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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

JUNE 1, 2002



KABIR

Unique New Urban Music Wins Support

BY RASHAUN HALL and GAIL MITCHELL

LOS ANGELES—Chafing at the idea of getting boxed into conventional black-music categories, a growing number of urban acts are following their creative muse rather than chasing the charts.

"With all the other music that's out, people want to hear something new and different," says MCA recording artist Res, whose debut, *How I Do*, came out last June. "[My album is about] every genre of music. It's the aspects of rock music that I like, mixed with the aspects of hip-hop that I like, mixed with the aspects of R&B that I like, mixed with electronica. It doesn't have a

name—it's what I like." This envelope-pushing stance by Res and other urban artists owes more than a passing nod to the

(Continued on page 72)



RES

Rock Clubs Still Key Touring Component

BY RAY WADDELL

NASHVILLE—The American rock-'n'-roll club is a venerated institution that has included such historical establishments as the Stone Pony in Asbury Park, N.J.; Antone's in Austin; the Whisky a Go Go in Hollywood; and Max's Kansas City and CBGB in New York—venues that have played an undeniable role in launching such legendary careers as those of Bruce Springsteen, Stevie Ray Vaughan, the Doors, Aerosmith, and the Ramones, respectively.

While some of these rooms have survived and dozens of new ones have come and gone, the marquee rock club remains a vital developmental cog that serves to build a regional fan base and helps create sufficient buzz to attract record labels and bring mainstream press to the party. And though a widespread rock-club circuit still exists and remains hugely important in artist development, some now doubt that clubs alone can break an act—much less inform an entire music scene, as they did in the '60s-'80s.

"Back in the day, rock clubs were part of this seminal circuit that was played, and the scene's not there any more," says Seth Hurwitz, Washington, D.C., independent promoter and owner of the 9:30 Club, an influ-

ential club in its own right. "There is no scene anymore."

Still, most agree that clubs remain completely indispensable. "Every rock band breaks through the clubs. It's essential," says John Peters, owner of Boston promoter Mass-Concerts, which promotes acts in all ranges of clubs—all the way up to the 2,600-capacity Palladium in Worcester, Mass. "Pop bands never develop through the clubs—they develop by radio, and they have shorter careers. Rock bands that tour have longer careers, because people make contact with them."

And in an increasingly corporate touring world, the club circuit is an important vestige of the traditional touring model, where promoters take chances on acts at the club level with hopes of being involved in dates if and when the act breaks to arena headliner. "As a promoter, our job is to identify acts that will be playing arenas three years from now and then try to build up loyalty," says Peters, who promoted early club-level dates by such bands as Phish, Limp Bizkit, Dave Matthews Band, and Widespread Panic. "It's all about building relationships with the band, even if

(Continued on page 86)



Hilly Kristal On CBGB's Saga
 See Page 87



Annie Lennox To Get 2002 Century Award

BY MELINDA NEWMAN

LOS ANGELES—Few artists have embraced music's theatricality as bewitchingly as Annie Lennox. Whether in the Tourists, her first band with Dave Stewart, or in their ongoing effort, Eurythmics, or as a solo artist, Lennox has taken arresting musical and visual risks in every step of her fascinating journey. On stage, on record, or on video, Lennox has never been less than mesmerizing.

(Continued on page 85)

Split Over Settlement Could Endanger Artists' Health Claims

BY BILL HOLLAND

WASHINGTON, D.C.—A major rift about health benefits due recording artists between the leadership of the American Federation of Television & Radio Artists (AFTRA) and the trustees of the union's separate Health and Retirement Funds seems

certain to bring into the public spotlight ongoing charges of the Funds' inept and in-artists between record-keeping. Allegations of non-payments or under-payments on the part of U.S. labels are also likely to come to light.

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BLACK MUSIC MONTH
 SPOTLIGHT BEGINS ON P. 29

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 WXYV BALTIMORE - #1 CALLOUT
 92Q BALTIMORE - #1 PHONES
 WHZT GREENVILLE - TOP 10 PHONES
 WWWZ CHARLESTON - TOP 5 PHONES
 WMNX WILMINGTON - TOP 5 PHONES
 WUSL PHILADELPHIA - TOP 15 PHONES

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BMI

From jazz to hip hop...

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Allen Toussaint
Illinois Jacquet
Justine "Baby" Washington
Cissy Houston
Milt Jackson
Billie Holiday
Clark Terry
Doris Troy
SNOOP DOGG
The Platters
Oscar Peterson
Ike and Tina Turner
Howlin' Wolf
TONI BRAXTON
BIG TYMERS
ANGIE STONE
IRV GOTTI
COREY ROONEY
DALLAS AUSTIN
JERRY DUPLESSIS
Holland/Dozier/Holland
Junior Walker
Al Green
Betty Everett
Lloyd Price
Wayne Shorter
James Moody
Dee Dee Sharp
Willie Dixon
The Emotions
Louis Jordan
Herbie Hancock
Ahmet Ertegun
Big Jay McNeely
Otis Blackwell

We Honor the Past...

From gospel to pop...

Leadbelly
Otis Redding
Tyrone Davis
The Five Satins
The Harptones
Charlie Christian
John Coltrane
Little Willie John
Wilson Pickett
Johnny Otis
Little Milton
Earl Palmer
The Moonglows
The Spinners
Screamin' Jay Hawkins
Little Richard
Parliament Funkadelic
Ben E. King
Hadda Brooks
Arthur Prysock
The Robins
The Chantels
B. B. King
The Shirelles
Irma Thomas
Bo Diddley
Sylvia Robinson
The Impressions
Mabel Scott
The Chi-Lites
Clyde Otis
Bobby Byrd
Clyde McPhatter
Little Jimmy Scott
The Flamingos
Gene Chandler
The O'Jays
Gary U.S. Bonds
Jimmy Reed
Big Joe Turner
Phil Upchurch
Van "Piano Man" Walls
Clarence "Gatemouth" Brown
Muddy Waters
BRANDY
MICHAEL JACKSON
FRED HAMMOND
ROY HAMILTON III
BEBE WINANS
YOLANDA ADAMS
POKE
GLENN LEWIS
LATHUM
KIRK FRANKLIN
DELTA RHYMS

The Cadillacs

Patti LaBelle & the Bluebelles

John Lewis

The Jackson Five

Maxine Brown



LIL' ROMEO



ORGANIZED NOIZE



LIL' WAYNE



NIKE CITY



FAITH EVANS



PHARRELL WILLIAMS



R. KELLY

Isaac Hayes & David Porter

The Dells



NANCY GRAY



GERALD LEVERT



JANET JACKSON



TIM & BOB



TALIB KWELI

David "Panama" Francis
Floyd Dixon
Ron Carter



ROCKWILDER



CAM'RON



JON

Eddie Floyd
Jay McShann
Johnnie Taylor

The Staple Singers

Johnny "Guitar" Watson

Chuck Jackson Dave Clark

Earth, Wind & Fire

The Manhattans

Bobby Womack

Garnett Mimms

Booker T. & The MG's

Antoine "Fats" Domino

Inez and Charlie Foxx

The Drifters

The Supremes

Ray Charles
Albert King
Jimmy McCracklin
Max Roach

Sly and the Family Stone

From blues to neo-soul...

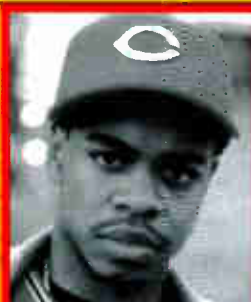
and Celebrate the Future

The Inkspots

The Soul Stirrers



MARK BATSON



HI-TEK

Charles Mingus



MASTER P

James Brown
Solomon Burke

The Clovers

LaVern Baker
Mabel John
Charles Brown
Ruth Brown



KEVIN EUBANKS



NAPPY ROOTS

The Coasters

Don Covay

Bill Doggett

Jesse Stone

Elmore James

Professor Longhair



JAGUAR WRIGHT

Martha Reeves & the Vandellas
Jimmy Heath
Carla Thomas

Jimmy Witherspoon
Hank Ballard
Bobby "Blue" Bland



BILAL

Mary Wells
John Lee Hooker
Johnny Adams



FRED JENKINS

Dinah Washington



JOSHUA REDMAN



JA RULE



CEE-LO

Sam Moore

Etta James

The Spaniels

Doc Pomus

Paul "Hucklebuck" Williams



JUVENILE

Chuck Berry
Jackie Wilson
Sam Cooke
T-Bone Walker
Mickey Baker

MUSIC AND MUCH MORE



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World Radio History

Top Albums

ARTIST	ALBUM	PAGE
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ARTIST	ALBUM
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YO-YO MA	Classic Yo-Yo
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LONDON SYMPHONY ORCHESTRA (WILLIAMS)	Star Wars Episode II: Attack Of The Clones
JAZZ	
DIANA KRALL	The Look Of Love
JAZZ/CONTEMPORARY	
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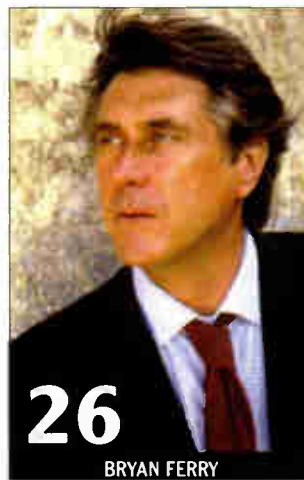
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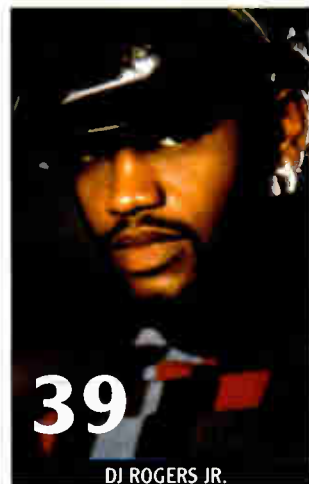
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DJ ROGERS JR.

At a Glance

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Chart Beat™ by Fred Bronson

ON MY LIST: The last time Daryl Hall & John Oates had a song on the Adult Contemporary chart was the first week of June 1998, when "The Sky Is Falling" fell off the chart after peaking at No. 26. Four years later to the week, the duo returns, debuting at No. 25 with "Do It for Love" (BMG Heritage/Arista/RCA). The song is one of three new tracks on the 17-cut *VHI Music First: Behind the Music—The Daryl Hall and John Oates Collection*. It is the highest-ranking AC hit for Hall & Oates since "Promise Ain't Enough" went to No. 6 in November 1997. It is the first BMG-affiliated Hall & Oates title to chart AC in almost 11 years: "Starting All Over Again" reached No. 10 in July 1991.

Bringing Hall & Oates back to the chart is the second triumph for the newly formed BMG Heritage label this year, following the No. 3 debut of *Ultimate Manilow* on The Billboard 200. "Do It for Love" is shared by three BMG companies: BMG Heritage, Arista, and RCA. After recording for Atlantic, Hall & Oates chalked up a run of hits on RCA and then moved over to sister BMG imprint Arista.

SEVENTH HEAVEN: As if she hadn't set enough chart records already, Ashanti adds one more chart-busting achievement to her résumé. "Foolish" is still locked in place at No. 1 on The Billboard Hot 100, making it the seventh week in a row that the Murder Inc./Def Jam single owns the top spot. It's the longest-

running No. 1 song of 2002 and the longest-running No. 1 hit since Janet Jackson stayed in pole position for seven weeks in spring 2001 with "All for You."

With the mid-point of the calendar year fast approaching, it's amazing to think that every song that has advanced to No. 1 in 2002 has either had Ashanti or Ja Rule listed as one of the artists.

DO WAH DIDDY: The song that had the best chance of unseating Ashanti's "Foolish" on the Hot 100 remains stuck at No. 2. "I Need a Girl (Part I)" (Bad Boy/Arista) by P. Diddy featuring Usher & Loon is in the runner-up spot for the second consecutive week. There's better news for P. Diddy (aka Sean Combs) on The Billboard 200, where *P. Diddy & Bad Boy Records Present... We Invented the Remix* enters at No. 1. It's the fourth of Combs' four chart albums to secure a berth in the top two.

In August 1997, *No Way Out* by Puff Daddy & the Family also debuted at No. 1 and remained there for four weeks. Two years later, *Forever* by Puff Daddy entered and peaked at No. 2. Another two years passed before *The Saga Continues... by P. Diddy & the Bad Boy Family* also opened and topped out at No. 2.

