) or 500,000 units (Platinum) is determined by the RIAA.
- Certification of 100,000 units (Gold) or 350,000 units (Platinum) is determined by the RIAA.
- Certification of 10,000 units (Gold) or 30,000 units (Platinum) is determined by the RIAA.
Crespo Turns ‘Urbano’ For Sony Discos

BY LEILA COBO
MIA—Elvis Crespo’s career has been marked by transformation. From his successful stint as the lead singer of Grupo Manía, he launched an exciting solo career—propelled by a charismatic stage demeanor and a handful of catchy singles, including “Suavemente” (Softly) and “Tu Sonrisa” (Your Smile).

At his height, Crespo’s hits played on urban and pop radio. He took merengue to the mainstream, playing the music—in Spanish—on such shows as The Tonight Show With Jay Leno. What to do with such a winning formula in a format as restricted as merengue? Crespo decided to tinker with it, knowing he had more to offer musically. But in 2000, his ambitious Waa, Flash! album faltered commercially.

With Urbano, due out May 21 on Sony Discos, Crespo returns to his roots. Yet surprisingly, he manages to do so while still evolving his sound. “Artists always say, ‘This is my best album [referring to their most recent release],’” Crespo says. “But I’ll tell you why. My best album was a musical experience, not just a hit song. Even if it didn’t get the sales, it was my best album, because I was able to mix styles. But people didn’t understand it.”

People are bound to understand Urbano, an album that kicks off in vintage Crespo style with “La Cerveza” (The Beer)—an ode to drinking and dancing—punctuated by driving trots.

Urbano, as its name implies, is also targeting the urban consumer through tracks like “Bandidas,” which incorporates electric guitar and rap while maintaining a merengue beat.

Sony Discos executive VP George Melendez says, “Urbano is trendy, but it tries to keep the merengue musical base and introduces sounds that are youth-orientated. We’re trying to hit the roots and introduce his music to the true listeners of the genre.”

As before, Crespo wrote much of the material here, relying on his everyday experiences for inspiration. “La Cerveza,” for example, came forth after spending a day in Punta del Este, Uruguay, listening to youngsters humming, “Give me a beer.”

“I’m very down to earth,” says Crespo, who co-produced the disc with Roberto Cura, Joel Sánchez, and José Gazmey. “I like my music to be identified with the common people, with people who party and who really enjoy life in a very particular way.”

Crespo discounts speculation that the slick image he assumed for Waa, Flash! could have rubbed fans the wrong way or that, like Samson, he lost something when he cut his trademark locks short. When “Suavemente” became a hit, people didn’t know what I looked like,” he says. “I think it has to do more with the flavor of the song; the flavor of the book, and that it’s music you can digest and dance to. The change of sound was too drastic. This album is an album for the people.”

Urbano includes its share of love songs set to a merengue beat, and there is also one ballad. By Crespo standards, the album took a long time to make, and in the end, 30 songs were recorded before he set it for the final 14. The pressure, Crespo admits, is intense.

“I won’t lie to you. There’s a lot of pressure. But that’s good. I’m a winner, and I like this kind of challenge. If these challenges, these pressures didn’t exist, there wouldn’t be any pleasure in doing this.”

Sony’s On Top Of Distribution List

BY LEILA COBO
MIA—In the U.S. and Puerto Rico, Sony’s on top—according to just-released quarterly numbers from Billboard, which measure SoundScan sales by distributors. As tabulated between Jan. 6 and March 31, sales of Sony-distributed albums account for 25.3% of all Latin product. Sony is followed by Universal Music Distribution (UMD)—which distributes Universal Music Group and Disca product, among others—with an 18.8% share. The Warner Music Group falls third, with 12.6% of the Latin market, followed by SonyBMG with 10.7%, BMG Distribution with 9.6%, and EMI Music with 9.3%.

If distribution of Fonovisa product is taken over by UMD, it would become the biggest retailer of Latin music in the U.S. But label-wise, Sony Discos would still be ahead in terms of sales.

The retail of quarterly sales coincided with the announcement of Frank Welzer’s new post as chairman/CEO of Latin America for Sony Music International (SMI). Welzer’s duties will not change, and he will continue to super-

vise SMI’s Latin American companies and Sony Discos, the U.S.-based operation run by chairman Oscar Llord. Welzer, who is also chairman of the International Federation of Phonographic Industry’s Latin American board, says that while the Latin American music business may be experiencing its most difficult period, he is still optimistic about the possibilities.

“We’re experiencing a depression in our business in Latin America, and it’s caused by the economy and piracy,” he says. “Despite that, we have a wealth of talent.” Notable new acts include Brazilian duo Zé da Camargo & Lu-

cans, which will release a Spanish-language album, and Argentina’s Alfredo Casero, who recently won a series of Gardel Awards based on the strength of a Japanese-language song, “Shimauta (Canción de la Isla).” Sony Music Japan is releasing the disc in that country.

In the U.S., Sony Discos is readying releases by Alejandro Montaner and Ana Cristina, as well as the solo outing of former Son by Four singer Angélica López. Sony is also banking on sales of DVDs, planned releases by Shaka-Ra, Roberto Carlos, and Ricky Martin, among others. It also plans to release all four compilations and the U.S.-based Waa, Flash!

Welzer says, “The singles market has virtually disappeared throughout Latin America—including the U.S. market—and we are of course we can recapture it. We did it both in the U.S. and in Europe.”

As for the future, especially in Latin America, Welzer is cautious. “It’s so dependent on the economy. But I’m very, very pleased with the rosers; very, very pleased with the staff, and confident that the war on piracy is being conducted properly. But there’s no accounting for the economy. And that goes for all of Latin America.”
## HOT LATIN TRACKS

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## TROPICAL/SALSA AIRPLAY

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## REGIONAL MEXICAN AIRPLAY

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## Billboard Top Latin Albums

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### Latin Pop Albums

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### Tropical/Salsa Albums

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### Regional Mexican Albums

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### Billboard Latin Chart

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**Notes:**
- **TOP 50:** Billboard Latin Chart compiled from sales and streaming data for the week ending May 18, 2002.
- **TOP 20:** Billboard Top Latin Albums chart compiled from sales and streaming data for the week ending May 18, 2002.
- **GREATEST GAINERS:** Chart positions of artists that made the biggest moves on the chart.
- **HOT SHOT DEBUT:** Artists debuting on the chart.
- **LATIN POP ALBUMS:** Billboard Latin Pop Albums chart compiled from sales and streaming data for the week ending May 18, 2002.
- **TROPICAL/SALSA ALBUMS:** Billboard Tropical/Salsa Albums chart compiled from sales and streaming data for the week ending May 18, 2002.
- **REGIONAL MEXICAN ALBUMS:** Billboard Regional Mexican Albums chart compiled from sales and streaming data for the week ending May 18, 2002.
- **LATIN CHART:** Billboard Latin Chart compiled from sales and streaming data for the week ending May 18, 2002.

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**Additional Notes:**
- Billboard Latin Chart: Compiles the top Latin albums based on sales and streaming data from the previous week.
- Billboard Top Latin Albums: A ranking of the top Latin albums based on sales and streaming data.
- Greatest Gainers: Artists that made the biggest moves on the chart.
- Hot Shot Debut: Artists debuting on the chart.
- Latin Pop Albums: A specialization of the Billboard Latin Chart that focuses on Latin pop albums.
- Tropical/Salsa Albums: A specialization of the Billboard Latin Chart that focuses on tropical and salsa albums.
- Regional Mexican Albums: A specialization of the Billboard Latin Chart that focuses on regional Mexican albums.

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**Contact:**
- For more information on the Billboard Latin Chart, visit [www.billboard.com](http://www.billboard.com).
- Billboard is a publication that provides music industry news, information, and rankings.
- Billboard Latin Chart is updated weekly to reflect the latest sales and streaming data.

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**Sources:**
- Billboard Latin Chart: [www.billboard.com](http://www.billboard.com)
- Billboard Top Latin Albums: [www.billboard.com](http://www.billboard.com)
- Greatest Gainers: [www.billboard.com](http://www.billboard.com)
- Hot Shot Debut: [www.billboard.com](http://www.billboard.com)
- Latin Pop Albums: [www.billboard.com](http://www.billboard.com)
- Tropical/Salsa Albums: [www.billboard.com](http://www.billboard.com)
- Regional Mexican Albums: [www.billboard.com](http://www.billboard.com)
Estéfano Wins BMI Songwriter Award

BY LEILA COBO
MIAMI—Songwriter Estéfano, a maker of hits for such artists as Chayanne, Thalía, and Gloria Estefan, won BMI's Latin songwriter of the year award for the second time during the performance-rights organization’s Ninth Annual Latin Awards, which took place May 8 in Hollywood, Fla.

Colombian-born Estefano—who is known for tailor-making songs for each artist—had a particularly productive year, thanks in large part to Paulina Rubio's hit album Paulina. Almost entirely written by him, the disc has remained on the Billboard Top Latin Albums chart for nearly two years.

"It was a sui generis album," Estefano says. "Her sound was very aggressive for what was in the market at the time. The point was to do something different."

Two Estefano-penned tracks on that album—"El Ultimo Adios" and "Yo Sigo Aqui"—were among the most-performed on BMI's list, along with "Ni Una LaGrima Mas," performed by Noelia, and "Yo Te Amo," performed by Chayanne—making Estefano the writer with the most songs on the most-performed list.

It was a wonderful year," Estefano says. "It wasn't just the success of the songs but the success of the artists, which is more important."

Other top winners at the BMI gala—which took place during the Billboard Latin Music Conference and Awards—were tejano/norteño fusion band Intocable's "Enséñame a Olvidarte" (Teach Me How To Forget You), which was named song of the year, and Sony/ATV, which received the publisher of the year award. "Enséñame a Olvidarte" was written by Luis Gerardo Padilla Riojas and published by SER-CA Publishing.

Sony/ATV Latin Music Publishing won publisher of the year thanks to its eight award-winning songs, which included Tony Toni Tun's "Por El Camino," as well as Estefano's four tracks.

Singer/songwriter Juanes, who garnered seven Latin Grammy Award nominations last year for his album Pijama, will be released May 21 on Sire/Universal. "I don't know if I'm a good guitarist," Juanes says. "I probably am not. And I'm not a great singer. Whatever it is that I live, I give back in my songs."

BMI's black-tie ceremony, which took place at the Diplomat Hotel & Resort, was hosted by president/ CEO John Preston. Fayst's associate VP of Latin Music Diane J. Almodovar. Almodovar says, "Because our awards are being presented during the Billboard conference, the greater Hispanic community has the opportunity to focus on the contributions of the songwriter. The BMI awards span all genres of Latin music and celebrate some extraordinary songwriting talent and versatility. No matter what the rhythm is, the song is the foundation, and we're glad our affiliates will be in the spotlight."

Other winning songwriters included Kike Santander, with three songs on the most-performed list, and Armando Manzanero Canche and Mario Quintero, with two songs, as well as BMI members Alfredo Carrillo and Anthony Quintero, with one song each.

"I had always wanted to form a traditional Cuban conjunto with trumpets, just like Conjunto Cini- no, which I admired so much. But the trumpet players I knew in New York were too expensive for me. Then I met Barry Rogers and decided to go with two trumpeters and a flute instead." Because he wanted to keep the new album from becoming a mere exercise in nostalgia, Palmieri has added a handful of brand-new Latin-Jazz compositions to the collection. One of the most intriguing tracks is "Aperorin," a dissonant, improvised trio piece with bassist Joe Santiago and up-and-coming Cuban drummer Dafnis Prieto.

And for tropical-music aficionados, the new album brings a much-needed breath of fresh air to contemporary salsa, which for the past few years has been languishing in a moribund state.

By ERNESTO LECNER
LOS ANGELES—During the past four decades, veteran keyboardist Eddie Palmieri has offered his fans a smorgasbord of Afro-Caribbean music—from cracking Latin-Jazz sessions to fiery salsa workouts. Palmieri's eclectic musical agenda is defined by his instrumental virtuosity and youthful lust for experimentation.

But the bandleader has always refused to revisit the material he performed with his first orchestra, the legendary La Perfecta. "The idea seemed simply blasphemous to me," Palmieri admits in his favorably Spanish accent. "La Perfecta began in 1961, after a chance meeting with the late [trombonist] Barry Rogers during a Johnny Pacheco show at a club called Trou's in the Bronx [N.Y.]. It just didn't seem right to play that music, especially since he's been gone." Rogers died in 1991 at age 56.

Fans of La Perfecta's trombone-laden sound will rejoice listening to Palmieri's newly released La Perfecta 2, which signals the beginning of his relationship with California-based jazz label Concord Picante.

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BILLBOARD MAY 18, 2002

Concord In 'Perfecta' Deal

BY PALMIERI

In terms of marketing, we're tak- ing a two-sided approach on this album," explains Concord Records VP John Burke, who named Palmieri to the label after meeting him at a jazz festival. "As far as the La Perfecta material goes, we're reaching out to the Spanish-speaking publications, the general salsa audience, and those older listeners who are knowledgeable about Eddie's past."

La Perfecta 2 finds Palmieri deliver- ing sophisticated new versions of five of the band's classic tunes, includ- ing the rollicking "El Molesto" and the wistful "Cudate Cumpa." Trom- bonist Doug Beavers wrote the arrangements, and Palmieri convinced his boss to give them a try. The idea of emphasizing the trombone was born from financial need rather than an ambitious artistic con- cept. "I couldn't say that [the decision] was the product of some genial inspi- ration on my part," Palmieri recalls with a laugh. "I had always wanted to form a traditional Cuban conjunto with trumpets, just like Conjunto Cino, which I admired so much. But the trumpet players I knew in New York were too expensive for me. Then I met Barry Rogers and decided to go with two trumpeters and a flute instead."

Because he wanted to keep the new album from becoming a mere exercise in nostalgia, Palmieri has added a handful of brand-new Latin-Jazz compositions to the collection. One of the most intriguing tracks is "Aperorin," a dissonant, improvised trio piece with bassist Joe Santiago and up-and-coming Cuban drummer Dafnis Prieto. And for tropical-music aficionados, the new album brings a much-needed breath of fresh air to contemporary salsa, which for the past few years has been languishing in a moribund state.

EMPOWERMENT: If imitation is truly the sincerest form of flattery, then Patti Austin shows tremendously heartfelt admiration for Ella Fitzgerald on For Ella (Playboy/Concord Jazz, May 21). Backed by the WDR Big Band, Austin not only performs nearly a dozen songs made legendary by Fitzgerald but also meticulously recreates the late singer's soaring vocal solos on renditions of "How High the Moon" and "You'll Have to Swing It" (Mr. Paginini). "Ella has always been the consummate female vocalist of the modern age, not just for jazz but for the pop world," Austin says. "Everyone considers her a jazz singer, but in her prime, she was a popular artist of the day. I wanted to learn her improvised vocals as a way to memorialize lines that are truly works of art and to get closer to the heart of a truly inspiring artist and person." As many of the WDR Big Band musicians had worked with Fitzgerald, Austin benefited from a wealth of first-hand accounts of Fitzgerald's prodigious talent and equally profound reticence. "I was contin- ually told that Ella was painfully shy," says Austin, whose own handful of introductions to Fitzgerald confirmed that the singer was "anything but the outgoing, empowered modern woman."

The irony, Austin says, is that Fitzgerald's onstage intensity was the complete opposite of her off- stage personality. "Every perform- ance of Ella's is equally dynamic and inventive, and I found myself won- dering how this shy person could create such powerful music. Anyone so in command of their craft is not shy, maybe in their personal life, but certainly not when they hit the stage. Something happened when Ella performed—she was trans- formed, she came to life, and that was her strength and empowerment. When she was done, she had noth- ing left to prove."

Recorded live last year at a single concert in Cologne, Germany, with more than 40 musicians who make up the WDR Big Band (including drummer Gregg Field, who co-pro- duced the project), Austin captures Ella in a setting that is both new to her professional oeuvre and closest to her artistic essence. "Ella is the music I grew up listening to, and the music I performed when I first started out in this business," says Austin, the daughter of a jazz musician and goddaughter of Quincy Jones and Dinah Washington. "People know me for R&B songs, such as 'Baby Come To Me' [her 1981 duet with James Ingram], but in my heart, I have known I want to record a big-band album for many years.”

Although For Ella is a live recording, Austin explains that the sound of the audience was omitted from the final mix of the set at the behest of her label because "live albums get almost no radio play, so I decided on a resulting mix allows for the marriage of "the energy of a live performance with a cleaner, studio-quality sound," according to the singer, who admits being a Latin music fan in her youth.

Arranger/producer Patrick Williams says that the biggest question in assembling songs for For Ella was what to leave out, which is the latter of the singer's performances to model the big-band arrangements after. "We sat for a full day and listened to 20 CDs of Ella from various times in her life, to get the big picture of her career," Williams says. "For instance, we knew we had to do "A-Tisket, A-Tas- ket," but the question was which versions to model our arrangement after. Most of these songs were re- corded by Ella with a trio or small band, so my job was to capture the spirit of the original material with the full big band."

