Mute's Miller Explains Sale: Page 6 • Napster's Bankruptcy; Senate Music Biz Hearings; BMI Pop Awards: Page 10

The Domestication Of Classic Metal
Kiss, Cooper & Cohorts Join Ozzy's 'Cuddly' Cult

BY WES ORSHOSKI
NEW YORK—Ozzy Osbourne sharing a meal with the president of the United States or Twisted Sister frontman Dee Snider becoming the voice of a major TV news channel. It's tough to pick which scenario, considered 20, 10, or even two years ago, would have sounded more absurd. Yet in 2002, truth (or reality, rather) is not only stranger, but—at least in Osbourne's case—much more entertaining than fiction.

As ironic as it may seem, we suddenly find ourselves in a time when some of heavy metal's dark icons are being embraced and domesticated like never before—and in all sorts of ways—by the mainstream culture in the U.S. Metal's original class of bad boys has become so defanged that Osbourne, the genre's original mad man, is schmoozing with the commander (Continued on page 6)

Virgin's Ferry On The Joy Of 'Frantic'

BY LARRY FLICK
NEW YORK—Bryan Ferry cannot help but beam with delight. He's several days into the European promotional tour behind Frantic, the former Roxy Music frontman's first solo recording in three years, and he says the response has been unfathomable.

"It's not like I'm the teen idol du jour or even remotely trendy," he says with a mild laugh. "Yet people seem genuinely interested in me and in this (Continued on page 61)

Asia Pacific Quarterly
FOLLOWS PAGE 56
WILLIE NELSON & FRIENDS

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In terms of the tailored image of the Pontiff and the scandal-ridden Catholic Church he leads, it would appear with each passing day that Sinéad O'Connor has less and less to apologize for.

Viewers may recall the Saturday Night Live installment of Oct. 3, 1992, during which O'Connor performed an electrifying capella version of Bob Marley’s “War,” a song adapted with the phrase “racial injustice” changed to “genital injustice” from a famous sermon given by Ethiopian emperor Haile Selassie. As the song ended, O'Connor held up an 8-inch-by-10-inch color photo portrait of Pope John Paul II and tore to it pieces, saying, “Fight the real enemy.”

Anyone familiar with the prevalent views on the Irish Left that the Church is an unjust institution and that its doctrines divide nations, curb birth control, and abortion (even, circa ’92) in the controversial case of a 14-year-old rape victim understood the origins of O’Connor’s gesture of protest. Herself a victim of abuse as a child, a still-angry and bitter O’Connor told British magazine Vox in ’92 that “I believe (the Catholic Church) wants children to grow up innocent of this sin and abortion, because unless we’re being abused, they don’t have any power—we don’t reach out to them.”

At the time, O'Connor was largely ridiculed for her actions, earning a surreal chorus of boos and cheers when she appeared at an Oct. 18, 1992, big top concert for Bob Dylan in Madison Square Garden in New York. But the widow of another protest singer named Bob saw things quite differently. Rita Marley said in a public statement, “We commend Sinéad O’Connor’s bold stand and any other protest’s message to protest political and racial injustice.”

That message, which closely resembles the anti-Papist perspective the Puritans brought to America, was that the Vatican was “Babylon the great. . . a hunt for every unclean spirit, for every party in his church,” thanks in part to “The Times” Bill Keller added, “the Vatican exists first and foremost to preserve its own power.”

The rules of mandatory clerical celibacy that many feel contribute to pedophilia are not central to this case. The first few years of marriage, the 1960s, were a time when the Vatican issued its statement, “the Church’s duty is to respond to the need to protect its stony boundary.”

But since then, the ultra-conservative Pontiff has—in the recent words of the Times New York Times—replicated: something very like the same party in his church’s “Babylon the great, as foretold in Revelation 18:1-24. (The Rastas, who worship the late Selassie as deity, also regard the Vatican with distrust for standing by as the Italian dictator Mussolini brazenly invaded Ethiopia in 1935.)

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Top of the News

6 A.B. Quintanailla ink a joint-venture deal with EMI Latin to launch his King of Biling imprint.

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MEETING MISS JONES: Many parents want their children to have a better life than their elders. If that’s true for Ravi Shankar, he must be enjoying the success of his daughter, Norah Jones is in her 11th week at No. 1 on the Top Contemporary Jazz Albums chart with her debut release, Come Away With Me (Blue Note/Capitol).

That far exceeds any chart ranking for Jones’ father. The highest position Shankar achieved on The Billboard 200 is the No. 43 peak of Raji Shankar at the Monterey International Pop Festival in 1968.

On the Top World Albums chart, Shankar has had two albums peak at No. 3. Passages reached that mark the week of Oct. 20, 1990, and Chant of India matched it the week of June 21, 1997. Shankar’s most recent chart activity on this board is the album Full Circle: Carnegie Hall 2000 going to No. 9 the week of May 5, 2001.

Shankar and Jones may be father and daughter, but their musical styles will no doubt keep them on separate genre charts for years to come — unless they find a way to record as a jazz-sitar duo.

‘WHEREVER,’ ‘WHENEVER’: The Calling is closing in on a record on the Adult Top 40 Tracks chart. The group’s first single, ‘Whenever You Will Go,’ (RCA) is No. 1 on this chart for the 23rd week. The longest running Adult Top 40 chart topper to date is ‘Smooth’ by Santana Featuring Rob Thomas, which held sway for 25 weeks.
"Thalia exudes charisma. She's an incredible talent and a gifted performer. I look forward to hearing more from her."

Celine Dion

"Thalia is energy, charisma, charm and beauty personified. Not only is she a great friend, but as a fan you can always count on her to give 110% of herself in every performance."

Marc Anthony

"... Thalia has taken a quantum artistic leap that may mark the difference between her current musical success and mainstream stardom."

Billboard Artists & Music, April 13th

"THALIA" IN STORES TUESDAY, MAY 21ST
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Executive Producer: Thalia
Produced by: Estefan, Cory Rooney, Emilio Estefan, Jr. & Randall M. Barlow, A. B. Quintanilla & Cruz Martinez, Poke & Tone, Steve Morales, and Hex Hector & Mac Quayle

www.thalia.com
www.emilatin.com
Quintanilla Starts King Of Bling Label With EMI Latin

BY LEILA COBO
MIAMI—Television/concert/record executive Leila Cob helped launch Sire Records 25 years ago. Now Quintanilla can add the label "record executive" to his string of titles. After months of negotiation, EMI Latin has inked a deal that partners the company with Quintanilla—founder of A.B. Quintanilla y Los Kumbia Kings—and his friend/bandmate Cruz Martinez in a joint-venture label called King of Bling. Acts on the label will be signed and developed by Quintanilla and Martinez, and albums will be promoted and distributed by EMI Latin.

The contract was signed May 9, only hours before Quintanilla and his band won a Billboard Latin Music Award for pop album of the year, group, for sales of their sophomore album, Shhh!

The Kumbia Kings' impressive sales and Quintanilla’s songwriting skills (prior to leading his own level he was the lead songwriter/bandleader for his late sister, Selena) were key factors leading to the creation of King of Bling, as well as a renewal of the Kumbia Kings' contract with EMI for five more albums.

In addition, Quintanilla and Martinez will do A&R consulting work for EMI in the central region, including Texas, which will continue to be overseen by Miguel Trujillo, EMI’s VP/GM of regional Mexican and Tejano music.

"We believe [Texas] is a market that hasn’t been tapped — with the exception of Kumbia Kings — that the level that it should," says Jorge Pino, president/CEO of EMI Latin USA. "There’s a lot of talent [out there] — a lot of young talent — and that’s what A.B. and Cruz are going to be [scouting]."

Pino projects that the talent signed to King of Bling will be very different from that signed to EMI Latin, which, he says, will maintain its identity and its Tejano and regional Mexican base.

"What we’re going to do with A.B. and Cruz will be more progressive acts — a little bit more cutting-edge — and also fusion acts with potential to cross over.

King of Bling’s first act is Big Circus (Big Circus), a band Quintanilla describes as "progressive norteño" and whose member wear cloaks' make-up. An album is due out June 18, and the first single, "Yo No Fui" (not a cover of the Consuelo Velasquez tune), has already been sent to radio.

Unfortunately, as with the quick development, Quintanilla says his focus will be quality over quantity. "I’m allowed two or three acts a year with very, very sizable budgets," he explains, likening his deal to Sean "P-Diddy" Combs’ deal with Bad Boy. "I can say the budgets allowed would be the same as those allowed for a pop act and consistent with the Anglo market."

Pino believes those budgets will be justified, given the Kumbia Kings’ success and the potential for sales in Mexico and the U.S.

In renewing the Kumbia Kings’ contract after speculation that the band could go elsewhere, Pino — who came to this current position last year from Sony Discos — has retained an act pivotal to EMI’s roster. At this time, the band has shortened its name to Los Kumbia Kings. LH, and is preparing a new album due Sept. 24 that will feature a bigger orchestra, including background vocalists and a brass section.

"It’s the second phase of the Kumbia Kings," Quintanilla says, explaining why his name has been dropped. "A.B. will still be there, 1,000%, but it’s time to let other talent shine in the group. It’s like the difference between [laundry detergent] Cheer and new, improved Cheer. In order for the group to keep going forward, I want Kumbia Kings to mature into something else."

In The News

• The parents of late R&B singer/actress Aaliyah, acting as co-administrators of her estate, filed a wrongful-death suit in California Superior Court May 13 in L.A., regarding the Abaco Island, Bahamas, plane crash that killed her and eight others last Aug. 25. The suit names as defendants, among others, Virgin Records America, distributor of Blackground Records, for whom Aaliyah recorded; video director Hype Williams and his production company; and several firms allegedly involved in chartering the flight. EMI withheld comment on the suit.

• As expected, MTV president of entertainment Brian Graden has added the same title for VH1 (Billboard, May 4). He will oversee VH1’s programming, music, news, and production departments. Based in New York and L.A., he will report to MTV Networks Music Group president John Plank for his VH1 responsibilities and will continue to report to MTV president Van Toffler for MTV duties.

• TeleGimus’s May 12 telecast of the Billboard Latin Music Awards enjoyed a significant ratings boost over the 2001 show. According to Nielsen Media Research’s Hispanic Television Index, 10.6% of Hispanic TV homes in the U.S. tuned into the broadcast, up from a 9.1 rating last year. Among Hispanic TV homes with TV sets in use, the show earned an 18% share. This represents 1,084,000 homes tuned in, with a total of 1,823,000 viewers.

• The $4.75 million settlement of Peggy Lee’s class-action suit against Universal Music Group was decided May 6, when attorneys for Larry Hagman (vocalist Mary Martin’s son) and a celebrity friends were considering sending a court hearing to finalize the action. On Jan. 14, a week before Lee’s death, Los Angeles Superior Court Judge Victoria Gerrard Chaney approved the settlement of Lee’s 1999 action, which alleged that royalties for the one-time Decca Records artists were underpaid from 1995 to 1999. Chaney set June 21 for a new hearing.

(FIGURES)

YEAR-TO-DATE OVERALL UNIT SALES

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<th>2001</th>
<th>2002</th>
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<tr>
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<td>265,799,000</td>
<td>233,949,000</td>
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<td>Albums</td>
<td>251,782,000</td>
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<tr>
<td>Singles</td>
<td>14,017,000</td>
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YEAR-TO-DATE SALES BY ALBUM FORMAT

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<td>Other</td>
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OVERALL UNIT SALES

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<th>Change</th>
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<td>13,483,000</td>
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<td>Last Week</td>
<td>11,488,000</td>
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<tr>
<td>Change</td>
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ALBUM SALES

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<th>Change</th>
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<td>12,028,000</td>
<td>12,873,000</td>
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<td>Last Week</td>
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<td>Change</td>
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<tr>
<td>Change</td>
<td>-6.7%</td>
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SINGLES SALES

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<th>This Week</th>
<th>Week 2001</th>
<th>Change</th>
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<tr>
<td>This Week</td>
<td>202,000</td>
<td>610,000</td>
<td>-66.9%</td>
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<tr>
<td>Last Week</td>
<td>220,000</td>
<td>Change</td>
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</tr>
<tr>
<td>Change</td>
<td>-8.2%</td>
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TOTAL LTL CD ALBUM SALES BY GEOGRAPHIC REGION

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<td>11,286,000</td>
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<td>Middle Atlantic</td>
<td>32,565,000</td>
<td>28,538,000</td>
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<tr>
<td>North Central</td>
<td>35,360,000</td>
<td>32,560,000</td>
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<tr>
<td>West North Central</td>
<td>14,510,000</td>
<td>13,372,000</td>
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<td>South Atlantic</td>
<td>44,315,000</td>
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<td>South Central</td>
<td>34,195,000</td>
<td>32,213,000</td>
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<td>Mountain</td>
<td>17,207,000</td>
<td>15,998,000</td>
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<tr>
<td>Pacific</td>
<td>41,994,000</td>
<td>40,138,000</td>
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Special Thanks to
NICKELBACK
DEFAULT
injected
starsailor
Capitol Records
Island Def Jam
Roadrunner Records
TVT Records
Clear Channel Entertainment
Hopkins Management
13THFLOOR
Jack Morton Productions
Student Advantage
Off the Hook
Panther Marketing
and the 150,000 students who hate to study.
ALL FOR YOU
Janet Jackson
Black Ice Publishing

ALL OR NOTHING
Wayne Hector (PRS)
Steve Mac (PRS)
Irving Music
Songs of Windswept Pacific

AMAZED (3rd Award)
Marv Green
Chris Lindsey
Aimee Mayo
Careers-BMG Music Publishing, Inc.
Golden Wheat Music
Silverliss Music
Songs of Nashville DreamWorks
Warner-Tamerlane Publishing Corp.

ANGEL
Ahmet Ertegun
Chip Taylor
EMI-Blackwood Music, Inc.

BE LIKE THAT
Brad Arnold
Chris Henderson
Escatawpa Songs
Songs of Universal, Inc.

BIG PIMPIN'
Jay-Z
EMI-Blackwood Music, Inc.
Lil Lu Lu Publishing

BREAKDOWN
Hugo Ferreira
Cherryworks Music
Eight Inches Plus Publishing
Warner-Tamerlane Publishing Corp.

BREATHE (2nd Award)
Stephanie Bentley
Hopechest Music
Universal-Songs of PolyGram International, Inc.

BREATHELESS
Andrea Corr (IMRO)
Caroline Corr (IMRO)
James Corr (IMRO)
Sharon Corr (IMRO)
Beacon Communications
Music Company
Universal-Songs of PolyGram International, Inc.

BUTTERFLY
Flea
John Frusciante
Anthony Kiedis
Chad Smith
Moebetoblame Music

CALIFORNICATION
Flea
John Frusciante
Anthony Kiedis
Chad Smith
Moebetoblame Music

CHANGE YOUR MIND
Jeff Beres
Ken Block
Andrew Copeland
Ryan Newell
Mark Trojanowski
Crooked Chimney Music, Inc.
Songs of Universal, Inc.

COME ON OVER BABY (ALL I WANT IS YOU)
ChakDaddy
Eric Dawkins
Kelil Pelken
Celebrity Status Entertainment
E.D. Duz-It Music
permusic
Shellayla Songs

CRAZY FOR THIS GIRL
Jeff Cohen
Jaron Lowenstein
As You Wish Music
EMI-Blackwood Music, Inc.
Tzitzis What We Do Music

DON'T REALLY MATTER
Janet Jackson
Black Ice Publishing

DON'T TELL ME
Mirwais Ahmadzai
Warner-Tamerlane Publishing Corp.

DROPS OF JUPITER (TELL ME)
Scott Underwood
EMI-Blackwood Music, Inc.
Wunderwood Music

DUCK AND RUN
Brad Arnold
Todd Harrell
Chris Henderson
Matt Roberts
Escatawpa Songs
Songs of Universal, Inc.

E.M.I.
FEEL LIKE THAT
Jay-Z
EMI-Blackwood Music, Inc.
Lil Lu Lu Publishing

FOLLOW ME
Uncle Kracker
Gall Music, Inc.
Warner-Tamerlane Publishing Corp.

GOTTA TELL YOU
Samantha Mumba (IMRO)
Warner-Tamerlane Publishing Corp.

HANGING BY A MOMENT
Jason Wade
G-Chills Music
Songs of DreamWorks

HE LOVES U NOT
Pamela Sheyne (PRS)
Warner-Tamerlane Publishing Corp.

HEMORRHAGE (IN MY HANDS)
Carl Bell
PenePlig Publishing
Universal-Songs of PolyGram International, Inc.

HERE'S TO THE NIGHT
Max Collins
Tony Fagenson
Jon Siebels
Fake and Jaded Music
Less Than Zero Music
Southfield Road Music

HIT 'EM UP STYLE (OOPS!)
Dallas Austin
Cyptron Music
EMI-Blackwood Music, Inc.

I HOPE YOU DANCE
Tia Sillers
Choice Is Tragic Music
Ensign Music Corporation

I THINK I'M IN LOVE WITH YOU
Cory Rooney
Dan Shea
Coti Tiffan Publishing
Dan Shea Music, Inc.
Sony/ATV Songs LLC

IF YOU'RE GONE
writer: ROB THOMAS
publishers: BIDNIS, INC.
EMI-BLACKWOOD MUSIC, INC.
FIFTY YEARS OF HONORING THE WORLD'S BEST SONGWRITERS AND CONGRATULATING THE INDUSTRY'S MOST CELEBRATED AND SUCCESSFUL PUBLISHERS

YOU'RE GONE
Rob Thomas
Blimis, Inc.
EMI-Blackwood Music, Inc.

INDEPENDENT WOMEN PART I
Poke
Cory Rooney
Colpix Music, Inc.
Cori Tiffani Publishing
Ekop Publishing LLC
Song/ATV Songs LLC

JADE
Mari Federiksen
EMI-Blackwood Music, Inc.
Pearl White Music

KRYPTONITE (2nd Award)
Brad Arnold
Todd Harrell
Matt Roberts
Escatawpa Songs
Songs of Universal, Inc.

PUT IT ON ME
Ja Rule
Irv 'Gotti' Lorenzo
DJ Jiv Publishing
Ensign Music Corporation
Slavery Music
White Rhino Music, Inc.

THE REAL SLIM SHADY
Tommy Coster
Eminem
E.3ight Mile Style Music
Ensign Music Corporation
Strawberry Blonde Music

RIDE WIT ME
City Spud
Dynacon Publishing
Songs of Universal, Inc.

SHE BANGS
Robi 'Draco' Rosa
A Phantom Vox Corp.
Warner-Tamerlane Publishing Corp.

SOMEONE TO CALL MY LOVER
Janet Jackson
Black Ice Publishing

LADY MARMALADE (2nd Award)
Bob Crewe
Stone Diamond Music Corporation
Tonnyboy Music

LOSER
Brad Arnold
Todd Harrell
Matt Roberts
Escatawpa Songs
Songs of Universal, Inc.

LOVE DON'T COST A THING
Amelle Danielle Harris
Greg Lawson
Connnotation Music
Reach Global Songs
Warner-Tamerlane Publishing Corp.

MUSIC
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Warner-Tamerlane Publishing Corp.

NO MORE (BABY I'MA DO RIGHT)
Cam Ron
Killa Cam Music
Un Rivera Publishing
Warner-Tamerlane Publishing Corp.

ONE MORE DAY
Bobby Tomberlin
Mike Curb Music

ONE STEP CLOSER
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Brad Delson
Joseph Hahn
Mike Shinoda
Big Bad Mr. Hahn Music
Kenji Kobayashi Music
Nondisclosure Agreement Music
Rob Bourdon Music
Zomba Songs Inc.

PLAY
Christina Milian
Cory Rooney
Cori Tiffani Publishing
Songs of Universal, Inc.
Sony/ATV Songs LLC

SOUTH SIDE
Moby
The Little Idiot
Warner-Tamerlane Publishing Corp.

STUTTER
Steve Boome
Roy L. Hamilton III
Tie Yant J. Hardson
J-Swift
Romey Robinson
John Sebastian
Mark Sebastian
Derrick 'Fattlip' Stewart
Emadu Imani Rashaan Wilcox
Alley Music Corp.
Beejunkie Music
Crack Addict Music
EMI-Blackwood Music, Inc.
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Trio Music Co., Inc.
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Emadu Imani Rashaan Wilcox
Alley Music Corp.
Beejunkie Music
Crack Addict Music
EMI-Blackwood Music, Inc.
Mark Sebastian Music
Trio Music Co., Inc.
Zomba Songs Inc.

THANK YOU
Paul Herman (PRS)
EMI-Blackwood Music, Inc.

WHEN IT'S OVER
Craig 'DJ Homicide' Bullock
Stan Frazier
David Kaine
Murphy Karges
Mark McGrath
Rodney Sheppard
6 Equals Music
Grave Lack of Talent Music
Warner-Tamerlane Publishing Corp.

WITH ARMS WIDE OPEN (2nd Award)
Scott Stapp
Mark Tremonti
Dwight Frye Music, Inc.
Tremonti Stapp Music

LADY MARMALADE
Bob Crewe
Stone Diamond Music Corporation
Tonnyboy Music

LOSER
Brad Arnold
Todd Harrell
Matt Roberts
Escatawpa Songs
Songs of Universal, Inc.

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Moby
The Little Idiot
Warner-Tamerlane Publishing Corp.

STUTTER
Steve Boome
Roy L. Hamilton III
Tie Yant J. Hardson
J-Swift
Romey Robinson
John Sebastian
Mark Sebastian
Derrick 'Fattlip' Stewart
Emadu Imani Rashaan Wilcox
Alley Music Corp.
Beejunkie Music
Crack Addict Music
EMI-Blackwood Music, Inc.
Mark Sebastian Music
Trio Music Co., Inc.
Zomba Songs Inc.
Bertelsmann Stands To Lose As Napster Considers Bankruptcy

BY BRIAN GARRITY
NEW YORK—Bertelsmann could end up taking a bath on its Napster investment should the cash-strapped swappery file for bankruptcy, as sources familiar with the situation predict it will.

The parent company of BMG Entertainment has loaned more than $85 million to Napster—at one time the most popular of the free music peer-to-peer services on the Internet—betting that the investment would pay off in similar fashion to a wildly successful financial gamble it made on AOL Europe in the early ’90s. But pulling any profits from Napster—which has been offline since last July and unable to reach a for-pay service—now appears unlikely.

The future of the file-sharing service is in serious doubt in the wake of Napster’s board (controlled by venture capital firm Hummer Winblad) spurning a Bertelsmann buyout offer and its core management team—including chairman and chief technology officer Shawn Fanning and CEO Conrad Hilbers—subsequently resigning in protest (Billboard Bulletin, May 15).

While the Redwood City, Calif.-based company had not filed for bankruptcy as of press time, sources familiar with the situation say such a move is a distinct possibility.

Should Napster declare bankruptcy, Bertelsmann, as the largest investor and supposedly a secured creditor, is not guaranteed to walk away with the service’s intellectual property—including its technology, and consumer e-mail database. With a host of other investors and copyright infringement litigants also looking for a payday, bankruptcy experts say the fate of Napster’s assets will hinge on their value relative to any secured money the company owes.

If the assets are worth less than all secured loans outstanding, a bankruptcy court may let Bertelsmann walk away with the remnants of Napster. But that, in turn, could trigger a round of legal claims against the media giant from labels and publishers currently suing the file-swapping service.

If the assets are worth more than the secure loan claims, they may be available to the highest bidder, or Bertelsmann may settle with any unsecured investors.

Additional reporting by Ed Christian in New York.

BMW Awards Honor Brad Arnold

By Margo Whitmire
Los Angeles—Brad Arnold of the group 3 Doors Down was named BMW pop songwriter of the year at the performance-rights organization’s 50th annual Pop Awards, held May 14 at the Regent Beverly Wilshire Hotel.

Four of his songs from the band’s debut album, The Better Life (Republic/Universal Records)—“Be That,” “Duck and Run,” “Kryptonite,” and “Loser”—were on BMW’s “most performed” list this year.

“This is awesome,” says Arnold, who wrote “Kryptonite” in his high school algebra class. “It’s totally an honor for the band, though. It’s all of us, not me.”

The Matchbox Twenty hit “If You’re Gone,” penned by frontman Rob Thomas, was named song of the year for the songwriter and publishers Bidoff, BMG & Universal Music. The award is given to the song tallying the most broadcast performances during the Oct. 1, 2000-Sept. 30, 2001, eligibility period.

Thomas, who is one of BMW’s top songwriters of the year, is now among an elite group of writers that has captured both the songwriter and song of the year honors. Other double-winners include Stephen Bishop, Michael Bolton, Monty, Care and Kenneth “Babyface” Edmonds, Dolly Parton, and Will Jennings.

Universal Music Publishing was honored as pop publisher of the year, with 11 songs recognized at the golden anniversary gala. This distinction is given to the company with the highest percentage of copyright ownership among the awarded songs. In addition to the four that won Arnold a honor, the award-winning songs included “All or Nothing,” “Breathe,” “Notre,” “Change You Mind,” “Besoos” (In My Hands), “Play,” and “Ride Wit Me.” On hand to accept the award was David Renzer, who has been promoted to president of Universal Music Group.

Other multiple honorees in publishing were Warner-Tamerlane Publishing, EMI-Blackwood Music, EMI/Music Publishing, Virgin, and Black Ice Publishing, Citi Tiffani Publishing, and Ensign Music, all of which received three or more awards.

Taking home three awards each were songwriters Janet Jackson, Cory Rooney, and 3 Doors Down’s Todd Harrell and Matt Roberts. Double honorees were Michael Ahmadzai, 3 Doors Down’s Chris Henderson, and Red Hot Chili Peppers Flea, John Frusciante, Anthony Kiedis, and Chad Smith.

Lifehouse’s “Hanging by a Moment” earned songwriter Jason Wade the award for the most-performed song on college radio and from the band’s debut album No Name Face. The song is published by G-Chills Music and Songs of DreamWorks.

Country tune “Amazed” collected its third consecutive win as the pop award category, while “Kryptonite,” “With Arms Wide Open,” “Breathe,” and “Lady Marmalade” each received their second awards.

A highlight of the evening was the presentation of the first BFI Icon Awards to Chuck Berry, Bob Diddley, and Little Richard. The trio were honored for their contributions to the musical world and their influence on later music makers.

Winners were determined by the number of feature broadcast performances on American radio and TV during the eligibility year, BMI president and CEO Frances W. Preston told Billboard.

Additional reporting by Kim Gosselin.

Hatch Mulls Artists’ Rights, Licensing Bill

By Bill Holland
WASHINGTON, D.C.—At a May 15 hearing, leading lawmakers on the Senate Judiciary Committee urged the record industry and Webcasters to hammer out disagreements on royalty rates and reporting conditions forwarded by the Copyright Arbitration Royalty Panel (CARP) last month and did not call for a legislative fix to adjust the still-pending rates.

As to the complaints of Webcasters that the CARP rates are not fair, Hatch described the CARP’s work as “forward” so that artists and creators can be compensated and so that consumers could have choices to purchase and enjoy music.

Provisions would include:

• an out-of-print revival right. Hatch describes it as "sort of safe harbor for artists or on their behalf to allow services to provide streams or downloads, etc., of out-of-print recordings";
• direct payment to artists and ending "breakage" charges. Hatch said, “We should explore the best way to accomplish [direct payment of all royalties], as well as addressing the relevance of such traditional charges against artist royalties as those for breakage, returns, free goods etc., in the context of digital distribution.” Artists and managers say such provisions in current contracts are not legitimate (Billboard, Sept. 29, 2001);
• artist rights in domain names. "Some contracts purport to grant domain-name rights to record companies in perpetuity," Hatch said. "It makes sense for the domain name to follow the artists from label to label" and "to be controlled by the artist;"
• Copyright Office database modernization. "The database is not easily accessible," Hatch wrote. "And does not lend itself to high-speed, high-quality [online] use for clearing rights for legitimate online music services;"
• non-discriminatory competition protections. Hatch wrote: "We should also consider extending non-discrimination concepts to other creative law to cover online music distribution services where major labels could be acting in an anti-competitive manner."

Executive Turntable

Executive turnover continued at a clip at Universal Music Publishing Group (UMPG), as the division reenlisted key personnel to its senior level ranks. Susan Ranta was promoted to director of music-sampling clearance for Universal Music Publishing Group in Los Angeles. She was manager of music-sampling clearance.

RELATED FIELDS: The board of directors of the Recording Industry, legal, of America, promotions Hilary, Rosen to chairman/CEO; Cary Sherman to president; Michael Hupp to VP of anti-piracy counsel and operations; Jonathan Head to VP of anti-piracy counsel, Internet, and new media; Stanley Pire/Pierre Louis to VP of legal affairs; and Brigitte Tenor to VP of administration in Washington, D.C.

Larry Wehrman is promoted to VP of Little Big Man Booking in New York. He was an agent. Little Big Man also names Jonathan Adelman an agent in New York. He was a club and college talent buyer for Clear Channel Entertainment.
AN OPEN LETTER TO THE MUSIC COMMUNITY:

A few weeks ago, in this very periodical, Sound Exchange, the RIAA’s mouthpiece and collection agency for sound recording copyright holders and artists, purchased a full page advertisement in order to enlist Billboard readers to support the usurious webcaster and radio Internet simulcast royalty rate set to take effect this week.

As co-producer of EAT’M 2002 (www.eat-m.com), founder of pulver.com, RevUp Records and pulverradio.com, I am disgusted with the nearsightedness of those claiming to represent rights holders. If they are victorious in their neo-luddite quest, their victory will be Pyrrhic at best. I am announcing here and now that pulverradio.com is changing its format to fit the only viable way to continue in this business: pulverradio.com will only play artists that have signed the gratis sound recording Internet license posted at pulverradio.com. The bands and artists that pulverradio.com will be forced to play will most likely not be major label acts. I assume most of the major record labels would never waive the royalty obligation, because for them it is always about the almighty buck and nothing to do with consumer choice. I hope there are people and labels that can help prove me wrong. I, for one, wholly support a reasonable sound recording webcasting royalty based on a percentage of revenue or a minimum of $250 a year, not an unreasonable one currently under consideration.

Plain and simple, Congress screwed up! Back when this sound recording royalty provision was being considered, many assumed that one could take the stream and replicate it into a CD quality track and the listener would never have to buy the CD. Hence, in a back door way Congress attempted to compensate the records labels for the perceived lost sale. As listeners of Internet radio can attest to, the quality of the stream is nowhere near CD quality. Moreover, the onerous notice and record keeping provisions, which is a separate but just as important brouhaha, will make millionaires of software developers, millions in billing for attorney litigation fees and force many webcasters to close down.

I won’t let that happen. I am a tech visionary and proud of it. You have lost me. I will now support music by musicians who understand that exposure overrides the paltry sums most of the recipients will see. The urge to listen not copy is why people tune into Internet radio. The chance to hear something fresh, challenging and hip all comes to mind. If that means unsigned bands and bands whose labels are progressive enough to recognize that the current royalty rate is absurd, then so be it. pulverradio.com — fiercely independent. I like the way that sounds.

Sincerely,

Jeff Pulver
CEO
pulver.com
jeff@pulver.com

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RAY CHARLES: 6 DECADES OF HITS

Billboard magazine pays a special tribute to Ray Charles on his 60th 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
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UPCOMING SPECIALS

BLUE BIRD 20th ANNIVERSARY - Issue Date: Jul 6 • Ad Close: Jun 11
EUROPEAN QUARTERLY II - Issue Date: Jul 6 • Ad Close: Jun 11
AL SCHMIDT 4 DECADES OF GRAMMY HITS - Issue Date: Jul 13 • Ad Close: Jun 18
MUSIC ON THE WEB I - Issue Date: Jul 13 • Ad Close: Jun 18
TOURING QUARTERLY II - Issue Date: Jul 27 • Ad Close: Jul 1
ASIA PACIFIC QUARTERLY III - Issue Date: Aug 3 • Ad Close: Jul 9
Irish Tenors’ ‘Ellis Island’ Music Aided By Northport TV Spots

BY CARLA HAY

NEW YORK—The Irish Tenors are proof that an effective TV campaign can do wonders in revitalizing album sales. The Celtic trio of Anthony Kearns, Ronan Tynan, and Finbar Wright has made a comeback on the Billboard 200 with its current album, The Irish Tenors: Ellis Island (Music Matters), which re-entered the chart at No. 66 in the May 18 issue. As much as 97% of the sales were attributable to a direct-response TV campaign from Northport Marketing (Over the Counter, Billboard, May 18), which blanketed mainly the East Coast.