More Fred Bronson each week at www.billboard.com.

DANZIG



I LUCIFERI

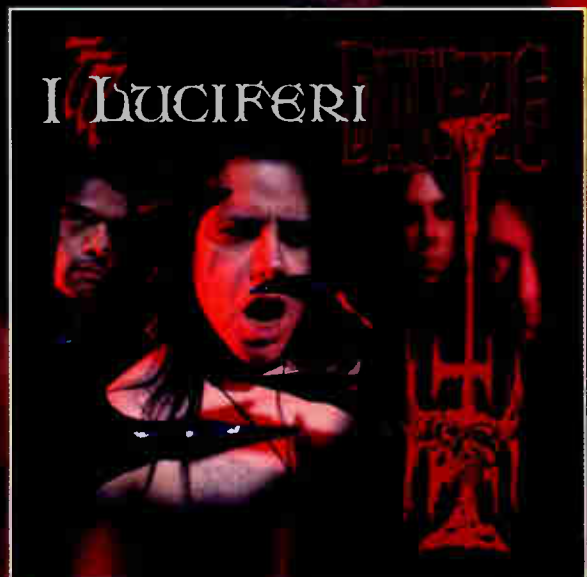
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black mass • dead inside

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NEW ALBUM
IN STORES
06.04.02

JUNE

6/1	Phoenix, AZ
6/2	Albuquerque, NM
6/4	El Paso, TX
6/6	Corpus Christi, TX
6/7	San Antonio, TX
6/8	Dallas, TX
6/9	Houston, TX
6/12	Panama City, FL
6/14	Miami, FL

6/15	Orlando, FL
6/16	Jacksonville, FL
6/18	Atlanta, GA
6/20	Raleigh, NC
6/21	Washington, D.C.
6/22	Philadelphia, PA
6/23	Norfolk, VA
6/25	Long Island, NY
6/26	Hartford, CT
6/28	New York City, NY

6/29 Worcester, MA

JULY

7/2	Buffalo, NY (tbc)
7/3	Cleveland, OH
7/5	Pittsburgh, PA (tbc)
7/6	Columbus, OH
7/7	Lansing, MI (tbc)
7/10	Ft. Wayne, IN
7/11	Toledo, OH

7/12	Detroit, MI
7/13	Grand Rapids, MI
7/15	Chicago, IL
7/16	Milwaukee, WI
7/17	St. Louis, MO
7/21	Minneapolis, MN

SEPTEMBER

Europe

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World Radio History

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of POP



Songwriter of the Year

Beyoncé Knowles

"Independent Women Part 1"
"Jumpin Jumpin"
"Survivor"



Publisher of the Year

**Warner/
Chappell Music, Inc.**



Song of the Year

Thank You

Written by: **Dido** (PRS)

Published by:

Warner/Chappell Music, Inc.



Pied Piper Award

Tony Bennett



College Vanguard Award

The Strokes

**Julian Casablancas
Nikolai Fraiture
Nick Valensi
Albert Hammond Jr.
Fabrizio Moretti**



Founders Award

James Taylor

"Again"

Written by: **Lenny Kravitz**
Published by: **Miss Bessie Music**

"All For You"

Written by: **Wayne Garfield
Jimmy Jam
Terry Lewis**

Mauro Malavasi (SIAE)
David Romani (SIAE)
Published by: **Arapesh Communications
EMI Music Publishing
Flyte Tyme Tunes
Little Macho Music Co. Inc.
Warner/Chappell Music, Inc.**

"Angel"

Written by: **Eddie Curtlis
Steve Miller**
Published by: **Rooster Jim Music Co.
Sailor Music**

"Back Here"

Written by: **Mark Barry** (PRS)
Christian Burns (PRS)
Stephen McNally (PRS)
Philip Thornalley (PRS)
Published by: **BMG Songs, Inc.
EMI Music Publishing**

"Beautiful Day"

Written by: **Bono** (PRS)
Adam Clayton (PRS)
Larry Mullen (PRS)
The Edge (PRS)
Published by:
Universal Music Publishing Group

"Breathe"

Written by: **Holly Lamar**
Published by: **Cal IV Entertainment, Inc.**

"Breathless"

Written by: **Robert John "Mutt" Lange** (PRS)
Published by: **Zomba Enterprises Inc.**

"Butterfly"

Written by: **Seth "Shifty" Binzer
Bret "Epic" Mazur**
Published by: **Crazytown Music**

"Case Of The Ex"

Written by: **C. "Tricky" Stewart
Tab**
Published by: **Famous Music Corp.
Hitco South
Mo Better Grooves Music
Tunes on the Verge of Insanity**

"Come On Over Baby (All I Want Is You)"

Written by: **Johan Aberg** (STIM)
**Christina Aguilera
Ray "SōL Survivor" Cham
Ron Fair
Paul Rein** (STIM)
Guy Roche
Published by: **BMG Songs, Inc.
Christina Aguilera Music
Chrysalis Music
DreamWorks Songs
Faircraft Music
Manuiti L.A.
Vibe Like That Music**

"Country Grammar"

Written by: **Jason "Jay-E" Epperson
Nelly**
Published by: **BMG Songs, Inc.
D2 Pro Publishing
Jay E's Basement
Universal Music Publishing Group**

"Crazy"

Written by: **Darrell Allamby
Link Browder
Joel "JoJo" Hailey
Cedric "K-Ci" Hailey**

Published by:

**Cord Kayla Music Publishing
EMI Music Publishing
Ghetto Pop 2000
LBN Publishing
Warner/Chappell Music, Inc.**

"Doesn't Really Matter"

Written by: **Jimmy Jam
Terry Lewis**
Published by: **EMI Music Publishing
Flyte Tyme Tunes**

"Don't Tell Me"

Written by: **Joe Henry
Madonna**
Published by: **True North Music
Warner/Chappell Music, Inc.
Webo Girl Publishing, Inc.**

"Drive"

Written by: **Brandon Boyd
Michael Einziger
Chris Kilmore
Dirk Lance
Jose Pasillas II**
Published by: **EMI Music Publishing
Hunglikeyora**

© ASCAP 2002

Congratulations ASCAP POP MUSIC AWARD WINNERS

"Drops of Jupiter"

Written by: **Charlie Colin**
Robert Hotchkiss
Pat Monahan
Jimmy Stafford
 Published by: **Blue Lamp Music**
EMI Music Publishing

"Everything You Want"

Written by: **Matt Scannell**
 Published by: **Mascan Music Inc.**
Warner/Chappell Music, Inc.

"Fallin' "

Written by: **Alicia Keys**
 Published by: **EMI Music Publishing**
Lellow Productions Inc.

"Follow Me"

Written by: **Michael Bradford**
 Published by: **Chunky Style Music**
Seven Peaks Music

"He Loves You Not"

Written by: **David Frank**
Steve Kipner
 Published by: **EMI Music Publishing**
Griff Griff Music
Stephen A. Kipner Music

"I Could Not Ask For More"

Written by: **Diane Warren**
 Published by: **Realsongs**

"I Hope You Dance"

Written by: **Mark D. Sanders**
 Published by: **Soda Creek Songs**
Universal Music Publishing Group

"I Knew I Loved You"

Written by: **Darren Hayes** (APRA)
Daniel Jones (APRA)
 Published by:
Rough Cut Music Pty. Ltd.
Warner/Chappell Music, Inc.

"I Need To Know"

Written by: **Marc Anthony**
 Published by: **Sony/ATV Tunes LLC**

"I Need You"

Written by: **Ty Lacy**
Dennis Matkosky
 Published by:
EMI Christian Music Publishing
EMI Music Publishing
Jeskar Music

"I'm Like A Bird"

Written by: **Nelly Furtado** (SOCAN)
 Published by: **Nelstar Publishing**

"Independent Women Part 1"

Written by: **Samuel "Tone" Barnes**
Beyoncé Knowles
 Published by: **Beyoncé Publishing**
Enot Publishing LLC
New Columbia Pictures Music, Inc.
Sony/ATV Tunes LLC

"It Wasn't Me"

Written by: **Rickardo Ducent**
Shaun Pizzonia
Shaggy
 Published by: **Livingsting Music**
Warner/Chappell Music, Inc.

"It's Been A While"

Written by: **John April**
Aaron Lewis
Michael Mushok
Jonathan Wysocki
 Published by: **Greenfund**
I'm Nobody Music
My Blue Car Music Company
Pimp Yug
Warner/Chappell Music, Inc.

"It's My Life"

Written by: **Jon Bon Jovi**
Max Martin (STIM)
Richie Sambora
 Published by: **Aggressive Music**
Bon Jovi Publishing
Universal Music Publishing Group
Zomba Enterprises Inc.

"Jaded"

Written by: **Steven Tyler**
 Published by:
Demon of Screamin Music
EMI Music Publishing

"Jumpin' Jumpin'"

Written by: **Beyoncé Knowles**
 Published by: **Beyoncé Publishing**
Sony/ATV Tunes LLC

"Lady Marmalade"

Written by: **Kenny Nolan**
 Published by:
Kenny Nolan Publishing Co.
EMI/Jobete Music Co., Inc.

"Let Me Blow Ya Mind"

Written by: **Dr. Dre**
Mike Elizondo
Eve
Scott Storch
 Published by:
Ain't Nothing But Funkin' Music
Blondie Rockwell
Blotter Music
Elvis Mambo Music
Music of Windswept
Scott Storch Music
TVT Music Inc.
Universal Music Publishing Group
Warner/Chappell Music, Inc.

"Love Don't Cost A Thing"

Written by:
Georgette Franklin pka "Sweet"
Jeremy Monroe pka "J"
Damon Sharpe
 Published by: **Annotation Music**
Damon Sharpe Music
EMI Music Publishing
J-Rated Music
Swette Ya' Music
Warner/Chappell Music, Inc.

"Most Girls"

Written by: **Damon Thomas**
 Published by: **Demis Hot Songs**
E Two Music
EMI Music Publishing

"Music"

Written by: **Madonna**
 Published by: **Warner/Chappell Music, Inc.**
Webo Girl Publishing, Inc.

"Nobody Wants To Be Lonely"

Written by: **Gary Burr**
Desmond Child
 Published by: **Desmundo Music**
Gabburr Tunes
Universal Music Publishing Group

"Outside"

Written by: **Aaron Lewis**
 Published by: **Greenfund**
Warner/Chappell Music, Inc.

"Peaches & Cream"

Written by: **Jason Boyd**
Sean "P-Diddy" Combs
Daron Jones
Michael Keith
Quinnes Parker
Marvin Scandrick
Courtney Sills
 Published by: **C Sills Publishing**
DA 12 Music
EMI Music Publishing
Hitco South
Justin Combs Publishing

"Pinch Me"

Written by: **Steven Page** (SOCAN)
Ed Robertson (SOCAN)
 Published by:
Warner/Chappell Music, Inc.

"Ride Wit Me"

Written by: **Bunny DeBarge**
El DeBarge
Randy DeBarge
Jason "Jay-E" Epperson
Nelly
 Published by: **BMG Songs, Inc.**
D2 Pro Publishing
EMI/Jobete Music Co., Inc.
Jay E's Basement
Universal Music Publishing Group

"Shape Of My Heart"

Written by: **Max Martin** (STIM)
Lisa Marie Miskovsky (STIM)
Rami (STIM)
 Published by:
Universal Music Publishing Group
Zomba Enterprises Inc.

"Survivor"

Written by: **Anthony Dent**
Beyoncé Knowles
Matthew Knowles
 Published by: **Beyoncé Publishing**
For Chase Music Inc.
Hitco South
MWE Publishing
Sony/ATV Tunes LLC

"Taking You Home"

Written by: **Stan Lynch**
 Published by: **Matanzas Music**
Warner/Chappell Music, Inc.

"Thank You"

Written by: **Dido** (PRS)
 Published by: **Warner/Chappell Music, Inc.**

"The Space Between"

Written by: **Glen Ballard**
Dave Matthews
 Published by: **Aerostation Corporation**
Colden Grey Ltd.
Universal Music Publishing Group

"The Way You Love Me"

Written by: **Michael Dulaney**
Keith Follse
 Published by: **Airstream Dreams Music**
Coyote House Music
Famous Music Corp.
Follazoo Crew Music
Scott and Soda
Warner/Chappell Music, Inc.