Austin has performed eight concert- s of For Ella material since the project was recorded, appearing with the Count Basie Big Band (with Williams conducting) at the New Orleans Jazz Festival, with additional dates scheduled at the Play- boy and Aspen jazz festivals. "I think that this music draws people in, be- cause it has a sense of quality to it and because it is so infectious," she says. "These days, people are look- ing for music that is patriotic and inspiring, and this music was written during times of war, so there is a bit of history and inspira- tion built into them."

NOTEWORTHY: Chuck Loeb releases his fifth date for Shanachie, All There Is, May 21. The set features the gui- tarist's live band (keyboard player Mike Ricchiuti, bassist Ron Jenkins, and drummer Brian Dunne) and organic, stripped-down production values.
NIEVE BRANCHES OUT: Best-known for his spectacular keyboard texturing on songs by Elvis Costello, over the years Steve Nieve has pretty much let his fingers do the talking.

But Nieve—who joined Costello’s backup band the Attractions in 1977 and is backing him again on his new When I Was Cruel album and tour—recently released Mamma, an album of his own songs.

“I began to write songs when I was young, though they were nothing to be proud of,” Nieve says. “Writing from a personal standpoint is one thing, but the difficult thing is to write a song that someone else might sing. For me, that’s the elusive goal, and I’m still learning.”

As for singing, he’s done that before, too—even though with unsatisfying results. In the first attempt, I had to wait 15 years or so, to regain the confidence to record my voice,” continues Nieve, who was schooled at the Royal College of Music and sings in calmer tones than his volatile associate. “I had to find a stronger way to sing than before and discovered that the less force I tried to put into my voice, the more force it seemed to carry. So the problem of singing became how to put less feeling, less emotion, less of ‘me’ into it in order to achieve more emotion, more feeling.”

As the main accompanist for one of the era’s most celebrated songwriters, Nieve readily acknowledges Costello’s effect on his own songwriting. “I’m sure his influence has been great for me, and not just musically,” he says. “Elvis is above any fashion. He has great tenacity and is a natural leader who is able to direct musicians to follow his ideas. He listens carefully to the others and is a tireless worker, too. In comparison, I’m neither a good listener nor a natural leader, and I have to struggle to be tenacious.”

Costello is a great fan of all kinds of music, Nieve adds, as well as a diverse songwriter who has demonstrated to him “the strength of taking risks in my own compositions.” Nieve notes, “His songs go through numerous transformations in and out of the studio, and his voice is a formidable instrument that he takes full advantage of in his writing. I have to try the same, but within the strict limitations of my voice—which makes for a different type of song. So I’ve discovered the world of Robert Wyatt, Brian Eno, and, more recently, Mark Hollis, and I can’t compare myself to them. I’ve suddenly realized that it’s possible to express something more gentle with my music.”

Zomba Records has so far released Mamma only in France, where Nieve resides. But Nieve—who is affiliated with La Sacem for France and other French-speaking territories and PRS for the rest of the world—has already completed the songs and arrangements for his next album and plans to release live dates of his own early next year.

“I enjoy the complete control of songwriting,” he says, looking ahead to the “discipline” of writing songs for other artists. “I enjoy collaboration and would be very happy co-writing songs, contributing words or music, or a mixture of the two. I recently wrote an opera, Welcome to Doe Street, with Muriel Teodori [Nieve’s album’s title is Teodori’s nickname]. It was a big learning experience to write music to someone else’s text. I’ve also received three texts from Elvis for three of my melodies, for a project called Correspondence, which will be a bilingual song cycle with texts by my favorite writers in English and French.” Nieve says he also hopes to organize “songwriting weekends in the country.”

Incidentally, Nieve’s Attractions bandmate Pete Thomas has also been writing songs. Now living in Los Angeles, Thomas has immersed himself in literature about the old West—which is fitting, in that when not backing Costello, he’s playing drums for country-western trio Jack Shit (which also stars Costello bassist Davey Faragher). Thus, one of Thomas’ compositions, “Little Gold Dollar,” is about a prostitute who once worked Virginia City, Nev. 

Words & Music by Jim Bessman

Complete List Of SESAC Winners

R&B Writer Cox Wins Songwriter Of The Year For Second Consecutive Year

A complete list of 2002 SESAC Award recipients follows (see story, page 6).

Song of the year: “Where the Party At,” recorded by Jagged Edge, written by Bryan-Michael Cox

Songwriter of the year: Bryan-Michael Cox

Publishers of the year: Babyboys Little Publishing Co., Noontime South, W.B.M. Music


“U Got It Bad” written by Bryan-Michael Cox. Publisher: Babyboys Little Publishing Co., Noontime South, W.B.M. Music

Glittering Award: Neil Diamond congratulates SESAC’s songwriter of the year, Bryan-Michael Cox. Diamond picked up some performance awards of his own at the SESAC Awards. Pictured, from left, are SESAC president/COO Bill Velez, Cox, and Diamond.

Spin and Drift, Andrew Gress, Lyric Collision

Contemporary Standards Ensemble, Don Braden, Creative Perspective Music

Next Step, Kurt Rosenwinkel, Zigbi-niew Music

Persuader, Nicholas Rolfe, B3 Music

Brighter Days, Don Braden, Creative Perspective Music

Kindred, Stefon Harris, Stefonophone Music

Comin’ at Cha, Walter Beasley, Affable Publishing

Gospel: Still Trampane, Quincy Fielding Jr., Gospel of Peace Music

WOW Gospel


Dwane Macabre, the Faint

Better Version of Me, Raineria, Mary Rilke Music, DeMarrais Music, Roadrash/wveytair/os&d

Love and Theft, Bob Dylan, Special Rider Music

ASCAP Proposals Incite E-Mail Opposition

By Jim Bessman

New York—Two proposed amendments to ASCAP’s Articles of Association have sparked an e-mail campaign by opposing ASCAP members. The amendments were among 35 suggested changes to the articles, which govern ASCAP functions. They were submitted by the board of directors to voting members last month, to be returned by May 16.

The first controversial amendment, No. 21, would increase the number of signatures required to nominate a board candidate by petition. ASCAP president/chairman Marilyn Bergman says the change would be representative of the board’s vastly expanded membership. “The [percentage] of total writer signatures necessary remains the same as it was in 1965, when the provision was originally adopted.” Also in question is amendment No. 28, which clarifies the roles of ASCAP’s board of review and board of directors.

Norman Chesky, head of Chesky Records and Manhattan Production Music, says, “By requiring hundreds of signatures to even put a candidate on the ballot to challenge the board-nominated candidates—and by refusing to disclose the identity of its members or provide any contact information—the ‘good old boy network’ is virtually squeezing out the little guy.”

Bang Music’s Lyle Greenfield—who employs composers of radio and TV advertising—notes the proposed change “further insulated the board” from an important sector of the industry. He says the board is already “heavily weighted in the traditional composer/publisher [community].”

Bergman says, “ASCAP’s board has very carefully considered all the amendments and believes that each is in the best interests of the entire membership.”

BILBOARD / MAY 18, 2002
Yamaha Launches DM2000
First Three Consoles Go To Elliott Scheiner, Hans Zimmer, Jam & Lewis

BY CHRISTOPHER WALSH
NEW YORK—The commercial audio systems division of the Yamaha Corporation of America has delivered the first three of its new DM2000 digital consoles. The first recipient was producer/engineer Elliott Scheiner, for his personal studio in Connecticut; composer Hans Zimmer and the production team of Jimmy Jam & Terry Lewis also took delivery of a DM2000, which began shipping at the end of April.

While the DM2000 is slightly larger than Yamaha’s revolutionary 02R digital mixer—first shown in 1995—it is far more than the next generation of product.

While the 02R24—a updated version of the original with more than five times the processing power—will ship in June, the DM2000 is a very different animal, explains Larry Italia, GM of Yamaha’s commercial audio systems division: “Everything is different. The engines are completely different, the software is completely different. The A/D converters and microphone preamplifiers are vastly different and much improved.

“We really focused on sonic aspects of the 2000—that’s the thing people will know when they get in front of it,” Italia continues. “The spec sheet is amazing and that’s all great, but what does it sound like? Elliot is happy. Jimmy and Terry are happy. If these guys are happy, then we’re pretty comfortable.”

For surround-sound specialist Scheiner, the acquisition of a DM2000 for his studio is critical to the continuing proliferation of 5.1 titles into the marketplace. A wealth of content is itself key to the success of multi-channel audio in this period of economic uncertainty in the music business and the world at large. “The whole point of this studio,” Scheiner says, “was to make it possible to do really low-budget projects in there. For that purpose, this works out great. And it sounds good—I just did my first project on it, and for the mastering engineer and DTS it sounds great.

That mix, for fledgling label DTS Entertainment, is a solo project by Steve Lukather of Toto. In addition to surround processing, panning, and monitoring features and 24-bit/96kHz performance, the DM2000 includes 96kHz effects, integrated digital audio workstation (and tape machine transport/locator/track arming) control, and a flexible digital patching system, addressing all components of modern production.

As with Yamaha’s PM1D digital sound reinforcement console, which is slowly penetrating the touring industry, the DM2000 also features individual channel name displays, useful when switching between mixing layers.

Along with the 02R, the smaller 03D digital mixer, and the PM1D, Yamaha’s AW series of workstations—which consists of the AW4416 and AW2416—address the musical instrument and project-studio markets, providing an astonishing degree of capability in a small and inexpensive package.

“I think a lot of work can be done on smaller-footprint things,” Italia says. “[Audio professionals] want a more efficient workspace, and so much work is done on a computer that it’s very nice to be able to sit in one spot and get to everything. The way Elliot had his room laid out, it’s quite ergonomic when you look at it.”

“It’s based on [the 02R],” Scheiner adds, “but it sounds infinitely better. I don’t think there’s much of a comparison between the two. And this one does so much more.”

The celebration began last month with the film’s limited theatrical release, as well as the April 16 release of Warner Bros./Rhino’s 54-track, four-CD box set, which features a wealth of previously unissued tracks from the concert and new theatrical cuts. (The DVD-Audio includes the 2.0 performances from the movie only.) On May 7, MGM Home Entertainment released the Martin Scorsese-directed film on DVD.

For all participants in The Last Waltz reissue, it has been a long and laborious process, but the results are well worth the effort. In addition to the Band’s Robbie Robertson, producer of the reissues, recording engineer Dan Gellert, mastering engineer Steve Hall (of Future Disc Systems in Los Angeles), and Rhino’s Robin Hurley worked together to create sonically superb mixes in both 2- and 5.1-channel formats.

Approximately 50 analog multitrack tapes, Gellert explains, were baked and transferred to the 24-bit Sony 3244R format. He remixed the tracks on a Solid State Logic MT digital console; the stereo mixes were mixed to half-inch analog tape.

“Our agenda,” Gellert says, “was to make the most incredible mixes, in particular, to have more impact. We wanted to bring out the amazing musical details that I always thought were sort of lost. I’m pretty pleased with the way it came out.”

The 5.1 mixes for the DVD releases were created in Pro Tools, Gellert adds, keeping the audio in the digital realm. “I’ve been a fan of surround mixing since it began,” he says. “I’ve been doing surround mixes for a long time—the trick was getting record companies to do it. I’ve done a lot of mixes on a little book, but my head has always been there. It wasn’t a surprise to me.”

“Dan did a phenomenal job on the stuff,” says Hall, who has mastered several DVD-Audios for Warner Bros./Rhino. “The materials I had to deal with were so consistent. His mixes, his 5.1 stuff sounded great and needed only very minor tweaking. He’s a great engineer.”

Nonetheless, the process was extraordinarily time-consuming and intense, given the quantity of content. Hall added Gellert’s half-inch analog stereo mixes into the Sonic Solutions workstation in Future Disc’s Studio 6 for editing and additional EQ. “Fifty-four tracks,” Hall says, “plus, for most of those tracks, I took vocal-ups, vocal-downs, some with vocals omitted from different artists. All these different files took up almost a 36-gig drive. That took the better part of a week-and-a-half before I was ready to deliver CDs to Robbie and Dan.”

Based on suggestions from Robertson and Gellert to streamline the performance—deleting dialogue, smoothing out echoes, and making EQ adjustments, for example—Hall made another round of reference CDs. “That was a monumental task,” Hall says, “because we’re talking about four albums, basically.” The second round was followed by a third, again based on the participants’ recommendations.

All this work, says Hall, “made me understand a lot of what was going to happen on the DVD-Audio.”

“It’s a very compact release,” Hurley says of the DVD-Audio. “There’s a 5.1 mix, a [Dolby] AC-3 mix, and a 48kHz/24-bit stereo track as well. And still photos—we’ve ended up with over 130 unseen or rarely seen photos from the concert.”

“It was a really good project,” Gellert concludes, “and it’s a piece of history.”
ARIA And IFPI Take Online Piracy Message To Law Enforcement, Gov’t

BY CHRISTIE ELIEZER
SYDNEY—A high-profile meeting here hosted by the Australian Recording Industry Assn. (ARIA) marked the first step in a campaign by local labels to communicate to a wider audience their perspective on digital piracy.

ARIA held the meeting April 29 at Sydney’s Sheraton on the Park Hotel; the 80 attendees included managing directors of record labels, music publishers, federal and state police, criminologists and academics, intellectual property lawyers, and customs officers.

According to ARIA, it was the first time such a wide-ranging group involved in intellectual copyright protection had assembled to hear the labels’ views on using technology, legislation, and law enforcement to relieve the online market of pirates.

“We needed to put things into context,” ARIA CEO Stephen Peach tells Billboard. “What seems to get the most media attention on this issue are the ‘negative’ aspects, like the squashing of pirates. But it is equally important to show that record companies are excited about the possibilities and choice that technology brings to the companies, the artists, and the consumers.”

“People left the meeting with a heightened awareness of what we’re trying to do as an industry,” Peach continues. “They seemed excited to hear about the new business models that record companies are ready to roll out and the economic impact of online piracy and how its denial of revenue to rightful owners harms this.”

No Layoffs At Virgin Spain Despite Labels Shutdown

BY HOWELL LLEWELLYN
MADRID—Despite shrinking three of its imprints (Billboard Bulletin, May 7), Virgin Spain managing director Lydia Fernández says the label is not laying off any frontline staff and will retain virtually all the artists on the three divisions’ rosters.

Virgin has suspended operations at the three imprints, all of which were launched within the past five years. An unspecified number of Virgin back-office staff are being transferred to EMI Spain’s main offices on the outskirts of Madrid. Fernández says the imprints will remain as a trademark “in the hope of reactivating them as solid structures when the market allows.”

Artists signed to “street-cred” imprint Chewaka—including up-and-coming flamenco singer Estrella Morente and her father, Enrique Morente (regarded as today’s premier active flamenco singer)—worldmusic imprint Yerbabuena (including locally signed Cubanos Elíades Ochoa and Vieja Trova), and the local acts signed to Barcelona-based Drac’s roster all move to the main Virgin Spain stable under the restructuring, although the individual imprint logos will still be used on new releases.

“arisco the structure of the imprints is on hold, and when the market permits, we shall fully re-establish the working structure of these labels,” Fernández says. “The teams that head the three labels remain with Virgin.”

The label directors—Javier Lihan (Chewaka), Rafael Prieto (Yerbabuena), and Gerardo Sanz (Drac)—also remain.

Fernández says, “Times and market situations change, and we [in Spain] are being hit by 30% piracy levels, as well as media phenomena, such as ‘music-driven TV show’ [Operation Triunfo, which eat away the market from our artists so that I see myself irreversibly obliged to redefine my strategies and rearrange Virgin’s structure.”

Virgin Spanish executive manager Patricia Munn says there was not any pressure to trim back operations from newly appointed EMI Spain president Roberto “Chacho” Ruiz Munn says, “There was a union of interests between the two, and Lydia made the decisions—they were not imposed on her.”

The news was initially revealed in an unusually personal note sent by Fernández to members of the music industry media that began: “Due to the current market situation, I need the feel to give the following explanation to the media.” It was followed by a history of Virgin Spain, detailing the arrival of Fernández at the label in 1993. Virgin Spain’s market share rose from only 2% in 1993, peaked at 10% in 1998, and is now steady at around 7%, Fernández says.