According to Nielsen SoundScan, the album sold 18,000 copies that week, with the vast majority of the sales coming from Northport Marketing accounts. That chart re-entry resulted in the album achieving Heatseeker Impacts status, as it graduated from the Heatseekers chart into the upper half of The Billboard 200. The album previously peaked on the Heatseekers chart at No. 1 in the March 31, 2001, issue and has been a steady seller on the Top World Music Albums chart.

Bill Gilliland, Northport Marketing project manager for the Irish Tenors, explains why the TV campaign was such a success: “On the Ellis Island project, we sweetened the deal by offering customers a free Ronan Tynan CD to anyone who bought the Ellis Island CD, cassette, or video.”

In addition to the efforts of Northport Marketing, based in Northport, N.Y., the album’s sales were aided by U.S. distribution from New Hope, Minn.-based Navigator.

The TV campaign ran from February through April, and Gilliland says that the remarkable response from consumers “points out how price-sensitive the market is.” It seems as if the Irish Tenors can count TV as their best marketing tool. Without the benefit of mainstream radio airplay, the trio has been largely introduced to the American public through PBS concert specials: 1999’s The Irish Tenors, 2000’s The Irish Tenors: Live From Belfast, and last year’s The Irish Tenors: Ellis Island have all yielded hit albums of similar titles. (The 1999 album The Irish Tenors Home for Christmas scored on the U.S. charts as well.) In addition, the trio was featured on last year’s PBS concert special A Capitol Fourth, celebrating the Fourth of July.

John McDermott, one of the original Irish Tenors, was replaced in 2000 by Wright. The Irish Tenors are represented by Mattie Fox Management in Ireland. “We’ve had an unprecedented level of support from PBS and American public television,” Music Matters director of marketing Chris Cary notes. He says the Ellis Island album has a unique appeal to the U.S. market “because America is a nation of immigrants, and [Irish immigrant processing depot] Ellis Island has special meaning to a lot of Americans.”

The Irish Tenors will embark on a limited U.S. tour in August. There also plans for a tour in November and December.

DMZ/Columbia’s ‘Stanley’ Is A Solo Trek

The Bluegrass/Acoustic Roots Legend Gets Produced By T-Bone Burnett

BY RAY WADDELL

NASHVILLE—At an age when most professional musicians are ready to back off both road and studio activity, acoustic legend Ralph Stanley has hit a remarkably productive streak and is showing no signs of settling down.

Stanley, 75, has released eight albums since 2000, and he maintains a busy touring schedule. Yet another release—an eponymous project for DMZ/Columbia—comes June 1. The album is the pilot project of the DMZ/Columbia partnership, the former being a startup imprint of T-Bone Burnett and film producers Joel and Ethan Coen. Burnett and the Coen brothers successfully teamed up previously on the multi-platinum O Brother, Where Art Thou? soundtrack.

Executive-produced by Burnett, Ralph Stanley forsakes Stanley’s Clinch Mountain Boys for such acoustic wizards as Norman Blake and Stuart Duncan. But it still effectively captures Stanley’s stark, heartfelt tenor honed during thousands of live performances and some 185 albums.

When asked about his numerous releases during the past couple of years, Stanley says, “Well, yes, I think that is a lot of albums. But they seem to be buyin’ ‘em, so I just keep puttin’ ‘em out.”

The new record is the first of six that Stanley will record for DMZ/Columbia, following a relationship with Rebel Records that lasted more than 35 years. This is also the first album that Burnett has produced for Stanley, with the exception of their pairing on the O Brother soundtrack. Acustomed to charting his own course in the studio, Stanley says Burnett was “fine to work with,” adding, “he knows what he’s doing.”

Stanley says Burnett suggested the bulk of the material on Ralph Stan-

ley, which largely consists of new arrangements on traditional, if rarely heard, chestnuts. “We went way back to some older songs I heard when I was just a boy,” Stanley says. “Some of them I’d never even heard before.”

The album’s material alternates among such uplifting gospel fare as “Lift Him Up, That’s All” and the soaring “Great High Mountain” to lovelorn heartache in “Girl From the Greenbriar Shore” and “Look On and Cry” to the Celtic tale of adultery and murder “Little Mathie Grove.”

Stanley’s voice remains a note-bending marvel, instantly recognizable and often goosebump-inducing, particularly on such a capella readings as “Twelve Gates to the City” and “I’ll Remember You in My Prayers.” Stanley says, “Well, I should have [my own style] by now. I guess there ain’t no other sound like it, good or bad. I can do things now with my voice that I couldn’t before.”

Stanley laid down his banjo while recording the album, opting to offer up vocals only. “I told ’em I didn’t want to play on this record. I can put so much more into my singin’ when I don’t have to study about playin’.”

The planets are aligned to make this debut DMZ/Columbia release a winner, those marketing the project believe. “Coming to the party is not only this legendary musician but also this team from DMZ in their first release since O Brother,” says Columbia senior VP of marketing Dave Jenkins. Several distinct audiences will be targeted, according to Columbia VP of marketing Greg Linn. “You’ve got Ralph’s traditional bluegrass market that has supported him for years on albums and tours,” Linn says. “Then you’ve got the O Brother market, and you’ve also got a collegiate market that is discovering this music, because it’s real. We plan to address each area.” Additionally, the label will capitalize on Stanley’s presence on the high-profile Down From the Mountain tour, which begins in June.

Geoff Stoltz, senior buyer for Torrance, Calif.-based Wherehouse, is optimistic for Ralph Stanley—it cautiously so. “I’m not sure it’s going to do O Brother-type numbers, but Dr. Ralph Stanley’s visibility has risen considerably from that album and the tour, and we’d love to see lightning strike again.”

Stoltz says, “We’ll have it in some of our key programs and support it along the third leg of the Down From the Mountain tour, when it plays our markets.”

Even with such a busy schedule and new releases planned, Stanley admits he remains enamored of performing. “We’re leavin’ today on another tour. I like to fish, but I’d rather do this.”

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Breeders Bounce Back with 'Title TK'

BY WES ORSHOSKI
NEW YORK—In a charismatically scattered-brained sort of way, the Breeders’ Kim Deal has veered off the question-answer-question interview path to debate which pronunciation of the Los Angeles neighborhood Los Feliz is technically correct—the commonly used by non-Spanish-speaking folks, anyway “los fee-lee-see” or “los fa-lee-see.”

“We just talked about this yesterday or the day before yesterday,” Deal says to both the interviewer on the phone and guitarist Richard Presley, who is sitting nearby. “You know, when you say ‘Feliz Navidad,’ it’s ‘fa-leez.’ It should be ‘los fa-lee-see,’ not ‘los fee-less,’” she says, sounding satisfied.

“Fa-leez” or “fee-less,” the neighborhood is being discussed because it’s home to drummer Jose Medelez. Yet it’s really another area of town, East Los Angeles, that is of more importance, at least in Breeders lore, anyway. It’s there that the remainder of the band—Deal, sister Kelley Deal, Presley, and bassist Mando Lopez—call home, and it’s there, two years ago, that the seeds of the Breeders’ long-overdue return to the studio and stage were planted.

“After frustratingly trying to get together in New York, Kim moved to East L.A. in summer 2000 with hopes of mounting a Breeders resurrection—which is completed Tuesday (21), when A&M/Elektra issue ‘Title TK,’ the act’s first set since its 1993 alt-rock smash Last Splash.

She moved west after meeting Medelez and Presley—members of the L.A. punk band Fear—one night in New York. The chance encounter, which came as Kim was becoming increasingly annoyed with New York musicians who wanted to be paid to practice—led to an all-night jam session that spilled into the morning.

Presley recalls, “Afterwards, she said, ‘I’d like to come to L.A., and maybe we could jam together and see what happens.’ And, we were like, ‘Yeah, whatever, sure.’ It’s Kim Deal, you know!”

—leader of the Breeders and former bassist/vocalist of revered alt-rockers the Pixies—But, sure enough, we kept up correspondence over the next few months, and she came out here in June 2000 and we started jamming.”

The move came after the Breeders had dissolved into side projects (most notably the Amps and the Kelley Deal 6000), the eventual departures of Last Splash rhythm section Josephine Wiggs and Jim McPherson, and, to put it simply, too much alcohol, too many drugs, and a little rehab.

Although Kim says she played a few shows as the Breeders in the late 90’s, it wasn’t until Kelley rejoined her in Los Angeles with Presley and Medelez that the act was officially reborn.

With the band jelling and momentum finally building, Kim and company resurfaced with a free show in late 2000 at Mr. T’s Bowl, a former bowling alley in L.A.’s Highland Park neighborhood. The gig, a chance for the group to scratch its building performance itch, was already booked, and the band used a Highlands home for Christmas, was booked at nearly the last minute by a band friend.

“We wanted to go out and play, but we didn’t want to charge anybody, because we’d only played once, like, a handful of shows, and we were playing a lot of new stuff,” Kim recalls. “But we wanted to try our new stuff out. We just wanted to play!” On a Saturday night, the band took to the road—a rock set—so as not to disrupt the night’s already-set schedule—for the upcoming Tuesday night.

“So on [Tuesday] we unload our gear and we go to play, and the fucking place is packed! We were really excited about the show, we were playing in front of six people, all our friends.”

Starting at Mr. T’s, momentum has continued to build around the Breeders, as the band has done a stretch through Europe and Europe, previewing the Steve Albini-engineered ‘Title TK’, an often quirky, sometimes moody, and always exciting alt-rock romp that proves unstoppable and fun while sticking to the band’s style (see review, page 22).

In many respects, that the band has been away for nearly a decade has promised the perfect Elektra VP of marketing and artist development Dana Brandwein, who notes that support and interest from both press and key indie retailers has been strong.

“Thirteen people were excited about the Breeders coming out with a new album in the first place, but then not to be disappointed—to be incredibly enthusiastic instead—it’s kind of like, ‘Wow, this is just the Breeders,’ ” Brandwein says. “It’s kind of exciting to know that a band can be out of the marketplace for a little while, come back, and still have fans not only staying steady but really excited about what they’ve gotten.”

Elektra’s street team is helping spread the word on the set, as are free downloads (available on various sites) of “The Ringer”—for which the band, which is managed and booked by Kevin Oberlin in L.A., has shot a video.

The press on ‘Title TK’ seems to be driving sales of Kim’s Amps set (1995’s Pig kickoff), as well as those of Pixies and past Breeders sets. says Jim Kaminiski, rock buyer for Tower Records’ Greenwich Village store in New York.

Kaminiski says it’s not too tough to figure out why the band’s fans have remained interested: “The band hasn’t done anything to damage its credibility. They didn’t rush to put out a follow-up, and they didn’t make any music that turned anybody off.”

CROWNING HEROIC: With Grammy Award-winning composer Danny Elfman—who was honored with the Richard Kirk Award May 15 for outstanding career achievements at the annual ARFI Film & Television Awards (see story, page 19)—the creative process of scoring a film remains a painful one. “The first week will be scattered and chaotic, I’ll feel like it’s never going to come together .. Then I go through a period of despair, thinking that it’s not going to work, that it’s never going to come together. That’s followed by a period of euphoria where I’ve been saved by the film.”

Elfman, who composed the music for Spider-Man and is currently working on the score for Bret Ratner’s new film, Red Dragon. After the director signs off on the direction Elvis is taking, he says, he’s once again plunged into despair, spending weeks “in solitary confinement [and] asking people to stop my car since I haven’t left the house. That depressed period will be followed again by euphoria when [the film] comes out and I experience the finished product.”

Additional reporting by Margo Whitmore in Los Angeles.
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U2 Helmsman Lillywhite Fosters, Signs Iowa’s Rearview Mirror
Teens Put The ‘Real World’ On Hold After Catching The Eye, Ear Of Lauded Producer/Gobstopper Records Chief

BY JILL PESSELNICK
LOS ANGELES—When the Cresco, Iowa-based Rearview Mirror first formed five years ago, its eldest member was a mere 15 years old. At the time, lead singer Adam Ptacek thought that the quartet would perform at local clubs through high school and that they would then likely disperse to separate colleges. But the opportunity to make music a career was put on the table by producer and Gobstopper Records founder Steve Lillywhite, and now the 18-to-20-year-olds are awaiting the June 4 release of its debut album All Lights Off. (It will be distributed by Palm Pictures through the Alternative Distribution Alliance.)

“We were just in it to have fun,” explains Ptacek of the band’s original goals. “We never expected it to go as far as this. We were all planning on going to college, and we just kind of got caught up in the whole thing.”

Though initially met with resistance from its peers, Rearview Mirror—which also includes guitarist Matt Olson; bassist Jason Ptacek, Adam’s older brother; and drummer TJ Rammer—steadily acquired a local fanbase in Iowa and particularly in nearby La Crosse, Wis., throughout its high school years. (Adam Ptacek, the youngest of the group, won’t be donning a cap and gown until the end of this current semester.) Playing mostly Creed and Limp Bizkit-type covers, the act often worked four-hour sets at isolated bars.

By 1999, the group shifted focus and made its own 12-track album. Though the project itself didn’t attract attention, Rearview Mirror’s continual club performances caught the interest of Norbert Nix, VP of Refugee Management, a Nashville-based firm. Nix became the group’s manager, and soon it was doing showcases for major labels.

“We played for Interscope in L.A. It was the weirdest experience ever,” Adam Ptacek says. “We had been there for about two hours before we actually played, so we were just sitting around thinking about it. Finally, the [executives] walk in and they just point to you and you’re supposed to start. It’s like sitting there playing for a judge.”

It was a far different experience that led Rearview Mirror to Lillywhite’s Gobstopper Records. Lillywhite, who has produced albums for such major acts as U2 and Dave Matthews Band, first heard of the group on an Internet mailing list, and ended up making a trip to La Crosse to see them live. “We could see him in the crowd rocking out the whole time,” Adam Ptacek recalls. “It was crazy because he couldn’t dance very well. After the show, he said, ‘I have ideas for this and ideas for this.’ It was great.”

Lillywhite was intrigued by the act because of some of its similarities to an early U2. “I was looking for a band that really gave me the sort of feeling that U2 gave me when I first met them, which was something not musically the same—because the world has moved forward in that way—but the sort of commitment between themselves,” he says. “You couldn’t imagine these guys being in two or three bands at the same time. That’s the sort of strong, while “In the Beginning” has already earned radio support on such stations as KFMW in Waterloo, Iowa.

The station’s PD, Michael Cross, says, “If the Korn record wasn’t out there, it would be my No. 1 request. I think the song has legs. The chorus is just so infectious, and there is just something about it that sticks with you. We’re in it for the long run.”

And that is just how Lillywhite feels about the band. “We want to build this thing over the long term,” he says. “We don’t want to rush it. We believe in the record, and there’s no rush for it to race up the charts. There are a lot of songs on there that I think will do very well over the next year or so.”

‘The album has a lot of observations about living in a small-town community. We saw a lot of talented people throwing their lives away for something simple and easy like working in a factory or getting drunk and arrested.’

—ADAM PTACEK, REARVIEW MIRROR

commitment I mean.”

Rearview Mirror’s musicianship and vocal prowess (Adam Ptacek’s voice is at times soft and emotional, at others angry and rough), rated among the best that Lillywhite had ever heard, and it was such songs as first single “In the Beginning,” a passionate track with rousing guitar riffs, that stayed with him. [The album] has a lot of observations about living in a small-town community,” Adam Ptacek says. “We saw a lot of talented people throwing their lives away for something simple and easy like working in a factory or just going out on the weekends and getting drunk and getting arrested. ‘In the Beginning’ is about someone I knew growing up who changed and became this real jackass. Their whole life was this big struggle of avoiding who they really were.”

The challenges of breaking out of the small-town mold is skillfully addressed in the ballad “City Walls,” while the hardcore “Animal” is a heated exploration of a person unable to see his or her own degeneration. “Guilty,” winner of a 2001 Tones songwriting competition, is another album highlight that further delves into the idea of personal accountability. (Rearview Mirror’s songs are published by Rearview Music/ASCAP.)

Lillywhite says that the group, which is booked by Brody Becker of Nashville-based Monterey Artists, will focus on touring the Midwest for now and will add tour dates organically. Local retail reaction is likely to be
Mojo/Jive Punk Act Goldfinger Presses On With ‘Open Your Eyes’

BY ADAM G. KEIM
MINNEAPOLIS—Though they’re not fond of being pigeonholed, Goldfinger happily settles for a contemporary punk classification.

“They have obvious mainstream rock overtones,” Jive marketing VP Kim Kaiman says, “but they have a little more in common with the best punk bands.”

Goldfinger’s forthcoming album, Open Your Eyes, was released May 5 in Canada and is due in the States Tuesday (21) via Jive’s new Mojo/Jive imprint. Having already released several albums, the band has decided to take a serious turn with its new release.

“Goldfinger has a history,” Kaiman adds. “They are not just another new band. With this new release, they are now poised to break bigger than they have before.”

Most of the songs performed by Goldfinger are written by frontman John Feldman, who also produced the set. Many of the songs are written from a personal perspective.

“It’s hard to write songs,” he says. “Every song on the record has a different meaning to me, and every song is really different. Every time I try to write something when I am not inspired, it turns out like poo.”

Feldman and the band members feel it is important to write songs about things they believe in. Being a strong animal-rights activist, which is apparent on the songs “FTN” and “Open Your Eyes,” Feldman also conveys his message in the video (which was directed by Troy Smith).

“I wanted to show people slaughterhouse footage, because it is the best tool I have on how animals are treated,” Feldman says. “But with videos, there was so much that had to be diluted. It was hard for me to use subliminal messages, like having a big piece of ham that turns into an animated pig. But we have lots of ideas crammed into three minutes. We had fun making it.”

Throughout the set, the band shares its stance on issues with startling lyrics, slamming Ted Nugent, Jennifer Lopez, and MTV in 39 minutes of energetic bursts of heavy punk-pop.

Open Your Eyes does have some questionable contributions, such as the bubble-gum-hinting “Tell Me,” the borrowing of the all-too-recognizable “now wa ha ha ha” that Disturbed has made so popular, and the ear-piercing guitar screeching that starts out the CD. But those distractions are easily made up for with potent lyrics in “Spokesman,” “Dad,” and “January”; touches of humor; the musical ability to have none of its songs sound similar; and the insanely aggressive drumming of Darrin Pfeiffer.

Now wrapping up a tour with Sum 41, Goldfinger is heading to Europe for a week this month and will then return to the States for its own tour, to be supported by Mest, Riddlin’ Kids, and the Used.

“Touring is grueling, because our stage show is pretty intense,” Feldman notes. “Despite the shine solnts and sore backs, we try to put on the best performance we can. It’s work, but we have built a following because of our live show.”

Jive is working the album at college radio and via street marketing teams.

The band, which is having its own Goldfinger skateboard deck designed, is also expected to be heard at the 2002 ESPN X Games in Philadelphia.

Kaiman notes, “It’s a crowded marketplace. There are lots of bands competing for limited spots, and that’s the only thing holding Goldfinger back. They’ll win though, because they have the honest factor: they are doing something that is so completely truthful to who they are. They will be noticed for that.”

Goldfinger is managed by Stephanie Brownstein of SMB Management, and John Reese of Freeze Management, both in Los Angeles. They’re booked by Ken Fermaglich of the Agency Group in New York.
Snarly Youth Gang Trail Of Dead Is On The Rise

‘Source, Tag & Codes’ Is Texas Act’s Third Set, First For Interscope

BY ANDREW KATCHEN
BOSTON—Where some bands present themselves as four separate individuals, post-punk gatecrashers ... and You Will Know Us by the Trail of Dead (commonly referred to, for brevity’s sake, as Trail of Dead or Trail of the Dead) operate as a smartly dressed youth gang that tackles adversity with loud guitars, panache, and matching haircuts.

On its third album and Interscope debut, Source, Tag & Codes, Trail of Dead further demonstrates its proficiency as crushing songsmiths and flashy lads, all the while promulgating its desire to smash past the mainstream quagmire and kick everyone square in the pants.

Radiating with devilish and feminine good looks, snarly attitude and a glass-shattering oeuvre, this little-unit front could be just the visceral shot in the arm today’s rock world desperately needs.

Singer Conrad Keely mentions that, when not recording, the majority of his time is spent keeping busy with all things Trail of Dead. Since completing Source, Tag & Codes with producer Michael McCarthy, the band has been consistently occupied with multiple endeavors; not to mention the fact that it has been on the road since the set’s Feb. 26 release.

“We hadn’t had a break,” Keely says. “After we finished recording, we did two short tours of the U.S. and one of Europe. Our plate is really full with other projects right now as well. We’re planning on putting out [a fanzine] that will be given out separately with the record. We’re also developing videos for three songs, and we’re planning a type of video experience where you can watch [the clips] individually or as one continuous piece.

Embedded in Trail of Dead’s attitude is a weary fascination with and self-conscious acceptance of religious doctrine and belief. Keely and guitarist/violinist Jason Reece constantly conjure images of idol worship, pop culture vacuousness, and the dehumanizing effects of technology in their impassioned walls. Of Source, Tag & Codes, “Reece” finds Reece delivering the darkly mesmeric lines “Brutal kids of this promised future/I call out to all those young and blackhearted/Do you believe in what I have seen?” with a frightening howl.

But Keely asserts that not every track on the set stems from a need to be confrontational or antagonistic:

“When we started as a band, the early songs came from an intense anger. You know, I would have a specific anger at one person, and that would inspire a song. But as the band progressed, I suddenly found out I wasn’t as angry anymore. I was feeling good about touring and playing—I was doing what I wanted.”

Commonly regarded for live performances that crescendo with instrument-smashing spectacles, Keely asserts, with just the slightest bit of pretense, that this climax brings the band closer to its own by blurring the lines between human and instrument. “It allows us to really see inside the instrument, really stare into the ass of the instrument, as one might stare over the music with alarming conviction.

According to the album, “It Was There That I Sow You” starts with relentlessly loud guitars and then collapses into a quiet and wandering midsection only to conclude on an equally loud note. Building on the intensity of the preceding tracks, “How Near, How Far” and “Monsoon” are comparatively calm, mid-tempo numbers allowing the listener a breathing space before the album’s climaxes. “Days of Being Wild” is perhaps Trail of Dead at its punkiest and most abrasive, showcasing Reece’s Westminster sleeve with an underlying and ghostly spoken-word speech by Keely. The song collapses at the feet of “Relative Ways,” a rocking and cool number with a three-dimensional enrapuring and frantic conclusion.

Paul Kremmen, head of marketing for Interscope, says the band’s music “is very much their own. The band has a very clear and original idea of what they want to achieve, and that will have a significant impact on the marketplace at large. They’ve created a following for their music, which is unique and enlightened, and our task is not to screw it up.”

Right now the label is focused on keeping the band on the road through the summer—a move that retailers believe is a wise move.

“This is not a band requiring big bells and whistles,” says Bradley Andrews, manager of a Virgin Megastore in Ann Arbor, Michigan. “They’re building an audience the old-fashioned way—by playing live and proving their chops.”

Trail of Dead is managed by Chris Donohue and Pat Magannella at Atlantic Third Rail in Los Angeles. The band is booked by Christian Bernhardt at the Kork Agency, also in L.A. The band has a year and a half under Don’t Steal Our Music, ASCAP, translations, manufacturing, and marketing,” Foster explains. “Marketing aside, the overall cost of a project that [the label’s] portions represent is often as little as 10%. Why shouldn’t the artists go that extra half-mile and effectively own and control their own copyrights by actually paying for the last bit themselves?

Foster found inspiration in the success of the London Symphony Orchestra’s LSO Live label and the grass-roots approach of Emerson String Quartet cellist David Finckel and pianist Wai Han’s Artist Led imprint. However, rather than urging artists to start individual imprints, Foster envisioned a new model for a label, one that would help artists handle manufacturing and distribution while leaving ownership completely in their own hands. The label provides a corporate identity to attract interest and trust of distributors and retailers, who might balk at a plethora of individual efforts. Foster also has plans for an extensive, ambitious Web presence.

A hefty Rolodex amassed during more than two decades in the business enabled Foster to attract top-rate established talent. A new recording of the Mandel’s recent performance of Trevor Pinnock & English Concert is certain to attract widespread attention. Avie will also release Canticum, the latest from the Dufay Classics, a compilation well-known for its recordings on Chandos. Conductor Jan Latham-Koenig conducts the Strasbourg Philharmonic in authentically Gallic works and the English Concert in D Minor and Psalm.

Foster also hopes to break a handfull of up-and-coming artists, among them lutenist Jacob Heringman, Philadelphia Orchestra principal flutist Jeffrey Khaner, and eclectic Belize-born composer/performer Errollyn Wallen. Outside of North America, Avie will administer the San Francisco Symphony’s SFS Media label (whose recently issued recording of Mahler’s Symphony No. 6 is surely Avie’s 900-pound gorilla elsewhere in the world), while Lara St. John’s recently self-released disc of Bach violin concertos will be released under the Avie imprint outside the U.S. In return for its services, Avie takes a small percentage of net sales, comparable to a manager’s commission. The artist owns not only the copyright to the recording but also the physical product. “Apart from our names and logos,” Foster says, “we act as a company own part of the recording whatsoever. We’ve turned everything on its head: The artist owns everything to the point of final sale.”

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the picture to add elements to the song that would become “Alive.”

“I loved the script, because to me it was a kind of female Rocky, but more real and intense, more based on the kind of events that happen in real life,” she says. “Slim, the character I play, goes from being just a normal girl working as a waitress to marrying Prince Charming. Then she loses it all, everything she believed in, and must fight her way back to take control of her life. I really responded to her courage and her strength.”

Beyond Enough, Lopez will further combine her acting and singing careers when she takes on Carmen, a modernized version of the 1954 feature Carmen Jones, which earned an Oscar nomination for Dorothy Dandridge, the actress who portrayed the title character. The film was also recently revamped by MTV into Carmen: A Hip-Hopera, starring DeAun A. Baker as Carmen Jones. Although the specifics of the Lopez feature are not confirmed, the project is said to be scripted by Craig Pearce of Moulin Rouge fame.

ARF, ARF, BABY! One of the most entertaining soundtracks to land on our desk in recent times is Music From The Picture Scooby-Doo (Atlantic, June 4). The film hits stateside screens June 14.

Perhaps the most appealing aspect of the set is that it doesn’t strain to be important or of a beginner. I feel like I have so much to learn, and people haven’t even seen what I can do yet. I don’t feel like I’ve scratched the surface.” he tells Billboard.

He also cites his lifelong idol, Bernard Herrmann, as an inspiration behind the eclectic method in which he chooses and creates his scores.

“IT’s always a special achievement award to be nominated,” he says. “It’s a special achievement award to be one that was either about to retire or die. Because of this award, I’ve started investigating property in Palm Springs [Calif.].”

Lopez adds that she also can’t wait for moviegoers to see Enough, which opens in the U.S. Friday (24). Directed by Michael Apted (The World Is Not Enough, Gorillas in the Mist, Coal Miner’s Daughter) from an original screenplay by Nicholas Kazan, the film also stars Billy Campbell, Juliette Lewis and Noah Wyle. It marks a stark, compelling change of pace for Lopez, as she takes on a role that is once filled with extreme physical action and features a woman’s remarkable inner strength from maximum fear to maximum strength.

By Margo Whitmire

Los Angeles—Grammy Award winner Danny Elfman received the Richard Kark Award for outstanding career achievement at BMI’s 57th Annual Film and TV Awards. BMI president/CEO Frances W. Preston hosted the black-tie gala, held May 15 at the Regent Beverly Wilshire Hotel in Beverly Hills, Calif.

Elfman, a self-taught musician and former frontman for the Southern California rock band Oingo Boingo, is now the accomplished composer of no less than two film score/soundtracks, including Spider-Man, Men in Black, Planet of the Apes, Proof of Life, Spy Kids, Sleepy Hollow, Future Man, Gone Hunting, Mission: Impossible, To Die For, Edward Scissorhands, Beetlejuice, and the film that started both his score-composition career and long-time collaboration with director Tim Burton, Pee-Wee’s Big Adventure. Elfman is also the creator of classic TV themes for such series as The Simpsons and Tales From The Crypt.

SCRATCHING THE SURFACE

Though he has two Academy Award nominations, a Grammy Award for best instrumental composition for Batman, and a Saturn Award for best score for The nightmare Before Christmas, receiving a long-time achievement award surprised Elfman.

“It’s something you think about getting at the end of your career. It’s a wonderful honor, but I still can’t believe I’m nominated for the first time.”

Elfman cites his lifelong idol, Bernard Herrmann, as an inspiration behind the eclectic method in which he chooses and creates his scores.

“I think he was the greatest composer of the 20th century and still is the greatest composer today,” he says. “He could do any genre, and that was always my goal to be able to do any genre and do it well.”

Elfman was also given to BMI receives the 2002 Winter Olympic Games. Composer David Newman received two for Ice Age and Dr. Doolittle 2. Leading in the TV category was composer Mike Post, with three awards for Law & Order, Law & Order: SVU, and NYPD Blue.

Composers of the year’s highest-ranking cable TV shows were honored for the first time by BMI. Winners of the cable TV music awards included Kamen for Band of Brothers and Thomas Newman for Six Feet Under.

Several recording artists making a name for themselves in the film and TV music world received awards, including BT for The Fast and the Furious, Moby for the 2002 Winter Olympic Games. Paul Oakenfold for Swordfish, David Holmes for Ocean’s 11, and Bob and Mark Mothersbaugh for The Saint.

A special certificate of achievement was presented to composer T-Bone Burnett for the music to O Brother, Where Art Thou?

The winning musical selections were chosen based on inclusion in the past year’s top-grossing films or top-rated prime-time network TV shows. Awards were also given to composers who contributed to Emmy Award-winning TV shows and who wrote music for the 2002 Winter Olympics.

A complete list of award winners follows:

Richard Kark Award: Danny Elfman.

Film music awards: BT, The Fast and the Furious; Don Davis, Jurassic Park III; Danny Elfman, Planet of the Apes; Jerry Goldsmith, Along Came a Spider; David Holmes, Ocean’s 11; Rolfe Kent, Legally Blonde; Mark Mancina, Training Day; David Newman, Ice Age, Dr. Doolittle 2; Paul Oakenfold, Swordfish; Graeme于Sara; Lara Croft: Tomb Raider; Lola Schifrin, Rush Hour 2; Harry Gregson Williams, Shrek; John Williams, Harry Potter and the Sorcerer’s Stone, A.I.: Artificial Intelligence, Jurassic Park III; Christopher Young, Swordfish; Aaron Zigman, John Q.

Special citation: T-Bone Burnett, O Brother, Where Art Thou?

TV music awards: Martin Davich, ER; Kurt Farquhar, The King of Queens; Josh Goldsmith, The King of Queens; Andrew Gray, The King of Queens; Steve Hampson, Just Shoot Me; Tom Hiel, The Practice; John M. Keane, CSI: Crime Scene Investigation; Korbin Kraus, Just Shoot Me; John Lennon, Providence; Darryl Phinnessey, Frasier; Mike Post, Law & Order, Law & Order: SVU, NYPD Blue; Edward Rogers, NYPD Blue; Bennett Salany, Providence; Peter Schickele, The Practice; David Schwartz, Leap of Faith; Peter Townshend, CSI: Crime Scene Investigation; David Vanacore, Saved; Marcas; Saved; Minnelli, Nanette; Ben Varvaratos; W.G. Snuffy Walden, Providence, The West Wing; Allee Willis; Friends; Cathy Yuspa, The King of Queens.

