BY BRIAN GARRITY

BY JILL KIPNIS

LOS ANGELES—Singer Anthony Kiedis experienced the full range of a relationship's emotions while crafting the Red Hot Chili Peppers' latest Warner Bros. album *By the Way*, due in stores July 9. He took inspiration from love's immeasurable joys and also from its knotty pitfalls, and in the process, came together with his bandmates to create a compelling follow-up to the group's best-selling album *Californication*. Kiedis says that it was the "energy of relationships and being in love" (Continued on page 77)

**Vivendi Universal: What Now?**

BY BRIAN GARRITY

NEW YORK—Universal Music Group's (UMG) parent conglomerate Vivendi Universal (VU) appears to be buckling under the strain of its own collective weight. Saddled by a mountain of debt—an $18 billion hangover from the two-year acquisition binge that formed the company—and hampered by the inherent complexities of successfully housing the likes of music, telecom, and water-utility operations under the same roof, Vivendi has announced plans to begin selling off non-core and underperforming assets—the first step in what some predict will ultimately be a large-scale breakup—or at the very least, decentralization. (Continued on page 79)

**Red Hot Chili Peppers' 'By The Way’ Due In July From Warner**

**Skepticism Over Music Subscriptions**

**Is Satellite Radio A Safer Bet?**

**CMT Flaweworthy Awards: Page 8 • IFPI Piracy Conference; Univision Buys HBC: Page 9 • Recalling Dee Dee Ramone: Page 63**

**PULLMAN®
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**THE PULLMAN GROUP® LLC is pleased to celebrate the third anniversary of the ASHFORD & SIMPSON Pullman Bond™ & their induction into the 2002 Songwriters Hall of Fame.**

**NICHOLAS ASHFORD & VALERIE SIMPSON have created some of the most memorable songs of the past 4 decades including:**


**HEATSEEKERS**

Republic/Universal's Flaw Sees No. 1 'Through The Eyes'

SEE PAGE 69
### BDS Certified Spin Awards May 2002 Recipients:

#### 500,000 SPINS
- Drops of Jupiter / Train / COLUMBIA
- If You're Gone / Matchbox Twenty / ATLANTIC

#### 400,000 SPINS
- Follow Me / Uncle Kracker / ATLANTIC
- Believe / Cher / WARNER BROS.
- That's The Way It Is / Celine Dion / 550

#### 300,000 SPINS
- Hero/Heroe / Enrique Iglesias / INTERSCOPE/UNIVERSAL LATINO
- Blurry / Puddle of Mudd / FLAWLESS/GEFFEN
- Otherside / Red Hot Chili Peppers / WARNER BROS.
- I Go Blind / Hootie & The Blowfish / REPRISE
- I'm Like A Bird / Nelly Furtado / DREAMWORKS
- You're Makin' Me High / Toni Braxton / ARISTA

#### 200,000 SPINS
- Wasting My Time / Default / TVT
- Ain't Nothing 'bout You / Brooks & Dunn / ARISTA
- Born To Fly / Sara Evans / RCA
- God Must Have Spent A Little More Time On You / Alabama / RCA
- I Do / Toya / ARISTA
- Breathless / Corrs / ATLANTIC
- It's A Great Day To Be Alive / Travis Tritt / COLUMBIA

#### 100,000 SPINS
- Don't Let Me Get Me / Pink / ARISTA
- A Thousand Miles / Vanessa Carlton / A&M
- I Need A Girl (Part One) / P. Diddy Feat. Usher & Loon / BAD BOY
- Escape/Escapar / Enrique Iglesias / INTERSCOPE/UNIVERSAL LATINO
- I Breathe In, I Breathe Out / Chris Cagle / CAPITEL
- Crawling In The Dark / Hoobastank / ISLAND/IDJMG
- Here Is Gone / Goo Goo Dolls / WARNER BROS.
- I'm Movin' On / Rascal Flatts / LYRIC STREET
- I'm A Survivor / Reba / MCA
- Make Me Bad / Korn / EPIC
- What If / Creed / WIND-UP
- Duck And Run / 3 Doors Down / REPUBLIC/UNIVERSAL
- Love / Musiq / ISLAND DEF JAM/DEF SOUL
- I Think God Can Explain / Splender / C2

#### 50,000 SPINS
- Soak Up The Sun / Sheryl Crow / A&M
- Hella Good / No Doubt / INTERSCOPE
- Pass The Courvoisier Part 2 / Busta Rhymes / J RECORDS
- Rainy Dayz / Mary J. Blige / MCA
- Living And Living Well / George Strait / MCA
- Saturday (Oooh! Oooh!) / Ludacris Feat. Sleepy Brown / DEF JAM
- Toxicity / System Of A Down / COLUMBIA
- Hot In Herre / Nelly / UNIVERSAL
- Making Good Love / Avant / MCA
- Uh Huh / B2K / EPIC
- Without Me / Eminem / INTERSCOPE
- Take Away / Missy Elliot Feat. Ginuwine / ELEKTRA
- I Stand Alone / Godsmack / REPUBLIC/UNIVERSAL
- Take You Out / Luther Vandross / J RECORDS
- Stay Together For The Kids / Blink-182 / MCA
- No te Podias Quedar / Conjunto Primavera / FONAVISA

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**Broadcast Data Systems**

Announcing This Month's Recipients of BDS Certified Spin Awards

**Congratulations to Every Spin Award Winner!**

www.bdsongline.com
Horn Great Fred Wesley Jr. Feels The Hits

When it came to trench warfare on the front lines of the fabled funk assault mounted in the late ’60s and ’70s by James Brown and either the Famous Flames or the JB—and later reinforced by a rear guard of Parliament/Funkadelic and Bootsy’s Rubber Band—the wisest course was generally to get down. And stay down.

Just as Kool & the Gang’s legendary trombonist James “Tuba” David Brown’s story is recounted in his forthcoming memoir, Hit Me, Fred: Recollections of a Side Man (Duke University Press, due in September) his backstage rite of initiation in 1967 as an infantryman in Brown’s funk fusiliers: “Mr. Brown was sitting at the table in a robe [backstage in Brown’s dressing room at the Orlando Sports Arena], rubbing his face with a make-up sponge and was still dripping sweat from his hair, which Ida [Henrietta] (Stallings) was carefully rolling up as Brown talked in his fast, assured way... After a long time of listening to him rant and rave about how big he was and how much the people loved him, he finally allowed [trumpeter] Wyramon [Reed] to say: Mr. Brown, I’d like you to meet the new trombone player, Fred Wesley. He glared at me through the mirror and asked, ‘Can you dance?’”

Having braved both the 55th Army Band in Huntsville, Ala., and disconcerting stints playing with the Ike & Tina Turner Revue, Wesley’s “Get Up, Go, Let’s Go” Ballard, Wesley thought he was schooled for any situation—until he agreed to half-step for Mr. Brown, the man with whom he would co-compose such No. 1 R&B smash as “The Payback.—Part I and “Papa Don’t Do It.”

Wesley participated in Mr. Brown’s initial New Orleans recording sessions where he learned about its tortuous passage into popular music history: The Alabama-born (July 4, 1943) son of the music director at Mobile Central High School went on to become one of the most influential instrument-composers/bandleaders in R&B, soul, jazz, and hip-hop. But first he acquired a few moves and hard knocks alongside his cohorts.

“(Brown) knew how much to pay each individual to keep him hanging on,” Wesley says. “He also knew who and how to humiliate and insult in order to demonstrate his power and keep everyone on these tremendous rehearse rehearsals in which Brown would tell the horn section, ‘It’s not sadadaadada, it’s lalaladaadada.’” When the brass section played as ordered, Brown would aver, “No, I said laladaadada.” This continued, Wesley recounts, “until you wanted to just scream.” Later, the band would need “a real rehearsal to bring the songs back to recognizability.”

Hit Me, Fred (whose title derives from Brown’s habitual onstage call for a ‘bone riff’ is not a simple case of telling sorry tales from a safe distance. Wesley contests his own cowardice and culpability. “What it was that kept people from confronting James Brown about the time he was the big thing was the ‘I don’t want to run for president and that I was going to be his running mate. There was another time in a dressing room in Macon, Georgia, when James pulled a gun on [guitarist] Jimmy Nolen and slapped him repeatedly. We all just stood around and did nothing like a bunch of punks. There was a time when he had bad-ned Lyn [Collins] eyes and bruised her body. We said nothing and pretended that it hadn’t happened.”

Bandleader Pee Wee Ellis and I saw him beat up [singer] Martha Whitney one time and didn’t say or do anything.” But Wesley admits an equally damning truth about the mutually exploitative dance into which Brown and his troupe were willingly locked: “The fact is, [Brown] never did anything to anyone who didn’t make him or herself available to the abuse by trying to get something free or cheap from him.”

Sure his look does see his own flaws as a $530-a-week “yes man” who rose (after a short-lived exit and relocation) to become music director for the often-forbidding Godfather of Soul, he also cites the extreme poverty and desperation in Brown’s background that fueled his boss’ angry paranoia. Wesley gives frequent examples of Brown’s generous gifts as a performer, plus his genius for songcraft. During a Los Angeles recording session in ’68, the band was rehashing a “womp womp, washing-machine” vamp when Brown strode in, listened intently, and then gave drummer Clyde Stubblefield a suggestion. “Brown made similar adjustments to all the parts.” Wesley writes, and, sporting a little grin, started to dance a little bit and kind of wrinkled at us and said, ‘Noooosoo that’s a grove.’”

Next, much to the band’s bewilderment, the road manager ushered a group of kids into the studio, and Brown conferred with them. Suddenly Brown yelled out, “Say it loud!” The kids responded, “I’m black and I’m proud.”

Brown dictated the band’s cues, then counted off a collective run-through as the tape rolled. “After four hours of preparation,” Wesley says, “‘Say It Loud (I’m Black and I’m Proud)’ (currently featured on the soundtrack to Spike Lee’s Do the Right Thing) was down. It was the nation’s No. 1 R&B hit for six weeks. Following Brown’s 1970 deal with Polydor, Brown offered Fred either $125 per arrangement or 25% of each song. When the strapped Wesley opted for cash, Brown had made “the right move” in granting Wesley a $250 flat fee. It was a deal that remained in place and applied, more or less, to all the songs I recorded with James Brown.”

In his 11 years with Brown, during the late ’60s peak on King Records and his ’71-’78 heyday with Polydor, Wesley enjoyed his own R&B-chart success with spinoff act, the Fred Wesley & The JBs—including a No. 1 R&B classic, “Doing It to Death (Gonna Have a Funky Good Time),” for which Wesley received half the royalties.

Weary of “its pressure cooker” loneliness, Wesley bowed out of the Brown camp in ’78. Hit Me, Fred details his subsequent adventures with George Clinton’s Parliament/Funkadelic organization—particularly his time with former Brown bassist Bootsy Collins and Collins’ Rubber Band, and fronting his own act, Fred Wesley & The Horny Horns. Wesley also toured with Count Basie, arranged for Curtis Mayfield, had a hit (“House Party,” 1980) on Mayfield’s Custom label, and worked with such stars as Carolee, De La Soul, and Whitney Houston. After a brief bout with drugs, he redeemed himself to join the early ’90s “rare groove” movement that swept Europe and embarked on a period of jazz solo recording. He also worked on records with JBs veteran Maceo Parker, as well as a 1999 album produced by Collins, Full Circle: From Be Bop to Hip Hop. It’s well known in rap, funk, and R&B circles that, along with funk icon James Brown, Wesley is one of the most sampled musicians in the world today.

As for the fellow who helped make him famous, Wesley says: “I love and appreciate [Brown] for what he allowed me to do for myself. Although I did make my life a living hell sometimes, I’m a better man for it.”

SOUNDOFF ON CD PRICING

We run an indie CD store, and every day we have to apologize to people for the high prices of new CDs [“CD Pricing. Used Sales Debated,” Billboard, June 8]. We could talk until we’re blue in the face about how new CDs are no longer a steal and should be priced at $19.89. The industry ought to react by they can’t kill the singles market, focus all their attention on singles-based artists (Backstreet Boys, Britney Spears, etc.), and then price CDs below the retail cost to average teenager! And they can’t discourage downloading music without providing a reasonable and sensible alternative. Stores like ours have a huge influence on what people buy, because unlike the big chains, we are regularly asked by our customers what we recommend; Norah Jones and the White Stripes are two of our biggest sellers, because they’re priced cheap enough so that our customers are willing to take a chance without having heard them. Once prices go up, and we’re not scheduled to do, I guarantee sales will drop off altogether. It happened with the Strokes—we sold them by the bushel at $11.99, but sales trickled to a mere $1.95 as we had to raise the price to $16.99.

Tony Sachs and Shaun Lunta
Owners, New York
Top of the News
9 MTV Latin America announces plans to launch its own Video Music Awards.

Artists & Music
9 Executive Turntable: Bruce Lundvall is promoted to CEO of Blue Note, Angel, and Manhattan Records.

12 Columbia recording act Play makes its debut via an eponymous seven-track EP.

12 The Beat: Glen Ballard gets his Java Record imprint up and running with Island Def Jam.

14 Soundtracks: Dave Matthews Band appears on the soundtrack to Adam Sandler’s new film, “Mr. Deeds.”

15 The Classical Score: Meet the Composer spawns Works, a festival showcasing contemporary American composers.

16 Touring: After a five-year hiatus, Rush returns to the road with its Vapour Trails tour.

17 Boxscore: The HSStival at Robert F. Kennedy Memorial Stadium grosses more than $3 million.

18 Reviews & Previews: Wyck Cary, Anastacia, and Tito Puente take the spotlight.

35 R&B: Truth Hurts doesn’t hold back on her Aftermath/Interscope debut, Truthfully Speaking.

37 Words & Deeds: Finnish hip-hop duo Bombunk MC’s aims to take its sound global via Burnin’ Sneakers.

39 Beat Box: Ri-electro finds fans out west, thanks in part to Blow-Up and its full-length debut, in Technicolor.


44 Latin Notes: Tower Records highlights Latin music and local acts with its En La Forre mini-concert series.

47 Jazz Notes: Joe Sample pays homage to Southern culture on The Pecan Tree.

48 Studio Monitor: New York-based Manhattan Center Studios shuffles its management.

49 Songwriters & Publishers: The 100th anniversary of the birth of Richard Rodgers will see a host of events and releases.

International
51 The Recording Industry Assn. of Japan warns of the threat that file sharing poses to music sales.

52 Hits of the World: Eminem tops international album charts and seven singles charts.

53 Global Music Pulse: The Leaves are set to take root in the U.K. with the album Breathe.

Merchants & Marketing
57 Athletic apparel companies enlist hip-hop stars to promote their merchandise.

59 Retail Track: Medallist Records answers retail’s call for singles with “The Mitt List.”

60 Home Video: Popular TV series find a new life on DVD.

‘HERE’ AND ‘HERRE’: By climbing to No. 2 on The Billboard Hot 100, Nelly claims the highest-ranking song of his career on this chart—but he may not be done yet. “HOT in Here” (Ft. ReelUniverse) could be the song that finally unseats Ashanti’s “Foolish” (Murder Inc./Def Jam). For now, “Here’s” eclipse Nelly’s two No. 3 hits, “Ride Wit Me,” which hit its peak in June 2001, and “Where the Party At,” the Jagged Edge tune that featured Nelly as a guest artist. That collaboration topped out in September 2001.

Nelly was most recently in the top five in April, when he was featured on “Girlfriend,” the N Sync song that reached No. 5. “Hot in Here” is his seventh chart entry, a sizeable total given that he first appeared on the Hot 100 the week of April 29, 2000, with the debut of “Hi-five.”

If “Hot in Here” heats up enough to stake out pole position next issue, it will be the first song to advance to No. 1 in 2002 by a solo male artist. It will also be the first song to advance to No. 1 in this calendar year not to feature either Ashanti or Ja Rule. And it will give the production team known as the Neptunes its first chart-topping hit in a career that stretches back almost six years, to the debut of SWV’s “Use Your Heart” in September 1996. Until this issue, the highest-ranked song produced by the Neptunes was “U Don’t Have to Call,” which went to No. 3 for Usher in May. That single is still in the top 10, at No. 10. If the Neptunes do move to No. 1 next issue, it will end the 18-week reign of producer Eric Gotti. He already has the longest run at No. 1 for any producer in the rock era, besting veteran names like Elvis Presley’s producer, Steve Sholes; Walter Alonasi and Mariah Carey’s Sean “Puffy” Combs and Stevie J. All had 16-week runs at No. 1.

All of these achievements will only happen if “Foolish” gets out of the way. Ashanti’s single is No. 1 for the 10th week, making it one of only five songs by solo female artists to top the Hot 100 for 10 weeks or more. If this is the last issue that “Foolish” shows up on top, it will join Bobby Brown’s “You Light Up My Life” and Olivia Newton-John’s “Physical” as the only singles in the rock era to complete their reigns after 10 weeks.

HAPPY DAYS: Dirty Vegas is helping restore British glory to the Hot 100. “Days Go By” (Capitol) marches 20-16, maintaining the momentum that could carry it into the top 10. It’s the first song by a U.K. act to chart this high since Craig David took another “Days” tune, “7 Days,” to No. 10 in March. David is the only other U.K. act in the upper half of the tally; his third chart entry, “Walking Away” (Wildstar/Atlantic), holds at No. 50. Dirty Vegas is also the highest-ranked U.K. act on The Billboard 200, where its eponymous album enters at No. 7.


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THE FIRST 18 MONTHS...
AN HISTORIC OPENING CHAPTER

"MAJOR LABEL OF THE YEAR." ALBUM NETWORK 2002

ALICIA KEYS
SONGS IN A MINOR
U.S. SOUNDSCAN SALES: 5,215,840
THE #1 ARTIST STORY OF THE YEAR.

O-TOWN
THEIR DEBUT ALBUM:
U.S. SOUNDSCAN SALES: 1,619,111

"O-Town has defied the odds and surpassed the expectations of even the most optimistic fan." Billboard

BUSTA RHymes
GENESIS
U.S. SOUNDSCAN SALES: 1,195,561
THE EVOLUTION OF A HIP HOP REVOLUTIONARY.

LUTHER VANDROSS
HIS J RECORDS DEBUT
U.S. SOUNDSCAN SALES: 1,064,384

"His best album in years." USA Today

ANGIE STONE
MAHOGANY SOUL
U.S. SOUNDSCAN SALES: 615,783
[only two singles, already bulleted towards Platinum]

"Album of the year." Los Angeles Times

SOIL
SCARS
U.S. SOUNDSCAN SALES: 155,363
AND NOW THE OZZFEST TOUR BEGINS!

"In a genre in need of a facelift, Soil should set the standard for years to come." Metal Edge
The Explosive Next Wave

RL
With Next, he stormed the music scene with the smash hits “Too Close” and “Wifey.” His words touched you on Jaheim’s “Just In Case” and Tupac’s “Till The End Of Time.” And he made you dance on “Do U Wanna Roll” with Snoop Dogg & Lil’ Kim. Now, RL steps out with his debut solo album that includes the soul-stirring sleeper slow jam of the summer “Good Man.” His brand new video will capture your heart and you’ll know why the album is ready to take off! IN STORES NOW!

O-TOWN
A stunning Double-Platinum debut album, massive MTV play, three consecutive smash hits and that’s just for starters for one of the “Breakthrough Artists Of 2001.” Now they’re back with a stunning new album of killer songs. O-Town is ready to go to the next level with a powerful new collection of rock originals, urban/pop jams and classic ballads. The countdown is on! IN STORES AUGUST 27

FLIPMODE SQUAD
Busta Rhymes and his Flipmode Squad bring you The Rulership Movement, their J Records debut. Flipmode consists of Busta Rhymes, Spliff Star, Rah Digga, Baby Sham and Rampage. Servin’ up street heat, lyrical bangers and club anthems, The Rulership Movement promises to be a Hip Hop classic. Flipmode iz da squad! IN STORES SEPTEMBER 10

DEBORAH COX
Entertainment Weekly says “Deborah Cox has a voice that triumphs.” Part diva, all heart and emotion, Deborah made history when her “Nobody’s Supposed To Be Here” topped Billboard’s R&B Singles Chart for 11 straight weeks, making it the longest-running #1 hit in modern R&B history. Coming off her Platinum-plus album One Wish, and last summer’s #1 Billboard Dance anthem, “Absolutely Not,” Deborah is poised to go the distance. IN STORES SEPTEMBER 24

ABRA MOORE
SPIN Magazine calls Abra Moore “A blend of rock, swagger, heartbreak ballads and pop smarts.” The debut album of this unique singer/songwriter seized everyone’s emotions with the Grammy nominated and big Modern Rock hit “Four Leaf Clover.” Now, beginning with her single “First Date”, Abra will re-emerge with No Fear, a haunting and mesmerizing album that fulfills all her potential. IN STORES JULY 23

GAVIN DEGRAW
A soulful and stirring musician, lyricist and vocalist, Gavin DeGraw has built a rabid and devoted following in New York over the past two years. The city’s best clubs have been his canvas, from which he’s crafted his unique blend of material in the tradition of the classic singer-songwriter. He’s begun recording his debut album to be released in early 2003.

PLUS TWO OF THE MOST HERALDED

NEW ROCK ARTISTS IN THE COUNTRY

SILVERTIDE
“They’re disciples of the Church of the Power Chord in whose songs shopworn classic-rock elements are reborn as signifiers of a wild, feral, renegade life.” - Philadelphia Inquirer
In the vein of classic American rock & roll bands, from Aerosmith to Guns ’N Roses, Silvertide is primed to explode onto the scene worldwide. Hailing from Philadelphia where they have built a fanatical live following, Silvertide will carry the flag of big rock & roll anthems and timeless guitar solos into the new year.
LAMYA
"Her music moves from the internationally spiced sensuality of Sade to the jazz-influenced free-form vocalizing of Jill Scott to the more rasive rock side of Alanis Morissette." - Los Angeles Times
"Lamya: Artist to watch in 2002" - SPIN
"Lamya is an artist everyone will be talking about!" - MTV
"There is no pigeonholing Lamya. She can sing anything from rock to pop to R&B."
-USA TODAY
IN STORES JULY 30

THE ESSENCE OF SOUL 2002
The Essence of Soul 2002 is a compilation inspired by this year's All Star Music Festival. The album includes the best of R&B, soul and a touch of hip hop recorded by the cream of the crop: Mary J. Blige, Alicia Keys, Luther Vandross, India.Arie, Angie Stone, Babyface, Brian McKnight, The Roots, The Isley Brothers, Al Green and many more!
IN STORES JULY 2002

MONICA
Monica is back! Holding the record for three consecutive #1 singles off her Triple-Platinum album, The Boy Is Mine, the 21 year old "Miss Thang," returns pulsating with serious heat. The album is the boldest statement of her young career. Her first single, "All Eyez On Me," is hitting radio this month with a reaction being nothing short of overwhelming.
IN STORES AUGUST 20.

TYRESE
He exploded out of the gate with hits like "Sweet Lady," "What 'cha Like," and "What Am I Gonna Do." The host of "MTV Jams," he scored an American Music Award and a Grammy Award nomination, and received critical acclaim for several impressive acting triumphs. Now ready to cement his stardom, the 23-year-old major artist has hooked up with J Records and is coming with an album that will knock you out.
IN STORES NOVEMBER 5

NEXT
With their breakthrough hits "Too Close," "Buta Love" and "I Still Love You," their debut album Rated Next catapulted well past Platinum. The Top 10 smash "Wiley" followed and solidified them as a superstar R&B group. Now, Next is in the studio gearing up for their J Records debut. This new album will mesh their patented sexy R&B flow with hot grooves and a gritty hip hop edge. "Next is edging multi Platinum!"
IN STORES NOVEMBER 5

YUNG WUN
Yung Wun's blend of down-south energy & ferocious delivery and poetic genius combine to make him one of the most rousing new discoveries of the rap world. This story-telling prince from Atlanta, Georgia has already been featured on several Platinum-selling rap albums. Inspired by his heroes Tupac, Notorious B.I.G., and DMX, Yung Wun has created an explosive, attention-grabbing debut for Swizz Beatz' Full Surface/ J Records.

LYRIC
Get ready for the stunning, streetwise divas known as Lyric whose hip hop soul and R&B are primed to take over the charts. The three ladies known as Thema, Baby J and Fendi were born to sing together and thanks to producers Hennessy and Carlos McKinney the world will soon know hits like "Young & Sexy," "Episode," "Tot & Tipsy" and "Little Did You Know.

...and LIZA MINNELLI LIVE AT THE BEACON

STEPHEN HOLDEN, NEW YORK, JUNE 1, 2002
"Liza hit the stage like a tornado. The star's body is galvanized by an inner lightning that turns each song into an all-stops-out theatrical tour de force. Certain to be legendary!"

CLIVE BARNES, NEW YORK JUNE 1, 2002
"Liza Minnelli would have kept the Titanic afloat. This was a triumphant homecoming for her. By the end, she had the audience transfixed. They repeatedly rose to their feet!"

REED BREED, NEW YORK JUNE 1, 2002
"Standing ovations, so many in fact, that I stopped counting after 12. Liza was back - with a vengeance. A one-woman triumph!"

It Only Gets Hotter.
www.jrecords.com
**Warner’s Caccia To Coordinate Small European Markets**

**BY EMMANUEL LEGRAND and GORDON MASSON**

LONDON—Warner Music Europe executive VP Gero Caccia will elevate the status of some of the company’s smaller territories in a bid to improve the group’s overall performance in the region.

With immediate effect, Caccia will directly oversee Warner Music International’s (WMI) operations in most European countries, with the exception of the three main markets—the U.K., Germany, and France. Those three countries’ respective presidents—Nick Phillips, Bernd Dopp, and Yan-Philippe Blanc—as well as Caccia, continue to report to Warner Music Europe president Paul-Remi Albertini.

Albertini says the changes in the line of reporting should enable him to focus more on the company’s global operations. “I had 22 territories or affiliates reporting directly to me, and it’s an impossible situation if you really want to be efficient and allocate to each of them the time they require. Caccia will now be their direct port of call, while I will have more time to dedicate to our general operations.”

Caccia, who joined Warner Music Italy in 1985, was promoted to executive VP in March 2001. Albertini says, “Gero has the right thinking and the right attitude—he is extremely proactive and brings to the company a very entrepreneurial spirit.”

Caccia, who was commuting between London and Milan, will now be fully based in London. Reporting directly to him are the presidents and managing directors of WMI’s companies in Benelux (Albert Stelzenbirk), Denmark (Finn Work), Finland (MariKa Kaasalainen), Greece (Panos Theoelanlis), Italy (Massimo Giuliano), Norway (current managing director Mats Nilsson is on his way out and a replacement has not been announced), Sweden (Sanji Tandan), and Switzerland (Chris Weper), as well as Spain (Saul Tagarro) and Portugal (Daniel de Sousa Caccia).

“What I would like is to give higher attention to all the territories in terms of management,” Caccia says. “Once accumulated, all of these so-called small entities represent more than one of the bigger territories.”

“Europe is becoming much more of a reality,” he continues, “not only in terms of different territorial organization, but also in terms of unifying the possible crossover of the repertoire between the territories.”

Also reporting to Caccia will be the East European regional office, headed by Manfred Lappe. Lappe, who is also directly in charge of the Austrian company, oversees the Czech Republic and Slovakia (both run by Emil Bartovic), Hungary (Laszlo Pazar), and Poland (Jacek Jaglowski). Caccia says, “Manfred knows the specifics of these territories, and I’m going to work very closely with him because these territories face a lot of problems—financial, economic, and piracy. But I’m confident that with Manfred, we can do a very good job in improving these areas.”

Caccia reveals that Scandinavia is one of his top priorities. It is understood that a major upheaval is expected in the region, with a realignment of several executives and new developments in the A&R field. “It is such a crucial area. The complexity of the regional organization means that we are working with three different currencies [Finland has the euro, but Sweden and Norway still use their own currencies]. It also involves big and small territories, difficult geographical positions, and different languages. But on top of that, you have huge local creativity, with the potential for hugely successful international acts.”

In addition, Caccia takes over direct responsibility for Warner Music Manufacturing Europe, run by Gunther Severin, who previously reported to WMI chairman and CEO Stephen Shrinpton.

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**Market Watch**
A Weekly National Music Sales Report

<table>
<thead>
<tr>
<th>YEAR-TO-DATE OVERALL UNIT SALES</th>
<th>2001</th>
<th>2002</th>
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<tbody>
<tr>
<td>Total</td>
<td>320,081,000</td>
<td>281,366,000</td>
</tr>
<tr>
<td>Albums</td>
<td>303,590,000</td>
<td>274,312,000</td>
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<tr>
<td>Singles</td>
<td>16,451,000</td>
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**YEAR-TO-DATE SALES, BY ALBUM FORMAT**

<table>
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<tr>
<th>OVERALL UNIT SALES</th>
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<th>2002</th>
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<td>This Week</td>
<td>11,742,000</td>
<td>11,689,000</td>
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<td>Last Week</td>
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<td>+1.6%</td>
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**CD**

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<td>Last Week</td>
<td>11,918,000</td>
<td>11,600,000</td>
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<tr>
<td>Change</td>
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<td>+2.5%</td>
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**SINGLES SALES**

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<td>Last Week</td>
<td>180,000</td>
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</tr>
<tr>
<td>Change</td>
<td>+1.1%</td>
<td>+10.0%</td>
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**YEAR-TO-DATE ALBUM SALES BY STORE TYPE**

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<td>Chain</td>
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<tr>
<td>Independent</td>
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<td>36,386,000</td>
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<td>Mass Market</td>
<td>84,284,000</td>
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<td>Nontraditional</td>
<td>10,168,000</td>
<td>9,430,000</td>
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**YEAR-TO-DATE ALBUM SALES BY STORE LOCAL**

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<td>Suburb</td>
<td>127,392,000</td>
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</tr>
<tr>
<td>Rural</td>
<td>104,370,000</td>
<td>97,513,000</td>
</tr>
</tbody>
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Compiled from a national sample of retail store and rock stores reports collected, compiled, and provided by

*Billboard* Compiled from a national sample of retail store and rock stores reports collected, compiled, and provided by

*Billboard*
**UPFRONT**

**MTV Latin America To Add Awards**
**Miami Beach Event To Focus On Rock, Pop Videos**

**BY LEILA COBO**

MIAMI—The announcement of MTV Latin America’s inaugural Video Music Awards adds yet another contender to the already crowded field of Latin music awards shows. But the extra attention it will bring to the Latin region provides a glimmer of hope for an area whose sales have been battered by piracy and economic downturn.

“Latin America is going through some tough times, and I think it’s the right time to send a message about the growth of this music, as well as its nine years of brand establishment [we have] under our belt,” says Bing Dobbis, IFPI general manager for Latin America, referring to the network's nine years of existence in that region.

The MTV Video Music Awards Latin America will be held Nov. 24 at the Jackie Gleason Theater in Miami Beach, will air live in 22 countries through MTV Latin America’s three feeds: North (encompassing Mexico, Columbia, Venezuela, Central America, and the Caribbean), South (Argentina, Paraguay, Uruguay), and Central (Chile, Bolivia, Peru, Ecuador).

The show, which will be entirely in Spanish, will feature both Latin language and international acts and will probably air domestically in the U.S. as well, though conversations to determine which network will show it are still under way.

MTV now joins a roster of both domestic and international shows that includes the Latin Grammy Awards, the Billboard Latin Music Awards, Premios Lo Nuestro, Premios de la Musica (in Spain), and Premios Oye! (in Mexico [see story, page 47]). But because it will focus purely on music videos and rock and pop, MTV is confident it has a place in this growing field.

Zel says, “The U.S.'s Video Music Awards have been able to coexist [with other awards shows], and the audience understands that there’s different; we expect the same to occur in Latin America.”

Although MTV Latin America aims a mix of roughly 60% international videos and 40% Spanish-language videos, approximately 80% of the awards will be for music performed in Spanish.

The blend of Spanish and non-Spanish performances during the show will be 50-50, according to MTV Networks Latin America senior VP of music, programming, and production Charlie Singer. Singer, who is also executive producer of the show notes, “We will try very hard to combine Latin artists with international artists.”

Although MTV Latin America has existed for nine years, an awards show became a possibility only recently, thanks to a surge in the number of quality Latin music videos and the development of a greater number of pan-regional artists in Latin pop and rock.