Chewaka was formed in 1997, followed by Yerbabuena and Drac in 1999. Fernández declines to give details of current losses or savings expected from the cost-cutting moves.
EUROCHART

SINGLES
1. Whenever, Wherever/Suerte (Sony/ATLANTIC)
2. Like A Prayer (Capitol/EMI)
3. Tainted Love (Sire/WARNER BROS.)
4. Nessaja (Sire/WARNER BROS.)
5. Stach Stach (Virgin)
6. Girlfriends (Virgin)
7. You Remind Me (Universal)
8. Tous Ensemble (Mercury)
9. Kiss Kiss (Mercury)
10. How You Remember Me (Virgin)
11. Aena (Saab/FRANTIC)
12. Always (Westlife/REPRISE)
13. Dolly Parton (EMI)
14. Steps (Virgin)
15. I'll Never Let It Go (Virgin)

NEW HOT MOVIE SINGLES
1. One Step Closer (Atlantic) 14
2. Clubbing (Dance) 31
3. Just More (Dance) 8
4. We Are All Made Of Stars (Worc/CELTIC) 31
5. Youth of the Nation (Atlantic) 25
6. Fools (Oh My) (EMI) 27
7. Atlantic (Atlantic) 19
8. Professional (EMI) 12
9. Harraka (EMI) 18
10. Bryan Ferry (Virgin) 19
11. Barbra Streisand (Wea) 8
12. Diana Ross (Uni/MOTOWN) 7
13. Škanka (Sony/COLUMBIA) 10
14. Jennifer Lopez (Sony/COLUMBIA) 10
15. Rihanna Fenty (Warner Bros.) 2

ALBUMS
1. Celine Dion - A New Day Has Come (Sony/COLUMBIA)
2. Shaggy - In The Heart Of The City (Virgin)
3. Eddy Grant - These Days Are Gone (Virgin)
4. Tinie Tempah - We Can Do Anything (Virgin)
5. Seal - A Night Of A Thousand Song (Virgin)
6. The One - Live Is Better Than The Sky (Virgin)
7.cury - Me Get Me (Universal)
8. Celine Dion - A New Day Has Come (Sony/COLUMBIA)
9. Celine Dion - A New Day Has Come (Sony/COLUMBIA)
10. Celine Dion - A New Day Has Come (Sony/COLUMBIA)

COMMOM CURRENCY

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


ARGENTINA

ALBUMS
1. Diego Torres - De Mi Manera (EMI)
2. Chayanne - En El Querer (EMI)
3. Alejandro Lerner - Entre Lo Que Es Conmigo (EMI)
4. El León - En El Querer (EMI)
5. La Banda - Banda (EMI)
6. Alejandro Sanz - En El Querer (EMI)
7. Leo Gieco - El León (EMI)
8. Shakira - En El Querer (EMI)
9. Alanis Morissette - Whoa Baby! (REPRISE)

COMMON CURRENCY

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


CUMMON CURRENCY

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

U.K. Audiences Warm To Americana
Lambchop, Adams Among Acts Being Discovered By More Adventurous Brits

BY NIGEL WILLIAMSON
LONDON—If Lambchop had been at home in the U.S. during early May, it might have been playing in a bar for 150 people, hand band founder Kurt Wagner admits. Instead, it was on tour in the U.K., enjoying a successful visit that included a sold-out May 7 headlining date at London's 3,000-capacity Royal Albert Hall.

The Nashville-based collective is typical of a growing number of alt-country or Americana acts that are finding greater commercial success in the U.K. and Europe than at home. Other U.S. acts riding the U.K. alt-country wave and recently forging British concert halls include the Handsome Family, Giant Sand, Calexico, and Luaka Bop recording artist Jim White.

Most successful of all is Lost Highway recording artist and former Whiskeytown singer Ryan Adams, who has played at sold-out venues in London four times in the past six months. His current, Gold entered the British charts at No. 20 and charted strongly in other European territories, including Norway, where it debuted at No. 6. In the U.S., Gold entered The Billboard 200 at a more modest No. 59.

Adams says, “There’s a history in England of people searching out the alternative stuff. They’re more inclined to look beyond the mainstream. That’s been happening for a long time. British audiences created the blues boom in the 1960s, when the music had been almost forgotten in America. Maybe there’s something similar going on today.”

Lambchop’s current album, Is a Woman, was released in Europe on City Slang in February. It made the U.K. top 40 yet failed to register on the U.S. charts.

“Bands like Lambchop are definitely more in demand here than in their own backyard,” says Wyndham Wallace, who heads City Slang in the U.K.

“Why? Because so much British and European music seems small-minded, unambitious, and lacking in scope in comparison. When you listen to Lambchop or Calexico, the music is more wide-screen in its ambitions.

“I think the U.K.’s growing interest in Americana is because it’s music that is honest, unpretentious, heartfelt, and unmanufactured,” Wallace continues. “Most modern British pop and indie rock is none of these things.”

Wagner is delighted—and slightly last fall. “Lambchop’s success in the U.K. He points out that several band members still have day jobs. “People have heard there’s a bit of a rucksack about us in England, so that’s helped get a bit more interested going back home,” he says. “But it would still be fair to say that our profile is as low in America as it is high in Britain.”

EXPLOITING SUCCESS
 Nashville-based Lost Highway, set up last year as an imprint of Mercury/Def Jam with a roster that includes Adams and Jim White, quickly saw the potential of the alt-country market in the U.K. Lost Highway U.S. president Luke Lewis says, “It’s quite possible that we could break some of our acts over there and then export that success back to America. The U.K. is a key market for us.” Among the U.S. acts the label hopes to break there is young singer/songwriter Tift Merritt, whose debut album, Bramble Rose (slated for U.K. release June 3), is generating comparisons in the British press to a young Tom Waits.

In the U.K., BMG recently followed Mercury/Def Jam by launching alt-country imprint Gravity, which has the marketing slogan “Enduring Music from Modern America.” BMG U.K. & Ireland VP of international A&R Nick Stewart, who runs Gravity, admits the imprint was partly inspired by the success of Lost Highway. “It’s a high-bar launching situation, but I liked the idea of creating a label with the spirit of an independent and the resources of a major to back it up.”

Gravity has picked up albums by left-field Nashville singer/songwriters Will Kimbrough and Jeff Finlin, as well as the solo debut by former Whiskeytown member Caitlin Cary, all originally released on independent labels in the U.S. The May 13 release Today, by one-time Mavericks singer Raul Malo, is also on Gravity in the U.K.

Lambchop moved from London’s Barbian Centre to stage the two-week Beyond Nashville festival. It showcased a large number of American acts, including White and the Handsome Family. An expanded second leg is planned for this October, using a wide variety of venues across London.

“There’s an old saying about ‘prophets without honor in their own country.’” Wagner says. “We’re the equivalent of contemporary music programming at the Barbian. These artists have a following at home, but it’s like a cult thing. Here, there’s a distinct specialist roots audience. But there’s also a rock audience, which buys Radiohead and Coldplay and which crosses over and is very open to the richness of this music.”

London-based indie Loose Music has an impressive roster of American acts that includes Giant Sand, the Handsome Family, Neko Case, and Noahjoh. Founded in 1996, the label has reported steadily advancing sales every year and recently released Stuck on Love, the debut album by the Arlenes—the most highly rated of a growing number of U.S. alt-country acts.

Loose co-director Mark Rodgers says, “We’ve noticed at live gigs that there is an older audience that was brought up on the Byrds and the Flying Burrito Brothers. But there are a lot of younger kids, too. We’ve always thought of it as country music for the Nirvana generation.”

alt-country is also doing well at U.K. radio, finding support at national AC/adult standards stations BBC Radio 2 via such veteran DJs as Bob Harris and Jenny Walker. Gravity’s Stewart hosts a weekly two-hour alt-country show on national FM rock station Virgin Radio.

Frank Callari, Lost Highway’s U.S. president of A&R in Nashville, confirms that it “is easier to get alt-country acts played on U.K. radio. “The problem we have in America is that this music is considered too alternative for the country stations and too country for the alternative stations.

A similar story emerges from press coverage. In the U.K., alt-country acts look to specialist fanzine No Depression as the main vehicle for in-depth coverage. In the U.S., the music has penetrated the mainstream music press. National monthly music magazine Uncut has compiled a series of complimentary CDs featuring the best in the genre, called Sounds of the New West.

Uncut editor Allan Jones says, “Because of the sheer quality of the music, we’ve been prepared to take chances by promoting the likes of Ryan Adams, Gillian Welch, Lambchop, and Calexico. It’s paid off for the magazine in terms of our circulation and hopefully for [the artists] in terms of ticket and record sales.”

RECORD COMPANIES:

Erwin Goethe, goethe@emirates.com, is president of EMI Recorded Music Belgium. He was managing director of EMI Recorded Music Belgium.

Peter Draxl is named managing director of Universal Music Austria in Vienna. He was head of marketing and A&R for EMI Recorded Music Austria.

Peggy Bonnave is promoted to content manager of new media at Universal Classics & Jazz in London. She was international marketing manager.

Ashley Hope is promoted to international promotions manager for Universal Music International Franchise Marketing, based in London. He was promotions assistant.

LARS BRANDLE

TOURS:

Executive Turnbull

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By Peter Draxl
Greece's Rocking Monks
Use Media To Deliver Message

BY MARIA PARAVANTES
ATHENS—They might have missed
the wrath of the conservative Ortho-
dox Church for singing out loud,
but for the rocking monks of the Saints Augustine and Seraphim of Sarof Monastery nestled in the remote Greek countryside, loud
music is the only way to reach out
to the younger generation.

Modern means call for modern
methods, explains Father Nektarios, leader of
the trio Eleftherio (the Free), which
took the local industry by storm two
years ago with its “sacred mission.”
Although they may be garbed in ever-
hip black, these guys are clearly not
your ordinary rockers—they have
their label says that sales in Greece of
their 2001 first album, I Learned to Live

Free, have passed the 70,000 mark.

Fathers Nektarios, Pandeleimon,
and Avgoustinos released their third
CD, Konta Sas (By Your Side), in
March. The long-awaited 16-track
follow-up to the monks’ 25,000-plus-
selling album KO (released in Feb-
bruary 2001), Konta Sas includes a
selection of churning rock numbers,
a reggae track, and Greek traditional-
material, as well as two English-
language dance numbers and an MTV-
syle videoalbum. The album has been
in the International Federation of
the Phonographic Industry’s Greece
top 20 chart since its release.

The monks give concerts through-
out the country, and all proceeds from
album sales go toward monastery
activities. But the monks are not only
releasing records to get their message
across. They are also involved in a
flurry of projects, including running
a summer camp at their monastery
and operating their Web site (free
monks.gr). They are setting up a café,
where they hope to instill “can com-
care and talk” free of charge.

“People need to learn, they need to
understand what’s happening, and that’s
why we created the whole project,” says
Father Nektarios, adding that it’s the clergy’s responsi-
bility “to know and show the way.”

Father Nektarios, who spent his high-school years in Detroit, says,

“Instead of preaching, we use music to get God’s word across. I don’t under-
stand what’s so scandalous about that.”

The project started off as an exper-
iment. “We were interested in
reaching young crowds,” says Dimit-
ris Kappos, head of Athens-based
label MBL, which has released the band’s three albums and exports
them internationally. “Many thought
it was just a trend, but people’s res-
tponse to the group’s previous two
albums was profound.”

The Orthodox monks may also be
on their way to TV, with discussions
under way for a morning show on
air a local music channel. In the mean-
time, Japanese satellite TV channel
NHK has filmed a 20-minute docu-
mentary featuring Eleftherio.

Although Eleftherio’s previous
albums largely consist of rock-
flavored ballads, “we don’t opt for any
particular style,” says 30-year-old
Father Pandeleimon, who composes
the music. He says Eleftherio’s sound is
defined by the times, that’s what
he’ll use to get God’s word across: “We’re not in this for the fame or
money—that’s why we’re not interest-
ed in a signature sound.”

The monks make it clear that pub-
licity hasn’t interfered with their
monastic duties, something Orthodox
elders criticize them for. “We might
be physically present, but we’re see-
youngsters flocking to the monastery,
asking for support, it’s enough to keep
us on our feet,” Father Pandeleimon
says. “If we had failed to connect
with the church, we wouldn’t understand
Church’s reaction, but instead, we’re
being fervently cheered on.”

Sweden’s MNW Steadies Its Course

BY KAI R. LOFTUS
STOCKHOLM—After four years of
financial ups and downs, executive
turmoil, and unsuccessful sell-off
attempts, Sweden’s Music Network
Records Group (MNW) claims it is
back on an even keel and heading for
profitability.

During first-quarter 2002, the
label and publishing group posted
profits of 100,000 Swedish kronor ($10,000) on sales of 41 million kronor
($4.1 million), compared with a
loss of 6.2 million kronor ($620,000)
(on 49.3 million kronor ($4.9 million)
last year.

During 2000—covering the
time when board member Tom Comely
took over from Peter Zydgen as
president/CEO to head the proposed
sale of the group’s various opera-
tions (Billboard Bulletin, Oct. 26,
2000)—MNW lost 4.5 million kronor
($464,000) on sales of 164 million
kronor ($16 million). Con-

sequently, the company—now
headed by CEO Niklas Nyman—has
hired a new board of directors,
downsized its staff by 25 percent,
and recalculated the number of labels it represents, ter-
minal several regional offices,
divested itself of joint ventures and
recording studios, and scaled down its involvement in music publishing.

MNW currently carries out distri-
bution across Scandinavia from its
own Ostersund warehouse in central
Sweden. But Nyman says it is look-
ing for new geographic and
strategic partners-
ishes with other industries in each
of the Nordic countries, where individual
MNW affiliates in those territories
would operate autonomously
on sales and distribution.

“The MNW I inherited,” Nyman
explains, “had an unclear strategy
and vision, created a lot of expensive
side projects, employed a lot of
people, and generally cost too much to
run. A&R-wise, they focused on
internationally exploitable artists,
while the [Swedish-language] artists
didn’t feel for home.”

Subsequently, Nyman and the
board of directors defined MNW’s
core business areas as being a
record label, a publishing house (overseen by head of A&R Per Helen) and representing a
variety of international labels
(managed by director of external
labels Ulf Björkman). Among the
labels represented by MNW in Scan-
dinavia are V2, Rykodisc, Burning
Heart, Nuclear Blast, and Music for
Nations.

In terms of its music publish-
ing activities, the company main-
tains a catalog of some 500 titles but is
no longer looking to sign new song
writers.

Björkman says, “We’ve had a hard
time during the past months, explain-
ing that we’re not disappearing or
being bought. But now we’ve
started to generate profits, and we’ve
also been promised an injection of
new funds this summer, so it’s eazy
to look ahead.”

On the A&R side, Helin says he is
focusing on “strengthening the
MNW imprint as our main source for
Swedish-language repertoire.

International
Sales At Indigo Are In The Black
Canadain Retailer’s Music Business Is Up, Despite Ongoing Difficulties Nationwide

BY LARRY LeBLANC
TORONTO—The Canadian record
market may still be in difficulty after a year in which it shrank by
almost 10 percent, but music
industry executives are currently
bemused by the level of music sales
being posted by Indigo Books and
Music, which operates 275 stores
nationwide in Canada under the
store banners of Indigo Books and
Music, Chapters, and Co.

“Our business is up double
digits this year,” boasts Indigo
Books and Music’s Toronto-based
director of music and DVD-Video,
Stewart Duncun.

Bernie Pines, president of True
North Records in Toronto, is a
convert to the Indigo cause. “I’m very
familiar with Indigo and their
books, and I’m in Toronto—
he says. “I spend much of my life
there, spending my money on books and music. Indigo is the
freshest addition to our music
industry in decades.”

Universal Music Canada presi-
dent/CEO Randy Lennox agrees.
“Indigo is a wonderful piece of
business for our company. In clas-
sical, jazz, and world-beat genres,
Indigo is the signature share of
the market.”

As Indigo Books, Music & Cafe,
the chain opened its first store—a
200-square-foot outlet in
Burlington west of Toronto—Sept.
5, 1997. It followed three months
later by a 33,000-square-foot
store on Toronto’s Yonge Street.

Indigo is now in Kingston, Ontario. By the time it
acquired competitor Chapters
2001, Indigo Books, Music & Cafe
had large-format stores national-
ly the deal brought in an addition-
als 72 superstores operating as
Chapters, as well as 189 smaller
mall stores under the Coles banner.

When Indigo first launched in
1997, Canadian label execs were
hopeful it would mirror the U.S.
success of Ann Arbor, Mich.-based
Borders Books & Music—which,
with close to 200 stores, is one of
the U.S. That year, Indigo
surpassed expectations by leading
the retail marketplace break-
throughs of jazz crossover singer/
May 13, 1990, BMI Pop Music Awards, Regent Beverly Wilshire Hotel, Los Angeles (by invitation only).

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

May 16, Radio Promotion: How to Get Your Songs on the Radio, Career Development Workshop, presented by and held at the Arkadia Music Center, New York. 212-533-0967.

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


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

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


May 22, Academy of Country Music Awards, Universal Amphitheatre, Los Angeles. 310-201-4816.


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


May 23, VH1 Divas Las Vegas, MGM Grand Hotel, Las Vegas. 212-847-7882.

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


JUNE

June 1, MTV Movie Awards, Shrine Auditorium, Los Angeles. 310-752-8900.

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

June 5, How to Protect Yourself in the Entertainment Industry, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-990-5599.