Academy Award winners: Lolita Ritmanis, Batman Beyond; Michael McCusson, Batman Beyond; Kristopher Carter, Batman Beyond; Gary Ku, As the World Turns; Robert Sandy, As the World Turns; Dominic Messenger, As the World Turns; Brian Siewert, Where There is Hope from Guiding Light; Patrick Williams, A Dream That Only I Can Know from Yesterday’s Children; Buckwheat Zydeco, Pistol Pete: Life and Times of Pete Maravich.

Empire Flavor and recognition: Kurt Bestor, Sam Cardon, David Foster, Michael Kamen, Moby, Linda Thompson, and John Williams.

BMI Film Awards: Howlin’ Wolf, The Sopranos; Douglas Cuomo, Sex and the City; Butch Hartman, Fairly Oddparents; Jim Johnston, WVF Monday Night Raw; Ron Jones, Fairly Oddparents; Michael Kamen, Band of Brothers; Richard Marvin, Six Feet Under; Guy Moon, Chalkzone, Fairly Oddparents; Bob Mothesbaugh, Rugrats; Mark Mothersbaugh, Rugrats; Thomas Newman, Six Feet Under.

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BY RAY WADDELL
NASHVILLE—With dedicated fan bases and established clubs, arts, and festival circuits firmly in place, African-American blues, R&B, gospel, jazz, and reggae acts are often less affected by uncertainties than the mainstream pop/rock touring world.

Additionally, mainstream promoters are actively involved in producing tours by top African-American touring artists. The world’s largest promoter, Clear Channel Entertainment, produced recent tours by Tina Turner and Janet Jackson and this year is working treks by Usher, Mary J. Blige, Alicia Keys, and the multi-artist R&B Essence package.

Traditionally, album sales have not translated into box-office success, particularly in the hip-hop world. Phil Casey, who heads contemporary music for International Creative Management (ICM), notes, “For a while, there was an inconsistency between record sales and ticket sales [among African-American artists]. We’re starting to narrow the gap now, and acts that are selling records are capable of going out and selling tickets, as well.”

Casey believes a broadened demographic and an increased comfort zone are driving the train. “Audiences are mixing better,” he says. “In the Southeast and Northeast Midwest, they don’t mix as well, because the white teen may be listening to Tim McGraw as opposed to Jaz. Rule. But in cities like Detroit, Chicago, and Cleveland, they’re listening to Jaz. Rule, Puffy, Jay-Z, and Nas.”

AN URBAN THING

In today’s live black music market, hip-hop has in many ways overtaken R&B. “The audience are stronger in hip-hop than in R&B, but if you stay in the right-size venue with the right ticket price, R&B business is fine,” Casey says. It used to be that straight R&B tours like Keith Sweat and Mary J. Blige sold better than hip-hop, mostly because of concerns about public safety or lyrical content, but that seems to have changed now.

Demographics have changed, as well. A year ago, this hip-hop buyer has gone over to hip-hop, and that has left us with a little more mature, predominantly African-American ticket buyer for R&B. That audience has shrunk a little bit, but it’s still there, and it’s still loyal.”

Casey says ICM currently has a tour out featuring Joe and Frankie Beverly & Maze that is doing very well, and a couple of large-scale tours by Usher featuring Nas is doing big business. “Usher is R&B, but we put Nas with him to draw the hip-hop audience and Faith Evans to maintain the R&B base. If you’re playing the buildings with R&B, you’re better off selling hip-hop under it. It gives the building that comfort zone that you’re not coming in with a straight hip-hop/rap tour.”

Mike Kappus, whose San Francisco-based Rosebud Agency books R&B, gospel, and other genres, says business is good. “The amount our artists work is more dependent on how much they want to work instead of how much is out there,” Kappus says. “We’re generally able to keep them working as much as they like, and that varies from artist to artist. Things are good out there.”

On the blues front, Kappus says Rosebud artists Robert Cray and John Hammond are active internationally, with Cray to visit Brazil, Japan, and Europe this year. Among the other Rosebud acts, Booker T. & Donald “Duck” Dunn & The MG’s are out with the Crosby, Stills, Nash & Young tour, and Mavis Staples is touring in two configurations: A Tribute to Mahalia Jackson with other performers and as Mavis Staples & the Staples Singers, with a full band. Ruth Brown, recovering from a stroke she had more than a year ago, is also returning to limited touring. And The Dirty Dozen Brass Band has a full slate of dates planned for its 25th anniversary.

GetAccess In At The Deep End For Stones Tour

BY RAY WADDELL
NASHVILLE—The initial response to the debut of the Clear Channel Entertainment (CCE)/Sam Goody Rolling Stones world tour presale was such that the CCE site was overwhelmed when the program bowed.

The Rolling Stones’ May 7 announcement of their 2002/2003 world tour was the right platform for CCE to roll out its new GetAccess membership program, which teamed up with music retailer Sam Goody for the Stones presale. The response is a testament to how huge the demand remains to see the Rolling Stones play live.

Beginning May 8, Stones fans could purchase two tickets to one U.S. Stones show with a $90 membership. Given that several of the shows were at smaller-than-usual venues—including four rare theater gigs in the first leg (Billboard, May 18)—a sense of urgency was immediately evident.

“The biggest challenge right now is that the Clear Channel site was having a hard time handling the traffic,” says Duane Hoff, VP of new business development, Clear Channel Music Group. “Our site is running fine. We prepared for a ‘best-case scenario,’ and so far our site has managed to handle the traffic.”

Sam Goody is promoting the GetAccess program in all 900 stores across the country through in-store signage, bag stuffers, radio, and online advertising. The program is also being marketed to nearly 2 million members of Replay, Musicland’s customer loyalty rewards program.

Masters of self-promotion in their own right, the Rolling Stones and their world tour is noteworthy in its inclusion of various-sized venues, from stadiums to clubs (Billboard, May 18). Consumers purchasing Stones tickets through GetAccess have a choice of available seats at various price points, but there’s no chance of a sellout for any capacity venue. “One of the things we were very conscious of is there has to be good seats available to the general public, and there will be,” Hoff says. “We want to make sure nobody gets left behind.”

Some have expressed the opinion that the Stones presale, or the concept in general, isn’t fair to all fans. “I guess this is the new business model for Clear Channel—either join our ticket club or buy from a scalper. After all, the best ticket is something everyone should have, not just the wealthy,” says Chicago promoter Jerry Mickelson of Jam Productions. “Some people would pay $1,000 to be in this that,” he adds. “But it’s really the service that will buy anything, [but] that doesn’t mean it’s good for the industry. How much more can the consumer be asked to pay?”

BIG DEBUT, DEEP POOL

The GetAccess Stones program is a joint promotion between CCE and Sam Goody, with offers being developed with other partners for such CCE-produced events as concerts, motor sports, and theatrical ones. “We’re rolling out GetAccess independent of the [Stones] tour, but this was a great opportunity to make a special offer,” says Chris Hearne, president of CCE’s Access Group. “We tested a version of this last summer. We produce so many shows in so many markets, and it’s all about how to improve the customer experience, not unlike the airlines and their frequent flyers.”

Hearne says last summer’s testing was informative. “We learned a lot of things, most importantly that people want something for this. At the end of the five-month test, 68% said they would renew.”

In addition to ticket presale offers, GetAccess will offer special merchandising and sweepstakes. More creative ideas are in the works that will buy anything, such as VIP services, parking upgrades, and chances to participate in sweepstakes and contests. “We can make a pretty compelling offer,” Hearne says. “If we can get people to buy a year for $5 a month, Hearne says. “This week, we have 115 offers.”

Hearne says the Internet and its capabilities are what drive the program. “Almost half of our customers buy tickets online, and three or four years ago it was less than 10%. We have a proven commodity that people want to buy over the net.”

In the past, promoters were hindered by the use of scalpers, which helped the viability of the tours, because of the time involved. “Now we have what we call ‘fast ticket’ offers,” Hearne says. “We can offer X on certain shows, send an e-mail out to members, and they get it and can act immediately.”

The potential customer base for GetAccess is huge. “We marketed 28,000 shows last year and sold 68 million tickets,” Hearne says. “We have a phenomenal customer base.”

Hearne says the Stones presale is a co-brand between Sam Goody and CCE, and partnerships with other companies will be announced in the upcoming months. “The Rolling Stones presale is exclusive to Sam Goody, and they put a real push behind it. We get all the benefits of a typical sponsorship deal,” he says. “Sam Goody is our brick-and-mortar music retailer partner and over the next few months will partner with telecom, radio, and the Internet.”

While Hearne’s staff numbers about 20 for GetAccess, he has the entire Clear Channel network, including radio, on board. “This is one of the top three priorities for our entertainment division this year. We want to enhance the customer experience in buying tickets and attending shows.”

Fresh from a Grammy Award win, the Blind Boys of Alabama are also one of the more active artists on the Rolling Stones roster, according to Kappus. “They’re touring all over the world, primarily Europe and America,” he says. “These aren’t young men, but they’re touring intensely and putting on great shows.

Buyers for all of these acts include festivals, clubs, performing-arts centers, and mainstream promoters. “The buyers have changed much at all,” Kappus says. “We do a fair amount of work with fine-arts buyers, we’re doing a lot of percentage business in the clubs, and the festival circuit is doing well. I’m actually surprised things have rebounded as quickly as they have.”

GETTING A SHOT
Promoter Al Wash of Dallas-based promoter ALW Entertainment says packaging is key to most of these genres, especially in the absence of a major superstar. “If you need one of these shows or camps or festivals, or four or five acts, and they all have to be hot, like those Cash Money or Master P packages,” Wash says. “With R&B, I’m as active as I can be while having to compete with a corporate giant like Clear Channel.”

Indeed, independent promoters like Wash often have to settle for promoting R&B acts only at their career ascension. “I had Mary J. Blige when nobody wanted her,” Wash says. “I did 75-80 shows, then Clear Channel came in and bought her [tour], and I can’t compete with them. It’s like they just push you to the side.”

Casey says he tries to keep black promoters involved, as well as black vendors. “I’m concerned about the recycling of dollars within the black community,” he says. “If I’m putting a show in a market with a predominantly African-American audience, then I think it’s important to use the African-American vendors and promoters in that market. It’s an economic issue—you can’t take money out of a community and expect them to buy tickets without putting money back in.”
shaking up the set list. "The song list has been almost the same for the past couple of years," he says, "and we want to turn that inside out and come up with a completely new running order, with some new songs."

Gramm adds that Foreigner’s rider has changed from when the band was headlining arenas in the '70s and '80s. "No more bottles of Stolichnaya or red wine—we still leave the beer on there for those who enjoy it," Gramm says he’s “feeling great.” I’m down 45 pounds, with another 30 to go, and I’m looking forward to getting out and working it out. I honestly believe we’re at a point in our careers where we’re loving what we do and are better than ever. We’re bad boys at a bad age."

Foreigner guitarist and founder Mick Jones takes a similar view. “Never in my wildest dreams did I think I’d still be in the band 25 years later, but the feeling onstage is still the same,” he says. “We really go for it, especially now that Lou’s feeling better.”

The tour is in support of the new Complete Greatest Hits package on Rhino. Often lambasted by critics, Jones admits that “music has taken a pounding at different stages along the way, but it seems to be resilient. The music we strived to make, even in its simplicity, was very effective. We tried to put pieces of our loves in there, and it was very heartfelt.”

Foreigner is booked by Mitch Rose at Creative Artists Agency and managed by Hard to Handle.

AGENCY NEWS: Shalika has signed an exclusive worldwide booking deal with New York-based Artists Group International. Plans are under way for a tour of stadiums and arenas for late 2002/early 2003.

Texas singer/songwriter Cory Morrow has signed with 823 Management for personal management and with The John Morris Agency in Nashville for booking. A run of regional and national tour dates is booked through the Christmas holidays. Blake Olson, who has managed Morrow for the past year and operates Morrow’s Write On Records, will continue working with him as an employee of 823 Management, based in Fort Worth, Texas. The firm’s roster also includes Pat Green.

Audium artist Ray Price has signed with the Bobby Roberts Co. for booking representation.

SOUNDING OFF: Speaker company JBL will sponsor the upcoming summer tour by the Who. It begins June 28 in Las Vegas at the Joint at the Hard Rock Hotel and Casino and concludes Aug. 31 at the newly christened Tommy Hilfiger USA at Jones Beach Theater on Long Island, N.Y. Robert Plant will open many of the Who’s shows, while Counting Crows will support several West Coast dates.

JBL says the Who tour is one of the largest sponsorship programs in the history of the company. And services for the tour will be provided by Clair Bros. Audio of Littitz, Pa., which will supply the Who with a concert audio system boosting in excess of 120,000 watts of amplification power.

Meanwhile, Tommy Hilfiger USA has acquired exclusive sponsorship rights to the landmark New York Shell Jones Beach Amphitheatre. It is one of the top-grossing amphitheaters in America and one of 41 such venues owned or operated by Clear Channel Entertainment.
THE BREEDERS
Title TK
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Geffen

ZEVON
“SHAPE OF MY HEART”
PRODUCER: Lindsey Buckingham
Warner Bros.

Geffen

MARC ANTHONY
“REGINA”
PRODUCER: various
Columbia 85300

Columbia

T. P. BILLY
360 Degrees of Billy B.L.
PRODUCERS: Joe Cerrone, Joe Mckown
Epic/Legacy

Epic/Legacy

F. M. BILLY
360 Degrees of Billy B.L.
PRODUCERS: Joe Cerrone, Joe Mckown
Epic/Legacy

Epic/Legacy

TRAMMPS
Trammps

Epic/Legacy

Epic/Legacy

Norman Harris, Earl Young

Epic/Legacy

Epic/Legacy

BILLY PAUL
“MY LIFE”
PRODUCER: Various
Epic/Legacy

Epic/Legacy

VITAL REISSUES

BILLY PAUL
360 Degrees of Billy B.L.
PRODUCERS: Joe Cerrone, Joe Mckown
Tapestry

Tapestry

MFSB
MFSB

Once

TRAMMPS
Trammps

Tapestry

Tapestry

Contributors:

Spotlight: Reviews deemed merited by the editors to deserve special attention on the basis of musical merit and/or illustrative potential. NOTeworthy: Release of critical/valuable reissue. REVISUAL: Revisualization of special artist, archival, and commercial interest, and outstanding collections of work by or on an artist. POST: New release, regardless of its artistic potential, highly recommended because of its musical merit. MUSICAL MYSTERY: New discus deemed a fitting in the Mix to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (Billboard), 670 Broadway, 6th floor, New York, N.Y. 10013, or to the writers in the appropriate bosomaces.

www.americanradiohistory.com

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BILLBOARD MAY 25, 2002

“Laissez-Moi Tranquille”; and the title track, a meditation on death in the veins of such Zeon gems as “Things to Do in Denver When You’re Dead.” A devilishly fun ride.—PV

RUBYHORSE
”Rise
PRODUCER: Joyce
Feedback

Feedback

ELF POWER
Creatures
PRODUCER: Elf Power
SpinArt

SpinArt

www.americanradiohistory.com

“Flannel”

Wieldng catchy lyrical and musical hooks, this quintet from Cork City, Irel-

land, has put together an enjoyable set that mixes ballads with pop-rock

numbers and a track that’s perfect for dancefloor action. The album’s first

single, “Sparkle”, is a charming exploration of someone’s shimmering aura.

Conversely, “Into the Lavender” looks at how a relationship can turn sour.

Each song percolates on keyboards and accompanies pleasing lyrics on “Live

Through This.” “Punch Drunk,” the group’s self-proclaimed anthem, spot-

lights the late George Harrison on slide, an almost eerie accompaniment to

the song’s lyrics: “I’m like a man on the flying trapeze/of this world/and all

the stars.” The upbeat “Evergreen” is a splendid ride, indeed. A fun listen,

Rise is also a solid debut.—JP

ELF POWER
Creatures
PRODUCER: Elf Power
SpinArt

SpinArt

Nurtured by the lo-fi Elephant 6 Recording Company scene (also home to indie-rock luminaries the Apples in Stereo, Neutral Milk Hotel, and the Olivia Tremor Control) this Athens, Ga., group maintains its dedication to fuzzy, multilayered arrangements—choices of ’60s Brit-pop, and oddball experimental sounds. Mixing art-rock underpinnings of burring electric guitars and eerie keyboard notes with Andrew Reiger’s soft, vocals, Creatures tells the tale of nature’s indifference as it bears wit-

ness to prominent “creatures” pitted against other evil, supernatural forces.

Reiger has a particular knack for setting the stage for the bleakest of imagery: There’s the everlasting scream in a song of the same name, lightening-filled seas in the title track, and “Albino” itself, a track that seems to set up residence throughout this haunted collection. Consider it sonorous beauty for a price.—KJ

(Continued on next page)
LAURA NYRO

Live: The Loom's Desire
PRODUCER: Laura Nyro

Recorded 11/68

Laura Nyro’s untimely death five years ago at age 49 still pains her fans. This two-disc live set—taken from successive 1993/1994 Christmas Eve concerts at New York’s Bottom Line nightclub, and titled after a line from songwriter Emmie—acts as a much-needed balm. Playing piano and accompanied by a female vocal group, Nyro’s live sounds were very similar to her later, 1971 album, Come Take a Miracle, featuring Labelle. Live encompasses Nyro’s entire career, from her 60s girl-group roots (a cover of the Crystals’ “Oh Yeah, Maybe Baby”) to her final recordings (the title track to her posthumous 2001 disc, Angel in the Dark). Her incomparable musical resourcefulness is present throughout, especially on the completely reworked “Save the Country.” While one hesitates to use such words as “haunting” and “angelic,” that’s how Nyro would have described her work had she been alive. Thanks to this set, she still is, eternally.—JB

SCHILLER

Voyage
PRODUCERS: Christopher von Deylen, Mirko von Schillen
Radikal 90036

Schiller’s Voyage arrives in the U.S. after much success in Europe, where it steed the last fall as Weltreise. Unlike Schiller’s danceloor-primed debut, Zeitgeist, Voyage is more dreamy, more meditative—albeit with a dance/electronic bent—making it perfect for post-club chill-out settings. On such sublime we come to “Distance” (featuring Kim Sanders), “A Beautiful Day” (featuring Isyqarr), and lead single “Dream of You” (featuring singer flute player). Schiller has worked with the likes of Enigma, Deep Forest, and Jean-Michel Jarre, as well as more recent fare by Tiga and Pathé. With Voyage, Schiller has taken a savoy look backward in order to properly forge ahead with a new palette and vision.—MP
**SPOTLIGHTS**

**SINGLES**

**POP**

**SOFIA LOEEL Right Up Your Face (3:15) PRODUCER: Johan Glessner WRITER: S. Lowe PUBLISHERS: Warner/Chappell Scandinavia via ATV, STM, adm. by WB Music, ASCAP Chrysalis (BMI) VZ 27734 (CD promo)**

Sofia Loel is a Swedish singer-songwriter who has been working on making inroads on the pop side—and not just with its crown jewel Lehnli Berg. Meet Sofia Loel, a Scandinavian import whose vocal texture conjures Alain's Morissette juiced up after a couple bars of chocolate. "Right Up Your Face" is an intriguing blend of alternative roots via Loel's scratchy vocals and introspective lyric, swirled with a sunny melodic accessibility that shamelessly fits with great old pop loe. Sofia sings about standing up for yourself at the expense of society's expectations, and her positive, non-self-pitying delivery gives you reason to root for her. This is a nice change of pace for top of her even modern rock: it contains enough elements of both to make the grade across the board. "Right Up Your Face" could be right up radio's alley.---CT


Chris Isaak certainly comes across as one of the last nice guys around. It's a shame that the singer-songwriter can't catch a break on the charts—he essentially remains a one-hit wonder with "Wicked Game," No. 6 back in 1991. The previous "Let Me Down Easy" from the current *Always Got Tonight* grazed the top 20 at both adult contemporary and adult top 40, but man, the guitarist-cum-TV persona deserves so much more. "One Day" adheres to his good-time popability signature with all the usual elements in place: a sensual, dead-on vocal from Isaak: crisp, barroom-laden instrumentation and a hook that rings true spin after spin. As always, this is inspired, hitworthy stuff. It remains that this talented musician is just one stroke of good luck from his next hit. God bless him.---CT

**COUNTRY**


Daryle Singletary's excellent Audium debut is a collection of classic country with a touch well-worn by the singer's seasoned baritone. The project includes covers of songs by George Jones, Merle Haggard, George Strait and even wonderful versions of the John Wesley Ryles' chestnut "Kay." Singletary is the most potent of the young traditionalists to emerge in the past few years, but he's yet to receive his due from country radio. Here's hoping this highly listenable record changes that. Written by legendary country songwriter Max D. Barnes, the song is an infectious slice of fun. The chorus says, "Mama used to whine with a George Jones album, that's why I sing this way." Single-takes covers the whimsical lyric with a combined sense of reverence and mischief. He has an amazing, stone-country voice with phrasing that rivals any of his heroes. You can listen to this terrific single will make you wish other artists had been slapped with the tag of "the Hagood, Gos-din, Wynette, or Lynn during their childhood."——DEP

**ROSEY Love/Afterlife (3:13/1:57) PRODUCER: Darryl Swann WRITERS: Rosey, D. Swann PUBLISHERS: Swann/Isak, ASCAP Island 15444 (CD promo)**

There's a new generation of female singer-songwriters squirming their way into the mainstream—no longer so damn resentful, appreciative of relationships, and yet fiercely independent artists. Some of these women most stylistic among the burgeoning roost, garnered her first national exposure a year ago on the soundtrack to *Spirit: Stallion of the Cimarron.* "Love," and "Afterlife," are being fronted as her first singles—and what a psychedelic sensory experience it is. Combining urban beats and electronic accents with a swirling touch of allure, rock and lowdown sax, Rosey serves up a heady musical potion. Her voice is even more off the mainstream mark: occasionally with a glitch, but not entirely, but there's a greater depth and sense of self that put a firm grip on listeners and grip them in circles a couple times until all distractions are abandoned. Lyrically, in "Love," she tells us that she's grown, changed, and is ready to take on some of the "Afterlife," it's the search for undiscovered pleasures—and in each, she constructs her messages in a wholly unorthodox manner. Alice Rosey needs now is island's, a few notable proponents, and the fortune of timing. Look for the full-length *Dirty Child Day June—CT*

**NEW & NOTEWORTHY**

**AC**

**BRYAN ADAMS Here I Am (3:48) PRODUCERS: Jimmy Jam & Terry Lewis WRITER: not listed PUBLISHER: not listed A&M 10756 (CDpromo)**

The AC mainstay Bryan Adams spent much of the '90s attaching himself to high-profile moviemore rock tracks, fostering one of his biggest albums, and yet, despite it, "(Everything I Do) I Do It For You" from Robin Hood: Prince of Thieves, "All of Love" with Sting and Terri Clark's "That's What's Up," Stewart from The Three Musketeers, and "Have You Really Ever Loved A Woman?" from *Don Juan DeMarco*—all No. 1 hits on *The Billboard* Hot 100. He enters the millennium with yet another ballad linked to a movie, "Here I Am" from the animated *DreamWorks* flick *Spirit: Stallion of the Cimarron,* out May 24. Produced by Jimmy Jam & Terry Lewis, the uplifting anthem's cross between Phil Collins "You'll Be Here in My Heart" and Elton John's "Hakuna Matata," from *The Lion King.* At its core, the song is certainly the stuff that personifies this brand of sprawling family cinema scoring. But, as a thanks to a light hearted and a surprising, well-placed guitar solo added enough flourish to narrowly avoid becoming a checklist of clichés. Adams gives an inspired vocal performance, certainly of a grade that will satisfy longtime fans. No new generation here, but pleasant sound that AC radio can call its own.---CT

**CONTRIBUTORS**

*Deborah Evans Lynch (Hot, Price, Rashaun Hall, Chuck Taylor) SPOTLIGHT! Reissues 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 predicted to hit both of the chart in the corresponding format. CRITICS’ CHOICES (©): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (Billboard, 240 W. 45th St, New York, N.Y. 10036) or to the writers in the appropriate bureau.
HEARTLESS BUZZ: Despite U.K. rap's renaissance last year, there were very few major sellers to warrant a bling-bling culture. However, many rappers on the U.K. garage scene (aka 2-step or underground garage)—including some MCs who have defected from the paid-up hip-hop front—can afford a Cristal-quaffing lifestyle backed by healthy record sales and performance fees.

U.K. garage mixes singing, MCing, rapping, and tossing dance-hall rap with elements of U.S. garage, R&B, hip-hop, dance-hall reggae, and drum'n'bass. The scene is very multicultural, as are many of the leading acts. Although U.K. garage was built up through small clubs, pirate radio, and independent labels, most of the majors are now heavily involved.

The latter contingent includes the East West label, whose MC/DJ trio Heartless Crew has been generating major buzz, thanks to lead single "The Heartless Theme Aka Soulja Blue Riddim."

"Heartless Crew is going to smash it. You can hear people singing it around here," says Paul Christian, manager of North London dance music specialty store Pure Groove.

Released May 6, the act's mix album of R&B, hip-hop, and garage—The Heartless Crew Presents Crisp Biscuits—has since become one of the top-selling garage albums, according to the dance department of Tower Records in Camden, North London.

The members of Heartless Crew, by the way, are among the founding presenters on the BBC's upcoming urban digital station T-Xtra.

The upcoming May 23 on the Sony-affiliated label is the anticipated debut solo single "Back in the Day!/Why Me?" by MC Asher D. Recently sentenced to 15 months in a youth offenders' institution for possession of a loaded gun, he's a member of Relentless/Independe's popular crossover group So Solid Crew.

After releasing several hit singles, as well as three volumes of its DJ Luck & MC Neat Presents mix albums, Island's DJ Luck & MC Neat deliver their formal debut, It's All Good, May 27. Ed Case, whose remix was responsible for Gorillaz' worldwide hit "Clint Eastwood," issues his debut album, Ed's Guest List, in July via Columbia. It's preceded by the single "Good Times," featuring rapper Skeme.

SHE'S DYNAMITE: There are also great expectations for Polydor-signed Ms. Dynamite's solo effort, "It Takes More." It's out May 20, with album Little Lower coming June 10. Ms. Dynamite, who has had a top 10 hit last year as the featured artist on producer Sticky's garage anthem "Boooh," also delves into R&B and pop on her new set, which sports reggae artist Mimi Marley.

Additional major-label-backed garage success stories include the Streets (aka Mike Skinner), who made the top 15 in April with the Locked On/679/Warner album Original Pirate Material. This white artist stands out as a maverick talent with an idiosyncratic and sometimes raw rapping style that articulates the reality of living the street culture. While his musical menu includes hip-hop, funk, reggae, and left-field elements, the title of his recent top 30 hit, "Let's Push Things Forward," aptly expresses a desire inherent in the U.K. garage scene.

The picture's not all rosy for U.K. garage, however. EMI recently dropped its garage specialist label, Middlerow.

NOTEWORTHY: Polyton's Harvey, a So Solid Crew MC, releases his debut solo single, "Money," July 21. Sat, one of the rappers in the veteran French hip-hop group Funky Family, is supporting his recent small/Sony debuts solo album, Dans Mon Monde (In My World), with a short tour of France that wraps June 15. The slightly mellower, strings-based "Memories D'Outre Tombe" ("Memories From Beyond the Grave") belies the album track's macabre theme.

Kwaku may be reached at kyurite@hotmail.com.
Renaissance: The Th’s “Uncertain Smile” and “Perfect,” at 20 and 19 years old, respectively, are being embraced by a new generation of clubgoers that can’t get enough of the origins of the current electro movement. In fact, the dance-pop leanings of the Th’s debut album, 1983’s Soul Mining, are providing ample inspiration for numerous artists today, including Felix da Housecat and Fischerspooner. Johnson, who moved from New York to Gothenburg, Sweden, last July. “But interestingly, I suppose a lot of the early songs that I was writing in a way shadowed some of the experiences I was to go through later in my personal life.”

Ep# Legacy will follow 45 RPM with deluxe, restored editions of four classic albums the Th’s Soul Mining, 1985’s Inevitable, 1989’s Mind Bomb, and 1985’s Duck on July 2. This will coincide with a European tour. In the midst of all this activity, Johnson says he’s working on a new Th album: “It will be the most stripped-down, most melodic thing I’ve ever done.”

Newy Neighbors: Def Mix Productions (the company helmed by veterans Judy Weinstein and David Morales) celebrates its 15th anniversary this year. The crew— DJs Frankie Knuckles, Satoshi Tomie, Hector Romero, Lord G., Bobby D’Ambrosio, and Morales—will embark on a summer tour of North America and Europe that leads to South America and Asia in the fall. Fave globe-trotting turntable mistress, London’s DJ Paulie, has secured a new residency with Ministry of Sound (Mos) at the club’s global road shows. According to Mos head of events Ian Bushell, DJ Paulie will headline at least 30 cities, including second tours in both India and Buenos Aires. Additionally, she recently began bimonthly DJ residencies at Le Queen in Paris and Macumba in Madrid. For those who are unable to enjoy DJ Paulie in the flesh, there’s always her weekly show (Monday, 4 p.m.-6 p.m. EST) on minimystery.com.

Los Angeles-based indie label Emperor Norton has inked an exclusive distribution deal with Capstone. Perhaps electronic albums by the likes of Felix da Housecat and Miss Kittin & The Hacker will now make their way into Target and Rame.

Missing: Close observers of the Bill- board Hot Dance Music/Mix-Singles Sales chart have been inquiring about Victor Calderone’s remix of “Desert Rose” by Sting featuring Chak Mami, which disappeared from the chart in the May 11 issue. The reason is simple: Once a release has logged two consecutive years (103 weeks) on any Billboard chart or the Mix-Singles Sales list, it automatically becomes catalog and is removed from said chart. Congratulations to Sting, Mami, and Calderone for such a lengthy run.

Jokate Benson, whose angelic vocals are heard on “Faith,” Kinetic plans to release “Faith” as the fol- low-up to the paranormal-only “Butterfly Little Pill” (released com- mercially overseas earlier this year), which featured Sean Cook, formerly of Spiritualized—and which was a favorite of such DJs as Paul Van Dyk and Maas. “When I heard their first single [‘First Floor Deadlock’] years ago, I was completely blown away,” Maas notes. “To this day, it remains in my record box. And quite often, I’ll fin- ish my DJ sets with it.” As for First Floor, Maas—who has already remixed the album track “See”— hails it as “phenomenal.”

 Epic/Legacy, in association with Johnson’s boutique imprint, Lazarus, revisits many of the Th’s past goodies with the arrival Tuesday (21) of 45 RPM: The Singles of the Th. Alongside such gems as the aforementioned “Uncertain Smile” and “Perfect,” the set is home to (remastered) nuggets like “Sweet Bird of Truth,” “Heartland,” and “Armageddon Days (Are Here Again)” as well as three new tracks: a reworking of “December Sunlight (Cried Out)” featuring Liz Horsman, lead single “Pillar Box Red,” and “Deep Down Truth” featuring Angela McCluskey of Tele- popmusik and the Wild Colonials. A second, limited-edition bonus disc features eight hard-to-find remixes. The album spans 20 years, 45 RPM shows an act much in the here and now—both musically and lyrically: Sexual, religious, social, and political issues, many tailor-made for today’s headlines, pervade many a the song. “I’ve had some fantastic experi- ences—peak experiences—but also some moments that were completely overwhelming, where I felt I was pret- ty much losing my mind,” explains Johnson.