"This I Promise You"

Written by: **Richard Marx**
 Published by: **Chi-Boy Music**

"You Sang To Me"

Written by: **Marc Anthony**
 Published by: **Sony/ATV Tunes LLC**

"You're A God"

Written by: **Matt Scannell**
 Published by: **Mascan Music Inc.**
Warner/Chappell Music, Inc.

That next great song... you know it when you hear it. And we've had the pleasure of hearing a lot of greatness this year. ASCAP salutes all those music creators whose POP inspirations continue to push the boundaries of what's possible in music. Congratulations.

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 of
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EMI's U.S. Struggle Continues

BY GORDON MASSON

LONDON—EMI Recorded Music was on the brink of "paralysis" in the U.S. before chairman/CEO Alain Levy began his global reorganization.

Detailing financial results for the year ended March 31, Levy and EMI Group chairman Eric Nicoli tell *Billboard* that the speed of the recorded music arm's overhaul was crucial.

Nicoli admits: "When I was talking to Alain in October [when he joined EMI], I didn't know the gravity of the situation in North America."

Levy recalls: "I didn't realize we would have to do so much in such a short space of time. I thought it could be a more gradual change, but we did not have that luxury, as it would have been incoherent."

EMI suffered an operating loss in North America of £2.1 million (\$3 million) from sales of £826.3 million (\$1.2 billion). Meanwhile, Europe and the U.K. & Ireland vastly outstripped the world's No. 1 music market by reporting a combined revenue of £1.07 billion (\$1.56 billion) and operating profit of £158.1 million (\$230.3 million).

"In the U.S., we might be the smallest of the majors," Nicoli says, "but it's still a very big business, and if we can

make that profitable, it will make a huge difference." Levy is aiming for operating margin of 9% in the year ahead, compared with 5% last year.

While recorded music notched £83.1 million (\$121.2 million) in operating profit from more than £2 billion in revenue (\$2.9 billion), EMI Music Publishing chairman n/c/e/o Marty Bandier enjoyed a 12th year of record results, generating £107.8 million (\$157.3 million) in operating profit from a revenue of £416.4 million (\$607.4 million).

Nicoli notes, "Taking into account what happened to the record market and the advertising market worldwide, the fact that publishing moved ahead by almost 7% is really impressive."

Bandier says, "It would be difficult to assume that we're going to gain further market share if the recorded

music markets are flat in this year." But with signs of recovery in the ad market, he is hopeful about prospects for growing synchronization and performance revenue.

Overall, EMI Group posted revenue of £2.445 billion (\$3.567 billion) compared with £2.672 billion (\$3.898 billion) a year earlier. Adjusted profit before tax was £153.3 million (\$223.6 million), compared with £259.5 million (\$378.6 million) in 2001.

Exceptional charges were £242.4 million (\$353.6 million), incorporating £93.7 million (\$136.7 million) to cull 1,800 jobs and £69.4 million (\$101.2 million) in roster reduction, including £39.3 million (\$57.3 million) to terminate Mariah Carey's deal. Levy's predecessor, Ken Berry, who signed Carey, collected "around £6 million" (\$8.7 million) severance pay.

Additional reporting by Matt Benz in New York.



Integrity To Purchase Artist-Driven Indie Labels

BY DEBORAH EVANS PRICE

NASHVILLE—Integrity has signed a letter of intent to purchase M2 Communications and its M2.0 and INO labels for an undisclosed amount. The transaction is expected to close by June 30.

M2 founder Jeff Moseley says, "It's a chance for them to be more fully in line with the artist market. For me, it was a chance to take advantage of some of their key corporate resources." Moseley will continue to serve as president, and the company will remain in Nashville with its staff intact.

M2 Communications was launched in 1999 by Moseley, who was previously president of the Benson label. M2.0's first product was a Grammy- and Dove Award-winning 2000 release by the Brooklyn Tabernacle Choir. The M2.0 and INO labels have quickly become two of Christian music's most successful indie's. The M2.0 roster includes Michael Card and Chonda Pierce, while INO's roster features Sara Groves, SonicFlood, and MercyMe.

With Moseley enjoying such success, others in the Christian community were surprised he chose to sell. "I realized that one of the most dangerous times in a company's life cycle is during puberty, and I had hit puberty a lot quicker than I ever thought I would," Moseley says. "We didn't need to sell, but they saw the opportunity to put our companies together and further expand the platform for the artists

and our staff and for everyone." Based in Mobile, Ala., Integrity is Christian music's largest independent company, producing books, music, and related products. This acquisition will give Integrity—a leader in the praise and worship genre, which comprises mostly live recordings of church services or conferences—a stronger presence with artist-driven music.

Integrity Music COO Jerry Weimer explains, "We've been looking for a couple of years for the right way to grow and do some things in the artist business. [We examined] whether we should start an artist label and if we did what would make us different. I've known Jeff for a long time, and I've watched what he did with M2.0—the kind of artist he signed and the way he managed his business."

Weimer says Moseley's operation will complement Integrity. Moseley will report to Integrity, but Weimer says he'll retain his autonomy: "It would be crazy for us to cut in and try to tell him what he ought to be doing, because he's been real successful. He's a veteran, and we trust him."

One of the things that has always set M2.0 apart from other labels is its artist-friendly contracts. That philosophy will continue. "We will give him the freedom to do those," Weimer says. "I'm fine with it. I'm fine to let him operate the way he's been operating."

Integrity, M2.0, and INO are all distributed by Word Distribution.



WEIMER

In The News

- On May 21, Librarian of Congress James W. Billington rejected the Webcaster royalty rates suggested in a Feb. 20 report by the Copyright Arbitration Royalty Panel. Billington didn't give any hint as to whether he would increase, decrease, or "tier" the rates to the size of businesses. The Librarian has 30 days to render a final determination.

- The Bush administration has withdrawn a plan for the Department of Justice (DoJ) and Federal Trade Commission (FTC) to have specific-industry jurisdiction over merger antitrust probes, with DoJ given all entertainment and media industry reviews. Sen. Ernest F. Hollings, D-S.C., and public-interest groups were concerned that the administration's DoJ might be more lenient than the FTC, which has both Democratic and Republican appointees.

- Xavier Roy will exit as CEO of the Reed MIDEM Organization Jan. 1, 2003, after 13 years helming the Paris-based group. His career with Reed MIDEM—which organizes nine international trade shows, including MIDEM in Cannes, France—spans 33 years. Managing director Paul Zilk will assume full executive duties. Roy says he will remain as an advisor to the organization through 2003, during which time he will "concentrate on developing various projects."

Metrix To Focus On Jazz

New Latin Indie Signs Universal Distribution Deal

BY LEILA COBO

MIAMI—Metrix Records, a newly created indie label whose focus will be Latin jazz and instrumental music, has signed a distribution deal with Universal Music Latino. Miami-based Metrix is headed by pianist Alex Arias.

"We thought it was necessary to give breathing space to so much talent we have in this field, but who really don't have a [recording] outlet," says Arias, who has played with such artists as Luis Enrique, Hansel y Raul, and Willy Chirino. "This is a style of music that requires more attention, and I believe that some of the audience for salsa can be interested in Latin jazz."

Indeed, Arias says, one of his releases may be titled *Salsa/Jazz*, in an attempt to blend what he deems closely related genres and to appeal to audi-

ences who favor old-style salsa, where improvisation is part of the equation.

Metrix's first release will be a label sampler due in July. Roster artists on the set include violinist Federico Britos and percussionist Edwin Bonilla. Other Metrix signings include bassist Eddie "Gua Gua" Rivera, El Sexteto de Jazz Latino, guitarist Pigo Maffioli, and Eric Figueroa.

In an effort to exert quality control, most Metrix releases are scheduled to be recorded at Arias' Miami-based studios, Univibe, with 10 albums slated to be released per year.

"They won't be just another album," says Arias, who plans to put out CDs with lengthy liner notes. "We're going to work very, very hard in putting out classic productions—productions that transcend and mark an era."

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	279,140,000	245,543,000	(-12.1%)
Albums	264,514,000	239,947,000	(-9.3%)
Singles	14,626,000	5,596,000	(-61.7%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	244,381,000	226,197,000	(-7.4%)
Cassette	19,619,000	13,168,000	(-32.9%)
Other	514,000	582,000	(+13.2%)

OVERALL UNIT SALES

This Week	11,595,000	This Week 2001	13,341,000
Last Week	12,230,000	Change	-13.1%
Change	-5.2%		

ALBUM SALES

This Week	11,390,000	This Week 2001	12,732,000
Last Week	12,028,000	Change	-10.5%
Change	+5.3%		

SINGLES SALES

This Week	205,000	This Week 2001	609,000
Last Week	202,000	Change	-66.3%
Change	+1.5%		

YEAR-TO-DATE ALBUM SALES BY STORETYPE

	2001	2002	
Chain	144,951,000	123,004,000	(-15.1%)
Independent	37,322,000	31,866,000	(-14.6%)
Mass Merchant	73,382,000	76,727,000	(+4.6%)
Nontraditional	8,859,000	8,349,000	(-5.8%)

YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2001	2002	
Current	164,529,000	145,899,000	(-11.3%)
Catalog	100,041,000	94,048,000	(-6.0%)
Deep Catalog	68,123,000	65,034,000	(-4.5%)

In calculating current sales, SoundScan counts only album sales that have occurred within the first 18 months of a title's release (12 months for classical and jazz albums), except for titles that stay in the top half of the *Billboard* 200, in which case sales continue to count as current until a title falls below No. 100. Catalog counts sales generated by titles out for more than 18 months, excluding the exceptions noted above. Deep catalog is a subset of catalog, which reflects titles that have been out for more than 36 months.

ROUNDED FIGURES

FOR WEEK ENDING 5/19/02

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

20 CHART-BUSTING HITS FROM TODAY'S HOTTEST ARTISTS!

TOTALLY HITS 2002

FAT JOE (Featuring Ashanti) WHAT'S LUV?
TWEET (Featuring Missy "Misdemeanor" Elliott) OOPS (OH MY)
P!NK GET THE PARTY STARTED
BRANDY WHAT ABOUT US?
CRAIG DAVID 7 DAYS
FABOLOUS YOUNG'N (HOLLA BACK)
OUTKAST (Featuring Killer Mike & Joi) THE WHOLE WORLD
MICHELLE BRANCH EVERYWHERE
THE CALLING WHEREVER YOU WILL GO
DEFAULT WASTING MY TIME
P.O.D. YOUTH OF THE NATION
ALANIS MORISSETTE HANDS CLEAN
NATALIE IMBRUGLIA WRONG IMPRESSION
JEWEL STANDING STILL
O-TOWN WE FIT TOGETHER
FAITH EVANS I LOVE YOU
ALICIA KEYS A WOMAN'S WORTH
LEANN RIMES CAN'T FIGHT THE MOONLIGHT
BUSTA RHYMES (Featuring P. Diddy & Pharrell) PASS THE COURVOISIER PART II
JAHEIM (Featuring Next) ANYTHING

- FOLLOWING THE DOUBLE-PLATINUM TOTALLY HITS 2001
- BACKED BY A HUGE MULTIMILLION-DOLLAR TV CAMPAIGN
- IN STORES JUNE 4TH

BMG

World Radio History



WARNER MUSIC GROUP

Buddy Guy Picks Up Three Handy Awards

BY CHRIS MORRIS

LOS ANGELES—Singer/guitarist Buddy Guy was the big winner at the 2002 W.C. Handy Awards, picking up three trophies at the Blues Foundation's annual ceremony, held May 23 at the Orpheum Theatre in Memphis.

Guy, the 1993 Billboard Century Award honoree, was named contemporary male artist of the year and blues instrumentalist of the year (guitar); *Sweet Tea*, his Silvertone collection of Mississippi hill country-styled blues (*Billboard*, April 28, 2001), was selected as contemporary blues album of the year.

Singer/pianist Marcia Ball's *Presumed Innocent* (Alligator) took blues album of the year honors, while singer/guitarist B.B. King received the nod for blues entertainer of the year.

Other multiple-award winners included harp player Charlie Musselwhite (blues instrumentalist of the year [harmonic] and blues song of the year, for "Charlie's Old Highway 5 Blues"); vocalist Little Milton (soul blues male artist of the year and soul blues album of the year, for *Feel It*);

and singer/guitarist R.L. Burnside (traditional male artist of the year and traditional blues album of the year, for *Burnside on Burnside*).

