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)

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)
WILLIE NELSON & FRIENDS
KEITH RICHARDS VINCE GILL MATCHBOX 20 SHERYL CROW JON BON JOVI
TOBY KEITH LEE ANN WOMACK DAVE MATTHEWS DIXIE CHICKS AND MORE

“WILLIE’S ‘BEST JAM SESSION...EVER’ ” - USA TODAY

MONDAY MAY 27TH 9PM/8C USA NETWORK

WILLIE’S NEW CD “THE GREAT DIVIDE” AVAILABLE NOW
In terms of the tattered 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. 16, 1992, during which O'Connor performed an electrifying a capella version of Bob Marley's "War," a song adapted (with the phrase "racial injustice") from a famous speech 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 it to pieces, saying, "Fight the real enemy." Anyone familiar with the prevalent views on the Irish Left that the Church is an unelected fount of political oppression that forbids divorce, 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 Bob Dylan that (as a member of the Catholic Church) children want to be abused—that's why they want to ban 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 surrial chorus of boos and cheers when she appeared at an Oct. 16, 1992, birthday 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 that she forgave O'Connor.
Top of the News
6 A.B. Quintanilla ink s a joint-venture deal with EM I Latin to launch his King of Bling imprint.

Artists & Music
11 Ralph Stanley still goes strong with his latest DMZ/Columbia release, Ralph Stanley.
12 Executive Turntable: Qadeer El-Amin is promoted to CEO of Big3 Entertainment.
16 The Breeders return with Title TK, their first full-length in almost 10 years.
14 The Beat: Indie labels invade the Billboard Adult Top 40 chart.
18 The Classical Score: Simon Foster and Melanie Mueller launch the artist-driven Avie label.
20 Touring: Ticket sales for urban music-based concerts are on the rise.

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, because 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.

If "I Need a Girl" manages to move up one more position, it will be Diddy's first No. 1 hit since 1997, when he had three #1 songs reach pole position: "Can't Nobody Hold Me Down," "I'll Be Missing You," and a hit by the Notorious B.I.G. "Girl Power." By moving 3-2 on The Billboard Hot 100 with "I Need a Girl," "Girl" is the first song to do so since "Satisfy You" spent three weeks at No. 2 in 1999.

If "I Need a Girl" manages to move up one more position, it will be Diddy's first No. 1 hit since 1997, when he had three songs reach pole position: "Can't Nobody Hold Me Down," "I'll Be Missing You," and a hit by the Notorious B.I.G. on which he was a featured artist. "Mo Money Mo Problems."
"The future is now"

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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

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  *MAY 12th*

- **PRIMER IMPACTO**
  *MAY 15th*

- **"CRISTINA"**
  *MAY 20th*

- **"SABADO GIGANTE"**
  *MAY 25th*

- **THE ROSIE O'DONNELL SHOW**
  *JUNE 24th*

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Executive Producer: Thalia

Produced by: Estéfano, Cory Rooney, Emilio Estefan, Jr. & Randall M. Barlow, A.B. Quintanilla & Cruz Martinez, Faye & Tone, Steve Morales, and Alex Hector & Mac Quayle

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

BY LEILA COBO
MIAMI—Musician/songwriter/handleader A.B. Quintanilla can now 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, or sales of their sophomore album, Shhh!

The Kumbia Kings’ impressive sales and Quintanilla’s songwriting skills (prior to leading his own band), he was the lead songwriter/handleader for his late sister, Selenia 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 over-seen by Miguel Trujillo, EMI’s VYGM of regional Mexican and Tejano music. “We believe [Texas] is a market that hasn’t been tapped—with the exception of Kumbia Kings—at 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 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. “It’s the second phase of the King of Bling label,” 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.”

Mute To Maintain Its Autonomy In Sale To EMI

BY GORDON MASSON and EMIL MUELLENCAMP
LONDON—Autonomy, continuity, and stability were the three “crucial” ingredients of Mute founder and executive chairman Daniel Miller’s decision to sign a £23 million ($33.6 million) deal to sell his company to EMI Recorded Music.

EMI is paying £23 million ($33.6 million) for London-based Mute and its catalog, while an additional £19 million ($27.7 million) is on offer during the next four years, should Miller and his 70-strong global team meet performance targets.

Emerging from a rocky patch in the late ’90s into a period of financial well-being, Miller revealed to Billboard that Mute proposed the deal to Emmanuel de Buretel, chairman/CEO of EMI Recorded Music Continental Europe.

“There are several reasons why I decided to do this now, many of which were down to a positively evolving relationship with Virgin/EMI that started over 15 years ago,” Miller explains. “We were already in discussions with them over a worldwide distribution arrangement, and we are at a point in our history where the label is particularly strong. I would never have considered a deal like this from a position of need over desire.”

De Buretel agrees. “It’s better to deal in a position of strength rather than when you are deep up to your eyes in a financial crisis,” he observes. “[Mute] is one of the jewels in EMI’s U.K. labels. We want to show that you can acquire an indie label whilst at the same time respect its identity, its freedom, and its autonomy.”

Miller—whom de Buretel describes as “a real visionary... one of the most important people in the U.K. industry”—will retain full artistic control and freedom; EMI’s involvement will be exercised more in back-office functions.

Miller says Mute will also continue its relationship with its British distributor Vital “for as long as we like.” De Buretel confirms the same philosophy will prevail when Mute’s distribution contracts expire elsewhere in Europe.

Mute has a roster including Moby, Depeche Mode, Nick Cave & the Bad Seeds, Erasure, Yazz, Luke Slater, the J, Nine Inch Nails, Radiohead, Goldfrapp; it also has the Prodigy for London-based Mute.

“Mute is one of the jewels in U.K. labels. We want to show that you can acquire an indie label whilst at the same time respect its identity, its freedom, and its autonomy,” Miller says. (Big Circus), a band Quintanilla describes as “progressive norteño” and whose members wear clowns’ 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.

Despite 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. For renewing the Kumbia Kings’ contract after speculation that the band could go elsewhere, Pino—who came to his 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, and is preparing a new album due Sept. 24 that will feature a bigger orchestra, including background vocalists and a brass section.

Market Watch

A Weekly National Music Sales Report

<table>
<thead>
<tr>
<th>Total</th>
<th>2001</th>
<th>2002</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albums</td>
<td>265,799,000</td>
<td>233,949,000</td>
<td>-12.0%</td>
</tr>
<tr>
<td>Singles</td>
<td>251,782,000</td>
<td>228,557,000</td>
<td>-9.2%</td>
</tr>
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</table>

| CD | 232,511,000 | 215,397,000 | -7.4% |
| Cassette | 18,783,000 | 12,607,000 | -32.9% |
| Other | 488,553,000 | 553,000 | +12.9% |

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<th>OVERALL UNIT SALES</th>
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<td>This Week</td>
<td>12,230,000</td>
<td>12,153,000</td>
<td>-0.6%</td>
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<tr>
<td>Last Week</td>
<td>11,488,000</td>
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<tr>
<td>Change</td>
<td>&lt;6.5%</td>
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<tr>
<td>ALBUM SALES</td>
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<td>This Week</td>
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<tr>
<td>Change</td>
<td>&lt;6.7%</td>
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<tr>
<td>SINGLES SALES</td>
<td>2001</td>
<td>2002</td>
<td>Change</td>
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<tr>
<td>This Week</td>
<td>202,000</td>
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<td>&lt;6.9%</td>
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<tr>
<td>Last Week</td>
<td>220,000</td>
<td>Change</td>
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<td>Change</td>
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<tr>
<th>TOTAL YTD CD ALBUM SALES BY GEOGRAPHIC REGION</th>
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<tr>
<td>Northeast</td>
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<tr>
<td>Middle Atlantic</td>
<td>32,565,000</td>
<td>28,538,000</td>
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<td>East North Central</td>
<td>35,360,000</td>
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<tr>
<td>West North Central</td>
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<td>South Atlantic</td>
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<td>41,292,000</td>
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<tr>
<td>South Central</td>
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<tr>
<td>Mountain</td>
<td>17,207,000</td>
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<tr>
<td>Pacific</td>
<td>41,994,000</td>
<td>40,138,000</td>
<td>-4.4%</td>
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Market Watch

www.billboard.com
BILLODBILLBOARD MAY 25, 2002

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<th>TOP YTD SONG SALES</th>
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<td>Chart</td>
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<th>TOP YTD ALBUM SALES</th>
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<th>TOP SINGLES SALES</th>
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<tr>
<td>Total</td>
<td>220,000</td>
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Compiled from a national sample of retail stores and radio stations, collected, and compiled by The Facts Group.
Special Thanks to

NICKELBACK

DEFAULT

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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
Almee Mayo
Careers-BMG Music Publishing, Inc.
Golden Wheat Music
Silvertiiss Music
Songs of Nashville DreamWorks
Wener-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.

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
Plex
John Fruscante
Anthony Kiedis
Chad Smith
MosaicBlack Music

CALIFORNICATION
Flea
John Frusciante
Anthony Kiedis
Chad Smith
MosaicBlack Music

CHANGE YOUR MIND
Jeff Beres
Ben Black
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
Shelly Pelken
Celebrity Status Entertainment
E.D. Duz-It Music
Premusic
Shellayla Songs

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

DANCE WITH MYSELF
Flea
John Frusciante
Anthony Kiedis
Chad Smith
MosaicBlack Music

DON'T REALLY MATTER
Janet Jackson
Black Ice Publishing

DON'T TELL ME
Mirwals Ahmadzal
Warner-Tamerlane Publishing Corp.

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

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

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

DUPING IN THE NITE
Max Collins
Tony Fagenson
Jon Siebel
Fake and Jaded Music
Less Than Zero Music
Southfield Road Music

EMERGATE (IN MY HANDS)
Carl Bell
Pener Pig Publishing

HERE'S TO THE NIGHT
Jeff Cohen
Jaron Lowenstein
As You Wish Music
EMI-Blackwood Music, Inc.

HIT ME UP STYLE (OOPS!)
Dallas Austin
Cyptron Music

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
Carl Tiffani Publishing
Dan Shea Music, Inc.

IF YOU'RE GONE
writer: ROB THOMAS
publishers: BIDNIS, INC.
EMI-BLACKWOOD MUSIC, INC.

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

GOTTA TELL YOU
Samantha Mumba (IMRO)

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

HE LOVES U NOT
Pamela Sheyne (PRS)

HANGING BY A MOMENT
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Sony/ATV Songs LLC
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 swapping file for bankruptcy, as sources familiar with the situation predict it will be.

The parent company of BMG Entertainment has loaned more than $55 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 relaunch as a for-pay service—now appears unlikely.

The Recording Industry Association of America 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 founder 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 it will. Should Napster declare bankruptcy, Bertelsmann, as the largest investor and supposedly a secured creditor, is not guaranteed to walk away with the services' intellectual property—its brand, 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 more 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 secured loan claims, they may be auctioned off to the highest bidder, or Bertelsmann may settle with any unsecured investors.

Additional reporting by Ed Christian in New York.

BMI Awards Honor Brad Arnold

BY MARGO WHITMORE
LOS ANGELES—Brad Arnold of 3 Doors Down was named BMI pop songwriter of the year at the performing-rights organization's 50th annual Pop Awards, held May 14 at the Regency Beverly Wilshire Hotel.

Four of his songs from the band's debut album, The Better Life (Republic/Universal Records)—"Be Like That," "Duck and Run," "Kryptonite," and "Lesion"—were on BMI'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 just 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 Bicktal, Tamerlane and Night of Music. The award is given to the song tallying the most broadcast performances during the Oct. 1, 2000-Sept. 30, 2001 time period.

Thomas, whose BMI's 1999 pop songwriter 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, Mariah Carey, 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 top honors, the award-winning songs included "All or Nothing," "Breathe," "Breakthrough," "Change Your Mind," "Hormonrage (In My Hands)," "Play," and "Ride With Me." On hand to accept the award was David Renzer, worldwide president of Universal Music Group.

Other multiple honorees in publishing were Warner-Tamerlane Publishing, BMI-Blackwood Music, Escatwapa Songs, Sony/ATV Songs, Black Ice Publishing, Cory 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 members Todd Young, Matt Roberts. Double honorees were Mirwaiz 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 from the band's debut album No Name Face, the song is published by G-Chills Music and Songs of DreamWorks.

Country tune "Amazing" collected its third consecutive win in 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 BMI Icon Awards to Chuck Berry, Bo Diddley, and Little Richard. The trio were honored for their contributions to the music community and their influence on later musicians.

Winners are determined by the number of feature broadcast performances on American radio and TV during the eligibility year. BMI president/CEO Frances W. Preston and Los Angeles VP/GM of writer/publisher relations Barbara Cane handout the evening's awards. A complete list of 2002 BMI Pop Award winners appears on page 46.

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 labels that have licensed MusicNet to abandon their company's website and cease their efforts against Napster.

As to the complaints of Webcasters that if the CARP rates are approved they will drive Webcasters out of business, committee chairman Jeff Leahy, D-Vt., said: "I had the power to create a solution right now, I'm not sure what that solution would be." Apparently, lawmakers will wait until May 21, when the Librarian of Congress will decide if the Copyright Office database modernization. "The data-

Copyright Office database modernization. "The database is not easily accessible," Hatch wrote, "and does not lend itself to high-speed or high-quality [online] use for clearing rights for legitimate online music services." 

non-discriminatory competition protections. Hatch described it as "a 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."

• artist rights in domain names. "Some contracts purport to grant domain-name rights to record companies in perpetuity," Hatch wrote, adding, "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 or high-quality [online] use for clearing rights for legitimate online music services;" 

• non-discriminatory competition protections. Hatch wrote: "We should also consider extending non-discriminatory competition concepts to current copyright law to cover online music distribution services where major labels could be acting in an anti-competitive manner."
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 simulcaster 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
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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 forges 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. Accustomed to charting his own course in the studio, Stanley says Burnett was “fine to work with,” adding, “he knows what he’s a-doin’.”

Stanley says Burnett suggested the bulk of the material on Ralph Stanley, 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 ‘em 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 Love 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.”

It seems as if the Irish Tenors 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 to a new U.S. company, Northport Marketing (Over the Counter, Billboard, May 18), which blanketed 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 Impact status, as it graduated from 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 a featured act 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 [famed 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.

“Without the benefit of mainstream distribution from New Hope, Minn.-based Navarre,” says that the remarkable response from consumers “points out how price-sensitive the market is.”

Music Matters

Without the benefit of mainstream distribution from New Hope, Minn.- based Navarre. “Coming to the party is not 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’d 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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[ You don’t know what a chart is until it’s hanging off your hospital bed. ]
Breeders Bounce Back With ‘Title TK’
4AD/Elektra Set Is Band’s First Since 1993 Smash ‘Last Splash’

BY WES ORISHOSKI
NEW YORK—In a charmingly scatter-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-less” or “fa-leez.”

“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 ‘Felix Navidad,’ it’s ‘fa-leez.’ It should be ‘los fea-less,’ not ‘los fee-less,’” she says, sounding satisfied.

“Fa-lezz” or “fee-less,” the neighborhood is being discussed because it’s home to drummer Jose Medeles. 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 a frustrating stay in New York, Kim moved to East L.A. in summer 2000 with hopes of mounting a Breeders reunion—which is completed Tuesday (21), when 4AD/Elektra issue Title TK, the act’s first set since its 1993 alt-rock smash Last Splash.

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 ’90s, it wasn’t until Kelley rejoined her in Los Angeles with Presley and Medeles 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 big, a chance for the group to scratch its building performance itch before the Deal sisters headed 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 only had, like, a half-hour set, and we were playing a lot of new stuff,” Kim recalls. “But we wanted to try the demo stuff that we just wanted to play!” On a Saturday night, the band booked an early 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 fuckin’ place is packed! We thought we’d be 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 tracked the States and Europe previewing the Steve Albini- engineered Title TK, an often quirky, sometimes majestic collision of exciting alt-rock riffs that prove unpredictable 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 will have proved a non-factor, says 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.

“I think people were excited about the Breeders coming out with a new album in the first place, but then to not be disappointed—now that’s a lot more fun,” Brandwein says. “It’s kind of exciting to know that a band can be out of the market-place for a little while, come back, and still have fans not only staying steady but really being 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 “Huffer”—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 Pacer), as well as those of Pixies and past Breeders sets, says Jim Kaminski, rock buyer for Tower Records’ Greenwich Village store in New York.

Kaminski 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’s turned anybody off.”

NEW WAVE: As just the Billboard Hot Country Singles & Tracks chart showed that country radio has widened its doors to welcome a number of entries from independent labels during the past 18 months, it looks as though radio stations reporting to the Billboard Adult Top 40 chart are similarly opening their arms to artists signed to indie record companies.

In the May 18 issue, two new indies, Immergent Records and Gold Circle Music Label Group, made their debuts on the Adult Top 40 chart with songs from Dishwalla (“Somewhere in the Middle”) and Meredith Brooks (“Shine”), respectively, TVT’s Default is also experiencing great success on the chart with current hit “Wasting My Time.” Both Immergent and Gold Circle are distributed through RED; TVT is self-distributed.

Other indie artists who have charted in recent months include Josh Roplin Group and Jeremy Caine (both EMI/Blue Beats), Ezel Acton and Jo Davidson, and Exstasy artist Laura Dawn. (Cred, a fixture on the Adult Top 40 chart, is not considered an indie act because its label, Wind-up, is distributed through BMG).

“I think this format was always receptive to indie labels,” Gold Circle Music Label Group CEO Rob Dillman says. “But most indie labels, like Wind-up, remain a painful one. The first week I go to radio and explain who Meredith Brooks is. You can get right into the core of a station and say, ‘I’m not finding that adult top 40 is more receptive to her than some new artists because her name means something to them.’

Brooks, whose album arrives Tuesday (21), will open for Melissa Etheridge on her summer tour. Dishwalla, whose Opaline hits stores April 23 and debuted at No. 12 on the Billboard Independent Album chart, is on the road into the summer.

CREATIVE ANGST: For Grammy Award-winning composer Danny Elfman—who was honored with the Richard Kark Award May 15 for outstanding career achievement at the annual BMI 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 have been saved by the music,” says Elfman, who composed the music for Spider-Man and is currently working on the score for Brett Ratner’s new film, Red Dragon. After the director signs off on the direction Elfman is taking, he says, he’s once again plunged into despair, spending weeks in “solitary confinement [and] asking people to start my songwriting. That depressing and difficult period will be followed again by euphoria when [the film] comes out and I experience the finished product.”

Additional reporting by Margo Whitmire in Los Angeles.

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The project itself didn't attract attention. Though the act often worked four-hour sets at local clubs, the opportunity to make music a career was put on table by producer and Gobstopper Records founder Steve Lillywhite, who had been there for about two hours before we actually played, so we were just sitting around thinking about it. Finally, the executives walked in and they just pointed 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 labels as U2 and Dave Matthews Band, knew that something 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 thing 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.