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

June 13, Neil Bogart Memorial Fund Classic, presented by the T.J. Martel Foundation, Los Cansino Golf Club, Simi Valley, Calif. 615-256-2502.


June 13, 12th Annual City of Hope Celebrity Softball Challenge, Greer Stadium, Nashville, 212-241-7269.


June 16, MuchMusic Video Awards, MuchMusic headquarters, Toronto. 416-591-7480.

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

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

June 19, Music Visionary Awards Luncheon Honoring Fred Davis and Daniel Glass, presented by the UJA Federation, Pierre Hotel, New York. 212-836-1126.


June 24-26, M3 REPLItTech Europe, Amsterdam RAI, Amsterdam. 800-880-5474.


JULY


July 9, 42nd Songwriter Showcase, presented by the Songwriters Hall of Fame, Fez Under Time Cafe, New York. 212-957-9290.

July 15-17, National SGA Week, sponsored by the Songwriters Guild Foundation, various venues, Nashville. 615-329-1785.


July 18, 2002 Heroes Awards Honoring Roy Charles, Jermaine Dupri, Joel Katz, and the Atlanta Symphony Orchestra, sponsored by the Atlanta chapter of NARAS, Westin Peachtree Plaza Hotel, Atlanta. 404-249-8881.


July 26-31, International Assn. of Assembly Managers’ 77th Annual Conference & Trade Show, Georgia World Congress Center, Atlanta. 972-255-8020.


July 31-Aug. 3, Atlantic Music Conference, Sheraton Atlanta Hotel, Atlanta. 770-499-8660.

AUGUST


SEPTEMBER


Sept. 22-25, CISAC World Congress, Queen Elizabeth II Conference Centre, London. 20-7222-5000.

OCTOBER

Oct. 8-10, East Coast Video Show, Atlantic City Convention Center, Atlantic City, N.J. 818-385-1500.


NOVEMBER

Nov. 6, 36th Annual Country Music Assn. Awards, Grand Ole Opry House, Nashville. 615-244-2840.

Submit items for Lifelines, Good Works, and Calendar to Margo Whitten at Billboard, 2025 Wilshire Blvd., Los Angeles, Calif. 90036 or at mw@billboard.com.

PHOTO-FRIENDLY: Busta Rhymes, Ja Rule, A(ll)-ure, and Pink are among the artists who posed for some playful photos with top music executives like Clive Davis and Antonio “L.A.” Reid for a style portfolio in the June issue of Esquire. Photos from the spread, titled “The Heavies,” will be auctioned off at the W Union Square Hotel in New York. Proceeds from the event, to be held May 15, will go toward the T.J. Martell Foundation. Contact: Chris Berend at 212-649-4146.

Solution to this issue’s puzzle (page 94)

Good Works

PHOTO-FRIENDLY: Busta Rhymes, Ja Rule, A(Alle)ure, and Pink are among the artists who posed for some playful photos with top music executives like Clive Davis and Antonio “L.A.” Reid for a style portfolio in the June issue of Esquire. Photos from the spread, titled “The Heavies,” will be auctioned off at the W Union Square Hotel in New York. Proceeds from the event, to be held May 15, will go toward the T.J. Martell Foundation. Contact: Chris Berend at 212-649-4146.

Solution to this issue’s puzzle (page 94)

Good Works
Waterloo Records Celebrates 20 Years

Austin Indie’s Winning Strategy: Supporting Local Artists, Customers

BY MATTHEW S. ROBINSON

Waterloo Records, the award-winning Austin-based indie retailer, recently marked 20 years in operation with a month-long celebration concert series featuring such acts as Patsy Cline, Snoop Dogg, and String Cheese Incident, and Nanci Griffith.

While no stranger to sponsoring live music—the store annually hosts more than 100 concerts, featuring Willie Nelson, Patti Smith, Joe Lovano, and the Dandy Warhols—the grand opening event represented Waterloo’s largest concert undertaking, spanning 20 nights, 20 venues, and 20 artists. “We figured this was a good time,” owner John Kunz explains, “especially as our anniversary fell so close to the end of the [Austin-based] South by Southwest music conference.”

The goal of the series was not just to celebrate two decades in the business (the store opened April 1, 1982), but also to encourage people “to get out and support the great music that goes on in this town,” according to Kunz.

LOCAL-LONGEVITY
Such dedication to music—local music in particular (Waterloo specializes in product by Texas artists)—has been one of the keys to Waterloo’s success since founding by former Sound Warehouse manager Louis Carp.

“Louis and I had been at competing chains,” explains Kunz, who had risen from a store clerk during his days at the University of Texas to district manager of the 13 Disc Records and Zebra Records stores in Texas, “so we figured that we could help each other out as now kids on the indie retail block.”

Beyond a focus on live and local music, Waterloo’s longevity can be attributed to its dedication to its customers and its unique merchandising. For example, all 72,000 active titles are simply arranged in alphabetical order by artist, distinguished only by color-coded header cards. “Although it may be confusing at first,” Kunz admits, “our customers seem to like our arrangement, and we especially love customers who buy across all genres.”

The only exceptions to this rare rule are albums in the classical, soundtrack, and world categories; new releases; and best sellers, which still get their own sections in the 6,500-square-foot store that has more than 250,000 album titles in its database.

Even though this is not a major focus of its business, Waterloo has won a number of industry awards from online sources. “We have been fully transactional for only over a year,” Kunz says. “Even so, we have already won citysearch.com’s award for national record store of the year two years running.”

Waterloo has also enjoyed a number of other accolades, including 20 consecutive Austin Music Awards for best record store. “That’s the sweetest of all, because it says that the people in the neighborhood like us best,” Kunz says. “It’s also daunting, though, because there is always someone looking to knock us off.”

Waterloo has won four National Assn. of Recording Merchandisers awards for medium-sized retailer of the year and has been named one of the nation’s best music stores in a variety of industry publications, including Billboard. “The awards are great,” Kunz observes, “but as long as people leave with a bigger smile than they came in with, that is how we know that we have done our job.”

Kunz gives a great deal of credit for these accolades to his store’s willingness to do anything and everything for the sake of its customers. “From the day we opened, we allowed everyone to open any LP and listen to it. Everyone said we would go out of business, but our customers love it.” Waterloo also offers a 100% guarantee on all purchases.

“When we started, home taping was killing the industry, and people again said we’d go out of business,” Kunz recalls, “but we still do it. It’s a great way to expose people to new music, and we want our customers to like what they buy.”

Waterloo helps strengthen its ties to the Austin community through relationships with area charities, including the Capital Area Food Bank and the Loney Instruments for Needy Kids program, which distributes used instruments to students in need who would otherwise have to go without a musical education.

“We have been hosting fundraisers for the food bank for eight years,” Kunz says. “And on our Benefit Days [in the store], we donate a portion of our sales to community organizations.” According to him, these extra-curricular efforts are great ways to connect with customers. “It makes them feel better about shopping at a store that shares their values.”

Kunz sees many challenges ahead for independent retail. “The more we go forward, the more uncertainties there are,” he admits. “But I am a big believer in music and all that it does for the mind, the feet, the soul—and I gotta be a part of it.”

Kmart Hires Entertainment Marketing Consultant

BY MATTHEW BENZ

NEW YORK—Kmart has hired Creative Artists Agency (CAA) to advise it on marketing strategies involving music, video, and video games. Specific plans have not been set, but the 5,100-store discount retailer will seek to leverage its buying might to attract more in-store artist appearances. It may also look to sponsor more tours.

“We’ve done one-off opportunities here and there,” says Dave Karraker, Kmart’s San Francisco-based director of marketing communications, noting its sponsorship of gospel music events and the Tom Joyner Morning Show. “Now we’re going to have a concentrated effort actually in Hollywood.”

The goal is to promote the overall Kmart brand, as well as to drive sales of entertainment products at its stores with special events. Kmart and CAA did not disclose the length or terms of their deal, and Karraker declined to say how much Kmart has earmarked for entertainment-related marketing programs.

Facing mounting debts and an inability to distinguish itself from such low-price rivals as Wal-Mart Stores or the target Target Corp., Troy, Mich.-based Kmart filed for Chapter 11 bankruptcy reorganization in late January. It has reduced its energy levels to close at least 284 underperforming stores (Billboard, April 6).

In spite of this—or perhaps because of it—Kmart has since taken to actively promoting itself. In late March, it launched a TV and radio marketing campaign featuring Chaka Khan, BeBe Winans, and José Feliciano (Billboard, April 6) that targeted African-American and Hispanic shoppers, who together make up 32% of Kmart’s customers. With the new initiatives it will develop with CAA, Karraker says, “we’re obviously going to be looking to go much broader.”

Kmart had been considering a proactive entertainment marketing initiative “probably for more than six months,” Karraker says, because it did not think it was making the most of its position as a large purveyor of advertising and one of the country’s largest sellers of CDs, DVDs, and video games.

“With that kind of leverage,” he explains, “we should be doing more with the record companies to promote our brand and even to unearth new ways for them to promote their brand within our stores.”

Karraker says one possible promotion could involve sponsoring a tour in exchange for having in-store artist appearances.

Kmart will also look to secure exclusive promotions of the sort that other “big-box” retailers have secured. Best Buy recently announced plans to offer a streaming version of Mohy’s new album, due Tuesday (14), to those who pre-order it online (Billboard Bulletin, May 21). Since last November, exclusive U2 material has been offered at Best Buy and Target (Billboard Bulletin, Jan. 18). Karraker says, “It’s very important for Kmart to have exclusive merchandise.”

Handleman, which distributes music to Kmart, will be involved, but so will other Kmart partners that are involved in music-related marketing. (For example, a previous Kmart promotion involving Britney Spears was developed through Pepsi.)
S*M*A*S*H Spotlights Developing Acts

BY SHARON M. LEVINE
NEW YORK—In an effort to motivate retailers to work harder in exposing developing artists, Universal Music and Video Distribution (UMVD) is sponsoring an online game promotion fashioned after fantasy baseball, where players manage virtual record labels, oversee A&R, and “sign” acts.

During the game, known as S*M*A*S*H v2.0, contestants earn points based on how many records the artists signed to their virtual labels sell per week. Retail participants compete to win one of 10 prizes, including a Porsche Boxster grand prize. UMVD employees also compete in a slightly modified game for a 36-inch flat-screen, high-definition TV.

For nine selection periods spanning 36 weeks through the last SoundScan day of the year, UMVD will provide a new set of two to 10 emerging artists and a parameter number for how many acts must be added to a contestant’s label’s roster each month. Available artists are showcased on the S*M*A*S*H v2.0 site (umvd.com) with audio samples, bios, “S*M*A*S*H facts” (TV, radio/in-store appearances), tour dates, and photos. Contestants can change their “signings” any time during the first week, but they are available for drafting, but at 8 p.m. on Tuesday night, the roster is locked in anticipation of the release of SoundScan data Wednesday morning.

This month, contestants must choose three artists from Andrew W.K., Apex Theory, Hatebreed, Injected, Midtown, Paris Combo, Remy Shand, Steve Azar, and And You Will Know It by the Trail of Dead.

UMVD systems development administrator Michael Ginsburg, one of three members of the UMVD team who contributed to the game’s development, asserts that the goal is “to get our emerging artists into the minds of retailers.”

Participation in the game, now in its second year, totals 2,000 players, up by more than 300 contestants from last year. Roughly 1,300 contestants are retailers.

The contest is open to full- and part-time retail employees, so senior executives play the same field as store clerks. Its’ grand-prize winner (Dise Jockey store manager Seth Brander of Kissimmee, Fla.) beat a divisional merchandising manager, a store buyer, and a VP of music merchandising, winning himself a brand new BMW Z3 Roadster. He noticed a direct correlation between the Billboard Heatseekers chart and S*M*A*S*H artists, like American Hi-Fi and Nelly Furtado, so he began pushing his picks to the PD of a local radio station. He then set up listening posts around his store, encouraging his own customers to buy his picks.

In addition to the contest being talked up by UMVD regional field staff, the company further solicited prospective contestants by building on the e-mail database from last year’s event, posting information on the cover of its new-release books, and placing ads in music industry trades. It even printed a full-color advertising campaign directed targeting the retailers.

Information about the project is also on UMVD’s business-to-business site, umvd.com, where retailers can register by submitting field staff ID codes and proof of industry employment. Likewise, UMVD’s regional field staff competes against each other for acquisition of the most players in their designated territory. Here we go again: We know it’s hard to believe, but Navarre Entertainment Media is once again tinkering with the structure of its sales staff.

Sources say that Ed Maxin, the New Hope, Minn.-based distributor’s sales director, will now become Western sales director, while Vyto Lazauskas, Navarre’s national accounts director, will assume the role of Eastern sales director. The company plans to hire a new head of national sales and a new national accounts director. According to sources, longtime Navarre staffer Maxin had expressed a desire to return to the West Coast, and the shift in his role was engineered to accommodate him. He will now relocate to Los Angeles; Lazauskas will remain in the Minneapolis area.

Representatives of Navarre were not available for comment.

By making these moves, Navarre is effectively adding another layer of management on the sales side by reinstating regional directorships. In early 2000, the staff was retooled: Former Western regional director Frank Mooney assumed a consulting role, Eastern regional director Maxin became director of sales, and field reps then reported to the company’s national account managers, effectively carving the U.S. territory into quarters (Declarations of Independents, Billboard, Feb. 19, 2000).

A year later, Navarre underwent a massive restructuring that telescoped its operations from three divisions to two: at that juncture, Steve Pritchitt was named executive vice president of Navarre Entertainment Media, the firm’s audio and video division (Billboard, March 17, 2001).

This is the first alteration of Navarre’s structure since Pritchitt took the reins, but the distributor has been ratcheting its salespeople around for years. The company underwent two waves of restructuring under former VP/GM of independent music Jim Chiado (who moved to a consultancy role in early 2001) and two new departures: COO Guy Marsala. In another personnel move, Navarre product development manager Mike Corrente will relocate from the Miami area to New Hope.

FLAG WAVING: Is everybody ready to do the Dap Dip? Well, you will be after you hear Dap-Dippin’ with Sharone Jones & the Dap Kings: the debut Daptone Records album out Tuesday (14) by the Brooklyn, N.Y.-based neo-soul band.

The album and the label are the brainchild of Daptone partners Gabriel Roth and Neil Sugarman, who play bass and sax, respectively, in the Dap-Kings. Roth was a partner in the now-defunct Daptone Records, which specialized in highly authentic Afro-funk and neo-soul records.

Dap-Dippin’, cut in a basement studio in Brooklyn’s Williamsburg district, recaptures the balsky sound of vintage late-’60s club soul with mind-boggling devotion. “There’s a big James Brown influence,” Sugarman says. “We’re trying to make records that sound like the records we love. Maybe we’re romantics . . . We’re inspired by the music from that era.” He adds, “It’s positive music. It’s soulful music. It’s played live, and to me, it sounds like it should sound. The danceable compositions and tight arrangements the eight-piece combo churns out are sweetly complemented by the powerful vocalizing of bold soul sister Sharone Jones (who, in a delightful coincidence, hails from Brown’s hometown of Augusta, Ga.).” We met her back in the Devo years,” Sugarman recalls. “We did some 45s with her.”

The Dap-Kings have found an audience among fans of classic “rare groove” recordings from the late ‘60s and early ‘70s—a shallow musical pool that has been dried up by club spinners in recent years. “It’s important that we’re facilitating these DJs with new music that’ll fit into their program,” Sugarman says.

Unsurprisingly, the Dap-Kings’ singles have found enthusiasts in England, where listeners have already been plugged into deep-fried American soul. “We work more in Europe than we do here,” Sugarman observes.

On May 10, Jones and the Dap-Kings begin a swing of English dates that runs through May 19.
BEHIND THE CURTAIN: The reconfiguring of the Wiz chain, which began when former Hollywood Video COO Jeff Yapp was brought aboard to head retail operations at Cablevision, continues, but without one of its key architects. In a surprise move, Laurie Clark, who in February was named senior VP of marketing and merchandising/GM of 44-unit, Edison, N.J.-based Wiz, has left the chain, reportedly after a blowup with Yapp. The company declined to comment, and Clark could not be reached.

Since Cablevision acquired the Wiz chain out of bankruptcy in 1998, it has been trying to realize synergies that would have the chain sell and market its electronic equipment in a bundle with Cablevision’s cable and online services. The Yapp era represents the installation of the fourth management team attempting to achieve that objective.

As part of the reconfiguring, the company is said to have let go upward of 25% of its headquarters staff (Billboard, Feb. 16) as it transitions from its Edison warehouse to Bethpage, N.Y., where its parent is located. That move is expected to be completed this summer. In its year-end results, the company took a $13.7 million charge for severance payouts and facility realignment.

When Cablevision acquired the Wiz, it reportedly told the major music suppliers that it would be happy if the Wiz broke even or didn’t lose too much money. But the chain appears to be heading in the wrong direction, as the company had an operating loss of $121.7 million on sales of $678.6 million for the year that ended last Dec. 31. Its gross profit margin was 17% of revenue, while its selling, general, and administrative expenses were 28% of revenue.