“Over the last couple of years, there’s been an incredible movement of artists who have crossed borders, and that has made it possible for us to do one show that unifies the entire region,” Singer says, adding that while most awards will be pan-regional, some will focus on individual regions as well.

The network process for the awards has yet to be announced, but most categories will be voted on by the audience, in a structure similar to that of the MTV Europe Awards and MTV Asia Awards.

Miami Beach was chosen as the site for the first awards not only because of support offered by city government, but because it was chosen as a neutral site and as a connection point for most of Latin America.

Beyond the event’s potential impact in Latin America, champions of alternative Spanish-language music in particular are celebrating the advent of the MTV awards, because it opens another door for music that is rarely played on U.S. Latin radio.

“Awards shows in themselves are of no value,” Universal Music Latin America VP of international artist marketing Marya Meyer says. “And any time you’re recognizing the Latin artists—which is basically what this is about—it’s also a recognition of the audience that hasn’t always been able to get what they want to see and hear.”

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**Univision Acquisition Of HBC Creates Media Giant**

**BY LEILA COBO**

MIAMI—Univision Communications, which made headlines earlier this year with its acquisition of Fonovisa and its partnership with Televisa, on Sunday will fully acquire radio network Hispanic Broadcasting Corp. (HBC), whose principal shareholders are the Tichenor family and Clear Channel Communications (CCC).

The all-stock transaction was valued June 12 at approximately $3.5 billion. By acquiring HBC, which owns and operates 55 stations, Univision would be the largest Spanish-language radio group in the U.S.

The acquisition is expected to be finalized by year’s end and would leave CCC and HBC with 7% and 19%, respectively, of Univision’s stock; Univision stockholders would control the rest. Univision executive VP Andy Holson says he does not expect inquiries about regulatory issues. Univision also owns a 33% equity interest in radio network Entravision.

Univision Network president/COO Ray Rodriguez speaks of offering “more and better choices” in entertainment, but some in the industry have expressed concern about having one company own both a major label and a radio network.

HBC president/chairman McHenry T. Tichenor Jr. says, “I don’t expect [the acquisition] to affect our playlists.

There are not any project management changes at HBC, which will continue to be based in Dallas. Tichenor or another HBC rep will join Univision’s board of directors.

In related news, HBC CEO Orlando Solanilla, Univision Network president/COO Ray Rodriguez spoke of offering “more and better choices” in entertainment, but some in the industry have expressed concern about having one company own both a major label and a radio network.

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**Executive Turntable**

**LUNDBALL**

**SAVAGE**

**FIRTH**

**Record Companies:** Bruce Lundball is promoted to CEO of Blue Note, Angel, and Manhattan Records in New York. He was president of Blue Note and Angel Records.

Daniel Savage is promoted to senior VP of sales, marketing, and energy for Hollywood Records in Burbank, Calif. He was senior VP of sales and marketing.

Stacy Kreizberg is named VP of business and legal affairs for RCA Records in Santa Monica, Calif. She was VP of business and legal affairs for Farnclth.com.

Brian T. Robinson is named VP of business and legal affairs for the Island Def Jam Music Group in New York. He was head of business and legal affairs for Tommy Boy Records.

Lisa Falla is a named VP of human resources at Warner Music Group in New York. She was director of human resources for BMG Entertainment.

Courtney Powell is promoted to director of street marketing and promotion for Elektra Entertainment Group in New York. He was associate director of street marketing and promotion.

Jeff Lester is named West Coast promotions manager for Island Records in Los Angeles. He is president of Laff Dog Promotions.

**Publishing:** Nicholas Firth is promoted to chairman of BMG Music Publishing worldwide. He was president.

Shawn “Tubby” Holiday is named creative director of EMI Music Publishing in Los Angeles. He was director of creative A&R for Windswept Pacific/Hitco Music Publishing.

Brendwood Benson Music Publishing names Ashley Williamson royalty administrator; Jennifer Roe- mer choral inbounds sales representative, and Donna Glassco royalty administrator in Nashville.
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GREG LADANYI - Issue Date: Aug 17 • Ad Close: Jul 23
RETAILER’S HOLIDAY BUYERS GUIDE - Issue Date: Aug 24 • Ad Close: Jul 30
LATIN MUSIC SIX PACK IV - Issue Date: Aug 24 • Ad Close: Jul 30
VICENTE FERNANDEZ 35th ANNIV. - Issue Date: Aug 31 • Ad Close: Aug 6

TOURING QUARTERLY 2

Touring Quarterly II focuses on the 77th Annual IAAM Convention & Trade Show, and features the latest news in arena and tour activity around the globe. Our IAAM preview looks at this year’s conference line-up, the participating companies, and the Association’s expanding global reach. Don’t miss out!

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ad close: july 1

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ASIA PACIFIC QUARTERLY 3

We take a look at the state of Asia’s music retail business. We explore the distribution channels through which Asian repertoire is reaching music buyers, spotlight the most significant retailers in the region, and look at retail promotion in the gateway city of Hong Kong. Call now!

issue date: aug 3
ad close: july 9

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Hives See Success Via Burning Heart, Epitaph, Sire & Warner

BY CARLA HAY

NEW YORK—They came, they saw, and now they’re starting to conquer the U.S. market: Swedish rock band the Hives are poised for a major breakthrough, nearly two years after the release of their current album, Veni Vidi Vicious (Burning Heart/Epitaph/Sire/Warner Bros.). Industry observers say the band’s recent turn in fortune can be credited to a new U.S. distribution deal, increased radio airplay, and steady touring.

“This [success] is the result of everything building up,” Hives lead singer Howlin’ Pelle Almqvist says. “We’ve been touring so much, and signing with a new record company has made a big difference.”

Veni Vidi Vicious was released in 2000 on Epitaph in the U.S. Earlier this year, Epitaph partnered with Warner Bros. to release Hives albums, and Veni Vidi Vicious was re-released May 7. After debuting at No. 45 on the Heatseekers chart in the May 4 issue, Veni Vidi Vicious topped the chart June 1. The album reached Heatseeker Impact status in the June 15 issue, when it jumped from No. 115 to No. 27 on the Billboard 200. The Hives’ chart success is notable because Swedish rock acts have traditionally found it hard to break into the U.S. market. Among other territories, the band is already a hit in Sweden, the U.K., and Germany (Billboard, April 27).

The Hives were formed in 1993 in Pajersta, Sweden. The five-piece band—Almqvist, Vigi, Jocke cables, Matt Destruction, Chris Dangerous, and Nicholas Arson—was signed by Swedish record company executive Peter Ahlgvist to his Burning Heart label.

The Hives released two EPs (1996’s Oh Lord! Were? Have? and 1998’s I-D-I-O-T) and one album (1997’s Barely Legal) before Veni Vidi Vicious. The media have proclaimed the Hives part of a new garage-rock/punk-influenced movement that includes the White Stripes, the Strokes, and Black Rebel Motorcycle Club.

Fueled by U.S. sales for Veni Vidi Vicious, airplay for single “Hate to Say I Told You So,” which is currently at No. 18 and climbing on the Modern Rock Tracks chart. “We’ve loved the Hives’ record for a couple of years,” says Chris Muckle, music director of modern-rock station XTRA (91-X) San Diego. “When we added ‘Hate to Say I Told You So,’ Epitaph decided to release it as a single. It’s been fun to see the record develop.”

Michele Diamond, PD of modern rock WROX Norfolk, Va. adds, “It’s a really good song that sounds great on the radio.”

The video for the song has been getting steady airplay on MTV, which this month featured the Hives on the network’s $2 Bill Presents concert series. The Hives also made recent appearances on Late Night With Conan O’Brien and Late Call With Carson Daly.

Warner Bros. marketing director Xavier Ramos says the Hives’ success is a result of the label’s commitment to “keep the vision of the band intact. Besides the airplay and touring, retail—especially indie retail—has really supported this band. We’re distributing some cool promo items, designed by the band, to key retail accounts.”

Asa Sanchez, buyer/managing editor of San Francisco indie retailer the Record Finder, says, “ Bands like the Hives and the White Stripes have gotten huge so fast because of the radio and MTV airplay.”

The Hives will tour for most of the year. The Hives are booked in the U.S. by Margaret Margre Alhann of Do It Booking in Midvale, Utah. Internationally, the Hives are booked by Tobbe Lorens of Copenhagen-based Motor Agency.

In the midst of a lengthy tour, Almqvist says there hasn’t been much time to write songs for the new album and that it will probably be written when the band gets off the road. The Hives’ next U.S. single will be “Main Offender.”

Almqvist says the self-managed band makes decisions by voting. “If we make a mistake, it’ll be our own mistake, with no one else to blame.”

Mercury’s Anthony Smith Debuts

BY DEBORAH EVANS PRICE

NASHVILLE—Country music audiences have already seen a preview of Anthony Smith’s songwriting talents via such hits as George Strait’s “Run” and Trace Adkins’ “I’m Tryin.” But with the release of his eponymous debut on Mercury, fans will get the full force of Smith’s unique sense of humor and unique lyrical sensibilities.

Raised in Oneida, Tenn., music became an early ambition for Smith, who migrated to Kentucky and performed in bands there before moving to Nashville in 1995. But a funny thing happened on the way to becoming an artist: He became a successful songwriter.

“I came to town to be a singer and writing wasn’t something that I happened to do—and I’m glad I did,” confesses Smith, who is signed to a publishing deal with Almo Irving Music.

Smith’s friend Drew Sexton, who plays piano in Randy Travis’ band, helped the aspiring artist learn the ropes after his move to Music City. “I started doing writer’s nights, and publishing people began offering me deals,” Smith says.

Smith’s single “Venus”, off “The Hives,” was released in July and peaked at No. 77 last year. The song has been featured in the trailer for new movie “The Matrix.”

“Venus” is a song that combines the punk, garage rock, and rockabilly influences that Smith says have been a part of his sound since he was a kid.

Smith’s production skills have been recognized by the late Brian Prout, who worked with Smith on his first single, “Tryin.”

“If I had to choose one thing that Brian taught me, it would be the importance of the quality of the production. And I try to translate it on paper the best way I can, Smith explains. That approach to songwriting has worked well for him—such artists as Montgomery Gentry, Faith Hill, Rascal Flatts, and Lonestar have cut his tunes. He penned the title of Adkins’ current album Chrome, as well as the title track of Montgomery Gentry’s Carrying On. He admits the demands of being an artist make it harder to write, saying, “Usually you have all day and I always find that zone. Now I have to find it quicker, but I’m adapting.”

Brian Smith, VP of store operations for Value Music Concepts in Marietta, Ga., says consumers are already looking for Anthony Smith, which is due Aug. 27. “This one stood out as something that was remarkably fresh,” he says of the artist’s debut. “Nashville needs to take more chances with the creators of the hits—the songwritersthe writers—and play following the lead. Anthony Smith is the real deal.”

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.

Jam-packed with listings:
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• 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
Perfect Timing Lands Play At Columbia
Swedish Teen Girls Score Big After Singing For Motolla Over The Phone

BY CHARLES KAREL BOULEY

Columbia Records is not only launching its new female pop group Play in a big way, but the label is also debuting a new marketing configuration with the group’s eponymous, seven-track EP due in stores June 25.

“As an introductory tool to the group, we are creating a new configuration called “The Right Tracks at the Right Price,” says Josh Zie- man, VP of marketing for the label. “The album will be $8.98 retail, with sale prices in the $6 range. We want to introduce new artists to the tweens [14 and under] age group, and find a way to give them incentive to buy music in general.”

He continues, “The single is still a great tool even though many labels are getting rid of it, but it isn’t enough of a taste and an album is too aggressive. As the group’s fan base builds, we’ll release a full-length version of the album. Over the seven tracks on the disc are pop at its purest, including renditions of ‘I’m Gonna Make You Love Me’—featuring guest vocalist Chris Trousdale of Dream Street—and the Olivia Newton-John classic ‘Hopelessly Devoted to You’ from Grease.”

It may seem odd for a group of four Swedish girls—Paye, 14; Anas, 14; Anna, 19; and Rosie, 14—to be covering a song from a film made years before they were born, but not to Anas. “We’re huge fans of Grease,” she says. “Our parents and friends have it at home, and we watched it before we were a group. To sing the song was a thrill for all of us.”

The girls have had many thrills during the past two years. Laila Bagge, wife of Swedish producer Anders Bagge (Jennifer Lopez, Jessica Simpson, 98°) auditioned girls to start a new group in Sweden. He was on the phone with Sony CEO/Chairman Tommy Mottola while the girls were rehearsing.

“Such a crazy story,” Anas says with a laugh. “Anders was on the phone and walks into the room where we were rehearsing. He said, Hey girls, sing for Tommy [Mottola], so we did. When we were done, Anders relayed that Mr. Mottola had just said, ‘Welcome to the Sony Music family.’”

The welcome has been a fully committed one, with the girls touring in international markets with Destiny’s Child—in part to their co-manager being Matthew Knowles, founder/CEO of Music World Enter- tainment (who also manages Destiny’s Child)—and in the U.S. with our basketball team. They’ve also performed at the pop-up store on New York’s Fifth Avenue in a commercial for the song with Adidas.

WHAT’S BREWING?: Nearly a year after leaving Capitol Records for Island Def Jam Music Group (IDMG), Glen Ballard’s Java Records is open for business.

Glen Ballard’s three-year tenure at Capito- tol never flourished, in part because of never-realized merger woes and changes in Capitol’s administration; but Ballard seems ready for a fresh start. “We’re up and running at IDJ,” says Ballard, who adds that the label is get- ting ready to announce its first two signings as soon as the contracts are finalized.

He didn’t bring any artists from Java/Capitol to the new incarnation; Java’s most famous signing, Lisa Marie Presley, remains on Capitol.

Ballard says he doesn’t yet know if he’ll produce the new artists. “As a record company presi- dent, that’s not the first question. The first ques- tion I have to answer is, ‘Do I think they have something special that’s worthy of everybody’s effort? I know they do.’”

Java’s small staff, which Ballard brought over from his Capitol run, in- cludes A&R executive Amos Newman. While Ballard has been reactivating Java at its new home, he’s remained active writing and producing other artists. He says, “I just finished writ- ing with Robbie Williams, and I have a couple of things I’ve been working with Seal.”

He also wrote with Hanson several- months ago but hasn’t heard if his songs made the cut. “Quite honestly, I don’t know where they are on the record. They’ve accumulated more songs than anybody knows what to do with. That’s always a daunting task to sort through—a couple years of work—but that’s not my job. I just came in and wrote. It was fun.”

He has nothing but praise for Sheila Nicholls, for whom he pro- duced five songs and co-wrote three on her new Hollywood Records release, Wake. “She’s the real deal,” he says. “I wish she was on my label.”

While Ballard has had more than his share of successes, he admits that when a record he’s produced hasn’t become a commercial hit, it’s tre- mendously upsetting. “It’s devastating,” he says. “I hate it. And I never get over it. It’s not how I judge the success of a project, [and] I don’t take it as a repudiation of what I do. I just want people to be heard. I probably do feel like I let the artist down in the dark hour of my soul, but I know I try my best and then there are so many compo- nents that have to line up, especially with new artists, that are out of my control.”

REVISITING OWLESY: Owlesy, whose self-titled Giant Records album land- ed on our top 10 list in 1999, has inked a new management deal with Warner Bros. and producer Azoff Entertainment Group, also represents Lifehouse and Lindsay Pagano.

Ironically, even though Cole is in business with Irving Azoff, who founded and co-owned Giant until it was bought out by Warner Bros. last year, he wasn’t familiar with Owlsy. “When I met him for the first time, he sent me a tape of Owlesy,” Cole recalls. “I go into my office one day while we were still in the Giant building and I see a whole box of Owlesy records in the office, so I listen and go, ‘Wait a minute, the guy’s amazing.’”

Cole says Owlesy, whose first name is Will, is wrapping up a new album for Warner Bros. with producer Keith Thomas. “It’s a very pas- sionate, amazing guitar record,” Cole says. A release date has not been set.

Cole, who put out quite a few albums himself in the early ‘90s on Reprise, is building a new studio in Los Angeles’ Silverlake neighborhood with his buddy Kiefer Sutherland. “Kiefer wants to play more, he wants to record some of his stuff,” Cole says. “I want to use the studio to develop more acts.”

Cole and Sutherland have also formed a label, which is currently called Watertown Records (Cole’s last album, Falling Home, was released on the imprint), but Cole says they plan to change the name.

MORE MONEY: The National Acade- my of Recording Arts and Sciences (NARAS) will increase funding for its grant programs from $400,000 in 2002 to $700,000 for the coming year. The grants fund music preser- vation programs, music research projects, and studies on the medical well-being of music professionals.

This year, NARAS awarded money to 16 projects, including the American Music Therapy Assn., the American FolkLife Center at the Library of Con- gress, and the Mount Sinai School of Medicine in New York.

Talent Search

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contest details at www.blublocker.com

www.americanradiohistory.com
BY JONATHAN COHEN

NEW YORK—It’s the night before New Year’s Eve, and the members of Guided by Voices (GBV) are holding court in the bowels of Harlem, N.Y.’s famed Apollo Theatre a few hours before a sold-out concert with local wonderkids the Strokes. GBV frontman Robert Pollard is excitedly discussing the Dayton, Ohio-based underground legend’s next album, which he’s planning on calling Headache Revolution.

“The record is only 12 songs, which is not very many for us on a record,” Pollard says. “Some of the songs are longer. A little edgier, I think. A little more experimental.”

Cut to mid-April, and the 44-year-old Pollard is gulping coffee to ease the hangover brought on by GBV’s 51-song, 150-minute blowout show at Brooklyn, N.Y.’s Warsaw the night before. Everything is different, from the album title to the songs it contains, and even the band’s lineup. Welcome to the strange and wonderful world of Guided by Voices (GBV).

Still, the biggest change is perhaps the least surprising. After a two-album stint with TVT, GBV is back home at the friendly confines of Matador Records, which licensed the group out of years of regional obscurity in the mid-’90s. It was with Matador that GBV released some of its finest work, including such college radio touchstones as 1995’s Alien Lanes and 1996’s Under the Bushes, Under the Stars.

So forget Headache Revolution and its 12-song tracklist. What the world will get June 18 is no less than 19 songs under the title Universal Truths and Cycles, the first set in a multi-album deal that has given the already ageless GBV yet another jolt of youthful enthusiasm.

Although a handful of intoxicatingly catchy cuts—such as “Back to the Lake” and “Cheyenne”—survived from Headache Revolution, the bulk of Universal Truths originated in one of Pollard’s semi-annual bursts of extraordinarily prolific songwriting.

“It usually happens after an album is in the can,” he says. “But this time I wrote 13 songs in an hour and they were all really good. I thought I’d just save them for a solo record, but I realized our record wasn’t necessarily finished. We didn’t even have a deal yet.”

The group trekked north to Kent, Ohio’s Waterloo Studios and, under the direction of producer Todd Tobias (brother of GBV bassist Tim Tobias, as well as Pollard’s partner in Circus Devils, one of the latter’s countless side projects), bonged out all the new songs in only four days. The sessions allowed Pollard to indulge a few of his favorite things: surrealistic wordplay (“Love 1”), arena-sized rock (“Skin Parade”), and homespun acoustic yarns (“Zap,” “The Weeping Boogeyman”).

“We sprinkled them in with the long ones, and that gave it more of a Guided by Voices feel—the mid-period phase, like Alien Lanes,” says Pollard, whose music is published by Needmore Songs (BMI). “I’m glad we did it. Anytime you’ve got more songs to choose from, it’s going to make it better record.”

GBV, which also features guitarist Doug Gillard and Nate Farley, was forced to leap one final hurdle earlier this year when drummer Jon McCann exited the group to spend more time with his family. Enter Danbuiders/ Shudder to Think veteran Kevin March, who became GBV’s third drummer in as many years when he joined in mid-April.

“He’s the professional in our band,” Pollard says with a laugh, alluding to the band’s notoriously hard-partying antics. “It’s good to have somebody like that as the drummer because that’s the glue.”

The glue that binds Matador’s promotional plans (for the album is reaching out to GBV’s devoted fanbase, as opposed to an attempt to help the band reach the proverbial “next level.” Indeed, while GBV’s two TVT albums (1995’s In the Collage and 2001’s Isolation Drills) brought the band a higher degree of mainstream visibility, their Nielsen SoundScan sales (44,000 for Collage, 41,000 for Drills) were not a significant increase over Matador-era releases.

To whet fans’ appetites, the group began releasing one two-song 7-inch vinyl single each week starting May 21 and leading up to street date. The singles, issued through Pollard’s Flying Captain Series via Rockathon and limited to 2,500 copies, each include an album track—“Back to the Lake,” “Cheyenne,” “Everywhere With Helicopter,” and the title cut—and a non-album B-side. The full album can also be streamed via a customized Flash player on Matador’s Internet site, matadorrecords.com.

“It’s nice to give their loyal fans a little something special before the record comes out, as a gesture of thanks,” says Matador product manager Shuo Okumura.

Fans are also taking matters into their own hands to get the word out, mobilizing street teams through GBV’s official Web site (gbv.com) to distribute promotional material. Okumura says the label will initially focus its attention on college radio, where the last two records were instant No. 1s.

College stations got the full album June 11, and alternative specialty shows will be serviced by New York-based Cornerstone Promotions.

“We’re definitely going to service modern-rock stations and when they go on tour,” Okumura says. “They’ve had some prior attention, and music directors know about them.”

Retailers are praising the album’s varied offerings.

“You have some lush, power-pop songs, but the more raw, fuzzy songs definitely remind me of their older stuff,” says Kara Lane of Amoeba Music’s Los Angeles outlet. More than 600 people jammed into the store to watch GBV perform on the day Isolation Drills was released, and the band will play there again on the new set’s street date. The night before, GBV will visit CBS’ Late Late Show With Craig Kilborn and will tape a live performance and interview for AOL while in L.A. that week.

A video for “Everywhere With Helicopter,” which finds Pollard cavorting at New Jersey’s Six Flags Great Adventure amusement park, was shot by Brand New School. It will be serviced to online and regional outlets the week of release.

GBV will params the road most of the summer, beginning June 7 in Memphis and wrapping with appearances at the U.K.’s Reading and Leeds festivals in late August. The band is booked in North America by Jim Romeo at Ground Control Touring and in Europe by Russell Warby of the Agency Group.

“I appreciate the support TVT gave us, but it’s good to be back on Matador,” Pollard reflects. “I think we’re the only band ever to go back, so now we’re officially the house band!”
Lavigne's Music Takes Hold With Arista's ‘Let Go’

BY LARRY LEBLANC
TORONTO—“I’m starting to make a big name for myself,” exclaims Canadian skate-punk princess Avril Lavigne with wonderment.

Indeed, with the artist's multi-format Arista single “Complicated” making inroads at top-40 radio, as well as on MTV and MuchMusic, the 17-year-old has arrived.

Her punky-pop set Let Go was issued worldwide by Arista June 4 and debuts at No. 8 on The Billboard 200 this week.

“She’s a great singer and songwriter,” says Antonio “L.A.” Reid, president/CEO of Arista. “She has a relevancy to people her age. She has a point of view kids can identify with.”

Reid agrees that Lavigne will initially attract Britney Spears’ 14-25-year-old followers, but he adds, “Britney’s like a fantasy; every [teenage] girl wants to be like her. With Avril, there are so many girls who are actually her.”

To set up the album in the U.S., Arista serviced “Complicated” to modern and hot adult contemporary March 11, followed by top-40 radio May 6. In March, Lavigne did a 20-market promotional tour of the States. “Radio had the chance to feel her presence early on,” says Adam Lowenberg, Arista’s VP of marketing.

The single was immediately embraced at MTV. Lowenberg says, “The fact ‘Complicated’ went on [Total Request Line] within 10 days is a testament to fans wanting something different.”

Covering-based Nettwerk Productions. Impressed, he gave her a development deal and introduced her to New York songwriter Peter Zizzo.

When Arista A&R rep Ken Krongard came by a New York studio where the two were writing, he was so impressed with Lavigne that he returned with Reid. After she sang several songs, Reid immediately offered to sign her.

Shortly after her 16th birthday, Lavigne dropped out of school and moved to New York with her older brother Matt to work on her album. “Getting signed to a major label is a once in a lifetime opportunity,” she says. “I can always go back to school if [my career] doesn’t work out.”

Despite working with several top producers and writers in New York, Lavigne was unhappy with the results. Last summer, the singer went to Los Angeles and connected with producer/songwriter Cliff Magness and production team Matrix (Lauren Christy, Graham Edwards, Scott Spock). The result: centerpiece songs “Skater Boy,” “Losing Grip,” “Unwanted,” and “I’m With You.”

“Basically, how the album turned out was my vision,” says Lavigne, who is managed by Nettwerk. “I wrote about what I was going through at the time.”

From Napanee, Ontario, Lavigne has been performing since she was 10, singing in church choirs and at country fairs. At 14, she recorded with local folksinger Steve Meed on his indie sets Quinte Spirit (1999) and My Window to You (2000).

Two years ago, Lavigne sent demos to Mark Jovett, VP of international A&R, publishing at Van-
Pleased to Meet You: Early in the evening of June 8, soprano Maria Jette strutted willfully to center stage at the Southern Theater in Minneapolis, clutching a shopping bag in her hand. Accompanied by pianist Tom Linker, Jette sang into a cell phone that she wouldn’t be attending a concert that evening. Producing a tiny MP3 player from her purse, she announced that she no longer had any need for concert halls and their attendant headaches of babysitters and parking. “I now hear Joshua Bell playing all Ravel over creme caramel at Chantarelle,” Jette gleefully sang. “Give me Sondheim or Takemitsu when it’s time to walk my Shih Tzu.”

The song that Jette and Linker performed—“Marvelous Invention” by composer John Corigliano and lyricist Mark Adamo—was commissioned last year by Meet the Composer. Founded by composer John Duffy in 1974, Meet the Composer secures funds for contemporary American composers and places them in residencies with ensembles, performance venues, schools, and community centers. Jette and Linker’s performance took place during a well-attended 12-hour marathon concert presented as part of the Works, a new festival produced by Meet the Composer president Heather Hitchens, managing director Sharon Levy, composer Randall Davidson, and a heroic supporting cast. The festival also included a four-hour series of panel discussions and workshops the following afternoon, co-sponsored by the American Composers Forum.

Though it represented only a fraction of the more than 700 works that Meet the Composer has funded, the concert (hosted by composer and newmusicbox.org editor Frank J. Oteri) effectively showcased the diversity of American music. Minnesota-based musicians appeared alongside composers and performers from across the country, including the Nova Saxophone Quartet, the Maya Beiser/Steven Selick Project, and the Live the Spirit Band, jazz composer Ernest Hitchens.

Khabeer” Dawkins’ ebullient ensemble of accomplished Chicago high schoolers.

The several-dozen works they performed ranged from the serial (Mil- lon Babbit’s Allegro Penseroso) to the surreal (a series of delightfully theatrical percussion pieces by Mary Ellen Childs) and included examples of minimalism, neo-Romanticism, jazz, cross-cultural hybrids, and more experimental fare.

Topics of discussion during the next day’s panels included career support, self-sufficiency, community outreach, and the need for fresh sources of funding. Another cause for concern was the notion that many new works are seldom repeated after their premieres. It made the absence of a discussion of recording somewhat conspicuous; after all, the record-buying public likely first heard of Meet the Composer through its important series of recordings, co-produced with Nonesuch and other labels during the early 90s under the auspices of the organization’s Orchestra Residency Series.

That series documented significant works by John Adams, Charles Wuorinen, Stephen Albert, and others. My own discovery of a Meet the Composer-sponsored recording of Adams’ Harmonielehre in 1990 had led to a search for further CDs that displayed the organization’s inviting music. The tale echoed by composer Nathaniel Stokey, now a Meet the Composer fellow in residence in Raleigh-Durham-Chapel Hill, N.C., was emblematic of the initiative’s funding. He was introduced to Meet the Composer “at the very beginning of my career,” he says. “I’m a Meet the Composer fellow in residence in Raleigh-Durham-Chapel Hill, N.C.”

Hitchens acknowledges that the issue of recording remains a significant concern for Meet the Composer. “It’s a huge issue, and we’re in the process of trying to identify funding to do it,” she explains. “It’s our own: You have the Copland Fund, and then there was the Cary Trust program, which was suspended this year. We do want to use our name, because it’s a name that draws people in, to document the work that we’re doing and get it out. And we also want to work with composers that are putting out their own records and find ways in which we might help distribute their work through our Web site and other methods.”

Outside the concert hall, brisk business at a CD table illustrated Hitchens’ point: Davidson announced that more than 5,000 worth of discs had been sold by Sunday afternoon. Meanwhile, even “Marvelous Invention” conceded that live performance remains paramount: After blurring out, “Best of all, I barely need to pay attention,” Jette paused for reflection, then sang into her cell phone, “During, me meet down at ‘Will Call’ at 7:45.”

Soap Opera Fans Fuel Interest In Atlantic Act

By Eric Aeser

To harness the exposure from a national TV appearance, Atlantic is issuing Seven & the Sun’s debut six weeks early. Back to the Innocence hits retail on Tuesday (18) in response to a May 13 appearance on NBC soap Passions, on which the band performed the single “Walk With Me.”

Conventional frontman Seven admits to having had misgivings about appearing on a soap until he learned that the band was the main focus of the scene, in fact, the action stopped for the duration of the song, creating a showcase for the band.

Innocence comes during the sixth year together for the act, which also includes guitarist Walter Brandt and Eddie Zak. They found inspiration after building a studio together. “A month and a half later,” Seven says, “the record was written.”

The act, along with Bill Brandt, who handled programming for the set, also works as a production team called WeKings. Yet in the studio, Seven says it was surprisingly easy to turn over the reins to Neal Aaron. “It was difficult for a guy to come in and work with guys who are also producers,” he says. “But it wasn’t hard to let go, because he was the right guy; he set the environment to nurture this record.”

Rachel Newman, senior director of product development for Atlantic, notes the mass appeal of the act. In addition to Seven’s charisma and contagious hooks, she says that the music is “meaningful and hokey, while still not hard-guitar-driven; there is no anger. The album is packed with songs that adults and kids alike will enjoy. On the road, he has been making fans everywhere he touches down!”

“Walk With Me” was serviced to radio April 26, and the group will spend the summer playing radio dates, preceding their own fall tour. The act is booked by Larry Webman at Little Big Man in New York.

Seven thrives on performing, “Whenever we get to play, it doesn’t matter how tired I am, it feeds me.”