The Beat Box Hot Plate

• Kylie Minogue, “Love at First Sight” (Capitol single). Ready for Ms. Minogue to top the Billboard Hot Dance Music/Club Play chart again? You bet, as the remixes of “Love at First Sight” are already charming many a club dancer. Most DJs seem to love the Scumfrog’s ripped Beauty & The Beast mixes (Billboard, Billboard, March 30), but that doesn’t mean you should overlook Twin’s delicious disco-infused Masterplan version or Ruff and Jam’s lovely Club mix.

• DJ Encore featuring Enginela, “Waste of Time” (LSD single). Wonderfully pop and as infectious as can be, the buoyant “Walking in the Sky,” replete with breakdown styles, is the type of dance song that radio stations like WKTU New York can get enough of. Equally impressive is Al B. Rich’s Breaks mix, which is steeped in electro nuances. Yet one more reason to check out the act’s full-length debut, Intuition.

• DJ Keana, Logic Principle (logic single). A resident DJ at New York’s SBNY, SB, who helmed this successful series’ last volume—returns with a rock-solid set that brings together tracks from around the world. Key moments include Ben’s “Always” (Ashlee Beldel’s lush Mahavishnu remix). Jam & Spoon’s “Be-Angeled” & “Mirage,” and Enrie’s “Could This Be The Love.”

• Various artists, Soul Sessions (Giant Step album). In addition to spotlighting gems from its own vaults—Jody Watley’s “Saturday Night Experience” and Ultra Naté’s “Twisted” among others—Giant Step’s Soul Sessions is home to such labels as Wall of Sound (Shawn Lee’s “Happiness”) and JCR Germany (Koop Featuring Teen Crier’s) in a Heartful Truth.”

• Dave Seaman, Global Underground 022: Melbourne (Boxed U.K. album). From eerie chill-out (Satoshi Tomie’s Ambient mix of Urban Dweller’s “Overman”) to prog- ressive house (Cass & Slide’s ‘Sapnetor’) to disco-infused breakbeats (Clear’s “Clear”), Seaman effortlessly delivers a soul-stirring and satisfying set.

Michael Pioletta

Starecase Debut Leads To ‘First Floor’
After Mixing For The Likes Of BT And Soft Cell, Kinetic Duo Releases Its Own CD

By Maggie Stein

New York—Bristol, England’s Starecase makes music that one might hear in dreams—not night- marish but futuristic. “Nun Loka” is the sort of multy fantasy sequences. Nowhere is this more apparent than on its debut full-length. Arriving June 11 via Kinetic Records (one day earlier in the U.K., on Hope Recordings), First Floor is steeped in pop-infused psychedelia of the dance/ electronic kind.

“Music from [the album] easily home living and mind, really,” explains Al Watson, who, along with Paul Crossman, forms the backbone of Starecase. “You don’t have to sit stroking your chin admiring the technicalities. It’s music to vacuum by, stuff you can whistle to while in the bath.”

Crossman and Watson met in a now-typical boy-meets-boy scenario common in England’s club scene. It was the summer of 1996, Watson recalls, when the two met at Bristol’s Lakota club at one of its regularly held Temptation parties, thrown by newly minted Ambient/presenter Leon Alexander. At the time, Crossman was DJing and promoting parties, and Watson had just moved to Bristol, where he was living with Way Out West’s Jody Winternett.

Shortly after meeting, Crossman and Watson decided to embark on a musical partnership. “The two- some signed its first track, “First Floor Deadlock,” to the then-newly minted Hope Recordings, founded by Steve Satterwaite and Alexander. With one club hit under its belt, the debut album was called upon to remix songs for the Orb, BT, Soft Cell, and Hope/Kinetic labelmate Timo Maas.

After numerous singles and remixes, Crossman and Watson decided the time was right to make a proper artist album. In this way, both reasoned, they would perhaps reach people who wouldn’t nor- mally be listening to dance music.

Warm Electronica

This concept of making accessible pop dance music truly comes through on First Floor, with its lift- ing and melodic songs. Crossman describes the album as “warm and very song-based. There’s a soul at its center. A lot of electronic music is very cold these days, which doesn’t make it not beautiful. But our music is more personal. We are try- ing to talk to people directly; we don’t want to assault anyone with a wall of sound.”

Kinetic president Steve Lau appreciates the songwriting sense that Starecase possesses. “From a dance perspective, their tracks use amazingly cutting-edge technolo- gy yet still have great pop poten- tial,” he says. “They write real songs that go beyond the dancefloor.”

Part of the appeal of Starecase’s songs (published by Deepsyke Music) is the presence of singer Jokate Benson, whose angelic vocals are heard on “Faith.” Kinetic plans to release “Faith” as the fol- low-up to the paranormal-only “Butterfly Little Pill” (released com- mercially overseas earlier this year), which featured Sean Cook, formerly of Spiritualized—and which was a favorite of such DJs as Paul Van Dyk and Maas. “When I heard their first single [‘First Floor Deadlock’] years ago, I was completely blown away,” Maas notes. “To this day, it remains in my record box. And quite often, I’ll fin- ish my DJ sets with it.” As for First Floor, Maas—who has already remixed the album track “See”—

hails it as “phenomenal.”
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ESCAPE

Hot Dance Music/Club Play
Issue Date: May 18, 2002

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Airplay Costs More Than Money

BY ANGELA KING

Airplay Monitor

NASHVILLE—The cost of country airplay is going up, and label executives at the majors say the blame lies with the independent labels and new arrivals on Music Row who have been doing whatever it takes to get noticed. But indie labels say it’s the majors who are upping the ante. Meanwhile, some country radio programmers admit that all the wheeling and dealing labels are conducting with many of their colleagues is making them uncomfortable.

One country label executive who asked not to be named says the costs of promotion have risen out of control. “Dollar-wise, it used to be a stretch to hear about a radio station looking for a $2,000 time buy or [new $2,000] for an airplay fund. That is no longer a stretch. I’ve heard of $3,000 [time buys] in a top 50 market, not even a top 30 market.”

DreamWorks Records senior executive Scott Borchetta says, “I can’t believe what some of these in-house labels are doing.”

“I see the adds that come in sometimes, and they seem excessive,” says MCA Nashville VP of national promotion Bill Mackay. “I think, ‘That’s crazy. Why are they adding that record when all the indications are that [the label is] having serious problems with that record?’ These labels, if you will, are raising the bar in terms of doing business because they have gotten desperate.”

Macky also thinks the recent rise of independent labels and independent labels that have come on have done a great job with their records, but they have raised the cost because they know they need to spend more to get the attention of programmers,” he says. Because of the “pretty deep wallet” of some new players, Macky contends, the “major labels have had to follow suit.”

But at VFR Records, one of the most successful new labels of recent years, director of national promotion Nancy Tunick says the problem isn’t based on the size of the labels involved. “I don’t think the blame for raising the ante lies in one camp or another,” she says. “It’s individual instances.”

One label that is seen by some as having upped the ante is Republic Uiversal, which, having expanded from its top 40 and rock base last year, now has three country acts on its roster. National promotions/ADR executives at some chains maintain that he, and others like him, are simply trying to compete.

“There are some stations that expect record companies will do business,” Schoen says. “Some people expect time buys if it means getting a record on. People will do what they have to do to be competitive.” He says that in the case of new artist Gabbie Nolen, “the only thing I’ve done is time buys. Certain stations survive on time buys. It becomes cyclical.”

Schoen says for Nolen’s debut single he’s offered radio time buys of “$1,500 or, in exceptional cases, $2,000.” He says the number of spins he receives in return “depends on the station’s spot prices … I’m pretty flexible with that. I’m willing to do X amount of money to a radio station if I feel I need to have the record there and this is how the station does business. I’m comfortable with that.”

AN ILLEGAL DONATION?

It has been common practice—when labels first began to talk openly about stations looking not only for flyaways but also for mixes engines in exchange for adds—that reciprocity has been part of the promotion process. But not everyone is willing to accept that as a fact of life yet. Borchetta contends, “We have lost a lot of adds because we don’t play that game.”

One label executive who asked not to be named had a problem with a station that offered to call in an add for a song that was only receiving spins on the station’s in-satudicated pro gramming. “Then we get a call from the indie saying that they wanted $1,000 for T-shirt support,” the exec says. “T-shirt cash through an indie! That’s asinine!” What is going to get arrested, that’s what is. That’s not even payola. We’re already getting the spins. That’s an illegal donation.”

Borchetta also raises a warning: “People are going to get in trouble, and that’s not good. This is all going to come crashing down.”

Tunick says, “Radio [is] not funded promotionally the way they should be. They have less and less dollars, and at a time when you can find dollars elsewhere, it encourages continued solicitation. It’s a self-fulfilling prophecy.”

At the same time, the increased horse trading has also prompted what Tunick calls “an unusual backlash, with radio stations complaining about people offering stuff for airplay. We always support airplay after people have committed to the record and the act. What we’ve seen from radio, when we talk about those plans, some radio stations get squelched and say, ‘Listen, I’m sick and tired of people coming to me with offers.’ They get nervous about it now because they are being pounded so hard from the label side.”

THE ETHICAL QUESTIONS

WSLC Roanoke, Va., music director Robbyn Jaymes believes labels are under increasing pressure to offer promotions. “It talked to a label today that has not participated [in promotional offers] at all, and the rep said, ‘It looks like we’re going to have to do this.’ He said, ‘We’re at a point where we really don’t have a choice.’ But one radio programmer who asked not to be named says recent offers from labels have made that person uncomfortable. “I was sitting in a meeting with the [music] director. [We were] on the speaker phone, and [we were] asked, ‘What do you guys want? What do you need?’ I said, ‘We’d like to go to the Bahamas.’ There was a pause, and then well, OK. I said, ‘No, I’m just playing.’ That was frightening to me.

This same PD admits, ‘I was told by an independent promoter that anything goes for one song title. What ever interest I had in the record prior to that went away.’

KKXL Lafayette, La., PD Renee Revett says, “I had a conversation with a gentleman who works at [Country] Radio] Seminar who said, ‘You are gonna play the records anyway; see what you can get.’ When he said that, it made me sad.”

Revett says what is “glad this issue is coming out. It’s so bad, because everybody is doing it. There’s a feeling [that] even the good guys are being tainted by it. It requires a lot of judgment. It’s frightening, but it has to resist offers. I’ve been asked before—’What can we do?’ Our attitude is, ‘If [adding this] record had something to do with something you could do [for me], shame on me.’ Radio people are supposed to be touching their community and listening with good, solid programming.”

KZLA Los Angeles OM R.J. Curtis says, “What you are seeing is a result of the pressure everyone is under. It’s a button for program directors who are very involved in achieving revenue goals for the radio station. If a PD can get management and say, ‘Hey, I just convinced label X to spend $5,000 on the station,’ [he’s] a hero. But I’m not comfortable with it.”

Revett calls the current environment “a horrible black eye to our industry. What does this tell a fledgling artist? It’s new exclusively about the record.”

GREAT AMERICAN COUNTRY AWARDS

The awards show, which was televised live June 12 from Nashville’s Gaylord Entertainment Center from 9 p.m.-11 p.m. (ET).

Artists scoring two nominations a piece are Keith Urban, Cyndi Thomson, Trisha Yearwood, Brooks & Dunn, Brad Paisley, Faith Hill, Montgomery Gentry, Alison Krauss + Union Station, and Tim McGraw. The finalists were determined in six categories. The American Country Awards, which will determine the winners. Finals will be announced at the beginning of the show. Allowing viewers to log on for election will be for their choice during the program. The top song winner will be announced at the show’s end.

SIGNINGS: Dualtone Music Group signs country roots songwriter Mark Olson. He is a former member of the Jayhawks and a current member of the Creek Dippers. The latter group includes his wife, Victoria Williams. Olson’s first Dualtone album, December’s Child, is due July 23 and includes a musical reunion with former Jayhawks Hammond Gary Louris.


ON THE ROW: Ken Levitan and Chris Stacey have teamed to launch Vec tor Promotions, a Nashville-based independent promotion company. Levitan is president of Vector Management and co-president of Com bustion Music. Stacey was, until recently, senior VP of national promotion at Lost Highway Records. In addition to his heading the promotion company, which will work both in-house and outside projects, Stacey will serve as an associate manager at Vector Management.

Emergent Music Marketing has closed its record-promotion arm and will focus on its core sales and marketing businesses. Promotion staffers Anne Weaver and Pam Newman will work with Emergent’s clients as independents.

Eddie Tidwell is promoted to VP of creative services at Nashville-based Muy Bueno Music Group. “Miracles” joins Muy Bueno as a staff writer.

VFR Records West Coast regional promoter Jon Conlon joins Columbia in the same capacity. Bo Martinovich has been promoted from Columbia promotion coordinator to promotion manager at sister label Lucky Dog.

Astrid Berghold May joins RCA Label Group. Berghold May has handled specialty services. She previously held a similar position with Word Entertainment.

TV production company WINCO Productions recently opened in Nashville. It will specialize in commercial, music, video, and TV specials. Among its first projects is a series for Great American Country called Country on the Road.

ARTIST NEWS: Faith Hill, Alabama, and Clint Black will be among the acts donating one-of-a-kind memorabilia to an online auction benefitting St. Jude Children’s Research Hospital. The auction is sponsored by the Academy of Country Music (ACM) and hosted by hollywoodcharities.org. Other celebrities donating items worn or used during the May 22 ACM Awards telecast or at the rehearsal include host Reba McEntire, Travis Tritt, Willie Nelson, Lisa Hartman Black, Keith Urban, and Brooks & Dunn. Last year’s auction raised more than $16,000. Meanwhile, Joe Dee Messina and Tim McGraw have been added as ACM performers.

Audition artist Danni Leigh is relocating from Nashville to Austin. Her manager, Shelia Shiplely Biddy, reports that Leigh “hopes to play the club circuit and continue to develop her fan base through that touring.”
Policy vs Piracy.

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Consumer appetite for online music grows steadily – but the industry as a whole is flailing:

> Will music sellers and labels find an antidote to free file sharing?
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In an industry rocked by constantly changing technology and new consumer expectations, the time for discussion has never been more critical.

Featured Keynote Speaker:
Congressman Rick Boucher

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<th>#</th>
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### Billboard HOT COUNTRY SINGLES & TRACKS

**Last Week**

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<td>THE ONE</td>
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<td>WHEN YOU LIE NEXT TO ME</td>
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<td>MENDOCINO COUNTY LINE</td>
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<td>HELP ME UNDERSTAND</td>
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<td>KEEP LOOKING</td>
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<td>BEFORE I KNEW BETTER</td>
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<td>SHE</td>
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<td>GOODBYE ON A BAD DAY</td>
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<td>OL' RED</td>
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**Peak Position**

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**Billboard TOP COUNTRY SINGLES SALES**

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<td>GOD BLESS THE USA</td>
</tr>
<tr>
<td>HOW TO LIVE</td>
</tr>
<tr>
<td>AMERICA WILL ALWAYS STAND</td>
</tr>
<tr>
<td>UNBROKEN BY YOU</td>
</tr>
</tbody>
</table>

### Billboard HOT COUNTRY SINGLES & TRACKS

**Artists**

<table>
<thead>
<tr>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alan Jackson</td>
</tr>
<tr>
<td>Tammy Staiger Stein</td>
</tr>
<tr>
<td>Steve Azar</td>
</tr>
<tr>
<td>George Strait</td>
</tr>
<tr>
<td>Toby Keith</td>
</tr>
<tr>
<td>Brad Paisley</td>
</tr>
<tr>
<td>Travis Tritt</td>
</tr>
<tr>
<td>Carolyn Dawn Johnson</td>
</tr>
<tr>
<td>Phil Vassar</td>
</tr>
<tr>
<td>Gary Allan</td>
</tr>
<tr>
<td>Kenny Chesney</td>
</tr>
<tr>
<td>Kellie Coffey</td>
</tr>
<tr>
<td>Rascal Flatts</td>
</tr>
<tr>
<td>Trick Pony</td>
</tr>
<tr>
<td>Brooks &amp; Dunn</td>
</tr>
<tr>
<td>Trace Adkins</td>
</tr>
<tr>
<td>Martina McBride</td>
</tr>
<tr>
<td>Chris Cagle</td>
</tr>
<tr>
<td>Rodney Atkins</td>
</tr>
<tr>
<td>Andy Griggs</td>
</tr>
<tr>
<td>Willie Nelson Duet With Lee Ann Womack</td>
</tr>
<tr>
<td>Trace Atkins</td>
</tr>
<tr>
<td>Sara Evans</td>
</tr>
<tr>
<td>Brad Martyn</td>
</tr>
<tr>
<td>Mark Chesnutt</td>
</tr>
<tr>
<td>Shantion Lavason</td>
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<tr>
<td>Shane Westerfield</td>
</tr>
<tr>
<td>Tracy Byrd</td>
</tr>
<tr>
<td>Blake Shelton</td>
</tr>
</tbody>
</table>

### Billboard TOP COUNTRY SINGLES SALES

**Artists**

<table>
<thead>
<tr>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>LeAnn Rimes</td>
</tr>
<tr>
<td>Emerson Drive</td>
</tr>
<tr>
<td>Kevin Tubb</td>
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<tr>
<td>Aaron Tippin</td>
</tr>
<tr>
<td>Mark Chesnutt</td>
</tr>
<tr>
<td>Shantion Lavason</td>
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<td>Tracy Byrd</td>
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<td>Blake Shelton</td>
</tr>
<tr>
<td>Tim McGraw</td>
</tr>
<tr>
<td>Tim McGraw</td>
</tr>
<tr>
<td>Tim McGraw</td>
</tr>
</tbody>
</table>

**Notes:**
- Records showing an increase in detections over the previous week, regardless of chart movement. Diamond award to songs appearing in the Top 25 on both the BDS Airplay and Audience chart for the first time with increased in detections and audience.
- Titles below the Top 25 are awarded the chart after 20 weeks.
- Video availability, catalog number is for CD Single, Vinyl Single if CD Single is unavailable.
- CD Single available.
- DVD Single available.
- Cassette Single available.
- Vinyl Single available.
- Cassette Maxi-Single available.
MIAMI—Carlos Ponce's third album, simply titled Ponce (EMI), is a kind of re-introduction to the singer/songwriter/actor, whose 1998 debut seemed to be that of a traditional ballad. Since then, Ponce has slowly worked to change that perception. Although Ponce includes "Concebido Sin Pecado" (Conceived Without Sin), the title track to soap opera Sin Pecado Concebido (which will begin airing on Univision this month), that song—with its big strings, soaring chorus, and pop feel—is hardly typical of the entire production. Ponce is acoustic in style, intimate in nature, and grounded in a fusion of rock'n'roll and Caribbean rhythms. In addition, the album more heavily showcases Ponce's considerable skills as a songwriter. The bulk of the material was co-written with producer Joel Somalian. During lunch, Ponce answered six questions for Billboard.

You starred in a soap opera between making albums. Did you need a break from music?

I felt I needed the discipline, the actual waking up at a certain time and having a routine. I also needed the time to work on the lyrics and work on the sound. I didn't want to rush the third album, because in everyone's career, it's always the third album that makes or breaks a career. That's what I think, anyway.

The album represents a distinct change in sound—there are more rock leaunings—but it's something you had begun to do on your second album, as well.

I changed some things on that album, too. I don't even know if it falls into the pop sound. I'm from the Caribbean, but I'm not someone who feels completely comfortable singing salsa or merengue, although I have that. I was raised with the '80s pop/rock of Chicago. So I'm mixing the things I like a little, though not doing anything new.

But the second album was more traditional. This isn't a traditional ballad album.

No. I don't think it would fall out all into that category. But I do like ballads. On this album, you hear the Hammond organ, there's harmonies that are very [like those of] the Beatles in some of the songs. That's what I am. I grew up with America and Kansas. And those are the groups I used to listen to. The first concert I went to in Puerto Rico was America, followed by Men at Work and Survivor. And I love rock—not heavy metal but rock'n'roll.

Last year you starred in a soap opera in Mexico, and you also wrote the theme to the show. Do you think being in soaps in some way hurts your musical career?

I do think you sometimes get stereotyped. For example, Joe Alberico [producer of Sin Pecado Concebido] wanted me to do the opening [credits] of the soap like a little music-video-type thing, and I refused to do that, because that was putting a certain thing together. It would confuse people—maybe not outright, but certainly in their subconscious.

You do your own little music opening and then come out [and act], and people will think, "What a minute, is this a character, or is this Carlos Ponce?"

Tell me about the track "Consejos de Joaquin Sabina" [Advice From Joaquin Sabina], in which the title's character—presumably the Spanish singer/songwriter—gives Ponce advice on his musical career. Is it actually Sabina?

It is Joaquin Sabina. It was a weird dream I had one day, and I woke up and started writing. The dream was that I was waiting tables. The funny thing is, I am Carlos Ponce in the dream, the singer, who's released a couple of albums. And this guy calls me up. Never met him in my life. And in the dream he sits me down and starts telling me, "Yo, your music sucks" and that. And in an elegant way, but telling me, "There's a lot more to you, and I know it, and I was there once." So I kind of put it into the song.

Has Sabina heard it?

I don't think so. I don't know. He doesn't even know I exist. I don't own the guy. I don't know how he's going to take it.

The album represents a distinct change in sound—there are more rock leaunings—but it's something you had begun to do on your second album, as well.

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Has Sabina heard it?

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¿Puede tu pasta de dientes hacer esto?

¡NUEVA!

Prueba la Nueva Crest Whitening con Scope. La primera y única pasta dental que combina el poder blanqueador de Crest con la deliciosa frescura de Scope.

Sonrisas Sanas. Son Risas Crest.
The 13th annual Billboard Latin Music Conference, which took place May 7-9 at the Eden Roc Resort in Miami Beach, had its largest attendance ever. There was a large press contingent from both the U.S. and abroad, lured by the Ricky Martin Q&A, artist showcases, and a stellar awards show that featured some of the brightest names in Latin music. Other highlights of the event included radio panels co-sponsored with media partner and radio network HBC, a television panel featuring speakers from around the globe, and a president's panel featuring heads of Latin labels. The Billboard Latin Music Awards were broadcast May 12 on the Telemundo network and featured such acts as Celine Dion and multiple winners Marc Anthony and Juan Gabriel.

Sony Discos recording artist Victor Manuelle—whose track "Me Da Lo Mismo" won tropical/airplay track of the year—performed at the Billboard Latin Music Awards.

Honoree Celine Dion also performed at the Billboard Latin Music Awards.

Pictured before the Billboard Latin Music Awards, from left, are Marc Anthony and HBO Latino brand development manager Lori Del Vecchio.

Jaci Velasquez performed at the Billboard Latin Music Awards, where she also won female pop album of the year.
The landmark president's panel, which featured heads of U.S. Latin labels, included, from left, MoXXic Latina managing director Marco Antonio Rubi, BMG US Latin managing director Adrian Posse, Warner Music Latina president George Zamora, Crescent Moon records president Mauricio Ahuara, Billboard Miami/Latin America bureau chief and panel moderator Leila Cobo, Universal Music Latina president John Echevarria, EMI Latin president/CEO Jorge Pino, and Mock & Roll president Francisco Villanueva.

HBC radio network executives at the awards included, from left, CFO Jeffrey T. Hinson, senior VP Jack Hobbs, COO Gary Stone, Miami GM Claudia Fug, CEO Mac Tichenor, and VP Jorge Placensia.

The songwriters panel, sponsored by ASCAP, featured, from left, Omar Valenzuela, Kike Santander, Abraham Quintanilla, ASCAP VP of Latin music Alexandra Lioutikoff, Maximo Aguire, Alejandro Jaen, and Adolfo Valenzuela.

The regional Mexican programming panel included, from left, HBC's J.D. Gonzalez, Musimex president Gilberto Moreno, HBC's Arnulfo Ramirez, moderator Ramiro Burt of the San Antonio Express News, Billboard's Leila Cobo, and KBBQ/KBUA Los Angeles PD Pepe Garza.

Pictured, from left, are Marc Anthony, Olga Tañón, and Luis Fonsi at the Billboard Latin Music Awards.

Maverick Musica recording artist Jorge Moreno performed with his band at the opening reception, which was sponsored by MTV Español, VH Italia, and Chambord.

A conference highlight was Ricky Martin's one-on-one Q&A with Billboard's Leila Cobo, his first public interview in more than a year.

Rock band Los Rabanes, who recently released their new album, Money Pa' Qué, pose after their poolside performance with Crescent Moon Records president Mauricio Ahuara.

Pictured at the retail panel, from left, are moderator Gustavo Fernandez of Delanuca, Hirtle Lazo of H.L. Distributors, Rosalie Coe of CBKnox, Madyce Latino VP Frederico Trattin, Los Silos of Freddie Records, Filma Latino president David Musasy, Sony Discos VP of sales Jeff Young, and TransWorld Entertainment's Mark Woodard.
### Billboard Hot Latin Tracks

**May 25, 2002**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Peak Position</th>
<th>Last Week</th>
<th>Week(s) Aged</th>
</tr>
</thead>
<tbody>
<tr>
<td>El Puente de los Manos</td>
<td>Tito Nieves ft. Abrio + Harem</td>
<td>4</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>Que el Cucuy no Pare</td>
<td>Patricia Manterola ft. Carlos Rivera</td>
<td>6</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>Ti Ti Ti</td>
<td>Tito Nieves</td>
<td>7</td>
<td>3</td>
<td>7</td>
</tr>
<tr>
<td>Si Tu Me Llevas</td>
<td>Edgardo Montalvo</td>
<td>8</td>
<td>7</td>
<td>3</td>
</tr>
<tr>
<td>Que el Ritmo No Pare</td>
<td>Patricia Manterola ft. Alex Pierson</td>
<td>9</td>
<td>5</td>
<td>5</td>
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<tr>
<td>A Dios le Pido</td>
<td>Juanes</td>
<td>10</td>
<td>12</td>
<td>8</td>
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<tr>
<td>Que Me Siga</td>
<td>Luis Miguel</td>
<td>11</td>
<td>6</td>
<td>2</td>
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<tr>
<td>Como蒲术</td>
<td>Banda El Recodo</td>
<td>12</td>
<td>9</td>
<td>1</td>
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<tr>
<td>Que Puedo Hacer</td>
<td>Ricardo Montener</td>
<td>13</td>
<td>24</td>
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<tr>
<td>Mujer Con Pantalones</td>
<td>Carlos Fuentes</td>
<td>14</td>
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<td>Mi Bombón</td>
<td>Efraín</td>
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<td>28</td>
<td>1</td>
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<td>Juro Por Dios</td>
<td>Banda Tierra Blanca</td>
<td>16</td>
<td>28</td>
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<tr>
<td>Te Quiero Igual que Ayer</td>
<td>Monchy &amp; Alex</td>
<td>17</td>
<td>28</td>
<td>1</td>
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<tr>
<td>My Princesa</td>
<td>Alejandro Fernandez</td>
<td>18</td>
<td>3</td>
<td>1</td>
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<tr>
<td>Raíz de la Tierra</td>
<td>Los Tucanes de Tuxpan</td>
<td>19</td>
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<tr>
<td>Mas Alto que las Aguadas</td>
<td>Pepe Aguilar</td>
<td>20</td>
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<td>Dejate Querer</td>
<td>Los Tucanes de Tuxpan</td>
<td>21</td>
<td>39</td>
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<tr>
<td>La Mejor de Las Horas</td>
<td>Natalia Jiménez</td>
<td>22</td>
<td>37</td>
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<tr>
<td>Hasta Que Vuelvan Conmigo</td>
<td>María Antonieta</td>
<td>23</td>
<td>36</td>
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<tr>
<td>Chupinazo</td>
<td>Superguía</td>
<td>24</td>
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<td>El Trueno</td>
<td>Canzona del Norte</td>
<td>25</td>
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<td>Quiero Ser</td>
<td>Los Tigres del Norte</td>
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<td>Grito de Mujer</td>
<td>Óscar Casceras</td>
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<tr>
<td>Puedo Ser</td>
<td>Laura</td>
<td>28</td>
<td>31</td>
<td>1</td>
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<td>Te Quiero Mas Que Ayer</td>
<td>Anací Arambarle</td>
<td>29</td>
<td>30</td>
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</tr>
<tr>
<td>Nuestro Amor</td>
<td>Pancito Bonito</td>
<td>30</td>
<td>29</td>
<td>1</td>
</tr>
<tr>
<td>No Se Vivir</td>
<td>Jose Manuel Figueroa</td>
<td>31</td>
<td>28</td>
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<tr>
<td>Ay Amor</td>
<td>Control</td>
<td>32</td>
<td>27</td>
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<tr>
<td>Todo Tenemos un Amor</td>
<td>La Mosca Te Doy</td>
<td>33</td>
<td>26</td>
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<tr>
<td>Para Estar a Mano</td>
<td>El Coyote y Su Banda Tierna</td>
<td>34</td>
<td>25</td>
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</tr>
<tr>
<td>Escucha mi Amor</td>
<td>Fernando Villalobos &amp; Fein</td>
<td>35</td>
<td>24</td>
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<tr>
<td>Que Llevaste la Mano</td>
<td>Los Rubios De Zamora</td>
<td>36</td>
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<tr>
<td>Giro</td>
<td>Cafecito</td>
<td>37</td>
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<td>Como Hasta Que</td>
<td>Los Tigres del Norte</td>
<td>38</td>
<td>21</td>
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<tr>
<td>Que me Llaman</td>
<td>Óscar Casceras</td>
<td>39</td>
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<td>Que me Llaman</td>
<td>Óscar Casceras</td>
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</tbody>
</table>

### Top 10 Greatest Gainer

- **Tú Y Yo**
  - Artist: Chayanne
  - Peak Position: 1

### Liberty Rock Attack

**Tropical/Salsa Airplay**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Peak Position</th>
<th>Last Week</th>
<th>Week(s) Aged</th>
</tr>
</thead>
<tbody>
<tr>
<td>Playa Para Todos</td>
<td>Banda el Recodo</td>
<td>1</td>
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<tr>
<td>latino</td>
<td>Alvaro Toja</td>
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<tr>
<td>Se Me Llevó la Vida</td>
<td>Adamari Lopez</td>
<td>3</td>
<td>3</td>
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<tr>
<td>Como Quebrantador</td>
<td>Laura</td>
<td>4</td>
<td>4</td>
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<tr>
<td>Pide una Santa</td>
<td>Laura</td>
<td>5</td>
<td>5</td>
<td>1</td>
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<tr>
<td>Que Me Llaman</td>
<td>Los Tigres del Norte</td>
<td>6</td>
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<td>Que Me Llaman</td>
<td>Los Tigres del Norte</td>
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<td>Me Mueles</td>
<td>Laura</td>
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<td>Así Que Me Siga</td>
<td>Luis Miguel</td>
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<tr>
<td>Mi Princesa</td>
<td>Alejandro Fernandez</td>
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### Regional Mexican Airplay

<table>
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<th>Title</th>
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<th>Peak Position</th>
<th>Last Week</th>
<th>Week(s) Aged</th>
</tr>
</thead>
<tbody>
<tr>
<td>Así Que Me Siga</td>
<td>Luis Miguel</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Que Me Llaman</td>
<td>Laura</td>
<td>2</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Así Que Me Siga</td>
<td>Luis Miguel</td>
<td>3</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Me Mueles</td>
<td>Laura</td>
<td>4</td>
<td>4</td>
<td>1</td>
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<tr>
<td>Así Que Me Siga</td>
<td>Luis Miguel</td>
<td>5</td>
<td>5</td>
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</table>
"NOW WE'RE MORE THAN LATIN MUSIC INFORMATION...
WE ARE LATIN MUSIC."