So far, Cablevision has invested $426.9 million in the Wiz, and it’s unclear what synergies it has realized through the acquisition. In its 10-K filing with the Securities and Exchange Commission, Cablevision projects that the Wiz will have an operating loss of $35 million this year. Sources suggest that Yapp’s team has a year to get the Wiz moving in the right direction, otherwise Cablevision may have to consider unloading the chain.

RETURN TO THE FOLD: Newbury Comics, which created a stir when it pulled out of reporting its sales to SoundScan back in 1998, is once again providing sales to the White Plains, N.Y.-based company. At the time of the pullout, Mike Dreese, CEO for the 24-unit chain, expressed concern about his competitors’ abilities to being able to react in the New England market more quickly to records breaking out of his chain, which is considered to be one of the main tastemakers in the U.S. But now, he says circumstances have changed, allowing the chain to begin reporting to SoundScan again.

“In general, we have seen that the level of competition has decreased, so we are increasingly up against mass merchants that don’t stock deep catalog and indie product,” Dreese notes. “Also, Best Buy has cut back on the number of SKUs it carries since it stopped reporting.” Between those two changes, “the value of our unique information is less useful than it was to our competitors.”

He notes that labels and developing artists may have been “inconvenienced” by Newbury’s pullout. Retail Track wondered if Newbury was inconvenienced in turn by seeing less in the way of cooperative advertising funds coming its way, but Dreese responded, “Co-op funds didn’t drop off, but we lost some stores on street date.”

In other Newbury news, Dreese reports that the chain, known for its diversifications into lifestyle products and trend merchandising, has begun an experiment, wholesaling such products to a “beta customer.” He says that a number of other retailers have approached the company to supply them with such product. But, as Dreese points out, wholesalers are generally a low-margin business with plenty of aggravation, so he decided to test the waters one wholesale customer at a time.

TWO INTO ONE: CD World and Streetside Records announced that they are in the process of merging to create a 19-unit chain. The two companies signed a letter of intent two months ago. With the due diligence settled, they are about to sign a definitive agreement, set to close by July 1, CD World president/owner David Lang reports. When the merger closes, Lang says he will be the majority shareholder, with Streetside owner Jack Brozman becoming a minority shareholder in the new company. Streetside GM Randy Davis will stay on with the new company.

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Confab Focuses On File Sharing

BY ERIK GRIENWEDEL

LOS ANGELES—As new digital music services are slowly taking root with consumers, executives attempting to establish a legitimate market for downloading and streaming are expressing frustration with the proliferation of free peer-to-peer song trading.

Pressplay president/CEO Andy Schuon used his recent keynote at the Streaming Media West 2002 conference in Los Angeles to criticize what he believes is a laissez-faire attitude by government officials toward free file-swapping sites.

Referring to digital piracy as the "wholesale theft of intellectual property," Schuon said, "So long as stealing is encouraged, paid users [of online music services] will be the exception instead of the rule." He called on the government to stand up and make it a priority to stop illegal music services. "Until then," he said, "legitimate sites face an uphill battle."

Pressplay—launched last December by Sony Music and Universal Music Group—features music downloads, personal play lists, and CD burning, among other services, for a monthly fee of up to $24.95. The service has licenses with EMI Recorded Music and Zomba Music Group and is expected to close similar deals with BMG Entertainment and Warner Music Group this summer, said Schuon, who added that an updated version of the software featuring Billboard chart information is scheduled for release this fall.

GUILT-FREE PIRACY
The issue of digital piracy was prevalent throughout Streaming Media West. Speaking on a panel that examined online music models, EMI Recorded Music VP of new media Ted Cohen reiterated the industry's need to "create reasonable barriers" against copying and install "a sense of curfew" among young consumers. Referring to file sharing and copying by the 14- to 16-year-old age group, Cohen said, "Nobody feels wrong about doing what they're doing.

Meanwhile, Zack Zalon, GM of online radio service Radio Free Virgin, said subscription services need to court consumers. "The options to Morphus are not compelling," Zalon pointed out. He also said that without a financial incentive, the music industry won't distribute content online.

Sean Ryan, president/CEO of Listen.com and its Rhapsody subscription service, agreed, calling the concept of free music "a pirate's fantasy." He said the majors have to license their content fairly to all of the services. "People will pay for it if the labels cooperate with their content." The piracy frustrations expressed by operators of commercial digital music services come as new research indicates that peer-to-peer trading of music is increasing. Websense, a San Diego-based technology company, reports that the number of Web sites offering peer-to-peer file-swapping software has increased more than 500% in the past year. The company said that the number of Web pages devoted to the transfer of audio and video content topped 38,000 in April—despite the specter of copyright-infringement lawsuits, such as those filed by the Recording Industry Association of America against Napster, KaZaA, and Morphus.

Websense says the rise in peer-to-peer sites is due in part to employees downloading software via their office high-speed Internet connections—a scenario that could find businesses facing increased legal liabilities.

Meanwhile, Boston-based Redshift Research reports that the KaZaA file-swapping network grew by nearly 70% between February and early April, coinciding with a sharp decline in the competing Morpheus network.

TRAFFIC TICKER

Top Music Info Sites

Traffic In March

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AVERAGE PER MINUTES PER VISITOR PER MONTH

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PROMOTION EVOLVING: Regardless of the ultimate outcome of the ongoing debate regarding the pros and cons of MP3-based music marketing, labels and their Internet partners are becoming increasingly keen about the amount of promotional content they'll offer to the Web and even more sophisticated in their promotion of artists online.

Today, the PC is increasingly viewed as a retail listening station and the home. Singles and videos debut on the Web sometimes months before they air on the radio and MTV. Albums are offered online as on-demand streams weeks ahead of the CDs landing in stores. Lossy-streaming performances, B-sides, remixes, videoclips, and behind-the-scenes footage are all available for free online to help drive interest in buying CDs.

While none of that may sound terribly revolutionary, it marks a profound change in label thinking from just a year-and-a-half ago, when content was not nearly as readily available online from legitimate sources.

Chalk it up to a mix of necessity and creativity. With the Web companies and media outlets consolidating at the same time as more music is being released and piracy runs rampant, record labels wanting to get their message heard and drive sales now need to do more to showcase an upcoming artist. Labels are increasingly willing to pay for Internet advertising, many are increasingly prepared to let the content speak for itself as a consumer proposition to buy.

As Astralworks Records head of new media Scott Kanov points out, "It's hard for us to put all this hacking into promoting a record and then say, "Well, you really can't hear much of it. Take our word for it." For us to convince fans that this is an investment worth making, they are going to hear quite a bit of the record."

Such attitudes are made possible by the acceptance of secure streaming over time-out downloads as the Internet promotion format of choice. One major-label new-media chief observes, "In the last 18 months, we have geared more music toward streaming. It's something we can control or can be controlled by whoever is running the promotion. We still do time-limited downloads with retailers too, but those tend to have fewer takers than a lot of streaming activity we're participating in."

Meanwhile, labels continue to experiment with how to best leverage streaming promotions to drive sales. For example, Kanov and Astralworks used Web streams to slowly unveil the latest Chemical Brothers album, Come With Us, prior to its release. The label debuted a new track from the record each week so that when the album landed in stores, consumers could listen to the entire CD on a streaming basis. Astralworks also pre-released the record in its entirety on MTV.com.

Still other labels are using on-demand streams as an alternative to spurn album pre-orders. In the latest case in point, V2 Records has been offering on-demand streaming access to its, the new Moby project, to revolve fan interest in the album, which the label released on Tuesday's (14) release.

V2 head of new media Matt Wishnow says that the label is pushing hard for 18 to become one of the most pre-ordered records in memory. "We wanted to give people an incentive to be active and involved at an early stage," Wishnow says. "So for people who are anticipating the album, we wanted to give them a way to hear it."

New-media executives acknowledge that even extensive advance streams are not a substitute for more permanent ownership—nor are they necessarily a deterrent to free file sharing. However, such Internet promotion is a powerful educational tool that can be particularly helpful in raising awareness and excitement about new bands still looking to make an impression with consumers and older acts looking to rev up fan interest.

Island Def Jam new-media chief Larry Mattera points out that his team has aggressively used the Web—via a mix of previewing, games, and contests—to harvest e-mail lists and help seed followings for emerging acts like Sum 41, American Hi-Fi, and Hoobastank.

It has also been similarly using the Web to create a groundswell for more established artists like Elvis Costello. His latest effort, When I Was Cruel, recently debuted in the top half of the Billboard 200.

The goal, notes AOL Music's Kevin Conroy, is to create interest and drive commerce.
Angelina’s New Routine

BY ANNE SHERBER

NEW YORK—When the newly animated Angelina Ballerina series dances onto video May 21, the 20-year-old children’s book property about a mouse who loves ballet will be HIT Entertainment’s first new franchise since last year’s acquisition of Lyric Studios, owner of perennial preschool favorite Barney the Dinosaur.

According to Sue Bristol, marketing vice president of HIT, the property was actively pursued because of a perceived void in programming for young girls. “We believe there’s a gap in the marketplace for girls’ programming,” she says. “The [Angelina] property is a strong property that has a lot of potential and is a great fit for HIT.”

The ad campaign for the Angelina series—“Roar! With the Girls” (see story, page 7)—will launch May 21 and continue throughout May and June. The campaign will feature a variety of grassroots marketing initiatives, including in-store displays, mail-in rebates and sweepstakes.

The first video release in the Angelina series—Roar! With the Girls, available on VHS ($14.99) and DVD ($16.99) will feature 11 episodes featuring Angelina, her friends and family. The video, directed by Kathryn H. Ellis, will focus on Angelina’s talents as a ballet dancer and her ability to overcome obstacles and achieve her goals.

“Angelina is a strong property that has a lot of potential and is a great fit for HIT,” says Bristol. “We believe there’s a gap in the marketplace for girls’ programming, and Angelina is a strong property that has a lot of potential and is a great fit for HIT.”

The video will feature a mix of educational and entertaining content, with a focus on Angelina’s ability to overcome obstacles and achieve her goals. The video will also feature a variety of characters, including Angelina’s friends and family, who will help her achieve her goals.

The video will be distributed by Anchor Bay Entertainment, which will release the video in theaters in May 2002. The video will also be available on DVD, with a release date to be announced.

“Angelina is a strong property that has a lot of potential and is a great fit for HIT,” says Bristol. “We believe there’s a gap in the marketplace for girls’ programming, and Angelina is a strong property that has a lot of potential and is a great fit for HIT.”

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Fans who see McCartney on his current tour can expect an outstanding presentation of his music from the Beatles, Wings, and his solo albums. McCartney said backstage before his April 26 concert, "I'm very happy and very lucky. I'm at a better point in my life than I've been in a while." And it shows.

When Billboard asked McCartney which of his albums he would most like to see turned into a musical, he replied: "Band on the Run [the 1973 Paul McCartney and Wings album]. I think making Band on the Run a musical is a good idea." The legendary artist also said that he is contemplating extending the tour beyond North America.

For a complete transcript of the interview, visit billboard.com.

2002 TONY AWARDS: Vanessa Williams and Harry Connick Jr. are among the nominees for the 2002 Tony Awards. Williams' starring role as a witch in Stephen Sondheim's Into the Woods earned her a nomination for performance by a leading actress in a musical. Connick Jr.'s work in Tha Shul Nat is nominated for original score (music and lyrics) written for the theater.

Musicals top the list of nominees for this year's TONYs. Leading the pack is Thoroughly Modern Millie with 11 nods. Following close behind, with 10 nominations each, are Into the Woods and Unrequited Love. The 2002 Tony Awards will be presented June 2 in a live TV ceremony from New York's Radio City Music Hall. PBS will broadcast the show's first hour at 8 p.m. ET, and CBS will televise the remainder of the show from 9 p.m. to 11 p.m. ET.

IN BRIEF: Ozzy Osbourne may have initially said that he would not do a second season of his family reality show The Osbourne, but that was before the program became the biggest hit in MTV history. The show will reportedly return for a second season in a deal worth several million dollars . . . Michael Jackson will make his debut as a feature-film director with They Cage the Animals at Night for Icon Productions. The movie is about one man's experiences with foster care as a child.

Clear Channel Communications had first-quarter 2002 earnings of $370 million, down 5.8% from the same period last year. The company's radio division earned $303.6 million during first-quarter 2002, up 3% from the same period last year. In other Clear Channel news, Muriel Funches has been named VP/marketing manager for the company's New Orleans radio cluster. She was VPGM of Houston stations KHMX and KODA . . . Westwood One had first-quarter 2002 net income of $17.4 million, up more than 279% from the same period last year. The 2002 MTV Music Video Awards will be held Aug. 29 at New York's Radio City Music Hall. Compiled by Carla Hay.
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Over The Counter

RIGHT PLACE, RIGHT TIME: The funny thing about Big Tymer’s first No. 1 on The Billboard 200—“funny” as in odd, rather than humorous—is that their last album, which peaked at No. 80 a year earlier this week. The rappers’ new Hood Rich rings the bell with 160,500 units—16.5% less than God That I Live delivered during its first week in May 2000. But two years ago, Big Tymer’s were competing with history, as Britney Spears’ Oops!... I Did It Again started with 1.3 million—a then-record mark for a solo artist—while Pearl Jam’s Binaural opened at No. 2 with 226,000.

Hood Rich is the first rap album to top The Billboard 200 in 2002. At this point last year, a posthumous 2Pac album was the only rap title to reach No. 1 on the big chart—unless one considers Shaggy’s Hot Shot to be a rap album. Four more rap titles hit No. 1 by the end of 2001, while six different rap titles did so in 2000.

Aside from being Big Tymer’s first No. 1 on The Billboard 200, it is also the first for the Cash Money label and, following Nelly’s first outing in 1999, only the second for distributing label Universal/Motown Records Group.

LIVING SINGLE, SELLING ALBUMS: While labels cite concerns about the cannibalization of album sales as the leading reason for releasing fewer retail-available singles, rookie Vanessa Carlton offers a reminder of the good old days, when a commercial single set the stage for an album release. Lead track “A Thousand Miles” has sold 178,000 copies since it hit stores Feb. 12, yet the album, Be Not Nobody, gets off to a fast start, opening at No. 5 with 102,000 units. In fact, one might argue that people who bought the single were enticed to join Carlton’s first-week following.

Of course, that song is also winning fans at radio, rising 5-3 this week over Top 40 Tracks and 9-6 on the all-formats Hot 100 Airplay list. With Sheryl Crow noting her third week in the top 10, the A&M imprint has two albums in the top 10—the first time it has done so since 1992. At the end of that year, as a stand-alone label, A&M had Amy Grant’s Home for Christmas at No. 7 and the multi-act A Very Special Christmas 2 at No. 8. A&M and Geffen were merged with Interscope in 1999, after Universal bought PolyGram.

JOSH, BY GOSH: The ABC network is again Josh Groban’s best friend, as a May 2 visit to Good Morning America steers the largest unit increase on The Billboard 200 (No. 9, up 13,000 units). Groban delivered four songs during the course of the wake-up show and also interviewed. It’s the second time in four weeks that this debut album has won the chart’s Greatest Gainer award. That earlier spike happened when Groban leaped 121-12 during the April 27 issue, after being profiled on ABC’s 20/20.

TV also accounts for the re-entry, at No. 66, of another adult-leaning title, the Three Tenors’ Ellis Island. A direct-response campaign conducted by Northport Marketing accounts for about 97% of the 18,000 units sold during the week. The states in the Northeast and mid-Atlantic regions make up the biggest chunks of those sales, with each consuming more than 3,600 units.

LEADING LADIES: Thanks to a flurry of media activity, Bonnie Raitt jumps 27-17 (up 6,500 units, an 18% increase). On April 29, she performed on The Today Show, and she hit The Rosie O’Donnell Show the following day. During the tracking week, an interview with Raitt aired May 4 on NPR’s Fresh Air program, while CNN ran a profile May 5.

Cher’s Living Proof earns the Pacesetter trophy this week (113-70, up 68%), with much thanks owed to Oprah, Dick, and Jay. On April 30, the diva performed on the prime-time special The Tonight Show With Jay Leno: 10th Anniversary, followed by two tube appearances May 3: She chatted on The Oprah Winfrey Show and was the first performer on ABC’s American Bandstand’s 50th: A Celebration! Meanwhile, TLC’s albums still remain shy of the Top Pop Catalog Albums chart, although they have surfaced on Top R&B/Hip-Hop Catalog Albums (No. 7 and 21) since the death of member Lisa “Left Eye” Lopes. The group’s three albums have sold more than 14,000 copies in the past two weeks, with CrazySexyCool accounting for almost half of that volume.

Additional reporting by Keith Caulfield in Los Angeles.