The act is managed by Marty Diamond for Underdog in New York. Its singles are published by WeKings Music, ASCAP/BMI.
**ALBUMS SPOTLIGHTS**

**OUR LADY PEACE**
Gravity  
**PRODUCER:** Bob Rock  
**COLUMBIA 86316**
Our Lady Peace (OLP) is one of those journeymen bands that never fails to connect with rock-radio listeners—and yet it hasn’t garnered the massive, megaplum success that it deserves. Gravi- ty is a giant leap forward, as the band links with producer Bob Rock (Metallica), emerging with a crisp, highly commercial collection of guitar-driven jams. The band carefully walks the tightrope between top-40 sheen (“Somewhere Out There”) and arena-ready bombast (“Made of Steel”), which nicely widens its audience appeal to include youthful popsters. As a whole, when the rock world is cross-pollinated with more bands than there’s room for on radio, it was wise for OLP to solidify its sound enough to stand apart from the pack. Time will tell how effective a move it was.—**LF**

**PAULINA RUBIO**
Border Girl  
**PRODUCERS:** various  
**UNIVERSAL 012 155 100**
Part sex kitten, part dance diva, Paulina Rubio—Latin music’s latest crossover act—has fashioned her English-language debut more after Cher than Shaznay. Border Girl is a party album, and Rubio comes across as the postcard-perfect party girl. There’s no mix of styles here looking for pay dirt: Rubio is solidly entrenched in the dance formula, albeit a formula that boasts a wide array of elements, from the mariachi strains entrenched in the disc’s opening track (“The Last Goodbye” [translated from her Spanish album]) to the tri-pop-hued “Stereo.” Throughout, Rubio conveys a definite sense of style that survives a fine blend of tracks (the single “Don’t Say Good-Bye” and a cover of “I Was Made For Loving You”) and a voice that is seriously raspy but too winsy, a fact made more obvious by the excessive doubling of her vocals. Left to her own vocal devices (“Un Amor Como Tu”), Rubio is more convincing and manages to leave an impression long after the party’s over.—**LC**

**JORMA KAUkonEN**
Blue Country Heart  
**PRODUCERS:** Roger Moutonet, Yves Beauvais  
**Columbia CK 65452**
Jorma Kaukonen, who has been dazzling finger-picking guitar fans at least since his founding days with Jefferson Airplane and also delves in a customary album by his Columbia debut. As the title suggests, he’s pickin’ in the country way, nobly assisted by bluegrass heavies Sam Bush on mandolin, Jerry Douglas on dobro, and Byron House on upright bass; Bela Fleck guests on key cuts “Bread Line Blues” and “Just Be- cause,” the latter casts a shadow marked by his breathtaking back-and-forth banjo/dobro duel with Douglas. The rest of the set also delivers into the rural music of the 1920s and 30s, with Kaukonen’s good-natured vocals riding easy on masterful renderings of vintage fare like Jimmy Davis’ “Red River Blues” and Jimmie Rodgers’ “Waiting for a Train.” Noteworthy, too, is Chet’s direct-and-digital Super Audio CD production, which serves to bring the down-home sound even more upfront.—**JB**

(Continued on next page)

**AMANDA MARSHALL**
Everybody’s Got a Story  
**PRODUCER:** Peter Asher, Billy Mann  
**COLUMBIA 86316**
Marshall’s third recording stands miles apart from her previous work in a variety of ways. For starters, she’s tempered her signature acoustic-guitar sound with refreshing elements of old-school soul, modern hip-hop, and more pop. In doing so, she’s not only revitalized her sales potential, but she’s also added some new fans to her sound. Cuts like the playfully sassy shuffler “Sunday Morning After” and “Double Agent” with its agile guitar work and chunky funk beats are the things that triple-A and top-40 hits are made of. Marshall has never performed with such vigor. It’s going to be hard to tear these songs come to life onstage, where the artist has always excelled. In the meantime, dig into what could prove to be land to her one of the sleep- er surprises of the summer season.—**LF**

**CATO SALSA EXPERIENCE**
A Good Tip for a Good Time  
**PRODUCER:** Cato Salsa Experience  
**EMPEROR NORTON 7054**
Retaining the Salsa Experience is the latest entry to the growing list of bands exploring the neo-garage/post- punk sound most commonly associated with the Strokes and the White Stripes. Though, truth be told, this Norwegian four-piece sound more like Ktel’s conception of the Hives, help to these songs come to life onstage, where the artist has always excelled. In the meantime, dig into what could prove to be land to her one of the sleep- er surprises of the summer season.—**LF**

**VITAL REISSUES**

**AUGUSTUS PABLO**
East of the River Nile  
**PRODUCER:** Augustus Pablo  
**Shanachie 45051**
Augustus Pablo (born Horace Swaby) passed away in May 1999, leaving behind one of the most formid- able and influential bodies of work in the history of reggae; yet, he never achieved the international status of artists like Bob Marley or Peter Tosh. Well-respected by his musician peers, Pablo was a noted producer and composer and a fine keyboard/ synth player, though, interestingly, he first came to the attention of reggae fans for his melodic playing. East of the River Nile is one of Pablo’s most famous albums: it’s also one of the greatest reggae records of all time (another of Pablo’s recordings, King Tubby Meets the Rockers Uptown, is equally important). Released in 1978 on the Message label (an imprint run by Pablo and his brother), the songs were tracked at Lee Perry’s Black Ark studio. While Pablo was one of the pio- neers of dub reggae, most of the songs on East of the River Nile are original instrumental creations, dubbed versions. The disc (includ- ed here in two versions) caused a sensation in Jamaica when it was originally released. Pablo’s haunting melodic track, played in a minor key, is a great example of his much- imitated talent. Out of print for too long, this digitally remastered 25th anniversary edition of East of the River Nile offers a vivid reminder of Pablo’s brilliant melodic sense and his pivotal role in reggae’s artistic growth.—**PPV**

**GARY WILSON**
You Think You Really Know Me  
**PRODUCER:** Gary Wilson  
**Motel Records 007**
Perhaps best known as the man who “rocks the most,” according to Beck in the single “Where It’s At,” the eccentric and enigmatic Gary Wilson—author of classic songs like “4:4+ Make Out” and “Groovy Girls” is a one-of-a-kind musical talent who has long since been unavailable to the public at-large for the bulk of its existence because of limited pressings of the vanity project which was self-produced and recorded in the basement of Wilson’s parents’ home. Now, though, it resur- faces for the masses to enjoy in all its well-deserved, fully precocious, with expanded liner notes and photos, You Think You Really Know Me showcases a wonder- ful collection of stripped-down experimental synth-pop and all the more distinctive and /or center of romantic angst that has been well rewarded for its fans. For more information, contact 888-775-6347.—**BG**

**CONTRIBUTORS:** Bradley Bambarger, Jim Bessman, Leila Cobb, Larry Flick, Brian Garrity, Steven Georgeby, Wayne Hoffman, Moira McCormick, Gail Mitchlief, Michael Paolotta, Philip van Valk, Ray Waddell. **SPOTLIGHTS:** Reformed as editor, we review our special attention on the basis of musical and/or editorial merit. **MEDICINE BALL**: Reformed as editor of merit. **ALBUMS REVIEWED:** Reviewed albums of special artistic, archival, and commercial importance, and outstanding collections of works by one or more artists. **PICKS:** Reviews produced to tithe the tear sheet of chart in the corresponding format. **CRITICS’ CHOICES:** (**) New releases, regardless of chart potential, highly recommended because of their musical merit. **MUSICALS TO THE MUSICALS:** (**) New releases deemed Fits that were featured in the Music To My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paolotta (RECORDINGS, 710 Broadway, 6th Floor, New York, NY 10003) or to the writers in the appropriate bureaus.
DANCE/ELECTRONIC

**TIFT MERRITT**
Chase the Sun
**PRODUCER:** Mark Wright

**Bramble Rose**
**PRODUCER:** Ethan Johns

**OJAMAJOR**

**NEW YORK TIMES**

**COCO MONTOYA**
Can't Look Back

**PRODUCER:** Jim Gaines

**Alligator 4885**
This is Montoya's fifth album and his first since his most successful release, Suspicion (2000)—a record that put Montoya's star firmly in the ascendancy. Known for his emotionally charged lead guitar, that fluent, kinetic, guitar style is a key element of Can't Look Back, but at this point in his career, there has to be more than guitar slinger solos if he's going to continue to grow as a blues artist. There's some good R&B-based material here, and this is a wise stretch for Montoya. He has the voice and the rhythmical smarts he's an ex-drummer) he's convincingly in control with such tracks as "No Longer a Part of Your Dreams" and his original song "I Won't Beg." Taking this album title to heart, Montoya continues to refine what he owns while looking to increase his musical breadth. —PVV

**WORLD MUSIC**

**LES YEUX NOIRS**
Balamouk

**PRODUCERS:** Georges Baxt, Jean-Pierre Muser

**World Village/Concord**
468008
The inventive French sextet Les Yeux Noirs has developed a sizable following in Europe for its conflation of Eastern European Gypsy and Mzmer traditions, with a hint of French- and gypsy-inspired blues. Diango Reinhardt. (The band’s name translates as “The Black Eyes,” the name of a Russian Gypsy tune popularized in the ‘30s by Reinhardt). Led by violinist brothers Erik and Olivier Slabak, Les Yeux Noirs offers an entertainin-

**JAZZ**

**COCA FREELON**
Tales of Wonder

**PRODUCER:** John Snyder

**Concord Records 2107**
Now, here's a combination of a great singer with a great song—it's a slam-dunk every time. A definitive case in point is this collection of timeless tunes is written or co-written by Stevie Wonder, paired with the distinctive vocals of Grammy Award-nominated jazz stylist Nyeona. Freelon's emphasis on improvisation allows the singer, each song reflects contemporary nuances that add new dimensions to various Warner classics and lesser-known cuts. For instance, under Freelon's refreshing stewardship with assistance from such jazz players as Chuck Wilkins and Gerald Veasley. "Overjoyed" takes on a seductive, sultry vibe, while a slowed-down, flute- and violin-arm arrangement turns the Wonder/Smoky Robinson/Henry Cosby collaboration "Tears of a Clown" on its head. It's Freelon's jazz-infused renditions of "Bird of Paradise," from Wonder's 1974 album Fulfillingness' First Finale, "Another Star," from 1976's Innervisions, and "Daybreak," on the 20th century's "new music," and the young Arnold Schenker's grandest of EMI's current (sometimes controvers-

**CLASSICAL**

**SCHOENBERG**
Gurrelieder

**Karita Mattila, soprano; Anne Sofie von Otter, mezzo; Thomas Moser, tenor; Philip Langridge, tenor; Thomas Quasthoff, bass-baritone; Lucerne Philharmonic/Sir Simon Rattle PRODUCER:** Stephen Johns

**EMI Classics 7243 5 57303 2 9**
This album features Schonberg's Gurrelieder, written in 1914, and the 20th century's "new music," and the young Arnold Schenker's grandest of EMI's current (sometimes controvers-

**NORTHERN ROCKS**

**Bill Frisell**
The Willies

**PRODUCER:** Lee Townsend

**Norwich 70652**
Guitar wizard Frisell, joined by Danny Barnes (banjo, guitar) and Keith Lowe (bass), has tracked eight original songs and seven traditional tunes here, heding a few genres to suit his typically visionary purpose in the process. The music has a rootsy feel throughout, and the approach is very much a product of his jazz head. Of course, it can be argued that jazz is basically roots music itself. This album features Schonberg's Gurrelieder, written in 1914, and the 20th century's "new music," and the young Arnold Schenker's grandest of EMI's current (sometimes controvers-

**REVIEWERS & CRITICS**

**JASON RINGENBERG**
All Over Creation

**PRODUCERS:** various

**Yep Roc 2036**
Jason Ringenberg has hung in like a rusty fishhook for more than 20 years, mostly because he's got some good game, blazing a successful rock career both as a solo artist and frontman for cowpunk pioneers Jason & the Scorcher. His latest Yep Roc effort is more collateral damage than solo effort, Ringenberg with a wide range of artists. It's a blast, from the alien redneck barnburner "Hooty Tonk Maniac from Mars" (with Hawk Nelson and well-written rockers like "Too High to See" (with Tommy Tomba) to the more

**NOTEWORTHY**

Scorcher's vengeance tale "Bible and a Gun" (with Steve Earle). Ringenberg is nothing if not versatile, teaming his vocals with BG49's on the Loretta Lynn duet "Home to Dinner (With Loving On Your Mind)" and Todd Snider on the punky "Stay Off the Streets." With George Brubach, he delivers rock's epic ode to the "Last Train to Memphis." —E.S.T.

**STRANGE PLACE FOR SNOW**

**PRODUCERS:** E.S.T.

**Columbia 86545**
Rifold stepped up into a jazz trio. It would sound very much like Sweden's E.S.T. (short for Edvard Sven-
RED HOT CHILI PEPPERS By the Way (3:36)
PRODUCER: Rick Rubin
WRITERS: A. Kiedis, Flea, C. Smith, J. Frusciante
PUBLISHER: Ecstasymatter, Warner Bros. 1009908 (CD promo)
Who! Red Hot Chili Peppers return with their most adventurous, loosest single, a manic outling that chains together sweet, melodic verses with a head-hanging lead to the chorus, then a pure, runaway pop hook. It’s as if the band looked at its collection of hits, then tossed the best elements of each into one eyeball-popping composition. There’s also a semi-rap in the middle, accompanied by a heapwaste of guitars and later, a mean, undulating bass solo, so it sounds like all the guys in the band—Anthony Kiedis, Flea, John Frusciante, and Chad Smith—got their turn in the spotlight. “By the Way” is the musical equivalent of that high school dude who wore stripes, patterns, and polka dots together and somehow managed to look cool. We like the track. It is suited and ready for summer and a complete party riot for the band’s widespread demographics, giving it voltage across the album at rock and pop. Look for instantaneous saturation. From the forthcoming album of the same name July 9 (story, page 1)....

KATIE CASSIDY I Think I Love You (3:22)
PRODUCER: Joel Diamond
WRITERS: not listed
PUBLISHER: not listed
Artemis Records (CD promo)
For those old enough to remember David Cassidy has chosen as her debut single a hip-hop-inflected remake of her pop’s signature song, “I Think I Love You.” The effort is certainly creative and parts of it are good fun, but the remake doesn’t work on all fronts. For one, young Cassidy has a sweet, youthful voice that just isn’t convincing amid the contemporary, somewhat staid instrumentation. And a rap in the center of the song is simply ill-conceived—Cassidy sounds as good as doing her best a peanut butter and jelly sandwich on a hotdog bun. Still, Cassidy also has the good looks to do some heart-breaking among the teenage ranks—must be in the family genes—so it will be interesting to see what’s next in line....

LINDA EDER How in the World (3:36)
PRODUCERS: David Grow, Jim Brickman
WRITERS: F. Wildhorn, D. Zippel
PUBLISHERS: Sony/ATV, WB Music, J&M Songs/In Your Ear Music, ASCAP
Atlantic 300843 (CD promo)
You don’t hear the word “standard” associated with much in the pop world today, but Linda Eder’s “How in the World” certainly comes close. It’s a beautiful song that could play to the masses for years to come and never lose its luster. The cast of industry veterans here is impressive, as is the album’s production. For the Stars, Costello’s last set, When I Was Cruel, marks Costello’s return to “full-Rock” the album charts, and is Now You’ve Gone (A Doll Revolution), a fun upbeat tune peppered with retro organs and Costello’s fuzzy guitar. As the album title suggests, the master songwriter seems to be embracing the sharper, bitier lyrics of his younger days, all encapsulated on this cut within the music of the last 30 years. At 46, Costello seems revitalized by this return to rock, and this cut will be a fun cut for triple A and the college stations that continue to embrace his music.****

styles

TIMES Good Times (4:07)
PRODUCER: Swiss Beatz
WRITERS: D. Styles, K. Dean, R. Hankerson, M. McLeod, P. Sayer
PUBLISHER: not listed
Ruff Ryderz/Interscope (CD promo)
Styles is ready for his close-up. As one-third of the Lux, the Yonkers, N.Y., native has made a name for himself with hardcore stylings over slick beats. Styles stays true to his, well, style with the lead single from his forthcoming debut, A Gangster and a Gentleman. Unfortunately, “Good Times” isn’t an ode to the iconic 70s sitcom about an African-American family in the projects of Chicago—the Swiss Beatz-produced track isn’t even a reference to the show’s theme song. It does, however, share the show’s gritty realism. Styles has a laid-back way of turning a lyric on its head that rivals the most animated MCs. Mix-registration has already picked up on the single, thanks, in part, to the hypnotic beat by Swiss Beatz. The track also appears on the producer’s forthcoming G.H.E.T.T.O. Stories set. The timing of Styles’ solo set couldn’t be better. With recent appearances on Rawkus’ Soundbombing III and in the AND1 sneakers ad campaign, it looks like Styles has plenty of good times to relish—****
His impact on the universe of popular music has been immense and continuous. As rich as his past has been, Brother Ray's forever movin' on.

BY DON WALLER

Ray Charles. Truthfully, what can we say? Maybe "Hey" (hey), "Ho" (ho) ...

The basic biographical facts are these: Born Ray Charles Robinson on Sept. 23, 1930, in Albany, Ga. Raised in Northwest Florida. Blind at age 6; orphaned at age 15. Spent eight years at a state school for the blind, where he learned to read and write music. Left school, turned professional—changing his name to avoid confusion with the late boxing great—played jazz, classical, country, gospel, pop and blues. Migrated to Seattle, scored his first hit with "Confession Blues" (credited to the Maxin Trio) in 1949. Hasn't looked back.

He's placed discs on the Billboard charts in six consecutive decades. He's the only artist to have a top-10 Billboard hit in five different musical categories. His 1954 fusion of gospel and blues, "I've Got a Woman," changed the worlds of R&B and rock and pop music forever.

You could write a book about his accomplishments. In fact, he already did (Brother Ray, co-written with David Ritz), but that autobiography came out in 1978. Since then, Charles' rendition of "Georgia on My Mind," has been adopted as the titular state's official song, with the tune's ailing composer Hoagy Carmichael listening in to Charles' inaugural performance via satellite phone hook-up. He's been awarded everything from a star on the Hollywood Walk of Fame (1981) to Kennedy Center honors (1986) to a National Medal of the Arts (1993) and the Helen Keller Personal Award from the American Foundation for the Blind (1994).

Charles has also received four honorary doctorates (from Wilberforce University, Occidental College, Albany State University and the University of South Florida), starred in his own biopic (1964's Paul Henried-directed Ballad in Blue) and is a member of nine separate Halls of Fame, including the NAACP and the Songwriters.

SEVEN MILLION-PLAY SONGS

After all, he's written nearly 200 songs, seven of which have reached BMI's million-play status: "Baby, Let Me Hold Your Hand" (covered by Mose Allison), "Come Back Baby," "A Fool for You," "Hallelujah, I Love Her So" (covered by Peggy Lee and Jimmy McGriff), "I've Got a Woman" (covered by Elvis Presley and Jimmy Smith), "This Little Girl of Mine" and "What'd I Say" (covered by just about everybody). And that doesn't even take into account "Leave My Woman Alone" (covered by the Ever-Continued on page 24
Ray Charles
THE BILLBOARD INTERVIEW

"Soul is when you are able to convey the meaning of a song and make people feel it, make them think, 'Oh Ray, you must have had that experience because there's no way you could have sung that song unless it happened to you.' Then you know you're getting through."

BY GAIL MITCHELL

"Cain's to see Ray Charles!" Fans first began chanting those words in the '50s. Six decades later, they're still chanting that same mantra. Averaging 225 tours dates a year, the legendary artist and savvy businessman—aka Brother Ray and the Genius—is still spreading his musical magic with energy and enthusiasm that belies a man approaching his 72nd birthday. Between live performances (including headlining the first music concert at the 2000-year-old Roman Colosseum), Charles is busy promoting his first new studio album in six years. In addition, his work appears on the soundtrack to this month's theatrical release Divine Secrets of the YaYa Sisterhood, while his favorite songs (by Nat "King" Cole, Aretha Franklin and others) comprise a new edition of the Artist's Choice series, produced by Starbucks Coffee Company's Hear Music division. Billboard caught up with an on-the-move Charles at the studio/office location he built in 1960, on Los Angeles' West Washington Boulevard.

What three songs would you say epitomize the essence of Ray Charles?
Oh my God, I can't really answer that because I do jazz, blues, country-and-western, love songs, all different types of music. I guess you would have to do is take something from one of my jazz albums, like Genius + Soul = Jazz, then take a country-and-western thing, something that I've done with Willie Nelson, Johnny Cash or Kinky Siaggs. You could then pick an album where I did some blues.

I've been recording since 1949. Plus, I've made a lot of music that wasn't hits, but I loved the music in itself. So that's my thing, just make good music. If it turns out to be a hit, so be it. But that's not the point; the point is to make the music good because it's going to live on long after you're dead. That's what I strive for: to do the best I can in my recordings, as well as in my live performances.

What is it about a song that first hits you and makes you decide to record it?
I start with the lyrics. The song has to say something. It should be a story a lot of people will identify with. Like with "I Can't Stop Loving You." Just that phrase alone, a lot of people identify with that. "Hit the Road Jack" and "Busted" are also universal. So I try to pick songs that fit a lot of people. It's just like with a script. An actor wants to see if the script is talking to him, if it's telling him something. It's the same thing with lyrics.

What's your definition of soul?
Soul is when you are able to convey the meaning of a song and make people feel it, make them think, "Oh Ray, you must have had that experience because there's no way you could have sung that song unless it happened to you." Then you know you're getting through. The song may have nothing at all to do with you, but you know how to put yourself into the mood just like an actor knows how to put himself into the part he's playing. You become that part. And that's what you do with a song: at least that's what I try to do. I try to become what the writer is talking about and put my feeling into it. That's what a song should do—give people something they can react to. If you're able to really make what you're doing believable, that's soul.

Several people had a major impact on your career. Let's throw a few names around, beginning with [blues singer and Charles' idol] Percy Mayfield, who wrote your 1961 No. 1, "Hit the Road Jack."
We were very, very close. As a writer, he knew the kind of stuff that I would go for. It's important to have a writer who knows the person that he's dealing with and what that person likes. He did a lot of writing for me. Percy was a wonderful man, and I really loved him a lot.

Ashford & Simpson [who wrote Charles' 1966 No. 1 "Let's Go Get Stoned"].
They're fun people, you know [laughs]. Very good writers.

Blues singer Guitar Slim [on whose 1953 session Charles worked as pianist/arranger].
Yeah, he was from New Orleans and had a big hit called "The Things That I Used to Do." I was down there in New Orleans staring and trying to make it. But the people in New Orleans were always good to me.

Sid Feller [Charles' longtime producer and frequent arranger].
That's my angel. He wrote music for me for a long time and knew exactly what I wanted and how I wanted it. We'd sit down at the piano, I'd sort of play a song, sing a little, tell him basically what I thought I might do, and that's all I'd have to do. And his arrangements never got in the way. In other words, he wasn't trying to promote himself; he was promoting me. He knew how to make me sound good. Sometimes, you have arrangers who have so much going on underneath you that they miss the mark. Whereas with Sid, he knew exactly how to make them string cries. We met at ABC Records. They asked him at the time to be my A&R guy. When I was getting ready to do my first country-and-western album, I had him send me about 250 tapes of different songs. We wound up with two big hit albums.

Quincy Jones.
We've been buddies since we were kids. So there ain't nothing I can say about Quincy except that if I got a dime, he's got a nickel if he wants it. That's how close we are.

Willie Nelson.
That's my chess partner. He swears I turn off the lights on him [laughs]. There are no airs about him, you know what I mean? I like people like that, who have no pretenses. What you see is what it is, whether you like it or not; that's the way it is. He's a real sweet man.

Not only is he a close friend—we've been together for 45 years or something like that—he's also an extraordinary businessman. I feel very comfortable with him because, when it comes to business, he's just the opposite of me. People are always saying, "Oh, Ray Charles, he's so nice, he's such a wonderful man. But that Joe Adams, he's a son of a bitch!" But that's OK, he don't mind that. His thing is "Get the job done." You need a buffer like that, somebody who really knows what the hell they're doing and don't mind doin' it. Joe and I are very different from each other, but he knows me and I know him, and that's what counts.

Joe's been with me all these years, and we've never even had a contract. When he started working for me back in
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Carolyn B. Baker, GM
ly Brothers and Dave Edmunds) or "I Believe to My Soul" (covered by artists as diverse as Donny Hathaway, Van Morrison, Humble Pie and the MC5.)

His songs also have inspired covers by Harry Belafonte, Bobby Darin, Billy Joel, Elton John, Leon Russell, Eddie Cochran, B.B. King and Dr. John, among many.

He’s won 15 Grammys—most recently for his 1997 duet with Chaka Khan on "I’ll Be Good To You"—as well as NASA’s Lifetime Achievement Award. His versions of "Georgia on My Mind," "I’ve Got a Woman" and "What’d I Say" are Grammy Hall of Fame discs too.

ANGELS AND SPIRITS

Aside from his own records, Charles’ credits stretch from playing piano and arranging Guitar Slim’s 1954 million-selling blues classic, “The Things I Used to Do,” duetting with Aretha Franklin on her 1971 live recording of "Spirit in the Dark (Reprise)," joining the chorus of superstars on the 1985 charity disc "We Are the World" and an impromptu performance of "Angels Watching Over Me" at Sam Cooke’s 1964 funeral that anyone who was there is still talking about.

But fellow artists have been talking about Charles’ vast talents for years. While Frank Sinatra famously called him "the only genius in the business" and bluesman B.B. King has exclaimed that Charles "belongs in the same category as Charlie Parker," Van Morrison—one of Charles’ many younger white acolytes—has said that "Ray Charles got me motivated." In the colorful words of Eta James, "Ray’s shit hit me hard and early."

And the encomiums just keep on coming... from New Orleans songwriter/producer/pianist Allen Toussaint ("I liked Professor Longhair, Lloyd Glenn, Albert Ammons and, of course, Ray Charles") and Smokey Robinson (who fondly recalls Charles whipping up an ad hoc arrangement of "Bad Girl" so the Miracles could make a proper Apollo Theatre debut) to U2 front man Bono, who noted that "Soul music is about abandonment... Aretha Franklin, James Brown, Ray Charles."

The late Marvin Gaye once underscored another aspect of Charles’ artistic appeal: "Ray Charles reminded us of where we came from. Of course, his early hits, like ‘I’ve Got a Woman,’ were all church. I liked the sweat in his voice, and I liked his raw soul. We all idealized him—me, Smokey, Stevie [Wonder], Berry [ Gordy]."

MESSIN’ WITH REVOLUTION

Charles began his recording career as an urbane West Coast bluesman, very much in the vein of the early Nat "King" Cole or Charles Brown. When he joined Atlantic Records in 1952, he quickly segued into jump blues with "It Should’ve Been Me" and label co-founder Ahmet Ertegün’s pseudonymous composition, "Mess Around," before his landmark "I’ve Got a Woman" session fired one of the first shots in the forthcoming soul revolution.

Not everyone who heard that last disc was so enthusiastic. As bluesman Big Bill Broonzy legendarily remarked, "He’s mixing the blues with spirituals. That’s wrong. He’s got a good voice, but it’s church music. He should be singing in church."

Charles was predictably undeterred by such criticism and continued to rack up hit after hit ("A Fool for You," "Broken in My Tears," "Hallelujah I Love Her So," "Lonely Avenue," "(Night Time Is The Right Time)," among others) in this new gospel-blues style, culminating in the orgiastic "What’d I Say."

Enthralled by his string of chart successes, Charles took his music in ever more eccentric directions, recording the Soul Brothers album with the Modern Jazz Quartet vibraphonist Milt Jackson in 1958. That same year, Charles performed at the Newport Jazz Festival with a band that included future jazz sax luminaries David "Fathead" Newman and Hank Crawford. About that time, Charles also made his first foray into country-and-western, covering Hank Snow’s 1951 hit "I’m Movin’ On." This would prove prophetic, but no less than Charles’ 1959 album, The Genius of Ray Charles. One side of the disc was devoted to standards such as Johnny Mercer & Harold Arlen’s "Come Rain or Come Shine," with string arrangements by Ralph Burns. The other found Charles fronting a big band comprised mainly of Count Basie sidemen, with arrangements provided in part by a young Quincy Jones, whom Charles had known from their days in Seattle.

Shortly thereafter, Charles moved to ABC-Paramount Records in a lucrative arrangement that allowed him to own his own master recordings. Here he continued to wax tough R&B, often from the pens of veteran bluesman Percy Mayfield ("Hit the Road Jack") and a young Nick Ashford & Valerie Simpson & Josephine Armst ("Let’s Get Go Stoned"), equal parts grits ‘n polish standards ("Georgia on My Mind") and smoldering jazz (an LP of duets with Betty Carter, as well as the 1961 Genius + Soul = Jazz album, where Charles framed his Hammond B-3 organ chops with big-band arrangements).

CUMBUSTIBLE COUNTRY

In 1962, Charles recorded Modern Sounds in Country and Western Music, all lush strings and heavenly choirs with his raw, combustible vocal stylings servicing such erstwhile country chartbusters as Don Gibson’s "I Can’t Stop Loving You" and Ted Daffan’s "Born to Lose."

The album sold a million copies, spending 14 weeks in the No. 1 spot on the Billboard pop chart. Aside from securing Charles’ place firmly in the pop mainstream, this typically idiosyncratic career move established him as a singer who could provide a singular interpretation to any text—which he spent most of the next 40 years of his career proving.

He’s covered "America the Beautiful" alongside Stevie Wonder’s "Living for the City," Leon Russell’s "A Song for You," as well as Paul Simon’s "Still Crazy After All These Years"; songs written by Lennon & McCartney, Melanie and Tony Joe White; themes for The Cincinnati Kid and In the Heat of the Night films. His 1984 duet with Willie Nelson on: Tryin’ Seals & Eddie Setzer’s "Seven Spanish Angels" topped the Billboard country charts. All this is documented superbly on Genius + Soul, a live-CD boxed set issued by Rhino Records in 1997.

Charles also set up his own labels. First came Tangerine (it’s his favorite fruit), which ultimately became CrossOver. Along the way, he continued to inspire innumerable vocalists. Not just Stevie Wonder and Aretha Franklin, but Ronnie Milsap, Eric Burdon of the Animals, the young Steve Winwood, Joe Cocker, the Righteous Brothers, the Rascals, even Leonard Cohen.

HELP WITH HEARING

In 1987, after an episode in which he feared he’d lost his hearing—a rather important sense for a man who had established the Ray Charles Robinson Foundation, which aids needy children with hearing disabilities, kicking things off with a $250,000 donation. Taking advantage of a newly developed hearing-implant procedure, the foundation funds from four to six of these operations per year. Most recently, Charles returned from a six-year recording hiatus with Thanks for Bringing Love Around Again, issued on his own CrossOver Records label. So begins his seventh decade of artistic accomplishment...
We applaud the charismatic Mr. Ray Charles, the great musician and humanitarian, who, working with us has helped instrumentally to give the miraculous gift of hearing to many worthy individuals.

Mr. R.C., your caring and generosity are an inspiration to us all. Your youthful spirit and creativity move ever onward.

With respect, love, admiration and gratitude from your fans and friends at the Ear International Foundation and the Pulec Ear Clinic.

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With more than 100 albums and 50 years in the music business under his belt, it’s pretty safe to assume that Ray Charles knows a thing or two about the music business. So it makes sense that the musical legend would want to launch his own imprint—CrossOver Records.

First launched in the 1970s as a Decca Records imprint, CrossOver finally surfaced this year with former Warner Bros. executive Carolyn Baker serving as its GM. “I had worked with Ray at Warner Bros., and actually first met him in the ’70s, when I booked talent for the Diana [Shore] show,” says Baker. “After I left Warner’s, I started working with some independent labels, and we talked, and I said, ‘Sir, you’ve got this label...’ and he said, ‘That’s what I want to do. I’ve got this music.’ I said, ‘I know how to do this. We should put it out independently. You won’t have all the overhead of a major, and your dollar return on what you sell is much better. I think it’s the only way to go now,’ and he agreed. Thus, here is CrossOver Records and his first studio album in six years.

Helmig a new independent label, Baker knew that he would need help and turned to an old friend. “I called the Inmate label, which is run by Eddie Gilreath and Joey Quarles,” Baker explains. “They handle sales, promotion and marketing for small labels. Eddie and his team made a deal with the Welk company for distribution. “Ray wanted to follow a different path, other than the traditional road, which was going to a major label and allowing them to record the album with him and then give the project to them and allow them to then be in total control of what takes place,” says Inmate Music president Gilreath. “I think Ray, after all this time of being in the business, decided that he’d rather put his destiny in his own hands. When Carolyn mentioned Ray to me and what he wanted to do, I couldn’t wait to spend some time with the man and start working on the project.”

For the Welk Music Group—which serves as home to the Vanguard, Sugar Hill and R.J. Hill labels—the opportunity to work with Charles just made sense. “We do our own distribution, so we have that outlet to take on specific artists that have name value and

Dear Friend Ray Charles,

Your contribution to Atlantic Records’ history will never die, nor will the genius with which you created that treasury of music.

All of Atlantic’s staff and artists past and present join me in congratulating you on your 50th anniversary.

Ahmet Ertegun

Crossing Over:
The Genius Jumps In, With A New Album On His Own Label
By Rashaud Hall

fit them into our system,” says Welk president Kevin Welk. “It came up that Ray was looking for a situation where the company was well-financed and they actually work records and pay attention. When Eddie called, it was just a natural fit for us.”

The first release from CrossOver is appropriately, Charles’ latest set, Thanks for Bringing Love Around Again. “He goes on the road, he comes home and he goes into the studio and he does music,” Baker says of Charles’ tireless work ethic. “He and Billy Osborne, who wrote almost everything on this album, are always recording—that’s what they do. So I’m sure the next record is almost ready.”

“Ray Charles is a national treasure,” Gilreath explains. “The fact that we have him with us to go out and talk to anyone about what we would like to do becomes a joy, because, when we go out and speak to people at retail or radio, you say ‘Ray Charles,’ and everyone raises an eyebrow. They want to know what he has out now, what he’s doing and how they can be involved.”