"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

The challenges of breaking out of the small-town mold are 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 2000 Tonos 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 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. I believe in the record, and there's no rush for it to face up the charts. There are a lot of songs on there that I think will do very well over the next year or so."
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 “oooa 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,” “Da, 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 management, both in Los Angeles, 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 Pernaglia 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 Snarly Youth Gang use to brevity's sake, as Trail of Dead or Trail of the Dead) operate as a smartly dressed young gang that tackles adversity with loud guitars, panache, and matching haircuts. On its third album and concept 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 good looks, snarly attitudes, and a glass-shattering oeuvre, this little-united oeuvre, this little-unioned smartly dressed youth gang that operates as a frontline could be just the linkage required to unite the gangsters and flashy lads, all the while making an impression on Austin's youth-group pastor, he, bassist Neil Busch, and guitarist Kevin Allen readd that, at the behest of a local mystery or enigma. 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 craft 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 down the ass of death; see their cogs and machinations, its meshwork, its craquelure, its grain—the blueprint from which it sprang."

Elaborating on Trail of Dead's major influences is a much simpler task in comparison to discussing its evolution as a band. Conflicting reports on the group's development abound—from the origin of its name to the circumstances leading to its formation—thus further adding to its mystique and making an accurate Trail of Dead biographical sketch nearly impossible. But to further confute the lines of art and fiction, Keely asserts that Trail of Dead's story is quite simple: "We are not the least bit interested in mystery or enigma."

According to Keely, the group formed in the band members' hometown of Plano, Texas, in 1993; he adds that, at the behest of a local youth-group pastor, he, bassist Neil Busch, and guitarist Kevin Allen relocated to Austin to try to join Reece and make an impression on Austin's indie-music circuit. Conversely, during a mini-documentary about Trail of Dead, the band cites 1995 as the year in which they formed, and that somehow migrations from Seattle and Hawaii also fit into these early stages. Covering territory explored on previous releases with a newfound focus, Source, Tag & Codes finds Trail of Dead hemming in its sound with a simple yet inspiring musical vocabulary. On its second album, Madonna (Merge, 1999), the band favored the contrasting use of eclectic flourish and minimalist leanings; this stunning juxtaposition exposed the listener to newfound intricacies with each listen. "Source, Tag & Codes is a largely stripped-down affair with a big sound and high production value. The song structure is based around the use of loud and quiet dynamics, producing visual and dramatic compositions while Keely and Reece scream (and sometimes sing) over the music with abandon and introduction."

Beginning the album, "It Was There That I Saw You" starts with relentlessly loud guitars and then a quiet and wandering misdirection 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 climax. Days of Being Wild" is perhaps Trail of Dead at its most uncharacteristic. It's almost like something out of a Seinfeld plot: Earlier this year, Simon Foster and Melanie Mueller went to MIDEM to present a revolutionary concept: a new record label that doesn't make records. But of course, when two of the most highly respected figures in the business—Foster, the founder of Virgin Classics and a former executive at EMI and BMG; Mueller, a veteran of Denon, BMG, and Andante—want to talk about a new idea, the industry pays attention. At a glance, the Avie label, which will debut at retail with six new releases May 28, appears to be yet another ambitious stab at one that boasts artists of a remarkable pedigree. The fundamental difference with this venture is that those artists retain complete control and ownership of their recordings. In a sense, they are the record company.

According to Foster, the idea behind Avie arose from the growing number of sponsored recordings proliferating on major and independent labels alike. Sponsors, ranging from individual patrons to charitable organizations and even major corporations, are being called upon to underwrite the expenses of recording classical music. Ultimately, most of those recordings become the property of the labels that issue them. "It struck me as a fundamental problem that artists not only put their heart and soul into making records, but increasingly over the years, they've been putting financial resources into making these recordings," he says. "It was unfair to them to find themselves with those records being deleted or transferred to another company. If the artists controlled their own recordings, then at least this could never happen."

Crunching the numbers, Foster determined that many artists foot the bill for their projects up to the point of delivery of the master tape. The record company then takes ownership of it and does the last bit of the job: artwork, sleeve notes, 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 mile and effectively own and control their own company by actually paying for the last bit?"

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 Wu Han's Artist Led imprint. However, rather than urging artists to start individual imprints, Foster envisioned a model for a label that would help artists handle manufacturing and distribution while leaving ownership completely in their own hands. The label provides a corporate identity to attract the interest and trust of distributors and retailers, who might balk at a plethora of individual efforts. Foster also has plans for financial support, ambitious Web presence for Avie. A hefty Rolodex amassed during more than two decades in the business enabled Foster to attract top-rate artists to the roster. The backing of Handel's opera Tamerlano by Trevor Pinnock & English Concert is certain to attract widespread attention. Avie will also release Canzoneria, the latest from the Dufay Collective, an early-music consort well-known for its recordings on Chandos. Conductor Jan Latham-Koenig conducts the Strasbourg Philharmonic in D Minor and Psyché. Foster also hopes to break a handful of up-and-coming artists, among them Lutenist Jacob Heringer, 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 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. "It's part from our name and our logo," Foster says, "as we company own no part of the recording whatsoever. We've turned everything on its head: The artist owns everything to the point of final sale."
I-LO FEELS ‘ALIVE’: Jennifer Lopez didn’t intend to write the end-theme music to her new film, the stylistic thriller Enough. It happened by happy accident.

“My husband [Cris Judd] had been writing melodies, with no specific songs in mind,” she recalls. “We were on our honeymoon, and he started to play this beautiful piece of music for me. I knew that it would make a wonderful song, so I started writing words to the melody. It was easy to be inspired by the melody he’d written.”

Producer and longtime Lopez collaborator Cory Rooney soon entered 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.”

“Alive” is featured with Cris Judd, 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 Denzel’s Child singer Beyoncé Knowles. Although the specifics of the Lopez feature are not confirmed, the project is said to be scripted by Craig Pearce of Moulin Rouge fame.

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

“Revel’d (Me),” and Lil’ Romeo Featuring Master P (floating smooth rhymes over a groove fueled by a tasty sample of “Brick House” by the Commodores on “Lil’ Romeo’s House”)

Of course, a key cut is Shagg’s deliciously playful reinvention of the classic “Scooby-Doo, Where Are You,” which is replete with skitting dancehall beats and vibrant reggae-tinged sampling.

The first single/video from the soundtrack will be “Land of a Million Drums,” performed by OutKast Featuring Killer Mike & Sleepy Brown. The track went to all radio formats May 13.
and so far our site has managed to
across the country through in-store
prepared for a 'best-case scenario,'
of urgency was immediately evident.
Group. "Our site is running fine. We
sic," says Duane Hoff, VP of new busi-
have a hard time handling the traf-
including four rare theater gigs in the
Given that several of the shows were
tible to the public, and there will be," Hoff says.
want to buy tickets over the net."
"The buyers haven't changed much
thing's most importantly that people
wanted a service like this. At the end
of the five-month test, 85% said they
would renew.
In addition to ticket presale offers,
GetAccess will offer special merchandise
deals, backstage tours, exclusive memorabilia,
such VIP services as parking upgrades,
and chances to participate in sweepstakes and contests.
"We can make a pretty compelling offer over the course of a year for $5
a month," Hearne says. "This week,
we have 115 offers."
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Texas singer-songwriter Cory Morrow has signed with 823 Management for personal management. The firm is one of the William 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 Comfort, Texas. The firm’s roster also includes Pat Green. Audiotribe 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 East Coast 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. Sound services for the tour will be provided by Clair Bros. Audio of Littiz, Pa., which will supply the Who with a concert audio system boasting in excess of 120,000 watts of amplifier power.

Meanwhile, Tommy Hilfiger USA has acquired exclusive sponsorship rights to the landmark New York shed Jones Beach Theater on Long Island. It is one of the top-grossing amphitheaters in America and one of 41 such venues owned or operated by Clear Channel Entertainment.

ROUTEBOOK: Renowned Japanese percussion outfit Kodo will embark on its first U.S. festival/ shed dates in support of the release of Mondo Head, its new CD on Sony Japan/Red Ink. The tour begins July 13 at the University of Florida Center for the Performing Arts in Gainesville and wraps Aug. 13 at Benaroya Hall in Seattle.

Sink- e, a memorial concert commemorating the life and music of Jeff Buckley, is set for May 29 at the Hi-Pointe Cafe in St. Louis. Performers include Steve Bequette, R. Scott Bryan, Ralph Butler, Brandy Johnson, Languid Featuring Rebecca Ryan, TripStar, Urban Jazz Naturals, and SP & EDGAR.
**THE BREEDERS**

*Title TK*

*PRODUCERS: the Breeders, Steve Albini & Robbie Fulks*

On their first formal release in close to a decade, the Breeders pick up where frontwoman Kim Deal’s 1995 side project, the Amps, left off, favoring a brooding garage-punk sound over the playful alternative pop it became best known for in the early ‘90s on the Phillips van Veck-produced, “Cannonball.” Credit some of that shift to the presence of Steve Albini, who is behind the boards for the first time since 1990’s wonderfully creepy *Pod*. This latest outing is defied by its sparse, dirty production filled with jagged riffs and in-fn sordinis. But the chemistry also reflects a weary melancholy that lyrically permeates much of the album, evidenced on tracks like the opener, “Little Fury,” and the jaded appeal, and it makes for a welcome, in the introspective “Lisa,” in which Korthe, whose youth was misguided by early work, this is hardly a bad thing. The opener, “Little Fury,” and the jaded Deal loyalists and fans of the Breeder’s change also reflects a weary melancholy...
R&B/HIP-HOP

NAUGHTY BY NATURE
Producers: Various

Iconic, hit producers like Jermaine Dupri and RedOne bring in hip-hop finances for the first time. Their sounds range from slick, polished R&B to edgier, more adventurous fare. The result is a mix of well-crafted hits and surprise gems that keep the genre fresh and exciting. —RH

R&B/HIP-HOP

DANCE/ELECTRONIC

VARIOUS ARTISTS
Producers: Various

Launched as a new sub-genre, dance/electronic music combines elements of R&B, hip-hop, and pop to create a sound that is both danceable and accessible. This compilation features tracks from some of the biggest names in the genre, as well as up-and-coming artists. —WH

COUNTRY

JENAI
Producers: Brent Maher

As a debut artist in a crowded field, Jenai stands out with her powerful vocals and heartwarming melodies. Her singles "Love Me Like That" and "Don't Worry Bout A Thing" have already reached the Top 10 on the radio charts. —RH

WORLD MUSIC

TRIO DA PAZ
Producers: Rich Warren, Trio da Paz

Combining Brazilian cavaquinho, guitar, and percussion with elements of jazz and classical music, Trio da Paz creates a unique and captivating sound that is both timeless and fresh. Their latest album, "Cloth," features collaborations with some of the world's most talented musicians. —MP

CHRISTIAN

AMY GRANT
Producers: Various

Amy Grant's latest album, "Healing," is a testament to her continued influence in the Christian music industry. Featuring soulful ballads and energetic pop songs, it is a celebration of her musical journey and her faith. —MP

REVIEWS & PREVIEWS

CLASSICAL

JOSE CURA
Producers: Ettore Stratta, Jorge Calandrelli

Werner Classics 8573-85821

This isn't a classical album, really, but a Latin crossover record that the ambitious and often acclaimed Argentine tenor/conductor José Cura has recorded. He sings a lushly harmonized set of Latin American and Spanish songs in league with conductor Ettore Stratta and arranger/pianist Jorge Calandrelli— as much as it is his record, he is the soloist here. His long and varied experience on hand (Stratta and Calandrelli have worked on successful albums like "Rodriguez," "Tangos," etc.), Bocelli just tries too hard to be liked, to be loved. The material is very smoky, conjuring images of poolside cocktail parties in '70s Latin show- operas. Of course, this isn't really any different from—or worse than—Roman project plied over the years by such grandly improbable artists as Plácido Domingo. The playing and production are first-class, and Cura's mainy voice (though his singing is sometimes extremely rich) and the overall production quality are a testament to the time and effort invested in the project. —PVV

LAURA NYRO
Producers: Various

RCA Victor 09026-63921

Dennessee's Southern Love Around Again

Produced by Billy Osborne, Ray Charles

CrossOver Records/Esta-ate Music Group/Kom Music Group 3956000600

After a six-year studio absence, Brother Ray returns with this set that includes the contemporary update of a classic—Charles' 1959 No. 1 "What'd I Say"—and 11 new tracks written primarily by co-producer Billy Osborne. Overall, the disc incorporates Charles' well-documented penchant for mixing things up, whether it's blues, R&B, country, and whatever. The uptempo "Can You Love Me Like That" preaches about the way love's supposed to be by giving props to great pairings like Bogart and Bacall. The slow-rolling "Mr. Creole" finds Charles in spoken-word mode, while he pulls his tribute to his guiding force on the emotional ballad "Mother." Of particular note is the mesmerizing French love song, "Ensemble," which pairs Charles with recording artist Ginie Line. —GM

DANCE/ELECTRONIC

VARIOUS ARTISTS
Producers: Various

Queer As Folk, Vol. 3: The Second Season

Music for the Showtime Showtime's TV series Queer As Folk: The Second Season

This two-disc live set—taken from the Lubambo original "48th Street Stomp" and "Papa Don't Ask, Mama Don't Know" are swing and an understated grace on the Lubambo original "48th Street Stomp" and "Papa Don't Ask, Mama Don't Know" are swing and an understated grace on the Lubambo original "48th Street Stomp" and "Papa Don't Ask, Mama Don't Know" are swing and an understated grace...
ROCK

BUTCH WALKER My Way (3:18)
PRODUCER: Butch Walker
WRITER: B. Walker
PUBLISHER: Sonotuck Music, BMI
Arista 5118 (CD promo)
Butch Walker, who put in time as singer/guitarist/songwriter for the Marvelous 3 ("Peak of the Week"), makes his solo bow with a manic rocker that aims right for the teen-male jugular, with its staccato Blink-182 lyrics and No Doubt rhythms. That’s not too say that Wright doesn’t put his own signature on the track—and how. He wrote and produced it, and covers all vocals, guitars, bass, programming, keyboards, and percussion, as he sings, “There’s a right way and there’s my way/There’s a highway, if you don’t like it, you can take it.” “My Way” checks off a lot of the elements of today’s rock landscape, and also has the melod ic accessibility to work at today’s new top 40, which means it’s also a potential AC radio hit, and an underground club hero, and an

AC

BRYAN ADAMS Here I Am (3:48)
PRODUCERS: Jimmy Jam, Terry Lewis
WRITER: not listed
PUBLISHER: Epic 21987 (CD promo)
Canadian rocker-cum-AC mainstay Bryan Adams spent much of the ’90s attaining exposure to high-profile movie soundtracks, fostering some of his biggest, albeit gooeysiest hits, such as “(Everything I Do) I Do It for You” from Robin Hood: Prince of Thieves, “All for Love” with Sting and Rod Stewart from The Three Musketeers, and “(Here We Go) Love is on Its Way” from the animated film Enough. Lopez wrote the song for her new husband Cris Judd—an inviting twist—along with song

CHORUS: “Mama used to whup me with a George Jones album, that’s why I sing this way.” Single- tary delivers the whimsical lyric with a combined sense of reverence and mischief. He has an amazing, stone-cold voice with phrasing that rivals any of his heroes. One listen to this terrific single will make you wish other artists had slapped with a little Haggard, Gos- dor, Wynette, or Dunn during their childhood.—DEP

SINGLES

PREVIEW

ROCK

BUTCH WALKER My Way (3:18)
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AC

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WRITER: not listed
PUBLISHER: Epic 21987 (CD promo)
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SINGLES

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**R&B/hip-hop**

### Roots' Scratch Does Solo CD

**Beatboxer's Ropeadope Disc Is 'The Embodiment Of Instrumentation'**

**BY RASHAUN HALL**

National Beatboxer, Hip-hop, or "vocal percussion," as it is often called, may seem like a lost hip-hop art to some, but artists like Doug E. Fresh and Rahzel the Godfather of Noise have made it a name for themselves with their unique vocal stylings.

Scratch—who, like Rahzel, is a member of hip-hop band the Roots—takes his love of the art to the next level with his Ropeadope/Atlantic debut, *The Embodiment of Instrumentation* (June 4).

"With the Roots, it's an organization, and they present things in a certain shape or form," Scratch says of his decision to do a solo set. "I try to bring what I can to the table to make the group a whole. This project..."

Scratch hopes the recently recorded "Hot for the Streets," featuring Steve Sterling, IQ, a.k.a. Jimmy Spin, and Etcter will serve as a street single. It will also be featured on 200,000 *The Embodiment of Instrumentation* samplers that Ropeadope will distribute during the Roots' stint of the Smoking Grooves tour. The label has also teamed with Numark and XXL magazine for the Scratch & Win Lottery Ticket contest, where they will give away Numark products, Ropeadope clothes, tickets to Roots shows, and subscriptions to XXL.

"It seems like everything Ropeadope does, we do pretty good with," says Mike Hoffman, buyer/owner of Philadelphia-based AKA Records. "And with the Roots having a strong following in Philadelphia, I expect it will do well."

"With Scratch, he has an obvious fan base with the Roots, so we're partnering with okayplayer.com and working on an extensive Web marketing campaign that utilizes their talents," Hurwitz says. "From there, we're marketing it as a underground hip-hop record. We're not trying to go to radio, and for the first phase of our marketing plan, we're not even doing a video."
they have been on the Hot B&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50.

Airplay-only songs are not eligible for Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously.

**GREATEST GAINER / AIRPLAY**

**GREATEST GAINER / SALES**

**HOT SHOT DEBUT**

Ludacris featuring Mystikal & The Infamous 2002

**THE WEEKS CHARTED:**

**LAST WEEK:**

**WEEK:**

**NUMBER 1**

**ARTIST / SONG**

**IMPRINT & NUMBER/PROMOTION LABEL**

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HEARTLESS BUZZ: Despite U.K. rap's renaissance last year, there were very few major sellers to warrant a blingt bling lifestyle. However, many rhymer's on the U.K. garage scene (aka 2-step or underground genre) - including some MCing, rapping, and toasting - were very few major sellers to warrant a blingt bling lifestyle. How-HEARTLESS BUZZ: Despite U.K. garage mixes singing, it around here,” says Paul singing, it around here,” says Paul

U.K. garage mixes singing,

The latter contingent includes the East West label, whose MCI/DJ trio Heartless Crew has been generating major buzz, thanks to lead ing single "The Heartless Theme Aka Superglue 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 Grove.

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 1-Xtra.

May 27 on its Sony-affiliated Independant label is the anticipated debut solo single "Back in the Day/Why Me?" by MC Asher D. Recently sentenced to 18 months in a youth offenders’ institution for possession of a loaded gun, he’s a member of Relentless/Independent’s popular crossover group So Solid Crew.