Singles Minded

SIX-PACK AND A DOUBLE: Six debuts take up the last half-dozen spots on the Adult Contemporary chart, led by Boyz II Men’s “The Color of Love” at No. 25 and anchored by the Corrs’ “Would You Be Happier?” at No. 30. For a chart that is sometimes as fast-moving as grass growing, a 20% turnover in titles is noteworthy. In fact, since the AC chart was cut from 40 to 30 positions in March 1996, this is the first time that this many titles have debuted. The prior record was five in the Aug. 16, 1997, issue.

The Corrs also contribute to another rare occurrence on the adult charts: A second track from their VH-1 Music Presents: The Corrs—Live in Dublin album, “When the Stars Go Blue,” featuring Ronni, is in its fourth week on the Adult Top 40 chart, climbing 33-30. It is not often that an album has two different songs climbing each of the adult charts simultaneously.

EMPTY GAIN: The Calling’s “Wherever You Will Go” earns the Greatest Gainer/Sales award this issue yet drops 15-21 on The Billboard Hot 100. This is the first time that we can recall a Gainer not bulleting and dropping in rank. The reason for this occurrence is that the manuscript number of units being scanned results in a gain too small to offset a loss in audience.

In the case of “Go,” it was up 250 units to 4,000 this week. This equals 25 Hot 100 points, the equivalent of 250,000 in audience. With a loss of 3.5 million listeners, “Go” falls way short of the positive side of the ledger. With more singles hitting retail well after they peak at radio, we very well might see more instances of bullet-less sales gainsers on both the Hot 100 and Hot R&B/Hip-Hop Singles & Tracks charts.

PLACE YOUR BETS: Less than a year after Toby Keith’s Pull My Chain opened at No. 1 on Top Country Albums in the Sept. 15, 2001, issue, DreamWorks’ Nashville shop has serviced the lead single from Unleashed, a new set of songs tentatively scheduled for release Aug. 6. The new single, “Courtesy of the Red, White and Blue (The Angry American),” hit programmers’ desks May 8 and is likely to take Hot Shot Debut honors on Hot Country Singles & Tracks next issue. In the meantime, the Country Singles & Tracks chart is capped for a fifth week by “My List,” the third and final single from Pull My Chain.

MAKE IT A DOUBLE: At the top of the year, Billboard instituted a new rule that separates remixes that are dissimilar both musically and lyrically from their original version. This week, P. Diddy debuts at No. 60 on Hot R&B/Hip-Hop Singles & Tracks with “I Need a Girl (Part III)” featuring Ginuwine, Loon, Mario Winans, and Tammy Ruggieri, which is the remix second and third version overall of that title. The original—a track from the P. Diddy & the Bad Boy Family album The Saga Continues, No. 1, was also featured on Looins, Lo, and Jack. Three months ago, Combs charted the first remix, “I Need a Girl (Part II)” featuring Usher and Looins, which now sits at No. 3. Both remixed versions of “I Need a Girl” will be included in an upcoming album, We Invented the Remix, which is slated to hit retail May 14.

GOODBYE & HELLO: We bid farewell this issue to WNY (Y-107), New York, which recently dropped country music for Spanish programming. This is the second time in six years that the nation’s largest market will be without a country signal. The removal of WNY and its large audience totals has an effect on some titles on the Hot 100. Whenever we add or delete stations from our panel, we rerun the prior week’s chart to either include or exclude the stations in question. This is done to ensure a matching week-to-week comparison. In the case of some songs played heavily on WNY, they fell further in rank than their moderate audience loss against the remaining reporting stations would normally dictate. This is because without WNY on the panel, these tracks would not have ranked as high a week ago. Some of the songs affected include Toby Keith’s “My List,” which falls 26-36, and Alan Jackson’s “Drive (For Daddy Gene),” which drops from 28-34.

The reverse also occurs for some R&B titles, as two major-market hip-hop stations, WWPR New York and WPHI Philadelphia, are added. In this case, some songs move up in rank without gaining in points, like “Pass the Courvoisier” by Busta Rhymes featuring P. Diddy and Pharrell (16-11, no bullet). And while Ahsanti’s “Foolish” broke the Hot 100 audience record last issue with 150.5 million listeners, if these panel changes had been in effect, that number would have been 154.3 million. This week, “Foolish” is up slightly to 155.3 million.
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</tr>
<tr>
<td>Soundtrack</td>
<td></td>
<td>Moulin Rouge</td>
<td>3</td>
</tr>
<tr>
<td>Nelly</td>
<td></td>
<td>Hot To Tyme</td>
<td>57</td>
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<tr>
<td>Su</td>
<td></td>
<td>All That You Can Leave Behind</td>
<td>3</td>
</tr>
<tr>
<td>OutKast</td>
<td></td>
<td>Big Boi &amp; Dre Present... OutKast</td>
<td>13</td>
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<tr>
<td>Michelle Williams</td>
<td></td>
<td>Heart To Yours</td>
<td>57</td>
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<tr>
<td>Soundtrack</td>
<td></td>
<td>Coyote Ugly</td>
<td>10</td>
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<tr>
<td>Nelly Furtado</td>
<td></td>
<td>Whoo, Nelly!</td>
<td>24</td>
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<tr>
<td>Adele</td>
<td></td>
<td>I Am Sam</td>
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<tr>
<td>Soundtrack</td>
<td></td>
<td>Titanic</td>
<td>38</td>
</tr>
<tr>
<td>Mick Jagger &amp; The Black Crowes</td>
<td></td>
<td>The Best Of The Black Crowes</td>
<td>65</td>
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<tr>
<td>Tom Jones</td>
<td></td>
<td>In The Piece Of Mind</td>
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<tr>
<td>Tom Jones</td>
<td></td>
<td>Unchained Melody</td>
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<tr>
<td>Justin Timberlake</td>
<td></td>
<td>FutureSex/LoveShow</td>
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<tr>
<td>Sheryl Crow</td>
<td></td>
<td>The Globe Sessions</td>
<td>12</td>
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<tr>
<td>Jo Dee Messina</td>
<td></td>
<td>That's The Way</td>
<td>9</td>
</tr>
<tr>
<td>The Eagles</td>
<td></td>
<td>Innocence &amp; Experience</td>
<td>21</td>
</tr>
<tr>
<td>Third Eye Blind</td>
<td></td>
<td>3 Blems And A Memory</td>
<td>19</td>
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</table>

The table above lists the top albums of the week in the United States as published by Billboard magazine. The chart ranks albums based on sales of individual tracks, sales of albums, and radio airplay. The chart's name is derived from Billboard magazine, which is based in New York City. The magazine has been published since 1894 and is one of the oldest and most respected music industry publications. The magazine's charts are widely considered to be the most authoritative and influential in the music industry.
MAY 18, 2002

**Billboard**

**TOP BLUES ALBUMS**

<table>
<thead>
<tr>
<th>Week #</th>
<th>Artist &amp; Imprint &amp; Number/Label</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>PEGGY SCOTT ADAMS</td>
<td>Hot &amp; Sunny</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>VARIOUS ARTISTS</td>
<td>The Blues Blame Us</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>B.B. KING &amp; ERIC CLAPTON</td>
<td>Riding With The King</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>ROBBEN FORD</td>
<td>Blue Moon</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>DELBERT McCLINTON</td>
<td>Nothing Personal</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>COREY HARRIS</td>
<td>Downhome Sophisticate</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>MARCIA BALL</td>
<td>Presumed Innocent</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>STEVE COLE</td>
<td>Love Songs</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>STEVE RAY VAUGHAN &amp; DOUBLE TROUBLE</td>
<td>Live At Montreux 1982 &amp; 1985</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>LITTLE CHARLIE &amp; THE NIGHTCATS</td>
<td>That's Big!</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>VARIOUS ARTISTS</td>
<td>Red White &amp; Blues</td>
</tr>
<tr>
<td><strong>12</strong></td>
<td>VARIOUS ARTISTS</td>
<td>Pure Blues</td>
</tr>
<tr>
<td><strong>13</strong></td>
<td>SOUNDTRACK</td>
<td>Big Bad Love</td>
</tr>
<tr>
<td><strong>14</strong></td>
<td>ROY ROGERS</td>
<td>Sideways</td>
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</table>

**GREATEST GAINER**

- **MAY**

- **3** - **VARIOUS ARTISTS**

**TOP REGGAE ALBUMS**

<table>
<thead>
<tr>
<th>Week #</th>
<th>Artist &amp; Imprint &amp; Number/Label</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>BOB MARLEY &amp; THE WAILERS</td>
<td>Legend (Deluxe Edition)</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>SHAGGY</td>
<td>Mr. Lover (The Best of Shaggy Part 1)</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>UB40</td>
<td>The Very Best of UB40</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>BOB MARLEY &amp; THE WAILERS</td>
<td>One Love: The Very Best of Bob Marley And The Wailers</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>CAPLETON</td>
<td>Stool Scabies</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>TANTO METRO &amp; DEVONTE</td>
<td>The Beat Goes On</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>DAMIAN JR. GONG™ MARLEY</td>
<td>Halfway Tree</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>VARIOUS ARTISTS</td>
<td>Rappa Rampa Rasta 16</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>SIZZLA</td>
<td>The Best Of Sizzle: The Story Unfolds</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>SANCHEZ</td>
<td>Stays On My Mind</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>BOB MARLEY &amp; THE WAILERS</td>
<td>Exodus (Deluxe Edition)</td>
</tr>
<tr>
<td><strong>12</strong></td>
<td>VARIOUS ARTISTS</td>
<td>Reggae Gold 2001</td>
</tr>
<tr>
<td><strong>13</strong></td>
<td>BUJI BANTON</td>
<td>The Biggest Rappa Dancehall Anthems 2001</td>
</tr>
<tr>
<td><strong>14</strong></td>
<td>VARIOUS ARTISTS</td>
<td>Strictly The Best 28</td>
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**TOP WORLD ALBUMS**

<table>
<thead>
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<th>Artist &amp; Imprint &amp; Number/Label</th>
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</thead>
<tbody>
<tr>
<td><strong>18</strong></td>
<td>BOB MARLEY &amp; THE WAILERS</td>
<td>Legend (Deluxe Edition)</td>
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<tr>
<td><strong>19</strong></td>
<td>SHAGGY</td>
<td>Mr. Lover (The Best of Shaggy Part 1)</td>
</tr>
<tr>
<td><strong>20</strong></td>
<td>UB40</td>
<td>The Very Best of UB40</td>
</tr>
<tr>
<td><strong>21</strong></td>
<td>BOB MARLEY &amp; THE WAILERS</td>
<td>One Love: The Very Best of Bob Marley And The Wailers</td>
</tr>
<tr>
<td><strong>22</strong></td>
<td>CAPLETON</td>
<td>Stool Scabies</td>
</tr>
<tr>
<td><strong>23</strong></td>
<td>TANTO METRO &amp; DEVONTE</td>
<td>The Beat Goes On</td>
</tr>
<tr>
<td><strong>24</strong></td>
<td>DAMIAN JR. GONG™ MARLEY</td>
<td>Halfway Tree</td>
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<tr>
<td><strong>25</strong></td>
<td>VARIOUS ARTISTS</td>
<td>Rappa Rampa Rasta 16</td>
</tr>
<tr>
<td><strong>26</strong></td>
<td>SIZZLA</td>
<td>The Best Of Sizzle: The Story Unfolds</td>
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<tr>
<td><strong>27</strong></td>
<td>SANCHEZ</td>
<td>Stays On My Mind</td>
</tr>
<tr>
<td><strong>28</strong></td>
<td>BOB MARLEY &amp; THE WAILERS</td>
<td>Exodus (Deluxe Edition)</td>
</tr>
<tr>
<td><strong>29</strong></td>
<td>VARIOUS ARTISTS</td>
<td>Reggae Gold 2001</td>
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<tr>
<td><strong>30</strong></td>
<td>BUJI BANTON</td>
<td>The Biggest Rappa Dancehall Anthems 2001</td>
</tr>
<tr>
<td><strong>31</strong></td>
<td>VARIOUS ARTISTS</td>
<td>Strictly The Best 28</td>
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</tbody>
</table>

**GREATEST GAINER**

- **MAY**

- **3** - **BOB MARLEY & THE WAILERS**

**TOP GOSPEL ALBUMS**

<table>
<thead>
<tr>
<th>Week #</th>
<th>Artist &amp; Imprint &amp; Number/Label</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>KIRK FRANKLIN</td>
<td>Heaven Knows</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>MICHELLE WILLIAMS</td>
<td>Greatest Hits Of Kirk Franklin</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>VARIOUS ARTISTS</td>
<td>Songs That Changed America</td>
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<tr>
<td><strong>4</strong></td>
<td>YOLANDA ADAMS</td>
<td>Live It Up</td>
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<tr>
<td><strong>5</strong></td>
<td>DONNIE McCURRICK</td>
<td>Greatest Hits Of Kirk Franklin</td>
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<tr>
<td><strong>6</strong></td>
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<td>setMessageToGod.com</td>
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<tr>
<td><strong>7</strong></td>
<td>COREY HARRIS</td>
<td>Love Songs</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>MARCIA BALL</td>
<td>The Very Best Of Kirk Franklin</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>STEVE COLE</td>
<td>Love Songs</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>STEVE RAY VAUGHAN &amp; DOUBLE TROUBLE</td>
<td>Live At Montreux 1982 &amp; 1985</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>LITTLE CHARLIE &amp; THE NIGHTCATS</td>
<td>That's Big!</td>
</tr>
<tr>
<td><strong>12</strong></td>
<td>VARIOUS ARTISTS</td>
<td>Red White &amp; Blues</td>
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<tr>
<td><strong>13</strong></td>
<td>VARIOUS ARTISTS</td>
<td>Pure Blues</td>
</tr>
<tr>
<td><strong>14</strong></td>
<td>SOUNDTRACK</td>
<td>Big Bad Love</td>
</tr>
<tr>
<td><strong>15</strong></td>
<td>ROY ROGERS</td>
<td>Sideways</td>
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</tbody>
</table>

**GREATEST GAINER**

- **MAY**

- **3** - **VARIOUS ARTISTS**
### Heatseekers Chart - May 18, 2002

<table>
<thead>
<tr>
<th>Artist/Song</th>
<th>Label</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chayanne</td>
<td>Grandes Exitos</td>
<td>2 Weeks at Number 1: How I Do</td>
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<tr>
<td>Raelha Lamp</td>
<td>Kaleidoscope</td>
<td>Groove</td>
</tr>
<tr>
<td>12 Stones</td>
<td>12 Stones</td>
<td>Here Comes The Rain Again</td>
</tr>
<tr>
<td>Lostprophets</td>
<td>thefilesoundsofprogress</td>
<td>The Places You Have Come To Fear The Most</td>
</tr>
<tr>
<td>918</td>
<td>Reincarnation</td>
<td>Groove</td>
</tr>
<tr>
<td>Cassandra Wilson</td>
<td>Bolly Of The Sun</td>
<td>Groove</td>
</tr>
<tr>
<td>Watermark</td>
<td>Constant</td>
<td>Groove</td>
</tr>
<tr>
<td>T4 Mobb</td>
<td>Beautiful</td>
<td>Groove</td>
</tr>
<tr>
<td>Mushroomshead</td>
<td>XX</td>
<td>Groove</td>
</tr>
<tr>
<td>Chobakkkia</td>
<td>My Time</td>
<td>Groove</td>
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<tr>
<td>Los Rzos De Sacramento Y Reynaldo</td>
<td>Careacon De Perico</td>
<td>Groove</td>
</tr>
<tr>
<td>Vicente Fernandez</td>
<td>Historia De Un Idolo Vol. 2</td>
<td>Groove</td>
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<tr>
<td>Tony Yayo</td>
<td>Love Machine</td>
<td>Groove</td>
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<tr>
<td>Sir Charles Jones</td>
<td>Groove</td>
<td>Groove</td>
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<tr>
<td>Z097</td>
<td>Simple Things</td>
<td>Groove</td>
</tr>
<tr>
<td>Kha Featuring D$</td>
<td>Thug Misses</td>
<td>Groove</td>
</tr>
<tr>
<td>The Places You Have Come To Fear The Most</td>
<td>The Places You Have Come To Fear The Most</td>
<td>Groove</td>
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### Greatest Gainer - $5