Other winners included:
Acoustic blues album: John Hammond, *Wicked Grin*.

Acoustic blues artist: Keb' Mo'.
Best new artist: Otis Taylor.

Blues band: Rod Piazza & the Mighty Flyers.

Blues instrumentalist (bass): Willie Kent.

Blues instrumentalist (drums): Willie "Big Eyes" Smith.

Blues instrumentalist (horns): Roomful of Blues Horns.

Blues instrumentalist (keyboards): Pinetop Perkins.

Blues instrumentalist (other): Clarence "Gatemouth" Brown, fiddle.

Comeback album: Ike Turner, *Here and Now*.

Contemporary female artist: Shemekia Copeland.

Historical album: MCA/Chess, for Muddy Waters, *Fathers & Sons*.

Soul blues female artist: Etta James.

Traditional female artist: Koko Taylor.

ASCAP Honors James Taylor

Founders Award Goes To Songwriter/Performer

BY MARGO WHITMIRE

LOS ANGELES—Songwriter/performer James Taylor was honored with the Founders Award at the 19th annual ASCAP Pop Music Awards held here May 20 at the Beverly Hilton Hotel.

As part of a special tribute to Taylor, fellow Columbia Records artist Shawn Colvin performed Taylor's "I Was a Fool to Care." Following the presentation of his award by the evening's host, ASCAP president/chairman Marilyn Bergman, Taylor sang "Something in the Way She Moves."

The recipient of the 1998 Billboard Century Award and of multiple Grammy Awards and a member of the Songwriters Hall of Fame, Taylor has written a number of pop classics, including "Fire and Rain," "Sweet Baby James," "Carolina in My Mind," and "Don't Let Me Be Lonely Tonight."

"This is a great honor," Taylor told *Billboard*. "This family of people at ASCAP are really where the rubber meets the road, where the work gets done." Taylor became an ASCAP writer two years ago.

Tony Bennett was also honored for his longstanding career, receiving the Pied Piper Award in recognition of his contribution as the foremost interpreter of the Great American Songbook.

The Grammy winner's signature songs include "I Left My Heart in San

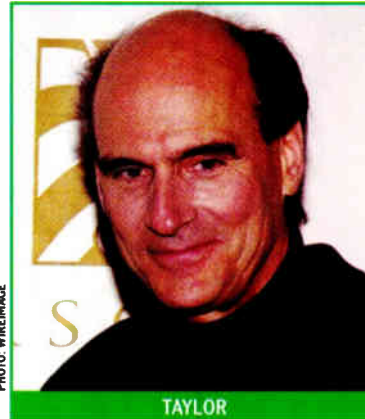


PHOTO: WIREIMAGE

TAYLOR

Francisco," "The Best Is Yet to Come," "I Wanna Be Around," and "How Do You Keep the Music Playing?"

Bennett was presented the award by Bergman. He and k.d. lang then performed "Keep the Faith."

Bennett said, "When you think of [past recipients] Gene Kelly, Frank Sinatra, Ella Fitzgerald, and Lena Horne—to be in that company is fantastic."

In terms of what songs he covers, Bennett says he lets words from lyricist Yip Harburg be his guide: "He said, 'When the music hits you emotionally in the heart and the words hit you intellectually in the mind, you usually have a very great standard on your hands.'"

The song of the year award went to Dido's "Thank You," which was published by Warner/Chappell Music.

Destiny's Child's Beyoncé Knowles took home the songwriter of the year award for writing or co-writing three award-winning songs: "Independent Women Part I," "Jumpin', Jumpin'" and "Survivor." Her father, Matthew Knowles, accepted the award.

ASCAP CEO John LoFrumento presented the publisher of the year award to Warner/Chappell Music, which had 16 songs recognized during the evening, including "All for You," "Crazy," "Don't Tell Me," "Everything You Want," "I Knew I Loved You," "It Wasn't Me," "It's Been Awhile," "Pinch Me," and "The Way You Love Me."

Songwriter Holly Lamar received special recognition for the Faith Hill hit "Breathe," which was named the most-performed song on radio in 2000 by *Billboard* sister publication *Airplay Monitor*.

The College Vanguard Award went to the members of the Strokes, whose collective body of work garnered the most performances on college radio.

Richard Marx opened the night with a performance of his award-winning song "This I Promise You," which became a hit for 'N Sync.

Winners were determined based on the most-performed songs during the 2001 ASCAP survey year, Oct. 1, 2000, through Sept. 30, 2001. A complete list of winners appears on page 53.

Executive Turntable



SIGNORE



ACKER



BERGEN

RECORD COMPANIES: Island Def Jam Music Group promotes **Matt Signore**, previously senior VP of finance, to GM/CFO; **Randy Ackner**, previously VP of Def Jam/Def Soul, to GM; **Stu Bergen**, previously VP of rock promotion, to executive VP of Island Records; and **Mike Kyser**, previously VP of promotion, to VP of Def Jam/Def Soul. They are based in New York.

Tsvi Gal is named senior VP and chief information officer of Warner Music Group in New York. He was president of AT&T's ATT.com.

Damon Cox is promoted to VP of video promotion for Universal Records in New York. He was senior director of video promotion.

Michael Tedesco is promoted to VP of A&R (rock) for Jive Records in New York. He was North American director of Silvertone Records.

Alex Schneider is named national promotions manager for Mute Records in New York. He was music and promotions director for WNYU New York.

RELATED FIELDS: Mosaic Media Group names **Dorsey James** GM in New York and **Erika Connor** VP of film and TV development in Los Angeles. They were, respectively, senior VP of Arista Records and VP of film development for Naaila Entertainment.

Dean Harmeyer is promoted to national sales director for BMG Heritage in New York. He was associate director of national sales for BMG Special Markets.

Rich Judice is named music director of Associated Production Music in New York. He was the music director for the Sound Patrol.

Brooks & Dunn, Jackson Rule At ACMs

BY DEBORAH EVANS PRICE

LOS ANGELES—Retailers expect country sales to get a shot in the arm courtesy of the 37th annual Academy of Country Music (ACM) Awards. Hosted by Reba McEntire, the three-hour show aired live on CBS May 22 from Universal Amphitheater.

Brooks & Dunn and Alan Jackson were the evening's big winners. Kix Brooks and Ronnie Dunn picked up their third win in the entertainer of the year category (previous wins were for 1995 and 1996). They also netted their eighth trophy for vocal duo and won the top country video award for "Only in America."

Of recapturing the entertainer of the year title, Brooks says, "We were willing to reload the guns and run at it again. That's what we did, and it worked." Brooks & Dunn have become the ACM's most-awarded act, with 16 accolades. Merle Haggard previously held the title, with 15 awards. "We're not counting, and we're certainly not going to compare what we've done to Merle Haggard," Dunn says. "It'd take two lifetimes—maybe three—for us to do what Merle Haggard did."

Arista labelmate Alan Jackson won both single and song of the year honors for his ode to Sept. 11, "Where Were You (When the World Stopped Turning)." He also won his third top male vocalist accolade.

The RCA Label Group continued to dominate the awards, winning 10 of the 15 trophies presented during the telecast. Among the RCA winners was Martina McBride, who won her first ACM Award for top female vocalist. BNA act Lonestar won top vocal group. Carolyn Dawn Johnson was named top new female vocalist, and Phil Vassar won the top new male vocalist award.

"It's unbelievable; I still can't believe it. It's awesome," an excited Vassar proclaimed backstage. "Sometimes you

doubt yourself, then something like this comes along and you feel like, 'Whew, I'm on the right track.'"

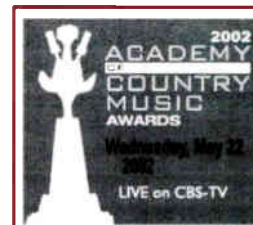
Warner Bros. trio Trick Pony won the ACM award for top new vocal duo or group. Bassist Ira Dean elicited laughs from the crowd when accepting the award, as he thanked Tanya Tucker for firing him in 1996.

The *O Brother, Where Art Thou?* juggernaut continued rolling, as the soundtrack to the Coen Brothers film was named album of the year and the single "Man of Constant Sorrow" won the vocal event category.

The audience stood in honor of veteran Ronnie Milsap, who received the Pioneer Award. McEntire won the fan-voted Home Depot Humanitarian Award; she will get to choose a city in which a community playground will be built by Home Depot and KaBOOM!, a non-profit organization that builds playgrounds.

Even artists who did not win are still likely to do so at retail. "The biggest thing is the key performance," says Kathy Dossdall, national buyer for the Musi-cland Group. "We've had people win and it doesn't mean anything, and then you have somebody who goes on and does a killer performance, such as Alan Jackson on the [Country Music Assn. Awards last November]. That album went bonkers, and everybody was waiting for that song [about Sept. 11]. One killer performance can make such a difference."

Tim Peterson, country music buyer for the TransWorld chain, agrees: "There are two artists in particular [who] I think are going to pop because of their live performances," he says, citing "the blending of Kid Rock and Hank Williams Jr. I saw some movement in sales when they performed on the CMT show *Crossroads*. The other one [that should boost sales] is the beautiful song with Willie Nelson and Lee Ann Womack. There are a lot of Willie Nelson fans, and when they see that pairing, it will make them want to buy that record."





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TOURING QUARTERLY II - Issue Date: Jul 27 • Ad Close: Jul 1

UNIVERSAL AMPHITHEATER 30th ANNIV. - Issue Date: Jul 27 • Ad Close: Jul 1

ASIA PACIFIC QUARTERLY III - Issue Date: Aug 3 • Ad Close: Jul 9

BILLBOARD R&B/HOP CONFERENCE - Issue Date: Aug 10 • Ad Close: Jul 16

EUROPEAN QUARTERLY II

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World Radio History

ARTISTS & MUSIC

Virgin's Hillman And Pedersen Reunite For 'Way Out West'

BY JIM BESSMAN

NEW YORK—Chris Hillman and Herb Pedersen, who met at the famed Los Angeles Troubadour nightclub in 1963 and have been musically associated in one way or another ever since, are back June 4 with *Way Out West*, their debut album for Virgin Records' Narada-affiliated Back Porch Records.

The disc expands on the Southern California country sound of the legendary pair's 1996 Sugar Hill disc, *Bakersfield Bound*. It focuses on classic country covers befitting their comfortable vocal blend and features originals from Bar None Music (BMI) writer Hillman and his collaborator Steve Hill, and Dusty Sink Music (BMI) writer Pedersen.

"It's kind of a continuation of what we did on *Bakersfield Bound* but a little more acoustic—which is timely," Pedersen says. "We look back at our roots with a selection of tunes we've loved for many years and some original stuff that fits in nicely."

Hillman adds, "I haven't had so much fun cutting a record in 30 years. Herb and I have seasoned even more as players and friends, and we weren't under any pressure: It's not like we're trying to launch our career at age 24. We can do what we want and [are] lucky we can still [perform] it."

Returning to their roots, Hillman and Pedersen again revisited the Louvin Brothers catalog, settling this time on "You're Learning." The recordings of Ray Price provided "You Done Me Wrong"—done "sort of Cajun style," Hillman says. And Roger Miller's catalog supplied "Invitation to the Blues," delivered in "classic late-'50s country shuffle," Hillman says, "the kind of treatment that [first] drew me to country music."

Hillman's album-closing "Good Year," written 1½ years ago, "seems very relevant now, post-9/11 and with the Mideast situation," he says. "Basically, it's about renewing faith and perse-

verance and endurance. [It's] a boy-girl thing, like [Merle Haggard's] 'If We Make It Through December,' but in general terms, it applies to what we're all going through now and is a fitting song to close the record."

The end result has instant appeal for product manager Howard Krumholtz at Los Angeles' Tower Sunset outlet. "I'm big on country-duo harmony, and that's the feel they're going for—though more updated, obviously," he says, predicting significant in-store play.

Hillman further characterizes the album as having a "semi-bluegrass/electric style" and notes the instrumental contributions of Jay Dee Maness, who played pedal steel with him and Pedersen in the Desert Rose Band, and electric guitarist Larry Park, son of Ray Park of California bluegrass duo Vern & Ray. "They were like the California Louvin Brothers," says Pedersen, who played banjo for the duo in the early '60s.