Selection#45276-2

IN STORES NOW
<table>
<thead>
<tr>
<th><strong>TOP LATIN ALBUMS</strong></th>
<th><strong>TOP LATIN ALBUMS</strong></th>
<th><strong>TOP LATIN ALBUMS</strong></th>
</tr>
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<tbody>
<tr>
<td><strong>Artist</strong></td>
<td><strong>Latin Pop Albums</strong></td>
<td><strong>Tropical/Salsa Albums</strong></td>
</tr>
<tr>
<td><strong>Last Week's Rank</strong></td>
<td><strong>New Entry</strong></td>
<td><strong>New Entry</strong></td>
</tr>
<tr>
<td><strong>Peak Position</strong></td>
<td><strong>Peak Position</strong></td>
<td><strong>Peak Position</strong></td>
</tr>
</tbody>
</table>

**Latin Pop Albums**

1. **CARLOS PONCE**
2. **LO QUE SACRAMENTO Y REYNAO**
3. **LAURA PAUSINI**
4. **LOS TEMERARIOS**
5. **LUPILLO RIVERA**

**Tropical/Salsa Albums**

1. **VICENTE FERNANDEZ**
2. **CARLOS PONCE**
3. **LOS RAZOS DE SACRAMENTO Y REYNAO**
4. **SUZANA RACA**
5. **LUPILO RIVERA**

**Regional Mexican Albums**

1. **CARLOS PONCE**
2. **LO QUE SACRAMENTO Y REYNAO**
3. **SUSANA RACA**
4. **LUPILO RIVERA**
5. **SUZANA RACA**

**Notes:**

- **New Entry** indicates a new entry on the chart.
- **Peak Position** refers to the highest position reached by the album on the chart.
- **Artist** refers to the name of the performer or group.
- **Title** refers to the title of the album.

**Billboard Latin Music Awards**

- **Most Totals Award:** The most total wins in Latin Music Awards history.
- **First Place Award:** The first place in Latin Music Awards history.

**Billboard May 25, 2002**

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Heineken® EN VIVO® PRESENTS

Billboard LATIN MUSIC CONFERENCE & AWARDS 2002

in association with HBO Latino HBC

Special Congratulations to Telemundo on their most spectacular awards show ever!

TELEMUNDO
**RIAA Latin Certifications For April**

Following are the April Recording Industry Assn. of America certifications of Latin album shipments:

**MULTI-PLATINUM ALBUMS**

Ottmar Liebert, *Nouveau Flamenco*, Higher Octave, 1.4 million.

Paulina Rubio, *Paulina Universal Music Latino*, 800,000.

Ottmar Liebert, *Borrascas*, Higher Octave, 400,000.

**PLATINUM ALBUMS (200,000 units)**


Charlie Zaa, *De un Solo Sentimiento*, Sony Discos, his second.

**GOLD ALBUMS (100,000 units)**


**Completely Legitimate.** After a lengthy tiff with BMG, tropical Dominican band Ilegales—known for its blend of merengue and rap—has signed a long-term contract with EMI Latin. Pictured, from left, are EMI Latin A&R director Iosvany Castillo, Ilegales founder Vladimir Dotel, and EMI Latin president/CEO Jorge Fino.

**Jazz Notes.**

**METALWOOD.**

While the members of Metalwood live miles away from one another—dreaded bassist Chris Tarry and keyboard player Brad Turner in Vancouver, saxophonist Mike Murley in Toronto, and drummer Ian Froman in New York—Tarry says that distance gives the band an inherent spontaneity. "It works very well for keeping things fresh," Tarry says. "We all come from strong jazz backgrounds, so we are used to playing without much rehearsal. Mostly, we communicate over the Internet, sending each other MIDI of our ideas. When we get together in the studio, we read over the charts and just go for it."

That adventurousness is heard prominently on The Recline, which owes as much to the thoughtful compositions of fusion pioneers Weather Report and to traditional quartet improvisations as it does the groove-rock sensibility of the current jam-band scene. "We look at ourselves as an acoustic jazz ensemble that uses electric instrumentation," Tarry says. "Our compositions have heads, solo sections, and prominent improvisations. The jam-band scene is more about vamping on a groove and seeing where you can go for 20 minutes, while we are more about traditional jazz structures."

Formed in 1996, after a series of chance meetings brought the four musicians together, Metalwood re-hearsed just once before its inaugural gig at an L.A. recording studio the next day to record what would become the group's eponymous debut. Although the band records for Verve's Canadian subsidiary, The Recline (released in Canada nearly a year ago) is licensed for the U.S. on Telarc. It is the act's first domestic release.

**CAN-AM: Only within the far-reaching boundaries of the jazz could the members of a working ensemble live in different geographic locations, converge at a recording studio, and lay down tracks for an entire album in less than two days. Such is the case with Metalwood, the Canadian-American aggregate whose fourth date, The Recline (Telarc), gets its U.S. release May 28.**

The Recline marks the first time that Metalwood (which took its moniker from a golf club) has been joined in the studio by guest musicians: Guitarist John Scofield plays on four tracks,percussionist Mino Cinelu on four, and DJ Logic spins on two. (The album's third track, "Tribute," features all three). This, by necessity, altered the band's approach to recording. "Our other albums featured more spontaneous collaboration," Tarry says, explaining that The Recline is the first Metalwood release not to boast any spontaneously generated material. "Since we were having guests, we wanted to be certain to have enough strong material, so we had so much material composed that there was no need to jam in the studio to come up with more ideas."

In Canada, Metalwood performs at venues that hold up to 500 patrons, according to Tarry. To date, it has yet to perform in the U.S., a situation that will be rectified with dates in New York, Chicago, and Rochester, N.Y., in June; additional U.S. dates are tentatively scheduled for August. Despite this, Tarry says that the band has quietly cultivated a following in the States. "There has been word of us trickling down from Canada over the last year or so. This is a classic Canadian situation—we've been around forever putting out records, and all of a sudden people hear about you outside of Canada and you become the hot, new overnight sensation."

**NOTEWORTHY:** ECM initiates the rarum series May 21, with anthologies from Keith Jarrett, Jan Garbarek, Chick Corea, Gary Burton, Bill Frisell, the Art Ensemble of Chicago, Terje Rypdal, and Bobo Stenson. Each of the featured artists personally selected tracks from their recorded output for the label and oversaw the sequencing of the music, which was then (for the first time in ECM's history) remastered utilizing 96 kHz/24-bit technology. Each CD digipack includes the musician's own liner notes, and most include private archival photos. August will see the release of an additional 10 rarum anthologies from a group of artists that includes Pat Metheny, Dave Holland, and Carla Bley, with sets by Charles Lloyd, John Abercrombie, and more scheduled for 2003.

Lincoln Center Jazz Orchestra trumpeter Marcus Printup's *The New Baggagoo*, his first date for the Nagel Heyer label, was released to large retail accounts April 11; the Allegro-distributed disc will continue to reach smaller stores through the end of this month.

Contemporary jazz ensemble Down to the Bone releases *Crazy Vibes & Things*, its debut for GRP/Verve, May 21.

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A short distance from Ground Zero, activity at one of New York’s larger and hipper recording facilities—Chung King Studios—is likewise heating up, as owner John King announced April 24 the launch of Chung King Records, a long-held objective.

From the time of its origins—in previous downtown locations and as King’s Secret Society label—Chung King Studios built a lasting reputation for recording seminal rap records by such artists as LL Cool J, Beastie Boys, Run-D.M.C., and Heavy D & the Boyz. In the mid-1990s, Chung King Studios moved to its present location at 170 Varick St., ultimately expanding to five studios. More recently, King acquired the former Skyline Studios in midtown Manhattan.

At present, King is in the midst of selling some of the Varick Street rooms and redirecting time and resources to Chung King Records. “We’ve created a brand name,” King says, “a very good brand name, over the years. I’ve seen the whole thing to round. I watched the birth of a new type of music. All my rapper guys are wonderful—the only problem is, it’s not the only form of music there is. We want to run a label the way they did in the ‘60s: You bring your stuff in, I tell you how to fix it up, I apply a junior producer to get it going if you’re a new artist. If you know what you’re doing, if you’ve got your stuff together, we can sign deals.

“Your always need to listen to music,” King continues, “but humans can’t listen to the same music. Music is living; it must change; must grow. It didn’t, for the longest time, and [major labels] didn’t develop any new strands of music. I think there’s lots of creativity in pop music. I just think the record companies are not signing it. This is a chance for new music to exist.”

King has forged production agreements with five artists. “We sign a production deal and then sign them to the label if it works out,” he explains. “That label will also sell to other labels. We’re a production label: If someone wants to sign it to Sony or Universal, that’s fine. But we don’t have to put it out with them. We can be a distributor or even multiple distributors, depending on how the deal was worked.”

King plans to maintain three fully equipped and amortized recording studios for the label’s projects, all of which will feature dedicated Pro Tools workstations, as well as additional software-based recording workstations and traditional hardware. Commercial work will continue, to supplement income and subsidize Chung King Records projects. King also plans to add 48 tracks of Pro Tools to the Skyline location. Finally, given the clear ubiquity of Pro Tools, he plans to train staff for the digital audio workstation environment.

These modern tools of the trade exist, in the case of Chung King Records, to support a business model of an earlier time. “Who wants to be involved in the record business,” King asks, “unless you can make records and do the thing you originally set out to do? All the good engineers, I know, quit the music business in the last five months and went into something else. I happen to be a record man, and I’m going to stay in it because that’s what I do. And there’s a lot of room for music in this world.”

“[Major labels] have spent billions of dollars to make millions of dollars,” King adds. “The only problem is, they don’t want to try new things. They have that, they notice that you lost $50 million! Let’s say I break it down to a simpler component and actually have a profit. And that’s it; to be a record company, to make interesting music.”
The BMI Pop Awards: The Full Winners List

The 50th annual BMI Pop Awards, which honor the most-performed songs in the BMI repertoire during the past year, were held May 14 in Beverly Hills. Below is a complete list of winners, with their songwriters and publishers (see story, page 10).

“All for You,” Janet Jackson, Black Ice Publishing.

“All or Nothing,” Wayne Hector, Steve Mac, Irving Music, Songs of Windsor Pacific.


“Hanging by a Moment,” Jason Wade, G-Chills Music, Songs of DreamWorks.


“Hit Em Up Style (One Two),” Dallas Austin, Ceytron Music, Ensign Publishing.


“She’s Gone to Call My Lover,” Janet Jackson, Black Ice Publishing.

“South Side,” Moby, the Little Idiot, Warn-er-Tamerlane Publishing.


Words & Music

LAURA NYRO LIVES ON: Last year at this time, Laura Nyro—who died in 1997 at age 49—was having her biggest year ever, with what an acclaimed album of unreleased material (Rounder’s Angel in the Dark) and the Ova Award-winning off-Broadway music-theater piece Eli’s Comin’.

Now, however, there’s even more Nyro activity, with a two-disc concert set from Rounder (Live! The Lion’s Desire) and a wonderful biography of the beloved songstress by Michele Kort titled Soul Priest—The Music and Passion of Laura Nyro, to be followed next month by Columbia/Legacy’s expanded and remastered reissues of three classic Nyro Columbia albums (Eli and the Thirteenth Confession from 1968, New York Terra d’or from 1969, and Gonna Take a Miracle from 1971) and Cherry Lane Music’s Time and Love: The Laura Nyro Songbook.

Edited by Cherry Lane founder Milt Okun, who produced Nyro’s 1967 debut album, More Than a New Discovery, the songbook offers piano/vocal/guitar (PVG) music for 17 career-spanning gems.

Cherry Lane VP John Stix says, “One of the beauties of Laura Nyro’s music is that before she’d sing, she’d do these great piano intros. And what makes this different from the normal PVG book is that we give you the exact transcriptions to the intros—rather than just starting out with the melody to the song lyrics.”

Adding to Time and Love’s value are excerpts from Nyro’s journals and examples of her artwork, along with photos, celebrity testimonials, and a CD containing three previously unreleased tracks, including a cover of Stevie Wonder’s “Creepin’.”

“We used to write down every-thing—set lists, songs she wanted to cover, things to say onstage—and her estate made all her notebooks, diaries, journals, paintings, and photos avail-able to us,” Stix continues. “It’s like you’re visiting her attic—and it was a labor of love to work with one of the greatest singer-songwriter’s catalogs.”

Columbia/Legacy now plans to reis-sue Nyro’s other Columbia albums, including the live Seasons of Lights from 1977, which has been available on CD only via Japanese import.

“Laura Nyro and Joni Mitchell were like the twin towers of female singer/songwriterdom in the early ‘70s, but because of their different career paths, Laura’s been overlooked in succeeding decades,” Kort notes.

“So this is all sort of a rightful redis-covering of a woman whose influence is so enormous. Many of the people who were influenced by those she influenced didn’t even know that they exist because of her.”

SGA PICKS RICK: Nashville song-writer Rick Carnes has been elected president of the Songwriters Guild of America, marking the first time a woman has been chosen by a writer outside New York. The Peer music Nashville writer, whose cuts include Earth Brooks’ “Long- neck Bottle,” Steve Wariner’s “Burnin’ the Roadhouse Down” and “If You Don’t Know By Now,” and Alabama’s “When It All Goes South,” succeeds George David Weiss of the “Who’s New Tonight” fame.

The new prez declares, “My inten-tion is to take whatever action is nec-essary to fight for songwriters’ rights.”

STRICTH AND STONES: The Rolling Stones are preparing for what is said to be their farewell tour—which should satisfy the many critics who have long demanded that the long-running and bad boys hang it up once and for all.

Then there’s Elaine Stritch.

The grand dame of American musical theater has been wowing SRQ crowds on Broadway for months with her one-woman show (a live double-CD version, Elaine Stritch at Liberty, is just out on DRG), and if Mick Jagger really wanted a worthy collaborator for his last solo album, he could have chosen none better than the tireless 77-year-old dame. He would have learned something, too. Stritch personifies such high points in music theater history as Noel Coward’s Solly’s Away, Rodgers & Hart’s Pal Joey, and Stephen Sondheim’s Company and Follies. But if she shows up with anything but herself, it’s anything but. And that’s Liberty’s true lesson: Great songs and great performers are ageless.
Asia is a Prominent Business Struggles To Take Off
Economies And Cultures Present Challenges

By Winnie Chung

Hong Kong—For the live-concert industry in Asia during the past year, business could only get better.

Two years ago, in 2000, Ricky Martin was the only major international artist to play in the key Asian market of Hong Kong. During 2001, Hong Kong hosted shows by Robbie Williams, Elton John, the Coors and Bond, not to mention acts such as Faithless and Slim, who swung by on club dates.

Despite those encouraging bookings, concert promoters in Asia are encountering familiar and stubborn challenges. With the economies of many Asia Pacific markets still in the doldrums—as they have been for the past few years—promoters still face a perennial need to juggle declining receipts and rising artist costs.

Some financial issues have been addressed. Currency fluctuations, once a problem, are more easily solved these days with promoters handling negotiations in U.S. dollars, even for those who are just bringing Asian artists on a Southeast Asian tour.

"Having everything in a stable currency at least guarantees that we will always be able to cover the cost of the artists, who usually are paid in U.S. dollars, more carefully about how much money they are spending," says Colleen Ironside, principal of Live Limited, who estimates that ticket prices have dropped 20% to 25% in the past three years.

"It's been a combination of there being more people wanting to spend money and having less money to spend," says Midas Promotions managing director Michael Hosking, who just finished a 17-stop Asian tour with classical-pop sensation Bond, supporting its Born album.

Singapore and Hong Kong are two cities in which promoters can cover costs through ticket sales, adds Hosking. "The currency is strong, and people can afford to pay more for tickets. But, in other parts of Southeast Asia, ticket prices can be really low. For instance, for Ricky Martin, tickets sold for about $150 [U.S.] in Hong Kong, but in places like Malaysia, we could only charge $30 [U.S.]" he says.

Another pressing problem is a

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U.S. Promoters: Where There's A Will, There's A Way
Western Artists And Agents Balance Paydays And Problems In Asian Markets

By Ray Waddell

Asia Pacific markets offer exciting new touring opportunities for Western artists. But the costs, risks and effort involved in performing in the region often up the scale for them to consider familiar venues closer to home.

Still, the potential is significant, say touring professionals. Colleen Ironside, managing director of Live Limited, a primary promoter in the region, says she is always encouraging more agents to look at Asia seriously and more acts to include the area as part of their world itineraries.

Clear Channel Entertainment, which now dominates the touring industry in the U.S., has no specific immediate plans for expansion in the region but sees the potential in widening some global tours to include more Asia Pacific dates, says Andy Phillips, executive VP in charge of business development for CCE.

Asian markets are "quite often overlooked, despite artists flying over the most populated area of the world en route to and from Japan and Australia," says Ironside. "Some agents still seem skeptical of this market, despite the fact that a number of acts now sell 500,000 to 1 million albums around the region and that the levels of production and expertise in running shows is now on par with Australia or any other developed touring market."

So why aren't more agents willing to take the risk?

COSTLY ENDEAVOR

"I think the main reason is just a lack of knowledge about the region," Ironside says. "I think also the touring circuit in the U.S. is so extensive, agents know the market, know the money."

But the uncertain payoff makes touring the Asia Pacific a risky endeavor. "The costs of moving around in that part of the world with production is astronomical, and the only way to move is by air," says Simon Renslau, manager of the Dixie Chicks and Mary J.Blige. "You're in a situation where you have to fly and it's very expensive."

Sponsors can and do help defray costs. But Ironside says some agents have unrealistic expectations of the money available from sponsorships, which has either tightened or dried up since the economic downturn of 1997.

"There is a general lack of knowledge about the region and a lack of interest in seriously listening to local advice," she says. "We find the record companies are generally very
When Asia opened up to Anglo-American acts in the '90s, it was Australians who pioneered the touring circuit.

Sydney-based director of arts and entertainment at IMG, Hong Kong, Korea, Singapore and now Malaysia are the territories where the Australians work most.

IMG and the Jacobsen Entertainment Group have teamed up for Fame-The Musical, which is playing Kuala Lumpur, Hong Kong and Singapore May to July. IMG, whose recent regional success includes Buddy-The Musical, Cats, Singing in the Rain and dance troupes Tap Dogs and Stomp, is also promoting dates by classical artists such as Jose Carreras and Dame Kiri Te Kawa.

For these performances, the profit margin is impressive. Ticket prices average $60 U.S. to $80 U.S., far higher than ticket prices in Australia. IMG's Mo Saigon did 120,000 tickets in Singapore and 80,000 in Hong Kong. Garry Van Egmond Enterprises' production of Riverdance was sold out in Singapore with 60,000 tickets and an 80% sell-out in Hong Kong.

Rodney Rigby, director of theatrics at Jacobsen's, plans to promote one musical a year through the region. "The market has always been consistent for [musicals]," he says. "We look at Asia as just as important as operating in Australia." Jacobsen is said to be holding talks to coordinate a July concert run by the R&B singer Usher.

Following The Really Useful Group's Chinese-language presentation of Phantom of the Opera in the region, and a concert of the Australian National Opera in Shanghai. Another predicts "If '90s, and another predicts Riverdance advance.

Economies and Cultures

Continued from page APQ-1

Puniness of corporate sponsorship, a much-needed component of the touring business. Sponsorship dollars have been drying up fast as companies become choosier about where to spend promotional and marketing funds.

Where It's at

Hong Kong's long-standing shortage of available venues is a further problem for major international tours. While bookings for the larger venues need to be made well in advance, acts may only confirm dates with three months notice.

Hong Kong's largest venue remains the Hong Kong Coliseum, which seats a maximum of 12,000 people. International artists forgo behind-the-stage seating for an 8,000 capacity configuration. The Coliseum, however, is often booked a year or more in advance.

Alternatively include the Hong Kong Convention and Exhibition Center, which can seat up to 10,000, but has to be split between 4,000 and 6,000 fans. But it requires more set-up time and since the hall was not originally designed as a concert venue.

In places such as Malaysia and Taiwan, many of the concerts by international acts are held in outdoor venues that can accommodate anywhere from 15,000 to 22,000 people. But the Hong Kong government's strict regulation of outdoor venues has ruled out use of the 40,000-seat Hong Kong Stadium for major concerts. With the highest rated international superstar acts, this makes it difficult for promoters to break even with higher ticket prices.

"We can find sponsors, it can be very tough, because venues aren't big enough for us to sell a lot of tickets," says Alex Fung, special projects manager at Emperor Entertainment Group (EEG), one of the most successful shows by popular Japanese groups such as Kinki Kids and Tokyo.

"We seldom make money from the cosmetic sales we bring in, even though they sell out," continues Fung. "For us, it is more for branding than anything else.

If sponsorship deals are now difficult to strike for mainstream acts, they become almost non-existent for promoters of niche concerts, such as Wolfman Jack Entertainment in Hong Kong, who recently brought Paul & Mary and organized an Engelbert Humperdinck show this month.

"Basically, we invest into those shows ourselves because we can't count on a lot of sponsorship at the moment," says Roks Lam. President of the Hong Kong-based Wolfman Jack Entertainment, part of the U.S. company of the same name. "Also, a lot of the corporate decision-makers are now a lot younger and don't know the acts. Or, even if they do, they are less willing to take risks."

Lam says his shows are helped by the fact that they have a fixed, limited audience base that enjoys music from the '60s and '70s, as well as his homegrown advantage of close ties with media partners. But his costs are high because the acts he promotes usually come out for only one or two shows in Hong Kong.

For the mainstream acts, however, international acts having Hong Kong try to nab them on their way to or from gigs in Japan and Australia, because of travel costs as well as availability.

"About 60% of the acts Midas deals with are on route either to Japan or Australia," says Hosking. "Essentially, that's where their [major touring revenues] come from. Despite Asian bands selling a record revenue they can get from here is far less. That's why the big acts like U2 would prefer to play in those markets instead of Hong Kong."
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Who's Who Among Asia's Promoters

A selective listing of key concert promoters in the Asia Pacific region

BEC Tero Entertainment (Thailand)
Web site: www.ticketmaster.co.th
Top executives: Brian Macfarlane, Phil Thompson, promoter; general manager E-mail: resi@ticketmaster.co.th
Recent media partners: TVS, Asia, Madcap Radio and the Thai Channel, Thailand, Radio, The Nation Media
Recent sponsorship partners: GSM, One 2 Call, Samart Corp., Singha Beer, Vitamilk, Standard Chartered Bank, Muang Thai Assurance
Recent or upcoming bookings: The Cranberries, Lighthouse, Family

C.J. Entertainment (Korea)
Web site: www.cjent.co.kr
Top executive: Steven Kim, managing director E-mail: stevenkim777@hanmail.net
Recent media partners: MTV Asia, local radio outlets
Recent sponsorship partners: BMW, telecom companies, credit-card companies
Recent or upcoming bookings: The Cranberries, No Doubt

East Asia Entertainment Ltd. (Hong Kong)
Web site: www.esun.com
Top executives: Paul Liu, executive director of parent company (Sun Holdings Ltd); Ben Au, senior VP of eSun Holdings Ltd; E-mail: benau@esun.com
Recent media partners: Commercial Radio I and II
Recent sponsorship partners: Chase Manhattan, Nestle, Bank of East Asia, Kingasia Group, Hong Kong Gold Technology Group
Recent or upcoming bookings: Sandy Lam, Richie Ren, Kelly Chan, Miriam Yeung, A-Mei

Emperor Entertainment Group (EEG) (Hong Kong)
Top executive: Ng Yu, CEO E-mail: rong@emperorent.com.hk
Recent media partners: Various
Recent sponsorship partners: H2O Plus, Genki Sushi, Nikon, Esprit Timewear, Manhatten Card, Kelly Shandy
Recent or upcoming bookings: Twins, Wang Chee, Roman Tain, Nicholas Tse

Live Limited (Hong Kong)
Top executive: Collen Ironside, managing director E-mail: ciron@livepromoter.com
Recent media partners: Various
Recent sponsorship partners: ESD Life, OCBC Bank, Salerm
Recent or upcoming bookings: Deep Purple, No Doubt

Lushington Entertainments (Singapore)
Top executive: Collen Ironside, director E-mail: lushent@sigemg.com
Recent media partners: MTV Asia, Madcap Radio and the Thai Channel, Music
Recent sponsorship partners: M1, Overseas Chinese Banking Corp.
Recent or upcoming bookings: None reported

Matching Entertainment (Thailand)
Top executive: Somchit Cheewanusara, managing director E-mail: matchingentertain@hotmail.com, ligon@matching.co.th
Recent media partners: Thai TV Channel 7, UBC

ECONOMIES AND CULTURES

Continued from page APQ-2

our marketing to another phase, because then we can look at joint market campaigns with some of the major promoters as well. For example, we can have two TV ads: one to sell the concert plugging the album at the end, and the other to sell the album and plug the concert later,” says Yavasik.

However, because touring Asia is a lower priority for a lot of acts, the synergies sometimes don’t work out as well as they could. “Jewel, for instance, should really have come out here in January, after the release of her album This Way here, so that we and the label could have used the priority obviously was for her to stay in the U.S. or to go to Europe first,” says Ironside. “So it’s taken this long to get her out here.”

Despite the problems, Ironside encourages Western artists and their agents to book Asian dates. “Seven or eight years ago, local artists didn’t have a lot of experience, but now it’s no different than doing a show in the West,” adds Ironside, who will promote Asian shows with No Doubt later this year, supporting its Return of Saturn CD and new material.

“This is the third time that No Doubt has done shows in south- east Asia. Now that they’ve been here, they have the whole thing routed out, and it makes sense for them to stop by.”

Asian promoters dealing with primarily Asian acts have less of a scheduling problem, of course. At EEG, for example, most of the Chinese acts they promote belong to the record labels in China, Japan, Hong Kong, Singapore, and Malaysia, owned by the same company. “World tours” for these acts usually cover the Greater China region, as well as cities in North America and Europe with large Chinese populations.

“North American cities, like San Francisco, New York or Toronto, are our most profitable markets,” says EEG’s Fung. “The hidden jewel in the region is, of course, China. While local Hong Kong promoters have been working hard on the market for some time, promoters for international acts are only just beginning to venture onto the mainland.

However, who just did three shows with Bond in Shanghai, Guangzhou and Beijing in April, says that the developing market still has some ways to go. “The mystery is the aura there, but production issues are challenging and ticket income isn’t really there,” he says.

“It’s important to keep an open mind. When we first got to Beijing, the production guys were just shocked that things don’t’ happen the same way there. But, by the time we got to Guangzhou, they had got their heads around the culture and the way things are done. The important thing is to work with people who have done that before.”

U.S. PROMOTERS

Continued from page APQ-1

supportive in trying to assist in getting acts to tour the region, obviously because they’ll sell more records. But often it can be frustrating in the U.S. of Europe that are given priority, even though, in a lot of instances, we are talking about staying in the area two to four years. Nevertheless, Ironside has been remarkably active with Western artists, albeit primarily British acts, touring the region based on their current album releases. In 2001, her company promoted dates by Spice Girl Melanie C; Deep Purple, supporting its CD In Concert With the London Symphony Orchestra; the Scorpions; Coldplay during its Parachute tour and Mariah Carey’s Greatest Hits tour; Elton John, following the release of his CD Angels From the West Coast; and Fatboy Slim, during club dates that coincided with promotion of Halfway Between the Sun and the Stars.”

This year,” says Ironside, “we have confirmed shows with Jewel, Deep Purple, Fatboy Slim and Norah Jones and are looking at four to six other artists for the second half of the year.”

Still, business done by Western artists often pales in comparison to those from Asia. “You’ll find a substantial business [in AsiaPacific markets] in local attractions, with multiple-night engagements,” says Ironside.

Ironsides agree that local artists are a whole different ball game. “They sell many more records and do multiple nights in venues. For example, Elton John, whom we promoted last year, is the only Western act in the last eight years to sell more than a single show in Bangkok, confirms Ironside, one of the biggest Canto stars, sold 33 shows when he played in the same venue and configuration the year before.”

WHERE THE FANS ARE

Knowing which markets are most viable for a given artist is a key consideration in such a vast area, but Ironside says touring costs for traveling to that market may not be covered. “Sometimes the artists are promoter with the proceeds of a single show. Further, the geography of the region often demands a day of travel time between markets. So we try to maximize the dollars on a weekly basis to the same extent as if you were doing America or Australia, where you can do Wednesday-to-Wednesday shows,” says Ironside.

GCE’s Phillips agrees: “Travel gets complicated and expensive, and you have to take into consideration the economics of the market and the venues available.”

Phillips says that his company, which has already made its presence known in Europe and Latin America, is aware of the potential of the Asia Pacific region and has a Clear Channel connection in the region.

“Clear Channel Outdoor has a strong presence in that area of the world, and we communicate with them, with local offices, by e-mail. We have no specific plans other than selecting touring activity [in that area].”

But it takes more than just a promoter’s desire to be active in a given territory, Phillips points out. “It starts with the act wanting to go there.”

Contributors to this issue of Asia Pacific Quarterly include Philip Chean in Singapore, Tim Culpan in Tokyo, and Andrew Hamann in Bangkok, Steven Patrik in Kuala Lumpur and Mark Russell in Seoul.
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French Vision Suits European Tastes In IFPI Platinum Listings

BY PAUL SEXTON

LONDON—Soundtracks that ship 1 million units are usually laden with hits and/ or associated with blockbuster movies. It’s altogether more unusual for the score album of a French-language film that does not contain any tie-in singles to make the International Federation of the Phonographic Industry (IFPI) Platinum list.

The April tally of albums reaching European shipments of 1 million is especially notable for the appearance of Yann Tierson’s soundtrack to Le Fabuleux Destin d’Amélie Poulain (Virgin). The 2001 French-German production, directed by Jean-Pierre Jeunet, has been an immense hit in France, amassing some 8.5 million cinema admissions last month, as well as achieving worldwide acclaim.

That does not guarantee accompanying seven-figure soundtrack sales, but Virgin France product manager Thomas Lorain says, “Yann’s music fits perfectly with Jean’s images—it’s a real part of the emotion felt. His music is the complete opposite of all today’s trends, being a mix of classical music and indie pop.”

Lorain puts shipments of the soundtrack at 1.25 million worldwide, of which 700,000 are in France. Germany is the next-largest market, at 100,000 units. “Our affiliates did some cross-marketing, flying in the cinemas, and put some listening stations in the cinemas in certain countries. Getting maximum raking in the chain stores was perfect to use the strong (and widely-seen) image of the cover.” He adds that the label will launch a new retail campaign around the film’s DVD release.

That’s one of two triumphs for Virgin France on the IFPI list. Former Mano Negra frontman Manu Chao’s third solo set, Prisión Estación Esperanza (Next Stop: Hope), one of Continental Europe’s largest-selling albums of 2001, also goes platinum. Last June, Chao became the first French artist ever to top the Music & Media European Top 100 Albums chart.

According to Virgin France head of international development Thierry Jacquet, Chao’s latest blend of Latin, North African, and pop elements is already close to 2 million European shipments, from a worldwide total of 2.4 million. Chao is touring in Europe May 17-20, playing his first dates in such East European cities as Moscow, St. Petersburg, Russia; Belgrade, Serbia; and Sofia, Bulgaria.

The third European ingredient in April’s platinum pot is Spain’s Enrique Iglesias, whose Escape makes its second appearance in three months, advancing to hitting 1 million in February. Along the way, the album has amassed eight gold and 16 platinum awards from individual European markets, buoyed by huge sales of the single “Hero” and Iglesias’ extensive tour, which concludes June 15 in Bucharest, Romania.

U2’s All That You Can’t Leave Behind (Universal/Island) arrives at the 4 million mark, retaining its number-two rank by a straight 2 million shipments in November 2000 and to 3 million one month later.

Unusually, that leaves the U.K. and U.S. with only one representative each on the April scorecard. Frequent IFPI honoree Robbie Williams makes his latest showing for his solo debut, Life Thru a Lens (Chrysalis), which reaches triple-platinum. All four of his albums have won Platinum Europe discs, but Lens has had the most gradual climb, originally charting for only five weeks on the U.K. survey, then first released in October 1997, before making a swift return to become a multi-platinum chart-topper.