After releasing several hit singles, as well as three volumes of its DJ Luck & MC Neat Present 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 A Little Deeper coming in late October. Ms. Dynamite, who had a top 10 hit last year as the featured artist on producer Sticky’s garage anthem "Boom," also delves into R&B and pop on her new set, which sports reggae singer Ky-Mani 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 a sarcastic and sometimes raw rap styling 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 describes 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, Midlerow.


Sat, one of the rappers in the veteran French hip-hop group Fonky Family, is supporting his recent Small/Sony debut solo album, Dans Mon Monde (In My World), with a short tour of France that wraps June 15. The slightly mellow, strings-based "Memoires D'Outre Tombe" ("Memories Beyond the Grave") belies the album's tracklist macabre theme.

Kwaku may be reached at kwaku@hotmail.com.
### TOP R&B/HIP-HOP ALBUMS

**Billboard May 25, 2002**

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DANCE/ELECTRONIC

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 nightmares, but futuristic Run Lola Run-like 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/electric kind.

“We made [the album] with home listening in 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 with, stuff you can whistle to while in the bath.”

Crossman and Watson met in a now-typical boys-boys-scenario common in England’s club scene. In the summer of ‘96, Watson recalls, when the two met at Bristol's Lakota club at one of its regularly held Temptation parties, thrown by respected scenester/promoter Leon Gordon. 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 Wisternoff.

Shortly after meeting, Crossman and Watson decided to embark on a musical partnership. The two—some signed its first track, “First Floor” (which Crossman remixed) of upcoming cutters, and Watson recalls when the act performed its Starecase debut “Heartland,” and “Armageddon Days the song “I‘ve had some fantastic experiences, a proper artist album. In this way, both reasoned, they would perhaps reach people who wouldn’t normally be listening to dance music.

WARM ELECTRONIC

This concept of making accessible pop dance music truly comes through on First Floor, with its lifting 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 mean it’s not beautiful. But you have 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 Starecase possesses. “From a dance perspective, their tracks use amazingly cutting-edge technology yet still have great pop potential,” he says. “They write real songs that go beyond the dancefloor.”

Part of the appeal of Starecase’s songs (published by Deepsky Music) is the presence of singer Jokate Benson, whose angelic vocals are heard on “Faith.” Kinetic’s plan to release “Faith” as the follow-up to the promotional-only “Bitter Little Pill” (released commercially 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.

“Planning 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 finish my DJ sets with it.”

In March, the grassroots marketing campaign for Starecase put into motion. CD samplers and flyers were handed out at the Winter Music Conference in Miami, where the act performed its Starecase Sound System according to Lau. Cornerstone Digital is handling all online marketing, encompassing MP3s, music/video streams, e-cards, and special DJ mixes.

Starecase together with Maas, is touring throughout the U.S. this month and next. At various stops along the way, street teams will distribute CDs. Starecase is managed by Satterthwaite and Alexander of Hope Management in Bristol and booked by Paul Morris and Marty Diamond of AM Only/ Little Big Man in New York.

The Beat Box

by Michael Paolletta

I always hoped my music would remain relevant,” the The mastermind Matt Johnson offers. “I think this is something every artist hopes for: that I act very much in that a song like ‘Uncertain Smile’ is played more often on the radio today than when it was originally released. It’s treated like a hit, which it never really was.

Epic/Legacy, in association with Johnson’s boutique imprint, Lizardus, revisits many of the The’s past glories with the arrival Tuesday (21) of 45 RPM: The Singles of the The. 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 Hornsman, lead singer “Pillow Box Red,” and “Deep Down Truth” featuring Angela McCluskey of Telepopmusik and the Wild Colonials. A reissue of “Everyday I Say To Myself” celebrates its 15th anniversary this summer.

INDEPENDENT

by brian d ‘ambrosio

Cheb Mami, which disappeared from radio today than when it was released. The single—first on the continent in early 2002—was an instant hit. The reasons are simple: Once a release has been a hit, it’s a hit forever. At any time, it can be, the buoyant “Walking in the Sky” can be found on the radio, and retail stores received the single. According to Lau, Kinetic will treat Starecase as it does its other successful artists. “We try to break artists market by market, finding pockets in America where radio and retail are receptive,” Lau says.

“Faith,” with a remix by Loafer, was sent to mix-show DJs and record pools May 7, the same day retailers received the single. According to Kerr, Kinetic will treat Starecase as it does its other successful artists. “We try to break artists market by market, finding pockets in America where radio and retail are receptive,” Lau says.

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Various artists, Soul Sessions (Giant Step album). In addition to spotting(gem}s from its own vaults—Jody Watley’s “Saturday Night Experience” and Ultra Nate’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 (Kool Featuring Terry Callier’s “In a Heartbeat”).

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**Billboard MAY 25, 2002**

### Club Play

**Top 20**

<table>
<thead>
<tr>
<th>#1</th>
<th>10 WEEKS</th>
<th>TITLE</th>
<th>IMPRINT &amp; NUMBER/PROMOTION LABEL</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>3</strong></td>
<td>4</td>
<td>THEY SAY VISION (DANCE REMIXES)</td>
<td>TELSTAR</td>
<td>MC FLY</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>4</td>
<td>FIRE</td>
<td>DANCEMAKERS</td>
<td>DJ SPINNA FEATURING THE JUMPERS</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>9</td>
<td>SOAK UP THE SUN (VICTOR CALDORONE &amp; MAC QUAYLE MIXES)</td>
<td>MSA RECORDS</td>
<td>DAWSON</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>21</td>
<td>DAYS GO BY</td>
<td>DANCE MACHINE/THE CHICAGO RACER</td>
<td>BISHOP DAVIS</td>
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<tr>
<td><strong>11</strong></td>
<td>11</td>
<td>BE ANGELED</td>
<td>BEATBOX PRODUCTIONS</td>
<td>Sven Väth</td>
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<tr>
<td><strong>13</strong></td>
<td>13</td>
<td>TO GET DOWN</td>
<td>KEYNE STUDIO</td>
<td>CAMBIO</td>
</tr>
<tr>
<td><strong>18</strong></td>
<td>28</td>
<td>HELLA GOOD (ROGER SANCHEZ REMIXES)</td>
<td>MADHOUSE RECORDS</td>
<td>JAYSON &amp; FRANCO</td>
</tr>
<tr>
<td><strong>19</strong></td>
<td>15</td>
<td>FUNNY CAR</td>
<td>PHONO RECORDS</td>
<td>PROGRAMS</td>
</tr>
<tr>
<td><strong>20</strong></td>
<td>12</td>
<td>CAN'T STOP DANCIN'</td>
<td>THE ACOUSTIC INSTITUTE/IMAGINATION</td>
<td>FRANKIE BOY</td>
</tr>
<tr>
<td><strong>1</strong></td>
<td>1</td>
<td>ESCAPE</td>
<td>IMF RECORDS</td>
<td>MARSHALL JOWIN</td>
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</tbody>
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**Last Week's Top 10**

<table>
<thead>
<tr>
<th>#1</th>
<th>10 WEEKS</th>
<th>TITLE</th>
<th>IMPRINT &amp; NUMBER/PROMOTION LABEL</th>
<th>Artist</th>
</tr>
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<tbody>
<tr>
<td><strong>1</strong></td>
<td>1</td>
<td>UNDERNEATH YOUR CLOTHES (REMIXES)</td>
<td>EBODA</td>
<td>SHARKEY</td>
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<tr>
<td><strong>2</strong></td>
<td>1</td>
<td>HOME AND YOU</td>
<td>COLUMBIA</td>
<td>PAGANINI</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>3</td>
<td>THE MORE I LOVE YOU</td>
<td>IMPACT MUSIC GROUP/SPOTLIGHTING</td>
<td>JAYSON &amp; FRANCO</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>4</td>
<td>PRECIOUS HEART</td>
<td>MUSIQ RECORDS</td>
<td>TAYLOR</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>5</td>
<td>FLAWLESS</td>
<td>SCOLIUS RECORDS/SHOCKPROOF</td>
<td>THE ONES</td>
</tr>
</tbody>
</table>

**Power Pick**

**FeatStart**

1. **9** | 1 | ONE STEP TOO FAR | CROWNS RECORDS | ARIE SHULMAN, REBECCA BUSH, THE CHEMICAL BROTHERS |

**Chart Entry**

- One Day In Your Life | Universal/Fontana
- Something New | Large
- Come & Get My Love | Cutting 44
- More Than A Woman | DANCEMIX/PRODUCER
- Purify (Gussgus & Fade Remixes) | VIP AUTO/HARD HITTIN PRODUCERS
- Lazy | SANTAN MUSIC/PORTRAIT
- It's Alright (Mother Presents Harder Deeper Mix) | UKEMAG/IQ REMIXES
- Walking On Sunshine (Metro Mix) | EPM PRODUCTIONS
- Everyday 2002 (Alex Gold RemiX) | EXTRANA/IMPORT
- Don't Let Me Get Away (Remixes) | ABSOLUT 1977
- Sugarhigh (The Remixes) | COLUMBIA 2002
- Purple God (Gass Supreme) | ANNY
- Still Not Over You (The Cruz & Bagg Remixes) | REAL DUAL PRODUCERS
- We Get Together | G7Letten DUB
- Heaven (Remixes) | DJ SAMMY & YAMOUS FEATURING DALE
- Join Me | PRODUCED BY DANNY BOY / ONE FOR ALL
- Stillness Of Heart (Remixes) | VISION PRODUCTIONS
- Distinct Places | WESTBAY K.A.Y.
- Please Save Me | SONY MUSIC
- Real Funky Time | SUBCON SCENE
- Party People (We're Gonna Change The World) | SUNLIGHT/IMPORT
- No More Drama (Thunderfuss Remixes) | MCA 1993

### Maxi-Singles Sales

**Top 20**

<table>
<thead>
<tr>
<th>#1</th>
<th>10 WEEKS</th>
<th>TITLE</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>1</td>
<td>SONG FOR THE LONELY</td>
<td>NUMERO GROUP</td>
<td>CHEER</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>2</td>
<td>U DON'T HAVE TO CALL (REMIXES)</td>
<td>MEGATRONIC</td>
<td>Usher</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>3</td>
<td>THANK YOU (DEEP DISH REMIX)</td>
<td>REVENGE/90210</td>
<td>Dido</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>4</td>
<td>HEAVEN (RUBENS TIME O)</td>
<td>DJ SAMMY &amp; YAMOUS FEATURING DANCE</td>
<td>O</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>5</td>
<td>FEELS GOOD (DON'T WORRY BOUT A THING) (KELLY G. CLUB MIX)</td>
<td>TRAFFIC</td>
<td>DIRTY VEGAS</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>6</td>
<td>DAYS GO BY</td>
<td>THERAPY PRODUCTIONS</td>
<td>NORTHERN LIGHTS</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>7</td>
<td>HEAVEN (NIGHTMARE)</td>
<td>ETHEL</td>
<td>EYRA GAIL</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>8</td>
<td>WILL I?</td>
<td>ROBBINS 72055</td>
<td>JAN VAN DAELE</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>9</td>
<td>SOMETHING'S GONNA HAPPEN</td>
<td>SADE</td>
<td></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>10</td>
<td>IT'S LOVE (TRIPPIN')</td>
<td>BIZARRE/IMPORT</td>
<td>ANDREA BROWN</td>
</tr>
</tbody>
</table>

**Chart Entry**

- You Can't Go Home Again | HUGGIE PHEONIX
- They Make Me Sick | HUGGIE PHEONIX
- Where's Your Head At | MADONNA |
- Lose Control (Disco Dance) | CAPITOL |
- Lifetime (Benn Watty Mix) | JAGGED EDGE WITH NELLY |
- Where The Party At (Remixes) | WAX CIRCUS/IMPORT |
- Wish I Didn't Miss You (The Remixes) | ANCHOR |
- Resurrection | PPK
- What If It Feels Like For A Girl | MADONNA |
- Music | UNIVERSAL |
- Star Guitar | THE CHEMICAL BROTHERS |
- Rock 'N' Roll (Corey Ford's Funky Mix) | JAM & SPoon |
- Rock Of Ages | THOMAS NEWTON |
- Pocket Money (The Mixes) | MADONNA |
- Simple Things | THE CHEMICAL BROTHERS |
- Right To Move | CHIC |
- The Piercing | UNIVERSAL |
- You Make Me Feel Like A Girl | MADONNA |
- Love (Tripping) | WIZ |
- It's Alright (Mother Presents Harder Deeper Mix) | UKEMAG/IQ REMIXES
- I'll Be Waiting | DANNY BOY/ONE FOR ALL
- Home And You | MCA |

### Hot Dance Breakouts

**Home Made & Mixed**

- The Need To Be Naked | AMBER
- Love At First Sight | Kyla Minogue
- We Are All Made Of Stars | Moby
- I'll Be Waiting | Full Intention Featuring Shena
- Home And You | DANNY BOY/SABANTU

**Maxi-Singles Sales**

- With the greatest sales gain this week: MCA PROMO, Universal, Sony Music Entertainment, BMG, Warner Bros., and Warner Music Group.
- Sales 1800 units or more. Top ten songs are 5000 units or more.
T.L.C.
TERRY LIPPMAN COMPANY

Terry Lippman and Richie Zito congratulate

GIORGIO MORODER
FERNANDO GARIBAY
THUNDERPUSS
MINGE BINGE

for their #1 remix of
ENRIQUE IGLESIAS
ESCAPE

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

Thank You Gerardo And Everyone At Interscope Records

Giorgio and Fernando's Upcoming Remixes:
ENRIQUE IGLESIAS "Don't Turn Off The Lights"
PRIMAL SCREAM "Some Velvet Morning"

and listen to Giorgio's new artist
TERESA
at www.teresasongs.com

For more info:
Richie Zito at 310 652 6624 or tlczito@aol.com
giorgio@moroder.net www.giorgiomoroder.com
Fernando Garibay 323 646 8095 f2inc@aol.com
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 raising 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 a record at a radio station looking for a $2,000 time buy or [money for] the T-shirt fund. That is no longer a stretch,” he says. “I’ve heard of $3,000 [time buys for] top 50 market, not even a top 10 market.”

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

“I see the ads that come to me in the mail, and I get so angry,” MCA Nashville VP of national promotion Bill Macky says. “I think, ‘That’s crazy. Why are they adding that record on the radio station looking for a $2,000 time buy or [money for] the T-shirt fund. That is no longer a stretch.’ I’ve heard of $3,000 [time buys for] top 50 market, not even a top 10 market.”

“One label executive who asked not to be named had a problem with a station that offered to call in an ad for a song that was only receiving spins on the station during syndicated programming. Then we get a call from the indie saying that they wanted $1,000 for ‘T-shirt support;’ the exec says, ‘That’s totally illegal. Somebody who is going to get arrested, that’s what that 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 differently than thes 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-fullfilling prophecy.”

At the same time, the increased horse trading has also prompted what Tunick calls “an unusual backlash, [with] radio stations complaining to 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 squirmily 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 Robynn Jaymes believes labels are under increasing pressure to offer promotions. “I 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 the office one day 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 have record promotion, not [adding] this [record] and I get so angry.’”

Revet says she 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 taken in. It’s just a bunch of people doing something, and that’s not good. There’s a lot of discipline [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, how can I say no?’ Radio people are supposed to be touching their community and listeners 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 under increasing pressure to achieve revenue goals for the radio station. If a PD can [go to management and say], ‘Hey, I just convinced label X to spend $5,000 on the station,’ I’m happy. But I’m not comfortable with it.”

Revet calls the current environment “a horrible black eye to our industry. What does this tell a fledgling artist? It’s never exclusively about the record. Ever.”

GETTING FLAMMED: Alan Jackson, Toby Keith, and Martina McBride top the nominations for the CMT Flame/ worthy Video Music Awards in the 11 categories for which finalists were announced May 14. The three artists scored three nominations apiece.

Jackson is nominated in the love your country video, laugh out loud video, and male video of the year categories. Keith scored in the laugh out loud and male video categories, as well as in the concept video of the year category. McBride is nominated for laugh out loud, fashion plate video, and female video.

All three artists are set to perform on the awards show, along with Allison Krauss + Union Station, Kenny Chesney, Sara Evans, and Brooks & Dunn. Actors Kathy Najimy will host the show, which will be televised live June 12 from Nashville’s Gaylord Entertainment Center from 9 p.m.-11 p.m. (ET).

Artists scoring two nominations apiece 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 by fans who cast votes on cmt.com. The same procedure will also determine the winners. Finalists in a 12th category, video of the year, will be announced at the beginning of the show, allowing viewers to log on and vote for their favorite during the program. The top video 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 bandmate Gary Louris.


ON THE ROW: Ken Levitan and Chris Stacey have teamed to launch Vector Promotions, a Nashville-based independent promotion company. Levitan is president of Vector Management and co-president of Combustion 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.

CMT Music Marketing has closed its promotion-programming and will focus on its core sales and marketing businesses. Promotion staffers Anne Weaver and Pam Newman will continue to focus on Emergent’s clients as independents.

Eddie Tidwell is promoted to VP of creative services at Nashville-based Mundo Bueno Music Group. Mickey Cates joins Mundo Bueno as a staff writer.

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

Astrid Herbolschein joins RCA Label Group as art director of creative services. She previously held a similar position with Word Entertainment.

TV production company WINCO Productions recently opened in Nashville. It will specialize in commercials, music videos, 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 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.

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

Record labels, retailers, subscription services, electronics makers and media... are you ready to face the music? Bring your opinions and your open mind to Plug.IN, the forum at the heart of the music industry mix.

Consumer appetite for online music grows steadily — but the industry as a whole is ailing.

> Will music sellers and labels find an antidote to free file sharing?
> How strictly will Congress enforce AHRA legislation in the face of anti-copying measures proposed by RIAA member companies?
> Will PC and consumer electronics manufacturers satisfy their customers with digital playback and copying products, and risk provoking the labels?
> What role will home networking play to catalyze digital distribution and portability?

In an industry rocked by constantly changing technology and new consumer expectations, the time for discussion has never been more critical.