Reflecting on Hillman's and Pedersen's shared experiences, Narada senior director of A&R Rich Denhart says, "These guys are really special. They've been playing together all along and have influenced so many other musicians, but they're still vibrant. We're really proud to have them on the label."

The company has a price-and-position push at retail for *Way Out West* and is servicing the album to Americana and bluegrass radio programmers, Denhart says, reporting commitments for a Hillman/Pedersen acoustic radio performance from *World Café* and other support from the *No Depression* syndicated radio show and Westwood One's *Country Gold* show.

Currently self-managed and self-booked, Hillman and Pedersen recently performed as a duo at a festival in Holland. "It was completely stripped down and a lot of fun," Hillman says, "because our strength is vocals."



HILLMAN, LEFT, AND PEDERSEN

Bowie Has Believers For 'Heathen'

Visionary Rocker Brings New Music And ISO Label To Columbia

BY LARRY FLICK

NEW YORK—When it was time for David Bowie to choose a new home for his music—not to mention his fledgling ISO label—he went with the label that didn't strive to render him a hit machine. He chose Columbia Records, because they offered to simply let him be. "Absolutely no attempt was made on their part to guide me into making a chart-oriented record," Bowie says. "What I brought them is what they took—and with great enthusiasm."

What he brought the label was *Heathen* (due June 11), a 12-song epic for which the legendary artist reunited with famed producer Tony Visconti for the first time in 20 years. There are guest appearances by Foo Fighters frontman Dave Grohl and Pete Townshend, who adds his signature guitar work to the first radio single, "Slow Burn." Also contributing to the set are Moby and Air, who provide appropriately atmospheric mixes of the cuts "Sunday" and "A Better Future," respectively.

Other *Heathen* highlights include the haunting "I Would Be Your Slave," which Bowie recently performed in New York at the Tibet House benefit show at Carnegie Hall, and "5:15 the Angels Have Gone," a richly textured track that is drawing pre-release praise. "A man who could once see his angels—hopes and aspirations, maybe?—can't see them anymore," Bowie says, "and he blames the crushing dumbness of life for it."

The song is indicative of a collection that Bowie accurately describes as "supportive structure over experiment. Tony and I wanted to give each song its own identity and character without getting lost in a hailstorm of musical 'ideas.'"

Heathen is showing signs of being one of Bowie's best-received albums in recent times. "The music that's been made available prior to release

has been quite good," says Bradley Andrews, manager of the Virgin Megastore in Los Angeles. "It's relevant to current trends, and yet it's classic Bowie. It's going to do well."

As radio programmers hear "Slow Burn," which has shipped to rock and adult formats, they're equally enthusiastic. "It has a great feel that I believe our listeners will connect with," says Alex Cortright, music director/PD of WRNR Baltimore/Annapolis, Md.

Columbia is rolling out an extensive marketing plan for *Heathen*. "It's terrific that David is so excited about *Heathen* and that he's sharing that excitement with the public through all of the promotional work he's doing," label president Will Botwin notes. "*Heathen* is not just a great David Bowie album: It's a great album, period. The public will discover this for themselves very shortly, and I think they'll be responding in a big way."

Bowie will be visible on TV in the days surrounding the album's release, with appearances confirmed on *The Late Show With David Letterman* (June 10), *Today* (June 14), *Live by Request* (June 15), and *Late Night With Conan O'Brien* (June 19). Bowie will also be on the road throughout much of the summer, headlining the Meltdown 2002 concert fest, for which he also serves as the musical director. The trek is booked by Arthur Fogel (Clear Channel Canada) for the world except U.K. and Europe, which is handled by John Giddings in London. He is managed by David Whitehead for Maine Road Management.

"It's increasingly evident to me that my needs to make music change periodically," says Bowie, whose songs are published by RZO Music, ASCAP. "There's the narrative, crafted song type; then the experimental, ideas, and situational type; and thirdly, a theatrical-motivated, scenario type. I guess *Heathen* owes a lot to the first type with a little of the second as seasoning."



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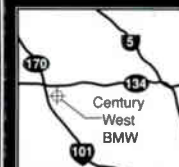
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Dues Paid, Anastacia Reapproaches U.S.

Daylight/Epic's International Sensation Looks To Charm States With 'Freak of Nature'

BY MICHAEL PAOLETTA

NEW YORK—Having recently returned from a whirlwind promotional blitz of Europe, where she is a bona fide pop star, Chicago-born/New York-raised Anastacia now has her eyes firmly set on America, where commercial success has, for whatever reason, eluded her.

"We're doing it properly this time around," says Anastacia, referring to her sophomore set, *Freak of Nature*, due June 18 from Daylight/Epic. "We're launching it the way we did in other countries, with enough lead time for listening parties and the press. This didn't necessarily happen with my first album [*Not That Kind*], which came out a year after its European release, and without much fanfare at that."

Since its release overseas last November, *Freak of Nature* has topped many charts and sold more than 3 million copies while spawning two hit singles ("Paid My Dues" and "One Day in Your Life") in the process. Between the two albums, Anastacia has amassed worldwide sales of more than 10 million units, making her one of Sony Music's biggest-selling artists.

Along the way, she has scored numerous platinum discs and awards, including best new artist (World Music Awards), best pop artist (MTV Europe Awards), and best female artist (Echo Award). She's also responsible for "Boom," the official song of the 2002 FIFA World Cup.

"There's a strong tradition in Europe for blue-eyed soul music," notes David Massey, senior VP of A&R at Epic and founder of Daylight. "Anastacia is perceived as this incredible soul singer with enough pop edge to resonate in countries where English isn't the primary language. And her larger-than-life personality definitely keeps people interested."

From an artistic standpoint, *Freak of Nature* shows incredible growth. "I knew I had changed, my zone of music, me understanding who I am as an artist, everything," explains Anastacia, who co-wrote all the songs on the album (which features productions by Ric Wake, Louis Biancaniello, Sam Watters, and Richie Jones). "With the new album, there's more clarity in the music. My first album was a bit more musically all over the place. This time around, I challenged myself more, both musically and lyrically."

A spunky mix of pop, rock, R&B, and dance, *Freak of Nature* is home to such catchy songs as "Paid My Dues," "Overdue Goodbye," "You'll

Never Be Alone," "One Day in Your Life," "Why'd You Lie to Me," and "How Come the World Won't Stop." Special to the U.S. version is new song "I Thought I Told You That," a powerful sister-to-sister, hip-hop-spiked duet featuring Faith Evans.

Anastacia, whose songs are handled by Universal Music Publishing, acknowledges that such tunes are primarily autobiographical. The buoyant "Overdue Goodbye" is about saying "hello," being in love, and then waving goodbye. "It was a choice I had to make," she offers.



*'I'm not that deep.
I'm not that
mysterious. Don't
try to figure me out.
I'm a very open
book. What you see
is what you get.'*

—ANASTACIA

"And a beautiful song came out of it. Even though I'm saying goodbye in the lyrics, the song is very uplifting. In my world, the glass is never half-empty; it's always half-full."

The set's first U.S. single, "One Day in Your Life," is about living life to its fullest in the face of suffering. The artist notes, "At the end of the day, it's about learning what you need to learn and also realizing that karma is a m.f."

"'Paid My Dues,'" Anastacia continues, "is very much about the music industry. For years, I had been told my voice was too black, that I should get contacts and ditch the glasses, that I was too in-your-face, the list goes on. Now, these are the very things that people respond to."

Showing her coming full-circle, "I Thought I Told You That" has special meaning for Anastacia. In the late-'90s, at the suggestion of her man-

ager (San Diego-based Lisa Braudé), Anastacia competed on *The Cut*—MTV's answer to *Star Search*—where Evans was a celebrity judge. Prior to *The Cut*, Anastacia regularly appeared as a dancer on MTV's *Club MTV* and in such videos as Salt 'N' Pepa's "Everybody Get Up." Vocally, she fronted "Forever Luv," a track on David Morales & the Bad Yard Club's album *The Program*.

"Anastacia brings a lot to the table," says Scott Carter, VP of marketing for Epic Records Group. "She's got the voice, the looks, the personality, and the songs. It's a complete package."

Carter says "One Day in Your Life" was delivered to top-40 and modern AC radio last month. Stations like WKTU New York and WHYI Miami jumped on the track immediately.

"From the first time I heard 'One Day in Your Life,' I thought it sounded like something for our New York audience," WKTU APD/music director Jeff Z says. Station PD Frankie Blue adds, "It's the kind of vocal performance that's needed to balance the Ashantis and Ja

Rules. A station like ours thrives on such variety."

Remixes of the track—by Hex Hector & Mac Quayle, Eric Kupper, Almighty, and M*A*S*H—were sent to club and mix-show DJs. On the visual front, Carter says the label is sending the song's Dave Meyers-directed video to VH1, MTV, and MTV2, as well as to fitness clubs, boutiques, and other lifestyle accounts. Additionally, Anastacia's confirmed for *The Tonight Show With Jay Leno* and VH1's *Divas Las Vegas*.

Carter adds that the artist's official Web site (anastacia.com) is "always being updated with snippets of new songs. Also, we work with such popular third-party sites as Yahoo and AOL to stream videos and run special promotions."

A full-scale global tour, with a band, is being planned for early next year by Jonathan Marx of the William Morris Agency (North America) and Emma Banks of Heltter Skelter (Europe).

All this activity brings a smile to the face of Anastacia, who knows and appreciates what hard work can bring. "I will work my butt off to make this album happen in the U.S.," she says. "But I can't control how radio and TV receives me. I only pray they understand where I'm coming from as an artist. I'm not that deep, I'm not that mysterious. Don't try to figure me out. I'm a very open book. What you see is what you get."



by Melinda Newman

TOGETHER AGAIN: Two of music's best voices, **Tony Bennett** and **k.d. lang**, have recorded an album of **Louis Armstrong** songs that will be out by year's end. The genesis of the project was born last year, when the pair toured together. Early this year, Bennett came up with the idea of a duets album featuring Armstrong's love songs.

"The album is called *Together*," Bennett says. "I'm very happy with the way the songs came out." The project will be released on Bennett's label, Columbia, in conjunction with lang's label, Warner.

"We recorded the album in three days at the John Harms Theater in Englewood, N.J.," lang says. The duo, backed by Bennett's quartet, utilized the theater, although the album was not recorded in front of a live audience. While lang says she loves the entire project, she admits she's partial to the duo's



k.d. lang

take on the Armstrong/**Billie Holiday** duet "You Can't Lose a Broken Heart."

The 13-track set includes all duets except for "That's My Home," which Bennett sings alone, and lang's solo turn on "A Kiss to Build a Dream On."

Marketing plans for the album are still being determined but may include a TV special.

THE BOSS: **Bruce Springsteen's** manager, **Jon Landau**, previewed five new Springsteen and E Street Band tracks at a Sony retail conference held May 14 in New York. According to sources, two of the songs—the ballad "Into the Fire" and the anthemic "The Rising"—seemed influenced by the events of Sept. 11. Landau also played two more ballads, "Nothing Man" and "Lonesome Day," as well as the rollicking "Mary's Place." The album is tentatively slated for a July 30 release on Columbia. It will be Springsteen's first album of all new studio material since 1995's *The Ghost of Tom Joad*.

BORDER CROSSING: **Ashley MacIsaac**, who caused quite a stir in the mid-'90s when he broke through with his Cape Breton-styled traditional fiddling combined with a rock/punk aesthetic, has signed a deal with Universal Classics Group's Dec-

ca Records. It marks MacIsaac's first signing directly to a U.S. label; he was previously released in the U.S. on A&M through his deal with A&M Canada. That pact ended last July.

MacIsaac says, "It's great to get with a label that is so large and wonderful that focuses on crossover artists from **Russell Watson to Bond**."

The new album, which is slated for a first-quarter 2003 release, will be produced by **Kevin Killen** and **Andy Snitzer** and will feature MacIsaac singing more than he has previously. In the 11 years that he's been making albums, MacIsaac says that his viewpoint has changed: "I've learned to approach music from a perspective of engaging myself with fun and joy. When I started out, it was with a little bit more of an investigative approach to everything; now, I'm more relaxed."

In addition to originals, the new album will include a number of covers, which MacIsaac plans to pick with his new label in mind. "I'm thinking of songs that connect with my personality but also reflect my relationship with Decca and maybe its connection to country music."