<table>
<thead>
<tr>
<th>Artist/Song</th>
<th>Label</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>The Hives</td>
<td>Veni-Vidi Vicious</td>
<td>Groove</td>
</tr>
<tr>
<td>Lil' J</td>
<td>All About J</td>
<td>Groove</td>
</tr>
<tr>
<td>Chris Cagle</td>
<td>Play It Loud</td>
<td>Groove</td>
</tr>
<tr>
<td>Kevin Denney</td>
<td>Soul Music</td>
<td>Groove</td>
</tr>
<tr>
<td>Superkala</td>
<td>Groove</td>
<td>Groove</td>
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<tr>
<td>Zoegirl</td>
<td>Groove</td>
<td>Groove</td>
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<tr>
<td>Intocable</td>
<td>Groove</td>
<td>Groove</td>
</tr>
<tr>
<td>Infamous Mobb</td>
<td>Groove</td>
<td>Groove</td>
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<tr>
<td>Patty Griffin</td>
<td>Groove</td>
<td>Groove</td>
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<tr>
<td>Phantom Planet</td>
<td>The Guest</td>
<td>Groove</td>
</tr>
<tr>
<td>Donald Lawrence &amp; The Tri-City Singers</td>
<td>Go Get Your Life Back</td>
<td>Groove</td>
</tr>
<tr>
<td>Kha Featuring D$</td>
<td>Thug Misses</td>
<td>Groove</td>
</tr>
<tr>
<td>Thursday</td>
<td>Full Collapse</td>
<td>Groove</td>
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<tr>
<td>Nicole C. Mullen</td>
<td>Talk About It</td>
<td>Groove</td>
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<tr>
<td>Injected</td>
<td>Burn It Black</td>
<td>Groove</td>
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<tr>
<td>Kurt Carr &amp; The Kurt Carr Singers</td>
<td>Awesome Wonder</td>
<td>Groove</td>
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</table>

### Independent Albums Chart - May 18, 2002

<table>
<thead>
<tr>
<th>Artist/Song</th>
<th>Label</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dish La</td>
<td>Opaline</td>
<td>Groove</td>
</tr>
<tr>
<td>Ying Yang Twins</td>
<td>All About The Benjamins</td>
<td>Groove</td>
</tr>
<tr>
<td>Anthony Kirk/ironan Tynan/Finbar Wright</td>
<td>Sirens</td>
<td>Groove</td>
</tr>
<tr>
<td>Joe Pace &amp; The Colorado Mass Choir</td>
<td>Glad About It</td>
<td>Groove</td>
</tr>
<tr>
<td>C-Murder</td>
<td>Deuces</td>
<td>Groove</td>
</tr>
<tr>
<td>Jimmy Buffett</td>
<td>Far Side Of The World</td>
<td>Groove</td>
</tr>
<tr>
<td>Louise DeVito's Dance Factory</td>
<td>Groove</td>
<td>Groove</td>
</tr>
<tr>
<td>Dashboar Confessional</td>
<td>The Places You Have Come To Fear The Most</td>
<td>Groove</td>
</tr>
<tr>
<td>Revelle Park</td>
<td>Groove</td>
<td>Groove</td>
</tr>
<tr>
<td>IMX</td>
<td>IMX</td>
<td>Groove</td>
</tr>
<tr>
<td>Paul Weller</td>
<td>Stereo</td>
<td>Groove</td>
</tr>
<tr>
<td>John Tesh</td>
<td>A Deeper Faith</td>
<td>Groove</td>
</tr>
<tr>
<td>Gros</td>
<td>Still Up In This S**+1</td>
<td>Groove</td>
</tr>
<tr>
<td>O' Dirty Bastard</td>
<td>The Trials And Tribulations Of Russell Jones</td>
<td>Groove</td>
</tr>
<tr>
<td>Infamous Mobb</td>
<td>Special Edition</td>
<td>Groove</td>
</tr>
<tr>
<td>Kha Featuring D$</td>
<td>Thug Misses</td>
<td>Groove</td>
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<tr>
<td>Thursday</td>
<td>Full Collapse</td>
<td>Groove</td>
</tr>
<tr>
<td>Killa Bezz</td>
<td>Wu-Tang Productions Present: Killa Bezz - The Sting</td>
<td>Groove</td>
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<tr>
<td>Kha Featuring D$</td>
<td>Thug Misses</td>
<td>Groove</td>
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</table>

### Greatest Gainer - $5

<table>
<thead>
<tr>
<th>Artist/Song</th>
<th>Label</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Places You Have Come To Fear The Most</td>
<td>The Places You Have Come To Fear The Most</td>
<td>Groove</td>
</tr>
<tr>
<td>All About The Benjamins</td>
<td>All About The Benjamins</td>
<td>Groove</td>
</tr>
<tr>
<td>The Irish Tenors: Ellis Island</td>
<td>About A Boy (Soundtrack)</td>
<td>Groove</td>
</tr>
<tr>
<td>Family Business</td>
<td>Handcows For A Generation</td>
<td>Groove</td>
</tr>
<tr>
<td>Babu The Dilated Junkie</td>
<td>Babu The Diluted Junkie Presents: Duck Season Vol. 1</td>
<td>Groove</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Ultra Chilled 02</td>
<td>Groove</td>
</tr>
<tr>
<td>Sugarcult</td>
<td>Static</td>
<td>Groove</td>
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<tr>
<td>NON PHIXION</td>
<td>The Future Is Now</td>
<td>Groove</td>
</tr>
<tr>
<td>The Promise Ring</td>
<td>The Process Of Belief</td>
<td>Groove</td>
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<tr>
<td>The Jon Spencer Blues Explosion</td>
<td>Plastic Fang</td>
<td>Groove</td>
</tr>
<tr>
<td>Johnny Vicious</td>
<td>Ultra Dance</td>
<td>Groove</td>
</tr>
<tr>
<td>Kha Featuring D$</td>
<td>Ultimate Power Of Love: 32 Great Soft Rock Hits</td>
<td>Groove</td>
</tr>
</tbody>
</table>

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**Notes:**
- The Heatseekers chart lists the top new and developing songs, as well as those that have never appeared in the top 20 of the Billboard Hot 100. When a song has moved up the chart, it is considered a heatseeker. The independent albums chart features independent artists and independent albums that are not eligible for the Billboard Hot 100. The independent albums chart is designed to highlight the success of independent artists and their albums. The chart is compiled based on sales data from independent distributors and retailers. The most successful artists and albums are recognized based on sales figures, which are collected from a variety of sources, including independent distributors and retailers. The independent albums chart is only available for the top 20 albums. The independent albums chart is updated weekly. The heatseekers chart is only available for the top 20 singles. The heatseekers chart is updated weekly.
Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtracks chart. Albums with the greatest sales gain this week: Recording Industry Assn. of Ameri-
can RIAA certification for net shipment of 500,000 albums units (Gold). RIAA certification for net shipment of 1 million units (Platinum). Numerical following Platinum or Diamond symbol indicates how many units sold. For boxed sets, and double albums with a run time of 75 minutes or more, the RIAA multiplies shipments by the number of albums inside. RIAA Latin awards: Certification for net shipment of 100,000 units (Bronze). Certification for 200,000 units (Platinum). Certification for 400,000 units (Multi-Platinum). Asterisk indicates vinyl available. Italics indicates past or present Hotseat rank from 2002. Pyramid Music, Inc. and SoundScan, Inc. All rights reserved.

Top Internet Album Sales

**Last Week's Top Internet Album Sales**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Impress</th>
<th>Number/Number Distributing Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>JOSH GROBAN</td>
<td>Love Songs: The Best of Josh Groban</td>
<td>Capsaicin/Mythica</td>
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<td>Far Side Of The World</td>
<td>Shout</td>
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Top Internet Soundtracks

**Last Week's Top Internet Soundtracks**

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<tr>
<th>Title</th>
<th>Label</th>
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<td>The Fast And The Furious: More Fast And Furious</td>
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<td>All: Original Motion Picture Soundtrack</td>
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</tr>
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<td>About A Boy: A Badly Drawn Boy</td>
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<td>The Princess Diaries: Original Motion Picture Soundtrack</td>
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**Billboard - Chart Data Archive**

- **Artist Index**: A list of artists and their chart positions.
- **Soundtracks**: A list of soundtracks and their chart positions.
- **Various Artists**: A list of various artist compilations and their chart positions.

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Hometown News
Continued from page 1

F/A-18 Hornet in missions over Northern Iraq, enforcing a no-fly zone in the wake of the Gulf War. Kingery became a studio whiz who worked as an engineer and producer on numerous projects in Nashville, including a Grammy Award-nominated album by Roy Clark.

‘There’s not a conference room we’ve been in where somebody doesn’t stand up and say, “Amen, brothers.”’”

—SCOTT WHITEHEAD, HOMETOWN NEWS

They met in 1996 and quickly realized that their vocals blended well on dual melodies, creating a sound reminiscent of the Everly Brothers and, occasionally, Simon & Garfunkel.

Their debut album, Wheels, is due June 4 on VFR Records. Kingery and Whitehead produced the album themselves, and either one or both had a hand in mixing six of its tracks. Both are BMI writers with their own publishing interests.

FRIENDS & COVERS

Kingery’s best work is the title track, which tells the story of a life from stroller to wheelchair. Whitehead’s writing shines on “No Big Deal,” a poignant song about the thought of running into an old love.

Whitehead says one of the things that gives the album freshness is that eight of its songwriters will have scored their first cuts with the release of Wheels. Most of those writers are part of Kingery and Whitehead’s circle of friends.

The act, which is self-managed and self-booked for now, was signed to VFR last November. And with only seven months of turning around time to the album’s release, Whitehead says, “there really wasn’t time for the publishing community to become aware of us.”

Thus, Kingery says, “the fact that we had creative control meant we were able to pull from a lot of our friends.”

The album’s two covers are Stealers Wheel’s “Stuck in the Middle With You,” as well as “Can’t Let Go,” previously recorded by Lucinda Williams on her Car Wheels on a Gravel Road album.

As producers, they took pains to ensure both of their vocals were up equally high in the mix. Whitehead says Kingery’s engineering experience proved invaluable in selecting the appropriate microphones and instruments. “He’d say, ‘You know what would sound really good here? A walkabout dulcimer.’”

Kingery plays most of the instruments on the album. Only a few session players were brought in to enhance the sound.

Debut single “Minivan,” which Kingery and Whitehead wrote together, is a half-poised, semi-sup-mode to responsibility that includes the memorable hook “Goodbye 20s, hello minivan/Look out 30s, I’m becoming my own man.”

Whitehead says that the single is the album’s “oddball” song, but radio doesn’t seem to mind: It is No. 40 on the Hot Country Singles & Tracks chart. And he says the song hasn’t had the same success from programmers they’ve played it for on the radio tour. “There’s not a conference room we’ve been in where somebody doesn’t stand up and say, ‘Amen, brothers.’”

Chris Loss, assistant PD/music director of KMLE Phoenix, calls the duo’s sound “fresh” and says they fill a void in country music. “They have a different take on drinking and cheating, and the duo says that’s by design. According to Kingery, their songs must pass what they call the “grandma test,” meaning they have to be songs they’d be willing to play in front of their grandmothers.

LIGHTNING STRIKES

After putting itself on the map with the successful debut of Mark McGinn last year, VFR Records executives are hoping lightning will strike again with Hometown News. But the label is not leaving anything to the forces of nature.

Jim Hester, director of new-business development at the RED-distributor of VFR, notes that a tie-in with Ford is a big initial focus. In an unusual arrangement, the automaker is sponsoring the duo’s 10-week radio tour and donated a Windstar Minivan, which has been wrapped with images of Hometown News and is being used to transport the artists around the country.

“Minivan” and Wheels, VFR director of national promotion Nancy Tunick says the minivan is “causing a commotion as it goes through toll booths.”

Taking the Ford tie-in one step further, the label is giving samplers to radio stations, which will use them for promotions with their local Ford dealers. The stations plug the fact that listeners who test-drive a minivan can get a free sample. In return, the dealerships may tag their radio spots with a mention of the Hometown News giveaway.

Whenever possible, the duo is performing in Ford dealerships around the radio tour route. “Scott and Ron are really strong when they play acoustically,” Hester says. “They’re seasoned performers.”

VFR is working with Nashville-based Emerging Markets to handle sales and marketing initiatives and has hired independent publicist Susan Niles for the project as well.

“I am very excited about this release,” Hester says. “They are actively soliciting accounts right now, so we will be participating in various retail programs through the summer.”

Hometown News recently showcased the acts for executives at Hasting Entertainment. The company’s music buyer, Mike Fuller, says, “I really enjoyed the two of them. We were really impressed with their playing and their songs.”

Because of the duo’s background, VFR also plans to tie in with the military. Hester has already discussed discussions with the two major retail suppliers to the armed forces, and he hopes to land tie-ins with the American Forces Radio Network and military newspapers.

Tunick says the label is being “extremely comprehensive in how we deal with country radio and syndicators.” Instead of focusing exclusively on monitored country stations, “we are extending coverage from the major market to the smallest market that is interested in playing Hometown News.” Tunick says both Kingery and Whitehead “grew up in small towns and have an affinity for small-town stations.

“We are extending coverage from the major markets to the smallest market that is interested in playing Hometown News.”

—NANCY TUNICK, VFR

On the radio tour, she says, “it’s very much the ‘Loretta Lynn, stop if you see a stick’ theme.”

Whitehead credits VFR for Hometown News’ promising start. “We had some serious interest from MCA,” he says. “But VFR could move on the record quickly. They think outside the box and are real creative.”

Mariah Carey
Continued from page 1

members Morris, Cohen, Interfaces Geffen A&M chief Jimmy Lovine, and Universal Music International chairman Jorgen Larsen. The group will coordinate Carey’s career across a deal that includes VUS, TV, film, and online marketing brands.

In a statement, Carey describes the deal as “a tremendous and unprecedented opportunity to be repositioned in the market by the end of the year or early next year. She started working on tracks for the set prior to completing her deal with Island Def Jam.”

Although nothing is locked in for definite inclusion on the album, Carey has reportedly cut five songs with longtime collaborator Jermaine Dupri and worked with record label producer/artists DJ Quik and T. Aurelius (who has previously worked with Jennifer Lopez, Ja Rule, and Ashanti).

A FAIRY-TALE COMEBACK?

Carey is rebounding after a turbulent year that saw her leave Island Def Jam, sign with Virgin in a hotly touted multi-album deal reported to be worth as much as $15 million. Her first Virgin disc, Glitter, was the soundtrack of her film project of the same name, in which she had her first starring role.

But Carey’s career rebound hit an unfortunate turn when, after a public display of erratic behavior, she was hospitalized for an emotional breakdown last August. She dropped out of the public eye, and both her disc and the movie were commercial disappointments.

In January, Virgin parent company EMI paid an estimated $29 million to void her contract, taking a loss on the project of $54.3 million. It was a marked shift from a career that had—up to this point—been an industry fairy tale.

Carey was an instant commercial success when she issued her eponymous debut for Columbia in 1990. The album went multi-platinum, as did all her other albums on the label, which was a division of Sony. She went on to become one of the top-selling recording artists of the ‘90s.

Though some observers speculate that Carey’s brief alliance with Virgin and Glitter might have caused serious damage to her career, Cohen and Morris strongly disagree.

“She’s one of pop music’s most beloved performers,” Cohen says. “That doesn’t change overnight.”

Morris chimes in, “All the world loves Mariah in comeback stories, and we’re going to be the biggest of them all. Mariah is one of music’s true treasures. It’s going to be a wonderful adventure and a true honor to work with her.”

Adding to Carey’s career rebound is the forthcoming film Wise Girls, in which she co-stars with Academy Award winner Mira Sorvino. Carey has recently returned from the set to review her role as a tough-talking waitress who works in a mob-infested restaurant. The feature made its debut at the Sundance Film Festival recently, and it will be televised in the fall on HBO.
Cohl Rolls Out Stones World Tour

Continued from page 1

The band lineup will be the same as 1997-99’s Bridges to Babylon/No Security run, including Mick Jagger (vocals), Keith Richards (guitar), Ron Wood (guitar), Charlie Watts (drums), Chuck Leavell (keyboards), and Darryl Jones (bass). In keeping with a tradition of quality support, opening acts will include No Doubt, Sheryl Crow, Buddy Guy, Johnny Lang, and others.

As expected, Cohl will be the worldwide promoter for the Rolling Stones (Billboard Bulletin, Oct. 30, 2001). Cohl has produced each Stones tour since the Steel Wheels outing in 1989, pioneering the one-promoter world tour in the process. Cohl formed Grand Entertainment Touring when his Toronto-based the Next Adventure was acquired by SFX (now Clear Channel Entertainment [CCE]) in 1999 (Billboard, April 17, 1999), maintaining his right to promote Stones tours. CCE will serve as local promoters in almost every market and perform other value-added functions for consumers, such as coordinating a presale promotional program with Sam Goody and a “virtual tour” at rollingstones.com.

“My company will promote the tour, and I’m the tour director, but Clear Channel are involved up to their elbows,” Cohl tells Billboard. “They will provide management and expertise for me in every market.”

Much of CCE’s efforts will be spearheaded by the company’s Toronto office, including CCE president of touring Arthur Fogel and his staff. Other Stones tour regulars, like production guru Jake Berry and merchandiser Norman Perry, are also on board again. “Clear Channel has a dual role,” Fogel says. “The touring operation will be doing its usual thing, including routing, overall management, and production. Then in each market, we’ll use the local Clear Channel people. But this has always been [Cohl’s] vision.”

The fact that CCE is owned by radio conglomerate Clear Channel Worldwide isn’t lost on Cohl, who says those assets will also come into play: “We’re really happy to be involved with the largest radio company in the world,” he says. “It’s not like we’re not aware of that.”