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World Radio History
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**Notes:** The chart ranks albums by the number of sales, as reported by Nielsen SoundScan and compiled by Billboard. The Hot Shot Debut albums are new to the chart. The Greatest Gainer albums have experienced the greatest increase in sales from the previous week. The Miscellaneous albums are listed for other reasons. The Top Country Albums chart is based on sales data from Billboard's Nielsen SoundScan. The chart week runs from Thursday to Thursday. The chart week for this issue is May 14-20, 2002. The chart week for the next issue is May 21-27, 2002.
### HOT COUNTRY SINGLES & TRACKS

**MAY 25, 2002**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Imprint &amp; Number/Distributing Label</th>
<th>Peak Position</th>
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<tr>
<td><strong>THE GOOD STUFF</strong>&lt;br&gt;(Kenny Chesney)&lt;br&gt;</td>
<td>Kenny Chesney</td>
<td>MCA NASHVILLE</td>
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<td><strong>THE IMPOSSIBLE</strong>&lt;br&gt;(Keifer Thompson)&lt;br&gt;</td>
<td>Joe Nichols</td>
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<td><strong>BEAUTIFUL MESS</strong>&lt;br&gt;(Kenny Chesney)&lt;br&gt;</td>
<td>Diamond Rio</td>
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<td><strong>DON'T WASTE MY TIME</strong>&lt;br&gt;(Jon Pardi)&lt;br&gt;</td>
<td>Little Big Town</td>
<td>REPRISE</td>
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<td><strong>GET OVER YOURSELF</strong>&lt;br&gt;(Travis Tritt)&lt;br&gt;</td>
<td>SheDaisy</td>
<td>INTERSCOPE</td>
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<td><strong>I'VE GON'T</strong>&lt;br&gt;(Kenny Chesney)&lt;br&gt;</td>
<td>Cyndi Thomson</td>
<td>BNA</td>
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<td><strong>BABBLED WIRE AND ROSES</strong>&lt;br&gt;(StuartSimman)&lt;br&gt;</td>
<td>Pinmonkey</td>
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<td><strong>AMERICAN CHILD</strong>&lt;br&gt;(Chris Young)&lt;br&gt;</td>
<td>Phil Vassar</td>
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<td><strong>WHERE WOULD YOU BE</strong>&lt;br&gt;(Tim McGraw)&lt;br&gt;</td>
<td>Martina McBride</td>
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<td><strong>COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN)</strong>&lt;br&gt;(Toby Keith)&lt;br&gt;</td>
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<td><strong>HARDER CARDS</strong>&lt;br&gt;(Kenny Rogers)&lt;br&gt;</td>
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<td><strong>COUNTRY ROCK STAR</strong>&lt;br&gt;(Tammy Dray)&lt;br&gt;</td>
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<td><strong>THREE DAYS</strong>&lt;br&gt;(Tim McGraw)&lt;br&gt;</td>
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<td><strong>FORGIVE</strong>&lt;br&gt;(Garth Brooks)&lt;br&gt;</td>
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<td><strong>SIDE BY SIDE</strong>&lt;br&gt;(Garth Brooks)&lt;br&gt;</td>
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<td><strong>SING ALONG</strong>&lt;br&gt;(Garth Brooks)&lt;br&gt;</td>
<td>Rodney Atkins</td>
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<tr>
<td><strong>UNTIL WE FALL BACK IN LOVE AGAIN</strong>&lt;br&gt;(Garth Brooks)&lt;br&gt;</td>
<td>Jeff Carson</td>
<td>CURB</td>
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<tr>
<td><strong>FRANTIC</strong>&lt;br&gt;(Garth Brooks)&lt;br&gt;</td>
<td>Jamie O'Neal</td>
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<tr>
<td><strong>AMERICA WILL ALWAYS STAND</strong>&lt;br&gt;(Garth Brooks)&lt;br&gt;</td>
<td>Tim McGraw</td>
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### HOT COUNTRY SINGLES SALES

**MAY 25, 2002**

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<td><strong>CAN'T TAKE THE MOONLIGHT</strong>&lt;br&gt;(LeAnn Rimes)&lt;br&gt;</td>
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<td><strong>WHERE DO YOU LIKE ME NOW?</strong>&lt;br&gt;(Garth Brooks)&lt;br&gt;</td>
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**HOT SHOT DEBUT**

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<td>Tim McGraw</td>
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**Facts and Figures**
- This chart reflects sales activity from Billboard’s Hot Country Singles Sales chart, which measures the physical and digital sales of country music singles in the United States.
- The chart takes into account the sale of both vinyl and digital downloads, as well as streaming services.
- The chart is updated weekly and reflects the best-selling country singles for the previous week.
- The chart is based on sales data compiled by Nielsen SoundScan, a leading provider of entertainment sales tracking services.
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 hal- lader. 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 typi- cal 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 consider- able skills as a songwriter. The bulk of the material was co-written with producer Joel Someliani. During lunch, Ponce answered six ques- tions for Billboard.

You starred in a soap opera be- tween 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 every- thing, 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 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 all into that category, [although] 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 chose the theme tune for it. Do you think being in soaps in some way hurts your musical career?

I do think you sometimes get stereotyped. For example, Jose Alberto Castro [producer of Sin Pecado Concebido] wanted me to do the opening (credits) of the soap like a lit- tle music-video-type thing, and I refused to do that, because that was putting both things together. It would come off as people—maybe it’s not upfront, but certainly in their subconscious. You do your own little music opening and then come out [and act], and people will think, “Wait a minute, is this a character, or is this Carlos Ponce?”

Tell me about the track “Conce- jos de Joaquin Sabina” [Advice From Joaquin Sabina], in which the title’s character—presumably the Spanish singer/songwriter—gives Ponce advice on his musical car- eer. 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 tells me to set it down. 'Never do it in my life. And in the dream he sits me down and starts telling me, “Your music sucks,” this and that. In an elegant way, but telling Ponce the way I do it is a lot more to your side. I know it, and I love it, and I am 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 know the guy. If I don’t know how he’s going to take it.

The album represents a distinct change in sound—there are more rock leanings—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 things I like a little, though not doing anything new.
¿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.

During the opening-night Sony showcase at Billboard Live, Sony Discos chairman Oscar Llord (center) poses with, from left, performing artists Alejandro Montaner, Brenda R. Starr, Nayer, Jordi, and Angel Lopez.

Pictured at the Jackie Gleason Theater prior to the Billboard Latin Music Awards, from left, are Heineken USA brand manager Marime Riancho, Telemundo COO Alan Sokol, recording artist Elvis Crespo—who performed at the post-awards party, Telemundo VP of programming Emilce Elgarresta, and Heineken USA associate brand manager Ana Villodres.

Pictured at the Billboard Latin Music Awards, from left, are Billboard VP of sales Irwin Kornfeld, BMI senior VP Del Bryant, BMI president/CEO Frances Preston, Billboard editor in chief Timothy White, Billboard Miami/Latin America bureau chief Leila Cobo, and Billboard associate publisher/international Gene Smith.

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

Jaci Velasquez performed at the Billboard Latin Music Awards, where she also won female pop album of the year.
HBC radio network executives at the awards included, from left, CFO Jeffrey T. Hinson, senior VP Jack Hobbs, COO Gary Stone, Miami GM Claudia Puig, 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 Burr of the San Antonio Express News, Billboard's Leila Cobo, and KBUE/KBLA Los Angeles PD Pepe Garza.

Pictured at the retail panel, from left, are moderator Gustavo Fernandez of Delanuca, Hinsul Lazo of H.L. Distributors, Rosalie Bohe of CDnow, Madacy Latino VP Frederick Teran, Luis Silva of Freddie Records, Ritmos Latino president David Masrey, Sony Discos VP of sales Jeff Young, and TransWorld Entertainment's Mark Woodard.

The landmark president's panel, which featured heads of U.S. Latin labels, included, from left, MuXXIc 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 Latino president John Echevarria, EMI Latin president/CEO Jorge Pino, and Mock & Roll president Francisco Villanueva.

BMI president/CEO Frances Preston presents producer/songwriter Emilio Estefan with the man of the year award during the Diabetes Research Institute's Hope & Harmony event at BillboardLive.

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

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.

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

Pictured at the retail panel, from left, are moderator Gustavo Fernandez of Delanuca, Hinsul Lazo of H.L. Distributors, Rosalie Bohe of CDnow, Madacy Latino VP Frederick Teran, Luis Silva of Freddie Records, Ritmos Latino president David Masrey, Sony Discos VP of sales Jeff Young, and TransWorld Entertainment's Mark Woodard.
**LATIN POP AIRPLAY**

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<td>2-3</td>
<td>&quot;ME MUELE A SOLEDAD&quot;</td>
<td>SABRINA / ALEXANDRE PIRES</td>
<td>WARNER LATINA / PRESTIGIO</td>
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<tr>
<td>4</td>
<td>&quot;EL PODER DE TUS MANOS&quot;</td>
<td>MARC ANTHONY</td>
<td>WARNER LATINA</td>
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<td>5</td>
<td>&quot;NECESIDAD&quot;</td>
<td>REYNALDO BARRIOS</td>
<td>UNIVERSAL LATINO</td>
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<td>6</td>
<td>&quot;QUE EL RITMO NO PARE&quot;</td>
<td>PACO DE LUCAS</td>
<td>UNIVERSAL LATINO</td>
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<td>7</td>
<td>&quot;POR ESE HORRIDO BRENDA&quot;</td>
<td>K STARR CON NONIEVES</td>
<td>A VICTOR MANUELLE</td>
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<td>8</td>
<td>&quot;MI BOMBON&quot;</td>
<td>ROSARIO CASTRO</td>
<td>DISA</td>
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<td>9</td>
<td>&quot;ME HUELE A SOLEDAD&quot;</td>
<td>MARIO DION</td>
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<td>11</td>
<td>&quot;NO ME VUELVES&quot;</td>
<td>ALBERTO Y ROBERTO PEPE AGUILAR</td>
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<td>12</td>
<td>&quot;POR ESE HORRIDO BRENDA&quot;</td>
<td>K STARR</td>
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**TROPICAL/SALSA AIRPLAY**

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**REGIONAL MEXICAN AIRPLAY**

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<td>DISCOS CISNE</td>
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<td>PEPE AGUILAR</td>
<td>DISCOS CISNE</td>
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<td>3</td>
<td>&quot;AY AMOR&quot;</td>
<td>JOSE MANUEL FIGUEROA</td>
<td>EPIC</td>
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**GREATEST GAINER**

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**HOT SHOT DEBUT**

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NOW WE'RE MORE THAN LATIN MUSIC INFORMATION...

WE ARE LATIN MUSIC.

IN STORES NOW
**TOP LATIN ALBUMS**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week Ending May 25, 2002</th>
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</thead>
<tbody>
<tr>
<td><strong>1.</strong></td>
<td><em>Los Razon de Sacramiento Y Reyes</em></td>
<td>FONOVISA</td>
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<td>2.</td>
<td><em>Baladas</em></td>
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<td><em>El Joven</em></td>
<td>DISA</td>
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<td><em>El Joven!</em></td>
<td>DISA</td>
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<td>5.</td>
<td><em>Espiritu</em></td>
<td>WEAMEX</td>
<td>$29.98</td>
</tr>
<tr>
<td>7.</td>
<td><em>Mi Madre</em></td>
<td>Sony BMG</td>
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*Latin POP Albums*

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*Latin Salsa Albums*

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*Regional Mexican Albums*

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<td>Sony BMG</td>
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**Top Shot Debut**

- **42**
- **44**
- **45**
- **46**
- **47**

**Greatest Gainer**

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- **52**
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- **54**
- **55**

**Pacesetter**

- **61**
- **62**
- **63**
- **64**
- **65**

**Latin Tropic*AL Albums**

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- [www.billboard.com](http://www.billboard.com)
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attendees, sponsors, performers,

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Billboard LATIN MUSIC
CONFERENCE & AWARDS 2002

in association with

HBO Latino

Special Congratulations to

Telemundo on their most

classy and spectacular awards show ever!
**RIAA Latin Certifications For April**

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

**MULTI-PLATINUM ALBUMS**
- Ottmar Liebert, *Newveau Flamenco*, Higher Octave, 1.4 million.
- Paulina Rubio, *Paulina*, Universal Music Latino, 800,000.
- Gilberto Santa Rosa, *En Vivo Desde el Carnegie Hall*, Sony Discos, his fourth.
- Gilberto Santa Rosa, *Perspectiva*, Sony Discos, his sixth.
- Ottmar Liebert, *Newveau Flamenco*, Higher Octave, his seventh.
- Ottmar Liebert, *Borrascas*, Higher Octave, his eighth.

**PLATINUM ALBUMS (200,000 units)**
- Charlie Zaa, *De un Solo Sentimiento*, Sony Discos, his second.

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

**ALBUMS**
- Gilberto Santa Rosa, *De Corazon*, Sony Discos, his 10th.
- Gilberto Santa Rosa, *De Cara al Viento*, Sony Discos, his 13th.
- Gilberto Santa Rosa, *Nace Aquí*, Sony Discos, his 14th.
- Gilberto Santa Rosa, *4 Dos Tiempos de un Tiempo*, Sony Discos, his 15th.

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

**COLD ALBUMS (500,000 units)**

**SPECIAL ALBUMS**
- Gilberto Santa Rosa, *De Corazon*, Sony Discos, his 10th.
- Gilberto Santa Rosa, *De Cara al Viento*, Sony Discos, his 13th.
- Gilberto Santa Rosa, *Nace Aquí*, Sony Discos, his 14th.
- Gilberto Santa Rosa, *4 Dos Tiempos de un Tiempo*, Sony Discos, his 15th.

**SPECIAL ALBUMS**

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

**SPECIAL ALBUMS**
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 the late Biggie Smalls. As owner John King announced April 24 the April 30 release in France of the s
tive debut from Adelante (Forward Recordings)—an appeal
ting blend of rhythm and musical sensibilities—Baker, executive producer of the project, returns to the international scene. Though his Forward label operates from offices in New York, London, and Paris, it is Gee Jam Studios, located in the beautiful hideaway of Jamaica's Port Antonio, that serves as the creative hub of Baker's current endeavors.

Baker founded Forward in 1996 in London after spending several years in New York, where he had developed a passion for the emerging hip-hop culture. He returned to New York in 1998, when Island purchased 50% of the label, and Gee Jam was born. But property values rose, and Gee Jam strengthened its ties to Jamaica, from which Bob Marley's “One Love” spirit continues to emanate. As Gee Jam Studios' reputation grows, the studio is in the midst of selling some of the Varick Street rooms and redirecting time and resources to Chung King Records.

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 go round, I watched the birth of a new project. All my rappers are wonderful—the only problem is, it's not the only form of music there is. I 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.

“You always need to listen to music,” King continues, “but humans can't listen to the same music. Music is living; it must change, it 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.”

Currently, 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. “The label will also sell to other labels. We're a production label: ‘We sign a production deal and then sign them to the label if it works out.'”

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 Studios 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 offer a full studio will be linked.

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, stockholders notice these things, 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 the: To be a record company, to make interesting music."
SONGWRITERS & PUBLISHERS

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 Windswept Pacific.
“Be Like That,” Brad Arnold, Chris Henderson, Escatetwa Songs, Songs of Universal.
“Butterfly,” Flea, John Frusciante, Anthony Kiedis, Chad Smith, Moetebolame Music.
“Californication,” Flea, John Frusciante, Anthony Kiedis, Chad Smith, Moetebolame Music.
“Crazy for This,” Jeff Cohen, John Lomenstein, As You Wish Music, EMI-Blackwood Music, Tzitzis What We Do Music.
“Doesn’t Really Matter,” Janet Jackson, Black Ice Publishing.
“Hanging by a Moment,” Jason Wade, G-Chills Music, Songs of DreamWorks.
“Hemorrhage (In My Hands),” Carl Bell, Pener Fig Publishing, Universal-Songs of PolyGram International.
“Hill EM (In Style) (Gospel),” Dallas Austin, Cytron Music, EMI-Blackwood Music.
“I Love You More Than You'll Ever Know,” George Kotsiopoulos, Tom DeLonge, Benji Madden, Josh Baskin, Alien Ant Farm, Blackbird Music.
“I'm A Slave For You,” Mary Green, Chris Nunez, Southfield Road Music.
“Livin’ Like We’re Dying,” Thomas Foreman, Ingrid Michaelson, Kari Kimmel, Songs of Stereo Music.
“One More Day,” Bobby Tomberlin, Mike Cotten Music.
“One Step Closer,” Rob Bourdon, Brad Delson, Joseph Hahn, Mike Shinoda, Big Bad Mr. Hahn Music, Kenji Kobayashi Music, Nondisclose Agreement, Rob Bourdon Music, Zomba Songs.
“Someone To Call My Lover,” Janet Jackson, Black Ice Publishing.
“Southside,” Moby, the Little Idiot, Warner-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, what with an acclaimed album of unreleased material (“Rounder’s Angel in the Dark”) and the Obie 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’s (“Live! The Boom Boom Room”) and a wonderful biography of the beloved songstress by Michele Kort titled Soul Picnic—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 Tendamory 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/keyboard/guitar (PN/G) 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 PN/G 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 her estate made all her notebooks, diaries, journals, paintings, and photos available 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 reissue Nyro’s other Columbia albums, including the live Season 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/songwriters in the late ’60s and 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 rediscovery of a woman whose influence is so enormous. Many of the people who were influenced by those she influenced don’t even know that they exist because of her.”

SGA PICKS RICK: Nashville songwriter Rick Barnes has been elected president of the Songwriters Guild of America, marking the first time the position has been filled by a writer from outside New York. The Peermusic Nashville writer, whose cuts include Garth Brooks’ “Longneck Bottle,” Steve Wariner’s “Burnin’ the Roadhouse Down” and “I Don’t Know by Now,” and Alabama’s “When It All Goes South,” succeeds George David Weiss of The Lion Sleeps Tonight fame.

The new prez declares, “My intention is to fight for songwriters’ rights.”

STRITCH AND STONES: The Roling 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-in-the-tooth bad boys hang it up once and for all.

Then there’s Elaine Stritch.

The grand dame of American musical theater has been wowing SRO 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 no better than the tireless 77-year-old dynamo.

He would have learned something, too. Stritch personifies such high points in music theater history as Noel Coward’s Sacheverell, Rodgers & Hart’s Pal Joey, and Stephen Sondheim’s Company and Follies. But if her show is full of music history, she herself is anything but. And that’s Liberty’s true lesson: Great songs and great performers are ageless.
Asia’s Touring 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 Corrs and Bond, not to mention acts such as Fatboy 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 careful about how much money they are spending,” says Colleen Ironside, principal of Live Entertainment (CCE), 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 its horizons, which has either tightened or dried up since the economic downturn of 1997.

Still, the potential is significant, say touring professionals. Colleen Ironside, managing director of Live Limited, who estimates that ticket prices have dropped 30% to 25% in the past three years.

“It’s been a combination of there being more things people want to spend money on 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 currencies are strong, and people can afford to pay more for ticket...” 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 lack of knowledge about the region, says Ironside. “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.”

The uncertain payoff makes touring the Asia Pacific a risky endeavor. “The costs of moving around in that part of the world are quite high,” says Simon Reindorf, manager of the Dixie Chicks and Mary J. Blige. “You’re in a situation where every jump involves air carriers, and that’s a very expensive proposition.”

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 short-sighted about how much they are spending.”