MacIsaac will appear in a Canadian TV special airing June 1 on Bravo. He will perform a number of vocal numbers that will be on the new album.

STUFF: **John Mellencamp** and Columbia Records have parted ways. Mellencamp, *Billboard's* 2001 Century Award honoree, released two albums on the label, a 1998 eponymous effort and 2001's *Cutting Heads*, both of which were certified gold for sales of more than 500,000 units. In a statement, Mellencamp said he is talking with other "parties" about a new deal. He declined to comment further. He is now working on a boxed set for Universal (Mellencamp previously recorded for Universal Music Group's Mercury Records) called *Nothing Like We Planned*, which will be out by year's end. An accompanying DVD, which will include archival footage, is also being planned. . . **Tracy Chapman** has inked a deal with Direct Management for representation. She's in the studio recording a new album with producer **John Parish** (**PJ Harvey, the Eels**). Elektra expects to release the album by the end of the year. . . **Rust**, formerly a member of Columbia group **Crazytown**, has signed a deal with V2. Now going under the moniker **Rust & the Superheroes**, the group is working on its label debut with **Chuck Tomei** and current **Cult/ex-Guns N' Roses** drummer **Matt Sorum** at the helm. The album will be released in the fall. Rust was signed by V2 A&R exec **Scott Graves**.

Additional reporting by Ed Christman in New York.

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Elektra Hopes To 'Break Through The Clutter' With Epidemic

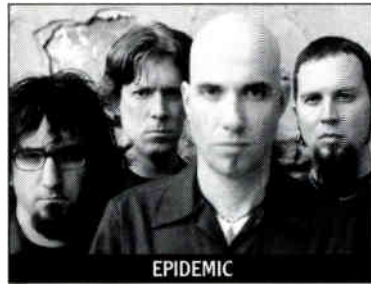
BY ADAM G. KEIM

Epidemic is going to have a kickin' summer.

Between finishing its self-titled debut (Elektra, June 25), opening for Nickleback and Default in June and July, and squeezing in headline club dates in between, the guitar-driven rock band is preparing for a hectic few months.

"Being able to play a lot of live shows and having people see us will bring our point across," lead singer/songwriter Boris says. "We are a no-frills band, we have no shiny clothes or piercings out of our ass. We throw our stuff down and that's it."

In the beginning, things weren't running smoothly for the



Every band will face the same obstacle, but with the songs that we are carrying out, we have every reason to think we will break through that clutter."

Elektra plans on making that breakthrough with the help of aggressive street and Internet teams. The CD will be sold at a developing artist's price at retail, and it will be enhanced with the video

for "Walk Away," as well as behind-the-scenes studio footage.

As for the future, Boris claims, "We are just hoping for a chance to make a second record and pay rent while doing it. And of course, we want to have fun."

The band is managed by John Greenberg of Union Entertainment and booked by the Steve Kaul Agency Group in New York.

Los Angeles-based band. Bassist Jimmy McDaniel and drummer Tim Ganard had a band that disintegrated right before signing a deal, while guitarist Bruce Allan had been working in his own recording studio.

The threesome started working together and saw Boris play a show with former band Triggerpimp, and that's when the pieces started coming together. Already looking for another opportunity, Boris was approached by the other three. He says, "We clicked from day one, and I never looked back."

Epidemic had a rather quick recording process in Seattle.

"We make decisions as a band," Boris says. "We have four individuals who have equal input. Everyone has to be happy with everything that is happening—with both business and music."

The band added the production efforts of Rick Parashar (Blind Melon, Pearl Jam, Alice in Chains) on this album, which proved to be a wise creative move. Boris says, "He doesn't force his ideas on us at all, and he makes us sound amazing."

He adds with a salesman-like smile, "We ask that everybody take 45 minutes out of their day and listen to the album in one run. It changes moods, with the second half being the more chilled—adding the orchestra in the end, with plenty of whipped cream."

With all this talk about organic music, orchestras, and whipped cream, Epidemic might end up being some mushy love-song type of band. But when the act's first single, "Walk Away," goes to modern and mainstream rock radio formats in early June, that will be firmly disproved.

Elektra VP of marketing and artist development Dane Venable says, "We see this band hitting both sides of the rock genre."

With such songs as the thickly guitaried and "Catalyst" and "Generic of Norm," "they are as hard as any band out there," Venable adds. But the band also has the ability to write highly commercial rock tunes, like the echoing but ear-pleasing "The Slightest Trace" and "Individual."

Venable says that Epidemic's commercial songs are "right in the pocket for active modern rock. The only real obstacle is breaking through the clutter out there."

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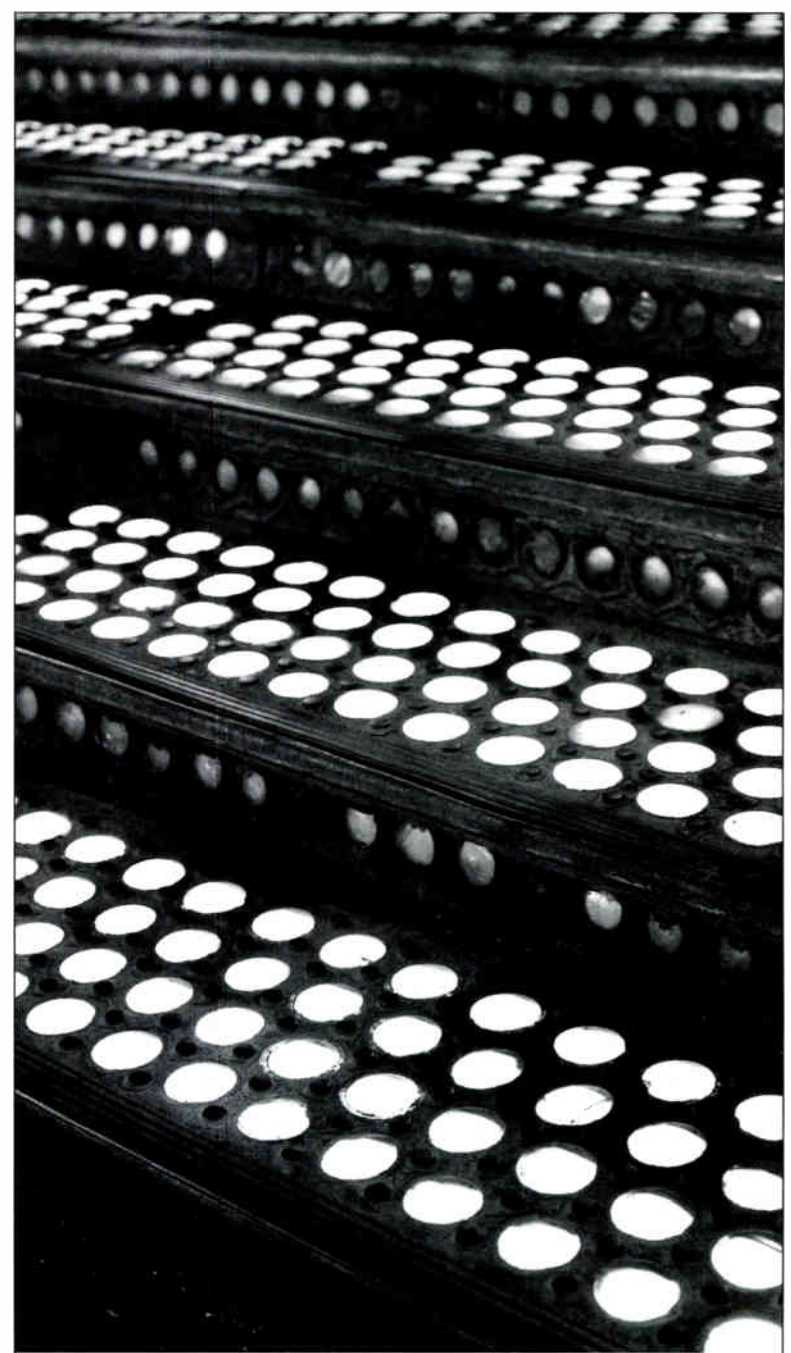
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by Larry Flick

IN THE LYON'S DEN: Some records simply leap from the speakers and demand a listener's undivided attention. That's a rare, delicious treat to ears that have been jaded by the daily din of seemingly endless musical mediocrity.

Canadian singer/songwriter **Shannon Lyon** provides such a treat with *Summer Blonde*, an album that compels in the most subtle, low-key manner. There are no dramatic bells and whistles here. There are no overwrought bids to be hip, hyper-sexy, or the answer to the woes of an ailing music industry. All Lyon offers are meticulous-



LYON

ly crafted, if sparsely executed, songs that rely largely on his talent for words and melody.

Lyon feels a bit out of current times. His music is simple yet has an emotional depth that is reminiscent of the initial efforts of **James Taylor** and **Jackson Browne**. His work seems untainted, pure.

"I feel like this is my first record," he says, even though *Summer Blonde* is actually the latest recording in what has been a long series of impressive, grass-roots efforts.

The singer/songwriter has worked hard to gain a reputation across this nation as a sincere songsmith, touring the country 11 times to do so. His prolific and eclectic musical past has spanned a 10-year career in which he has been the frontman for **Strange Days**, **the Pop Explosion**, and **the International Harvesters**. For Lyon to imply a new beginning is a statement concerning the artist's mindset.

His promise to stay true to himself and his art cannot be overlooked when listening to his lyrics, as well as the way he makes his albums and his career decisions. Shannon says that a few years ago, he knew he would always be making the music he loved, whether he had a record

company behind him or not.

"Of course, it would be amazing to have the support of a company that believes in my music, but I believe in what I'm doing enough to press on with or without that support," he says.

His ability to make great-sounding records on small budgets while not compromising his creative focus has allowed him to continue making honest, real music.

Produced by the artist with **Bill Braun**, *Summer Blonde* shares some traits with Lyon's first solo effort, 1995's *Buffalo White*, because of its acoustic nature. But unlike *Buffalo White*, *Summer Blonde* is more mature, offering such sharply drawn storyteller songs as "Did You Know That" and "Lake Huron."

The artist is currently booking an extensive summer tour that will take him to various parts of the U.S. and Europe. For additional information, visit his Web site (shannonlyon.net) or call **Evan Newman** at Middle Child Music, 416-414-6746. He may also be reached via e-mail at middlechild-music1@rogers.com.

ANOTHER MIDDLE CHILD: In addition to **Shannon Lyon**, **Evan Newman** is representing another artist with formidable creative chops.

Bodega is the brainchild of **Andrew Rodriguez**, a Toronto-based musician/tunesmith with a penchant for combining seemingly disparate sounds and ideas—like psychedelic pop with metallic rock, for example—and winding up with refreshingly unique, ultimately memorable tunes.

He puts his talent to fine use on *Without a Plan*, a collection that will serve as an elixir to listeners who have had to live on a steady diet of nothing but the trendy modern-rock bands of the moment. The set was produced by **Mercury Rev** bassist **Dave Friedman**, who has also worked on recordings by **Flaming Lips** and **Sparklehorse**. He does a fine job of letting Rodriguez work out his quirky ideas without ever letting him fly over the top. *Without a Plan* works because of its controlled chaos. It keeps the listener happily guessing without becoming precious or pretentious.

Bodega will be on the road for the better part of the summer and fall. It should be fun to hear this music unfold in a live setting. For more details, contact **Newman** at the aforementioned number and/or e-mail address.

Newsboys Still 'Thriving' On Sparrow Label

BY DEBORAH EVANS PRICE

NASHVILLE—From the 1996 launch of *Take Me to Your Leader* at Space Center Houston to the inflatable air dome in which they toured following the release of 1999's *Love, Liberty, Disco*, the Newsboys have always been known for giving their fans unique entertainment experiences. The recent launch of the band's new Sparrow set, *Thrive*, has been no exception.

The Newsboys launched the record via a PAX TV special taken from a concert in Cleveland. Fans who couldn't attend the show will get a chance to enjoy it via its June 18 DVD/VHS release.

Kevin O'Brien, buyer for the Wheaton, Ill.-based Lemstone chain, says that with the exception of Bill Gaither's Southern gospel projects, Christian music videos aren't strong sellers. "But if anyone can pull it off," he says, "the Newsboys can. The new CD is selling well."