Europe’s warm embrace of New York-born Anastacia shows no evidence of cooling, as her sophomore set, Freak of Nature (Epic), hits triple-platinum. At press time, the album—which debuted at No. 3 on the Music & Media European Top 100 Albums chart last December—had spent all but 1 of its 23 chart weeks to date in the top three of that listing, dipping to No. 4 for one week in March.

Anastacia’s wider profile is being boosted by her performance of “Boom,” the official single of the impending soccer World Cup, which is due for commercial release next month.
### JAPAN

**SINGLES**

1. *If Tomorrow Never Comes* - Sheryl Crow & Stevie Wonder
2. *Kiss Kiss* - Pussycat Dolls
3. *One Step Closer* - Linkin Park
4. *Tainted Love* - Marilyn Manson
5. *Someone Like You* - Adele

**ALBUMS**

1. *A New Day Has Come* - Celine Dion

### UNITED KINGDOM

**SINGLES**

1. *I'm Moving On* - Kyrre
2. *We Are All Made Of Stars* - Joss Stone
3. *Like A Prayer* - Nelly
4. *Don't Mean A Thing (Guh Ahh)* - Kycy
5. *Underneath Your Clothes* - Timbaland

**ALBUMS**

1. *A New Day Has Come* - Celine Dion

### GERMANY

**SINGLES**

1. *Something About Us* - deep blue
2. *just More* - The Weeknd
3. *Like A Prayer* - Madonna
4. *If Tomorrow Never Comes* - Sheryl Crow & Stevie Wonder
5. *Tainted Love* - Marilyn Manson

**ALBUMS**

1. *A New Day Has Come* - Celine Dion

### FRANCE

**SINGLES**

1. *Stuck* - Stuck
2. *Toyou Ensemble* - DJ Otto
3. *Whatever, Wherever* - Madonna
4. *Tu Troverai* - Madonna
5. *J'Attends Lamour* - DJ Otto

**ALBUMS**

1. *A New Day Has Come* - Celine Dion

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**Hits of the World**

- **New** = New Entry
- **Re** = Re-Entry

**NEW**

1. *Runners* - Sheryl Crow & Stevie Wonder
2. *Underneath Your Clothes* - Timbaland
3. *Don't Mean A Thing (Guh Ahh)* - Kycy
4. *Underneath Your Clothes* - Timbaland
5. *Tainted Love* - Marilyn Manson

**RE**

1. *A New Day Has Come* - Celine Dion

**WORLD**

1. *A New Day Has Come* - Celine Dion

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**NEW**

1. *Runners* - Sheryl Crow & Stevie Wonder
2. *Underneath Your Clothes* - Timbaland
3. *Don't Mean A Thing (Guh Ahh)* - Kycy
4. *Underneath Your Clothes* - Timbaland
5. *Tainted Love* - Marilyn Manson

**RE**

1. *A New Day Has Come* - Celine Dion

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**WORLD**

1. *A New Day Has Come* - Celine Dion
KENT'S BIG GUNS: The fifth album by Swedish rockers Kent, "Kopen Ammunition" (Guns & Ammunition), has debuted at No. 1 in Sweden, Norway, and Finland. In its first week of release, the album helped UMG Sweden achieve a record 54.1% market share—the highest ever for a single company in any given chart week. Kent's contribution to the BGG acquisition of a majority chart share was not confirmed for the album's recent B-Sides set on the Swedish album chart, and the group's first four studio albums currently have the top four spots on the Swedish midprize album chart. With the band currently touring in Denmark and Swedish festival dates set for July, lead singer/songwriter Joakim Berg says Kent will record an English language version of the new album in June. "We're going to work the English version after the Swedish album has run its course," he says. "For the two previous albums, we recorded both at the same time." Berg adds that working this way may result in the addition of a couple of new songs to the English version.

JEFFREY DE HART

AFRO-JAZZ WINS: The eighth annual Standard Bank South African Music Awards proved happy hunting ground for the country's Afro-jazz artists, as two of the highest-profile categories—best male artist and best femal artist—were scooped by Jimmy Dludlu (Universal) and Judith Sephuma (BMG), respectively. Best newcomer went to Afro-jazz artist Ernie Smith for his album "Child of the Light" (Sheer). Unsurprisingly, however—the street-stirring music of the townships—won the bulk of the awards, which were voted on by the public. Artist of the year went to actor/singer Zola (Real Ruff), while Mandoza (ICP/EMI) secured best song and best video for the title track from his Godiva album. Bongo Maffin was named best duo or group, TK scooped best R&B album for Tsakani (CSR), and Joe Nia earned the best African pop award for his album Northkendoza (Gallo).

DIANE COETZER

RIDING HIGH: A 19-year-old R&B artist from the Philippines is using success in France to launch an international career. Billy Crawford's single "Trickin'" (V2) went platinum in France (20,000 units) after its release last October, and it later topped the charts in Holland, reached No. 2 in Belgium, and also charted in Switzerland and Germany. London-based V2 international product manager Frank Niedlich says: "Trickin'" was an ideal song for French radio. V2 France said they could deliver a hit, and then we rolled it slowly across Europe." An album, "Ride," and follow-up single "When You Think About Me" are now set to repeat that success in the territories where Crawford has already been launched. There will be a push in the U.K., Italy, Spain, and Scandinavia after the summer, according to Niedlich. Crawford grew up in the Philippines—where he was a popular TV star as a child—but moved to the U.S. at age 12. He stars alongside Lian Nesson in the sequel to "The Exorcist," directed by John Frankenheimer and due in spring 2003.

MILLENA KANG

Johnny Hallyday, has sold 400,000 units since its April 23 release through Universal. Another World Cup-related single, "Love for Love United" (Sony Music France), fea-
Maracle Digs Deep With ‘Earth Fusion’
Artist’s Band Fuses Native American, Celtic, And Jazz Styles

BY LARRY LeBLANC
TORONTO—Spiritual references are never far away when Canadian musician Joe Maracle, who has been inspired worldwide at prices by a distinguished native lecturer and tour director, his brother Thomas is now recognized for Nobody had ever done a music tour with an artist of his passions was the preservation of the Native American languages. “He spoke all of the dialects of the Iroquois Confederacy,” Maracle says. “I don’t speak Mohawk fluently, but I’m working on it.”

Maracle says he takes much creative inspiration from his father, including his love of birds, plants, and wildlife. “My dad was very close to nature. He told a lot of the old legends and talked about the spiritual side of things. All the words he told me, I kind of write my music around. Nature is in my artwork too. I'm constantly carving landscapes and abstract shapes.”

The hand-crafted Canadian Iroquois wind flutes Maracle uses are designed by him and his brother Jonathan, based on flutes found in Iroquois regions from different parts of North America. “The Iroquoian flute is unlike no other; it’s very soft and peaceful,” he says. “I grew up playing the traditional Iroquoian drum like the bodhran. It freaks people out when we switch from Native American metsis to celtic metsis. I love Celtic music.”

In order to bring his music and artwork closer together, Maracle is planning to build an elaborate multimedia gallery on Tyendinaga. “The facility will be able to accommodate a large number of people,” he says. “I want to put really cool music behind the sculptures and animate them with video, to have the sculptures tell a story.”

Soundbuzz And Edel Sign Distribution/Marketing Deal

BY NAZIR HUSAIN
SINGAPORE—Digital music service provider Soundbuzz has added another notable name to its roster of independent-label content partners in the Asia-Pacific region by signing a digital distribution and online marketing deal with the Singapore-based label Edel Music.

Effective immediately, Soundbuzz—which is also based in Singapore—will offer repertoire from Edel’s catalog for secure commercial digital distribution and will provide marketing and promotional opportunities for Edel artists and product in the region.

The deal was concluded by Edel’s digital distribution arm, EdelNet, in collaboration with the Singapore affiliate, which will oversee the deal with Soundbuzz on a day-to-day basis. Hamburger-based EdelNet GM Stefan Weikert says, “The agreement with Soundbuzz is a further step in our international strategy to build up a network of partnerships with legitimate online services for the digital distribution of music. We are happy to have covered the Southeast Asian download market with the best possible partner around.”

Soundbuzz CEO Sushanth Sarvonila comments, “Soundbuzz is looking forward to commercially distributing Edel artists such as Jennifer Paige, Toxbox, Gregorian, and Schindler—across our vast network of online partners in Southeast Asia, India, Australia, Taiwan, and Hong Kong.”

The two companies’ joint, multimillion-dollar investment deals with more than 50 independent labels in the Asia-Pacific region and has regional arrangements with EMI, BNG, and Warner Music. EdelNet’s product is one of the Soundbuzz investors.

Sony Music artist Che Fu dominated the New Zealand Music Awards (aka the Tuis) May 10 at Auckland’s St. James Theatre, winning the album and single of the year awards. The former member of 90s hitmakers Supergroove won five Tui awards, including the People’s Choice Award, voted for by members of the public. The majority of judging in the 24 Tui categories is carried out by a 30-strong panel of industry leaders from the music, press, and TV industries. Other multiple winners were Virgin artist Salamonna Dub (top group and international achievement) and Warner Music’s Anika Moa (songwriter and top female artist). Former Thompson Twins member Tom Bailey was among the winners, sharing the best producer award with Epic signing Stella’s Bailey and jointly producing the band’s album, which made the Top 10 for the first time after the album’s release.

Chrysalis Group has announced a return to profitability for the six months that ended Feb. 28. The U.K.-based company had a pretax profit of £600,000 (£870,000), or a pretax loss of £5 million ($8 million) in the same period last year. Revenue rose 21% to £113.7 million ($165 million). Chrysalis’ music division contributed to the turnaround, posting an increase in profits before interest and taxes to £1.4 million ($2 million) from £200,000 ($300,000). Its music publishing division “continues to shrug off the woes of the global music market,” according to CEO Richard Huntington, delivering a 5% increase in net publishers’ share to £4.1 million ($5.97 million). For the gains, Chrysalis cites the success of David Gray’s White Ladder (Atlantic West) and increased synchronization activity, including the use of the Dandy Warhols’ ‘Bohemian Like You’ (Capitol) in a U.K. Vodafone commercial.

Vitamix, the Milan-based international online music service provider, posted a revenue of 4.5 million euros ($4.11 million) in the financial year 2001—an increase of 138% on 2000. Net loss was 13.5 million euros ($12.34 million), compared to a loss of 29.5 million euros ($22.85 million) in 2000. According to CEO Gianluca Dettori, “2001 was characterized by a general market downturn, especially after Sept. 11, increased volatility in the financial markets; slow consolidation in the digital music market; and a contraction of advertising revenues, especially for the Internet. In spite of this gray scenario, we managed to close the year with substantial growth.”
**International**

**Universal Italy CEO Calls For CD Price Cuts**

*Move Announced As Part Of Fight Against Piracy And Poor Sales*

*By Mark Worden*

MILAN—Universal Music Italy president/CEO Piero La Falce has called on the Italian industry to lower CD prices as part of its ongoing fight against music piracy and poor record sales.

La Falce, who heads the domestic market leader (with an estimated 30% share), called a special press briefing May 7 at Universal’s Milan headquarters, titled “The Boom in Music: The Common Reality.” He told attendees: “One of the solutions that we propose is that the top [album] price [at retail] should be lowered from 20 euros ($18.20) to 15 euros ($13.65)—something that we believe is the top price.”

La Falce told Billboard that he sees price cuts as a way of bringing people back into record shops. “I don’t share the view that CD sales are going to increase,” he insists, “but when you’re competing against the ‘free music’ of piracy, then you can seem expensive. I expect that this will provoke a reaction from other labels, but in these troubled times, I don’t think it’s a bad thing. After all, when Universal, along with EMI, threatened to boycott this year’s Sanremo Festival, that produced results.” The festival’s organizers and Rai TV promptly offered the music industry greater involvement in the organization of next year’s event, and the labels withdrew their threat.

La Falce felt that his stance “will encourage the industry as a whole to look at its costs of production.” In order to illustrate his point during the briefing, La Falce broke down what he called the typical costs of a “top price” CD. They were artist royalties (28%), pressing (8%), payments to authors body SIAE (10.5%), distribution (7.5%), recording (8%), marketing (15%), and “residual” (23%). According to La Falce, “All areas are up for discussion in future contracts, and we have to look at ways of lowering the costs.” The situation in Italy at the moment is disturbing, to say the least.

“The industry’s turnover in 2001 fell by 8.6% ([to $524.7 million]),” La Falce continued. “The problem is that the percentage fall for 2002 will be even more dramatic—somewhere between 15% and 20%. And yet this is happening at a time when concerts are selling out and sales of musical instruments are increasing. I’m sure that in a few years’ time, when the industry finds viable methods for selling music digitally, then all will be well. But until then, we have to find solutions for a major crisis.”

Asked whether the lowering of prices might be counterproductive for the music industry, La Falce says: “Not at all. Our real and true boast is to make the state of the industry and to get consumers back into record shops.”

**BMG Sells Its Remaining Stake In Crescendo**

*By Nyay Bhushan*

NEW DELHI, India—BMG has sold its 70% stake in BMG Crescendo (India) to the company’s managing director, Suresh Thomas, who already owned the other 30% of the label. The company, which will now be known simply as Crescendo Music, will continue to be BMG’s Indian licensee. According to BMG Asia Pacific senior VP Tim Prescott, “With the current state of international business, it will be difficult [for the major] to manage resources with an eye on profit.”

International repertoire has long proved to be a hard sell in a domestic market that is dominated by soundtracks from the vast Mumbai-based “Bollywood” Indian film industry. (It is the world’s largest, in terms of the number of productions.) According to local industry estimates, international repertoire accounts for less than 15% of sales in the Indian music market.

BMG Crescendo was formed in June 1995 as a joint venture with Crescendo Music & Marketing, one of India’s most successful independent labels at the time. Thomas notes, though, that “BMG has a realistic perception of business, and its profitability standards are difficult to achieve in the Indian market.”

The film soundtrack market in India is characterized by large acquisition costs and huge risks. Of those international majors operating in India, Sony and Universal have been active in acquiring Indian soundtracks. BMG Crescendo first entered the film soundtrack market with the score album to the successful 1996 movie Maachis (Matches). In 1998, BMG announced plans to step up its involvement in Bollywood soundtracks (Billboard, March 7, 1998), but it failed to achieve any major hits.

Crescendo now has plans to re-enter the film soundtrack market, starting with two titles, Paanch (Five) and Danger, scheduled for release by the end of this month.

**BMG Taiwan’s Chou Wins Big At Golden Melody Awards**

*By Tim Culpin*

KAOSHUING, Taiwan—Sony labelmates A-Mei and Harlem Yu took top vocalist honors at this year’s government-sponsored Golden Melody Awards May 4 in Taiwan, though BMG’s Jay Chou dominated the event with three wins.

Taiwan’s A-Mei and Yu (both of whom are signed to Sony Music Taiwan) picked up the best female and best male Mandarin singer awards, respectively.

Chou’s self-produced album *Fantasy* (BMG Taiwan) was named best album, and the artist picked up the best producer award as well. The 21-year-old former music student’s songwriting skills also garnered him the golden statue for best songwriting. Lyricist Fang Wen added to *Fantasy’s* tally by picking up the best lyricist award.

The Golden Melody Awards are sponsored and organized by Taiwan’s Government Information Office (GIO), which regulates the media and entertainment industry. The GIO also chooses the panel of judges, which is made up of industry notables, government officials, and critics, who choose nominees from the products released in the preceding calendar year. The same panel then votes on the winners.

An audience of some 2,000 people attended the ceremony, which was broadcast live nationwide on several domestic networks and featured live performances by, among others, A-Mei and Rock Records vocalist Jeffrey Kong, who was named best new artist. R&B-styled performer Chou says that receiving the best producer award made him especially proud. “People say my music is too rough, but that’s how I want it.”

**Nordic Records Looks East To Expand**

*By Kai R. Lofthus*

OSLO—Veteran Norwegian record industry figure Olafsen has re-emerged as the driving force behind Nordic Records, a new label that is looking to simultaneously make its mark in Norway and on the international horizon.

In the late ‘80s, Eriksen served as marketing manager at EMI Norway before heading the Oslo-based affiliates of independents Mega Records, Scandinavian Records, and Arcade Music Co., eventually becoming managing director of EMG Records Norway. His new, self-funded label is based in Oslo, with GMs handling its operations in Sweden and Denmark.

Nordic’s Swedish business will be overseen by Stockholm by Kim Hermansen and in Copenhagen by Lau Wulfsberg; GM Roy Olafsen handles the day-to-day running of the Norwegian office.

Though the label has yet to make its first local signing, Nordic has already set up four sub-labels: Perceptions (electronic), Cosmos (commercial pop), Green (compilations), and Blonde Music. The latter will be used exclusively as a licensing vehicle to take Scandinavian artists into Asian markets.

Eriksen says he is primarily looking to focus Nordic’s efforts on the Scandinavian and Asian regions. “We don’t have any partners internationally,” he notes, “but we intend to exploit the network of contacts we have developed through the years.” A Scandinavian cornerstone distribution deal for the Nordic labels has been inked with Malmö, Sweden-based Playground Music Scandinavia. “Playground has a good reputation as a genuinely interested in music,” Eriksen says. For international repertoire, Nordic has struck deals with independent Ever Records in the U.K. and Lightning Records and Byte Records in Belgium to represent its recordoire in Scandinavia. The deal with Byte includes the back catalog of ’90s techno act 2 Unlimited.

Eriksen first came up with what would be the template for Nordic’s creation just prior to joining Arcade in 1998. “At the time,” he explains, “I was talking to a few people about a partnership, including Michael Haentjes [chairman/CEO] at Edel [in Germany] and [president/CEO] Nico Geusebrock at Arcade Music [in the Netherlands].” Nordic offers the managing director’s job at Arcade [Norway], while also allowing me to develop my own independent activities in music publishing and management of production projects in Asia.” Although Eriksen retains certain publishing interests developed at that time, those Asian projects have remained in the embryonic stage until now.
May 19-21, 10th Bi-Annual International Gospel Industry Retreat, MGM Grand Hotel, Las Vegas. 615-383-4675.
May 20, ASCAP Pop Music Awards, Beverly Hilton Hotel, Los Angeles (by invitation only).
May 22, Academy of Country Music Awards, Universal Amphitheatre, Los Angeles. 310-201-8816.
May 23, Classical Brit Awards, Royal Albert Hall, London. classicalbrits.co.uk.
May 23, VH1 Divas Las Vegas, MGM Grand Hotel, Las Vegas. 212-846-7882.
May 23, W.C. Handy Awards, presented by the Blues Foundation, Orpheum Theatre, Memphis. 901-682-1588.

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. 310-998-5590.

Update
JUNE 12, CMT Flameworthy Video Music Awards, Gaylord Entertainment Center, Nashville. 615-255-9600.
June 13, 12th Annual City of Hope Celebrity Softball Challenge, Greer Stadium, Nashville. 213-241-7269.
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 UIA Federation, Pierre Hotel, New York. 212-836-1126.
June 24-26, M3 REPl!teCh Conference, Amsterdam RAI, Amsterdam. 800-900-5474.

JULY
July 9, 42nd Songwriter Showcase, presented by the Songwriters Hall of Fame, Fez Under Time Cafe, New York. 212-957-9230.
July 15-17, National SGA Week, sponsored by the Songwriters Guild Foundation, various venues, Nashville. 615-329-1782.
July 18, 2002 Heroes Awards Honoring Ray Charles, Jermaine Dupri, Joel Katz, and the Atlanta Symphony Orchestra, sponsored by the Atlanta chapter of NARAS, Westin Peachtree Plaza Hotel, Atlanta. 404-249-8801.

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, NJ. 816-385-1500.

MARRIAGES
Cyndi Thomson to Daniel Goodman, May 11 in Nashville. Bride is a country recording artist.

DEATHS
Hilless Butrum, 74, of natural causes, April 27 in Nashville. Butrum served as Hank Williams' Drifting Cowboys band. Of which he was a member until the early 1950s and again when the band got back together in 1977. He played with other Nashville greats like Marty Robbins and Hank Snow, for whom he performed a solo break on Music Makin' Mama From Memphis. Butrum also wrote songs recorded by Roy Acuff and Dave Dudley.

Richard L. Broderick Sr., 74, of natural causes, April 26 on Marco Island, Fla. Throughout his career, Broderick held executive positions with RCA and MCA before forming his own label, Tara Records. He worked with Tim Rice to produce their hit album, Superstar cast album, later becoming a professor at New York University, where he established the music and business technology program. Broderick was also a past chairman of the board of the Country Music Assn. He is survived by his wife, six children, and 12 grandchildren.

update

Life Lines

Good Works

Hitting Home: Suzanne Vega and fellow members of the Greenwich Village Songwriters Exchange pay tribute to the victims of Sept. 11 with Vigil, a compilation of songs influenced by the attacks.

Vega, who contributes her own track, “It Hit Home,” says she was moved to create the CD while attending the New York-based Exchange's weekly workshop after the attacks. “I realized that people were writing about their own point of view, and it struck me how beautiful the songs were.” Folk pioneer and group founder Jack Hardy provides “Ground Zero,” a poignant account of survival after losing his younger brother, Jeff, in the World Trade Center attack. Part of the proceeds from the compilation will go to Jeff Hardy’s widow, with the remainder distributed to other widows by Windows of Hope. For the hardest part of the project was “actually listening to the songs and putting them in order. It was so emotional, I could only listen to the songs for a couple of hours a day.”

Vigil available exclusively through Amazon.com. Contact: Ana Adame at 212-941-9665.

Pop Star: The Music for Youth Foundation (MFY), StarPolish, and the Digital Club Network have teamed to create the first MFY Pop Scholarship Award, to be announced on the A&R executives will determine which of the aspiring musicians between ages 13 and 25 will receive the $25,000 scholarship. This is the first pop/rock scholarship for MFY, a nonprofit affiliate of the UIA founded to provide education to young musicians through grants and scholarships. Contact: Timothy Thomas at 212-836-1320.

Sweet Relief: Linkin Park will be among the musicians practicing their putting skills for the Sweet Relief Mini-Golf Party and Rock Auction. June 6. The day will pit artists against music executives on the mini greens of Sherman Oaks Castle Park in Los Angeles to raise money for Sweet Relief, a financial assistance program for musicians with medical and expenses. Warner Bros. Records chairman Tom Whalley has been named the honorary tournament chairman. Contact: Cara Klein- hauat at 818-952-3203.

Submit items for Life Lines, Good Works, and Calendar to Margo Whittimore at billboard.com, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhittimore@billboard.com.
Trans World Puts $35M Into E-Works
Figure Does Not Include $22M Spent To Launch Initiative Last Year

BY ED CHRISTMAN
NEW YORK—Trans World Entertainment will spend $35 million this year rolling out its e-works initiative, an in-store kiosks/listening and viewing station that will tie into a customer loyalty program to be introduced this fall. Last year, Trans World spent $22 million launching that effort, which is it building in conjunction with Microsoft Internet technologies.

Total capital expenditure (which it funds from cash flow) is expected to be $60 million this year, up from the $51 million spent last year, according to a Trans World 10-K filing with the Securities and Exchange Commission. While Trans World has a $100 million secured revolving credit facility with Congress Financial, it did not have any borrowing outstanding as of Feb. 3, the last day of its fiscal year.

Last year, the company posted a net income of $16.8 million, or 29 cents per diluted share, on sales of $1.39 billion. Sales dropped 1.9% from the previous year’s total of $1.41 billion. The $16.8 million in net income is down from the previous year’s net income of $40.2 million, which was down from 1999’s total of $61.4 million. Earnings before interest, taxes, depreciation, and amortization (EBITDA) rose to $240 million, up from the previous year’s total of $168 million. Despite the declines in income, the chain’s balance sheet remains strong, showing little debt and shareholder equity totaling $448.1 million. The company finished last year with $229 million in working capital.

Breaking out sales, music made up 67.7% of revenue last year, down from 75.1% in 2000. Movies is the largest-grossing product line in the Trans World store, accounting for 19.3% last year, of which 11.7% was for DVD and 7.6% was for VHS. In the prior year, movies comprised 14.5% of the chain’s business. Videogames are also growing for the chain, accounting for 4.3% of sales, up from 2.1% in the previous year. The other product category, which includes accessories, T-shirts, and lifestyle products, generated 8.9% of the chain’s sales, up from 8.1% in the previous year.

Comparable-store sales declined 0.2% last year, with mall stores down 3.8% while free-standing stores increased by 0.9%. Breaking comparable-store sales out by product line, music was down 12.7%, while movies were up 35.5% and videogames were up 76%.

Trans World attributed falling music sales to CD burning and the decline of the cassette format and the singles configuration. But its 10-K adds that the company believes that the labels will issue more singles, which it says should have a positive impact on the chain’s business.

Gross profit last year was 32.6% of revenue, down from 35.2% in the previous year. The company attributed this to the decline in the higher-margin music business, which was offset by an increase in lower-margin video revenue. Selling, general, and administrative (SG&A) expenses increased to 30.5% last year, up from the 29.5% of revenue in the prior year. Trans World says the increase is due to its FYE branding initiative, supply-chain enhancement, and e-commerce development.

As of the end of its fiscal year, Trans World ran 903 stores; 669 are mall stores, which were all converted to the FYE logo last year. The FYE stores average 5,000 square feet, although the chain also runs 16 supermarkets under that logo, which have an average size of 21,900 square feet. Trans World has one other supermarket, Planet Music, measuring 31,000 square feet and located in Virginia Beach, Va.

Trans World also runs 216 free-standing stores under the logos Cozouts, Strawberries, and Spee’s, and they average about 5,300 square feet. The company has 17 Saturday Matinee outlets, a movie-video chain that it no longer opens as a stand-alone concept because it includes movies in all of its stores. The Saturday Matinees average about 2,300 square feet. Last year, Trans World closed 101 stores and opened 35, 16 of which were relocations. Trans World’s 903 stores have 5.1 million square feet of space and are in 48 states. The company’s stores and warehouses are staffed with 9,700 employees, 4,000 of which are part-timers.

Trans World runs two warehousees, one in Albany, N.Y., and one in Canton, Ohio, and they ship to the chain’s stores at least once a week. The company’s rent expenses last year were $123.6 million, but that number was down 9.7% from the previous year. The chain’s mall common-area maintenance charges, which Trans World counts as part of its SG&A expenses. Last year, Trans World spent $25.6 million on advertising, up from $22.3 million in the prior year.

At year-end, Trans World had 42.6 million shares outstanding, but that is down from 53.5 million from the previous year. The company has been using stock-buy-back programs to maintain the value of its shares. The company is authorized to buy back another 1.8 million shares. On May 14, the company stock closed at $7.61.

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Billboard May 25, 2002 53
They Might Be Giants’ (TMBG) antic, eccentric music, which the New York-based duo of John Flansburgh and John Linnell has been making for two decades, has long attracted grade-school-aged kids alongside the pair’s adult target audience. Their recent Grammy Award win for best song written for a motion picture, television, or other visual media—“Boss of Me”—the theme to the hit TV series *Malcolm in the Middle*—further underlines its kid appeal.

Now, TMBG has taken the logical step of releasing its first album specifically tailored to kids: *No!,* which hits stores June 11 on Idileven/Rounder Kids. Rounder is working the album to TMBG’s fan base at mainstream record stores, as well as to the specialty market, according to GM Paul Foley. The 17-track recording, produced by Flansburgh and Linnell, is an enhanced CD that enables users to manipulate the animated visuals accompanying each song.

Making an album for children “would have appealed to us from the very beginning,” Flansburgh says (who is not a parent himself, though Linnell has a 3-year-old son), “but we hadn’t been afraid that people would completely misconstrue where the band was heading. We have a really viable rock career—but 100 shows a year in rock venues and we play rock festivals; we’re a rock band.”

“I guess we just didn’t want people to think we were leaving rock. Having done side projects (such as Flansburgh’s band Monoroid), we knew that the first thing people ask in interviews is, ‘Are you going up the band?’ They think you’re changing careers when pursuing a different path.’

But with seven adult rock albums out at this point, TMBG felt it was established enough that no mistaken conclusions would be drawn. Plus, Flansburgh points out: “we’ve done a lot of outside work in TV and film music (including contributing to the soundtrack of the movie *Finding Nemo:* The Spy Who Shaggyed Me,* so people have acculturated to the idea that TMBG does a variety of things.” He notes that TMBG has also launched its first children’s interactive Web site, gl0nkid.net, which provides previews of the music and interactive elements of *No!*

The selections on *No!* are lyrically fanciful and musically diverse, ranging from the “long-range public service announcement urging kids to cross streets at their proper corners, called “The Middle, In the Middle, In the Middle” (sung by a woman who had worked as a crossing guard).” As far as we know, it’s the only song whose publishing is controlled by the New York Department of Transportation,” Flansburgh says. He describes album track “Clayton’s Hands” as “a groovy song, almost like a James Brown song, and it’s so simple—but perfect for kids. It gives them something to do, but chugs along a very sweet way.”

Flansburgh says the band’s adult fans have indicated that *No!* is something they’ll also want to pick up. “We’ve gotten a clear response from them that this is a project they’re very interested in. The songs aren’t watered-down, there are interesting arrangements and production; for our fans, it’s just a really nice slice of something else.”

Foley says, “We’re targeting the album to be placed in the Giants’ regular sections in record stores, such as Tower, Borders, and Barnes & Noble. We’re also placing it at the main floor level and with traditional listening-station programs. We’re advertising in magazines like *Blender,* *Magnet,* and *Time Out New York,* New York being by far their strongest market, with 10% of their sales coming from there.”

On the children’s retail side, Rounder Kids is targeting children’s specialty channels like *Imaginarium* and *Zany Brains/Right Start.* Foley notes, “We’ll also be working with Amazon and its past-buyer mailing list, which targets fans who’ve previously purchased TMBG albums.”

Flansburgh and Linnell will appear (without their electric backing band) at a series of in-stores to promote *No! “The challenge with scheduling these in-stores, I’ve been told, is that timing is crucial. We want the Giant fans, but we also want their kids, so the traditional Tower Records in-store time of 5 p.m. probably wouldn’t work. We’re looking at weekends [and] earlier in the day instead.”*
**CDV IS THE KEY:** With the Blackstone Group confirming that it has signed a definitive agreement to acquire a majority stake in the Columbia House record club (Billboard, March 16), Retail Track hears that the deal, which is expected to close in June, values the company at about $420 million, with Blackstone owning an 85% stake and the remaining 15% split evenly between current owners Sony Music Entertainment and the Warner Music Group.

The Blackstone Group is buying Columbia House on behalf of its Blackstone Capital Partners III investment fund. The debt funding will be provided by UBS Warburg and Banc of America Securities, according to a Blackstone press release. Sources suggest that Blackstone Group is putting up about $125 million, the banks are providing about $100 million in debt, and the two majors will be owed the remaining $95 million. In its heyday in the mid-90’s, Columbia House is said to have generated $100 million in cash flow, but by the turn of the century it was barely profitable, prompting the owners to seek a merger with BMG Direct. But despite repeated attempts, the parties could never agree to terms.

Meanwhile, a new management team at the record club believe that having Columbia House, returning the company to solid profitability, with the record club believing that have generated about $95 million in cash flow last year. Columbia House chairman/CEO Scott Flanders says the explosive growth of CDV is the prime motivator in attracting Blackstone to the deal, while sources suggest Columbia House management (which is staying in place) hopes to rule the DVD wave so Blackstone can eventually do an initial public offering (IPO).

A Blackstone spokesman and Flanders dismissed rumors that Blackstone is buying Columbia House so it can either flip it to BMG Direct or buy BMG Direct and merge the two. Proponents of either scenario see Blackstone’s involvement as a way around U.S. regulatory agencies, which might not look kindly upon the majors trying to engineer such a merger themselves.