With Thanks for Bringing Love Around Again already in stores, CrossOver Records is now looking toward the future. “This is our experiment,” says Baker. “I said I could do this, so Mr. Charles wants to see [if I can]. Honestly, in pre-sales, we’re doing fabulously well. I’m sure we’ll be looking to sign some other acts down the line.”
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BILLBOARD INTERVIEW
Continued from page 22

1959 or somewhere back in there, from that day until now, I've told him what I would do. and he's said OK, and that's the end of it. When I first met him, he was a DJ—one of the biggest things in Los Angeles when I first came here. I was putting out a record, so, naturally, the record company wanted to make sure that Joe Adams played it.

[Writers/producer] Billy Osborne [who penned many of the tunes on Charles' newest album].

He's an extraordinary writer, the type of a man who, if he brings me something and I'm like "No man, you know, this isn't it," he doesn't get mad. He'll just say, "OK, I'll write something else." He doesn't take things personally. He knows I know what I want and stays very close to what I like. Each writer has to have some type of animal he's dealing with. You can't write for everybody the same way.

Was there a master plan to your career or did things just happen?

When you start out with zero, all you have is a dream. My career is like a ladder: a rung at a time. It's not like I was making $20 one night and the next night making $20,000. It was a slow process. Matter of fact, when I started out, I didn't know you could get royalties for writing songs. If somebody liked my song, I'd be like "Oh, you like it? Here, you can have it." I was so happy somebody liked my music that I'd just give it to 'em for free. And, naturally, nobody's gonna tell you.

But I've gone forward, I've learned. And I was very fortunate to be around some extraordinary musicians—that's one thing you don't see nowadays. When I was coming up, there was always somebody around to kick your behind. We used to sit in with guys who could really play. If you wasn't cuttin' it, you wouldn't get in to play. It was tough, but you learned.

I've always been a very shy person, but I'd get around these guys who could play the hell out of the piano. I wouldn't ask too many questions, but every once in a while I'd ask something just to let them know I was interested. And they would teach me. I don't see that today. All I see are people learning how to play maybe two or three chords, turning up the amplifier as loud as they can, and that's it. And I hate sampling, because that shows you people don't even take the time to think, you know? Why do I need to sample? I've got a brain, I can think of my own music. I don't need to go and steal your two bars to make a hit with it.

Besides "I've Got a Woman" and other early tunes, why didn't you write more songs yourself?

When I was coming up, I used to write. But, you see, I was never a writer. I wrote out of necessity. Atlantic was sending out a lot of demos, and I didn't like them. I said, "Well, I gotta record something." So I started writing songs myself. They turned out to be successful, so people think I'm a writer.

The reason I say I'm not a writer is because I'm one of these kinds of people for whom it will take three days to write a song. I'll write something and say, "Oh, I don't like that" and tear it up. "I don't like that." Tear it up. The good writers that I see sit down and write a song in five minutes. I know how to write, but my thing is playing the piano and singing. I've written a lot of stuff, but that was in the early part of my career. I may write something now just to prove to myself that I can do it, just to challenge myself. The one thing I do do is engineer my music. I have my
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Ray Charles

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OF HITS

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own recording studio, so everything you hear comes from there. So, if you don’t like the sound of my music, blame me. People come in and see my board and the lights, asking, “How does he see all that?” Everyone thinks you’ve got to see to do anything. I just have to hear the music. If I hear distortion, then I back the slide up until I don’t hear it. I don’t care what you do as long as you remember one thing: How does it sound? Because people aren’t looking at music, they’re listening to it.

Would you call yourself a perfectionist?
Yeah. I’m one of those people who thinks it’s always important to be the best that you can be. Like my mom always said, “If you shine shoes, try to be the best shoeshine boy in town.” I believe that. So I hire good musicians, and, when I hire them, I know how good they are. So I expect to get from them what I know they can do. So when they sometimes get a little tardy, I let them know: “Hey man, I know what you don’t, and you know I know you ain’t doin’ shit.” And I just tell’em that. Ain’t no body mad; nothin’ like that. Take good basketball players. Sometimes they get a little relaxed, and the coach has to say, “C’mon now, me and you tonight, don’t go that way.”

What’s changed about the music industry that you wish hadn’t?
If you look at life, you realize that everything has an opposite or a side effect. Even the best medicine in the world has a side effect. So now they’ve come up with digital. It’s a good thing, but you pay a price for it. It’s not as good as analog, but it’s quieter, and that’s what sells it. You get something, but you give up something.
I’m also not satisfied with music itself today, as I noted earlier. I know and appreciate that people are making tons of money. I’m not knocking that. Everyone has to put some food on the table. But you show me where there’s some creativity in rap. Or show me where the melody is. Hum me the melody of a rap tune. I could recite poems to music when I was 8 years old, but that ain’t gonna perk my ears up. And, on top of it, too much of it is filthy. And music ain’t never ever supposed to be filthy. Music is supposed to be beautiful.
When I was coming up, you had artists who had a sound. Nat “King” Cole, he could sing one note, two notes, you knew it was Nat King Cole. Ella Fitzgerald, you knew it right away. Sinatra, Bing Crosby, these people had a sound of their own. I don’t hear that now. Listen to the radio for 30 minutes, and I guarantee you’ll hear pretty much the same thing: people imitating the last hit record. That’s sad. I don’t blame the musicians too much, because I know these days they have producers who are telling them what to do. When I was just starting, I was lucky when I was with Atlantic.
Now you’ve got people running record companies who can’t tap their feet to a march. I’m so happy I came along in an era when I could just do the music the way I wanted to do it and didn’t have anybody to stop me. Even when I wanted to do my country-and-western album, ABC execs said, “You’re going to ruin your career, man.” And I said, “Well, I feel if I do it right, I may lose some fans. But if I do it right, I think I’ll gain more fans than I lose.” So we did it, and the rest is history.

After all this time, you still get a kick out of being on the road. What keeps it exciting and fresh?
Because I’m spontaneous. One of the reasons I stopped playing classical music is because I didn’t want to play something the same way every night. When you read classical music, you’ve got to play what’s on the paper. End of story. I wanted to improvise and used to get into trouble with my teacher because I wanted to add things to Chopin and Beethoven. And you weren’t supposed to do that. The name of the game is to make music and make it have meaning.

Speaking of improvising, why haven’t you done more experimenting in jazz?
I do things periodically. It just depends on how my brain

Continued on page 28

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Billboard Interview
Continued from page 28

There are few originals and Ray Charles is certainly one of those.

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is going. I don’t do a lot of anything. It depends on what I feel like at the time. But I’m crazy about jazz. I love it because you’ve got to think to play it. You can’t sit there and play with the same notes on every chorus. You’ve got to play something different each time it goes around. That’s the difference between jazz and classical. With jazz, you’ve really got to think and improvise, but it’s got to come from you. It doesn’t come from anybody else.

Outside of music, you’re very involved in charitable endeavors, especially the 15-year-old Ray Charles Foundation for Hearing, which funds various research projects on behalf of hearing-impaired young people.

You know, I can’t be Helen Keller. I have to protect my ears. Because they have a lot of programs for sighted people, I thought it would be nice to help kids who’ve never heard anything in their lives. It’s so rewarding to see kids who’ve never heard anything—they can’t hear a door slamming, what a bell sounds like or a horn, nothing. Things we take for granted.

They have to learn everything from scratch. So, when they begin to hear, we have to explain to them what these noises are. After about two years, we send the kids to voice therapy because they have to learn how to speak. It’s so wonderful and rewarding when you see a 5- or 6-year-old kid who has gone through [the program]. I’m very much into that.

You’ve also teamed with Bally Gaming Systems on the first slot machines for the visually impaired.

A friend of mine was talking one night and asked, “What do you think if I could get something going with slot machines that blind people can operate?” I said that would be a great idea if he could pull it off. Well, he got it done, and the prototypes of the slot machines are really wonderful. They use [Braille] buttons and audio assists/cues. If you want change or you want the machine to pick a number—whatever you want it to do, you just push a button, and it will tell you what’s happening. The machines also play songs like “America the Beautiful” or “Hit the Road Jack.” The machines now just have to be OK’d by the gambling commission.

It was recently announced that Jamie Foxx is going to portray you in a movie based on your life. Do you agree with that casting choice?

Well, I think he’s a very good actor. What I like about him playing the part is that he’s a musician too. And, of course, being a musician, he knows how to move and put himself into the music like I do. From what they tell me, he also has a lot of my mannerisms. So I think he’s a wonderful choice.

Is he actually going to sing, or will he lip-sync to your vocals?

I really wish I could answer, but, unfortunately, I don’t know how exactly they’re going to do that. I have no idea at this point.

How would you assess the role you’ve played in the evolution of R&B and music history in general?

That’s a question you’re going to have to ask somebody else [laughs]. I don’t analyze myself that way. I just do what I do. I love music; it’s been my life. Just like breathing. It’s been a part of me ever since I was 3 years old. The strange thing is: nobody in my family was into music, and none of my offspring plays music. Everyone can dance a little, but that’s about it.

What one thing would people be surprised to learn about you?

I don’t know. Like I said, I don’t analyze myself that way. I really don’t. All I know is my feet are still with me. I can still go on the road and draw 25,000-30,000 people. Just me: nobody else up there but me. People have been with me many years, suffered with me through my ups and downs. But they’ve stuck with me, and they still stick with me. And my brain is still active. I just feel, well, very fortunate.
GET THE FUNK: Finnish hip-hop duo Bomfunk MC's plans to conquer much of the world by summer's end. The English-rapping, Sony Finland-signed act is fronted by rapper B.O.W. (aka Ray-mond Ebanks) and DJ Gismo (aka Ismo Lappalainen). Also playing integral roles are producer/programmer JS16, a rhythm section, and breakdancers.

The duo's 2002 debut, In Stereo, delivered the track "Freestyler," which was a hit in Scandinavia, Germany, and Australia and reached No. 2 in the U.K. Its newly released sophomore set, Burnin' Sneakers, carries strong international crossover potential.

"The album is more electro and rocky," B.O.W. says. The former element is evident on "Something Goin' On," featuring Jessica Fokker singing the hook from the '80s hit "I Know There's Something Going On." The latter sound can be found on "Back to Back," which has Z-MC adding a dancehall-reggae-type rap to the rock-edged track.

Singer Max C's vocals provide a soft touch on the engaging drum'n'bass-rhythm single "Live Your Life." A Finnish chart-topper and a big hit across Scandinavia, it is beginning to make noise in Southern Europe, particularly in Spain, Italy, and Portugal.

"That's going to be worked by everyone as the summer develops," B.O.W. says of the Sony game plan, which is supported by a summer European tour and the release of "Something Goin' On." Burnin' Sneakers refers to the "b-boy culture leaving marks on the floor when they dance," adds B.O.W., who describes Bomfunk MC's as "very energetic and bringing old school up to date."

Represented by London-based Richard Ogden Management, the pair hopes to visit the U.S. in August to promote Burnin' Sneakers. The album is being released by Artemis in September.

TUNG-TIED: Tungtavann—made up of 24-year-old lyricist/rapper Jorg-1 (aka Jorgen Nordeng) and 28-year-old producer/DJ Popper Lars (aka Lars Sandness) —is another Scandinavian hip-hop duo working its sophomore project. Marketed (Dark Times), released earlier this year by EMI Norway, proves that Norwegian-rapped hip-hop need not appeal solely to Nordic tastes. The album's title refers to the long, dark winter days in Northern Norway, where the duo originates, and also to "each listener's own dark times," Lars explains. "They may be ill, in prison, or considered outcasts."

Marketet's first single, "Pohla" ("Hoodlums"), was released last December. The griddly, about a hard and troublesome character, features a jazz-funk break and North Norwegian singer/songwriter Terje Nilsen. The second single, the funky "Bangebourge" ("Industry Swine"), highlights the "quite small and self-conscious" Norwegian music scene.

Tungtavann are very proud of using its native language to articulate Norwegian issues. In fact, he has a desire to break into the Anglo market. Besides, Lars asserts, none of the Norwegian acts that rap in Eng-lish have made any meaningful impact internationally. Why," he asks, "would someone who has to Norwegian rap in English when you've got so much of your own?" Although parental advisory labeling isn't required in Norway, Marketet carries a similar sticker, Lars says, because "we have received some criticism for being too forward and rude, talking about sex, alcohol, drugs, and using foul language."

SPEAKING OF LABELING: The Black Music Congress (BMC) is calling for a debate on the issue of propriety. The forum "Black Music & Profami-
ty-What's Keeping It Real?" will be held June 29 at London's City University. It will feature artists, music industry personnel, and cultural commentators. Meanwhile, the ille-

Bomfunk MC's
### June 22, 2002

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

| Artist | Title | Distribution Label | Total Weeks | Number 1
---|---|---|---|---
1 | EMINEM | **The Marshall Mathers LP** | 1 | **1**
2 | BOB MARLEY AND THE WAILERS | *Legend* | Island | **12**
3 | EMINEM | *The Eminem Show* | **2**
4 | NAS | *It Was Written* | **1**
5 | B.O.B. | *B.O.B.* | **1**
6 | T.I. | *The Don Killuminati* | **1**
7 | JAY-Z | *Reasonable Doubt* | **1**
8 | THE NOTORIOUS B.I.G. | *Ready To Die* | **1**
9 | LAURYN HILL | *The Miseducation Of Lauryn Hill* | **1**

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

| Artist | Title | Distribution Label | Total Weeks | Greatest Hit
---|---|---|---|---
10 | LUTHER VANROSS | *LutHER VANDROSS* | **1**
11 | DR. DRE | *Blackalicious* | **1**
12 | NAS | *It Was Written* | **1**
13 | JAY-Z | *The Blueprint* | **1**
14 | MIKE PHILLIPS | *You Have Reached Mike Phillips* | **1**
15 | NELLY | *Country Grammar* | **1**
16 | PASTOR TROY | *Face Off* | **1**
17 | SHARISSA | *Res* | **1**
18 | DON MCLEAN | *American Pie* | **1**
19 | WILL DOWNING | *Heaven* | **1**
20 | JENNIFER LOPEZ | *J To Tha L-I* | **1**
21 | D'ANGELO | *Brown Skin* | **1**
22 | KELIS | *Wanderlust* | **1**
23 | D'ANGELO | *Brown Skin* | **1**
24 | LIL' WAYNE | *Hot Boyz* | **1**
25 | P. Diddy | *No Way Out* | **1**
26 | MARVIN GAYE | *Dorothy Dandridge* | **1**
27 | T.I. | *The Don Killuminati* | **1**
28 | NELLY | *Country Grammar* | **1**
29 | WILL DOWNING | *Heaven* | **1**
30 | JENNIFER LOPEZ | *J To Tha L-I* | **1**
31 | D'ANGELO | *Brown Skin* | **1**
32 | KELIS | *Wanderlust* | **1**
33 | LIL' WAYNE | *Hot Boyz* | **1**
34 | P. Diddy | *No Way Out* | **1**
35 | MARVIN GAYE | *Dorothy Dandridge* | **1**
36 | T.I. | *The Don Killuminati* | **1**
37 | NELLY | *Country Grammar* | **1**
38 | WILL DOWNING | *Heaven* | **1**
39 | JENNIFER LOPEZ | *J To Tha L-I* | **1**
40 | D'ANGELO | *Brown Skin* | **1**
41 | KELIS | *Wanderlust* | **1**
42 | LIL' WAYNE | *Hot Boyz* | **1**
43 | P. Diddy | *No Way Out* | **1**
44 | MARVIN GAYE | *Dorothy Dandridge* | **1**
45 | T.I. | *The Don Killuminati* | **1**
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47 | WILL DOWNING | *Heaven* | **1**
48 | JENNIFER LOPEZ | *J To Tha L-I* | **1**
49 | D'ANGELO | *Brown Skin* | **1**
50 | KELIS | *Wanderlust* | **1**
51 | LIL' WAYNE | *Hot Boyz* | **1**
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53 | MARVIN GAYE | *Dorothy Dandridge* | **1**
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56 | WILL DOWNING | *Heaven* | **1**
57 | JENNIFER LOPEZ | *J To Tha L-I* | **1**
58 | D'ANGELO | *Brown Skin* | **1**
59 | KELIS | *Wanderlust* | **1**
60 | LIL' WAYNE | *Hot Boyz* | **1**
61 | P. Diddy | *No Way Out* | **1**
62 | MARVIN GAYE | *Dorothy Dandridge* | **1**
63 | T.I. | *The Don Killuminati* | **1**
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73 | NELLY | *Country Grammar* | **1**
74 | WILL DOWNING | *Heaven* | **1**
75 | JENNIFER LOPEZ | *J To Tha L-I* | **1**
76 | D'ANGELO | *Brown Skin* | **1**
77 | KELIS | *Wanderlust* | **1**
78 | LIL' WAYNE | *Hot Boyz* | **1**
79 | P. Diddy | *No Way Out* | **1**
80 | MARVIN GAYE | *Dorothy Dandridge* | **1**

*Alums with the greatest hits span the week. Coating albums and poster packs that have been No. 1 on The Billboard 200 or in the top 20 of the album charts, Hot Chartz is a column that reports weekly charts as of June 22, 2002. Billboard Top R&B/Hot-Hop Albums. ** Compiled by Staff of Billboard magazine. ** Copyright © 2002 by Billboard. ** All Rights Reserved. **
Beat Box ...

TECH-POP: Close observers of this column know we’re rather enjoying all things electro (electroclash, electro-pop, nu-electro, neo-electro). Tracks like “Extensive Care” (Crossover), “Candy Girl” (Soviet), “Emerging” (Fischer-Speno), “Silver Screen Shower Scene” (Felix da Housecat), “Doy I Like It” (W.L.T.), “Playgirl” (Ladytron), and “Do I Look Like a Slut? (‘Avenue ‘D)’ bring a smile to the face and a twitch to the soles of the feet.

With tongues firmly planted in cheeks, such artists are successfully bringing “fun”—in addition to lyrics, which, as any card-carrying member of the community will tell you, have been sorely lacking in recent years—to dancefloors.

Although primarily an East Coast and European aural sensation, the nu-electro scene is slowly spreading its wings westward—witness Technicolor’s full-length debut from Los Angeles-based Blow-Up, comprising Italians Claudio Camaione and Paolo Cilione, both singer/songwriters who met in Milan while DJing.

In Technicolor is as cheeky as they come, with sly nods to synth-pop, ’80s surf-pop, glam rock, disco, funk, and prog-pop soundtracks. In signature nu-electro style, the vocals of Camaione and Cilione are just this side of deadpan.

Set opener “Fly With Me” is equal parts Pet Shop Boys and The Stewarts, “Hot & Sweaty” recalls the testosterone-fueled music of Casablanca Records’ Skatt Bros., and “John Travolta” is etched with Bob & Elizabeth elements.

“There are songs, productions, grooves, and artists from all eras that we love,” Camaione explains. “We toss them all into the air, and the DJ is a song of our own. We just can’t help using disco strings with crunchy guitars, industrial synth sounds over Moroder-like sequences, poppy or distorted vocals, or a Bobby O-styled bouncin’ bass. We get excited when we accidentally come up with a part that has no reason to be there, only to realize that the track can’t live without it.”

Elsewhere on In Technicolor, the iconic Deborah Harry cameos on the Middle Eastern-hued “Unconrollable Love,” as does recently deceased Ramones bassist Dee Dee Ramone, who co-wrote and played bass on “You Can’t Make Me Do That.” Also on display are three covers: Man2Man’s “Male Stripper,” Nine Inch Nails’ “Closer,” and the Sweet’s “ Wig-Wam-Bam.”

According to Camaione, Korea’s SSR label has picked the album up for “at least 10 Asian countries.” He adds that while things are not yet signed in ink, numerous European labels are expressing interest. Could a U.S. label be far behind? We think not. For more info, contact Lefort at 514-875-9335 or louisefort@rivernational.net.

KYLIE MANIA: On July 16, Rhino Video will issue Kylie Minogue’s Live in Sydney on DVD. A fan favorite since its initial release, expect a full-on spectacle—a theatrical event, if you will—with Ms. Minogue playfully running through her 15-year musical career. Highlights include a newly arranged “Better the Devil You Know,” a festive “Love Boat,” a rapped “I Want to Be a Go-Go Dancer,” a trance-laced “Light Years,” and a timely “Can’t Get You out of My Head.”

COSMETICS AT WORK: In the mood for a party that combines a benefit art auction, live body painting, and the turntable wizardry of Masters at Work’s “Little” Louie Vega? If so, make it a point to stop by Soho’s in New York Monday (17) or June 25 for the annual fundraiser, Take Home a Nude.

Sponsored by the Academy of Art—the nonprofit institution devoted to graduate studies and the advancement of figurative painting, sculpture, and drawing—the event will feature Naked Spin, a live body-painting experience (created by cosmetics company M.A.C.) that fuses music and body art. Throughout both evenings, M.A.C. make-up artists will airbrush designs on a living canvas of (naked) bodies, with Vega supplying the supple, soulful, and sexy beats.

BY MAGGIE STEIN

NEW YORK—Many dance music producer/record DJ’s hide their dirty tendencies behind cool façades, but drum’n’bass artist Aphrodite, aka Gavin King, is quite open about his geektastic past. A student of computer science, the London native took advantage of his technological skills by teaching himself to DJ.

King says, “I loved dance music, so I got myself a pair of cheap turntables with patch control and bought myself to mix.”

Poverty also played a part in his early years. “If you’re a bedroom DJ and you want to get gigs, you have to constantly send out new tapes.” King explains. “You also want them to sound different, but I couldn’t afford to buy all the new records. So I would create 15 minutes of original music on my little Commodore computer to make each tape sound unique.”

Fast forward to the present, on the eve of the release of Aphrodite’s second full-length—Aftershock (MTA/V2, due July 9)—and started his own label, Lefort at 514-875-9335 or louisefort@rivernational.net.

Aftershock finds the artist blending rap and breakbeats. The songs meld syncopated jungle rhythms with rap by Rhinog, Schooly D., and Big Daddy Kane, with King’s Aphrodite’s vocals as a crony, to let them rap over a rhythm of their own choice; I want them to be comfortable.”

He continues, “When you work with someone you’re used to, your output is different; you don’t jump out of your comfort zone. I think they’ll be surprised by my hyper pace—it sounds very fast to their ears. It has the potential to get confusing and messy.”

Unlike Aphrodite’s eponymous 1999 debut, Aftershock relies less on samples and more on vocal experimentation. In addition to the above-mentioned hip-hop artists, guest vocalists include Dutch MC Singer Miss Bunty and Jamaican toaster Barrington Levy.

The album’s first single, Levy’s dancehall flavored “All Over Me” (with remixes by Freq Nasty and Jimmy T.), was delivered to rhythm radio and mix-show DJs in early May, followed by a commercial release May 21 (vinyl) and June 4 (CD). Aphrodite’s songs are published by Express Music.

The Beat Box Hot Plate

Jason Bentley, host of electronic music radio shows Metropolis on KCRW and Afterhours on KROQ (both in Los Angeles), confirms that he’s been championing several tracks from Aftershock on both shows. “I appreciate Aphrodite’s knack for creating infectious and catchy tracks,” Bentley says. “I always thought there could be a place in the extreme surf and skate world for drum’n’bass, since it’s really a type of ‘extreme listening.’ Aphrodite could be the first artist to break into that niche.”

V2 product manager David Bell sees Aphrodite as “the king of his genre. The other side of drum’n’bass is more rugged and hardcore, but Aphrodite has a commercial appeal.”

Earlier this year, as a prelude to the new set, V2 released the limited-edition Coupla Trickz EP by Aphrodite. Bell notes that the label wanted to tease fans to let them know that a new album was on the way.

To reach Aphrodite’s core audience, V2 has hired independent firms Deep Marketing and Mathalion for grass-roots and lifestyle marketing. At the same time, to expand the artist’s fan base, V2 is working with Attention Deficit Disorder, a marketing company that covers action sport events nationwide. “This way,” Bell explains, “we’ll be able to target the extreme sports demographic.”

King says he caught the “music bug” in 1988 when acid house music was the rage in London. Home on summer break from the University of Coventry, King spent his days in a warehouse raves and was immediately addicted, remembering, “These raves blew my mind.”

That fall, King returned to school and started his own club night, Aphrodite, a fitting name for a party taking place right after England’s rave generation’s Summer of Love. In his spare time, he produced tracks, which landed in the hands of drum’n’bass producer Mickey Finn. The two began a musical partnership, creating the now-classic breakbeat track “Some Justice,” which also helped pave the way for King’s attending frequent DJing.

A revered DJ on the international scene, Aphrodite—who is managed by Keith Cooper of London-based Express Entertainment and is a regular at Toronto’s Most WANTED Entertainment—commences a summer-length North American tour June 25 at the Rage club in Sacramento, Calif.
### Club Play

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>POINT OF VIEW</strong></td>
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</tr>
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<td><strong>HELLO GOODBYE (ROGER SANchez REMIXES)</strong></td>
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<td><strong>ONE DAY IN YOUR LIFE</strong></td>
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<td><strong>BLAME</strong></td>
<td>Goods &amp; Co. Promotions</td>
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<td><strong>DAYS GO BY</strong></td>
<td>Decca Promotions</td>
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<td><strong>ONE STEP TOO FAR</strong></td>
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<td><strong>PRECIOUS HEART</strong></td>
<td>MCA Records</td>
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<td><strong>COME WITH US</strong></td>
<td>The Chemical Brothers</td>
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<td>A&amp;M Promotions</td>
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<td><strong>MORE THAN A WOMAN</strong></td>
<td>Rickie Santana Inc.</td>
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<tr>
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<td><strong>LOVE AT FIRST SIGHT (DeLITE)</strong></td>
<td>Kyle Minogue</td>
</tr>
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<td><strong>STILLNESS OF HEART (REMIXES)</strong></td>
<td>Intention Presents Shenia</td>
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<td><strong>THE NEED TO BE NAKED</strong></td>
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<td><strong>COME &amp; GET MY LOVE</strong></td>
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<td><strong>MINDCIRCUS (REMIXES)</strong></td>
<td>Way Out West Featuring Tricia Lee Keshtal</td>
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<td><strong>WE GET TOGETHER</strong></td>
<td>H/S2/Hector Pascual Kim Sashi</td>
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<td><strong>I'M NOT LEAVING</strong></td>
<td>Paris Promo</td>
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<td>23</td>
<td><strong>TRYING TO GET IT</strong></td>
<td>Sounds of France</td>
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<td><strong>FUNKY CAR</strong></td>
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<td><strong>IN MY MEMORY (REMIXES)</strong></td>
<td>DJ Tiesta Featuring Nicole Richie Of Mandalay</td>
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<td><strong>DON'T SAVE ME</strong></td>
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<td><strong>FOR ALL TIME (REMIXES)</strong></td>
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<td>MFH Featuring Andrea Martin</td>
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<td><strong>BACKFIRE</strong></td>
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<td>All Us</td>
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<td><strong>DON'T LET ME GET ME (REMIXES)</strong></td>
<td>Miami Boys</td>
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### Maxi-Singles Sales

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<td>Arista Records</td>
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<td>DJ Shadow</td>
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<td>Ian Van Dahl</td>
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<td>K-Paws</td>
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### Top Electronic Albums

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**Note:** The Top Electronic Albums list is based on sales, and the Hot Dance Breakouts list includes club play and Maxi-Singles Sales.
Worley Is Not Likely To ‘Miss’ With His New DreamWorks CD

BY PHYLLIS STARK

NASHVILLE—Darryl Worley is an artist who knows what he does and what he wants from his music. “I’m not one of those youngsters that’s just trying to figure out what he’s all about,” the 37-year-old Worley says with a laugh.

While evident on his excellent but underappreciated debut album, 2000’s Hard Rain Don’t Last, Worley’s ability to develop an act that combines multiple genres has been his focus on his second album, I Miss My Friend, due July 16 on DreamWorks Records. On this latest effort, Worley’s confidence, talent, and instinct for hitting the right note work in harmony to produce music that is genuinely different.

Worley’s new album features a song from the single album’s first single, the No. 14 hit “I Miss My Friend.” The song is a sure bet for a break on top this time. It’s already at No. 14 on the Hot Country Singles & Tracks chart, and country radio is responding.

“I’m looking for songs that will engage our listeners, and that one does it,” says Worley, who never got higher than the Hot Country Singles & Tracks chart than No. 12. The album’s new first single, the poignant ballad “I Miss My Friend,” will be released later this month. It’s a sure bet for a break on top this time. It’s already at No. 14 on the Hot Country Singles & Tracks chart, and country radio is responding.

As usual, Worley’s new album features songs from a variety of genres. “I Miss My Friend” is a pop song, while “I’m looking for songs that will engage our listeners, and that one does it,” says Worley, who never got higher than the Hot Country Singles & Tracks chart than No. 12. The album’s new first single, the poignant ballad “I Miss My Friend,” will be released later this month. It’s a sure bet for a break on top this time. It’s already at No. 14 on the Hot Country Singles & Tracks chart, and country radio is responding.

Worley says the goal this time around was simple. “More than anything else, we just wanted to put together a collection of songs that would be as well-received as the first album.”

There are, however, what Worley calls “a few new elements” on I Miss My Friend, which has “a little bit of a new sound. We’ve got a bunch of songs that are new, and we’ve got a bunch of songs that are different. We’ve got a bunch of songs that are different. We’ve got a bunch of songs that are different.”

The album features an engaging mix of tempos and themes. Its best tracks include the clever “The Least That You Can Do” and the swinging “Opportunity of a Lifetime,” which Worley describes as “Bill Wills meets Dean Martin.” Singing that song, Worley says, “I feel like I need to have a martini in one hand and a cigarette in the other.”

Another standout track is the sweetly goofy “Where You Think You’re Going.” That song’s co-writers—Wynn Varble, Shawn Camp, and Brice Long—provide backing vocals on the track, billing themselves as “The Ordinaires.”

The album’s final track, “I Wouldn’t Mind the Shackles” was written by Worley and Howard Perdue. It paints a vivid picture of being imprisoned by a false romance with such lines as “I wouldn’t mind the shackles, I knew the day she left/That I’d be wearing them until the end of time/But every day’s a battle just to keep the burden of my heart/From interfering with my mind… I wouldn’t mind the shackles if it wasn’t for the rattle of the chains.”

While Worley did not write the album’s title track, it took on a special poignancy for him. His emotional performance on the song and its accompanying video, he says, came from recalling a former girlfriend and her 9-year-old daughter who were killed in a car accident 16 years ago. “I always sort of carried a burden around, thinking she really didn’t know how I felt,” he says of the woman.

The song “I Built This Wall” was based on another loss. Recorded just before Worley’s death, Worley and his producers and musicians decided to cut the song in a country style, “We pumped the bass up and let it do the thing.”

‘GET INTO DARBY’S PANTS’

As usual, DreamWorks is pulling out all the stops to build awareness of the new album. Johnny Rose, the label’s senior executive for sales and marketing, predicts, “We’re going to have a bunch of hits.”

The setup includes a retail tour of key accounts, an AOL keyword promotion in July, an album release special on the Jones Media site, and a new, “exclusive” partnership with Wrangler jeans dubbed the “get into Darby’s pants” contest.

Rose says the label also has a “street team” working Worley’s record at bars and clubs. “We’re going to put Worley out there, and Worley fans may be surfing, as well as an independent Internet promoter working the main country sites. A TNN Live From the Wildhorse special is tentatively scheduled to run close to the album’s street date.

Worley, who has a college degree in biology and organic chemistry, is booked by the William Morris Agency and managed by Ted Hackler and Anita Hogin of International Artist Management.

He spends much of his time on the road or at a place in Nashville where he shares a roommate. But his real home is in Savannah, Tenn., where he frequently goes to see relatives. It’s “really gotten tough to get home anymore, and that’s been tough. I’ve got a new marriage, and I have a new marriage, and it’s been tough.”

He admits, “It’s a real sacrifice,” he says of pursuing music career, “but I knew I was getting into.”

This fall, the 6-foot-6-inch Worley will head out on tour with another country giant, Trace Adkins. Worley says they’ll bill it as “the big men of country tour” and subtitle it “size matters.”