Sparrow Records VP of sales Greg Bays feels interest in DVDs is on the rise in the Christian market, and he thinks the Newsboys release will be a strong title. "This technology gives us the opportunity to deliver all the excitement and energy of the Newsboys live show in an unprecedented manner into the living rooms of

music fans everywhere," he states. "This is the next-best thing to offering Newsboys fans all-access passes to see their favorite band. At the same time, it will drive visibility for *Thrive* throughout the summer."

Thrive debuted at No. 3 on the

Records. Phil Joel released a solo album via Inpop, and Duncan Phillips honed his production chops working on the Waiting's current album, *Wonderfully Made*.

"It's strengthened [the band] because it's made us all appreciate what we have," Furler says of the relationship among he and bandmates Joel, Phillips, Jeff Frankenstein, and Jody Davis.

On *Thrive*, the Newsboys' ninth studio album, the group reunited with songwriting collaborator/producer Steve Taylor (Sixpence None the Richer), who worked with the band on its breakthrough album, 1992's *Not Ashamed*, and subsequent releases *Going Public* and *Take Me to Your Leader*. "We never really parted," Furler says. "We've been friends now for probably 12 years and have written close to 100 songs together."

Nick Barre, senior director of artist development at Sparrow, sees *Thrive* as the band's strongest set to date. "It has classic Newsboys elements, but there's maturity that only experience can bring."

Furler notes the band is looking at incorporating a few twists into its next tour. "I'm sure there will be dirt-bike jumping," he says with a smile.



THE NEWSBOYS

Billboard Top Contemporary Christian Albums chart in the April 13 issue and bowed at No. 38 on The *Billboard* 200.

The set was a return to core business for the Newsboys. During the past few years, the band has continued to tour but has also taken detours into other creative arenas. Peter Furler teamed with manager Wes Campbell to launch Inpop

When I was a young boy cinema made me dream and many of those dreams incredibly did come true.
(GIOVANNI TOMMASO)

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Giovanni Tommaso Quintet

special guest **Joe Lovano**
featuring **Terri Lyne Carrington**
Antonio Faraò **Luca Begonia**

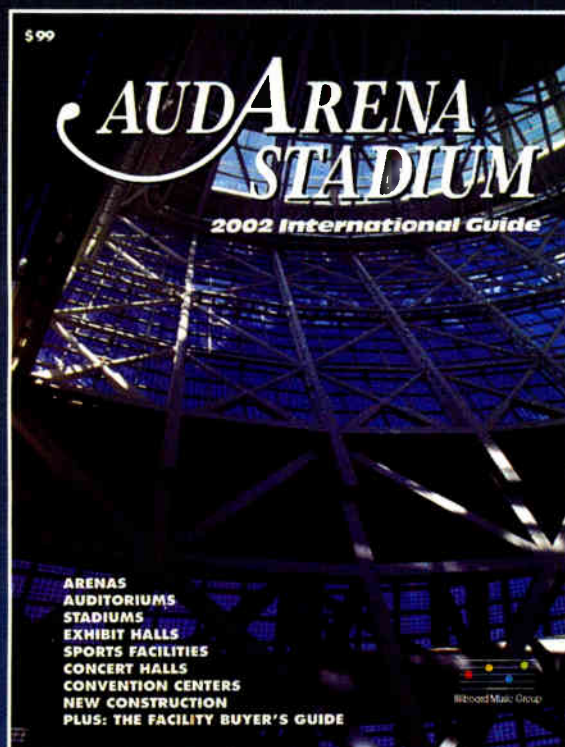
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Brand New Sin Mixes Classic Sound, Spirit On Now Or Never

BY CLAY MARSHALL

LOS ANGELES—Brand New Sin isn't out to reinvent the wheel. The Syracuse, N.Y., six-piece just wants to reshape it.

"The excitement is gone in rock'n'roll; we want to bring it back," guitarist Slider says. "I want to bring back the concerts where you buy tickets two months in advance."

But Slider is happily anticipating the release of Brand New Sin's self-titled debut, due June 4 on New Jersey-based independent Now or Never Records. In fact, he says he can't wait for people to get a



taste of the band's beefy brand of Southern-influenced hard rock.

"We wanted to do something different," he says, "but we also wanted to keep it familiar."

Anchored by an aggressive three-guitar attack, Brand New Sin's organic sound is a hybrid of influences both classic (Lynyrd Skynyrd, Black Sabbath) and modern (C.O.C., Zakk Wylde). Relentless rhythms and molasses-thick guitar riffs are topped off by the whiskey-soaked roar of vocalist Joe Altier.

"We wanted to be like a Led Zepelin, where they've got heavy tunes, but then they'll write an acoustic song that just knocks you down to the ground," Slider explains. "We didn't want to be pigeonholed into having to write the same song style all the time."

Mike Scodotto, Now or Never's retail director, says the set will be aggressively marketed. "We've gone as all-out as we can for this record; more so than for any other record in the label's history. We're hoping to break not only the band but also the label into new territory."

Eddie Trunk, who hosts two weekly shows at WNEW New York, in addition to the nationally syndicated *Rock the Nation*, says listener response has been solid thus far: "Brand New Sin is one of the few new groups that embodies the same spirit of the classic-sounding hard rock and metal bands."

Brand New Sin is represented by Los Angeles-based Jay Tavernese for Scratch Four Management. The band, which is set to tour with Fu Manchu and Spedealer this summer, is booked by Andrew Goodfriend of the Agency Group, also in L.A.

The Classical Score™



by Steve Smith

CHICAGO HOPE: At its inception, American composer Robert Kurka's opera *The Good Soldier Schweik*, based on Czech novelist Jaroslav Hasek's seminal black comedy, showed every sign of being that rare anomaly: a contemporary work that could make the leap into standard repertoire. Kurka's lively score, an expansion of his own earlier orchestral suite, drew upon the folk music of his Czech heritage, as well as the neo-classical style of his teacher, Darius Milhaud. It also echoed the theatrical works of Brecht and Weill, but with a distinctly American accent. Kurka collaborated on the libretto with songwriter Lewis Allan, best-known for penning the anti-lynching ballad "Strange Fruit." New York City Opera gave *The Good Soldier Schweik* its premiere in April 1958, only months after the composer's tragically premature death at age 35.

Kurka's unusual orchestration (winds, brass, and percussion, but no strings) and modernist compositional leanings left some New York critics scratching their heads, but *The Good Soldier Schweik* was taken up enthusiastically by several influential European companies. The work subsequently had more than 100 productions worldwide, but it didn't receive another major American performance until the Chicago Opera Theater (COT) mounted it in 1981. Of perhaps even greater significance, no one stepped forward to record *The Good Soldier Schweik*, consigning the work to cult status at best.

That glaring hole in the recording catalog was finally addressed this month, when the Chicago-based Cedille label (distributed by Long Island City, N.Y.-based Qualiton) released a new recording of *The Good Soldier Schweik*, recorded with COT immediately following its revival of the work in March 2001. Cedille founder James Ginsburg—who uses his label to promote the artistry of Chicago-based musicians—previously recorded COT in Gian Carlo Menotti's opera *The Medium*. He was familiar with the Illinois-born Kurka's orchestral suite when he approached COT general director Brian Dickie, recently arrived from England's prestigious Glyndebourne Festival, about recording the new production.

According to Ginsburg, the theatrical production was not conducive to a live recording, both for acoustical and theatrical reasons. Still, the utmost care was taken to preserve the excitement of the performances.

"We even hired the stage manag-

er of the COT production to come to our recording sessions and help with the blocking," Ginsburg explains. "What you hear on the recording is the movement and positioning of the production, with a few intentional changes." Ginsburg also drafted reciprocal clauses into the artists' contracts to assure that the cast in the live production would commit to staying in town for the recording sessions.

The recording is yet another feather in Ginsburg's cap. For more than a decade, his Cedille label has presented enlightening discs of such Chicago-based artists as pianist Dmitry Paperno, composer Easley Blackwood, conductor Paul Freeman, and the Chicago Sinfonietta. In 1994, Ginsburg founded the Chicago

Classical Recording Foundation in order to operate Cedille as a nonprofit label, enabling him to raise funds for increasingly demanding and elaborate projects, including Blackwood's *Symphony No. 5* (recorded with the Chicago Symphony Orchestra) and *The Good Soldier Schweik*.



Other ambitious projects are due for release this year, including the first

commercially available recording by Chicago's renowned Grant Park Orchestra in American works for organ and orchestra by Barber, Piston, Sowerby, and Colgrass. On that disc, David Schrader plays the new organ of Chicago's Orchestra Hall in its own recording debut. Right now, though, the debut on everyone's mind is *The Good Soldier Schweik*, which may finally get a new lease on life, thanks to being recorded, according to Dickie.

"Composers write operas that get a tremendous amount of attention after the first performances but are never heard again," Dickie says, "but I would say that this is one of the pieces which has the potential for an enduring life. This recording is going to make quite a difference, because it will enable people to become familiar with it much more easily. An opera on the page is all very well for the conductor or musicians, but for the ordinary person who might be involved in the choice of repertoire, it really is helpful to have a CD. It might be the beginning of a great revival."

ONE MORE THING: In last week's Classical Score, which announced the launch of new record label Avie, we neglected to report that its domestic distribution is being handled exclusively by Delos International. We regret the omission.

Higher Ground™

by Deborah Evans Price

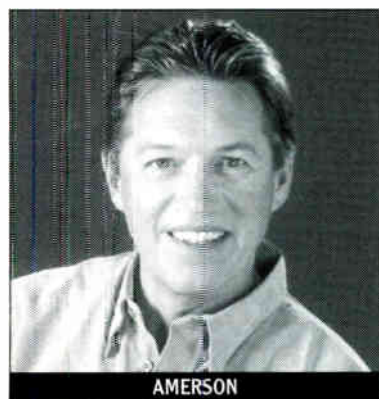


AHLSTROM LAUNCHES LABEL: Former NewSong member **Leonard Ahlstrom** has launched Point to Point, a new record label he is calling "a transitional/development company" that will provide a supportive environment for new artists. Ahlstrom, a veteran singer/songwriter/producer, will serve as president/GM of the new venture.

Ahlstrom envisions the new label as a stepping stone for new acts on their way to the majors, commenting, "With Point to Point, we bring the whole package already developed, so the label will be signing an established new artist that will save them a lot of start-up costs."

Ahlstrom has signed two acts to Point to Point: **Everafter**, a sister duo from Delaware, Ohio, and worship leader **Martha Munizzi** from Orlando, Fla. Both artists' projects will be released in July 2002.

AMERSON ON THE MOVE: **Steve Amerson** must be one of the busiest artists in the Christian community. Not only does he record wonderful albums, but he's also one of the most in-demand session singers for films. Most recently, the Los Angeles-based singer/songwriter lent his vocal talents to several major film projects, including *The Scorpion King* and the upcoming *Men in Black II* and *The Sum of All Fears*.



AMERSON

Amerson has been on the road doing a series of Broadway-style concerts with symphonies around the country, as well as supporting his 12th album, *The Cross in the Road*. Distributed by New Day Distributors, the project was released earlier this year. "One of my friends said to me this past year that every one of my songs is like a sermon, which was a nice compliment," he says. "I want to sing songs that say something... I wrote several of these songs with **Lowell Alexander**, who lives in Murfreesboro [Tenn.]. I love to write with Lowell,

because he understands content, and he's just a wonderful musician."

One of the songs he penned with Alexander, "A Towel and a Bowl," has led to a poignant moment in concert. "I sing the song and wash somebody's feet," Amerson relates. "I have a towel and a bowl with me onstage. Normally, I'll have the pastor or somebody like that come up onstage. I get into the song and take off their shoes and socks and start washing their feet. The response in concert has been interesting in that a lot of times I'll just hear these nervous laughs from the congregation and all of a sudden they'll go, 'Oh, I get it.' I see pastors begin to melt."

Amerson is one of those artists who revels in his independent status and the freedom it affords him. "When I create a record, I envision these songs working in a concert setting," he says. "I know who my audience is. I know that my audience is basically 35 [years old] to death. Can teenagers relate to my songs or get something out of them? Yes, sure they can, but I've designed my projects to be songs that will challenge and encourage those people in the pew. That's what I'm about."

PEARL NOMS: **Julie de Azevedo** and **Cherie Call** lead the nominees for the upcoming Pearl Awards, with five nods each. Presented by the Faith Centered Music Assn., the Pearl Awards are slated to take place June 14 at Cottonwood Auditorium in Salt Lake City.