BY RAY WADDELL

U.S. Promoters: Where There’s A Will, There’s A Way

Western Artists And Agents Balance Paydays And Problems In Asian Markets

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

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Australian Promoters Are Bullish on Asia
Musical Theater and Classical Artists Go On The Road

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 classical-pop ensemble the Tenors and the hardcore punk band, the Southern Sons.

Sydney—Australian tour promoters are returning to Asia with gusto. One is setting up an office in Shanghai. Another predicts that Asia will constitute half his company's business. A third is developing new acts specifically for the region.

Promoters now have revived the Australasian tour circuit. "The reason we've been able to do this is that IMG has offices in all the major Asian cities," says James Cundall, an Australian touring veteran now working for IMG in Hong Kong. "It's important to have that, to attain local knowledge and get sponsors.

But maintaining a circuit is not easy. "Audience's tastes in Australia and Japan are similar, but the Asian market is more pop-oriented," says Nigel Van Egmond, IMG's international sales base, which seats a maximum of 12,000 people. International artists forgo behind-the-stage seating for ticket capacity configurations. "The Coliseum, however, is often booked a year or more in advance.

Promoters also confront a bamboo barrier as long as Asian radio plays only U.S. and European music. This makes only very popular acts arena-ready. "It's cheaper to travel to Asia, since acts from Perth can reach Indonesia quicker than they can Sydney. U.S. and European acts were more willing to tour when offered an Asian run of 12 cities and eight Australasian and New Zealand stopovers. Some promoters like IMG are developing regional offices.

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UNGRATEFUL, MY ASS.

Don’t get the wrong idea. We’re very grateful. It’s just that showing appreciation in a magazine ad has a tendency to seem insincere. But dammit, we really mean it! We could not have put on the first ever MTV Asia Awards without the enthusiastic participation of all the artists and record companies.

Of course, the show would never have gone on without the generous support of our official partner sponsors, Mitsubishi Motors and Panasonic as well as our partner sponsor in the Philippines, SMART Communications, Inc. Or without all the planning and hard work of the MTV staff. So we’re very grateful and we look forward to being very grateful again in the future.

To find out more about MTV Asia Awards, we gratefully request you to contact Mishal Varma, VP- Programming and Talent & Artist Relations, T:(65)6420 7147 F:(65)6221 8586 mishal.varma@mtv-asia.com
Who’s Who Among Asia’s Promoters

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

ECONOMIES AND CULTURES

Continued from page APQ-2

our marketing to another phase, because then we can look at joint marketing campaigns with the promoters as well. For example, we can have two TV ads: one to sell the concert, playing up the album at the end, and the others to sell the album and plug the concert later," says Yavas.

However, because touring Asia in the US is a priority for a lot of top acts, the synergies sometimes don’t work as well as they could. "Jewel, for instance, should really have come out here in January, after the release of her album This Way. She and her label should have been able to leverage on that, but the priority obviously was for her to stay in the US 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 Southeast 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 predominantly Asian acts have less of a scheduling problem, of course. At EEG, for example, most of the Chinese acts they promote are going to the record labels EEG Records and Music Plus, owned by the same company. "World tours" for these acts usually cover the Greater China area, 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, naturally, China. While local Hong Kong promoters have been working on shows in China for some time, promoters for international acts are only just beginning to venture on to mainland China.

Ironside, 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 mystique and the fact that there are few Western acts, but production issues are challenging and ticket income isn’t really there," he says.

It’s important to keep an open mind about going to China. "At the beginning of the year, we met with four or five Chinese agencies, and we had nice discussions, but we didn’t book anything," says Ironside. "Our agents who have done shows in Beijing said the production issues were daunting, and that it didn’t make sense to go again at that time.”

"World tours" for these acts usually cover the Greater China area, as well as cities in North America and Europe with large Chinese populations.

“Many Western acts are interested in performing in China, but we have to decide if the market is right for the artist, the timing and the costs for traveling to that market must be covered by the artist and promoter through ticket sales. The decision is based on the economics of the market and the venue the artist is considered for. CCE has already established its presence in Europe and Latin America, and the potential market is huge, so there’s a need to take into consideration the economics of the market and the venues the artist is considered for. CCE has already established its presence in Europe and Latin America, and the potential market is huge, so there’s a need to take into consideration the economics of the market and the venues the artist is considered for. CCE has already established its presence in Europe and Latin America, and the potential market is huge, so there’s a need to take into consideration the economics of the market and the venues the artist is considered for. CCE has already established its presence in Europe and Latin America, and the potential market is huge, so there’s a need to take into consideration the economics of the market and the venues the artist is considered for. CCE has already established its presence in Europe and Latin America, and the potential market is huge, so there’s a need to take into consideration the economics of the market and the venues the artist is considered for. CCE has already established its presence in Europe and Latin America, and the potential market is huge, so there’s a need to take into consideration the economics of the market and the venues the artist is considered for. CCE has already established its presence in Europe and Latin America, and the potential market is huge, so there’s a need to take into consideration the economics of the market and the venues the artist is considered for. CCE has already established its presence in Europe and Latin America, and the potential market is huge, so there’s a need to take into consideration the economics of the market and the venues the artist is considered for. CCE has already established its presence in Europe and Latin America, and the potential market is huge, so there’s a need to take into consideration the economics of the market and the venues the artist is considered for.
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MADRID—Spanish authors and publishers society SGAE has agreed that a three-year, $5.8 million anti-piracy plan will be financed by its 64,000 members. SGAE’s May 7 annual general assembly in Madrid voted 80%-20% (7,003 to 1,740) for members to finance the plan by paying an additional 0.51% from rights due to them this year— rising to 0.72% in 2003 and 2004—above the 15.43% they currently pay toward SGAE administration costs.

For authors, SGAE is Europe’s second-most efficient rights group in terms of the proportion of authors’ collected revenue it deduces for administration costs. It is bettered only by the U.K’s Performing Rights Society, which deducts 14.5%.

The 30-point SGAE plan includes funding public-awareness advertising; creating propaganda campaigns aimed at young people that will include videos sent to universities, schools, and conservatories; lobbying for legislative changes to allow fast-track court cases and heavier penalties; and commissioning academic studies to examine the damage that piracy does to the cultural sector.

**MIRACLES ARE NOT AN OPTION**

SGAE executive president Teddy Bautista says, “There will never be money better invested than this. Last year, piracy in Spain led to losses of 300 million pesetas ($1.6 million) in rights revenue, and this figure could triple if we continue with our arms crossed. We cannot sit back waiting for a miracle to solve the problem.”

SGAE says piracy accounted for 28% of all CDs sold last year in Spain. That figure has already reached 30% this year. The figures tie in with those given by executives of the International Federation of the Phonographic Industry (IFPI) who were in Madrid two weeks ago to discuss the problem with Spanish government officials (Billboard, May 11).

Street selling of pirated CDs in Spain is regarded by many industry observers as the worst in Europe. A Spanish anti-piracy committee—including SGAE, IFPI-affiliate and labels body AFYVE, retailer groups, and other industry bodies—was formed last fall to combat the problem.

One public-awareness initiative currently being planned—in this case, by AFYVE—is a “Day Without Music.” This would occur between noon and 6 p.m. on a day yet to be decided, when music radio would cease to transmit and TV would not broadcast any music, record stores would close, and record departments in big stores would cover their shelves with plastic sheeting.

**Weak Home Market Hits SME Japan Revenue**

BY STEVE MCCLURE

TOKYO—The ongoing weakness of the Japanese record market is reflected in annual figures from the Sony Music Entertainment Japan (SME) group of companies. The figures, for the year ending March 31, show revenue down by 8%.

The SME group, which includes 41 companies, had a total revenue of 203.1 billion yen ($1.6 million) for the year. Besides its various record labels, the group includes Sony Music Publishing (Japan), trademark and licensing specialist Sony Music Publishing Rights, artist management companies Sony Magazines, and music-TV channel operator SME TV.

Last Oct. 1, SMEI spun off a number of its labels and its manufacturing and distribution businesses to become stand-alone operations within the group, leaving SMEI to function as a holding company. The total sales of SMEI’s labels, spread across some 10 imprints, gave it a market-leading 17% share in Japan last year, according to industry estimates. But unlike previous years, SMEI did not release separate sales data for its core record business. The group has also not released profit figures since it was delisted from the Tokyo Stock Exchange Jan. 1, 2000, after becoming a wholly owned subsidiary of parent Sony Corp. But SMEI corporate executive Shigekazu Takeuchi says the group did make a profit during the year.

Sony’s biggest-selling title during the year was *The Way We Are*, the debut album by male vocal duo Chemistry. Sony claims it has sold more than 2 million units in Japan on SME’s DefStar Records imprint. Other major albums for the group included Love Notes (Kio Records) by male vocal group the Gospellers, which SMEI says has sold more than 1.6 million units, and male vocalist Ken Hiria’s album *Gaining Through Losing* (DefStar Records), with sales of more than 1.2 million copies.

SMEI says its biggest-selling international release was Mariah Carey’s *Greatest Hits*, which it says has sold more than 100,000 units in Japan. International repertoire accounted for about 25% of SMEI’s prerecorded music sales.

French Vision Suits European Tastes In IFPI Platinum Listings

BY PAUL SEXTON

LONDON—Soundtraks 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 contains no tie-in singles to make the International Federation of the Phonographic Industry (IFPI) Platinum Europe list.

The April tally of albums reaching European shipments of 1 million is especially notable for the appearance of Yann Tierquin’s soundtrack *Le Fabuleux Destin d’Amélie Poulain* (Virgin). The 2001 French-German production, directed by Jean-Pierre Jeunet, has been an immense European success. The score's soundtrack to *Le Fabuleux Destin d’Amélie Poulain* has been an immense European success.

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 when 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 one 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 "Fall On Me," the official single of the impending soccer World Cup, which is due for commercial release next month.
### Hits of the World

#### JAPAN

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<td>6</td>
<td>WHAT'S LUV</td>
<td>NIKKI &amp; THE NAYLORS</td>
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<td>ESCAPE</td>
<td>THE LAST BROADCAST</td>
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<td>8</td>
<td>RUNNER RUNNER</td>
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**Common Currency**

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

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<th>ARTIST</th>
<th>USA</th>
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**The Netherlands**

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**Ireland**

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<td>If Tomorrow Never Comes (Radio Edit)</td>
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**Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.**

**Common Currency**

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**Global Music Pulse**

**KENT'S BIG BUNS:** The fifth album by Swedish rockers Kent, Vapen & Ammunition (Guns & Ammunition), has debuted at No. 1 in Sweden, Norway, and Finland. In its first week of release, the album helped BMG 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 BMG acquisition of a majority chart share was not confined to the new album. Its recent B-Sides set is still on the Swedish album chart, and the group's first four studio albums currently have the top four spots on the Swedish midprice 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**

**Africa**

**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 female artist—were scooped by Jimmy Dladlu (Universal) and Judith Sephuma (BMI), respectively. Best newcomer went to Afro-jazz artist Ernie Smith for his album Child of the Light (Sheer). Unsurprisingly, kwela—the street-style dance 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 (Ghetto Ruffles), while Mandoza (CCP/EMI) secured best song and best video for the title track from his Gododo album. Bongo Maffin was named best duo or group, TK scooped best R&B album for Sakhoni (CSR), and Joe Nina earned the bulk African pop award for his album Nomthandoza (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 "Trackin’" (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: "'Trackin' 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 Liam Neeson in the prequel to The Exorcist, directed by John Frankenheimer and due in spring 2003. **MILLAN M.KANG**

Johnny Hallyday, has sold 400,000 units since its April 23 release through Universal. Another World Cup-related single, "Live 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 sculptor/musician/poet David Maracle discusses the music on Earth Fusion, the debut album by his 3-year-old band, Yodeca.

“My music and art are gifts from the Creator,” he says. “I meditate a lot when I’m doing my artwork. I’ll pick up my favorite things and play. I’m constantly humming tunes.”

Maracle is a Native American Mohawk and a citizen of the Six Nations Iroquois Confederacy. He lives on the Tyendinaga Mohawk Territory near Belleville, Ontario. A musician for two decades, Maracle is also an internationally acclaimed stone sculptor who sells his pieces worldwide at prices ranging from $1,000 Canadian to $75,000 Canadian ($645-$48,250).

Yodeca, which means “spreading fire” in the Mohawk language, consists of flutes, drums, harmonica, guitarist Joe Lewis, and bassist/keyboardist Dave Delaney. Originally released regionally by Yodeca Productions in October 2001, Earth Fusion has been re-released as an alternative/new-age album of the year at the Canadian Aboriginal Music Awards in November 2001. The album is now being distributed nationally in Canada by Indio Pool. Maracle himself released two previous independent albums as a soloist, Between Two Worlds (1996) and Speaking Winds (1999).

Produced in four Ontario studios by Dan Cutrona, Yodeca’s musically diverse album features Native American, Celtic, and jazz styles. The trio is augmented by such celebrated Canadian players as Mark Rogers (drums), Jacintie Trudeau (violin), Raju Sigh (tambas), Kevin Breit (mandolin/guitar), and Fergus Marsh (bass/Chapman stick).

The album developed from jam sessions Maracle had last year with friends at his Native Expressions art studio on Tyendinaga. There were also later sessions with musicians from other cultures. “When we added elements of different cultures, we started making magic,” Maracle recalls. “People kept telling me that nobody had ever done ‘Native American fusion’ and contemporary music in this way.”

Managed and booked by Martin Cowan in Belleville, Yodeca has played several prestigious international dates, including being a recent headliner in Barabados and a performance at the Sydney 2000 Olympic Games. “We hit it beautifully down there,” Maracle says of the ensuing five-week tour of Australia and New Zealand. “It’s like what we were doing. I gravitated to the aborigines and the hardships they are going through.”

Maracle learned his sculpting skills early on, as he watched his artisan family create such native items as moccasins, necklaces, and arrow quivers for their gift store. His mother, Lilian, is a gifted artist in pen and brush. His father, Andrew, was a distinguished native lecturer and historian. Today, his brother Thomas is also a world-acclaimed stone sculptor; another brother, Jonathan, leads Christian rock band Broken Walls.

“I am half-Scottish and half-Mohawk,” Maracle says. “I’m a direct descendant of King Robert the Bruce, a Mohawk,” Maracle says. “I’m a direct descendant of King Robert the Bruce of Scotland on my mother’s side. My father was a full-blooded Mohawk.”

Maracle began carving stone in 1988. “There were some stone sculptures I really admired, and I swore that one day I’d own some of their pieces,” he says. “As I grew older, their prices got too high, so I decided I’d try my hand at sculpting. Then people started offering me money for my work.”

Maracle’s father, who died in 1999 at age 84, was a fervent activist for Native American rights; one of his passions was the preservation of the Native American languages. “He spoke all of the dialects of the Iroquois Confederation,” 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 things he told me, I feel like my music around. Nature is in my artwork too. I’m constantly carving landscapes and animals.”

The hand-crafted Canadian Iroquois wood flutes Maracle uses are designed by him and his brother Jonathan, based on flutes found in Iroquoian excavations from different parts of North America. “The Iroquoian flute is unlike any other flute I’ve ever seen,” he says. “I also play the Native American drum like the bhadra. It freaks people out when we switch from Native American music to Celtic music. I love Celtic music.”

In order to bring his music and artwork closer together, Maracle is planning to build an elaborate studio and exhibition space on Tyendinaga. “The facility will be able to accommodate 14-foot pieces of stone,” he says. “I want to put really cool music behind the sculptures and animate them with videos 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 affiliate of European independent 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. Hamburg-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.”

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Howell LLEWELLYN

Italian law-enforcement agencies seized 900,000 illegal CDs in first-quarter 2002, according to estimates by anti-piracy organization Federazione Conferezione Pirateria Musicale (FPM). This is an increase of 195% from the same period last year. The number of seized CD burners fell 9% year-on-year to 230. Police arrested 549 individuals, an increase of 229%, and 517 people were prosecuted for copyright infringement, up 191%. Police were particularly active in the week after the Sanremo Festival, when more than 500,000 illegal CDs were seized. FPM president Enzo Maizza says, “These quarterly figures are encouraging, in that they prove that the stiff sanctions of Italy’s copyright law of the year 2000 are being applied. The next big challenge is for summer months, when street vendors move from the cities to the beaches.”

MARK WORDEN

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 experts drawn from the radio, press, and TV industries. Other multiple winners were Virgin act Salmonella Dub (top group and international achievement) and Warner Music’s Anika Moa (songwriter and top female artist). Former Thompson Twins member Louise Welsh was also a winner.

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 ($780,000) vs. a pretax loss of £5.6 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 £300,000 ($430,000). 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 of £4.1 million ($5.97 million). For the gains, Chrysalis cites the success of David Gray’s White Ladder (HT/EastWest) and increased synchronization activity, including the use of the Dandy Warhols’ “Bohemian Like You” (Capitol) in a U.K. Vodafone commercial.

LARS BRANDL

Vitaminic, 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 25 million euros ($22.85 million) in 2000. According to CEO Gianluca Dettori, “2001 was characterized by a general market downturn, especially in Italy, 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.”

MARK WORDEN
Nordic Records Looks East To Expand

BY KAI R. LOFTHUS

Oslo, Norway—Norwegian record industry executive Tor Eriksen has re-emerged as the driving force behind Nordic Records, a new label its marketing manager at EMI Norway to make its mark in Norway and on the other side of the globe.

Chou's self-produced album Fantasy (BMG Taiwan) was named best album, and the artist picked up the best producer award as well. The 23-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 in the country. The GIO also chose the panel of judges, which is made up of industry notables, government officials, and critics, who chose the winners from product 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 means "People say my music is too rough, but that's how I want it."

Chou said that receiving the award means "People say my music is too rough, but that's how I want it."

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 to achieve any major hits.

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 Crisis in Record Sales."

He told attendees: "One of the solutions that we propose is that the top [album] price [at retail] should be lowered from 20 euros [US$18.20] to 15 euros [US$13.65]—something that we did during this year's Sanremo Festival for albums by Gianluca Grignani and Francesco Renga—and which we will now do for Francesco Tricarico. I hope that our colleagues at other labels will follow suit."

La Falce tells Billboard that he sees price cuts as a way of bringing people back into record shops. "In Japan, CDs in [large retail] are too expensive," he insists, "but when you're competing against the 'free music' of piracy, then they can seem expensive. I expect that this will provoke a reaction from other labels, but in these troubled times, I think that could be a good 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 adds that he hopes 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 $524.4 million]," La Falce continues, "and the received wisdom 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 answered: "No, all. Our real aim is to bring attention to the state of the industry and to get consumers back into record shops."

BMG Sells Its Remaining Stake In Crescendo

BY NAYA 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 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 $524.4 million]," La Falce continues, "and the received wisdom 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."