By keeping Sony and Warner as partners, it probably ensures that Columbia House will continue to be able to license music from the majors. For their part, the two majors may just enjoy a further upside from their investment in Columbia House if the company continues to improve on profitability, which is an essential component of any contemplated IPO.

Flanders observes that DVD-player penetration has now reached 25% of U.S. households, and those households are buying twice as many movies compared with the same stage of VHS player penetration. He says, “As DVD pricing becomes more competitive, DVD self-play will increasingly cannibalize rental video, and we will be the beneficiary of that mixture.”

**MULTI-PLATINUM ALBUMS**

- **Linkin Park, Hybrid Theory**, Warner Bros., 8 million.
- **Limp Bizkit, Chocolate Starfish and the Hot Dog Flavored Skeleton**, Interscope, 6 million.
- **Willie Nelson, Stardust**, Columbia, 5 million.
- **R. Kelly, TP-Z-1000, Five, 4 million.**
- **Tim McGraw, Greatest Hits, Curb, 3 million.**
- **Is Real, Pain Is Over, Murder Inc./Del Jam, 3 million.**
- **Puddle of Mudd, Come Clean, Flawless/Geffen/Interscope, 2 million.**
- **Celine Dion, A New Day Has Come, Epic, 2 million.**
- **Various Artists, That’s What I Call Music! Vol. 9, Universal/EMI/Zomba/Sony, 3 million.**
- **Soundtrack, Moulin Rouge, Interscope, 2 million.**
- **Soundtrack, Singles, Epic, 2 million.**

**PLATINUM ALBUMS**

(1 million units)

- **AZ Yet, All That Jazz, Warner Bros., their one. Brandy, Full Moon, Atlantic, their third.**
- **Lonestar, I’m Already There, BNA Records, their second.**
- **Martina McBride, Greatest Hits, RCA Nashville, their fifth.**
- **Luther Vandross, So You Think He’s Perfect, Polygram, their fourth.**
- **Diamond Rio, Greatest Hits, Arista Nashville, their third.**
- **Willie Nelson, Half Nelson, Columbia, their 13th.**
- **Luther Vandross, This Is Christmas, Epic, their 13th.**
- **Rascal Flatts, Rascal Flatts, Lyric Street/Hollywood, their first.**
- **Conjunto Primavera, Nuestro Dedicado, Fonovisa, their first.**
- **Michelle Branch, The Spirit Room, Maverick/Warner Bros., their first.**

**GOLD ALBUMS**

(500,000 units)

- **Various artists, Gospel II, Integrity.**
- **Luther Vandross, Greatest Hits, Epic, their 16th.**
- **Conjunto Primavera, Ania de Amor, Fonovisa, their third.**
- **Alison Krauss, Forget About It, Rounder, their fourth.**
- **Various artists, That’s What I Call Music! Vol. 8, Universal/Zomba, their fifth.**
- **Barbra Streisand, & Me Ippelle Barbara, Columbia, her 45th.**
- **Barbra Streisand, Simply Streisand, Columbia, her 46th.**
- **Petey Vorn, Music for the Morning After, Columbia, her first.**
- **Various artists, WWF Porbealbe Entry, Smash Down!, Columbia.**
- **Celine Dion, A New Day Has Come, Epic, her ninth.**
- **Paul McCartney, Driving Rain, Capitol, their 12th.**
- **Twee, Southern Hummingbird, the Gold Mind/Elektro, her first.**
Columbia TriStar Gives ‘Memento’ DVD Special-Edition Treatment

BY CATHERINE CELLA

The back-and-forth storyline of Memento, the Guy Pearce-starrer about an amnesiac searching for his wife’s killer, allowed for the creation of a very unique set of special features on the film’s two-disc limited-edition DVD ($27.95), due Tuesday (21) on Columbia TriStar Home Entertainment.

The film’s Academy Award-nominated writer/director Christopher Nolan explains, “People are now becoming very familiar with the DVD format, so we wanted to take advantage of that and be a little more challenging.” Nolan actually designed the DVD for Columbia, incorporating the whole DVD experience in everything from the outside look of the box to the inner workings of the disc. The packaging was created to look like a patient’s case file, while navigating the DVD itself requires solving puzzles as challenging as those of the amnesiac character.

“Nothing about Memento is easy,” Columbia VP of marketing Tracey Garvin notes. “The packaging itself is a challenge. We tried to make it as unique an experience as possible for the consumer and yet not make it so frustrating that people couldn’t do it.”

For example, a long-awaited chronology of the film is a very well-hidden Easter egg on the second disc. There are also multiple commentaries that come randomly each time the DVD is played in the player. Nolan advises viewers to listen to these commentaries more than once.

One of the director’s special requests was that Columbia digitize his shooting script—handwritten notes, coffee stains, and all—and make it available for alternate-angle viewing. He says, “I think [this] is a very effective way of getting some significant insight into the process of filmmaking.”

The two-disc set also includes a digitally remastered version of Memento, director’s script and commentary, production stills and sketches, trailers, scene selections, and more—all accessed by unconventional means.

“This DVD is truly the director’s vision,” says the title’s marketing manager, Laurie James. “He wants the viewer to have the same kind of frustrating experience as the lead character, where it’s all not black and white.”

Film buffs can also look forward to Anatomy of a Scene, a 23-minute documentary proceeding from script to design to photography to screen version.

Nolan promises that not all of the film’s back story is explored even on this special-edition DVD. “We didn’t want to betray all the behind-the-scenes, give away all the information that deconstructs the reality you pour your heart into creating. It’s too early for that. Thirty years from now, if someone’s interested, I’ll be happy to dust it off and give away all that stuff.”

We didn’t want to betray all the behind-the-scenes, give away all the information that deconstructs the reality you pour your heart into creating. It’s too early for that. Thirty years from now, if someone’s interested, I’ll be happy to dust it off and give away all that stuff.”

—CHRISTOPHER NOLAN, WRITER/DIRECTOR

Finding a distributor, however, proved a bit more difficult. Fellow director Steven Soderbergh offered Nolan his help—and in the process, landed Nolan the director’s chair for Insomnia (the Al Pacino, Robin Williams, and Hilary Swank thriller coming to theaters Friday [24])—when Memento was being turned down by every distributor in town.

“What impressed me was how unified the film was,” Soderbergh says. “For a film that was so disorienting, it was beautifully acted, it was beautifully directed, it was beautifully shot and cut. That’s really rare—especially in a director’s second film.”

(Nolan’s debut North by Northwest work was 1998’s Followling.)

Columbia originally released Memento on DVD last September but put a special-edition project on the shelf. With the addition of the commentaries, consumers who are immersed in work on Insomnia. That project, a single-disc version priced at $24.95, only included such extras as a trailer, director interview, and a film appreciation.

“The original DVD came out at the worst possible time in retail,” notes Vince Szyldowski, senior director of product at Virgin Entertainment Group. “It was released on September 30, it was a very limited run initially, but it still ranked No. 14 in our top DVD sellers for 2001. We’re pretty excited about all the special features on the limited edition. We’ve got Memento remastered in our monitor program and are trying to get a Christopher Nolan in-store. It’s got good timing with Insomnia opening next week.”

The original DVD also includes the limited edition to perform even better than the original DVD. “With this type of movie, you leave wanting more... always,” he says. “So the additional material is a long, drawn-out affair which the limited edition bought but those who waited for the limited edition. And then there are first-time viewers, as the film gains buzz as a home video release.”

Garvin, whose marketing campaign for the title includes placing ads in Best Buy and Wal-Mart circulars, is taking a wait-and-see approach to its future formats into similar special-editions projects. “Once we see how it is received, we can take what we have learned to mix it up a little bit,” Garvin says. “Maybe we can take a risk, take a challenge, and the public will actually embrace it.”

James concurs, adding, “I think people are going to be very hip and looking for new ways to make marketing things. If you have a unique product, you have to market it the same way. The whole nature of video, as opposed to not this DVD is very unique.”

VHS VALUE: “Don’t count VHS tapes out” is the message being espoused by the International Recording Media Assn.’s (IRMA) VHS Videocassette Coalition, a group established in 1999 that is receiving a newfound push in front of VHS’s upcoming 25th anniversary on the market. The coalition, comprising videotape manufacturers and duplicators, plans on putting together promotions for rental chains to urge them not to prematurely reduce shelf space for VHS. It will also take out ads in trade magazines and launch a direct-mail campaign. IRMA recently released research showing that annual sales of VHS recorders (13.5 million) are outpacing DVD players (12.7 million) and that 95% of U.S. TV households have at least one VCR.

Meanwhile, more than 120 million DVDs shipped in first-quarter 2002, according to The NPD Group (DEG), a 74% increase from last year. Software shipments have now exceeded 790 million units since the format’s inception. Additionally, 3.6 million magnet VHS players and VCRs were sold in first quarter, a 29% gain from last year. A total of 35 million players have shipped since the format launched, and the DEG predicts that 20 million players will stop to retailers this year alone.

EAGLE EYES YES: Eagle Vision, a developer of video and TV products for music artists, exclusively tells Billboard that it will release Yes Symphonic Live, a new VHS ($19.98) and two-disc DVD ($24.98) from the British rock act June 18. This September, it will also be the first music title to be released on JVC’s new Digital Vision (D-VHS) format. (Artisan Home Entertainment’s Terminator 2: Judgement Day will be the first title available on D-VHS and is expected by the end of this month.)

The Yes project was shot at the group’s stop in Amsterdam during last year’s Symphonic Tour. It includes performances of 14 songs amid a unique orchestral accomplishment and a number of bonus features, including the Yes documentary Dreamtime.

Eagle Vision president Steve Sterling says that the project is likely to have a long shelf life because of its production value. “We committed to a high-definition production and a top-notch multimedia mix. We also have 30 minutes of graphics on the DVD. Yes has been extremely innovative and visually creative in their entire careers.”

The band will embark on a U.S. tour this summer, and Eagle Vision will push the product at tour stops. Sterling also says the company aims to screen the film in DVD-high-definition theaters in major U.S. cities, but how soon and planning is coordinating product and concert ticket giveaways in conjunction with the title.

RETAIL NEWS: Blockbuster will begin testing its new Rewards Platinum program this summer, allowing renters to keep three DVDs or VHS tapes out at a time without being charged late-viewing fees. Interested participants must pay a $59.99 fee per year and will still be charged a regular rental fee for each title they check out. The program is expected to be tested only in a few markets, but company executives say it has not yet known. In other Blockbuster news, the chain recently acquired the 68-store Mr. Movies chain, with locations in Minnesota and Iowa.

The Hollywood Video chain is hoping to add Game Crazy specialty departments to up to 200 stores by the end of the year. Game Crazy departments—which sell game systems, accessories, and new and used soft-ware, as well as offering game rentals—currently exist in 66 stores.

GROWING OUT: Independent distributor York Entertainment hopes to expand its 1-year-old York International division with the appointment of William Cunningham to the newly created position of acquisitions associate, according to York president/CEO Tanya York. “[Cunningham] is going to be looking to broaden our international focus and get more mainstream, action, U.S. wins, and even some family titles,” she says. “We’ll also be looking at some non-English-language acquisitions.” The company distributes an average of 50-70 (titles per year under the York Urban, York Latin, York Entertainment, York En Español, and International labels. Upcoming releases include July 23’s urban comedy Hairspray and the Aug. 13 urban action film Snoutled Out.

NO ‘R’ IN RINGS: Though previously expected to carry an R rating, the Nov. 12 special extended edition DVD and VHS of The Lord of the Rings: The Fellow-ship of the Ring will be rated PG-13.
Retailers Explore Cross-Promotion Opportunities

BY CATHERINE CELLA

The recent history of music retail reads like a tale of two generations. Baby-boomer demand ushered in the launch of such major music stores as Tower and Virgin in the 1960s and 1970s. With the advent of home-video formats—VHS, videogame, and, most recently, DVD—music stores have changed focus to cater to the needs of boomers' more video-minded children.

"Most people think of Tower as a music store. We’re certainly audio specialists," says the 102-store, West Sacramento, Calif.-based chain's VP of video John Thrasher. "But DVD has grown dramatically. It's the most successful format that's been launched, period.

Thrasher says that Tower's square footage devoted to DVD has kept pace with sales, which now account for 15%-18% of Tower's domestic revenue. As one of the original test-laur for sites when Warner debuted the horrordVDs five years ago, Tower has been involved in the format from the outset.

Virgin Megastores have also welcomed the format with open arms. "It's part of the Virgin philosophy to embrace new formats from day one," says senior VP of product and marketing Dave Alder of the L.A.-based, 22-store North American Megastore chain. He credits Virgin's loyal customer base of collectors for getting it into the DVD market early on. At around 18%, Virgin's DVD revenue numbers are similar to Tower's.

Virgin will take advantage of the format's consumer reception with its May Music Month promotion. More prime floor space is being given to DVD, VHS, soundtracks, and film-related books, and the chain is offering a "buy one, get the second half-price" DVD deal. A similar campaign is set for this September; Virgin is expecting DVD sales to skyrocket to 25% of its revenue this month.

Tower also cross-promotes, especially with hit DVD titles. "Hits bring people into the store," Thrasher notes. "What you’re trying to do is create synergies between various other products that we sell for that hit. Harry Potter, for example, has cross-merchandising opportunities in VHS, DVD, music soundtrack, and books. As to whether DVD draws in customers who then buy unrelated CDs, well, that’s an open question.

As Thrasher points out, DVD packaging makes it easy for music stores to add the format. "The package fits the rack profile that most of us have had as a browsing experience for customers. And if people are going to collect entertainment goods, they think of the combination stores."

Image Entertainment Congratulates RONNIE MILSAP on the 2002 Academy of Country Music Lifetime Achievement Award

In Stores This Week: RONNIE MILSAP LIVE Featuring the Greatest Songs From a Legendary Career

DVD and VHS

Coming in September 2002
<table>
<thead>
<tr>
<th>Title</th>
<th>Label/Distributing Label &amp; Number</th>
<th>Principal Performers</th>
</tr>
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<tbody>
<tr>
<td>Spider-Man: The Ultimate Villain Showdown</td>
<td>PARAMOUNT HOME ENTERTAINMENT 61905</td>
<td>Animated</td>
</tr>
<tr>
<td>Barney's Beach Party</td>
<td>Barney</td>
<td>2002 NR 14.99</td>
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<tr>
<td>Cinderella's Dreams Come True</td>
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<td>Star Wars Episode I: The Phantom Menace</td>
<td>IRMA PLATINUM CERTIFICATION FOR NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183</td>
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<td>The Backhand of Notre Dame II</td>
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<td>Training Day</td>
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<td>2001 R 22.98</td>
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<td>1997 PG 39.98</td>
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<tr>
<td>Legally Blonde</td>
<td>Reese Witherspoon</td>
<td>2001 PG-13 14.95</td>
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<td>Distributed by Toei Animation/Fujita Entertainment 1958</td>
<td>Animated</td>
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<td>DragonBall Z: Fusion-Evil Buu (Unedited)</td>
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<td>The Thirteen Ghosts</td>
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<td>Not Another Teen Movie</td>
<td>Distributed by Warner Bros.</td>
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<td>Scooby-Doo and the Reluctant Werewolf Special Edition</td>
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<td>Tyrese Gibson Snoopy Doggy</td>
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<td>Mark Wahlberg Olivia Wilde</td>
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<td>A Knight's Tale</td>
<td>Heath Ledger</td>
<td>2001 PG-13 14.95</td>
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<tr>
<td>Bring it On</td>
<td>Kirsten Dunst</td>
<td>2001 PG-13 24.98</td>
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</tbody>
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**Notes:**

- VHS sales numbers for the week of May 25, 2002.
- "NR" indicates that the title was new or fresh.
- "R" indicates that the title was Rental.
- "PG" indicates that the title was Parental Guidance.
- "NR" indicates that the title was not ranked.
- "VHS" indicates that the title was available on VHS.
- "DVD" indicates that the title was available on DVD.
- "BD" indicates that the title was available on Blu-ray.
- "BLU-RAY" indicates that the title was available on Blu-ray.
- "4K" indicates that the title was available on 4K.
- "HDMI" indicates that the title was available on HDMI.
- "SURF" indicates that the title was available on Surf.
- "HIT" indicates that the title was available on Hit.
- "TOP" indicates that the title was available on Top.
- "HUB" indicates that the title was available on Hub.
- "HBO" indicates that the title was available on HBO.
- "HULU" indicates that the title was available on Hulu.
- "NETFLIX" indicates that the title was available on Netflix.
- "AMAZON" indicates that the title was available on Amazon.
- "NETFLIX" indicates that the title was available on Netflix.
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- "AMAZON" indicates that the title was available on Amazon.
- "HBO" indicates that the title was available on HBO.
- "TOP" indicates that the title was available on Top.
- "HUB" indicates that the title was available on Hub.
- "HIT" indicates that the title was available on Hit.
- "SURF" indicates that the title was available on Surf.
- "BD" indicates that the title was available on Bluray.
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- "SURF" indicates that the title was available on Surf.
TRIBeca FILM Festival: When people think of world-class film festivals, Cannes and Sundance come to mind. But New York’s Tribeca Film Festival joins those prestigious ranks. The first Tribeca Film Festival—held May 8-12—in New York was a triumph in terms of sheer variety, quality of entertainment, and the caliber of participants. Even more commendable, the event was well-organized, and staff were extremely helpful to attendees.

Most entertaining: Breath Control: The History of the Human Heart Box (directed by Joey Galifianakis and Jacob Craycroft) is a thoroughly enjoyable and educational account of this underappreciated art form. Artists featured in the film included David B. Frensley, Michael Franti, Rahzel from the Roots, Zap Mama, Click, Biz Markie, and the late Buff from the Fat Boys.

Most historical: Standing in the Shadows of Motown, directed by Paul Justman, tells the previously untold story of Motown backup musicians—"The Funk Brothers." The best parts of the film, which could easily have stood on their own, were the electrifying tributes—concert scenes, in which the Funk Brothers performed their hits, to be heard with such artists as Chaka Khan, Gerald Levert, Bootsy Collins, Joan Osborne, and Ben Harper.

Most appealing to world-music fans: I’ll Sing for You (As Charlemagne Pour Toi), directed by Jacques Sarasin. This French film with English subtitles is about the African artist Karkar, who was briefly considered the Elvis Presley of his native Mali in the late 1950s. Though a little slow-paced, the movie is ultimately a fascinating character study.

Most sentimental: Jimmy Scott, If You Only Knew, directed by Matthew Buzzell. This documentary is a sweet and touching portrayal of 76-year-old Scott, a critically acclaimed jazz musician who still performs around the world. Although several major studio films were screened as part of the festival, many of the real gems were the low-budget, independent films, a testament, perhaps, to the festival’s spirit of giving recognition to unsung heroes.

As expected (Billboard, May 4), MTV president of entertainment Brian Graden has added the same title to VH1. In other VH1 news, Lauren Zalaznik has exited as senior VP of original programming and development. She has been named president of Trio and executive VP of emerging networks for Universal Television, Trio’s parent... Nickelback tops the list of nominees for the 2002 MuchMusic Video Awards. The band was presented June 16 in Toronto. Nickelback’s "How You Remind Me" and "Too Bad" landed a total of eight nominations. A complete list of nominees can be found at muchmusic.com. Compiled by Carla Hay.
Bryan Ferry

Continued from page 1

album. It’s extraordinarily gratifying for an artist—especially one who has been at it for as long as I’ve been.”

Frantic, due in the U.S. via Virgin May 21, was released by the label in most European markets April 29. Since then, it’s enjoyed top 10 chart status in the U.K. (where it bowed at No. 6), Greece (No. 9), Austria (No. 8), and Norway (No. 6). It’s also positioned within the top 30 of charts in Switzerland, the Netherlands, Sweden, and Denmark.

In a sense, this resonates as proof of his continued vitality and relevance as a recording artist,” notes Virgin VP of marketing Eric Ferris. “He has a remarkable history as both a solo artist and via his tenure with Roxy Music. And the public responds to that. But the opening of this new chapter brings a different dimension to people who are also responding to who Bryan is right now.”

Upon deeper thought, Ferry is inclined to agree. “This record feels like an unusual entity in music right now,” he says. “It’s an adult record. I’m an adult who strives to make an appropriately adult piece of music. I didn’t want to humiliate myself or tarnish my songs by trying to make a hip-hop record or a dance record or a metal record. I wanted to make a record that was true to who I am as an artist. If I’m to allow myself fanciful thoughts given the initial reaction to Frantic, then I’ve made a wise decision. Maybe my record is standing apart from the rest in a really positive way as a result of [me] proudly owning my maturity.”

That is precisely what some retailers believe will help the project successfully dent a stagnant market currently dominated by youth-driven acts.

“There’s nothing nostalgic about this album, which is important,” says Bradley Andrews, manager of a Virgin Megastore in N.Y.C. “It’s unconventional, but not like it’s straining to be hip. It’s a record for grown-ups, which is refreshing and different—and, actually, pretty exciting.”

He continues, “This is not going to be an out-of-the-box barnburner, in terms of sales. But I believe that it will be a consistent entity in the market for the rest of the year.”

That suits Ferris, who says Virgin is taking a “long-range approach” to marketing Frantic in the U.S. The label is introducing the set here via the groove-laden, rock-edged single “Goddess of Love,” which was shipped to triple-A and modern AC radio formats the first week of May.

“Although this has the potential to be a strong radio record, we’re not going to rely on one specific avenue of exposure,” Ferris says. “We believe that this is the kind of record that will work when it seeps into the lives of listeners and many possibilities pop up. We’ve been moomping through their days and feel like it’s part of them.”

Still, radio is a strong factor in the future of this project. “The single has solid potential,” says Alex Cortright, music director/DP of WRNR Baltimore/Annapolis, Maryland. “It has a great hook and a great performance.”

Ferry will pause from his European activities shortly before the album’s sideshore release to do a round of press, TV, and radio appearances. Specific venues and programs were still to be confirmed at press time. Also in the works is a series of lifestyle-oriented promotions, whereby Virgin will strive to expose the record in cafés, boutiques, restaurants, and via an assortment of Internet sites.

The ultimate promotional thrust of Frantic is touring. Ferry is expected to be on the road from mid-spring through the fall/winter season. The trek is being handled by Ferry’s manager, Alex Weston of Riverman Management in London.

The artist says that last year’s Roxy Music reunion tour reignited his interest in being onstage. “I’d nearly forgotten the work of performing in that reckless fashion that touring allows,” he says. “I found that I loved being in an environment where anything could happen and that you had to accept it as part of the experience. There’s no turning back when you’re playing for thousands of people. I loved it immensely, and I dare say that I’m itching to play these new songs for an audience.”

For this tour, Ferry will be supported by familiar faces: Roxy Music drummer Paul Thompson, as well as touring musicians Chris Spedding, Colin Good, Julia Thornton, and Lucy Wilkins, among others.

The songs of Primal Youth lend themselves well to the concert stage, thanks to their vibrant, fairly no-frills instrumental framework. Ferry’s smoky baritone is in top form, and he flexes it to maximum effect over songs that range from straight-ahead rockers (“Cruel,” “Nobody Loves Me”) to richly textural ballads (“Goddess of Love.”)

“The case of ‘Goodnight Irene’,” for example, it was an act of homage. Leadbelly is the first person I remember ever hearing on the radio as a young boy. It had a huge effect on me. He had such yearning and longing in his voice. The love of the blues has stayed with me ever since.”

Ferry smiles whenever he discusses how Pranic took shape—particularly its decidedly un-Ferry-like title.

“From top to bottom, this record was a joy to work on,” he says. “As for the title, it comes from a lyric of a song that didn’t end up on the album. Still, it seemed to me a good title for this record. It’s been a hectic couple of years for me, both touring and recording, and the mood in which this album was created was nothing if not frantic.”

Indeed, Pranctic pops with an unbridled energy that is unusual for a Ferry collection. His songs are published by an experienced U.S. ad agency/company. “Having touched on 30s-era music with As Time Goes By [a 1999 solo recording], this time I wanted to do something quite different. I wanted to create an expansive, deliciously atmospheric set-closer ‘I Thought’. “

“He also plays ‘Goddess of Love.’” Ferris points out, adding with a chuckle. “Listen closely, and you’ll hear him singing his heart out on both numbers.”

Ferry rose to fame in the early ‘70s as the singer/songwriter/designer for pioneering modern-pop band Roxy Music—which is now revered for injecting daring fashion statements and rich ambient soundscapes into the rock realm. Its 1972 classic debut offered a provocative blend of pop art, avant-garde, the timelessness singles ‘Virginia Plain’ and ‘Pyjamarama.’

“There was a remarkable, fresh energy in what we were attempting,” Ferry says. “It felt new. With such an interesting lineup of sounds, our aim was to be different. So I have in years to keep on truckin. We reflected any number of inspirations, of fascinating worlds; we could take it any number of ways.”

After Eno exited the band, Ferry’s soulful song approach became increasingly dominant, as evidenced by such sublime recordings as “Blue Days, Blue Moon,” “All I Want Is You,” “Avalon,” and “Love Is The Drug.” More recent times have seen Ferry forge an equally adventurous and highly praised solo career. Despite his own impressive run, the artist offers a respectful nod to his Roxy Music days. “It was an extraordinary time,” says Ferry. “I was a part of youth and excitement of a different level than one feels now. Both are pleasurable but vastly different.”

Roxy Music’s legacy was to infiltrate and improve numerous musical genres; some obviously, some subtly; from new romantics to punk rockers, from dance to trance. It’s been hailed as visionary, Radiohead, Moby, Suede, and Pulp are some of the recent big hitters to acclaim its aesthetic. “It’s humbling to pause and consider the effect of your work,” says Ferry. “You want to have that kind of impact. But you don’t dare say that out loud. That’s too pretentious. But it’s just a joy to survey one’s history and see its effects.”

Ferry is intent upon remaining a vital element in the current flow of music. “I’m feeling more inspired now than ever,” says Ferry. “I’m just so pleased that I won’t necessarily be only making it for my own private enjoyment.”
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**Over The Counter**

**MUSIQ HATH CHARMED:** There's no sophomore slump for Musiq. With an opener more than four times the volume of his first album's biggest Nielsen SoundScan week, the artist formerly known as Musiq Soulchild bows at No. 1 on The Billboard 200 and on Top R&B/Hi-Hop Albums. The soulful singer/songwriter tips in at 260,000 units with his new Juslins (Just Listen). His first album saw its biggest week in the Christmas frame of 2000, when it sold 62,000 units. It peaked at No. 24 on the big chart. The newcomer's fast start has been primed by lead track "Halcrazy," which bowed on Hot R&B/Hi-Hop Airplay in the Feb. 16 issue and has gained in audience in all but two of its 15 chart weeks. It's No. 4 this issue on that chart and No. 21 on Hot 100 Airplay.

**THANKS, MOM:** Music retailers are thankful for Mother's Day, a gift-giving occasion that leads to annual sales spikes. And, of several artists who benefited from the event, it would appear that Celine Dion's latest was the leading gift for moms, as she scores The Billboard 200's largest unit increase (62, up 41% to 143,000). Others lifted by gift shopping include Josh Groban (No. 10, up 5%), Alan Jackson (22-16, up 1%), Barry Manilow (53-40, up 31%), Enya (56-45, up 34%), Frank Sinatra (172-117, the Pasetter, with a 55% gain), the Beatles (131-120, up 23%), John Tesh (178-124, up 51%), Red Stewart (157-127, up 29%), and Andrea Bocelli (171-137, up 36%).

Some of these, of course, have other market drivers in play. Enya's "Only Time," for example, continues to be the soundtrack of those Friends promos that have become omnipresent on NBC. Jackson's title track, "Drive (For Daddy Gene)," has conquered country radio (see Singles Minded, this page). And, if you'll check this issue's Billboard 200 and those from previous Mother's Day frames, you'll find that country albums fare well on this occasion. Daniel Rodriguez, the "singing cop," is another mom fave, re-entering at No. 131 following an appearance on Rev. Robert A. Schuller's Hour of Power TV broadcast. With sales up more than 300%, Rodriguez jumps to No. 1 on Heatseekers. The Sinatra and Stewart albums are two of six on The Billboard 200 aided by direct campaigns from Rhino parent Warner Strategic Marketing. The others are Foreigner (No. 80), Totally Country (No. 94), Prince (No. 149), and Gordon Lightfoot (No. 190).

**THE PIANO HAS BEEN DRINKING:** The always-unique Tom Waits has become a poster child for independent labels, reaching much higher chart positions on indie Epiphant than he ever did during the two decades he recorded for majors Asylum and Island. His first Epiphant release bowed at No. 30 on The Billboard 200 in June, far exceeding his previous career peak of No. 88, notched by Small Change in 1976. This issue, Waits places two new albums inside the top 40, the first time he's ever had more than one album on the big chart. Lodged at Nos. 32 and 33, the two combined sold 64,000 units on street week. Also waving the flag for independent distribution is Naughtly by Nature, which returns to the indie ranks with its first TVT album. With 49,000 units, Icon is No. 1 on Top Independent Albums, No. 3 on Top R&B/Hi-Hop Albums, and No. 15 on Hot 100 Billboard 200. Naughtly's last album was on Arista, the only one of its five to appear on a major label. It peaked at No. 22 in 1999, selling 46,000 in its best week.

Higher on the chart is Lauryn Hill, whose MTV Unplugged 2.0 marks a hard left turn from the sonic direction of 1998's The Miseducation of Lauryn Hill, her eight-times-platinum solo debut. On 122,500 units, the double-length album occupies the No. 3 slot at No. 2 on the R&B/Hi-Hop chart—not bad when you consider that it has been met with mixed reviews and virtually no radio airplay. Miseducation began with 423,000 units, which, at the time, was a record opener for any female artist.

**INCOMING:** The good news for record stores is that five new albums might enter next issue's chart with sales of more than 100,000 units—three of them at 200,000-plus. Rappers P. Diddy and Cam'ron are in a tug of war to reach No. 1, each on course to sell in the range of 250,000, while Weezer looks good to top 200,000. Rush is on course for 100,000 or more, and Moby might ring that bell, too. The bad news: Stores are competing with the same week last year, when Tool started with 500,000-plus, Missy "Misdemeanor" Elliott and Weezer opened at 200,000-plus, and each of the top nine albums exceeded 100,000.

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**Singles Minded**

**DESIRED CONSISTENCY:** Up 177 detections, Alan Jackson's "Drive (For Daddy Gene)" replaces Toby Keith's "My List" at No. 1 on Hot Country Singles & Tracks, ending Keith's five-week reign atop the chart. "Drive" is Jackson's 26th No. 1 on this chart, a milestone that solidifies his position as the artist with the most No. 1 singles from the storied "class of 89," a group of up-and-coming video-country stars who fired the opening shots of the 1990s country commercial boom. Jackson and Garth Brooks, respectively, are the validators and salutators of the class: Brooks' report card shows 18 No. 1 singles. Classmates include Clint Black (13 No. 1s), Travis Tritt (five), and Mary Chapin Carpenter (one).

Meanwhile, Keith's "List" dips 1-5 on the same chart that sees his "Courtesy of the Red, White and Blue (The Angry American)" take Hot Shot Debut honors at No. 41. The arrival matches Keith's own high-debut benchmark, which was set exactly one year ago, when "I'm Just Talkin' About Jesus" entered at No. 1. "List" was No. 41 in the May 26, 2001, issue.

Further down the chart, we find an unexpected strategic move, as Lyric Street shelves Shadaisy's "Get Over Yourself" in favor of "Mine All Mine," which bowed at No. 55. "Get Over Yourself" falls to No. 35 from its peak position of No. 27.

**CAM DO:** With "Oh Boy" already in the top 10 of the Hot R&B/Hi-Hop Singles & Tracks chart and moving up 7-6, Cam'ron debuts another single at No. 63, "Welcome to New York City," featuring Ja-Z and Juelz Santana. The second track from his album Come Home With Me, which hit retail May 14, enters the chart based solely on airplay, as it tacks on 3.6 million additional listeners for an audience total of 6.5 million.