**New & Upcoming: Pam Tillis will release It’s All Relative—an album tribute to the songs of her father, Mel Tillis—Aug. 27 on Columbia/Lucky Dog.** The label is the Arista Nashville artist’s debut for Sony. Guests on the album include Mel Tillis, Emmylou Harris, Trisha Yearwood, Dolly Parton, and the Jordanaires, plus Delbert McClinton on harmonica and Marty Stuart on mandolin.

**Songwriter/guitarist Tim Mensy has released a new, eponymous, self-produced album.** The final recording of the late Pat Higdon’s imprint label, Timmeny Records. Yearwood, Joe Diffie, and Marty Raybon contributed background vocals to the album, which is available through Mensy’s Web site, timmeny.com. He previously recorded albums for Columbia and Giant Records.

**Billboard June 22, 2002**

**www.billboard.com**

**www.americanradiohistory.com**
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<th>ARTIST</th>
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**HOT SHOT DEBUT**

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*This week's chart reflects the performance of songs as of June 22, 2002.*
Their House Is Your House

**Latin Entertainment/Multimedia Initiative Offers Artists Equity**

BY LEILA COBO

MIAMI—A new Latin entertainment and multimedia company with divisions in artist management, record label/music publishing, and film/TV is slated to open for business in July, providing one more outlet in an industry in dire need of good artist-management options.

Tu Casa Entertainment (Your Home Entertainment), which will initially have offices in New York and Miami Beach, is a partnership between Maribel Schumacher, former VP of marketing for Warner Music Latin America, record producer/songwriter Andrés Levin, and Rebecca Fajardo. Fajardo will leave her post as national director of publicity for Warner Music Latina to run Tu Casa’s Miami office.

Tu Casa will initially launch with its artist-management division, Transparent Talent Management. It has already signed salsa artist Luis Enrique, rock band Volumen Cero, up-and-coming salsera Xiomara Laugart, and Yerba Buena, a band fronted by Levin.

“What differentiates us and what makes it more appealing [for artists] is that we offer the artists equity in the company,” says Tu Casa chairman/CEO Schumacher, a highly regarded executive in the industry who spent eight years at Warner. “I’ve set aside shares for the artists, and we’ll have totally open-book management.”

Fajardo, who will preside over Transparent, agrees: “One of the things that’s desperately lacking [in dealing with artists] is transparency. We want to be a home for the artists.”

The notion of a multi-level entertainment company was hatched by Schumacher, who departed Warner a year ago and took her business plan to various Wall Street analysts for input. She describes Tu Casa as “a media company that’s content-driven” with income coming primarily (at least initially) from the management end.

A record label, Tu Casa Records, is expected to be jump-started with an album by Yerba Buena next year. The band has already enjoyed major exposure opening for Dave Matthews Band. Schumacher expects Tu Casa’s publishing company, Tu Casa Music, to initially partner with a major publishing company, although there will be an in-house employee in charge of exploitation of the Tu Casa catalog.

### FILLING A VOID

On the artistic end, Tu Casa expects to have six artists signed by the end of the year, nine to 12 by 2003, and no more than 20 in the future. As for Levin, he was brought on to the project as an artistic partner and part of a new generation of songwriter/producer/distributors. Levin has most recently produced albums for Ely Guerra and Nicole, among others.

The notion of setting up an artist-management division was spurred by what many people view as a serious lack of good management alternatives in the Latin music industry.

Schumacher says, “There is a need for more professional management and to institutionalize management much in the way the U.S. management companies are institutionalized.”

The film and TV division is scheduled to be rolled out in 18 months, with a roster of approximately 10 on-camera actors. Schumacher again sees an opportunity to serve an under-represented market of second- and third-generation English-speaking Hispanics.

“So many artists, such little time,” Schumacher says. “You have to jump on the opportunity when it presents itself. I couldn’t sit back for too long, I just needed to jump on my business plan, and at one point I am going through a crisis. And the music business is generally going through a crisis. So let’s take advantage of it.”

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**BOYCE BAND:** Songwriter/producer Omar Alifano still believes in boy bands. He is currently recruiting for Boyce, a group set between the ages of 18 and 25, which he’ll produce. Alifano—who has already written some of the band’s material—is soliciting tapes nationwide from guys who sing well and look good.

Will audiences buy it? “I think there is a market,” says Alifano, who brought together the original incarnation of Son by Four. “A lot of bands imitated Son by Four. But I’m looking for a new slant.” Aspiring Boyce members may visit omaralifano.com for more information.

**CAMERA, ACTION: MTV Español** is launching a series of “adventure” interviews, where guests are invited to do things from swimming with the dolphins at Miami Seaquarium (my personal favorite) to driving race cars. The new format kicks off June 23, when Luis Fonsi heads off to play games at an arcade. Artists have long acted as DJs for the day at MTV Español, when they have been allowed to take the mike and introduce their favorite videos. MTV Español programming manager Jessica Roffe says, “This is a way for them to do something creative and talk about themselves.”

In brief: Nearly 90,000 creature-filled CD-Rs and 118 burners were seized during two separate raids conducted by the U.S. Secret Service and the Organized Crime Investigations Division in New York last week. Approximately 10% of the product seized was Latin repertoire... The second annual Latin Nites concert series at New York’s Apollo Theatre kicks off July 12 with a show by La Ley. Jointly sponsored by Chivas Regal and Panasonic, the series is slated to feature 10-12 shows through Dec. 13, with headlining acts including Lupillo Rivera, Olga Tañón, and Luis Fonsi. There will also be a salsa night with Oscar DeLeon, Humberto Gutiérrez, El Canario, and Michael Stewart. As Luis Fonsi prepares to release his English-language debut album on MCA, Fight the Feeling, July 2, he has announced that he’ll be opening one leg of Britney Spears’ U.S. summer tour. Fonsi will play nine dates with Spears, beginning July 9 at New York’s Nassau Coliseum and ending July 22 in Dallas.
**TOP LATIN ALBUMS**

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**LATIN POP ALBUMS**

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**REGIONAL MEXICAN ALBUMS**

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Mexico Launches Latin Oye! Awards

BY TEREESA AGUILERA
MEXICO CITY—Following the trend of award shows that honor Latin music, Mexico has become the latest country to launch its own show. Oye! Premio Nacional a la Música Grabada (Hey! National Award for Recorded Music) will be put together by the Mexican Assn. of Record and Video Producers (AMPROFON) in conjunction with entertainment group Corporación Interamericana de Entretenimiento, which previously has brought such acts as Britney Spears to Mexico.

The first edition of the Oye! Awards is slated to take place Nov. 19 in Mexico City. Awards will be presented in 16 categories, including rock, ranchero, tropical, pop, grupero, and banda. There will also be a premio homenaje (honor) for a singer, writer, or promoter of Mexican music with a notable career.

News of the Oye! Awards comes in the wake of Spain’s sixth Premios de la Musica, which this year was organized for the first time by the Academy of Music Arts and Sciences, an organization created in February by authors and publishers society SGAE and artists association AIE. Voting was by 5,000 SGAE and AIE members and 300 other industry experts. Similarly, voting for the Oye! Awards will be carried out by the approximately 2,000 members of AMPROFON. Labels affiliated with AMPROFON include Azteca Music, Paramusica, EMI Music, Universal Music, BMG, Warner Music, IN Discos, and Fonovisa.

The Oye! Awards were created with the aim of combating piracy in Mexico and supporting legal recordings.

The process of nominee selection will involve media representatives, TV producers, radio programmers, and record label executives affiliated with AMPROFON. Nominations will be announced by the end of July. Competing recordings must have been released between June 1, 2001, and June 30, 2002. Compilations and live albums will not be eligible unless 50% of the recorded material is new. Both Mexican and international acts may compete for the categories of best new artist, album, and best song of the year.

America Latina...

In Mexico: Following Televisa’s first foray into reality TV, TV Azteca, in conjunction with Columbia Tri Star International Television, has revealed plans to produce La Academia (The Academy). The show, which will be similar to Spanish hit Operación Triunfo, will search for 14 talented newcomers to compete against each other. Like Operación Triunfo, the contestants will take singing, dancing and other music lessons on live TV. Record labels Warner Music, EMI Music, and Universal are involved. Competing with the TV Azteca projects are the Mexican editions of Popstars and Operación Triunfo, which are both produced by Televisa with support from BMG.

In Puerto Rico: In the wake of the Puerto Rican Heineken Jazz Fest, 12 Puerto Rican music students were awarded a total of $60,000 in scholarships to attend Boston’s Berklee College of Music. The scholarships were presented during the Berklee in Puerto Rico graduation ceremony at the Escuela Libre de Musica in Hato Rey, Puerto Rico.

LEILA COBO

Filed his childhood. Despite the joyous sounds that surrounded him, there were few opportunities for professional musicians, and at the age of 19, Sample says he left his hometown for Los Angeles because he “wanted to live where the best musicians were, in what was then the center of the recording industry.”

Forty-one years later, Sample moved back to East Texas, to savor the slower lifestyle and reacquaint himself with a community where “the population is still in touch with the roots of the music. Los Angeles in the mid-’90s changed from being a center of music to a center of entertainment,” he says, “and I wanted to live where people still had an appreciation for the real roots of American music for gospel and blues... and for a style of jazz that comes from those types of music.”

For The Pecan Tree (PRAJuVeR, June 11), Sample pays nostalgic tribute to the Southern culture that continues to nurture him, with such evocative song titles as “Hot and Humid,” “Spanish Moss,” and “Texas Two Step.” In keeping with the pianist’s Southern congeniality, The Pecan Tree is filled with warm acoustic tones, gentle melodies, and thoughtful improvisations that slowly percolate with sly enthusiasm.

“I used to wonder why I played the way I did, because when I left Texas, I quickly realized that I didn’t feel music the way many other musicians do,” Sample says. “The reason was that growing up in a Creole culture, playing second-line rhythms [a rhythmic device based on French marching rhythms] came naturally to me, but other musicians couldn’t feel them. I would always have to stop playing, what came most naturally to me and go with the flow. Over time, I realized that my musical soul was entrenched in this particular region, that it informed who I was as a musician and how I felt music.”

Like the particular slice of America that influenced it, The Pecan Tree is ripe with musical nods to the blues, gospel, and R&B. As Sample is joined by former Shalamar vocalist Howard Hewett, who sings on “In a Heartbeat” and “With These Hands,” and Lizzy Wright—the recent Verizon signing whose debut is due later this year—on the ballad “No One But Myself to Blame” and the blues-influenced “Pool’s Gold.”

“I grew up with a pecan tree in my front yard, and it is a symbol of the region and of the culture that comes with the region,” Sample says. “There are a lot of people here who have pecan trees are a part of everyday life and for whom eating and cooking with pecans is a part of everyday life. The pecan can be used to make pecan pie, which is rich and flavorful, and the music that comes out of the region is similarly rich with the flavors of blues and gospel, of the many people who have made this area their home.”

AND: The Jazz Journalists’ Assn. holds its annual Jazz Awards June 19 at New York’s Birdland club. Winners in 39 categories—including best instrumentalists, releases, and jazz photographs—will be announced. Hosting is actor Avery Brooks of the Folger Shakespeare Company and Star Trek: Deep Space Nine fame and comic Soupy Sales, whose classic TV show featured such jazz artists as Clifford Brown and Max Roach. The Roberta Picket Trio and the Ben Allison Quintet will perform. Tickets are available to the industry and the general public, with a portion of the proceeds benefiting the Jazz Foundation of America’s Musician’s Emergency Fund. Go to jazzhouse.org for more information.

ONCE AGAIN: Former Miles Davis guitarist Peter Course, who played with the trumpeter throughout much of the ’70s, has reunited several musicians who played on such releases as “Get Up With It,” “Afrofunk,” and “Dark Magus,” under the moniker Children of Agartha. Band members include saxophonists John Stubblefield and Gary Bartz and drummer J.T. Lewis.

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Klown Focuses On Comfort
Steve Bruno’s SoCal Facility Offers Themed Rehearsal Rooms

BY CHRISTOPHER WALSH
NEW YORK—As the traditional distinction between professional and hobbyist recording equipment looks increasingly outdated in the age of digital-audio workstations and inexpensive ancillary equipment, so has the line blurred between professional and project recording studio. In the case of Klown Records, a 10-room facility in Santa Monica, Calif., no designation really applies. The recording/rehearsal studio simultaneously offers a Vincent van Haaff-designed Pro Tools MixPlus recording studio and conventional rehearsal studios at budget prices.

Klown Records is the creation of Steve Bruno, a musician/producer/engineer with some 25 years of experience. His father, also a musician, owned Philadelphia’s Farmak Recording Studios; Bruno was familiar with the recording process from a very early age. After working in several Los Angeles studios, including Paramount, Grandmaster, Cherokee, and B-5 Atomic—as well as operating his own commercial studio, SOS, in 1990—Bruno opened the first Klown Records in nearby Marina del Rey, remaining in that location for three years before building the current site, which opened in September 2001. The new location, Bruno explains, was inspired by a scarcity of comfortable studio environments for working musicians. “I knew there was a market for it,” says Bruno of Klown Records. “I’m right here in the business, and I couldn’t find a place that I wanted to go to. So I created it.”

A far cry from the typical rock’n’roll rehearsal studio—well-worn, poorly-maintained equipment; usually drab, if not downright filthy—each of Klown’s five rehearsal rooms bears a distinct theme. The Love Room, the Jungle Room, and the Outer Space Room, for example, were designed by professional Hollywood designers. Each rehearsal room is also digitally linked to the Pro Tools-based control room. Four additional rooms are available on a locked basis for long-term clients, tour rehearsal, showcases, and the like.

Bruno puts strong emphasis on recording, however. The Pro Tools system includes a Digidesign/Focusrite Control 24 interface. “I have a pretty elaborate mix system,” he says. “I have a Pro Tools MixPlus with four additional F4 cards, so the processing power I have is insane. We just got the Anthony DeMaria Labs microphone preamps and compressors, which are super-high-end, and just added a pair of EV Sentry 500 main monitors that came out of Larrabee [Studios]. We’ve got a Line 6 endorsement, so we’ve got racks and racks of guitar PODs, bass PODs—you name it. I have dual G4s, split-screen monitors, and a separate QuickTime monitor for video playback.”

The control room—also known as the room used for the professional setup method—measures roughly 20-by-25 feet and includes two isolation booths, providing ample-sized vocal and drum rooms. “Sometimes,” Bruno says, “sessions run 15 hours a day for a month straight. You have to be in an environment that’s relaxing, to a point.”

Klown Records has attracted a high-end clientele, mostly through word-of-mouth, Bruno says. As a producer/engineer, he has worked with the Union Underground (Columbia), Boy Hits Car (Wind-up), keyboardist Brian Augur, and the New York Police Department (Starship Troopers), among others. “We’re coming up on our anniversary here,” Bruno says. “I’m blessed, really.”

NEW IN NEW YORK: Manhattan Center Studios, a multi-room recording and video production/post-production facility, has undergone a change in the management of its audio department.

Richie Clarke, who has worked with the facility intermittently since 1989, has been appointed studio manager. Joel Schreuman has been named director of operations, and Dax Anderson is now studio manager. VP of audio sales and production Victor Moore, a longtime executive at Manhattan Center Studios, has left to pursue new ventures, particularly DVD production. Dan Gilbert, former VP of audio operations, has also exited.

Clarke explains that the new management team’s initial focus is on drawing more recording and post-production work to the struggling local industry, as well as expanding the facility’s educational outreach to the community. “We’ve been interested in becoming a serious commercial operation, a place for creativity, a lot more production,” says Clarke, who previously served as an engineer and staff producer at Manhattan Center. “We want to help independents get an opportunity to jump-start themselves. We also want to get involved on an educational level, being a place where we can connect artists with manufacturers and set up special education. That’s something we’re very interested in. We’ve been brainstorming on all of that and starting on it now.”

In recent years, Manhattan Center’s New VR72-equipped Studio A, known as the “Log Cabin,” has served as long-term home for such artists as Ginuwine and Timbaland. A recent session featured producer Warren Riker (Destiny’s Child, Wyclef Jean, Laurny Hill) and Arista act From Zero. Clarke says, “With that project, there was really a feeling of bringing rock back to New York. Rock tends to go to L.A., but here is a current, cutting-edge-sounding rock band recording in New York, which is really cool. We also did some recording and overdubs in Studio 7 with Noreaga and Foxy Brown recently.”

Clarke says Manhattan Center Studios is also reaching out to potential scoring clients. With the New VR96-equipped Studio 7 serving both the elegant, multi-purpose Grand Ballroom and the Hammerstein Ballroom (an equally grand theater and popular concert venue adjacent to Manhattan Center), the facility can easily accommodate orchestral recording. “We have done film work consistently, but not as much as we feel we should, largely because of a lot it hasn’t been in New York. We’re setting composers know we want them here. Concern about security [in New York] is a big factor in why they go to different places. But beyond that, we want them to know that nothing should stop them from coming.”

Despite the management change, Moore’s 12-year relationship with Manhattan Center continues. The Grand Ballroom and adjacent recording facility is an ideal setting for his current venture: producing concerts for DVD. On June 22, Moore is producing a concert by the Badlées. Earlier, he produced a six-camera shoot of a St. Patrick’s Day concert by the Pat McGuire Band and Irish singer/songwriter Pierce Turner for DVD release. “It’s something I’ve been working on for a long time,” Moore says. “I’ve been there for 12 years, so I knew my way around as far as the studio business. I wanted to move on in my career and do other things, mainly producing for DVD. The format is almost as good as being there. It really excites me.”

“It’s all good,” he adds. “The Center just treated me with great respect. I was very happy about the transition, and I’ve known those guys for years—it’s not like they’re newcomers; they’ve been around for a long time. It’s a very cool transition, and we have a good rapport.”

Clarke says, “That’s been his passion for a while. So it only makes sense. It’s good for people to follow their dream.”
Rodgers’ 100th Anniversary Sparks Flurry of Commemoration

BY NIGEL HUNTER

LONDON—June 28 marks the 100th anniversary of the birth of Richard Rodgers, but the international centennial celebrations of his life, work, and genius have been in progress since last fall and will continue into 2003.

The commemorative activities include a three-CD promotional boxed set of Rodgers’ classic songs, as well as numerous concerts and revivals of his great musicals. They have been organized by three major music publishing houses: EMI Music Publishing, which administers the Richard Rodgers/Oscar Hammerstein II repertoire for the world excluding North America and Italy; Warner/Chappell Music, which administers the Rodgers/Lorenz Hart catalog outside North America and Hart’s lyrics within the U.S.; and Josef Weinberger, which represents Rodgers’ grand (Theatrical) rights and publishes his concert works.

The idea for the centenary observances came from Maryanne Lang, president of William Music, the publishing division of the Rodgers & Hammerstein Organization, so-named because William was the first name of both composers’ fathers. “I thought the 100th anniversary was a wonderful reason to revisit the songs themselves,” Lang says. “They apply to every time of your life, they have harmony, structure, and hope—the basic truths—and they’ve been recorded by the best artists in the world.”

Lang discussed the matter with Peter Reinstein and Tom Bradley, respectively managing director and deputy managing director of EMI Music Publishing U.K., which has administered the Williamson catalog outside North America since 1989. The three agreed to release a 3-CD boxed set, because she had seen what we did for Diane Warren,” Bradley recalls. “I thought we should certainly do something more than the bare minimum about an occasion as special as this, which is something to shout about. We talked to Warn- ner/Chappell Music about classic repertoire and I remembered that Mark Rowles had worked on the Jerome Kern centenary. We took him on as consultant in July 2000, and Mark kick-started the idea into something much bigger than we had anticipated.

COORDINATED EFFORT

To coordinate the many events, the Richard Rodgers Centenary Control Group was instituted, with media consultant Rowles heading a committee in the U.K. to promote the centennial there and throughout Europe, Rowles’ team (which is part of a network operating in 17 countries, as well as Japan) constitutes TV consultant Chris Swann, who gave a presentation at MDEMI 2001; Josef Weinberger managing director John Schofield; Warner/Chappell Music head of classic repertoire and I remembered that Mark Rowles had worked on the Jerome Kern centenary. We took him on as consultant in July 2000, and Mark kick-started the idea into something much bigger than we had anticipated.

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Labels, Artists At Stalemate In Talks On ‘7-Year Statute’

Monday's meeting between both sides of the issue on California's "seven-year statute" was a "waste of time," according to a source who was present at the Sacramento gathering (Bulletin, April 23). The three-hour meeting was called by California Sens. John Burton, D-San Francisco, and judiciary chair Martha Escutia, D-Montebello, to discuss a possible compromise on the issue. In addition to RIAA president/CEO Hilary Rosen and the body's negotiator, David Altchek of the meeting brought out the highest level of label executives to the proceedings so far, including EMI Recorded Music vice chairman David Munns and Universal Music Group president/COO Zach Horowitz. Among those representing the artists' side were Jay Cooper, co-counsel for the Recording Artists Coalition, and managers Irving Azoff and Jim Guerinot.

Key to the discussions are artist damages lawsuits, in which artists who exit a record company after seven years can be sued for undelivered albums. "The labels aren't yielding on the damages part," says the source.

Cooper tells Billboard, "There was no resolution—nothing—and that's it. Everybody stated their case. As far as another meeting, I don't know." The RIAA declined to comment. Escutia is expected to decide today if the judiciary committee will go forward with another hearing on the issue that had been scheduled for Friday in L.A.

Sen. Kevin Murray, D-Culver City, who introduced the bill admits to Billboard, "I was disappointed in the meeting because we believed we were close to reaching a compromise."

Melinda Newman

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RIAJ Stresses Threat Of File Sharing
But Insiders Cast Doubts On Figures From Japanese Downloads Survey

BY STEVE MCLURE

TOKYO—An estimated 75 million music files have been downloaded—mostly illegally—in Japan since file-sharing services started becoming popular in 2000, according to a survey jointly conducted by labels group the Recording Industry Assn. of Japan (RIAJ) and trade body the Asn. of Copyright for Computer Software (ACCs).

Citing the threat that file-sharing poses to the domestic music industry, RIAJ President Ando Kazuhiro said: “We do not intend to underestimate such acts.”

The survey found that Napster’s decision to suspend its services in July 2001 led to a decrease in the number of file-sharing software users in Japan from May 2001 to January 2002. But some 40% of respondents who said they had used Napster said they would do so again if they could.

The RIAJ and individual Japanese record labels say file-sharing is partly to blame for the Japanese music market’s recent steady decline. In the first four months of this year, for example, shipments by the RIAJ’s 24 member companies fell 14% and 21% in quantity and value terms, respectively.

Among those querying the reliability of the survey is Bill Hax, GM of e-commerce site YesAsia’s Japan office. “I think there is a good chance that people who responded are heavy Internet users,” he points out. “However, a large part of the Internet population in Japan consists of people with dial-up connections who only look at their computers once weekly. Thus, the number of file-sharing transactions is probably lower.”

Music copyright consultant Kazuhiro Ando says that “the file-sharing services do away with the need to pay for music.” However, he also says that “illegal downloading takes away from legal sales.”

RIAJ and ACCs have issued a joint statement emphasizing that the use of file-sharing software is tantamount to theft, and that the works of others on the Internet without authorization violates the right of copyright holders to control dissemination of their works.

Ando says, “a certain level of unauthorized acts being committed,”

The statement says, “and with the proliferation of broadband, this is spreading from music files to all kinds of digital content.”

Only 3% of the 21,060 people who responded to the survey, whose results were released May 29, admitted to using free music swapping services. Assuming that this is typical of Japan’s total Internet population, the survey determined that some 684,000 current users of file-sharing services had each downloaded 733 tracks, and 766,000 former users of such sites had each downloaded 31.3 tracks from early 2000 through January, when the nationwide survey was carried out.

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BMG’s Greek Bearings Shift After EMI Deal

BY MARIA PARAVANTES

ATHENS—BMG Europe says it’s considering a possible merger with EMI after the former’s parent company, Bertelsmann, decided not to continue the EMI acquisition for the time being.

Under the terms of the deal (Billboard, May 31, 2001), Capitol Records Greece takes responsibility with immediate effect for all marketing, promotion, and sales of BMG Europe’s international and domestic catalog. Sister label Virgin Records Greece will handle BMG’s joint venture with Clive Davis’ J Records.

Distribution will be handled by EMI; previously, Sony’s local distribution arm had handled BMG products in Greece.

This move establishes Capitol (formerly Minos-EMI) in the lead position on the Greek market, giving it a double edge on lots of labels compared to our next competitor, thanks to the addition of BMG’s wide-ranging repertoire,” Capitol Greece managing director Milos Karadas says. He adds that the deal is long-term but declines to give its exact duration.

EMI Recorded Music Continental Europe chairman/CEO Emmanu-
el-de Buretelle declares that he “is very pleased to be a partner, thanks to EMI’s position in Greece. Their many outstanding artists will perfectly complement the roster of both Capitol and Virgin, offering both BMG and EMI what will hopefully be a very beneficial relationship.”

The switch to EMI comes as BMG attempts to claw back some $400 million in operating losses for its fiscal year 2001. Regine Hofmann, Munich-based VP of corporate communications for Europe, tells Billboard that the move in Greece reflects BMG’s approach to a changing market. “EMI is utilizing its best possible option at the moment.” But Hofmann does not rule out the creation of a stand-alone company in the future, should the need arise.

BMG Greece will continue to have its own presence in Athens, with COO Nikos Papanikolou overseeing its financial affairs from offices that also house house publishing division, Hellenic Book House, which publishing activities here.

Four of BMG Greece’s 13 staffers will join EMI in the marketing division; with the exception of former managing director Lia Man- sola (who “for personal reasons” remains unemployed), the remainder have already found employment in other local music or media interests.

According to industry insiders, Sony, Universal, Warner, and Athens-based independent label Heaven were all bidding for the licensing rights. But Karadas had “10 years’ experience as BMG’s Greek chairman from October 1987 to July 1997, when he moved to Minos-EMI—and this, combined with his knowledge of the company’s catalog, is reckoned to have tilted the scales in EMI’s favor.

Universal Russia’s Tatu Wins Eastern Europe’s First IFPI Platinum Award

BY PAUL SEXTON

LONDON—The International Federation of the Phonographic Industry’s (IFPI) latest Platinum Europe certifications list was suitably flavored with local European repertoire in the build-up to the organization’s annual awards show, set for July 10 in Brussels.

Russian female duo Tatu and German punk-rock veterans Die Toten Hosen joined four North American best sellers and one from Latin America in May’s round-up of albums reaching shipments of 1 million or more around Europe.

Universal’s Tatu takes pride of place in the latest IFPI data. Its album 200 Po Vstrechnoi (200 Kilometers an Hour in a Wrong Lane) has made it the first Eastern European act ever to win a Platinum Europe award.

Universal Music International president/COO John Kennedy has reason to be excited by Tatu’s international potential. “As I go around our various territories, Tatu is the first name on people’s lips,” he notes. “And having seen most of our Russian company’s roster perform in a showcase in Moscow, I really believe that Tatu are only the vanguard of what’s to come. We’re all regularly being bombarded, rightly or wrongly, with suggestions that music is not as exciting or original as it used to be. That’s what makes it so refreshing that two great young artists should suddenly come out of Russia with potential for global success.”

“Tatu represent a huge opportunity for Universal...” Universal Music Publishing Group (Opium for the People), on the Jochens Kleine Plattenfirma label—but is well-timed, as the longtime German favorites are currently celebrating their 20th anniversary.

Canadian rocker Nickleback give Dutch indie Roadrunner a notable new honor, creating 1 million Europe-wide shipments of Silver Side Up, while Mary J. Blige’s current No More Drama (MCA) does the same in the immediate wake of the R&B star’s European tour.

Epic scores with two of its international heavyweights, Celine Dion and Shakira. Both were recognized for 2 million European shipments of their current sets A New Day Has Come and Laundry Service, respectively. The fastest performance of the month, perhaps unsurprisingly, is by Eminem, whose The Eminem Show (Interscope/Folycor) reaches its first platinum level within days of release. Jean Michel Jarre, a former IFPI European industry activist, will host the fourth annual ceremony, at which live performers will include Finland’s Bombfunk MC’s and the U.K.’s Blue. More details are available at ifpi.org.

BILBOARD JUNE 22, 2002
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BUDDING TALENT: Icelandic five-piece the Leaves look set to make a major impact Aug. 12 in the U.K. After a string of beautifully crafted singles, the band releases debut album, Breathe. The Reykjavik-based act’s rock-edged epics have already led to it being compared to the likes of Coldplay and the Verve, while the group’s look is being compared to that of the Strokes. Despite the media buzz surrounding them, Leaves frontman Arnar Gudjonsson, a former opera singer, remains refreshingly modest: “People haven’t heard our album yet, so they should listen to that before they make any judgment.” The Leaves are signed to U.K. independent and are licensed to Warner Music for the European Union and DreamWorks for the rest of the world. B-unique managing director Mark Lewis says that it did not take him long to realize he had found something special when he first heard the group. “I received the tape on Friday,” he says. “I played it at home over the weekend and loved it. By Monday morning, we were already looking at our options for Iceland.”

CHRISTOPHER BARRETT

FIRST FOR LAST: Veteran German orchestra chief and top-selling Polydor act Patrick Brühl are set to perform with his orchestra in China during September. Concerts are scheduled for Shanghai and Beijing, where he will appear in the People’s Hall to an audience of more than 6,000. It is a coup for tour organizer Dieter Semmelmüller, who has been representing Last exclusively since 1996. During this time, he has performed in front of more than 500,000 people. A tour of the U.S. will follow in 2003. Semmelmüller says that Last’s popularity in the U.S. has surged since the taping of the concert in Germany last year. PBS filmed a further concert May 9 and plans to broadcast it next year to coincide with the tour. Last’s albums are released in the U.S. on Eagle Rock.

WOLFGANG SCHAFF

SPARKLING GEMMA: Emerging Irish songstress Gemma Hayes has finally released her highly anticipated debut album, Night on My Side, on Source Records. The Tipperary-born singer has built a strong word-of-mouth reputation following the well-received EP Work to a Calm and has maintained a hectic touring schedule, opening for visiting acts in Ireland and headlining her own gigs in Dublin. A pleasing mix of melodic, dreamy ballads and energetic rock workouts, Night on My Side was co-produced by U.S. artist/famed producer Dave Fridmann (Mercury Rev, Flaming Lips) in his studio in Buffalo, N.Y. Some of the mixing was done by Mark “Spice” Stent (Oasis). “The songs are about small moments—those feelings that everybody has,” Hayes says. “For me, music has always been about making myself elsewhere.” Night on My Side, which also features members of Dublin band the Frames, debuted in the top 10 in Ireland.

NICK KELLY

PARKER’S WAY: Swedish pop-rock trio Parker, which is managed by the Cardigans’ protégé Petri Semmelmann, is looking to build on the favorable media buzz it created last year with the release of its first widely available album. After spending only 20,000 Swedish kronor (US$27,000) to have last year’s low-key debut, Adepal (Parker Records), manufactured by online music company Vitaminic, the group’s second album, Delusions of Grandeur, was released domestically June 17—still on its own label but distributed by V2 Music Scandinavia. The new album contains seven tracks from the limited-edition Adepal, as well as seven new tracks. The band’s vocalist, Eva Parker, says that she started writing songs at the age of 6. “It was a way for me to do something and at the same time remain quiet,” she says. “I’m thinking, ‘How could I be so pretentious when I was just 6?’”

KAI R. LOTHUS

SWEET FAME: With a small but impressive roster that includes Andrea Bocelli, Filippa Giordano, and Elisa, Italian indie label Sugar has an impressive capacity for discovering and developing successful artists. Now, it has produced the Italian version of the Prince TV show, Sarracino Famosi (They’ll Be Famous). The program, which is broadcast on prime-time channel Silvio Berlusconi’s privately owned network TV, has been a big hit, and the record of the same name—which features young hopefuls doing cover versions of such songs as “Fame”—is “Somebody Stupid” was released late April and shifted 170,000 units in its first three weeks. Sugar president Caterina Caselli says, “These are difficult times for the record industry, but this shows how labels can be more innovative in marketing and in seeking sources of revenue.”

MARK WORDEN
One Ton Offers A Variety Of 'Pleasures'

It serviced the dance-pop track "Supersexworld" to 150 at hot AC formats May 13 in Canada. Stations that have added "Supersexworld" include such top 40 heavyweights as CKOK and CFYM in Montreal; CISS and CIDC in Toronto; CKRL Ottawa, CHAY Barrie, and CFHK London in Ontario; CHIQ and CKMM in Winnipeg, Manitoba; CKNG Edmonton, Alberta; and CKZZ Vancouver and CKKO Victoria in British Columbia.