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 blockbuster soundtracks. BMG Crescendo first entered the film soundtrack market with the score album to the successful 1996 movie Maaichis (Matches). In 1996, BMG Crescendo stepped up its involvement with 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.
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. 213-241-7263.
June 16, MuchMusic Video Awards, Muchmusic headquarters, Toronto. 416-591-7400.
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 USA Federation, Pierre Hotel, New York. 212-836-1126.
June 24-26, M3 REPliTec Europe, Amsterdam RAI, Amsterdam. 800-800-5474.

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

AUGUST

SEPTEMBER
Sept. 22-25, CISAC World Congress, Queen Elizabeth II Conference Centre, London. 20-722-5000.

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

DEATHS
Hillious Butrum, 74, of natural causes, April 27 in Nashville. Butrum passed away for his son, who was once a part of the band, and was the mainstay of the band, Yancy and Boom, Snow for whom he performed a solo tour in Reaction to Music's From Memphis, with whom also wrote songs for Roy Acuff and Dave Dudley.

RICHARD L. BRODERICK SR., 74, of natural causes, April 26 on Marco Island, Fl. Throughout his career, Broderick held executive positions with RCA and MCA before forming his own label, a record company. He worked with Tim Rice to produce the Jesus Christ 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
Trans World Puts $35M Into E-Works

BY ED CHRISTIAN
NEW YORK—Trans World Enterprises will spend $35 million this year rolling out its e-works initiative, a new customer loyalty program to be introduced this fall. Last year, Trans World spent $22 million launching that effort, which it is 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 39 cents per diluted share, 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 $17.4 million, which was down from 1999’s $448.1 million. The company’s rent expenses last year were $22 million, up from $21.5 million, which Trans World counts as part of its S/G/A expenses. Last year, Trans World ran 903 stores, which increased to 35, which were relocations. Trans World has 903 stores and warehouses, which Trans World counts as part of its S/G/A expenses. Last year, 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 sales of both singles and CDs. Gross profit last year was 29.6% of revenue, down from 35.5% 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 videogame revenue. Selling, general, and administrative (S/G/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 superstores under that logo, which have an average size of 23,900 square feet. Trans World has one other superstore, Planet Music, measuring 31,000 square feet and located in Virginia Beach, Va.

Trans World also runs 216 free-standing stores under the logos Coconuts, Strawberries, and Spec’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 had 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 46 states. The company’s stores and warehouses are staffed with 9,700 employees, 4,000 of which are part-timers.

Trans World runs two warehouses, 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 $213.6 million, but that number does not include mall common-area maintenance charges, which Trans World counts as part of its S/G/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 in 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 $76.1.

**The Ultimate Music Retail Guide**

The essential tool for those who service or sell products to the record retailing community. Everything you need to know with over 7,000 updated listings of independent and chain record stores, chain headquarters, online retailers and audiobook retailers.

**Notable features:**

- Store names and addresses
- Phone and fax numbers
- E-mail addresses
- Chain store planners and buyers
- Store genre or music specialization
- Chain headquarters and staff listing
- Store listings by state

**Sumthing Distribution Gets Game With ‘Halo’**

BY STEVE TRIMAIN

Adding to the expanding links between video games and music soundtracks, Nile Rodgers’ Sumthing Distribution has a co-label agreement with Microsoft’s Bungie Studios subsidiary for the Xbox: Combat Evolved original soundtrack.

The game itself is the top seller for the Xbox system, with more than 1 million copies sold since its launch last Nov. 15, according to NPDGroup, which tracks retail sales at retail.

Due in stores June 11 on Rodgers’ Sumthing Musicworks label at $15.98 suggested retail, the soundtrack was written and composed by Martin O’Donnell and Michael Salvatori.

According to Sumthing president on Andy Uterano, under terms of the agreement, Sumthing Distribution will manufacture the CDs and handle retail marketing, sales, and distribution. He says, “We expect this will be the first project in a long-term relationship.”

Rodgers, who is CEO of the label and distributor, adds, “Our expertise in distribution to our national retailers, in combination with Microsoft’s online capability, will guarantee a successful launch of the soundtrack.”

Bungie Studios and Halo product manager Steve Fowler says, “We’ve had thousands of requests for the Halo soundtrack from our fan community and are ecstatic to make it available. With [game] sales continuing to climb every day, we’re sure there will be great demand for this amazing CD.”

The Xbox system itself has about 2 million sales in the U.S., which means one of every two owners has a copy of Halo. The title is also available in Europe and Japan, where Xbox was launched earlier this year.

Earning “game of the year” awards from several national publications, Halo was repackaged this month for retail with a new foil-wrap cover. The award sticker is on the front, with a special banner on the back that reads: “Look for the official soundtrack on bungie.com or your favorite retailer.”

To promote the soundtrack in addition to Sumthing Distribution’s in-store promotions with its music retailers, an extensive Bungie online marketing campaign is planned. The online store at the Bungie site also offers the Halo novel, strategy guide, T-shirts, and other merchandise. The music will get full exposure in the upcoming Electronic Entertainment Expo conference and trade show, expected to bring more than 50,000 attendees to the Los Angeles Convention Center May 22-24.

The soundtrack concept evolved quickly after strong fan response to the first trailers for Halo before Xbox was launched. Rodgers was original and was going to be involved in producing the album, but the scheduling didn’t work out, so Sumthing wound up with the distribution deal.

Sumthing Distribution launched four years ago as a distributor and creative outlet for independent artists and labels.

Uterano and Rodgers are already looking at other videogame projects. Uterano says, “With more music retailers getting into video and computer games, we’re also thinking seriously of getting into game distribution as well.”

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**The Ultimate Music Retail Guide**

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Kids And Adults Will ‘No’ Doubt Enjoy They Might Be Giants’ Latest Via Idlewild

BY MOIRA MCCORMICK

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. Its recent Grammy Award win for best song written for a motion picture, television or other visual media—"Bos of Me," from 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 Idlewild/Rounder Records.

"They might have broken up," Flansburgh says (who has a 3-year-old son), "if we hadn’t been afraid that people would completely misconstrue where the band was heading. We have a really viable rock career—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 Monopuff], we knew that the first thing people ask in interviews is, ‘Are you breaking 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 mistakes could 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 Austin Powers: The Spy Who Shagged Me], so people have clued into the idea that TMBG does a variety of things." He notes that TMBG has also launched its first children’s interactive Web site, giantkat.net, which provides previews of the music and interactive elements of No!

The selections on No! are lyrically fanciful and musically diverse, reflecting Flansburgh and Linnell’s wide-ranging fascination with the arcane (“The Edison Museum”), the surreal (“I Am Not Your Brother”), and the fantastic (“Four of Two”). There’s even a cover version of a 60s children’s record announcement urging kids to cross streets at their proper corners, called “In the Middle, In the Middle, In the Middle” (sung by Flansburgh’s wife, Robin Goldwasser—"like the Dearly Beloved toast, manning the DJ booth at the storied Muscle Shoals, Ala., studio that became a 60s soul hit factory, was also a prolific songwriter; in 1977, he cut a scorching Capricorn album of his own, Very Extremely Dangerous.

Thackery remembers. “We still put on [the Washington, D.C., band] the Nighthawks, and one of us found a copy of Very Extremely Dangerous. We all just went nuts over it. We all thought he was black… We decided to find this guy, and we finally tracked him down in Alabama.”

Hinton, whose career was ultimately crushed by substance-abuse problems, went on the road with the Nighthawks for a couple of weeks. "He was eccentric, to say the least—not in a good way, but in the best way," Thackery recalls. "Some nights he’d just curl up and take a nap on the monitors. The next night he was Otis Presley! You never knew what to expect."

Thackery lost touch with Hinton, who died in 1995, but his interest was rekindled in 2000, when Zane Records in the U.K. issued a staggering collection of Hinton demos and outtakes, Dear All. “I brought him home, and my wife and I just hit the ceiling,” Thackery says. “She came up with the idea of, ‘Why don’t you just do a bunch of these tunes?’"

Thackery and his band The Drovers turn in powerful performances of Hinton’s material on We Got It. Thackery shines vocally and instrumentally on the irresistible title cut, keyboardist Ernie Cole of the Cole Brothers (who guest throughout) takes the lead on the potent ballad “It’s All Wrong but It’s All Right," and drummer Mark Stutso steps up to the mike for the powerful “Dangerous Highway.” Thackery also contributes three original numbers, including a terrific instrumental, "Blue Dog Prowlers."
DVD IS THE KEY: With the Blackstone Group confirming that it has signed a definitive agreement to acquire a major-interest stake in the Columbia House record group confirming that it has signed a definitive agreement to acquire a major-interest stake in the Columbia House record group, the Warner Music Group is taking steps to solidify their 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 sell-through will increasingly cannibalize rental video, and we will be the beneficiary of that mixture.”

ANOTHER ONE (STOP) BITES THE DUST: Sources say Brooklyn, N.Y.-based one-stop MCM is in the process of closing its doors, with owner Meyer Minyon said to be making the rounds to suppliers in an attempt to negotiate payment settlements. MCM had been a growing power in the New York one-stop community but fell on hard times when lower-priced Canadian product entered the Northeast market a few years back. Adding to its problems, Universal Music & Video Distribution (UMD) withdrew early delivery privileges, apparently in punishment for an alleged MCM street-date violation. MCM responded by filing a suit Dec. 15, 2000, against UMD that alleged the major engaged in unfair trade practices by punishing the one-stop and was seeking to cause intentional injury to the wholesaler’s business while failing to take any action against Canadian exporters, who are selling Universal albums in the U.S. before street date and for cheaper prices than MCM pays. That lawsuit is ongoing, although the court threw out part of MCM’s allegations.

In related news, sources say UMD is once again prying its one-stop customer lists, cutting off about 20 of them from buying directly from the company. The move comes almost a year after UMD went through a similar exercise that saw 15 one-stops, including one of the privilege of buying directly from the major. UMD never commented on the strategy, but industry observers at that time speculated that the 15 one-stops were eliminated from direct purchasing because they did not generate enough billing, their financial well-being was doubted, or they were known to have occasioned a lapse in adhering to ethical business practices.

BRANDING: The Hard Rock Cafe, which runs 100-plus restaurants in 40 countries, continues to look for ways to brand itself. Its latest move is to open an interactive memorabilia museum at the Guinness World Records Experience in Orlando, Fla. The 17,000-square-foot Hard Rock Vault will house a museum space containing costumes and instruments from rock’s best-known artists, a merchandise store, and a snack bar.
Columbia TriStar Gives ‘Memento’ DVD Special-Edition Treatment

BY CATHERINE CELLA
The back-running 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 psychiatrist’s case file, while navigating the DVD itself requires solving puzzles as challenging as those of the amnesiac character in the film.

“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 chronological version of the film is a very well-hidden Easter egg on the second disc. There are also multiple commentary tracks that come up randomly each time the DVD is played in the player. Nolan advises viewers to listen to these commentaries more than once.

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. [For now], this was a very ambitious project. And I’m enormously delighted with the product that came out.”

While the film’s storyline often proves challenging for viewers, Nolan says that Memento, which also stars Carrie-Anne Moss and Joe Pantoliano, was not actually a difficult film to make. “In film, the difficulty is sustaining that initial enthusiasm. Finding a distributor, however, proved a bit more difficult. Fellow director Steven Soderbergh offered to 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. “It was beautifully written. It was beautifully acted. It was beautifully directed. It was beautifully shot and cut. That’s really rare—something 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. [For now], this was a very ambitious project. And I’m enormously delighted with the product that came out.”

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VHS VALUE: “Don’t count VHS tapes out,” 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 format’s sales of VHS recorders (19.5 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 DVD Entertainment Group (DEG), a 74% increase from last year. Software shipments have now exceeded 700 million units since the format’s inception. Additionally, 3.6 million DVD players shipped in the 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 ship to retailers this year alone.

EAGLE EYES: Eagle Vision, a developer of the multi-platform production 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 film title to be released on JVC’s new Digital-HD (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 amidst a unique orchestral accompaniment 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-quality multichannel mix. We also have 30 minutes of graphics on the DVD. Yes has been extremely innovative and visually creative 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 DVD in high-definition theaters in major U.S. markets near street date and is planning on 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 customers must pay a $59.99 fee per month 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 major markets, though exact details are not yet known. In other Blockbuster news, the chain recently acquired the 60-odd Mr. Movie chains, 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 software, as well as offering game rentals—currently exist in 66 stores.

GROWING OUT: Independent video 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, thrillers, 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 Latino, York Entertainment, York En Español, and International labels. Upcoming releases include July 23’s urban comedy Hairywood and the Aug. 13 urban action film Snaked 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 Fellowship 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."

MEGASTORE
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-launch sites when Warner debuted the first DVDs 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 Movie 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

Coming in September 2002
### Top VHS Sales

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TRIBECA FILM FESTIVAL: When people think of world-class film festivals, Cannes and Sundance come to mind. But this year, the Tribeca Film Festival, held May 8-12 in New York, was a triumph in terms of sheer quality, variety of entertainment, and the caliber of participants. Even more terrific was the food, which was well-organized, and staff were extremely helpful to attenders.

Most entertaining: Breath Control. The story of the Human Beat Box (directed by Joey Garfield and Jacob Craycroft) is a thoroughly enjoyable and educational account of this under-rated hip-hop art form. Artists featured in the film included Doug E. Fresh, Michael Franti, Rahzel from the Roots, and the late Buff from the Fat Boys.

Music & Showbiz...

The Tribeca Film Festival was co-founded by Robert De Niro and film producer Jane Rosenthal to celebrate New York—a major film capital. Panellists at the festival included notables, including Martin Scorsese, Robbie Robertson, and Ben Harper. MTV president of entertainment Brian Craycroft (who was also at the event) presented a rock and comedy concert around the world.

The film’s editing was at times rough for 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.

TRIBECA FILM FESTIVAL

The most commendable, the event 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.
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 countries April 29. Since then, it has enjoyed top 10 charting 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. "To us, 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 while the public responds to that, but the opening of this record abroad affirms that people 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 strived to make a piece of music that made me proud of my 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 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 record. His first 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 stateside 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 Los Angeles. "It sounds contemporary, 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 hard rock record, 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, "Goodnight Irene," 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 we've done it right. Especially, I believe that it will be a consistent entity in the market for the rest of the year."

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Still, radio is a strong factor in the future of this project. "The singles have solid potential," says Alex Coertigh, music director/PD 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 stateside release to do a round of press, TV, and radio appearances. Specific venues and programs were still to be confirmed at press time. "Roxy Music was 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.

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 Wilykins, among others.

The songs of Frantic 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 rock ("Cruel," "Nothing Loves Me More") to richly textured ambient-pop ("Fool for Love," "Hiroshima")—with a smattering of cleverly conceived covers (Lolabelle's "Goodnight Irene," Bob Dylan's "Don't Think Twice") added for quirky measure.

"It's fun for me to get to some of the great songs of all time and re-experience them all over again," Ferry says. "In the case of 'Goodnight Irene,' for example, it was an act of homage. Lolabelle is the first person I ever remember 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 Frantic 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 but not frantic."

Indeed, Frantic pops with an unbridled energy that is unusual for a Ferry collaboration. The songs are published by a Virgin-owned and operated eponymous PRS-administered 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 make a guitar-based album with a direct, live feel," Ferry says.

Ferry is joined on this collection by Radiohead's Jonny Greenwood, Dave Stewart (who co-wrote songs as Eno and former Roxy Music co-hort Brian Eno, who co-wrote the expansive, deliciously atmospheric set-closer "I Thought."

"He also plays on 'Godless of Love,'" Ferry 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, spanning the timeless 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 musicians, our aim was to be different. So many possibilities were touched on. 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 sublimes recordings as "Street Life," "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," he says. "It was a time of youth and excitement of a different level than one feels now. Both are pleasing but vastly different."

Roxy Music's legacy was to infiltrate and improve numerous musical genres—one obvious, some subtly; from new romantics to prog-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 think of the effect your work," Ferry says. "It's humbling to think of the effect your work," Ferry says. "You don't want to take that kind of impact. But you don't care, it's just too much. That's too pompous. But it's 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 I have in years to keep making music," he says. "I'm just so pleased that I won't necessarily be only making it for my own private enjoyment."

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MUSIQ HATH CHARMS: There is no sophomore slump for Musiq. With an opener more than four times the volume of his first album’s biggest Nielsen SoundScan week, it appears that Musiq is ready to make a major chart impact. His first album bowed at No. 1 on the Billboard 200 and Top R&B/Hip-Hop Albums. The soulful singer/songwriter’s chart presence is not just limited to the Billboard 200, as the album’s biggest Nielsen SoundScan week is over four times the volume of his first album’s biggest Nielsen SoundScan week.

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 Epitaph than he ever did during the two decades he recorded for majors. Aymum and Island. His first Epitaph release bowed at No. 30 on the Billboard 200 in 1999, far exceeding his previous career peak of No. 89, notching a fast start that has been primed by lead track “Halfcrazy,” which bowed on Hot R&B/Hip-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 the 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 (6-2, up 41% to 122,000 units). It’s No. 4 this issue on the chart with sales of more than 100,000 units. Also, the pie chart for independent artists is exclusively Autumn Halley’s new release “October’s Dream,” which bowed at No. 7 on the indie chart.

DESIRABLE 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 20th 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 young, video-genic country stars who fired the opening shots of the 1990s country commercial boom. Jackson and Garth Brooks are the valedictorian and salutatorian of the class: Brooks’ report card is 15 No. 1s, 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 Tonight” opened at No. 41 in the May 26, 2001, issue.

Further down the chart, we find an unexpected strategic move, as Steve Streetz shelves Shedaisy’s “Get Over Yourself” in favor of “Mine All Mine,” which bows 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/Hip-Hop Singles & Tracks chart and moving up 7-6, Cam’ron debuts another single at No. 63, “Welcome to New York City,” featuring Jay-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/Hip-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 this.

PICTURE OF STRENGTH: Pilar Montenegro becomes the second artist (and the first in two years) to place a track on The Billboard Hot 100 based solely on Latin radio airplay. Her “Quitaete 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/Escapecar” at No. 31), it is rare for a Latin track to generate an audience total high enough to qualify. While the audience for “Hombre” (19 million) is not an all-time high for Hot Latin Tracks, 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. The album’s first six singles have all reached the top 10 of the Hot 100, with “Closer To The Heart” reaching No. 1 and “The Spirit Of The Game” hitting No. 2. The group is currently on a North American tour to promote their latest album, Permanent Waves, which was released in May 2002.

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. This is the first single from Steve Harvey’s compilation album Signs 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.

LOW HOW 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’s Hot 100 Singles Sales chart.
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**Notes:**
- The table above represents the Billboard Hot 100 chart positions as of May 25, 2002.
- The chart includes positions for songs and albums that peaked within the last year.
- The column headers include artist, title, last week's position, peak position, this week's position, format, and Billboard Hot 100 peak position.
- Some artists and titles are highlighted with corresponding chart numbers.