ANOTHER MILESTONE

Keyboardist Leavell won’t only mark the Stones’ 40th anniversary but also his own 20th anniversary as a touring sideman with the band. “They’ve brought a lot of music to a lot of people,” Leavell says. “I cherish my role with the Rolling Stones.”

Leavell says he keeps a “Rolling Stones bible” that provides valuable when rehearsals begin. “Every time we have a rehearsal and work up songs, I keep notes on everything, from background vocals to different instrumental parts,” he says. “It’s a huge catalog with a lot of information, and it’s handy to have that.”

The Rolling Stones are Mick, Keith, Charlie, and Ron—and my job is to make them look good and try to be a liaison to the fans, because I am a fan. It moves me as much to hear those songs now as it ever did.”

FROM ‘BRIDGES’ TO BLIMPES

At the May 7 press conference in New York—to which the band arrived via a blimp—32 cities were announced on the tour, with more to come. Following the North American run, the Stones will play the Mexico, Australia, the Far East, and Europe. The tour will end next September.

The Rolling Stones have played primarily stadium shows over the past 20 years. They did a huge successful sold-out run of arenas under the No Security banner last time out in 1999 as an epilogue to the Bridges to Babylon stadium world tour. The band has been known to play the occasional small-venue tour date, but playing a series of theaters and arenas like those planned for this tour is a rarity.

“We’ll have three different shows and three different sets, musically and physically,” Cohl says. “In some cities we’ll play all three [different]-sized venues, in some two out of the three, and some just one. Cohl says about seven cities will get three dates; five or six; two; and 10-12, one. The first small-venue dates that were announced are the Orpheum Theater in Boston (Sept. 8), the Aragon Ballroom in Chicago (Sept. 16), the Tower Theater in Philadelphia (Oct. 25), the Roseland Ballroom in New York (Sept. 30), and the Wiltern Theater in Los Angeles (Nov. 4).

Philadelphia is one city where all three different-sized venues will be utilized, although only the Vet’s Club (Sept. 19) and the Tower Theater dates were announced. “It’s an interesting concept—very, very unique,” says veteran promoter Larry Magid. CCE’s executive VP in Philadelphia, “I think audiences will be very appreciative of how they’re doing it. This is a band that spans generations and several years, and it has been a privilege to be a part of their ongoing story. It’s great to have them be part of my 40-year career.”

Clearly, the Stones could play stadiums in every market if they desired, but they opted to play arenas in some, like Gaylord Entertainment Center in Nashville Nov. 25. Options in each city were fully explored. “Obviously, we looked at the historicals in each market and considered different strategies,” Fogel says. “In the strongest markets, we added some sound trucks, but the whole mix-and-match thing was a spealizing to people.”

Ticket prices vary from market to market and venue to venue but are quite reasonable by current standards. Stadium tickets will be $50 and $90 and average around $80. Arenas will be $50, $100, and $150; clubs and theaters will be $150, $125, and $50. (For comparison’s sake, on Cohl’s first Stones tour in 1997, the average ticket price was $85.94.)

Cohl says they tried to be as conservative as possible with ticket prices, given the expensive production values. “If people think $90 is too much for the Rolling Stones, they have no sense of reality to them,” he says.

Likely to be the most attention will be paid to number of “gold circle” packages available in each market. which will be priced at $150, $250, and $500 and include such anciliaries as dinner and other amenities. Gold circle packages represent about 5% of the house.

LESS IS NOT MORE

Like most Stones tours—with the exception of the s. ripped-down No Security run—production will be on a smaller scale. Cohl says Bridges to Babylon went out with 60 trucks, and the Stones never opted for a “less is more” philosophy. “We don’t have the final numbers in yet, but the design is basically done,” Cohl says.

“1-s big—the whole works.”

For his part, Cohl’s plus-year career has in many ways been defined by his work with the Rolling Stones, which he began promoting internationally after the band opted to go with Cohl over the late Bill Curbishley for the Steel Wheels trek. Cohl says the Stones are associated with his “greatest successes” and that being involved in a new tour with the band has energized him.

“I’m getting to work with the Rolling Stones again, and that’s exhilarating at any age,” he says. “If you’re too jaded to get excited about working with the Stones, then it’s time to move on.”

Last time out, in nearly two years of touring stadiums and arenas 1996-99, the Rolling Stones grossed $377.2 million and played 100 shows for an average of $3.7 million per night’s work. Cohl thinks the Stones will prove as strong as ever in the new millennium.

“We’ve been through raves and techno, Backstreet Boys, ‘N Sync, and Britney Spears, and I believe people are ready for some straight-ahead rock’n’roll,” Cohl says. “And here they are.”

The Rolling Stones are in final negotiations to release a career retrospective that will also include four new songs, to be recorded this summer (Billboard, May 4). Additionally, a comprehensive history about the band is due next September.
Gabriel, Anthony Earn Honors
Continued from page 1

honored with the Billboard Life-
time Achievement Award, coincid-
ing with its 40th anniversary. Founder Rafael Iturbe, who still leads the band, accepted the trophy. Supervising producer Ricky Martin was given the Spirit of Hope Award for a track record of community work and contributions that goes back to his teen years and for the work done through the Ricky Martin Foundation for myriad causes, including a center for dis-
abled children in Puerto Rico that carries his name.

Other top honors went to re-

gional Mexican singer Rivera, a ma-
verick in the genre who released two albums, Despreciado (Scorned) and Sufriendo a Sol (Suffering Alone)—both issued on Sony Discos—with less than a year between them. Both discs competed against each other in the regional Mexican album of the year, male solo and regional Mexican album of the year, new artist categories; Despreciado won both.

"It's really surprising, but I guess the audience must have felt the one that did the album," said Rivera, who currently has four albums on the Top Latin Albums chart.

Perhaps the most surprising wins went to French-Spanish singer Manu Chao, whose sophomore album, Proxima Estacion: Esperanza (Virgin/Virgin Latino), won in the pop album of the year and new artist categories. He also beat out Jaguares and La Ley—as well as Grammy Award

winner Ozomatli—for Latin rock album of the year. Proxima Estacion: Esperanza has sold more than 2 million copies worldwide and was originally released by Virgin in the U.S. It was re-

leased last month by Virgin Latin-
no, a division of EMI Latin, in co-

operation with the Record Chau U.S. tour in September.

"The biggest reward I get is the audience's acceptance. But if to that you add an award given by a network or a magazine, it's even more gratifying."

—ANA GABRIEL

Winners of the Billboard Latin Music Awards—which honor the most popular albums, songs, and performers in Latin music—are
determined by the actual sales and radio airplay data that in-
forms the weekly Billboard charts (including Top Latin Albums) and radio charts (including Hot Latin Tracks). Dutifully, the year-end list was released on December 20, 2001.

As part of the Latin Awards, the Telemundo network also gave its Star Award to outstanding artistry to Mexican singer Ana

Gabriel, while the Viewer's Choice Award, an annual award voted by Telemundo viewers, went to Shaka.

"The biggest reward I get is the

audience's acceptance," Gabriel said. "But if to that you add an award given by a network or a magazine, it's even more gratifying."

Other notable winners include Hot Latin Tracks artist of the year

Cristian, producer of the year

Bebu Silveti, and A.B. Quintanilla

y los Kumbia Kings' victory in the pop album of the year (group) category for "Ya Llegaste Tu" (Esperanza). Shhhh! Regional Mexican stalwarts Banda el Recodo, finalists in three categories, won with "Y Llegaste Tu" for Regional Mexican Airplay track of the year.

The publisher of the year award went to Warner Bros., ASCAP, while Warner/Chappell took home honors for publishing corporation of the year. "It's an honor and a privilege to work with such incredible groups of people, even from our different divisions from all around the world," said John Moraskie, senior VP of Latin music for Warner/Chappell. "It's a joint effort; really is. And we're aware and grate-

ful to the producers, the A&R executives, and all the people who work on the receiving end who've always opened their doors to us. Obviously, they can't make the record without the song, but we can't make the song happen without the record."

Following is the complete list

of winners:

High Latin track of the year:


Low Latin track of the year:

"No Vale la Penas," Nydia Con Juan Gabriel (Holly-
wood).

High Latin dance artist of the year:

Cristian (BMG Latin).

Low Latin dance artist of the year:

Bebu Silveti.

Pop album of the year, male: Mis

Romances, Luis Miguel (Warner

Latina).

Pop album of the year, female:

Ni Corazón, Jaki Velasquez (Sony

Discos).

Pop album of the year, group:

Shhhh!, A. B. Quintanilla y los

Kumbia Kings (EMI Latin).

Pop album of the year, new artist:

Próxima Estación: Esperanza.

—ANA GABRIEL

Latin Music Conference Focuses On Coping With Transition

BY JUDY CANTOR

MIAMI—The growing pains of an industry in transition were the focus of Latin record-label heads, radio programmers, and retailers during a series of provocative panels at the 13th annual Billboard Latin Music Conference, held at Miami Beach's Eden Roc Hotel May 7-9.

Contemporary panelists talked about the risks and benefits of putting forward new artists, the troubles plaguing touring bands and the possibilities in creating new marketing strategies to succeed in today's turbulent market. Industry leaders also con
discussed barriers impacting Latin music, the trends of the future, and the hope of new marketing opportunities.

One of the most talked about topics was the need to promote young, emerging artists. According to the many panelists, the Latin music industry has lagged behind the rest of the world in this area, and the need for new talent is evident.

"The problem is not a lack of talent, it's a lack of promotion," said one panelist. "The industry needs to focus on developing new artists and giving them the exposure they deserve.

Another panelist added, "The industry must find new ways to market and promote Latin music to a wider audience. We need to break down the language barrier and make our music accessible to everyone."

Panelists also discussed the impact of digital music on the industry, with many urging the industry to embrace new technologies and find ways to make their music available across all platforms. "The future of music is digital," said one panelist. "We need to find ways to make our music accessible in the digital age.

The conference also featured keynote addresses from industry leaders, including ASCAP chairman Alain Lemeris, who spoke about the importance of promoting Latin music and the need for continued growth and development.

The conference concluded with a panel discussion on the future of the Latin music industry, with panelists predicting continued growth and development. "The future of Latin music is bright," said one panelist. "We need to continue to focus on promoting new talent, developing innovative marketing strategies, and finding ways to make our music accessible to a wider audience.

In conclusion, the Latin music industry is facing a number of challenges, but with the right strategies and approaches, it can continue to thrive and grow in the years to come. The conference provided valuable insights and discussions on the industry's future, and it's clear that the industry must continue to adapt and evolve in order to stay relevant and successful.

—JUDY CANTOR

www.americanradiohistory.com

Latin jazz album of the year: Latin Spirits, Poncho Sanchez (Concord Picante)

Latin dance/cd play track of the year: "Hero (Remixes)," Enrique Iglesias (BMG Latin)
Heineken Back As Sponsor Of R&B/Hip-Hop Conference

Heineken USA will join Billboard in presenting the 2002 Billboard-AURN R&B/Hip-Hop Conference & Awards. Heineken returns as the event's title sponsor for the third consecutive year. The conference takes place Aug. 7-9 at the Eden Roc Resort in Miami Beach.

"Heineken is proud to support the recognition and development of urban-influenced music," says Brian A. Gray of Heineken USA. "Through the efforts of the Heineken Music Initiative, which is dedicated to the creation of urban-influenced music, as well as our continued sponsorship of the Billboard R&B/Hip-Hop Conference & Awards, we are committed to this powerful music genre."

This year's conference will focus on issues and opportunities in urban music and will bring 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 terrain, urban music in the digital age, and more. The event will also include a Heineken Lounge, networking receptions, an exhibit hall, nightly artist showcases, and the star-studded awards show on Aug. 9.

For more information on the Billboard-AURN R&B/Hip-Hop Conference & Awards presented by Heineken, 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 646-564-4648.

upcoming events
Billboard-AURN R&B/Hip-Hop Conference & Awards
Eden Roc Resort • Miami Beach • Aug. 7-9
Hollywood Reporter/Billboard Film & TV Music Conference
Renaissance Hollywood Hotel • Hollywood • Oct. 10-12
for more info: Michele Jacangelo 646-654-4660
bbevents@billboard.com

vis it www.billboard.com
Taking Out The Garbage

The 9th annual WBOS Boston EarthFest drew more than 125,000 fans last month and featured six hours of exhibits and music to raise environmental awareness, including performances by Bonnie Raitt, Lisa Lebb, Midnight Oil, and Garbage. Here, WBOS radio personality Neal Robert is pictured getting hair tips from Garbage lead Shirley Manson, who commented, "We obviously have concerns about the environment, like every sane person would. That's why we're here."

Branching Out In Tucson

Teen pop-rock queen Michelle Branch recently awarded Tuscon, Ariz.'s Santa Rita High School with an in-school concert for its part in building nine houses for Habitat for Humanity over the past decade. On hand were anchors for Channel One, a TV program that delivers news and entertainment for youngsters, who sponsored the contest. From left are Channel One anchor Derrick Shore, Branch, and Channel One anchor Janet Choi.

Walk This Way, Jay

Aerosmith lead singer Steven Tyler made a stop by The Tonight Show With Jay Leno as they celebrated his 10th anniversary as host of the nighttime TV staple. Aerosmith has appeared on The Tonight Show 185 times since the show was launched with Steve Allen in 1954. Uh, just kidding.

B e warned: Visitors to the mid-town Manhattan office of Arista president/CEO Antonio "LA." Reid are bound to get an earful, courtesy of the stylish, blue- bespectacled exec.

As Reid flashes a sportive smile and punches the play button on his custom-designed, state-of-the-art sound system—among his greatest personal joys—he declares, "I like my music loud!"

As the voice of recent Arista signee Avril Lavigne rates the room at a rumbling volume level, perhaps comparable to the collapse of the Himalayas, Reid leans back, begins strumming an air guitar, and appears utterly at peace. Beside him, a candle flame flickers as the sound waves literally stir a breeze.

"I spent so many years working in the studio as a songwriter and producer that I spoiled myself," explains the Grammy Award-winning A&R head honcho, music ma- cian, and co-founder with Kenneth "Babyface" Edmonds of LaFace Records in 1989, which earned the pair No. 1 singles. "I insist on having sensory sound systems whenever I go"—including his primary home in Atlanta. "Unfortunately, I couldn't do this in a Manhattan apartment," Reid says.

"This office is the sound factory; this is what we do," he adds. "It's a business driven by music. When a project gets the stamp of approval from this office, things start mov- ing. It has to be a creative space."

Reid's elaborate system is grounded by a McIntosh C35 control center, which he has used for more than 12 years. "I like its warmth—it uses tubes, which gives the music a sound that I really like and trust."

Complementing compo- nents include Crown DS-400 and Dolio Duet 350 amplifiers, two Sony CD players (configured for an instant A/B comparison of two mixes of a song), Sony DVD player, Aiwa VCR, MMF turntable. Panasonic DAT, Sony 3/4-inch player, DirectTV delivered across a generously sized TV screen, and a cassette deck. The latter, Reid says, he has used only once—to play a Lauryn Hill song written for Carlos Santana: "You never know where the hits are going to come from," he says.

Meanwhile, the robust lungs of his system—the speakers—are so stalwart that they probably deserve VP titles at Arista. Designed by Herb Powers from New York's Hit Factory and Legacy Audio's Eric Dudleston, the 15-inch drivers are driven by two wall-mounted Tangos mounted in the eardrums of the house with "The" group, which has a No. 1 hit in 1993 with "Easier Said Than Done.

Drown

1 The _-Lites
2 One _ ("Girl Group")
3 Square treble
4 Jackson of 
5 It's Alright to
6 Races where
7 The tempest
8 Combats sound
9 Thrillers label
10 Kevin Sabanus
11 lead his band
12 Painless shocks
13 Where a Earl pat- 
14 Part of ASCAP
15 Dependent (on)
16__

The solution to this week's puzzle can be found on page 66.

Rim Shots

by Mark Parisi

Anything Good in the Discount Bin?

Sony Music chief Tommy Motto- la has a really good one. He had it custom-built, so there are no labels on anything. I asked, but he wouldn't tell me how it was made.
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Lost Canyons Golf Club
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Congratulations, Lenny, on being the first recipient of the Windows Media Innovation Award.

As an artist, Lenny Kravitz is no stranger to innovation. His signature blend of soulful funk and driving rock is ingrained on the face of modern pop. As a pioneer in the use of digital music and the Internet, Microsoft's Windows Media has been with Lenny from the start. He recently became the first artist to qualify for a Grammy Award nomination through online sales of music downloads for his hit single "Dig In." He was also one of the first to offer a music download on the Internet via MTV.com and VH1.com. Both were made possible using Windows Media from Microsoft.

Windows Media lets Lenny give his fans the highest quality sound and video available on the Internet. All in the name of music. Let it rule.

Dig in at windowsmedia.com/lenny

Microsoft