Warner Music Canada director of national promotion Steve Coady says, "We've had tremendous reaction at radio. When CKOI added the track a week prior to impact date, we knew we had something.

"CKOI music director Guy Brouillard says, "It's a catchy track. It is also fun to have music out from Quebec that doesn't sound like corporate Canadian music."

The video of "Supersexworld" is being aired in medium rotation at MuchMusic and in heavy rotation at its French-language counterpart, MusiquePlus. "The video is very colorful and kind of wicked," says Ralph Boney, music director of Montreal-based MusiquePlus.

Executive Turntable

RECORD COMPANIES: Swee Wong is promoted to COO of BMG Asia Pacific, based in Sydney. He was VP of finance and operations.

Andrew Smith is promoted to VP of finance and operations for BMG Asia Pacific in Sydney. He was GM of finance and operations for BMG Australia.

Alan McElroy is promoted to the global role of VP of manufacturing and sourcing for EMI Recorded Music, based in London. McElroy was senior director of manufacturing at EMI's plant in Swindon, England.

Dietrich Eggert is named GM of Germany for V2 Music in Berlin, with responsibility for the German, Swiss, and Austrian markets. He was VP of Jive Records Germany.

MUSIC PUBLISHING: Tony Yapp is named regional director of Universal Music Publishing Group's Southeast Asia region, based in Hong Kong. He was GM of Warners/Chappell Music. Yapp is succeeded by Steve Lai, who was promoted to VP, APAC.

Serena Ma is named GM of Universal Music Publishing Taiwan. She was GM of Warner/Chappell Music in Taiwan.

Zomba is to fold its affiliates in Norway and Denmark. Effective July 1, the company's releases in those countries will be licensed to EMI Recorded Music, Zomba's distributor in Sweden and licensing partner in Finland. The terminations are part of a strategy to increase the company's business focus on Sweden, "including a likely entry into local A&R there," according to Stuart Watson, Zomba International Record Group's London-based managing director. The fate of Zomba's six staff in the two territories remains unclear; none will be transferred to EMI.
APRA Awards Honor Emerging Talent

BY CHRISTIE ELIEZER

SYDNEY—The A&R input from Aus-
tralian publishers toward developing new
music was recognized at the 2002
Australasian Performing Right Assn.
(APRA) music awards here June 5,
when Alex Lloyd and Kassey Chambers
collected the event’s two major awards.
The awards were announced at the
Sydney Regent Hotel Ballroom in
front of an audience of 500 publish-
ers, composers, and songwriters.
Lloyd’s “Amazing” (published by Ron-
dor Music) was named song of the year
by APRA members, and Gibbon Music’s
Chambers was named songwriter of
the year by the APRA board. Broadcast performances
determine the winners in the major
categories of the 10 APRA categories.

Both Lloyd and Chambers record
for EMI and have enjoyed chart-topping
success domestically with their sopho-
more albums. Chambers attended the
awards, making her first public appear-
ance since the birth of her first child 10
days before. Lloyd, touring in the U.K.,
sent a videotaped message of thanks.

Lloyd, a former director of the man-
gaging director Bob Aird tells Billboard, “This is the most prestigious award
Alex could get, because it was judged
by his peers.” During his time as man-
gaging director of Rondor Music, Aird
kept Lloyd in development for three
years, paying for demos that eventually
got him his EMI Music record deal.

EMI Music Publishing managing
director John Anderson adds, “This was a year when a lot of new writers were
highlighted. Publishers have played an
aggressive role in A&R for a long time,
but it’s only now that their role seems
to be picking up.”

The finale of the evening was “Amaz-
ing” performed by songwriting veter-
nans Bee Birtles, Glenn Schorrock,
and Graeme Goble, members of the orig-
inal Little River Band.

Another link between the old and
new wave of Aussie music came ear-
er in the evening, during the presen-
tation of the most-featured
Australasian song category.
its hit “Pleased to Meet You”
written by Jennifer Waite, Grant Wal-
is, Tommy Ekman, and Christer Sandelin; published by Werk/EMI, (EMI Music Publishing Australia) was
noted. The song was discovered by for-
er Savage Garden guitarist Daniel
Jones, who signed it to his Meridien-
musik label and now produces the
duo Alice. The song was also nomi-
nated, and Jones’ former music proj-
et was ultimately named the winner,
with “Hold Me” written by Darren
Hayes and Jones (published by Rough
Cut Music and administered by Warn-
er/Chappell Music Australia). The same
Savage Garden writing partner-
ship won the award for the most-per-
formed Australian work overseas, for
“Crash and Burn.”

Anoki, however, took the new break-
through category for debut writers,
sharing it with London-based chan-
tesse Sia, who is published by EMI Music Publishing. The most-premier-
dance work category, introduced last
year, was won by debut artist Paulmac
(Universal Music Publishing).

Live performers included Neil Finn,
who opened the show, while other slots
were filled by Mac, Anoki, and rock
band George. Country
performers Adam Brand and Graeme
Coomes sang a duet of their co-written
song “Good Things in Life” (published by Rondor Music and
Universal Music).

Other winners included the LeAnn Rimes hit “Can’t Fight the Moonlight” written by Diane Warren and published by EMI Music Publishing Australia. It was
named most-performed foreign work.

The APRA board also honored the
GM of TV broadcaster Channel [V],
Barry Chapman, with the Ted Albert Award for Outstanding Services to
Australian Music, an award named after the late veteran publisher who set up Albert Productions in the 1930s. [V] is an aggressive supporter of new Australian talent. Chapman
was previously managing director of
radio networks Triple M (modern rock) and Triple J (alternative rock) and chaired the music industry’s char-
ity organization, the Golden Stave.

Handlin Upbeat As Sony Reorganizes In Oz

BY CHRISTIE ELIEZER

SYDNEY—“There are just too many people talking up
the gloom and doom of the music industry,” Sony Music
Australia chairman/CEO Denis Handlin says. “Yet all I can see are positive things for this company.”

Handlin recently unveiled a company revamp, part-
ly aimed at providing his marketing and sales divi-
sion with more responsibility, after a spate of new local signings and achieving a leading 22% market share in April.
Details of new staffers and strategies were originally revealed to some 80 employees at Sony Australia’s recent sales and marketing conference.

The event was also attended by a number of international executives, including Sony
representatives from Canada, the U.K.,
and the U.S. They heard Handlin tell his staff to “expect the unexpected.”

According to Handlin, “We have to
make our own success in today’s world.
It’s a different playing field. The enter-
tainment industry has always been under
threat, whether it’s movies from televi-
sion and video, or television from pay TV, or books from the Internet. Yet they are all growth sectors.

Music is appealing to a wider demographic, and we
want a piece of that action. We want to ensure the music industry remains relevant.”

Various elements of Handlin’s restructuring include the arrival from London of new A&R man-
ger Will Brandt, former GM/A&R head of London-based production and management company Taste Media; a deal with Human Nature and David Campbell manager David Capitce to source pop acts; and the signing of a busi-
ness development consultancy agreement with former Festival Mushoom Records managing director Paul I Dickson, who retired three months ago. Handlin says, “Paul has some very creative out-of-the-
box proposals that will be important
income sources for us.”

Industry sources suggest that Handlin’s desire to break more acts abroad is reflec-
ted by the fact that the company’s two major A&R executives are now from outside Aus-
tralia. (Director of A&R M chail Taylor halls from New York.) Among the Sony Australia acts lined up for more international expo-
sure, Handlin reports, are Selwyn, Tina Arena, Delta Goodrem, Charlton Hill, and Something for Kate.

Handlin also revealed that his 15-year-old daughter will
be performing a cover of the band’s “My Heart Will Go On” from the film The
Exorcist. Handlin “is feeling very good about the future. The company has
more than 500,000 units in Spain, according to
Warner Music International.

From 1973 through 1991, Oldfield
was a Virgin Records artist. He is plan-
ing a 2003 European tour to mark the
30th anniversary of the release of his
debut solo album, Tubular Bells (Vir-
in). The set is famous for con-
taining the haunting passage of music
that became the theme to the 1973
horror film The Exorcist. Oldfield is
to record a new version of it “using all the
instruments and technology I didn’t get to use in the first album.”

Oldfield lives in the U.K., but
Fuentes points out that “Mike is stranger to Spain, and he lived for many
years during the ’90s on Ibiza. He has a long musical and personal relationship with Spain.” Oldfield himself has often acknowledged his debt to the Celtic music of the Cal-
via region in Northwest Spain.

In conclusion, the Spanish artist has been around for 30-odd years, record companies can either view that
as a rich history or as unhelpful bag-
gage. With Warner Spain, it was very
much viewed as a rich history.

Additional reporting by Anna Wilking
in Valencia, Spain.

July 18, 2002 Heroes Awards Honoring Ray Charles, Jermaine Dupri, Joel Katz, and the Atlanta Symphony Orchestra, sponsored by the Atlanta chapter of NARAS. Westin Peachtree Plaza Hotel, Atlanta. 404-249-8861.


July 26-31, International Assn. of Assembly Managers’ 72nd Annual Conference & Trade Show, Georgia World Congress Center, Atlanta. 972-255-8020.


AUGUST

Aug. 6, BMI Urban Music Awards, Club Tropicana, Fontainebleau Hotel, Miami Beach (by invitation only).


Aug. 14, Fourth Annual Recording Academy Golf Tournament, presented by the Chicago chapter of NARAS. Harborside Golf Center, Chicago. 312-786-1121.


SEPTEMBER


Sept. 22-25, CISAC World Congress, Queen Elizabeth II Conference Centre, London. 20-7722-5000.

OCTOBER

Oct. 8-11, East Coast Video Show, Atlantic City Convention Center, Atlantic City, N.J. 818-385-1500.


Oct. 19, Second Annual World Soundtrack Awards, Bijloke Concert Hall, Ghent, Belgium. christian.deschutter@filmtfestival.be.


Solution to this issue’s puzzle (page 82)

REGAL HANDS OFF EDINA EMERY ALL JUNIOR WILF CHUB HAN RAIN JAY JETS HAROLD LAMAR JUDD ACE AGGIE OLE ANNA ARMS RANZ RED ALA AND RAND NEL LILA ROS THEO HILLAR WABBA ETN NON OLE YOUNG SUNN COE ALMIE TION 31 TAN TEAM

Good Works

PLAYING FOR PARKINSON’S: Hootie & the Blowfish frontman Darius Rucker will perform songs from his solo recording, Back to Then, June 22 at the fourth annual Mercedes-Benz DesignCare Benefit. Held at the estate of honorary chairs Kyle and Yvette Lee Bowers in Encino, Calif., the event will raise money for the HollyRod Foundation (created by Rodney Peete and Holly Robinson Peete), which provides support to patients with Parkinson’s disease. An award of courage will also be presented to boxing legend and Parkinson’s sufferer Muhammad Ali for his part in bringing awareness to the disease. Contact: Dorian Voorhees at 732-489-5966.

WISH GRANTED: As part of the ASCAP Presents...Heineken AMPT Music Series, which spotlights emerging musical talent, ASCAP and the Heineken Music Initiative have joined to create grant program for up-and-coming R&B and soul songwriters in the New York, Los Angeles, Atlanta, Chicago, and Miami areas. A winner from each market will receive an award of $3,000 toward the development of their songwriting career. The deadline for the Heineken Music Initiative/ASCAP Foundation Grant is June 28. Contact: Esther San-Saurus at 212-621-6323.

NOVEMBER


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

DECEMBER

Dec. 9, 13th Annual Billboard Magazine Awards, televised live on Fox, MSNBC: Grand Hotel, Las Vegas. 646-654-4600.

Submit items for Life Lines, Good Works, and Calendar to Margie Whitmore at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmore@billboard.com.

LIFE LINES

Girl, Charlotte Rose Goldberg, to Toni-San Marinacci and Justin Goldberg, May 1 in Los Angeles. Mother is a music publishing consultant, father is founder/president of Label Services Network.

MARRIAGES

Sharon Vaughn to Howard Bellamy, June 10 in Florida. Bride is a staff writer for DreamWorks Records. Groom is part of country recording duo the Bellamy Brothers.

FOR THE RECORD

Chris Hillman and Herb Pedersen are booked by Nashville-based Keith Case & Associates, as stated in the story “Virginia Hillman and Pedersen Reunite for Way Out West” (Billboard, June 1).

In the spotlight on Music Publishing (Billboard, June 15), Carlin America should have been identified as the publisher of the anniversary-edition logo of Stephen Sondheim’s Carole King should have been listed as the winner of this year’s Johnny Mercer Award from the Songwriters Hall of Fame. Songwriter Brian Wayne was mis-identified as Brian White.

In the story “Bowie Blends His Artistic Tastes for Melddown 2002” (Billboard, June 15), David Bowie and his Harris co-produced the Bowie albums Low and Heroes. Brian Eno was a co-writer on those albums.

Jeffrey de Hart in Stockholm contributed to the story “Publishers Help Creativity Cross Borders” (Billboard, June 15).
Hip-Hop Artists Get Into The Athletic-Gear Game

Taking Notice Of The Lifestyle Synergies, Companies And 1, Reebok & Jordan Pair Rappers With Athletes To Pitch Products

BY RASHAUN HALL

NEW YORK—As basketball fans cheer on their favorite teams throughout the NBA playoffs, they are often treated to a bevy of commercials. This year, many of those advertisements have a whole new vibe—a hip-hop vibe. Athletic-wear companies like Reebok, And 1, and Jordan, a division of Nike, have all recruited A-list hip-hop stars to sell their merchandise.

For Reebok, the idea was one whose time had come. With a roster of ath-
letes including tennis champion Venus Williams, Houston Rockets guard Steve Francis, and Philadelphia 76ers guard Allen Iverson, the Canton, Mass.-based company realized that many of them were raised on hip-hop. So Reebok enlisted the services of New York-based advertising firm the Arnell Group. It doesn’t hurt that Interscope executive VP Steve Stoute also serves as chairman of PASS, the Arnell Group’s urban marketing unit.

“A lot of ballers want to be rappers, and a lot of rappers want to be ballers,” Stoute says. “There’s a very thin line between the lifestyles of a rapper and a basketball player; the cultures are very similar. You have to do your thing, you have to represent your game. Knowing that, we just thought it would be a great marriage.”

That idea resulted in Reebok’s “Sounds & Rhythm of Sport,” a multi-tiered marketing initiative combining the worlds of music and sports to promote the brand’s street-inspired Rbk Collection. Launched in January, the campaign is spearheaded by commercials that team Reebok’s athletic endorsers with rap stars like Jadakiss, Missy “Misse-deaner” Elliott, and Scarface.

While creating the campaign, Stoute was able to use his years in the music business to his benefit. “I have direct relationships with the artists, so I can pitch Jadakiss a concept where he’s rapping over a track that samples a bouncing basketball.

I can lay that out to him, and he’ll see the vision. Because of my music business credentials, the artists trust my vision on the spot.”

Reebok has employed the Arnell Group and PASS; it’s given them the opportunity to get into the culture in a deep way,” Stoute adds. “We can take it to TV, or the streets, or to music retail chains. We make ‘The Rhythm of Sport’ a 3D event.”

Scarface, who teamed with Francis in one advertisement, saw his involvement as both personally and professionally beneficial.

“Steve [Francis] is my partner, as well as a great basketball player,” Scarface says. “Outside of our personal relationship, we also have a working relationship through his clothing line, Am 1. Freestyle Premiere, Reebok All Access Pass, and the campaign’s most unique retail feature: displaying featuring forthcoming Rbk products in music retailers like The Source and Vitamin World.

“Those are all natural synergies that exist outside of a rapper and a basketball player,” Stoute says of the campaign’s initiatives. “Music and sports are very close-kin, from the nature of competition to the attitudes and cultures of the athletes and artists.”

Known for their street-inspired designs and highly popular mix-tape series, Paoli, Pa.-based athleticwear company And 1 was conceived with urban culture in mind. In February, And 1 launched its first brand campaign with the Kevin Garnett-endorsed KG2. The ad campaign features Interscope recording artist Styles.

“For And 1, having a rapper appear in a commercial makes it seem to be the evolution of what we’ve always been, but because we’ve always had such close relationships with artists, it didn’t seem to be that big of a deal for us to have someone show up in a commercial,” And 1 director of PR Errin Cecil-Smith says. “For us, the one thing that adds dimension to this is that for the first time, we didn’t marry a hip-hop artist with our playground ball. This was the marriage of a hip-hop artist with Kevin Garnett, who is our singularly best performance player.”

Conceived by music video director Chris Robinson, the campaign not only introduces the shoe but gives fans a rare glimpse into Garnett’s background.

“I think it makes our commercial a little bit more interesting than the basic basketball player and hip-hop artist,” Cecil-Smith observes. “This is a story that Kevin tells very few people. He basically told Styles and Chris about all the obstacles he jumped over to get where he is and the many times he figured he just wouldn’t make it. Styles went back and did this magical thing: He wrote this story that was about Kevin and not really about And 1, which I fine. I don’t want to hear Styles rapping about a shoe.”

Robinson’s job was to bring the two worlds together. “And 1 wants someone to take their street credibility and give it a more polished presentation via a commercial,” he says. “They already had the mix tapes, which were very successful, and everyone in hip-hop and sports knows about And 1. I think they brought me in because I bridge the gap.”

According to Cecil-Smith, And 1’s relationship with hip-hop began with its mix-tape series. “We ended up owning hours of footage of [playground player] Skin. We were all sitting around the office watching this incredible footage, but we didn’t know what to do with it. We knew that had to do something, so we figured we’d throw together a compilation tape and we’d do some music. And we did some that music on. Set Free, our music director, went to the labels, and we gave him carte blanche. He told us to call to his friends and get them to do something, and that’s how we ended up with music for the first four mix tapes. They get in touch with us regarding the artists they want to show a little love to, and if we

...out to hip-hop or artists watching ball when they’re not working—there’s definitely a connection."

Hilton notes, “Music has always been a part of Jordan. Last year, we worked with Moes Def, and in previous years we’ve had the opportunity to work with Stevie Wonder and Mary J. Blige. It’s something that speaks from the brand’s heart. The artists that we work with, the people that we choose, the music that is reflective in the campaign is a direct message in conjunction with Jordan. These artists who are a step above the rest of the fray, they’re inspirational and different from the norm. It’s all of us putting our hearts into it. These are people of such high standards wanting to work with a brand to get more than just money in their pocket. It’s about getting a message out there. It’s bigger than just a shoe or a song.”

Like all of the brands, the creative team at Jordan understood that music plays a key part in the lives of their consumers. “Music is very integral to the interest of our consumer, and it would be a mistake for us to get to know our consumer only through their basketball-playing and shoe-buying habits,” Tran says. “That’s not how you get to know your consumer these days. It’s getting into some of the other interests that drive them, and music is at the heart of their interest. If we can connect to our consumers’ hearts through the power of music, then so be it.”
Amped and phalanx with the Dallas finale, Armentor the company America playing summers won an autographed sign to Tippett's Britney's Dance Beat was among the music video games deemed at the recent E3 expo. (Photo: Steve Traiman)

Resurrected Family Biz Offers Arabic Titles

BY JIM BESSMAN

NEW YORK—Brooklyn, N.Y.'s Rashid Sales Co., which sold the country's premiere Arabic music retailer/distributor until it closed under bankruptcy last July. But ironically, the events of Sept. 11 gave it a new lease on life, such that the 1.5-year-old Internet-era store has re-opened, and owner Ray Rashid is now reading the rejuvenation of its long-dormant Orient Records line.

Rashid had been OM of the store, which was established in 1950 in a different location by his late father, Albert Rashid. "When the case went to the courts, I made an offer to buy the business, and it was accepted immediately," Rashid says. "The last thing they wanted after 9/11 was to have an auction sale of Arabic compact discs—out of fear of a backlash from the community."

So Rashid was able to reopen the outlet in Brooklyn’s Cobble Hill neighborhood in Nov. 2001. "We had to change its name to Rashid Music Sales. I wanted to call it Near East Music Sales, but our lawyers and lawyers and courts didn’t want to hear it. But we still had to have name recognition."

A December ad campaign to promote Arabic music in The Village Voice “brought in a lot of Americans who are really interested in it—but didn’t know where to go for it,” continues Rashid, who had complained about that problem when he closed the company’s wholesale sale operation last May. "We no longer rely on EMI Arabia to buy from but local [domestic] suppliers like Harmonia, which supplies DMX, Tony Santos, and DMX, and Ark 21 to bring in CDs with much nicer graphics than EMI’s—which look like somebody just posed for a picture and that’s it every year."

Rashid also bolstered his rashid.com Web site by adding 100 new titles “that you wouldn’t find at other sites,” he says, expanding his stock of classical Arabic music, belly-dance, and Arabic club music. "We have more experience than other Web site people, and anybody who goes to it loves it and is impressed by the diversity."

The update also carries some important EMI titles, along with French Harmonia Mundo product. Other domestic sources include Putumayo’s Arabic music offerings and those from World Music Network.

But Rashid is more excited now about the relaunch of his father’s record label.

"I’ve been in business most of my life and the real thing I want to now is reproduce these old masters," he says, referring to the reel-to-reel tapes of legendary Arabic musicians that his father—a Lebanese immi-

grant who originally founded Rashid Sales as an Arabic film distributor in Detroit in 1954—reproduced in the U.S. and in Egypt decades ago.

"He started Orient Records, or El Shark, in the mid-’40s and produced 78s and also LPs of Arab musicians living in America, Arabic folk songs, belly-dance, and classical Arabic music," Rashid says. "He also went to Egypt in the ’70s and made recordings and brought them back here and made some of them into records."

Rashid approached Michael Schlesinger, owner of Manhattan’s Bayside-distributed Global Village Music label, which has an extensive catalog of klezmer and Middle Eastern music. Rashid says, "He was familiar with almost all of my father’s recordings and owned most of them, and he knew the machines to remaster the original reel-to-reel tapes.

Rashid and Schlesinger are working on the first eight titles in Ori-

ental/Village’s Anthology of Arabic Music series during the next two months, with Schlesinger handling national and ethnic distribution and Rashid servicing the Arabic music community. The initial releases will feature classical Arabic music ensem-

bles, solo instrumentalists on violin and oud (Arabic lute), and a broad range of belly-dance music. High-lights include some of the recording legends of legendary Egyptian vocalist Karim Mahmoud, an Egyptian tape circa 1957 by the pre- eminent oud master Farid al-Abbas, and American recordings by Egyptian basheri, Sammy Shawa, who was popular there from the ’50s through the ’80s.

The Egyptian recordings, Rashid notes, star accompanists to such paramount classical Arabic musical figures as oud players Farid Al-Atrechi and Mohamed Abdel Wahab and female vocalist Om Kalsoum.

A few years ago, a book and film on Om Kalsoum came out and opened the eyes of Americans," says Rashid, citing the more recent "Desert Rose" collaboration between Sting and Algerian rat artist Cheb Mami and the increased habil-

itability of Palestinian-American oud virtuoso Simon Shaheen for a greater interest in Arabic music in America.

When I reopened the store last November, I had a lot of interest and said, ‘Thank you,’ " Rashid says, "and the American customers were more vocal."

TO OUR READERS

Declarations of Independents will return next issue.
Handleman Has Best 4th Qtr. In Its History

BY ED CHRISTMAN

NEW YORK—While the Handleman Co. fell short of topping last year's record-breaking year for profit, it still managed to break its annual sales volume record and also produce its best fourth-quarter profit in the company's history.

For the year ended April 27, Handleman's sales were $1.34 billion, a 13% increase over $1.19 billion in the previous year—but net income was $57.1 million, or $1.39 per diluted share, down from the $42 million, or $1.53 per diluted share, the company generated in its previous fiscal year. The $12.1 million, or 45 cents per share, in net income the company produced in its fourth quarter established a new record for the company and was up 22.2% from the $9.9 million, or 37 cents per share, it had in the previous year's fourth quarter. In fact, with the exception of the third quarter, the other three quarters were record-breakers for the Troy, Mich.-based operation.

For the fourth quarter ended April 27, sales were $331.3 million—a 5% increase from the fourth-quarter sales total of $325 million in the previous year. Handleman achieved a gross profit of 22.6% of revenue vs. 24.3% in the previous fourth quarter, while selling, general, and administrative (SG&A) expenses were 17.5%, compared with 18% for the same quarter last year.

For the year, Handleman produced gross profit of 22.3%, down from the 24.8% it achieved in the previous year. The company says the change was due to sales generated by its growing operation in the U.K., where profit margins are smaller than the levels achieved in the U.S. But Handleman managed to partially offset the reduction in profit by lowering its expense structure, with SG&A costs dropping to 18.2% from 18.9% in the previous fiscal year.

Looking at 2001 company by division, Handleman has formally issued a CD, while the company's retail price, which has been searching for a CD, has formally been issued.

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Collections Of Popular TV Series May Fuel Another Boom For DVD

BY ANNE SHERBER
NEW YORK—Upon first consideration, releasing episodic TV as packaged media, particularly programming that is still running on the medium, seems counter-intuitive: Why would consumers pay to purchase programming that comes into their homes for free? But when the Fox Home Video release of the complete first season of The Simpsons on DVD topped 1 million units in sales last year, studios put intuition aside.

Program suppliers large and small have begun combing their small-screen vaults for TV products that consumers will want to own. Available titles run the gamut from such classics as I Love Lucy (Paramount) and The Honeymooners (MPI Home Video) to the more obscure, including Dark Shadows and The Rifleman (both also from MPI). Amazon.com devotes an entire page to series available on DVD and lists more than 60 that are currently available in one configuration or another.

“It really is a new revenue stream opening up,” says Paul Pernstein, senior VP of marketing for Fox Home Video, which has released two seasons of Buffy the Vampire Slayer and five seasons of The X-Files. “It’s going to be increasingly important. It’s almost a new genre.”

FORMAT FITTING FOR COLLECTORS

Key to the success of the category is determining whether the property is right for the DVD format. With the exception of Paramount’s Star Trek franchise and a small handful of other programming with cult-like following, the format has found its way into complete season releases of TV series in the VHS format had very little success. According to Doug Wadleigh, VP of marketing for special-interest programming at Warner Home Video (WHV), purchasing an entire season of programs required consumers to make a big commitment, space-wise. “Consumers had to take a leap of faith in their homes to store 10 or 12 videocassettes. With DVD, we can bring that product profile way down.”

For one thing, other attributes also contribute to the category’s happy marriage to the format. Studio sales and marketing executives agree that in addition to the compact nature of the format, consumers are looking for extras that they can’t get from TV and that do not fit on VHS cassettes.

According to Jeff Pinks, president of sales and marketing for Artisan Home Entertainment—which released the first season of the cult favorite Twin Peaks last December—the extras are what make series boxed sets so appealing. “Back in the VHS days, you’d have a full shelf of releases that really didn’t have any more to offer than the show itself. What you’re getting with DVD is a much-upgraded and compact package with new features, as well as enhanced audio and video quality.”

The Twin Peaks DVD includes a newly remastered, high-definition transfer of the original TV program; episode analyses by the directors; interviews with the cast and crew (including series co-creator Mark Frost, who contributed content); TV experts; optional introductions to each episode; script notes; and rare archival material from Wrapped in Plastic, the official Twin Peaks magazine.

According to Wadleigh, consumers now expect such extras. He says that when WHV was planning the Friends: The Complete First Season DVD, DVD studio packed the four-disc set with material fans of the series would enjoy. “Producers have to produce a show that is 22 minutes,” he says. “They routinely build episodic content. We worked with series’ producers to add in content that was cut out of the original episodes. Every episode has never-before-seen footage.”

Additionally, Wadleigh says, WHV was able to rid the programming of the blackouts that mark where the commercials were inserted: “We edited to smooth out the episodes so you can’t have any sense of commercial breaks.” The studio, which hit series-on-DVD pay dirt when it released the Friends first season April 30 (Billboard, April 20), will feature the complete second season of the comedy Sept. 3 to coincide with the premiere episode of the show’s final season.

The DVD of Friends: The Complete Season Two includes commentary from the show’s producers: “Open House at Monica and Rachel’s,” which takes viewers on an interactive tour of their apartment; a video guide to season two’s guest appearances: a “How Well Do You Know Your Friends?” video trivia challenge; and a DVD-ROM link to the Friends Web site.

Studios now have to decide which series are appropriate for release on DVD. Wadleigh says WHV has conducted extensive research that demonstrates that there are one of many criteria that should be used to determine a program’s “ownability” on DVD. “Highly rated shows out there, like ER and The West Wing, may not be the best to release on DVD.”

The first thing that must be looked at is audience size. Stadlon says, “What is the target market? How big is the target market? How dedicated are they to the property? Something like Buffy has a very loyal core following. Those are the people who will be avid purchasers of that product.”

Additionally, he says, whether there is enough supplementary material to make the package valuable to consumers must also be a factor in determining whether a series is appropriate for DVD. (Stadlon says Fox will release season one of NYPD Blue in the fourth quarter, and of the show’s lists I can’t talk about.)

But for HBO Home Video senior VP of marketing Cynthia Rhea, virtually any series the network produces can have a second life on DVD. Because HBO’s series programming—including the high-profile The Sopranos, Sex and the City, and Oz—all air on a premium cable channel, there is a huge potential audience of consumers who have been exposed to information about the shows but who have never seen them.

Rhea says that unlike the audience for broadcast TV on DVD—almost all of whom have already seen the programming being offered—consumers who buy and rent HBO series may not have seen the program. “Based on anecdotal evidence, we estimate that for Sex and the City and The Sopranos, half the buyers are viewers and subscribers who are that loyal and fanatic, and at half have not seen the program,” says Rhea.

For HBO, TV shows may vary with show like Oz, but the overriding thing is that many more people have heard about the shows and read about the shows and are aware of the shows than are actually watching when they are on television.

TO OUR READERS

Picture This will return in the July 6 issue.

‘Neutron’ Explodes Onto Screen

Nickelodeon/Paramount Release Promotes Science

BY MOIRA MCCORMICK
CHICAGO—“Science Is Fun” is the major theme of the marketing push behind Nickelodeon/Paramount Home Entertainment’s July 2 VHS ($14.95) and DVD ($19.95) release of the computer-animated, Academy Award-nominated theatrical film Jimmy Neutron: Boy Genius.

The movie (featuring the voices of Patrick Stewart and Martin Short) centers on an adolescent boy inventor whose creations are called upon to save Earth’s parents, all of whom have been abducted by aliens. DVD bonus features include the Making of Jimmy Neutron featurettes, two music videos (“Leave It Up to Me” by Aaron Carter and “Kids in America” by No Secrets), 12 promotional spot questions introducing the character that ran on Nickelodeon, seven DVD-ROM games, the teaser trailer, and the theatrical trailer. Plus, for the first time, Paramount is including both the full-frame and widescreen versions on a DVD.

“We are capitalizing on Jimmy Neutron as a new nickelodeon character—but one that was launched via a film,” says Megan Kean, Paramount marketing and product manager for children’s video and Nickelodeon TV products. “In the past, such as with Rugrats, the TV series came first.”

Kean says the reverse strategy employed here worked well. “Nickelodeon, we created an on-air viral marketing campaign that resulted in (more than) $80 million at the box office.”

“Science Is Fun” teachers’ resource guides are going out to 30,000 teachers and school librarians in the U.S. and Canada to help send an important message about Jimmy Neutron to teachers and families, according to Paramount Home Entertainment spokesman Martin Blythe. “Nickelodeon’s mandate is for an educational component in all programming,” he says. “Although the movie is very entertaining, it’s vital for moms and dads buying the video and DVD to know it has a more serious educational side, too. Jimmy Neutron’s science education, practical and matter-of-fact, is relevant to our lives.”

Regional invention contests in such major markets as Los Angeles, Chicago, and Houston will kick off near street date and involve local science museums and institutions. Children will be challenged to invent robots, gadgets, and rockets, with the possibility of national media coverage for any resulting standouts. Science-themed runners programs in each city, along with local science experts and media partners, will be involved as well.

Kean says a media ad campaign will target mothers and kids, with buys on the mainstream broadcast networks, as well as cable networks Nickelodeon and Cartoon Network. She says Nickelodeon is “giving us a lot of pre- and post- street-date airtime.”