**Additional Information:**
- The chart is sourced from Billboard magazine.
- The website www.billboard.com provides further details and related content.
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**Artist** | **Imprint & Number/Distributing Label** | **Title** | **Peak Position** |
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<td>Celebrity</td>
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<td>Become You</td>
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<td>Complete Greatest Hits</td>
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<td>Lovers Live</td>
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<td>Upcoming Noteworthy Acts</td>
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<td>Queen Of The Damned</td>
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<td>Unplugged...at the Hollywood Bowl</td>
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<td>Diary Of A Sinner: 1st Entry</td>
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<td>MICHAEL JACKSON</td>
<td>Invincible</td>
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<td>NEWSBOYS</td>
<td>Thrive</td>
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<td>STRANGE DAYS</td>
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### Billboard Top 25 Jazz Albums

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<tr>
<th>Week 25 May 2002</th>
<th>Artist</th>
<th>Title</th>
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<tr>
<td>1</td>
<td>DIANA KRAL</td>
<td>The Look Of Love</td>
</tr>
<tr>
<td>2</td>
<td>CASSANDRA WILSON</td>
<td>Belly Of The Sun</td>
</tr>
<tr>
<td>3</td>
<td>HARRY CONNICK, JR.</td>
<td>Songs I Heard</td>
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<tr>
<td>4</td>
<td>TONY BENNETT</td>
<td>Playin' With My Friends: Bennett Sings The Blues</td>
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<tr>
<td>5</td>
<td>VARIOUS ARTISTS</td>
<td>Verve/Ummmm</td>
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<tr>
<td>6</td>
<td>RAPHEAL LEWIS &amp; NANCY WILSON</td>
<td>Meant To Be</td>
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<tr>
<td>7</td>
<td>HARRY CONNICK, JR.</td>
<td>30</td>
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<tr>
<td>8</td>
<td>STEVE TYRELL</td>
<td>Standard Time</td>
</tr>
<tr>
<td>9</td>
<td>MICHAEL FEINSTEIN</td>
<td>Michael Feinstein: With The Israel Philharmonic Orchestra</td>
</tr>
<tr>
<td>10</td>
<td>BILL CHARLAP</td>
<td>Stardust</td>
</tr>
<tr>
<td>11</td>
<td>STAN TON MOORE</td>
<td>Flyin' The Coop</td>
</tr>
<tr>
<td>12</td>
<td>SOUNDS TRACK</td>
<td>Finding Forever</td>
</tr>
<tr>
<td>13</td>
<td>JOHN PIZZARELLI WITH THE GEORGE SHEARING QUINTET</td>
<td>The Rare Dof You</td>
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<tr>
<td>14</td>
<td>ARTURO SANDOVAL</td>
<td>My Passion For The Piano</td>
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<td>15</td>
<td>VARIOUS ARTISTS</td>
<td>Pure Jazz</td>
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<td>16</td>
<td>THEIVERY CORPORATION</td>
<td>Sounds From The Venice Hi-Fi</td>
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<td>17</td>
<td>LOUIS ARMSTRONG</td>
<td>The Best Of Louis Armstrong</td>
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<tr>
<td>18</td>
<td>DIANNE REEVES</td>
<td>The Best Of Dianne Reeves</td>
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<tr>
<td>19</td>
<td>LAURIE GOLDBERG</td>
<td>Goto For Lovers</td>
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<tr>
<td>20</td>
<td>PAT MATHENY GROUP</td>
<td>Speaking Of New</td>
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<td>21</td>
<td>VARIOUS ARTISTS</td>
<td>Northwest Reflections: Unwrapped Vol. 1</td>
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<tr>
<td>22</td>
<td>JIMMIE DOUGHERY BRASS BAND</td>
<td>Medicated Magic</td>
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<tr>
<td>23</td>
<td>CRAIG CHAGUICO</td>
<td>Shadow And Light</td>
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<tr>
<td>24</td>
<td>VARIOUS ARTISTS</td>
<td>Streetwise - Smooth Urban Jazz</td>
</tr>
<tr>
<td>25</td>
<td>PAUL HARCULATE</td>
<td>Hardcastle III</td>
</tr>
<tr>
<td>26</td>
<td>PAT MATHENY GROUP</td>
<td>Speaking Of New</td>
</tr>
<tr>
<td>27</td>
<td>VARIOUS ARTISTS</td>
<td>Northwest Reflections: Unwrapped Vol. 1</td>
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<tr>
<td>28</td>
<td>JIMMIE DOUGHERY BRASS BAND</td>
<td>Medicated Magic</td>
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<tr>
<td>29</td>
<td>CRAIG CHAGUICO</td>
<td>Shadow And Light</td>
</tr>
<tr>
<td>30</td>
<td>VARIOUS ARTISTS</td>
<td>Streetwise - Smooth Urban Jazz</td>
</tr>
<tr>
<td>31</td>
<td>PAUL HARCULATE</td>
<td>Hardcastle III</td>
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</table>

*Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for new shipment of 50,000 albums (Gold). RIAA certification for net shipment of 1 million albums (Platinum).*
### Heatseekers

<table>
<thead>
<tr>
<th>Artist/Song</th>
<th>Label</th>
<th>Format</th>
<th>Weeks at #1</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td><strong>1</strong> Daniel Rodriguez</td>
<td></td>
<td></td>
<td>1 Week #1 &amp; 1</td>
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<tr>
<td><strong>2</strong> The Hives</td>
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<td>3</td>
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<td><strong>3</strong> JES</td>
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<td></td>
<td>1 Week #2 &amp; 4</td>
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<tr>
<td><strong>4</strong> O.A.R.</td>
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<td>1 Week #3 &amp; 46</td>
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<td><strong>5</strong> Chayanne</td>
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<td>1 Week #5 &amp; 58</td>
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<td><strong>6</strong> Tom Waits</td>
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<td></td>
<td>1 Week #6 &amp; 4</td>
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<td><strong>7</strong> J山坡</td>
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<td>1 Week #7 &amp; 8</td>
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<td><strong>8</strong> 2Pac</td>
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<td>1 Week #8 &amp; 7</td>
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<tr>
<td><strong>9</strong> Kevin Denney</td>
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<td></td>
<td>1 Week #9 &amp; 6</td>
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<tr>
<td><strong>10</strong> Zoe Girl</td>
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<td>1 Week #10 &amp; 12</td>
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<td><strong>11</strong> Course of Nature</td>
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<td>1 Week #11 &amp; 3</td>
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<td><strong>12</strong> Quasars</td>
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<td></td>
<td>1 Week #12 &amp; 18</td>
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<tr>
<td><strong>13</strong> Phantom Planet</td>
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<td></td>
<td>1 Week #13 &amp; 1</td>
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<td><strong>14</strong> Rachel Lampa</td>
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<td></td>
<td>1 Week #14 &amp; 10</td>
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<tr>
<td><strong>15</strong> Richard Fernandez</td>
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<td></td>
<td>1 Week #15 &amp; 10</td>
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<tr>
<td><strong>16</strong> Khia Featuring DSD</td>
<td></td>
<td></td>
<td>1 Week #16 &amp; 3</td>
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<tr>
<td><strong>17</strong> Intocable</td>
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<td>1 Week #17 &amp; 2</td>
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<td><strong>18</strong> Woody Rock</td>
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<td>1 Week #18 &amp; 2</td>
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<td><strong>19</strong> Nicole M. F.</td>
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<td>1 Week #19 &amp; 18</td>
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<td><strong>20</strong> Kourt Carr &amp; The Curtis Singers</td>
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<tr>
<td><strong>21</strong> Infamous Mobb</td>
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<td>1 Week #21 &amp; 11</td>
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### Greatest Gainer

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<td><strong>Kevin Denney</strong></td>
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<tr>
<td><strong>Life</strong></td>
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<td><strong>Superkala</strong></td>
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<td><strong>Jinx</strong></td>
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<tr>
<td><strong>Breathe (The Rain)</strong></td>
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<tr>
<td><strong>Kilos</strong></td>
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<td><strong>Play It Loud</strong></td>
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<tr>
<td><strong>TOM WAITS</strong></td>
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<td><strong>Khia Featuring DSD</strong></td>
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<td><strong>Henderson</strong></td>
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<tr>
<td><strong>Cleonade</strong></td>
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<tr>
<td><strong>Love Machine</strong></td>
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<tr>
<td><strong>Vanilla Ice</strong></td>
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<tr>
<td><strong>Digital Underground</strong></td>
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<tr>
<td><strong>Holly Major</strong></td>
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### Top Independent Albums

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<td><strong>El P</strong></td>
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<td>1 Week #1 &amp; 7</td>
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<tr>
<td><strong>ELO</strong></td>
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<tr>
<td><strong>Elvis Presley</strong></td>
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<tr>
<td><strong>The Very Best of Love</strong></td>
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<tr>
<td><strong>U2</strong></td>
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<tr>
<td><strong>The Future Is Now</strong></td>
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<td><strong>Colin James</strong></td>
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<td><strong>The Donnas</strong></td>
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<td><strong>The Shadows</strong></td>
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<td><strong>The Psychedelic Furs</strong></td>
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<td><strong>The Strokes</strong></td>
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<td><strong>The Faint</strong></td>
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<td><strong>The Vines</strong></td>
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<td><strong>The Black Keys</strong></td>
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<tr>
<td><strong>The Hold Steady</strong></td>
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<td><strong>The Hives</strong></td>
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<td><strong>The Pains of Being Pure at Heart</strong></td>
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<td><strong>The Sound of二世</strong></td>
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<tr>
<td><strong>The Troglodytes</strong></td>
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The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 10 of The Billboard 200 chart. Music artists listed on the chart are those who have never topped the Billboard 200 chart. It is a weekly list of the best-selling albums by new and developing artists, defined as those who have never appeared in the top 10 of The Billboard 200 chart.
Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Top Internet Album and Soundtrack charts.

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 and Top Pop Catalog Albums. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 and Top Pop Catalog Albums.

Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Multi-Platinum).

For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies the greatest sales gain this week.

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Top Internet Album and Soundtrack charts.

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 and Top Pop Catalog Albums. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 and Top Pop Catalog Albums.

Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Multi-Platinum).
## Billboard 200 (May 25, 2002)

<table>
<thead>
<tr>
<th>#1</th>
<th>Artist</th>
<th>Title</th>
<th>Sales Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Eagles</td>
<td>Their Greatest Hits 1971-1975</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Green Day</td>
<td>American Idiot</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Janet Jackson</td>
<td>Damita Jo</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Linkin Park</td>
<td>Hybrid Theory</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>David Cook</td>
<td>Dragonette</td>
<td>5</td>
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</table>

### Billboard 200 Chart Notes:
- **#1**: The Eagles, *Their Greatest Hits 1971-1975*
- **#2**: Green Day, *American Idiot*
- **#3**: Janet Jackson, *Damita Jo*
- **#4**: Linkin Park, *Hybrid Theory*
- **#5**: David Cook, *Dragonette*

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**Artist Index**

**Billboard 200 (May 25, 2002)**

**Top 40 Tracks (T40)**

**Chart Codes:**
- Electronic (EA)
- Modern Rock (MO)
- Dance/Sales (DS)
- Hot Latin Tracks (LT)
- Latin Pop (LPS)
- Latin Regional Mexican (LMS)
- Tropical (TS)
- R&B Hip-Hop (RBH)
- R&B Hip-Hop Airplay (RA)
- R&B Hip-Hop Singles Sales (RS)
- Rap (RP)
- Mainstream Rock (RO)
- Adult Top 40 (AT)
### Billboard Modern Rock Tracks

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Number</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;SEEING RED&quot;</td>
<td>Nickelback</td>
<td>1</td>
<td>RdioCrue</td>
</tr>
<tr>
<td>&quot;THE MIDDLE&quot;</td>
<td>Jimmy Eat World</td>
<td>2</td>
<td>RdioRCA</td>
</tr>
<tr>
<td>&quot;FOR YOU&quot;</td>
<td>Staind</td>
<td>3</td>
<td>RdioAtlantic</td>
</tr>
<tr>
<td>&quot;TOO BAD&quot;</td>
<td>Chuck Prophet &amp; the Mission</td>
<td>4</td>
<td>RdioMatador</td>
</tr>
<tr>
<td>&quot;BLURRY&quot;</td>
<td>Smashing Pumpkins</td>
<td>5</td>
<td>RdioElektra</td>
</tr>
<tr>
<td>&quot;REMEMBER THE NAME&quot;</td>
<td>Nickelback</td>
<td>6</td>
<td>RdioCrue</td>
</tr>
<tr>
<td>&quot;TOO BAD&quot;</td>
<td>The Strokes</td>
<td>7</td>
<td>RdioMatador</td>
</tr>
<tr>
<td>&quot;HERE TO STAY&quot;</td>
<td>Nickelback</td>
<td>8</td>
<td>RdioCrue</td>
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<tr>
<td>&quot;ONE LAST WASTE&quot;</td>
<td>Match Box Twenty</td>
<td>9</td>
<td>RdioInterscope</td>
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<tr>
<td>&quot;TEN WASTE MY TIME&quot;</td>
<td>Match Box Twenty</td>
<td>10</td>
<td>RdioInterscope</td>
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<tr>
<td>&quot;SOAK UP THE SUN&quot;</td>
<td>Sting</td>
<td>11</td>
<td>RdioColumbia</td>
</tr>
<tr>
<td>&quot;CRAWLING IN THE DARK&quot;</td>
<td>Pearl Jam</td>
<td>12</td>
<td>RdioAtlantic</td>
</tr>
<tr>
<td>&quot;GET AWAY&quot;</td>
<td>The White Stripes</td>
<td>13</td>
<td>RdioMatador</td>
</tr>
<tr>
<td>&quot;I HEAR YOU&quot;</td>
<td>The White Stripes</td>
<td>14</td>
<td>RdioMatador</td>
</tr>
<tr>
<td>&quot;FLAKE&quot;</td>
<td>Foo Fighters</td>
<td>15</td>
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</tr>
<tr>
<td>&quot;DEVIN&quot;</td>
<td>Jim James</td>
<td>16</td>
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<tr>
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<td>Linkin Park</td>
<td>17</td>
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<tr>
<td>&quot;FOOLISH&quot;</td>
<td>Nelly</td>
<td>18</td>
<td>RdioUniversal</td>
</tr>
<tr>
<td>&quot;DO YOU REMEMBER&quot;</td>
<td>Switchfoot</td>
<td>19</td>
<td>RdioInterscope</td>
</tr>
<tr>
<td>&quot;WHEREVER YOU WILL GO&quot;</td>
<td>The Calling</td>
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### Billboard Mainstream Rock Tracks

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<tr>
<td>&quot;I STAND ALONE&quot;</td>
<td>Nickelback</td>
<td>1</td>
<td>RdioCrue</td>
</tr>
<tr>
<td>&quot;TOO BAD&quot;</td>
<td>Chuck Prophet &amp; the Mission</td>
<td>2</td>
<td>RdioMatador</td>
</tr>
<tr>
<td>&quot;BLURRY&quot;</td>
<td>Smashing Pumpkins</td>
<td>3</td>
<td>RdioElektra</td>
</tr>
<tr>
<td>&quot;REMEMBER THE NAME&quot;</td>
<td>Nickelback</td>
<td>4</td>
<td>RdioCrue</td>
</tr>
<tr>
<td>&quot;TOO BAD&quot;</td>
<td>The Strokes</td>
<td>5</td>
<td>RdioMatador</td>
</tr>
<tr>
<td>&quot;HERE TO STAY&quot;</td>
<td>Nickelback</td>
<td>6</td>
<td>RdioCrue</td>
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<td>&quot;ONE LAST WASTE&quot;</td>
<td>Match Box Twenty</td>
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<td>RdioInterscope</td>
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<tr>
<td>&quot;TEN WASTE MY TIME&quot;</td>
<td>Match Box Twenty</td>
<td>8</td>
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<tr>
<td>&quot;SOAK UP THE SUN&quot;</td>
<td>Sting</td>
<td>9</td>
<td>RdioColumbia</td>
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<tr>
<td>&quot;CRAWLING IN THE DARK&quot;</td>
<td>Pearl Jam</td>
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<td>&quot;GET AWAY&quot;</td>
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<td>&quot;I HEAR YOU&quot;</td>
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<td>Linkin Park</td>
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<td>&quot;FOOLISH&quot;</td>
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<tr>
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<td>Switchfoot</td>
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<td>RdioInterscope</td>
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### Billboard Adult Contemporary

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<td>Cat Stevens</td>
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<td>&quot;SUPERMAN&quot;</td>
<td>Switchfoot</td>
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<tr>
<td>&quot;HERO&quot;</td>
<td>En Vogue</td>
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<td>RdioElektra</td>
</tr>
<tr>
<td>&quot;I NEED YOU&quot;</td>
<td>Matchbox Twenty</td>
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</tr>
<tr>
<td>&quot;I'M ALREADY THERE&quot;</td>
<td>Matchbox Twenty</td>
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<tr>
<td>&quot;ONLY A WOMAN LIKE YOU&quot;</td>
<td>Michael Bolton</td>
<td>6</td>
<td>RdioBMG</td>
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<tr>
<td>&quot;IF YOU'RE NOT GONNA LAUGH&quot;</td>
<td>Matchbox Twenty</td>
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<td>RdioInterscope</td>
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<tr>
<td>&quot;I HOPE YOU DANCE&quot;</td>
<td>Lee Ann Womack</td>
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<tr>
<td>&quot;DANCING WITH THE RAIN&quot;</td>
<td>Joe Don Rooney</td>
<td>9</td>
<td>RdioBMG</td>
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<td>&quot;ONLY TIME&quot;</td>
<td>Enya</td>
<td>10</td>
<td>RdioReprise</td>
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<td>&quot;THANK YOU&quot;</td>
<td>Matchbox Twenty</td>
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<td>&quot;DROPS OF JUPITER (TELL ME)&quot;</td>
<td>matchbox Twenty</td>
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<td>&quot;WILD CHILD&quot;</td>
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<td>RdioBMG</td>
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<td>&quot;WHERE YOU ARE&quot;</td>
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<td>&quot;I CAN'T HELP YOU NOW&quot;</td>
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<td>&quot;I'D RATHER&quot;</td>
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<td>&quot;YOU'RE LOVING ME&quot;</td>
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<td>&quot;BEAUTIFUL AS YOU&quot;</td>
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<td>&quot;THIS TRAIN DON'T STOP THERE ANYMORE&quot;</td>
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<td>22</td>
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<tr>
<td>&quot;A THOUSAND MILES&quot;</td>
<td>Vanessa Carlton</td>
<td>23</td>
<td>RdioBMG</td>
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<tr>
<td>&quot;WHERE YOU WILL GO&quot;</td>
<td>The Calling</td>
<td>24</td>
<td>RdioBMG</td>
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<tr>
<td>&quot;THE LOVE OF MY LIFE&quot;</td>
<td>Switchfoot</td>
<td>25</td>
<td>RdioInterscope</td>
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<tr>
<td>&quot;ALIVE&quot;</td>
<td>Jennifer Lopez</td>
<td>26</td>
<td>RdioJive</td>
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<td>&quot;DON'T LET LOVE GET AWAY&quot;</td>
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<td>RdioInterscope</td>
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<tr>
<td>&quot;FALLIN'&quot;</td>
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<td>RdioJive</td>
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<td>&quot;ESCAPE&quot;</td>
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<tr>
<td>&quot;SOAK UP THE SUN&quot;</td>
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### Billboard Adult Top 40 Tracks