"City" is Jay-Z's sixth title on this issue's R&B/Hi-Hop Singles & Tracks chart. The only other artists to have accomplished this feat are Ja Rule, R. Kelly, Juvenile, and DMX. It is the 11th time that Jay-Z has had six concurrent titles on the chart—the most occasions that any artist has achieved.

**PIlar of strength:** Pilar Montenegro becomes the second artist (and the first in two years) to place a track on The Billboard 200 based solely on Latin radio airplay. Her "Quítame Ese Hombre" debuts at No. 74, while spending its ninth week atop Hot Latin Tracks. It's the longest reign by a new artist since the Latin chart began using Nielsen Broadcast Data Systems tracking in November 1994.

While it is not uncommon for a bilingual track receiving airplay at both Anglo and Spanish stations to chart (like Enrique Iglesias' "Escape/Escapar" at No. 31), it is rare for a Latin-only track to be a high on the Latin Charts. Montenegro caught just the right week to sneak into the top 75 of the Hot 100 Airplay chart, therefore making the track eligible for inclusion on The Billboard Hot 100. For those of you not up on your Spanish, Montenegro's title translates as "Take That Man Away From Me."

**Rush To Glory:** Rush's "One Little Victory" moves 12-10 on Mainstream Rock Tracks, becoming the group's 20th top 10 hit on that chart. It's Rush's first top 10 since "Half the World" peaked at No. 6 in the Feb. 2, 1997, issue. The trio is the only act on this issue's Mainstream Rock chart to have appeared on the inaugural chart that ran in the March 21, 1981, issue. That week, "Limelight" was No. 7 and "Tom Sawyer" was No. 10.

Rush's 20 top 10s tie the group with U2 for sixth place on the Mainstream Rock chart. Tom Petty (with and without the Heartbreakers) is the current leader, with 28 top 10 songs.

**Man of Many Labels:** Dave Hollister, who recently switched from Def Squad/DreamWorks to Motown, returns to Hot R&B/Hip-Hop Singles & Tracks on yet another label—MCA—as "Keep Lovin' You" debuts at No. 71. It is the first single from Steve Harvey's compilation album Sign of Things to Come, which also features Mary J. Blige, Yolanda Adams, Fabolous, and Carl Thomas, among others. "Lovin'" will be included on Hollister's forthcoming Motown album, due in August.

**How Low Can We Go:** For the first time in the history of Nielsen SoundScan, the No. 1 selling single in the country, "N Sync Featuring Nelly's "Girlfriend," scans less than 10,000 units (9,500). That is less than the No. 50 title sold on the July 25, 1998, issue of Hot 100 Singles Sales chart.
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### Billboard Top Jazz Albums

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### Independent Albums

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<td>G D S</td>
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<td>Alley: The Return Of The Ying Yang Twins</td>
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<td>G D S</td>
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<td>Louie DeVito Dance Factory</td>
<td>G D S</td>
<td>Louie DeVito</td>
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Billboard spotlights Music City's 31st Annual Fan Fair, with a look at the history of the event, this year's performers, and conversations with the artists, executives and event producers. We'll explore country music's impact on brand marketing and the relationship between sponsors and country artists. Also included is a report on Nashville tourism, commerce and venues during music week in Music City U.S.A.

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**Billboard® HOT 100 AIRPLAY™**

**MAY 25 2002**

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**Billboard® HOT 100 SINGLES SALES™**

**MAY 25 2002**

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Classic Metal
Continued from page 1

in chief at the annual White House Correspondents' Assoc. dinner (see story, page 75). "It's the kind of voice-over man for MSNBC, Alice Cooper is doing commercials for such companies as Marriott and Callaway Golf, and everything from Matchbox cars to caskets some emblazoned with the Kiss logo.

"It's crazy," ex-Metallica bassist Jason Newsted says. "They used to run from them, now they watch 'em on TV. They must have thousands of copies of it."

It's enough to make longtime metalheads stop to collect themselves. Was it really that long ago that Osbourne and company were being vilified or subpoenaed instead of celebrated?

Well, yeah. Roughly three decades have passed since the first time one of these guys sent priests and parents into a frenzy. But don't feel bad if you've been caught off-guard—you're not the only one. "We used to laugh 15 years ago, saying, 'What would I ever be able to sell? Who is the first guy that's gonna call me and say, 'We just may have Alice suit this for us'? I couldn't figure out anything," Cooper says. "We thought maybe cemetery plots or one of those things."

While it may have taken a while for things to change, boy, have they. Like many of his contemporaries, Osbourne has gone from being perceived as psycho and scary to cuddly and cute. In 1985, years after gaining infamy when he slashed off the heads of a dove and a bat in separate incidents, Osbourne was slapped with the first of two nearly identical—and eventually dismissed—lawsuits blaming his song "Suicide Solution" for encouraging the suicides of several young fans. Now MTV's reality show about his family, The Osbournes, is considered a harmless, modern-day version of The Addams Family.

Also in '85, "Thashed," a song by Black Sabbath—Osbourne's ex-band—and Twisted Sister's "We're Not Gonna Take It" were among 15 cuts Tipper Gore's Parents Music Resource Center (PMRC) dubbed "filthy."

Now, Snider, in addition to his MSNBC spots, is a daytime morning-show host on Hartford, Conn., modern-rock station WMRQ and a singing actor who recently played himself in Warning: Parental Advisory, VH1's movie about the origins and heyday of the PMRC. "We're Not Gonna Take It," meanwhile, has become a staple of U.S. sporting events.

Kiss' Gene Simmons has gone from being labeled a Satanist—in the '70s, the religious Right accused him of being an acolyte for Knights in Satan's Service—to the creative force behind the Kiss merchandise empire. He's O.K.'d the licensing of Kiss products by 2,000, Kiss products and on June 14 launches Gene Simmons Tongue, a men's magazine along the lines of Maxim that will cater to an 18-34 demo while having, as Simmons notes, "nothing to do with Kiss.

Cooper—a forerunner of most of these guys in the shock-rock biz—has, in addition to his spots for Marriott and Callaway, appeared in commercials for CompUSA, antacid product Rennie, and others. Recently, he launched Alice Cooper's Town, a chain of rock- and sports-themed restaurants, with outlets so far in Phoenix and Cleveland.

On top of all this, McFarlane Toys has immortalized all these guys, save Snider, with their own action figure (see story, next page).

But what is the single greatest example of how these folks have gone from heaven to hero in the eyes of the U.S. mainstream? Perhaps that, at his concerts and through the mail, Cooper sells his own cuddly teddy bear. "I think there's a certain amount of comedy and looseness to all this," he says. "Every one of us at our peak was the scourge of rock 'n' roll. We were the ones that everybody was talking about when they said, 'How could it come to this?' [He laughs] Now, it's, 'Hey, these are our guys.'"

The Cycle Continues
It's not too tough to figure out why T-shirts, they all got jobs, they all began to grow up, they all became accountants and lawyers, and all the rest of it," Thompson says. "In an odd sort of way, Kiss, Iron Maiden, and all the rest of it has been absorbed and repackaged for nostalgic consumption much like The Brady Bunch was 10 years ago."

In addition to accountants and lawyers, many of these metal fans have no doubt also become members of the media, Newsted notes.

The fact that these folks have taken their love for metal with them through career and life changes is an example of how unique the metal fans' connection to the music is, notes Newsted. "Every Priest frontman Rob Halford: 'There's a pure love for the music, a simple umbilical connection. I've always felt that either you love it or hate it. If you love it, it's for life.'"

Though Simmons notes that we are not in a completely different world from that of the mid-'80s—a group of local religious activists tried to stop to collect themselves. Was it really that long ago that Osbourne and company were being vilified or subpoenaed instead of celebrated?--a group of local religious activists tried to "cancel" Kiss by starting a petition in their local school to ban the rockers from appearing at the Saturday night concert. The kids at the school were not too happy about it, and the band showed up. Kiss' most recent performance in Tupelo, Miss.—he says, "Maybe, at the end of the day, people in America are finally realizing, 'Ya know, those rock stars, they're wacko, but they sure are loveable.'"

Nostalgia Trip to Burden
The influence these icons' backgrounds are having on their careers is a "disturbing juxtaposition of how the music, especially the heavy parts of it, that they used used to love, they now watch as a sitcom."

"It's a 20-year cycle, and the cycle has come around," Snider says, noting that it makes perfect sense that not only are he and his brethren no longer shocking but that they've also become "pure nostalgia for some. When I was in high school in the '70s, it was all about the '60s—Happy Days, Sha Na Na, and all the doowop bands. In the '80s, people were into the '60s; in the '90s, people were into the '70s. Now they seem to have what he calls a "warm and fuzzy spot" for the likes of himself and Osbourne.

Syracuse University professor of pop culture Robert Thompson says the length of that cycle seems to have shrunk by about four years. "Recently, children of the '60s and '70s have begun to revisit their youth via Cooper commercials and Kiss concerts, while Generation Xers—who also grew up with Ozzy, Cooper, and Kiss—and also began to create opportunities for these guys as they move into their late 20s and early 30s."

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Music And McFarlane: A Lucretive Marriage

BY WES ORSHOSKI

NEW YORK—Toy maker. Entrepreneur. CEO. Sports nut. Celebrity. With a name for rock and roll, Todd McFarlane is all these things, he's someone a little different to some of the biggest names in heavy metal. With his line of realistic rock-star action figures, McFarlane has become a kind of an amalgamation of Stephen King and Stan Lee for the likes of master shock-rocker Alice Cooper and ex-Metallica bassist Jason Newsted. To these guys, he's a rock'n'roll genie, not necessarily granting wishes but nonetheless making dreams come true.

Cooper says that getting the detailed, sometimes gruesome and glory McFarlane treatment is like being showered with an honor that goes one step above and beyond all the standard industry awards and accolades: "Gold albums are great. Grammys are great, these are all wonderful things. But an action figure? Now you're talking!"

Newsted says his McFarlane figure was a perfectly timed affirmation of his career: "I took off from Michigan when I was 18 to go to a rock band; and on Halloween '81, I landed in Phoenix, in the back of a U-Haul truck. That was what I considered to be the first day of my quest. On Halloween of 2001, I got my action figure delivered to my house—20 years from the first day of my quest. It's like, 'Ya know, things could be a lot worse.' McFarlane began planning gift giving to the metal gods in 1997, when his Tempe, Ariz.-based McFarlane Toys debuted its first line of Kiss figures. Previously, McFarlane Toys' product line consisted only of figures based on characters from McFarlane's comic book, Spawn (which may some may know better from its TV and film adaptations).

At the time, McFarlane was looking for a way to break into making pop culture figures. In 1999, McFarlane went to the movie 'Lord of the Rings' and the movie and music and sports heroes. McFarlane says it seemed like a natural to approach Kiss—"not only do the members of the band look like the characters in 'The Hobbit,'" he said—especially after re-forming its original lineup, the band was in the midst of what proved to be one of the highest-grossing tours of 1998. On top of all this, Kiss was a merchandising-friendly act (low price, page 1).

Selling for $9-$10, almost every year, the final four figures were a smash, with McFarlane's ghoulish recast of Gene Simmons especially popular. The Kiss figures proved to be McFarlane's bridge into pop culture and sports; since 1997, his company has produced everything from Freddy Kreuger and Austin Powers figures to miniature versions of Sammy Sosa and Kurt Warner. The figures of Simmons and company also led to 6-7-inch-tall, multi-partnered "Metallics"—as he calls them—of the following metal icons and '80s-rock legends: Cooper, Metallica, Ozzy Osbourne, A/C/D guitarists Angus Young, Iron Maiden mascot Eddie, Rob Zombie, Jerry Garcia, Jim Morrison, and the Beatles. (He's also done several series of Kiss figures.)

BEATING THE STIGMA

McFarlane, 41, says that, when negotiating with an artist or his/her estate, his biggest obstacle is getting beyond people's belief that "those dumb little plastic things that don't ever look like the people they're supposed to." The word "toy," he says, has "a stigma attached to it, which is why I try to describe them as 'metallic statues,' which is closer to the truth for those who've never seen them.

Sometimes, he says, getting over that stigma simply requires showing a potential client his previous work, at which point the perception goes from "Toys, they're juvenile" to "Wow, that's cool."

"OK, show them the face. OK, hold it for 20 seconds. So you're not supposed to have a leg-endy face on the middle of the room with all these people looking at you." After an image is selected, McFarlane's Belling, NJ-based sculpting team begins building the prototypes which are made into a final product in China.

Recently, McFarlane Toys issued and sold out of its first music boxed set, a sculpting toy for the band Metallica (circa '88-'89), packaged with a miniature stage set that features working lights and a clip of the song "One." The lights and sound are activated by pressing the 'M' on the side of the toy stage. (The figures are also available separately.)

Having experienced success with the $50 item, McFarlane is further expanding the show's toy figures. Two Kiss boxes—one based on the band's Alive cover and another featuring second drummer Eric Carr—are in the works. He'd also like to do boxes on the Stones and the Beatles, but he's also considering simply doing two or three members from different bands.

MEMORABILIA LIKE NONE OTHER

Both Cooper and Newsted say their figures have proved to be like no other form of memorabilia. When Cooper stops by his Alice Cooper's town restaurant in Phoenix, he says people come out of the woods and ask him for autographed figures: "I sign—and I'm not exaggerating—to five or 10 a day. People carry them around! If I go to the restaurant, people think, 'Well, he might be in tonight. I'll bring my action figure.'"

Newsted says he's a bit more reserved, ya know. It's hard to fathom it actually. But it's fun at the same time, because when there's music on, I always grab him off the counter and bang him around the room, and people are like, 'That's pretty weird, dude. You're playing with yourself. That's pretty weird!' [Laughs].

The creation of his own action figure—which has also sold out of its stock—leaves Cooper with just one unfinished goal: "If I could only be a Pez dispenser, then I'd know that I've really arrived."
As Lord of the Rings demonstrates, one way to tie video and theatrical product together is by moving away from the traditional trailers most viewers are used to seeing on VHS tapes and instead making the trailers specific to the DVD release of the film.

“Contrary to popular belief, not everyone in the world went to the theater to see Lord of the Rings,” New Line’s Shelby says. “[With The Two Towers preview segment on DVD], we hope to reach a whole new segment of the populace who might not have the propensity to go to the movies, thus compelling them to go to the movies...when [Towers is released].”

This preview also helps keep the franchise in people’s minds throughout the year, notes Mike Mulvihill, VP of Consumer Marketing for New Line’s home entertainment division. “One thing that is really important to us with this property is to keep it fresh through the course of its three-year release path. The preview segment is playing a key role in that, carrying it from being an Oscar winner through to being an event title on DVD in August and a unique title again in November and then the theatrical theatrical release in December.” A separate, extended-edition DVD of The Fellowship of the Ring will be available Nov. 12; the final part of the trilogy will hit theaters in December 2003.

As with Lord of the Rings, Warner Home Video is offering a preview of the sequel Harry Potter and the Chamber of Secrets on its May 28 DVD release of Harry Potter and the Sorcerer’s Stone that also includes comments from the film’s producer, David Heyman, and its director, Chris Columbus. This is expected to keep interest in the franchise high as it nears its potentially generate box-office dollars.

Warner VP of DVD marketing Michael Radiloff says, “Here you had a 12-month window between the two movies. Really, the video release was viewed as a bridge to keep the Potter world alive during that time.”

The next Potter film comes out this Christmas, The Prisoner of Azkaban.

Such DVD previews are more consumer-friendly than VHS trailers. Studios can plug theatrical releases without being too intrusive, because DVD trailers are not competing with the traditional trailers to watch trailer materials and can do so at any time. But trailers on VHS tapes follow a linear pattern: Viewers must watch or fast-forward past them to get to the film, so a 10-minute preview can be considered too invasive.

Non-franchise trailers are also becoming more prevalent. Such studios as Lions Gate report that non-franchise film previews on its DVD product have generated interest in upcoming films from consumers and reviewers alike. The company featured a trailer of its teen-oriented theatrical film The Rules of Attraction (Sept. 27), starring James Van Der Beek and Jessica Biel, on its DVD release of which appeals to a similar demographic.

Lions Gate’s Huchan says he has “seen some instances online of reviewers that have reviewed our [home video] product and have also spoken very positively about the trailer. They’ve written that they are looking forward to this film coming out.” Such bonus mentions create more impressions for the forthcoming release.

While VHS tapes have included (and continue to include) trailers similar to the featured film, Huchan explains that it is the “perceived value” of a DVD that makes trailers on that product more effective. “If you put a disc out that has a couple of trailers plus commentaries, deleted scenes, and all that stuff, it seems like it’s a bigger value to the consumer.”

**DVD-ROM OPTIONS**

In addition to the trailering and preview features, the product’s online and interactive features are part of the DVD-ROM. “The most compelling part of [theatrically] DVD is going to forthcoming movies. A noteworthy recent example is the inclusion of a preview for the next Star Wars film, Attack of the Clones—which opened in theaters the following weekend on Star Wars Episode I: The Phantom Menace (Oct. 16, 2001). The DVD was used as a key to unlock a Web site featuring the trailer material.

Universal Studios Home Video debuted its new DVD-ROM feature, Total Access, with the April 9 release of the Spy Game Collector’s Edition (DAT). By inserting the DVD into a computer’s DVD-ROM drive, it can link to an exclusive Web site for viewing special bonus materials and trailers of upcoming Universal theatrical titles.

Such features as Warner Bros.’ online Harry Potter trading-card game (accessible only via the new DVD) have also been capabilities in the industry. Beiloff says, “The great thing about ROM is that content that’s on a Web site can be changing, enhanced, and added to, whereas the material on the DVD, unless you come out with a special edition with more features, once you send it off to replication, [it is] done. ROM offers a lot more flexibility.”

While both ROM and trailer features are largely under the purview of studio content teams, film directors are also recognizing their potential value. Jessica Nelson, director of I Am Sam—starring Academy Award-nominated actor Sean Penn—says, “I’m sure that [leasing future theatrical projects on DVD] is the next wave where DVD can be a seamless rollout of the property.”

With DVD grosses often outpacing opening weekend box offices—as Stardust notes, “On A-Men, the opening theatrical weekend was $2 million, and we did $5 million in revenue on the first weekend the DVD came out!”—missed synergistic opportunities can have a heavy impact.

“These opportunities are a much bigger deal than [they were] before,” Artisan Home Entertainment senior VP of marketing Housa Belcher agrees. “For instance, with Jonah, the VeggieTales movie that is coming up for us, we are partnered at the hip with [theatrical]—even though the video release isn’t until 2003 and the theatrical release is this fall. We are working closely with them to take advantage of every synergistic opportunity in terms of promotional partners. In terms of what goes on the DVD, trying to secure partners for both the theatrical and DVD, how we’re going to handle publicity, what we’re going to do out for theatrical and save for DVD. It’s definitely a joint effort.”

**DVD AND THE BOX OFFICE**

The burgeoning opportunities linking DVD to theatrical releases beg the question, Do these features have any impact on DVD or theatrical success? While numbers are difficult to come by, studio executives and retailers believe the answer is yes. Artisan’s Belcher thinks that theatrical trailers can influence people to buy new DVDs. “You probably can’t isolate it, but I know anecdotal and from some research that we have done that overall, these things play a part. My personal feeling is that it’s not going to convert people who...

**FILMMAKING SYNERGIES**

The relationships that need to exist between home video and theatrical departments so that DVD-ROM features can be created are now being generated far earlier in the filmmaking process. Twentieth Century Fox Home Entertainment senior VP of marketing Peter Staddon says, “The window as a whole are definitely looking at home entertainment now and saying, ‘Yes, this is an important part of the overall property.’ What’s happening is that people aren’t thinking about the [theatrical] film and that the DVD will just come out later. It’s becoming a part of the seamless rollout of the property.”

With DVD grosses often outpacing opening weekend box offices—as Stardust notes, “On A-Men, the opening theatrical weekend was [approximately] $57 million, and we did $56 million in revenue on the first weekend the DVD came out!”—missed synergistic opportunities can have a heavy impact.

“These opportunities are a much bigger deal than [they were] before,” Artisan Home Entertainment senior VP of marketing Housa Belcher agrees. “For instance, with Jonah, the VeggieTales movie that is coming up for us, we are partnered at the hip with [theatrical]—even though the video release isn’t until 2003 and the theatrical release is this fall. We are working closely with them to take advantage of every synergistic opportunity in terms of promotional partners. In terms of what goes on the DVD, trying to secure partners for both the theatrical and DVD, how we’re going to handle publicity, what we’re going to do out for theatrical and save for DVD. It’s definitely a joint effort.”

**DIRECTORS CONCERN**

While most home-video companies concur that synergies with theatrical films (either through the timing of product releases or through the inclusion of material on DVDs) will continue to expand, some are concerned that DVD quality could suffer as a result.

MGM Home Entertainment senior VP of marketing Alex Caruso fears that cross-promotional material could ultimately ruin a film’s quality. “Any space you devote to all of these special features is digital space that is not dedicated to the quality of the transfer. We say, ‘Our approach is to give [consumers] what they are looking for, which is the best possible picture and best possible sound first and foremost. They’re going to give the consumers their best and give them alternative endings. And once you’ve dealt with that, if there’s still room, then you start dealing with additional space you can use to cross-promote.”

Directors are wary of adding these features. David Naylor, a DVD producer who has worked on a variety of discs (including Die Hard II and Die Hard III, On the Waterfront, and Stephen Spielberg’s short-film sets for Buffy the Vampire Slayer, The Simpsons, and The X-Files) says that “some directors are very particular about what goes on their DVD. It’s the responsibility of the producer to be somewhat deferential to a director of a film. It makes total marketing sense [to include previews], but you don’t want to incur the wrath of the director.”

Additional features like DVD-ROM may also not appeal to the common denominator.”

“I think a lot of people want to experience the DVD in one box. For some, it might be an exceptional circumstance that will make them get up, walk over to the computer, load up the disc, and then watch it. Personally, I don’t think we’ve found how to make DVD-ROM content work as effectively as it can. With the example of Star Wars, you’re dealing with a very loyal and very fanatical fan base that would crawl across broken glass to see a new trailer.”

Most note that the DVD-ROM solution will be when DVD set-top boxes have Internet connections themselves. “The day when you can change the kind of entertainment explode,” Buena Vista VP of brand marketing Gordon Ho predicts. “We’re going to provide those vehicles. But capability is one thing, and how people are actually desiring is another. For now, I think there’s a chicken and egg thing going on. It’s really going to be incumbent on the consumers seeing if there’s a sufficient advantage to them to go beyond what they’re used to doing.”

Despite their qualms, studio executives conclude that while obviously benefitting their respective companies, these DVD-ROM features and the growing relationship among divisions are also satisfying consumers who are interested in entertainment titles. “I think the consumer is getting a better product and better value as a result,” Staddon says. “If we were just milking the consumer and not paying attention to what we’re putting out and not delivering value, then it would be a very short-term strategy. I don’t think that is actually happening.”

**Www.americanradiohistory.com**

**BILLBOARD** May 25, 2002

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Music & Media Creates New Management, Sales Structure

Music & Media, the pan-European weekly for radio and music TV programmers, is setting up a fully integrated London-based international operation.

As part of this restructuring, Music & Media publisher and international sales director Ron Betist, who was based in the Netherlands, has relinquished all his duties on the magazine.

Betist's duties as publisher will be taken over by Music & Media director of operations Kate Leech and editor-in-chief Emmanuel Legrand. Both are based in London and report to VNU Entertainment Media U.K. Ltd. managing director Jonathan Nowell.

"Ron has taken an invaluable part in the history and the success of Music & Media and we will miss his energy and sense of humour," says Leech. "We wish him all the best in his new challenges.

Betist comments: "Music & Media has been an integral part of my—and my family's—life, but all good things come to an end. It has been an incredible, fun ride for me and it has been a wonderful experience to work with such an innovative group of people over the years." He will remain a consultant to Music & Media.

Joining Music & Media as international sales director is Archie Carmichael. Based in London, he will be in charge of defining and implementing the magazine's advertising sales strategy. He will report to Leech.

Carmichael's 15-year career in the entertainment publishing industry includes stints at Screen International, Variety, and Video Guide. Until recently he was international account manager at United Business Media, working on such titles as MBI, Fono, and Music Week.
Toy Story: Katy Krassner

If you’ve seen Shaun Cassidy around, could you let Katy Krassner know? I’m looking for him. I’ve already found Parker Stevenson, she says of the ’70s Hardly Boys teen idols. “And I’ve got a place just for Shaun.”

Mind you, it’s only 12 inches tall. With nearly 100 plastic celebrity dolls that the Hollywood Records director of publicity has collected, her office has become a miniature—albeit overrun—shrine to musical, film, and TV kitsch. “It started with only singers, but then I got a look at the Saved by the Bell dolls and Joey Lawrence from Blossom,” she says, “and I branched out.” Krassner says, “I’m a real TV kid of the ’70s and I’ve always liked toys, so this is just a natural for me.”

Her first figure was Macaulay Culkin. She explains, “I saw it in a bin for 50 cents at Rainbow Drug in New York. I thought, that’s going to be worth a lot of money someday.”

That was in 1997—pre-dating two life-altering phenomena for Krassner: millennium boy bands and the Internet. “Someone gave me the N Sync dolls as a joke for my birthday, and I stored them in my office. Everybody who saw them started giving me more dolls,” she says. “Then I found Baywatch, and it was all over. I went nuts.”

Among the youth acts lining all four walls of Krassner’s office are Take That, Menudo, the Monkees, S Club 7, Good Charlotte, Spice Girls, Five, and Westlife. Other favorites include Farrah Fawcett, Dolly Parton, Selena, Frank Sinatra, and the guys from Spinal Tap.

Krassner values her current collection at about $3,000—in fact, she recently insured her stash. The most valuable celebrity likeness is Andy Gibb, at around $100, followed by, uh, Jimmy Osmond, at $85. “They have to be in the box, in mint shape,” she stresses.

Among the best-crafted in her collection is Rosie O’Donnell’s: “It’s frightening, it’s like she’s standing there looking down on me.” Michael Jackson is also on the money. “He looks white, Cher is darker than Michael is.” Krassner says, “He’s prettier, too.”

Some of the dolls even feature special talents. Ozzy Osbourne, for example, plays “Crazy Train” when you poke him in the stomach. Jackson, ironically, sings “Black or White,” while M.C. Hammer (complete with polyester bloom britches) and each of the New Kids on the Block comes with a musical cassette.

And the worst likeness? “Well, my mad Max Mel Gibson has brown eyes,” Krassner says. “Those schmucks made Mel without his blue pajamas—gave me a break.” Also, both the pint-size and larger versions of Aaron Carter are pretty lame, she says. “They used the same mold for both—one is just bigger, and neither one looks a thing like the kid.”

Krasnner is personally campaigning for dolls for Duran Duran, whom she has represented for many years. “I talked to the manufacturer. How can they have dolls for Dream, LFO, and A-Teens but no Duran Duran? I’ve got to do something about that.”

CHUCK TAYLOR

THE LIFE OF BRIAN

by Matt Gaffney

Across
1 Early rockers Johnny___ & the Pilots
5 Run a credit card through
10 Just a couple of days
14 Nasal nastiness
15 Offer to buy a drink for maybe
16 Not quite a Tony Award
17 No. 7 hit for Bryan Adams in 1993
20 Led Zeppelin’s “#”
21 “Californiia, Here I Come” composer
22 Microbrew, frequently
23 B’zeem
25 Bryan’s second hit, No. 15 in 1983
32 Suffix “with Beatle”
33 Bryan Eno album
34 Eurovision winner who No. 9 with “Start Moving” (in My Direction)
35 “B’_ _ Rakin”
36 “Trumpet” composer
37 Read the Wet Side of Sprocket’s “Down”
38 Fifth word of “American Pie”
39 “111” Sing
40 Can Stevens hit “Train”
41 Johnny Deep movie featuring Bryan’s No. 1 hit
42 Have You Ever

Down
1 Kwik ___ (Kinko’s rival)
2 Just chilling out
3 Finding for evil
4 Like many of Bryan’s tunes
5 Dethlehem’s bread
6 Carl Simon’s first
7 “Like not...”
8 For Francisco
9 Celeste Dion’s secret love
10 House that Jack built
11 Very ’60s event held by John
12 “This”
13 “Texas”
14 “The Best of Bryan in 1983”
15 Clarionayer
16 Hot musical genre
17 (Hit song) “Do ___ Myself Clear?”
18 Josephine ___ (California)
19 Liam ___ (American Idol)
20 Hair ___ (film)
21 Country ___ (musical)
22 Folkskin
23 “Mamma ___ ”
24 First name in folk
25 “Johnny ___”
26 “EX ___”
27 “Insert ___ word”
28 “Exhibition”
29 “This ___”
30 “Weekend”
31 “Gone ___”
32 “Y ___”
33 “On ___”
34 “Bout ___”
35 “House ___”
36 “Animal ___”
37 “Love ___”
38 “This ___”
39 “Music ___”
40 “___ is the best”
41 “___ shot ___”
42 “___ is the best”
43 “Just ___”
44 “___ will ___”
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The solution to this week’s puzzle can be found on page 52.

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The Best Day / George Strait / MCA
Someone to Call My Lover / Janet / VIRGIN

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Can’t Get You Out of My Head / Kylie Minogue / CAPITOL
Bring On The Rain / Jo Dee Messina / CURB
Cruisin’ / Huey Lewis & Gwyneth Paltrow / HOLLYWOOD
Roll Out (My Business) / Ludacris / ISLAND/DEF JAM
Where The Stars and Stripes and The Eagle Fly / Aaron Tippen / LYRIC ST.
Change / Deftones / MAVERICK
Laredo / Chris Cagle / VIRGIN

50,000 SPINS
That’s When I Love You / Phil Vassar / ARISTA
U Don’t Have to Call / Usher / ARISTA
Giving In / Adema / ARISTA
What’s Love / Fat Joe Feat, Ashanti / ATLANTIC
Young / Kenny Chesney / BNA
Defy You / Offspring / COLUMBIA
When Love Starts Talkin’ / Wynonna / CURB
Young’un (Holla Back) / Fabolous / DESERT STORM/ELEKTRA
The Middle / Jimmy Eat World / DREAMWORKS
Oops, Oh My / Tweet / ELEKTRA
For You / Staind / ELEKTRA
The Trouble With The Truth / Patty Loveless / EPIC
Island In the Sun / Weezer / GEFFEN
Sandstorm / Darude / GROOVILICIOUS
Escape / Escapar / Enrique Iglesias / INTERSCOPE/UNIVERS
Brotha / Angie Stone / J RECORDS
Girlfriend / n’ Sync / JIVE
Bouncin’ Back (Bumpin’ Me Against The Wall) / Mystikal / JIVE
I’m Movin’ On / Rascal Flatts / LYRIC STREET
All You Wanted / Michelle Branch / MAVERICK
Nothing In This World / Keke Wyatt Feat. Avant / MCA
Welcome to Atlanta / Jermaine Dupris Feat. Ludacris / SO SO DEF

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★★★★ American Classic: Wilco make the first great album of the year.
Rolling Stone

Yankee Hotel Foxtrot is the rare recording that moves the whole game forward, like Paul Simon's Graceland did, or Talking Heads' Remain in Light, or Beck's Odelay.
Philadelphia Inquirer

This is modern punk rock soul music, equally indebted to John Fahey and Neil Young as to Aphex Twin and The Clash. And yes, to The Beatles at all times. Truly, a remarkable record.
Mojo

Wilco has reached the threshold of that promised land – being regarded as a “great American band” in the tradition of R.E.M., the Band and others with the ambition to somehow plumb the national spirit.
Los Angeles Times

Extraordinary.
The New York Times

wilco

yankee hotel foxtrot