In addition, “we’re doing a national radio promotion encompassing 50 U.S. markets,” Kean says. “Each station whose target audience is ages 8-45 will come up with its own fun Jimmy Neutron-themed events, such as trivia contests, with giveaways of the VHS and DVD. It’s the sort of radio support we typically put behind all of our ‘A’ season of our ‘B’ titles.”

Print ads will also run in parent- and kid-targeted publications in the U.S. and Canada. An Embassy Suites cross-promotion involving TV advertising and corresponding USA Today ads will run throughout the summer. Additionally, a copy of Jimmy Neutron will also include a coupon booklet with $29 worth of offers from the property’s licensees. The booklet offers consumers a $3 Enter to Win Jimmy Neutron PC game, discounts for Welch’s jams and jellies, and rebates for an RCA CD boombox, among other opportunities.

The Spanish-language version of Jimmy Neutron will street July 14, and Paramount is mounting a big publicity push to that audience. Kean says “Paramount will also capitalize on Jimmy Neutron’s Oscar nomination via a sticker burst on all VHS and DVD copies.” This was the first year that the National Academy of Motion Picture Arts & Sciences gave an award to the best animated feature, and Jimmy Neutron was nominet alongside with Shrek and Monsters Inc., so that’s that distinction that this title will always have.”

A number of Jimmy Neutron merchandise items—including toys, books, and games—will go on sale in the fall and will also tie in to the debut of the Nickelodeon TV spin-off series called The Adventures of Jimmy Neutron: Boy Genius.

www.americanradiohistory.com
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**Notes:**
- \(\text{millions}^2\): Sales in millions of units.
- \(\text{millions}^3\): Sales in millions of dollars.

**Additional Information:**
- Billboard VHS Top Sales: 6/22/2002
- Billboard DVD Top Sales: 6/22/2002
- Billboard Top DVD Rentals: 6/22/2002
- Billboard Top CD Sales: 6/22/2002

**Sources:**
- Billboard Magazine
- Music Industry Research Association
- Nielsen Media Research
- VNU Business Media, Inc.

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Show Becomes Tribute After Ramone’s Death

BY CHRIS MORRIS

LOS ANGELES—“A Ramones story can’t have a happy ending,” Dee Dee Ramone wrote at the conclusion of his lacerating autobiography, published in Lobotomy in the U.S. in 2000.

With those grim words, Ramone prophesied his own end. The punk pioneer was found dead June 5 at his Hollywood home from an apparent drug overdose. He was 50.

The bassist was the second member of the group to die in a little more than a year: Vocalist Joey Ramone succumbed to lymphoma in April 2001 (Billboard, April 28, 2001).

Born Douglas Colvin in Fort Lee, Va., Dee Dee was an Army brat who traveled widely in Asia and Europe before his family settled in Forest Hills in Queens, N.Y. A heroin user from the age of 15, he resorted to petty crime, drug dealing, and, sometimes, street hustling to support his habit.

In the mid-70s, he formed the Ramones with Queens buddies Johnny Cummings (Johnny Ramone), Jeffrey Hyman (Joey Ramone), and Tommy Erdelyi (Taco Ramone). The band established itself at CBGB on New York’s Lower East Side, playing sets of loud, brutally clipped, intensely dumb originals, linked by Dee Dee’s hoarse count-off of “One-two-three-four!”

It soon won a contract with Sire Records. Dee Dee penned some of the Ramones’ most memorable tunes. “Everything I write is autobiographi-
cal and very real,” he told Legs McNeil and Gillian McCain in the 1996 punk oral history Please Kill Me. Among his finest numbers were “Chinese Rock,” a horrific account of heroin addiction that his bandmates first deemed too potent to record, and “33rd & 3rd,” a violent street-hustling fantasy.

After 11 studio albums, Dee Dee exited the Ramones in 1989. He cut a flop rap album as Dee Dee King, as well as three solo sets. He worked briefly in the late G.G. Allin’s shock-rock band the Murder Junkies and joined re-Ramones Marky and C.J. in the Remains.

In the last years of his life, Dee Dee relocated to Los Angeles, where he performed regularly in the clubs. A June 14 show he had scheduled for the Key Club in Hollywood went on as a tribute to the musician.

He is survived by his wife, Barbara; mother, Tony; and sister, Beverly.
Fox purchased the rights to air American Idol at a reported cost of $1 million per episode (Music & Showbiz, Billboard, March 9).

Three judges—Abdul, BGK A&R executive Simon Cowell, and music-industry veteran Randy Jackson (a former A&R executive for Columbia and MCA)—plowed through applications from thousands of American Idol hopefuls to determine who would make the initial cut of 120 contestants.

One of the most talked-about aspects of the show is Cowell’s often harsh assessments of a contestant’s talent. Cowell—who was a judge on the U.K.’s Pop Idol—makes no apologies for his brutally frank style. “We warned people in advance,” he says. “Don’t be in this contest if you can’t sing or if you can’t take criticism.”

He adds that another mistake contestants make is “trying to sing identically to someone who’s already famous. We’re looking for originality.”

Abdul says that because contestants had to sing a capella at their auditions, “people couldn’t fake having talent. Contestants also had the option of performing their original music, but most sang covers.”

Cowell has a vested interest in American Idol, because the winner will be signed to his S Records imprint, an affiliate of BMG. Abdul states that “there’s no way people can say his contest is manufactured or fixed by the judges. As soon as the audience votes, it’s out of our hands.”

Cowell says that he hopes to have a single released by the winner “within three weeks after the winner is chosen. We’ve already started the search for the right song.”

Abdul sums up American Idol thus: “This contest is as hardcore as it gets.”
STAYING POWER: Eminem's 2000 album The Marshall Mathers LP had a larger opening sum than his new one did in its first full week at stores, but the current The Eminem Show registers a larger total in its second full week than that earlier album saw. With a decline of 39%, Show remains far ahead of The Billboard 200 pack, with 890,000 units. The Marshall Mathers LP pulled 794,000 in its second frame, down 59% from its bow of 1.76 million.

Including the 284,500 copies sold during its accelerated weekend release, Eminem's new album sold 2.4 million in the space of two weeks and three days, off just a tick from the 2.55 million that his last one sold in two weeks. Show is already this year's best-selling album, surpassing the 2.1 million that Alan Jackson's Drive moved in its 21 chart weeks. Despite the Eminem rush, total album sales are down from the same week of 2001 (see Market Watch, page 8), an all-too-familiar refrain this year.

Compiled Interest: With Totally Hits 2002 opening at No. 2 with 137,000 units, the compilation series continues to play Avis to the Hertz that is the line of Now That's What I Call Music! CDs. The previous two Totally sets had an average first-week sale of about 138,000 units, while the previous five Now! volumes averaged 512,000 units in their openers.

Each of the previous two Now! editions sold less than the one before it, from 621,500 for Now! 7 in August 2001 to 547,000 and 419,000, respectively, for the eight and ninth volumes. The new Totally is behind the opener of Totally Hits 2001 by less than 2,000 pieces, a fade that is much less pronounced than that experienced by the Now! brand.

Also entering this week's top 10 are Donell Jones (No. 3, 110,500) and newcomers Dirty Vegas (No. 7, 64,000) and Avril Lavigne (No. 8, 62,000). The start for Jones' third album is almost triple that of his previous best Nielsen SoundScan chart, set in October 1999 when his last one entered the big chart at No. 35 with 39,000. With Jones joining P. Diddy (No. 4) and Lavigne, Arista has three albums in the top 10. The big chart's Greatest Gainer belongs to the soundtrack from Divine Secrets of the Y-Va Sisterhood (99-53, up 99.6%) and is owed to that film's theatrical run. The Pacesetter goes to hip-hop unit N*E*R*D (85-6, up 39%), which is performing name for the production/writing team known as the Neptunes. The N*E*R*D spike comes from ads placed by Target stores and Circuit City, although Virgin says it's growing at other accounts, too. If the same album has a chart's largest unit gain and percentage increase—as it 29-10 does this week—the one with the second-largest gain gets the Pacesetter award.

In the Wings: Starting next week, Eminem won't be the only big man on campus. Korn leads a healthy June 11 release slate, and the band's first-day numbers suggest it will start north of 600,000 units. In practically any other week this year, that would be enough to notch No. 1, but Korn's chances are contingent on how much of a decline Eminem will weather. For the sake of comparison, in 2000, Eminem's second album sold close to 600,000 in its third week. In 1999, Korn's last album launched at No. 1 with 574,000.

Rapper Nelly hits stores June 25 and will ship more than 2 million copies. Nelly's freshman album was the best-selling rap album of 2001 and in its first year, 2000, the Ave a T I Mathers LP was the only rap title to outsell it. With his track record and lead track “Hot in Herre” at radio—racing 11-7 on Hot R&B/Hip-Hop Airplay, 7-6 on Top 40 Tracks, and 4-2 on the all-formats Hot 100 Airplay—Nelly is primed for a sizzling start.

Meanwhile, Papa Roach hits stores Tuesday (18), with Wyclef Jean and the English-language-bow of Latin star Paulina Rubio. Career Growth: Three titles on The Billboard 200 have already eclipsed the sales to date of each act's last album. Pink (No. 18) has moved 2.8 million units in 29 weeks, overtaking the 2.2 million sold by her 2000 debut. Enrique Iglesias (No. 47) has moved 2.7 million in 32 weeks, more than the 1.9 million sold by his 1999 English bow. Enrique, or any of his six Spanish-language outings. And 1.7 million units in 26 weeks for No Doubt (No. 29) beats the 1.47 million sold by 2000's Return of Saturn.

Combine the sales to date of the two versions of Mary J. Blige's No More Drama (No. 48), and those 2.6 million units make that title the second-largest of her career. It is toppled only by her first album, What's the 411?—which has sold 2.75 million since 1992.

Pushing Forty: George Strait nabbed his 37th No. 1 hit with Country Singles & Tracks, as “Living and Living Well” gains 247 detections and replaces Alan Jackson’s “Drive (For Daddy Gene)” after a four-week run atop the chart. It is Strait’s first appearance at the top of the page in more than two years, although his “Run” peaked at No. 2 in the Dec. 15, 2001, issue. His last No. 1, the father-and-son anthem “The Best Day,” dominated this chart for three weeks starting in the April 22, 2000, issue.

“Living” is also the first No. 1 for MCA Nashville since Lee Ann Womack’s “I Hope You Dance” carried the torch for five weeks in summer 2000. The odds of “Living” landing a second-week at No. 1 are favorable, as Strait finishes 786 detections ahead of the 2.1 title, Brad Paisley’s “I’m Gonna Miss Her (The Fishin’ Song).” Paisley’s title garners 4,888 spins, up 63.

At one point in Strait’s decorated chart career, between 1986 and 1989, he logged 11 consecutive No. 1 singles. He ranks an all-time third for cumulative No. 1s, a tally still dominated by Conway Twitty, who sang 40 chart toppers. Strait is one No. 1 away from matching second-ranked Merle Haggard’s 38 No. 1 titles to date.

No Longer Without: After placing his last two albums atop The Billboard 200, Eminem finally makes it to No. 1 on a Billboard singles chart, as “Without Me” moves 1-1 on Top 40 Tracks. The Billboard Hot 100, “Without,” holds at No. 4 and will likely be blocked from the No. 1 slot on that chart by Nelly’s surging “Hot in Herre,” which rises 3-2 and earns the Greatest Gainer/Airplay award for a second consecutive week and the third time in the past five.

“Herre” gains 11 million listener impressions, upping its weekly total to 112 million. Nelly traits Ashanti by 14 million impressions, as “Foolish” reaches double-digits weeks at No. 1 on the Hot 100. “Foolish” is down 6 million impressions, though, as it’s possible that with a similar dip next week combined with a sizable jump by “Herre,” Nelly will end Ashanti’s No. 1 run at 19 weeks.

“Without,” meanwhile, gains 6 million impressions to rise to 108 million. While within shouting distance of the audience total for “Herre,” it will be difficult for Eminem to surpass Nelly: “Without” is not garnering as much support from R&B radio as “Herre.”

Parting Pair: For the first time on the Hot R&B/Hip-Hop Singles & Tracks chart, two singles with the same title by the same artist but with different music and lyrics are in the top 10, as “I Need a Girl (Part II)” by P. Diddy & Giuwine Featuring Loon, Mario Winans & Tommy Ruggieri advances 15-9, landing right behind “I Need a Girl (Part II)” by P. Diddy Feating Usher & Loon. With a gain of more than 6 million in audience, “Part II” earns this week’s Greatest Gainer/Airplay honor.

Both records are remixes of Diddy’s “I Need a Girl,” originally heard on his The Saga Continues... album. They chart as separate titles, because Billboard no longer links dissimilar remixes. “Part I” peaked at No. 2, but if both versions had been merged, “I Need a Girl” would easily have hit No. 1.

Firmly Planted: “Darkness, Darkness” by the Robert Plant debuts at No. 39 on Mainstream Rock Tracks, giving the legendary artist his 40th overall appearance on that chart. It’s also his first appearance as a solo artist there in more than eight years, since “I Believe” peaked at No. 9 in October 1993. Plant has charted 28 times as a solo artist, six times with Led Zeppelin, four with Jimmy Page, and twice with the Honeydrippers. Plant is the seventh artist to chart 40 times or more in the 21-year history of Mainstream Rock Tracks, tying him for sixth place overall with Aerosmith, also with 40. Tom Petty is the all-time leader, with 46 chart appearances.

Additional reporting by Anthony Colombo in New York.
<table>
<thead>
<tr>
<th>Week</th>
<th>Hot Shot Debut</th>
<th>Title</th>
<th>Artist/Imprint &amp; Number/Distributing Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3 Weeks At Number 1</td>
<td>The Eminence Show</td>
<td>Eminem/Interscope/Geffen (12.98/18.98)</td>
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<tr>
<td>5</td>
<td>3 Weeks At Number 3</td>
<td>Life Goes On</td>
<td>Steely Dan/RCA (12.98/18.98)</td>
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<td>5</td>
<td>3 Weeks At Number 3</td>
<td>Ashanti</td>
<td>Ashanti/Chedda Chedda/RCA (12.98/18.98)</td>
</tr>
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<td>7</td>
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<td>No Shoes, No Shirt, No Problems</td>
<td>R. Kelly/Arista (12.98/18.98)</td>
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<td>6 Weeks At Number 7</td>
<td>Dirty Vegas</td>
<td>Dirty Vegas/Interscope (17.98)</td>
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<td>8 Weeks At Number 8</td>
<td>Let Go</td>
<td>En Vogue/Capitol (12.98/18.98)</td>
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<td>C'mon, C'mon</td>
<td>A Tribe Called Quest/Jive (12.98/18.98)</td>
</tr>
<tr>
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<td>10 Weeks At Number 9</td>
<td>New 5</td>
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</tr>
<tr>
<td>12</td>
<td>14 Weeks At Number 12</td>
<td>Come Home With Me</td>
<td>Bruce Springsteen/BRB (12.98/18.98)</td>
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<td>Spider-Man/Marvel Licenses (12.98/18.98)</td>
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<td>20 Weeks At Number 16</td>
<td>A New Day Has Come</td>
<td>A New Day Has Come/Atlantic (12.98/18.98)</td>
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<td>17</td>
<td>21 Weeks At Number 17</td>
<td>Me</td>
<td>Me/Def Jam (12.98/18.98)</td>
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<td>Hood Rich</td>
<td>Hood Rich/Epic (12.98/18.98)</td>
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<tr>
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<td>24 Weeks At Number 20</td>
<td>O Brother, Where Art Thou?</td>
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<td>Week</td>
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<td>Label</td>
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<td>95</td>
<td>SOUNDRACK</td>
<td>Bad Company</td>
<td>98</td>
</tr>
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<td>96</td>
<td>VARIOUS ARTISTS</td>
<td>The Family Values Tour 2001</td>
<td>55</td>
</tr>
<tr>
<td>97</td>
<td>BELL &amp; SEBASTIAN</td>
<td>Storytelling (Soundtrack)</td>
<td>150</td>
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<td>98</td>
<td>BLINK-182</td>
<td>Take Off Your Pants and Jacket</td>
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<td>99</td>
<td>YOLANDA ADAMS</td>
<td>Believe</td>
<td>42</td>
</tr>
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<td>PRINCE</td>
<td>The Very Best Of Prince</td>
<td>66</td>
</tr>
<tr>
<td>101</td>
<td>12 STONES</td>
<td>WILL DOWNING</td>
<td>154</td>
</tr>
<tr>
<td>102</td>
<td>OUTKAST</td>
<td>Big Boi &amp; Dre Present... Outkast</td>
<td>18</td>
</tr>
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<td>Bad For Good: The Very Best Of Scorpions</td>
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<td>SCORPIONS</td>
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<td></td>
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<td>105</td>
<td>TRAVIS TRITT</td>
<td>Down The Road I Go</td>
<td>51</td>
</tr>
<tr>
<td>106</td>
<td>KELLI JO COFFY</td>
<td>When You Lie Next To Me</td>
<td>22</td>
</tr>
<tr>
<td>107</td>
<td>THE STROKES</td>
<td>Is This It</td>
<td>33</td>
</tr>
<tr>
<td>108</td>
<td>LOUIE DEVITO</td>
<td>Leene DeVito's Dance Factory</td>
<td>92</td>
</tr>
<tr>
<td>109</td>
<td>LAW</td>
<td>Through The Eyes</td>
<td>119</td>
</tr>
<tr>
<td>110</td>
<td>SOUNDRACK</td>
<td>Undercover Brother</td>
<td>125</td>
</tr>
<tr>
<td>111</td>
<td>VARIOUS ARTISTS</td>
<td>WWF: Forceable Entry</td>
<td>3</td>
</tr>
<tr>
<td>112</td>
<td>THE DAYTON FAMILY</td>
<td>Welcome To The Dope House</td>
<td>107</td>
</tr>
<tr>
<td>113</td>
<td>DJ PAUL</td>
<td>Triple 6 Malia Presents DJ Paul — Underground Vol. 16 For Da Summa</td>
<td>127</td>
</tr>
<tr>
<td>114</td>
<td>REMY SHAND</td>
<td>The Way I Feel</td>
<td>39</td>
</tr>
<tr>
<td>115</td>
<td>U2</td>
<td>All That You Can't Leave Behind</td>
<td>3</td>
</tr>
<tr>
<td>116</td>
<td>JENNIFER LOPEZ</td>
<td>J.L.O</td>
<td>1</td>
</tr>
<tr>
<td>117</td>
<td>TOM WAITS</td>
<td>Blood Money</td>
<td>32</td>
</tr>
<tr>
<td>118</td>
<td>GREEN DAY</td>
<td>International Supercuts!</td>
<td>40</td>
</tr>
<tr>
<td>119</td>
<td>3RD STRIKE</td>
<td>Lost Angel</td>
<td>72</td>
</tr>
<tr>
<td>120</td>
<td>DAVE MATTHEWS BAND</td>
<td>Everyday</td>
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</tr>
<tr>
<td>121</td>
<td>DIANA KRALL</td>
<td>The Look Of Love</td>
<td>9</td>
</tr>
<tr>
<td>122</td>
<td>TOM WAITS</td>
<td>Alice</td>
<td>33</td>
</tr>
<tr>
<td>123</td>
<td>THE CORRECTIONS</td>
<td>VH1 Music First Presents: The Corrs — Live In Dublin</td>
<td>52</td>
</tr>
<tr>
<td>124</td>
<td>JIMMY BUFFET</td>
<td>Far Side Of The World</td>
<td>5</td>
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<tr>
<td>125</td>
<td>ELVIS COSTELLO</td>
<td>When I Was Cruel</td>
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<td>126</td>
<td>GLENN LEWIS</td>
<td>World Outside My Window</td>
<td>4</td>
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<tr>
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<td>LIL BOW WOW</td>
<td>Doggy Bag</td>
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<td>128</td>
<td>THE BEATLES</td>
<td>I Am Sam</td>
<td>12</td>
</tr>
<tr>
<td>129</td>
<td>CHER</td>
<td>Living Proof</td>
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<tr>
<td>130</td>
<td>BIG MOE</td>
<td>Purple World</td>
<td>29</td>
</tr>
<tr>
<td>131</td>
<td>DASHBOARD CONFIDENTIAL</td>
<td>The Places You Have Come To Fear The Most</td>
<td>119</td>
</tr>
<tr>
<td>132</td>
<td>BLACKALICIOUS</td>
<td>Blazing Arrow</td>
<td>49</td>
</tr>
<tr>
<td>133</td>
<td>NELLY</td>
<td>Country Grammar</td>
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**Footnotes:**
- This list represents a portion of Billboard's Hot 100 chart for the week of June 22, 2002.
- RIAA certification levels are indicated for each entry.
- Sales figures are rounded to the nearest thousand.
- The chart is based on sales data from Billboard's charts, which are compiled using a combination of various sales and performance metrics, including physical sales, digital downloads, and streaming streams.
### Billboard Top Jazz Albums

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Diana Krall</td>
<td>The Look Of Love</td>
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<tr>
<td>2</td>
<td>Cassandra Wilson</td>
<td>Belly Of The Sun</td>
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<td>3</td>
<td>Wayne Shorter</td>
<td>Footprints Live!</td>
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<td>4</td>
<td>Tony Bennett</td>
<td>Playin'/With My Friends: Bennett Sings The Blues</td>
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<td>5</td>
<td>Various Artists</td>
<td>Vernal/Veridix</td>
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<td>6</td>
<td>Various Artists</td>
<td>Soundtrack</td>
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<tr>
<td>7</td>
<td>Harry Connick, Jr.</td>
<td>Songs I Heard</td>
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<td>8</td>
<td>Michael Feinstein</td>
<td>Michael Feinstein With The Israel Philharmonic Orchestra</td>
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<td>9</td>
<td>Harry Connick, Jr.</td>
<td>30</td>
</tr>
<tr>
<td>10</td>
<td>Steve Tyrell</td>
<td>Standard Time</td>
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<tr>
<td>11</td>
<td>Ramsey Lewis &amp; Nancy Wilson</td>
<td>Meant To Be</td>
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<td>12</td>
<td>Rachelle Ferrell</td>
<td>Live In Monterey 91-92</td>
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<td>Patti Austin</td>
<td>For Ella</td>
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<td>14</td>
<td>Louie Armstrong</td>
<td>Ken Burns Jazz - The Definitive Louis Armstrong</td>
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<td>15</td>
<td>Brian Bromberg</td>
<td>Wood</td>
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<td>16</td>
<td>Miles Davis</td>
<td>Super Hits</td>
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<td>17</td>
<td>Jane Monheit</td>
<td>Come Dream With Me</td>
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<td>18</td>
<td>Stan Getz</td>
<td>Getz For Lovers</td>
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<td>19</td>
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<td>The Best Of Ken Burns Jazz</td>
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<td>Dianne Reeves</td>
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<td>Thievery Corporation</td>
<td>Sounds From The Versi Hi-Fi</td>
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<td>24</td>
<td>Miles Davis</td>
<td>Blue Moods</td>
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<td>25</td>
<td>Stan Getz</td>
<td>Getz Plays Jobim/The Girl From Ipanema</td>
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### Billboard Top Contemporary Jazz Albums

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<tr>
<td>1</td>
<td>Norah Jones</td>
<td>Come Away With Me</td>
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<td>2</td>
<td>William &amp; noodle</td>
<td>Sensual Journey</td>
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<td>3</td>
<td>Various Artists</td>
<td>Vernal/Varied</td>
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<td>4</td>
<td>Down To The Bone</td>
<td>Crazy Vibes And Things</td>
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<td>Boney James</td>
<td>Ride</td>
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<td>6</td>
<td>Mike Phillips</td>
<td>You Have Reached Mike Phillips</td>
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<td>7</td>
<td>Paul Hardcastle</td>
<td>Hardcastle III</td>
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<td>8</td>
<td>Medeski Martin &amp; Wood</td>
<td>Universal цена</td>
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<td>Pat Metheny Group</td>
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<td>13</td>
<td>Andre Ward</td>
<td>Feelin' You</td>
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<td>Craig Chaquico</td>
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<td>Chuck Loeb</td>
<td>All There Is</td>
</tr>
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<td>16</td>
<td>The Braxton Brothers</td>
<td>Both Sides</td>
</tr>
<tr>
<td>17</td>
<td>Peter White</td>
<td>Glow</td>
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<td>Bobby McFerrin</td>
<td>Beyond Words</td>
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<td>19</td>
<td>Acoustic Alchemy</td>
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<td>20</td>
<td>David Benoit</td>
<td>Fuzzy Logic</td>
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<td>21</td>
<td>Jeff Golub</td>
<td>Do It Again</td>
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<td>22</td>
<td>3rd Force</td>
<td>Gentle Force</td>
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<td>23</td>
<td>The Rippingtons featuring Uss Freeman</td>
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<td>Soulive</td>
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### Billboard Top New Age Albums

<table>
<thead>
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<tbody>
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<td>Jim Brickman</td>
<td>Simple Things</td>
</tr>
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<td>3</td>
<td>Secret Garden</td>
<td>Once In A Red Moon</td>
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<td>4</td>
<td>John Tesh</td>
<td>The Power Of Love</td>
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<td>Jerry Douglas</td>
<td>Lookout For Hope</td>
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<td>6</td>
<td>Gobi</td>
<td>Mosaic</td>
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<td>7</td>
<td>Mediaeval Babies</td>
<td>The Rose</td>
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<td>8</td>
<td>Roland Hanneman</td>
<td>Healing Garden Music-Relaxation</td>
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<td>9</td>
<td>2002</td>
<td>Across An Ocean Of Dreams</td>
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<td>10</td>
<td>Yanni</td>
<td>H! Could Tell You</td>
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<td>David Lanz</td>
<td>Romantic</td>
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*Billboard Top Jazz Albums, Contemporary Jazz Albums, and New Age Albums are weekly charts that rank the most popular albums in the jazz genre.*
### HEATSEEKERS

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### TOP INDEPENDENT ALBUMS

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<td>YING YANG TWINS</td>
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<td>KIAH FEATURING DSD</td>
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<td>TOM SAWYERS</td>
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<td>TIM WATTS</td>
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<td>ISAAC HAMMAM-WOOLE</td>
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<td>30</td>
<td>Ultra Chilled</td>
<td>KILLING THE DRAGON</td>
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<td>31</td>
<td>Reincarnated</td>
<td>REVENGE</td>
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<td>My Time</td>
<td>CHOBABAKA</td>
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<td>Sharpen Your Teeth</td>
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<td>Any Time Now</td>
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<td>Praise Is What I Want</td>
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<td>&quot;O.S.T.&quot;</td>
<td>PEOPLE UNDER THE STARS</td>
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Top Internet Album Sales reflects physical albums ordered though Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included that are more than 90 days old. SoundScan, Inc. All rights reserved.

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 that are more than 90 days old. SoundScan, Inc. All rights reserved.

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Records below monitored rock stations, compiled from

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<th>TITLE</th>
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<td>HERE TO STAY</td>
<td>Matchbox Twenty</td>
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<td>OF SUMMER</td>
<td>Girls Gone Wild At $4000 A Week</td>
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<td>SOOOTH</td>
<td>Joe Nichols</td>
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<td>BOOM</td>
<td>P.O.D.</td>
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<td>WASTING MY TIME</td>
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<td>THE MIDDLE</td>
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Top 40 and Adult Top 40 stations. The 250 Top Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of mainstream Top 40, Rhythmic Top 50, and Adult Top 40 stations. The Billboard Adult Contemporary chart is compiled from a national sample of mainstream Top 40, Rhythmic Top 50, and Adult Top 40 stations.
### HOT 100 AIRPLAY

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<th>Artist/Label</th>
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### HOT 100 SINGLESALES

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**Note:** The above data is compiled from weekly Nielsen SoundScan reports and reflects sales from April 19 to April 25, 2002.
Red Hot Chili Peppers

Continued from page 1

and the overwhelming feeling of ‘everything is OK because I’m with this person, and my heart is pounding and my blood is flowing and I feel this huge connection’ that first came through while writing for the project.

“There are a lot of sort of full-circles in this record because as I was writing, I was with the girl I’ve been with for the last three years. I felt such huge waves of euphoria and elation toward her.”

“While we were recording the record, we broke up. It wasn’t a ‘confused, what’s going on, tragedy’ break-up. It was kind of a ‘it’s time to go on a new path’ break-up. We both wanted slightly different things out of life. I never fell out of love with her. We’re just not together. So then I had the inspiration of that kind of pain and enlightenment of detaching from something that I couldn’t imagine being without a few months before. Both really inspiring, and I got the entire spectrum in the making of this record.”

ROMANTIC BALANCE

The album—also conceived by guitarist John Frusciante, bassist Flea, and drummer Chad Smith—does indeed come across as exuberant at times, while at others, it explores the murkiness of human nature. And it often combines the two feelings within a single track, creating an interesting lyrical and pop/rock musical dichotomy.

Case in point is the album’s title track and first single, which features a atypical melodic chorus and hard-driving verse. The song, in which Kiedis describes as “meant to paint a picture of any given night in Los Angeles,” stands out as both funky and poppy.

“That’s one of the things you go for when you write songs,” Frusciante explains. “I noticed that songs that I thought were good had a verse that completely offsets the chorus, and they contradict each other in some way that balances another. When that differentiates within some type of mathematical exactness to it, it ends up being good.”

While the single isn’t specifically about love or relationships, those are the themes that truly predominate. On “Dosed,” for example, the group explore the beauty of their girlfriend, but also about “this other story happening at the same time, which is about a death, a murder. It’s about loving someone so much that you actually kill them, even though they’ve never done anything criminal in me. I read a lot of really wonderful detective novels. Dashiel Hammett. Raymond Chandler. Those kinds of ideas were lodged in my subconscious when it came to death pleasure. Those are the kind of things that I feel good to have. Similarly, “The Zephyr Song,” containing poppy background vocals, is about flying away on a plane to a lover to escape a confining world.

One of the things that I love about the album is the expressive, melodic ballad “I Could Die For You.” Frusciante says the track is “one as a guitar player I am really proud of. It’s got a lot of interesting chords in it from a musical standpoint. On top of that, the lyrics just blow my mind.”

“We also played into the album, both lyrically and musically, the Sept. 11 terrorist attacks in New York; Washington, D.C.; and Pennsylvania, which occurred while the band was recording the project. ‘It actually turned into a very positive thing’,” Kiedis says of the events. “For a couple of days, we stopped rehearsing. Then John started feeling antsy. He was like, ‘We have to make music. This is what we do, and this is how we make the world a beautiful place.'”

“We started focusing on the infinite beauty in joy and love and nature,” he continues. “The darkness just seems like it’s put here for us to learn. It is almost like the dark is a creation of the light. Instead of feeling like it was the end of the world and the end of joy, it seemed like just a small and sad episode in a much more infinite and beautiful picture.”

Components of this idea are teased on a number of tracks, including “Don’t Forget Me.” The slow, dark song, with its intriguing guitar introduction, is perhaps the most reminiscent of the band’s earlier punk-ori- ented sound and deals with the issue of personal spirituality.

Most of the tracks, which are published by Moebetoblame Music, came to fruition in jam sessions, which later led to the lyrics written by Kiedis. “When we were writing the songs, we kind of improvised a lot,” Smith notes. “That’s how a lot of our music happens. There’s a lot of bouncing ideas off each other. There is this synergy, and there is this musical telepathy that we have from playing together so long. The cool thing about our group is no matter what kind of style, whether it’s fast or slow or hard or soft, it always sounds like us. I’m really proud of that.”

Likewise, Frusciante explains that while each Red Hot Chili Pepper has a completely different personality, the group is able to gel musically. “Not one of us has that much to do with each other in a lot of ways,” he says. “But we get along absolutely perfectly. When I write a piece of music and then I hear [Kiedis] doing something over it, when I come back with another piece of music, it’s going to be from someplace even deeper. He’s singing lyrics that are so personal and heartfelt, and it’s inspiring to me. You want to give him something completely heartfelt.”

Red Hot Chili Peppers are anxious to perform this new material live and are preparing for an extensive world tour this fall covering Europe, South America, Australia, New Zealand, and Japan, with domestic stops beginning early next year. The tour will be booked by Don Muller of the L.A.-based Creative Artists Agency, and the group is managed by Cliff Bernstein and Peter Mensch of New York-based Q Prime.