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<th>Title</th>
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<td>&quot;WHEREVER YOU WILL GO&quot;</td>
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<td>Sting</td>
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<td>RdioInterscope</td>
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<tr>
<td>&quot;YOU REMEMBER ME&quot;</td>
<td>Matchbox Twenty</td>
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<td>RdioInterscope</td>
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<tr>
<td>&quot;THE MIDDLE&quot;</td>
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</tr>
<tr>
<td>&quot;NO SUCH THING&quot;</td>
<td>Matchbox Twenty</td>
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<tr>
<td>&quot;STANDING STILL&quot;</td>
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<tr>
<td>&quot;MY SACRIFICE&quot;</td>
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<td>&quot;HANGING BY A MOMENT&quot;</td>
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<td>&quot;DON'T LET ME GET AWAY&quot;</td>
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<td>&quot;THE PARTY STARTED&quot;</td>
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<td>&quot;LOST&quot;</td>
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<td>&quot;I DON'T BELIEVE IN YOU&quot;</td>
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<td>RdioInterscope</td>
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<td>&quot;I'M NOT GOING TO LET YOU DOWN&quot;</td>
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### Billboard Top 40 Tracks

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<th>Title</th>
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<tr>
<td>&quot;FOOTHILL&quot;</td>
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<tr>
<td>&quot;THE BATTLE&quot;</td>
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<td>RdioInterscope</td>
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<td>&quot;YOU WANTED&quot;</td>
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<td>RdioInterscope</td>
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<td>&quot;DON'T SAY GOODBYE&quot;</td>
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<td>&quot;YOU REMEMBER ME&quot;</td>
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Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service: 153 mainstream rock stations, 63 modern rock stations, 67 adult contemporary stations and 73 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Maximum Top 40 Rhythms: Top 40 and Adult Top 40 stations. The Top 40 Tracks chart is electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards butts based on increase in audience impressions. On the remaining dollars-based charts, tracks with increased detections over the previous week are ranked higher. The Billboard charts, which have been on the cover for more than 20 weeks, will generally reflect a broader audience and provide a more accurate reflection of the song's performance. Billboard charts are compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service, a division of Nielsen Television, Inc. Billboard charts have been on the cover for more than 20 weeks and will generally reflect a broader audience and provide a more accurate reflection of the song's performance. Billboard charts are compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service.
Billboard spotlights Music City’s 31st Annual Fan Fair, with a look at the history of the event, 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.

issue date: june 22
ad close: may 28

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<td>76</td>
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<td>Dido</td>
<td>Come Undone</td>
<td>75</td>
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<td>Jimi Hendrix</td>
<td>Purple Haze</td>
<td>74</td>
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<td>Oasis</td>
<td>Wonderwall</td>
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<td>The Rolling Stones</td>
<td>Satisfaction</td>
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<td>AC/DC</td>
<td>Highway to Hell</td>
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<tr>
<td>Iron Maiden</td>
<td>Bring Your Daughter</td>
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<td>Guns N' Roses</td>
<td>Sweet Child O' Mine</td>
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<td>Metallica</td>
<td>Enter Sandman</td>
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<tr>
<td>Nirvana</td>
<td>Nevermind</td>
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<tr>
<td>system of a Down</td>
<td>Chop Suey</td>
<td>66</td>
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<tr>
<td>Queens of the Stone Age</td>
<td>No One</td>
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<td>Tool</td>
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<td>Wish You Were Here</td>
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<td>linkin park</td>
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<td>Alice in Chains</td>
<td>Jar of Flies</td>
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<td>Soundgarden</td>
<td>Say Hello 2 Heaven</td>
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<tr>
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<td>Black Rain</td>
<td>56</td>
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<td>Badmotorfinger</td>
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<td>Money for Nothing</td>
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<td>Unforgiven</td>
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<td>Metallica</td>
<td>Paradise City</td>
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<td>Lateralus</td>
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The Hot 100 Singles Chart is compiled by Mediabase, Inc., and is updated every Monday. The Hot 100事关 the most-played songs on American radio stations.

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Fan Fair 31st annual
june 13-16, 2002
nashville music city u.s.a.

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<table>
<thead>
<tr>
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<th>ARTIST</th>
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<td>2</td>
<td>I NEED A GIRL (PART ONE)</td>
<td>P. Diddy Featuring Mase &amp; Loon</td>
<td></td>
<td></td>
<td>51</td>
<td>54</td>
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**GREATEST GAINER / SALES**

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<th>TITLE</th>
<th>ARTIST</th>
<th>PRODUCER (SONGWRITER)</th>
<th>IMMEDIATE &amp; NUMBER/PROMOTION LABEL</th>
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<td>Busta Rhymes Featuring P. Diddy &amp; Pharrell</td>
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<td>HELLA GOOD</td>
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<td>IN THE END</td>
<td>Linkin Park</td>
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<td>WHEREVER YOU WILL GO</td>
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<td>Cam'Ron Featuring Foxy Santana</td>
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<td>HOW YOU REMIND ME</td>
<td>Nickback</td>
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<td>N Sync Featuring Nelly</td>
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<td>Jennifer Lopez Featuring Nas</td>
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<td>DOWN A** CHICK</td>
<td>Ja Rule Featuring Charli &quot;Chuck&quot; Baltimore</td>
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<td>A NEW DAY HAS COME</td>
<td>Collie Dinn</td>
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<td>SOAK UP THE SUN</td>
<td>Sheryl Crow</td>
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<td>Steve Azar</td>
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<td>LIVING AND LIVING WELL</td>
<td>George Strait</td>
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<td>FULL MOON</td>
<td>Brandy</td>
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<td>MY LIST</td>
<td>Toby Keith</td>
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<td>WHAT IF SHE'S AN ANGEL</td>
<td>Tommy Shane Steiner</td>
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<td>SATURDAY (OOGH! OOGH!)</td>
<td>Ludacris Featuring Sleepy Brown</td>
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<td>UM HUH</td>
<td>R.K.G.</td>
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<td>ANYTHING</td>
<td>Jaheim Featuring Ne-Yo</td>
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<td>ONE MIC</td>
<td>E-40 &amp; T-Boz</td>
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<td>Emerson Drive</td>
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<td>I LOVE YOU</td>
<td>Chad Kroeger Featuring Jazzy Scott</td>
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<td>HERO</td>
<td>Nick Lachey</td>
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<td>STILL FLY</td>
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Continued from page 1

The cycle continues

THE CYCLE CONTINUES

It's not too tough to figure out why 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 heathen 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 bizarreness 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] No, it's, 'Hey, these are our guys.'"

In 1985, years after gaining infamy for biting off the heads of a dove and a snake and for being labeled a Satanist— in the '70s, it, meanwhile, has become a staple of the PMRC. "We're Not Gonna Take It, our average age is down in my 40s, and [WMRQ] was an alternative rock station at the time."

A'ECHO CHALICE' SELLOUT

The influence these icons' backgrounds are having on their careers

"In an odd sort of way, Kiss, Iron Maiden, and all the rest of it have been absorbed and repackaged for nostalgic consumption much like 'The Brady Bunch' was 10 years ago."

ROBERT THOMPSON
PROFESSOR OF POP CULTURE, SYRACUSE UNIV.

In an odd sort of way, Kiss, Iron Maiden, and all the rest of it have been absorbed and repackaged for nostalgic consumption much like 'The Brady Bunch' was 10 years ago.

"All those people who used to go around with those black Iron Maiden 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 have 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 fan's connection to the music is, notes Ex-Judas 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 you hate it. If you love it, it's there for life."

Thompson notes that we are not in a completely different world from that of the mid-'80s—a group of local religious activists tried barring Kiss' most recent performance in Tupelo, Miss.—he says, "Maybe, at the end of the day, people are now deciding how large corporations spend their advertising budgets: 'Listen to all the songs that you hear on TV: Many of them are from the late '60s/early '70s—that's the music they're stuck with.'"

In one of the 11 commercials Cooper has done for Callaway, the singer, promoting a new golf club, says the iron is the "best thing in heavy metal since, well, since me." In his Marriott ad, a leather-clad Cooper, wearing his signature black eye make-up, confronts a man mowing his lawn in subtext, scolding him for not taking his kids to "the ballgame" and on trips. "It's such a wonderful juxtaposition that it makes you kind of say, 'What did I just see?'" says Bill Geist, an advertising consultant for the hospitality industry. "Martyr and Hilton are the traditional, longstanding icons of the industry, and for one of them to embrace Alice Cooper is pretty surprising."

Twenty years ago, the guys at Marriott says he did not have any reservations about Cooper— a former music industry executive who proposed the use of Cooper—a huge golf fan—in the singer's first spot for Callaway. At the time, founder and then-chief exec Elly Callaway did not even know who Alice Cooper was, but he "knew a good hook when he saw one," company spokesman Larry Dorman says.

The Callaway spots, Dorman explains, are proof that some of the people who grew up listening to Cooper are now deciding how large corporations spend their advertising budgets: "Listen to all the songs that you hear on TV: Many of them are from the late '60s/early '70s—that's the music they're stuck with."

Osbourne's controversy-filled past also played a minor role in MTV's creation of The Osbournes. Rod Aissa, the channel's VP of music, says the show was intended to be more about "this really cool, original family; the fact that Ozzy was a metal/rock icon was totally icing on the cake."

"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 doo-wop bands. In the '80s, people were into the '90s; 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 Osborne. Syracuse University professor of pop culture Robert Thompson says the length of that cycle seems to have shrunk by about four years. Simultaneously, 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—have also begun to create opportunities for these guys as they move into their late 20s and early 30s.


**Music And McFarlane: A Lucrative Marriage**

**‘Spawn’ Creator’s ‘Plastic Statues’ Of Rock Icons Are An Innovative Brand Of Memorabilia**

**BEATING THE STIGMA**

McFarlane, 41, says that, when negotiating with an artist or his or her managers, he tries to get beyond people’s perception of action figures as “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 ‘plastic 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 garbage” to “Wow, that’s cool.”

On his wish list are the Rolling Stones, John Lennon, and more versions of the Beatles. Yet the music license he wants the most is for a Jimi Hendrix figure: “He’s one of those guys that would just look great, with the headband and the vest and the guitar and the backdrop.” McFarlane sends staffers to meet with Hendrix’s estate every three to six months. “I think I’ve worn out a welcome. Every year, I just keep hoping. They say that they don’t do 3D.”

In the case of living subjects, the actual process of making a figure can involve a robocasting session, which Newsted found to be wonderfully strange: “They spin you around in your seat, as the camera goes all around you. And then they go, ‘OK, show us your face. Otherwise, you’re just gonna look bad. So you’re just sitting there with your rock-star guy face on in the middle of the room with all these people looking at you.”

After an image is selected, McFarlane’s Bloomingdale, N.J.-based sculpting team begins building the prototype, which is made into a final product in China.

Newsted, McFarlane Toys issued and sold out of its first music boxed set, featuring the four members of 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 a button on the side of the toy figure. (The figures are also available separately.)

Having experienced success with the Metallica figures, McFarlane is further exploring boxed sets and band 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 more 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–torn restaurant in Phoenix, he says people come out of the woodwork, asking him to sign still-sealed figures: “I sign—and I’m not exaggerating—five to 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 seen a bit of a surprise. “You’re good at fathoming 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’.” [Laughter]

The creation of his own action figure—which has also sold out of its stock—leaves Cooper with just one unfulfilled goal: “If I could only be a Pez dispenser, then I’d know that I’ve really arrived.”

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**BETWEEN ROCK AND A HARD SELL**

Getting to the point that he’s at now—managing a business of more than 100 full-time employees, instead of the other way around—wasn’t as easy as it may sound. Although the company has sold more than 2 million Kiss figures, McFarlane says that when he first approached retailers, over and over he heard, “We don’t sell toys.” So, he rephrased. “We’re going to be OK, lemme take that back. I’m here to sell you Kiss stuff. You sell Kiss stuff, don’t you? Why don’t you put this stuff next to the other Kiss stuff? Just take two cases. If it doesn’t sell, I will give you full money back, guaranteed—no risk.” Retailers responded almost immediately with positive results, and a foot in the door became a leg in the door when the company issued a series of Beatles figures based on the band’s Yellow Submarine cartoon.

Having been fortunate enough to wedge non-music items in some record stores, McFarlane says the goal is to now get more and better shelf space.

**ROK MONSTERS OF OUR TIME**

In final negotiations to make a figure of late Queen frontman Freddie Mercury, McFarlane says picking a subject isn’t as easy as it might seem. Visual impact and popularity are considered most when selecting a subject, he says, adding that Kiss, Zorn, and Cooper were naturals for their visual appeal.

Cooper calls his and some of his peers’ pairing with McFarlane a perfect fit: “Rob, myself, and Ozzy, we are the Wolfman, Dracula, and Frankensteins of our time. We’re kind of the RKO monsters of our time. And people love the monsters, they love the villains. So, of course, you’re gonna wanna make them into action figures.” At the same time, Cooper, Osbourne, Young, and Zombi, to a lesser degree, have long-established fan bases—which makes it easier for McFarlane to take the plunge on a figure.

The length of the process—the time it takes at least nine months to go from licensing an artist’s likeness to the actual delivery of a finished product—is one reason why McFarlane hasn’t done hip-hop or younger rock and pop acts. Nonetheless, he’s had discussions with Kid Rock and Korn. He ran into licensing issues with Kid Rock, while the toy maker and Korn—for which McFarlane directed the lauded “Freak on a Leash” video—battled heads over the band’s desire to be caricatures of themselves.

“I hate to say it, but some people’s careers are on heads over the band’s desire to be caricatures of themselves. The Kiss figures proved to be McFarlane’s bridge into pop culture and sports since 1997, his company has produced everything from Freddie Kreuger and Austin Powers figure lines to miniature versions of Sammy Sosa and Kurt Warner. The figures of Simmons, who has “an estate” of about 9,500 per week

McFarlane has most rewards from this change in thinking. Attracting a consistent audience of 6 million viewers, The Osbournez has become the most popular show in MTV’s 21-year history. The network is reportedly planning to pay the Osbournes $5 million dollars for more episodes, while the Osbournes recently signed a $3 million book deal. But the show’s death in March, nearly all of Osbourne’s 13 recordings, especially his album, The Ozzman Cometh, and his current set, Down to Earth—has seen dramatic leaps in sales, spurred somewhat by heaps of press. “All of his releases are double-platinum, and that continues,” says Clear Channel’s Jane Holman, who oversees the festival.

Continued from preceding page

**The Impact**

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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 using special-content features themselves. “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 to see what is going on at the theaters in December when Towers is released.]”

This preview also helps keep the franchise in people’s minds throughout the year, notes Mike Muhviilp, VP of DVD content 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 pattern. Home entertainment 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 then into the box in November, and then the Theatrical release in December.” A separate, extended-edition DVD of The Fellowship of the Ring will be available Nov. 12; the full 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 the black DVD release of Harry Potter and the Sorcerer’s Stone that also includes comments from the film’s producer, David Heyman, and his director, Chris Columbus.

This is an opportunity for interest in this franchise high, as well as potentially generate box-office dollars.

Warner VP of DVD marketing Michael Radiolli says, “Here you had a title, great trailer that was 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.

Such previews are more consumer-friendly than VHS trailers. Studios can plug theatrical releases without being too intrusive, because DVD viewers can choose whether 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 DVD 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 O, which appeals to a similar demographic. Lions Gate’s Hunchcar 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, Hunchcar 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 previewing component, DVDs can offer more than just trailers. DVD-ROM capabilities are increasingly tying in to forthcoming movie releases. A noteworthy recent example is the inclusion of a preview for the new Star Wars film, Attack of the Clones—which opened May 16—on Fox’s DVD release of Star Wars Episode 1: 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 Axex, with the April 9 release of the Spy Game Collector’s Edition—felicitous timing, given the DVD player’s-putter’s DVD-ROM drive, it can link to home video and the Internet. Additional features like Warner Bros.’ Scooby-Doo’s Creepiest Capers. These titles, which feature an array of DVD-ROM and other special features, will fall into the marketplace just before the June 14 theatrical release of Warner Bros.’ Scooby-Doo live-action movie.

To be sure, even if a movie is green-lighted or into production, we work with the techs and they’re going to get us in. Personally, I don’t think we’ve ever been denied access to a Web site.
Music & Media Creates New Management, Sales Structure

Music & Media, the pan-European newsweekly for radio and music TV programmers, is setting up a fully integrated London-based international sales 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 his 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 MB!, Fono, and Music Week.
A Washington Merry-Go-Round

Every month, recording artists come to Washington, D.C., not to play a date but to meet with members of Congress and policy makers on issues that they care about. Some also fly in to accept or bestow a Washington-related award. Here’s who has recently been in the nation’s capital:

MTV star Ozy Osbourne and his wife Sharon May 4 for the White House Correspondents Association dinner (they are pictured above at the Bloomberg after-party at the Trade Ministry of the Russian Federation).

Vince Gill, who received a NARAS Heroes Award on April 23 for his charitable works. At the affair, co-hosted by BMI, Gill, who was accompanied by wife Amy Grant (pictured at right), later teamed up with the Seldom Scene for several bluegrass standards.

Little Richard (pictured below), who performed April 18 at a ceremony presented by the Best Friends Foundation, a group that counsels teen abstinence.

Arturo Sandoval, who played piano (instead of trumpet) April 22 at the launching ceremony of the ASCAP Foundation’s new Young Jazz Composer Awards.

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 Hardys 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 kitch. “It started with only singers, but then I got a look at the Saved by the Bell dolls and Joey Lawrence from Blossom and said, ‘Forget it, I’m branching out,’” Krassner says. “I’m a real TV junkie. My mother made me a 100 rolling suitcase with a musical cassette. It’s like a musical shrine. I’m branching out.”

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. Ozy 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 bermudas) and each of the New Kids on the Block comes with a musical cassette.

And the worst likenesses? “Well, my Mad Max Mel Gibson has brown eyes,” Krassner says. “Those schmucks made Mel without his blue peepers—give 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.”

Krasner is personally campaigning for dolls for Duran Duran, whom she has represented for many years. “I’ve talked to some manufacturers. How can they have dolls for Duran Duran, no Duran Duran? I’ve got to do something about that.”

CHUCK TAYLOR
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The Trouble With The Truth / Patty Loveless / EPIC
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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
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