FOLLOWING ‘CALIFORNICATION’

Putting on strong, entertaining shows is the group’s main goal right now, and thoughts of having to live up to the phenomenal success of their previous project, 1999’s Californication, have barely regis- tered at all. Californication, which sold 4.9 million units, according to Nielsen SoundScan, and reached No. 3 on The Billboard 200, spawned the No. 1 Modern Rock Tracks hit “Scar Tissue” (which held that position joined the band in 1989, when Mother’s Milk (E.MI.), its first gold album, was released.

The group also recorded the group’s 1991 break-out project Blood Sugar Sex Magik for Warner Bros., which sold 4.3 million units, according to Nielsen SoundScan. While Blood Sugar Sex Magik was a largely raw and stripped-down album musically, the group got its first taste of mainstream attention with the crossover success of the album’s single “Under the Bridge.” A No. 2 hit on The Billboard Hot 100.

Frusciante soon left the group as the result of a drug problem and was replaced by Jane’s Addiction’s Dave Navarro for 1995’s One Hot Minute (Warner Bros.). The guitarist released three solo projects—1995’s Niaundra Ladies and 1998’s Smoke (Birdman), and 2001’s To Record Only Water for 10 Days (Warner Bros.)—during the time that Navarro worked with Red Hot Chili Peppers.

One Hot Minute did not generate as much sales success (1.7 million units, according to Nielsen SoundScan), and Navarro had difficulty fitting in with the group. Eventually, Frusciante rejoined in time to record Californication, a far more powerful album than any the band had previously recorded. Frusciante says he still plans to continue working on side projects, including music for an upcoming Vincent Gallo film.

Now, on the heels of its sold-out touring album and with a steady lineup, Warner Bros. is setting up a varied marketing campaign for the new project that will include strong radio, retail, online, and TV components. The company’s senior VP of product management, Peter Standish, says that the plan will begin with the May 28 roll-out of “By The Way” to alternative, rock, and triple-A radio.

Atlantic modern rock station WNNX PD Les Praha surveyed the first single from the band. “Californication was a big record for us,” she says. “If you look at the tracking, it really shows they are a core band. We still play all of those tracks, so this new record is highly anticipated by our listeners.”

Additionally, Warner Bros. will be working on campaigns with major retail chains nationwide. The Troy, Mich.-based Harmony House’s senior music buyer, David Levesque, says that the band’s Hot Chilli Peppers are one of those bands that the fans buy automatical- ly and will spread the word to those that might not otherwise buy it in the first week of release. I anticipate a good reaction.”

Similarly,Storm Groor, director of music for the Amarillo, Texas-based Hastings chain, says that “people in our stores have been asking about the album. People are anticipating it, definitely. I think people are hungry for this type of music.”

Standish says that in June, the band will be AOL’s artist of the month. He also reports that Warner Bros. will be working closely with both MTV and VH1 to help set up the album. MTV will be holding the album the weekend prior to street date, while VH1 will re-air an updated Behind the Music show about the band.

Frusciante said he was the rest of the band members, By The Way was just another chance to continue to explore new musical territory.

“There’s no need for us to play anything we already played,” he says. “I think we impatiently are just so famished to start playing, we just keep going forward. Like feel- ing that you don’t want to backtrack when you’re driving somewhere, even if you for- got your keys. It’s like, ‘Fuck it, let’s just keep going straight, and we’ll find a way to get in when we get there.’”

Additional reporting by Margo Whitmore in Los Angeles.
Andy Taylor, executive chairman of Sanctuary Group, says: "It comes as no surprise to me, but it will be interesting to see how the business is structured to take it forward."

One person who is surprised, though, is Ralph Simon, who co-founded Zomba with Calder in 1975. Simon tells Billboard, "It's very interesting. I didn't think that Clive would give up this important attachment to his ego at this particular stage. Although I'm also sure that the doom and gloom of the record business at the moment made him realize that we might not get this kind of valuation going forward."

Simon is chairman of the Tourmobile Networks group, a leader in the emerging wireless entertainment movement. An "ethical disagreement" with Calder in 1990 took Simon away from Zomba, and he admits that he hasn't spoken to his former business partner in years. But he adds wryly, "I'd be very interested to know what the entity was that sold [Zomba], because there is such a network of offshore structures that really masks the ownership that it'll be interesting to see now all of that has manifested."

KEEPING QUIET

BMG and Zomba staffs are being careful not to comment on the deal. A statement announcing the sale notes: "Both companies have agreed not to comment further about the pending acquisition because of the ongoing legal and regulatory process involved."

Zomba Deal Mixed Blessing For Bertelsmann

BY MATTHEW BENZ

NEW YORK—Zomba's exercise of its put option, a coup for Clive Calder, likely won't disrupt Bertelsmann chairman/CEO Thomas Middelhoff's plans for the German media company, Wall Street observers say. But they add it means little in the valuation of the company, whose estimated price, 3 billion euros ($2.8 billion), is the product of the uncommon put option Calder was able to negotiate in the mid-1990s, when BMG, as one of its former executives notes, was eager to boost its profile in the U.S. market.

With Jive now alongside Arista, RCA, and J Records, BMG's artistic standing, and profitability, may rise. Yet so too will its exposure to a shrinking U.S. music market. Estimates vary, but media investment bankers say Zomba must maintain its recent success for years to come for the deal to pay off for Bertelsmann.

The purchase may be "a deal Bertelsmann would have preferred to do," says one New York-based banker, noting the opportunity cost of acquiring Zomba rather than, say, European TV networks. Still, BMG had $20 billion euros ($18.8 billion) in revenue at its last fiscal year, remains on solid financial ground ahead of a sale of its stock to the public in a few years. Its debt is far less than that of media firms Viacom, Vivendi Universal, and CNN, which cost $3940 million bond—capped with the $67.5 billion in cash Bertelsmann pocketed this year from its own put of a 49% stake in AOL to Time Warner—leaves it with further muscle to flex.

BMG's Zomba Buy

Continued from page 1

However, one Zomba executive notes that speculation over Calder's future would be "an interesting industry game for the next few weeks."

One of Calder's loyal inner circle tells Billboard that a memo from the Zomba chief does not give any clues as to whether he would remain in the new BMG/Zomba set-up. "There's no reference in the internal e-mail as to what his personal plans are," the senior Zomba executive says, adding, "With Clive being as clever and bright as he is, he may have a whole set of ideas of mind that this is just a piece of it. It could be part of a huge strategy of his going forward. But this also might just be a straightforward business decision which, let's face it, very few people in life take the chance to look at and take advantage of."

The business ties between Zomba and BMG date back two decades (see time line at right). In 1991, BMG acquired a 25% stake in Zomba's music publishing division, and in 1996 it acquired 20% of Zomba's record division. Since 1996, Calder has had a put option that required Bertelsmann to acquire the remaining stake in both Zomba's record and music publishing divisions. This put option was scheduled to expire in December.

If Calder had decided not to exercise the put option by the end of this year, Zomba would then have had a call option to buy back BMG's stake in Zomba Records and Zomba Publishing. That call option would have been exercisable until Dec. 31, 2006. Calder would have to pay only one Dutch guider ($4.43) for each of the stakes. In anticipation of this, BMG had already written off its stake in the two Zomba entities.

If BMG does, as it is believed, have to pay 3 billion euros ($2.8 billion) to buy out the 80% of the record company and 75% of the publishing arm it does not already own, the deal would value Zomba as a whole somewhere in the region of $3.5 billion.

That would mean Calder has sold Zomba for a greater price than EM's current market capitalization. With a share price of $270 per share ($3.98) and 382 million shares in existence, EM is currently valued at about $3.1 billion. Its global market share, it says, is 13.4%, compared with 4% for Zomba.

"That's an amazing price for BMG to pay," one senior industry source says. Or, as the senior Zomba source says, "I don't think there's ever been an independent label acquisition by a major that's anywhere near close to this. Indeed, all the predecessors combined might not equal this—Virgin, A&M, Interscope, etc. It's a stunning move."

An insider familiar with the deal reveals: "A lot of people don't understand what the put option means. Basically, Clive is able to force BMG to pay the money for Zomba. The figure is based on a multiple of [the past three years'] financial results at Zomba, and if Clive exercised the option, BMG had to comply; they were contractually barred from saying "no.""

"Others are more forthright. Referring to Calder's reclusive nature, one industry observer quips: "For a man who works in an office without windows, he sure saw BMG coming."

BMG & Zomba: A TIME LINE


1981: Jive Records' first U.K. hit, "Back to the Sixties by Tight Fit," is also the label's first U.S. chart entry via Arista.

1982: Jive's first U.K. No. 1 single, "The Lion Sleeps Tonight," hits the UK charts.

1984: Jive's first U.S. No. 1 single: Billy Ocean's "Caribbean Queen (No More Love on the Run.)"

1987: Zomba switches Jive U.S. license from Arista to RCA. Signs to BMG for select international markets.

1990: Zomba co-founders Calder and Simon split; Calder in talks to trade Zomba for EM's stock but deal never concluded.

1991: Zomba sells 25% of publishing arm to BMG.


1996: Zomba sells 20% of record division to BMG for $50 million, buys 75% of U.K. Pinacale Windsong group for $25 million.


2002: Calder exercises put option with BMG to sell remaining stake to the German company for close to $3 billion.
The situation is far more grave than many had thought: On top of its debt situation, Vivendi Universal posted a $12 billion loss in 2001—the largest in French corporate history—$11.1 billion of which was a write-down on the value of its acquisitions.

a music business with wholly different operations.

But given its current financial situation, Vivendi may have little choice but to move ahead with a divestiture strategy, Wall Street sources say. The demands of debt service, as well as conflicting expectations among the company’s investor base about how it should perform both as a media-telecom generator, essentially require the sell-off of at least some assets.

Certainly, the situation is far more grave than many had thought: On top of its debt situation, the company posted a $12 billion loss in 2001—the largest in French corporate history—$11.1 billion of which was a write-down on the value of its acquisitions. Meanwhile, the company’s cash-flow measurement, a metric known as ebita (earnings before interest, taxes, depreciation, and amortization), is overstated because of accounting rules that allow Vivendi to take full credit for telecom businesses in which it only owns a partial stake. (Ebitda is often used as a barometer of the health of media companies that deal with high capital requirements to fund music, movie, and TV programming.) Estimates from some Wall Street sources put the conglomerate’s actual fiscal 2001 ebitda—which counts only Vivendi’s exact share in its tele communications at 3.5 billion euros ($3.3 billion), not the 5.04 billion euros ($4.8 billion) it reported. Free cash flow, meanwhile, is thought to be closer to 800 million euros ($754 million) at 2.1 billion euros ($1.9 billion) reported. At that level, the company barely had enough money to cover its 2001 debt interest of 700 million euros ($660 million), according to one published report.

Such disclosures—particularly in a post-Enron business climate, where a premium is being placed on low debt levels and bottom-line results—are causing growing concerns about Vivendi’s future and the implications for UMG moving forward.

It has also sparked the ire of some in the investment community. One critic says, “They are opaque in the way they describe their businesses and not proportional in the way they describe their ebitda and income.”

With company management in the hot seat and investors and the media growing restless, the good news, sources say, should be to streamline Vivendi into a far less debt-burdened, more manageable, and more traditional media business—a collection of music, film, pay TV, and education publishing assets.

But some warn that a stripped-down Vivendi would hardly be a cash-flow-generation machine in the long term—lest it should leave some music investors pining for the days when the Bronfman family-led Seagram Co. controlled UMG.

All in all, it seems to say that the results—or lack there of—of the Vivendi Universal merger are not proving to be what people anticipated when they bought into Vivendi and Seagram was inked.

While sources say the company is by no means in danger of bankruptcy—even with its debt and analysts say they expect the chances of it becoming the dynamic growth business promised at the time of the acquisition are in serious question.

MOUNTING COMPLEXITIES

In the first effort to address its debt situation, Vivendi has announced it would sell off its 25% stake in its Italian pay-TV operation, Telepiu, to News Corp. in a deal valued at somewhere between $1.4 billion and $950 million.

It’s a move that creates our commitment to rapidly reducing Vivendi Universal’s debt,” VU chairman Jean-Marie Messier said in a statement.

Vivendi is publicly estimating that the deal, when completed, will reduce its total debt load by $1.1 billion. What’s more, it rids the company of a business that one U.S.-based institutional source referred to as Vivendi’s “turd in the punch bowl.” Some estimate the company—stymied by costly fees for sports programming rights and slow growth in a tough pay-TV market—has been losing $200 million to $400 million a year in Italy alone. A turnaround of the overall Canal Plus TV business is thought to hinge on stemming losses in Italy.

The more politically sensitive—but no less necessary—area that looks to be the next possible source of debt reduction: the company’s utilities business, which is publicly estimating looking for a more stable investment-grade company with steady performance metrics—not a free-wheeling media company driven by hits.

Bankruptcy watchers say the Telepiu sale and the prospect of a partial sale of its VE stake—while positive—would only scratch the surface of solving the company’s financial challenges.

Tax rules prevent a wholesale dumping of the utilities business, so VE’s performance will remain a source of concern. Meanwhile, there’s the matter of its divestitures of Vivendi’s music, film, and film and TV businesses, Cegtel and SFR, which are proving to be a red herring in Vivendi’s cash-flow performance: Though only owning 35% of those operations, Vivendi is claiming 100% of their results.

There is a popular sentiment in some investment circles that the telecom assets should also be sold or spun off to create a cleaner picture of the core media business. But that appears to be a longer-term proposition.

Vivendi originally partially justified the merger with Sea gram with synergies it saw between the telecommunications and media businesses. A particular selling point was the sale of music and video through mobile phones. But those benefits have not materialized.

One institutional investor says, “That was the only thing they’ve made a case for. Most people are hyping the synergies with the mobile-phone business.”

GROWTH FORECAST CLOUDY

The longer-term problem, company watchers say, is that when Vivendi is done divesting and clears up its debt situation—the good news for Vivendi is that it is enough to put it in a safe spot—it can sell off to cover its expenses—it likely won’t have the same type of growth dynam ically oriented.

One fundamental of Vivendi’s core music and film businesses both face similar challenges: They are performing above trend in hit-driven industries. The stock price true in music, where the industry is facing declining overall sales because of digital piracy, the maturation of the CD format, and a dearth of hot product.

In fact, Sanford C. Bernstein analyst Michael Nathanson—a leading critic of Vivendi’s current structure and accounting practices—said it might have been better for UMG and the other media businesses if Seagram had not merged with Vivendi.

One could still sell off the herring business with music and film actually allowed them to invest the herring business with music and film, he says, “without the herring business coming a much harder business.”

Vivendi has no such similar cash-flow engine to fund the media operations. Nathanson’s thesis, meanwhile, is that media businesses ultimately are not great cash-flow generators on their own.

While he terms UMG’s current performance as “great”—the company recently posted a record one-week market share of 41.5%—he argues that much of the major’s success has been through acquisition and the taking of market share from competing music companies.

“It’s a declining industry,” Nathanson says, “and the way they are beating industry is by taking market share. But you can’t take market share.”

As Nathanson noted in a recent report, “The risk going forward is that these volatile businesses revert to previous form. Given music-industry weakness and the potential for box-office disappointments, buyers of Vivendi need to be convinced that this pattern is repeatable ... Investors would also need to believe that the ebida margin improvement demonstrated by Vivendi in the newly acquired Universal Media assets is also sustainable,” Nathanson, for his part, remains “skeptical.”

But as to its problems, Vivendi investors interviewed by Billboard continue to have faith in the company because of the inherent value in its core assets. “I guess you can debate whether or not it makes sense to combine media and telecom, but the media assets they own are top-quality,” one institutional investor family source said with the conglomerate says, “I think it’s worth $70 a share, just based on the assets. “The question is,” the institutional investor asks, “What’s going to turn it around? What’s going to right the ship? I think if they sell off their non-core assets and get the debt fears out of the way, the stock will come back over time.”
Internet Subs

Continued from page 1

“Treating music outside the realm of ownership is definitely a new concept for consumers and something that eventually requires some behavioral change,” says Mark Mooradian, who joined MusicNet in April as senior director of strategic planning and business development. He believes MusicNet and others face a challenge in convincing consumers who are used to buying and owning music to rent or partially own music, for which they pay a monthly fee.

Whether that behavioral change can be effected on a scale large enough to fulfill the goal of making such services the successor to the sale of physical product is also an important, if still unanswered, question. Proponents of subscriptions argue that the evidence thus far of consumer acceptance, while limited, is nonetheless promising.

But one former major-label executive and longtime media and entertainment executive is more blunt about the prospects for subscription-based music offerings. “The truth is, you can’t find any evidence that people subscribe to music. It’s not the way people tend to consume it. That doesn’t mean they may not so far they haven’t. Cable radio was a high-quality offering, and they rejected it. XM [Satellite Radio] and Sirius [Satellite Radio] are high-quality offerings. So far, consumers are rejecting it.”

“Though new to music, subscriptions are revered elsewhere. Perhaps no company has done more to spread the gospel of subscriptions than AOL Time Warner, which claims to have 150 million such relationships. At a conference in early May, CEO Richard Parsons told investors: “Every subscription is both a commitment and an act of faith on the part of the consumer.”

A commitment of money for the next month or year or several years’ worth of product and an act of faith that what they receive in exchange will be worth paying for in advance. For the company, on the other hand, is a closed-ended, a threshold is crossed, and subsequent sales are easier.” That makes possible “substantial incremental returns” from cross-marketing other products and services.

The former major-label executive concedes that the subscription is indeed a “wonderful” business model but is disturbed by what they see in the music industry as “a fly-over mentality.” It’s executives in New York and L.A. saying, ‘Wouldn’t it be great to have subscriptions?’”

SHOW ME THE MONEY

Overall, there is scant evidence thus far that music subscriptions are working. MusicNet (which since last December has been available as part of RealNetwork’s RealOne media software) was a high-profile attempt but, according to Universal Music Group that has been running since last December) declined to discuss subscriber metrics. MusicNet’s Big Five mogul- and迪克·卡森基尔德·公司成立，拥有140,000购买订阅者到其Radio MX offering, which lets users stream customizable music channels for $4.95 per month or $39.95 per year. The company declines to discuss subscriber metrics or whether it is profitable.

MusicMatch president/CEO Peter Csathy notes, “A number of people are questioning whether [the subscription model] is a viable business model in the music space.” But he says that MusicMatch’s paying subscriber base, which he admits is small, is still proof that subscription-based model works and do work in music.” Beyond that, just looking at historical experiences, people were saying the same things about cable TV, about pay television,” Csathy adds. These offerings hold “because from the users’ perspective, they were able to get an experience that they couldn’t find anywhere else. It was more compelling, and because of that, they were willing to pay for it.”

But critics counter that Internet music services, like satellite radio, face competition from all the other ways music is now accessible—such traditional products as CDs, free terrestrial radio, and the free music that’s available via Internet file sharing.

Vincent Peppe, director of business development for the Napster company, believes digital subscription services are profitable but declines to offer subscriber numbers. Peppe says Napster triggered a “behavioral shift” and a “profound cultural shift,” as people “came to see the computer as an access point for music.” As a result, consumers “don’t necessarily have to have a physical product in the way they once did. I think we’re moving toward a service model and the relationship with the consumer.”

Thus far, Peppe is encouraged about Napster’s service “is not something that retailers have objected to.” He says he has no direct evidence that the Napster service is spurring CD sales by enabling users to explore new music. Others question the logic of asking consumers to pay above and beyond the sale price for CDs. Or do they, in fact, buy music they can just partially own. “Kids have a lot of time but no money, and adults have a lot of money but no time,” says one music merchant. But others argue that “Children” will, of course, “want to own the music but they can’t afford it and the adults don’t have the time to deal with it.”

A label sales executive expresses the opinion that the two majors’ subscription services have not been marketed correctly. “How would you know there is a subscription service available? I use the Internet all the time, and I haven’t been anything that would lead me to them,” the exec says.

“I think there is a problem that the music companies that are making the decisions for marketing the services aren’t talking to the people at the companies that job is to market music to the consumers.”

Kevin Carton, head of PricewaterhouseCoopers’ entertainment and media practice, says any debate over whether subscriptions can work in music comes down to a more fundamental question: “Can I, the consumer, get the product I want at a price that’s reasonable? Once you’ve got it, you’re willing to pay.” The business model that fits that is just a matter of “making the demand and supply curves meet.”

The limited content coupled with a lack of widespread broadband Internet access made the first generation of Internet music services an unattractive consumer proposition, especially in light of such free file-sharing alternatives as MusicCity and Kazaa. As a result, “over the next three years,” Carton says in its recently published Global Media and Entertainment Review (Carton; June 2002; 2006), “consumers will be hesitant to pay monthly fees for accessing music online.”

MusicNet’s Moorian believes that recent digital-music technologies may have some music consumers used to the notion of getting music on a subscription basis. But he says it’s still unclear which business model will come to predominate among Internet music services.

“Labels have invested in companies that are pursuing a pure ownership model; they’ve invested in streaming-only companies,” Moorian says. “I think it’s pretty safe to say no one’s invested in a particular model yet.”

MusicNet, Moorian says, “is fairly cautious in terms of how consumer behavior evolves. If it were to subscribe to subscription, that’s great; if it skews toward ownership, that’s also great. We’re not trying to force a solution down people’s throats.”

He also cites projections of his former firm, researcher Jupiter Media Metrix, that in five years physical product is still expected to make up 90% of the limited service market. Moorian says, “I don’t think anyway at MusicNet believes that market’s going away anytime soon.”

Additional reporting by Ed Christian in New York.

Radio Subs

Continued from page 1

whether XM and Sirius can compete with other forms of entertainment to sign up the millions of subscribers to their digital satellite radio services that they need to be profitable.

During the second quarter of 2003, Sirius took a stand against subscription Internet music services (see story, starting on page 1), they ask whether these companies can make subscribers out of radio loyalists.

XM Satellite Radio, which launched its nationwide service last December, had about 76,000 subscribers at the end of the first quarter. XM executive VP of sales and marketing Steve Cook says it is “right on track” to hit its forecast of 130,000 subscribers by June 30 and 350,000 by year-end.

But Harold Vogel, a former Wall Street entertainment and media analyst who now serves as an investment manager, says, “Once you get beyond these early adopters, I think there’s a bit of a market there. There’s an extra expense. People are already spending for their phone service, their wireless service, their Internet service, the cable service.”

As Lee Abrams, RealNetwork’s programming officer, says: “If people are going to pay for XM, it’d better sound a lot better than radio does now. Because we are a subscription service, the standards are higher.”

XM and Sirius—which is available in 37 states and will go national by July 1—have received good reviews. Each offers 100 channels of music and a variety of other content dubbed Sirius the “Best of What’s New” in 2001.

Still, as a reviewer of the XM service noted recently in The New York Times: “For those who pay the subscription fee, the XM package offers better-than-cable radio, with entertainment in the home, not just in the car.”

As Vogel says, “Those who are under $50 a month are going to see if there are better alternatives.” XM has run $23 million cable and satellite-TV homes with its service.

“If we were a fixed-position business, and you could only get our service in the home or in the office, then I think cable radio is a good analogy,” he says. “But you can’t get cable radio in the car; that’s where most radio listenership occurs. There aren’t other competing entertainment options in the car, and that’s where 90% of our customers are buying it for.”

Jim Capobianco, senior VP of programming for New York-based Sirius Satellite Radio, says: “The pre-conditioning of the consumer from cable and [satellite TV] has really helped the proposition of subscription radio. They want the concept of more and better choices that they’re used to from their other media outlets and they’ve not gotten from radio.”

Sirius, which costs $12.95 per month, is expected to have 100,000–150,000 subscribers by year-end and reach a break-even point of 3 million subscribers. It has deals to install XM radios in vehicles and to have an option in cars manufactured by DaimlerChrysler, Ford, and others. XM expects to reach its own break-even point of about 4.5 million subscribers by 2005. Cook adds that XM is running below the 1% churn rate per month that is budgeted into its business model. Its radios are currently available as an option in certain Cadillac models.

Despite this and the early subscriber numbers, many still wonder about its long-term viability. The services face competition in the car—from traditional radio—as well as from another. Comparability between XM and Sirius is still several years away. Vogel says that installing XM receivers with the “uncertainty” of “buying the wrong one.”

As for the consumers who will help XM and Sirius reach those break-even points, “we’re not talking about the typical guys turning around on their hillside or the Upper East Side of Manhattan who have a lot of discretionary income,” Vogel says. “We’re talking about the regular population.”

XM says it has enough money to take it into fourth-quarter 2002. Sirius is funded through the first quarter of next year but, like XM, expects to have to raise more money to cover expenses until its service starts generating sufficient revenue.

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JUNE 22, 2002

www.americanradiohistory.com
Key Execs Streaming Into Lineup For Plug.In Confab

A lineup of heavyweight speakers is taking shape for this year’s Plug.In, the seventh-annual Jupiter music forum presented in association with Billboard. The event, which will take place July 8-9 at the Hilton in New York, brings together the key executives and entrepreneurs involved in the digital-music business.

Two new keynoters have been confirmed for the event. John Rose, executive VP of EMI Group, will speak on the opening day. Brad Shaw, senior VP of marketing for computer maker Gateway Inc., speaks the following day. The two join previously announced keynoter Rep. Rick Boucher, D-Va., who will address the conference on the opening day.

The Plug.In panel schedule includes sessions on subscription services, artist royalties, online radio, portable devices, and online music marketing, as well as hardware and software demonstrations.

Among other highlights will be the Billboard Roundtable discussion, “Where’s the Online Business Model for Music Retail?”—which will be moderated by Billboard associate editor Brian Garrity. Panelists will include Stuart Goldfarb, president/CEO of BeMusic; Chris Fralic, VP of business development, Half.com; and James Glicker, president of music services at FullAudio.

This year introduces a new pre-conference event, “Plug.In to a Cure,” a fundraiser for the TJ Martell Foundation, set for July 7 at the Knitting Factory in New York. During the evening, Rob Glaser, founder/CEO of RealNetworks Inc., will be presented with the first TJ Martell Foundation New Media Vision Award. For additional conference information, visit www.jmm.com on the Internet.

upcoming events
Billboard R&B/Hip-Hop Conference & Awards
Eden Roc Resort • Miami Beach • Aug. 7-9
Billboard Dance Music Summit
Marriott Marquis • New York City • Sept. 30-Oct. 2
Hollywood Reporter/Billboard Film & TV Music Conference
Renaissance Hollywood Hotel • Hollywood • Oct. 10-12
for more info: Michele Jascangelo 646.654.4660
bbevents@billboard.com


Also this week, read the first of four installments in billboard.com’s series of excerpts from His Songs: The Musical Journey of Elton John, the new book by Elizabeth J. Rosenthal.

Plus, billboard.com will feature reviews of Belle & Sebastian’s soundtrack to the film Storytelling (Mates) and Scratching Weasel principal Ben Weasel’s Fidati (Lookout!).

News contact: Jonathan Cohen • jacohen@billboard.com
Giving It Up For ALS

From left, Melissa Etheridge, Ben Stiller, and Brooke Shields (above) and Lisa Loeb with Dweezil Zappa (below) were among the celebrities attending the third annual Project ALS Spring Benefit and Gala Dinner at the Lodge at Torrey Pines in La Jolla, Calif. The event raised funds for research on amyotrophic lateral sclerosis, a fatal neuromuscular disease better-known as Lou Gehrig’s disease. The majority of fundraising proceeds support gene-chip discovery, accelerated drug testing, regulated gene expression, and neural stem cell replacement in ALS. Where successful, such cell replacement improves the lives of those suffering from a range of neurologic disorders, including Alzheimer’s and Parkinson’s, stroke, multiple sclerosis, and spinal cord injury.

Carreras Cares

Renowned tenor and leukemia survivor Jose Carreras visited patients at the City of Hope Good Samaritan Bone Marrow Transplantation Program in Phoenix. Carreras, right, was in town for a performance. Here, he meets with 28-year-old Ross Bluestone, a City of Hope bone marrow transplant patient. Established in 1997, the City of Hope Good Samaritan Bone Marrow Transplant Program has emerged as the region’s leading provider of bone marrow transplantation services, performing more than 230 since its inception.

Andy Denemark: For The Birds

It wasn’t until Andy Denemark bought a vacation house in rural upstate New York, far from the glare of city lights, that his hobby really took flight. Today, as an ardent birdwatcher and “eco-tourist,” he can sense the arrival of summer in ways that most of us are unaware: by the arrival of the Scarlet Tanager.

“I know all we grew up with these images of Jane Hathaway of the Beverly Hillbillies and her hik- ing shorts and binoculars. The association is not the coolest thing in the world,” admits Denemark, executive VP of programming for United Stations Radio Networks in Manhattan. “But when you think about it in terms of preservation and the ecology and rainforests, it is pretty cool.”

Denemark and his wife, Jodi Serota, have traveled far and wide from their getaway home (near New Paltz in the valley beneath the Shawangunk Mountains) in search of specific winged creatures, including a trek to Trinidad to see humming birds, toucans, and other tropical birds seldom seen outside South America. “We put on the shorts and mosquito repellent and go after the rare species,” he says.

The couple also makes an annual trek to Moosehead Lake in north- ern Maine (pictured above; the arrow indicates a moose in the photo): “We fly to Portland and then drive four hours north. It’s wilderness like the Eastern U.S. must have resembled before the white Europeans came. We stay in cabins that are 10 miles from the general store on dirt roads and there’s so much nature, including Cedar Waxwings and loons and birds we just don’t get in New York state.” Denemark has also sighted Sandhill Cranes in Nebraska, eiders and herons in Florida, and studied migration habits in coastal Cape May, N.J. He’s even observed specific owl and falcon breeds in New York’s Central Park.

Denemark says that his love for nature is a logical response to the pace of life in New York: “This has nothing to do with music, radio, or writing”—which occupy his days, along with a burgeoning independent film company, Burnt Danish Productions. “When you live in the city, a vacation is not to go to another city: it’s to go to the beach or the woods, where you can clear your head and relax.”

When he and Serota bought the summer home in 1987, he put a birdfeder up and “started to see all of these colorful birds. I realized they weren’t all sparrows or pigeons.” That led to the purchase of a copy of Roger Tory Peterson’s ubiquitous Field Guide to Eastern Birds, allowing him to discover the difference between a robin and, say, the Tufted Titmouse. He also has birding software on his computer and subscribes to two months, WildBird and Birder’s World.

“It’s a very pleasant diversion to get a little connected to nature, even if it is a little nerdy,” Denemark says. “It’s good to remember that these things are out there. The planet is one big organism, and we don’t see these things every day in the concrete jungle.”

CHUCK TAYLOR
Policy vs Piracy.

Global music sales are down 5%. Labels and retailers point accusing fingers at file sharing as the cause for this year's depressed sales, but true peer-to-peer networks are more difficult to squelch than last year's Napster. Recent Jupiter research says it doesn't matter, contending that file sharing drives a bigger boost in sales than bust. Hear both sides, and a dozen opinions that haven't yet made the mainstream – onstage at Plug.IN.

Debated in these sessions:
- New Jupiter Research: Forecasting the Future of Digital Music
- Subscription Services and Beyond: Targeting the New Music Consumer
- The Future of Online Radio: Interpreting the CARP Rulings

Playback vs Pay Back.

Consumer electronics and PC manufacturers are tempted to meet their customers' demand with technology that facilitates playback of digitally duplicated music, at the risk of provoking the ire of the RIAA. Gateway and Apple have even built their marketing around this message. Are their solutions your problems? What will carry the day – positioning, policy or industry pressure?

Debated in these sessions:
- Remixing the Payment Track: Where is the Fair Share in Digital Distribution?
- The Billboard Roundtable: Where's the Online Business Model for Music Retail?
- Delivering Digital Music off the PC: The Next Wave of Devices

Bands vs Bandwidth.

Over 15 million US households will have broadband access this year. And, according to the same Jupiter research, an additional 5 million households will enjoy high-speed home connections by 2003. Downloading large files suddenly becomes as easy as opening an email. Does this enhance the appeal of subscription services by eliminating a major friction – or undermine it by enabling easier file sharing? And is it a moot point until copyright and royalty issues are modernized for the digital age?

Debated in these sessions:
- Teen Music Consumption: An On-Stage Focus Group
- New Jupiter Research: Home Networks – Seizing Near-Term Opportunities
- To Extend Connectivity to Every Room
- Artists Are Brands, Labels are Not: Marketing Music Through Online Media
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