De Azevedo and Call share nominations in four categories: best female vocalist, best songwriter, best contemporary song, and best contemporary album of the year. Newcomer **David Tinney** scored four nominations, as did **Sam Cardon** and instrumental folk ensemble **Enoch Train**. The Pearl Awards will be hosted for the second year by comedian Scott Christopher. The following is a partial list of nominees. For a full listing, visit pearlawards.com.

Performing artist of the year: Julie de Azevedo, Enoch Train, Ryan Shupe & the Rubberband.

Songwriter: Julie de Azevedo, Cherie Call, Tyler Castleton.

New artist: Jericho Road, David Tinney, Doug Walker.

Group recording artist: Enoch Train, Jericho Road, Ryan Shupe & the Rubberband.

Female recording artist: Julie de Azevedo, Cherie Call, Hilary Weeks.

Male recording artist: Peter Breinholt, Brett Raymond, David Tinney.

2002 SGMA Award Winners Honored

BY DEBORAH EVANS PRICE

NASHVILLE—Greater Vision, the Isaacs, the Crabb Family, and the Dove Brothers Quartet were among the top winners at the Southern Gospel Music Assn.'s (SGMA) 2002 awards banquet held May 22 at the Park Vista Resort in Gatlinburg, Tenn.

Daywind Music trio Greater Vision was named artist of the year, with the group's Gerald Wolfe picking up an additional award for male vocalist. The female vocalist accolade went to Karen Peck Gooch. The Dove Brothers Quartet was named best male quartet, and the award for mixed quartet went to the Crabb Family.

It was also a big night for the Isaacs. Sonya Isaacs Surrett—who continues to perform with her family while



signed as a solo country artist with Lyric Street Records—was named musician of the year. The Isaacs' hit "Stand Still" was voted song of the year. It was written by Isaacs Surrett, Rebecca Isaacs Bowman, and David Marshall.

The Florida Boys received the award for album of the year for their Homeland Records release *Movin' On*. The Old Time Gospel Hour Quartet was named best new artist. The Booth Brothers were honored with the award for best trio.

Daywind staff producer/director of publishing Wayne Haun repeated his win as producer of the year. Steve Maudlin was named best arranger. Songwriter of the year honors went to veteran singer/songwriter Phil Cross.

In an emotional moment during the evening, the SGMA honored the late James Blackwood with the prestigious James D. Vaughn Award. Blackwood, who died earlier this year, was among the Southern gospel community's most-acclaimed artists and a key supporter of the SGMA.

Gospel Music Assn. president Frank Breenen recalls Blackwood being overcome with emotion at the Southern Gospel Music Hall of Fame's opening ceremonies in April 1999. "The museum restored a vintage touring bus identical to the one used by the Blackwood Brothers, re-creating the interior with the same furnishings," Breenen says. "I was on the bus when James entered it for the first time and will never forget his tears as he was flooded with the many memories that bus represented."

Proceeds from the SGMA's annual awards banquet benefit the Southern Gospel Music Hall of Fame, which is located in Pigeon Forge, Tenn., inside Dollywood, Dolly Parton's theme park.

For a complete list of SGMA winners, see billboard.com/awards.

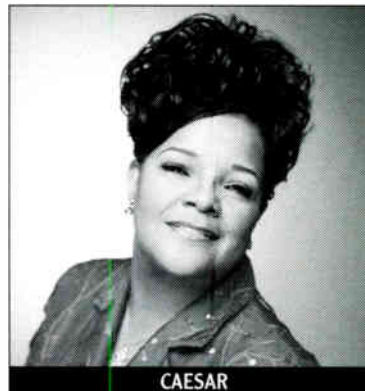
In The Spirit™

by Lisa Collins



GOLDEN MOMENTS: "All of us are standing on somebody's shoulders," **Shirley Caesar** said as one of a group of legendary gospel pioneers honored at Dr. **Bobby Jones'** 10th Bi-Annual International Gospel Music Industry Retreat May 19-21 in Las Vegas.

"There was a time when we weren't recognized, but gospel music is the greatest music in the world," Caesar continued. "And when I think of my life in gospel music, my motto has always been, 'Lord, if you crack the door, I'll kick it down for your glory.'"



CAESAR

Honoring those who have made a tremendous impact and changed the course of the gospel music industry was one of the highlights of the three-day confab exploring the ins and outs of doing business in the gospel music marketplace. Upwards of 2,000 people attended the retreat that bills itself as the optimum networking arena for gospel industry professionals and is convened by BET host Jones.

"The response of the industry itself and key players within the power structure to this event has been overwhelming," Jones said. "It has become an event that is extremely helpful in cementing industry relationships while also fostering ideas that lend themselves to the future progress and development of the industry."

Those in attendance included **Walter Hawkins**, **Edwin Hawkins**, **Howard Hewett**, **Karen Clark-Sheard**, **Dorinda Clark-Cole**, **Betty Wright**, **Melba Moore**, **Marvin Sapp**, **Ray Bady**, **Evelyn Turrentine-Agee**, **Angela Spivey**, **Melvin Williams**, and **Mighty Clouds of Joy** lead vocalist **Joe Ligon**. But it was the memories of those like **Andrae Crouch** and his twin sister, **Sandra**; **Caesar**; and **Albertina Walker** that were among the event's most poignant.

"I tried so much not to like you," Walker said to Sandra Crouch as she recalled the moment Sandra beat her out of a Grammy Award. "It hurt me so much when I heard them call her name. You made me join [the National Acade-

my of Recording Arts and Sciences]."

"None of us could have ever scheduled those incredible stories," said **Phillip White**, GM of Light Records and sponsor of the luncheon that acknowledged Caesar, Crouch, and Walker's contributions, as well as formally reintroduced Light Records to the gospel marketplace and showcased two of the label's forthcoming albums from new signees **Vanessa Williams** (whose eponymous release bowed May 7) and **Christopher Lewis** (whose debut CD, *Life*, streets July 23).

Aside from Lewis and Williams, the label is in the midst of recording a new release from the Mighty Clouds of Joy. A Legends series that included titles from **Andrae Crouch**, **the Winans**, and **Hawkins** hit the market in the first quarter of this year.

"We're proud of the catalog, but more important is the impact of those artists in gospel music," White said. "We hope to carry on that legacy of artists who impact the industry in a big way."

DIARY OF A PSALMIST: After winding down from the Commissioned Reunion tour, former **Commissioned** member **Marvin Sapp** finds himself back on the road with a 10-city promotional tour in support of his June 8 debut on Verity Records, *I Believe*.

The 13-track CD is the first of a five-record deal that Sapp—who left the group in the mid-'90s—signed with Verity in February. While hardcore Commissioned fans will delight in a remake of the Commissioned cut "I'm So Unworthy," Sapp says the project reflects his evolving musical style, from the uptempo "Standing on the Rock" to the contemporary ballad stylings of "Not Now Doesn't Mean Never" to the more traditional "I Love to Praise Him." The lead single is the title track, which Sapp says is his personal testimony.

"It's contemporary but not urban," he explains of the album that comes three years after his last solo release, *Nothing Else* (Word Records). "My days with Commissioned were urban, but I've gone back to the church. Singing is my gift, but preaching is my call."

To that end, Sapp recently purchased a 7,000-square-foot building in Grand Rapids, Mich., that he is in the process of converting into a multi-purpose ministry center dubbed the Praise Place. Additionally, he has published two books, including the autobiographical *Diary of a Psalmist*. Sapp says, "I prefer to see myself not as a singer who preaches but a preacher who sings."

Cake Targets Dissatisfied With 'Sunshine'

Band's 'Anti-Genre' Tour Also Features Flaming Lips, De La Soul, Modest Mouse

BY RAY WADDELL

NASHVILLE—Lending further credence to the concept that rock touring isn't rocket science, Cake frontman John McCrea says he and his cohorts followed a simple principle in putting together the lineup for their summer Unlimited Sunshine tour: "We just wanted to put some bands together we didn't hate."

The 17-date tour, which begins July 31 at the Pageant in St. Louis, features headliners Cake, along with the Flaming Lips, De la Soul, Modest Mouse, and Kinky. The mostly outdoor run, booked by Bruce Solar at the Agency Group in Los Angeles, wraps Aug. 31 at Roy Wilkins Auditorium in St. Paul, Minn.

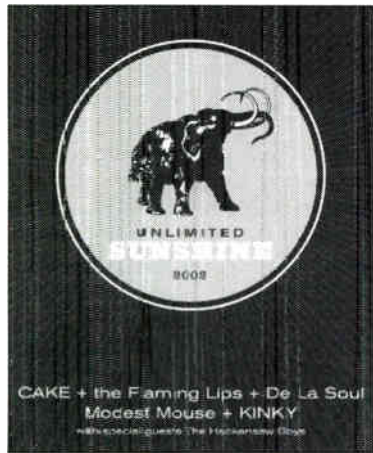
In McCrea's eyes, Unlimited Sunshine is the antithesis of most multi-act summer packages. "I guess we looked out there at the summer tours going on the last couple of years and realized that what we hope is a huge segment of the population is not very well-represented as far as summer concerts are concerned," McCrea says. "In other words, we don't see a lot of concerts we wanted to go to ourselves, so we thought we'd make one. We actually really like the bands on this tour."

McCrea admits he's not sure what the reception will be. "If as many people are as dissatisfied as we are, it will be a success. If not, we'll fail miserably."

Solar says the plan was "to put together as musically diverse a package as we could. These bands are not necessarily major radio bands per se, but they are great bands that make great records and are great live acts. We think this is the most different package going out this summer."

Cake's "anti-genre bias" is being expressed with this tour, McCrea

says. "Genres are sort of about purity and cultural boundaries, and we don't believe in them. We think music can transcend these bound-



aries somewhat. We don't want seven bands with white guys playing guitars, with the same beats and strident subversion of white angst. There are all different kinds of angst out there, and we wanted to express some of them."

The "Unlimited Sunshine" banner was McCrea's idea. "It's an enthusiastic name, and we're all about enthusiasm," he explains. "It's an optimistic-sounding name, but yet it might not be optimistic. We wanted to surf that ambiguity."

WHERE, WHEN, HOW

Rather than go with one promoter for the whole tour, Solar cut individual deals with promoters in each market. Clear Channel Entertainment has several dates, along with such promoters as Nederlander, Metropolitan Entertainment, Jam, and such independents as Sue McClain Productions in St. Paul, and Pipeline Productions in Lawrence, Kan. Venues, mostly outdoor, are on the small side for a multi-act pack-

age but still larger than these bands could play on their own in most markets.

"These bands could probably not headline most of these venues, including Cake, but as a package it works," Solar says. "The initial objective was to do venues more conducive to cities, as opposed to amphitheaters way outside of town. We're hardly playing anything over 6,000-7,000 seats, except for a couple of situations."

Solar says they tried to stay out of the major sheds as much as possible, "only because we felt like this is a great inner-city type of show."

Despite the hard-to-define nature of the lineup, Solar says the package wasn't a tough sell to promoters. "We tried to make it comfortable for promoters price-wise, and most are excited by it because most of these promoters are still into music," he says. "It is a little bit of an experiment, but it's something we'd like to do every year."

McCrea says Cake was involved in the routing. "We really took part in it. There were some places we wanted to go and couldn't because the offer wasn't good enough, and the offer is a pretty good clue as to whether [the show] will work in that community."

Independent Minneapolis market promoter Sue McLean, promoter of the show's final date in St. Paul, finds the package intriguing. "I think it's brilliant. I love this package," she says. "Bruce Solar, the agent that put it together, should be commended—he has good instincts."

McLean also appreciates the opportunity to be involved. "I feel that their dealing with independents is also to be commended. Bruce has relationships, and he honored those relationships."

The early buzz in Minneapolis/St. Paul toward Unlimited Sunshine is positive, McLean adds. "Each of these bands bring something to the table. This has a broad base, and it's different."

Generally speaking, Kinky will open the shows, followed by Modest Mouse, De la Soul, Flaming Lips, and Cake as closer. The Hackensaw Boys will perform between sets. "Nobody came up with any kind of ego thing," Solar says. "It was more about how the show would flow. Flaming Lips has a more visual presentation, so they needed to come on later, after dark."

Ticket prices will be in the \$30-\$35 range. Bands will probably share some production, but "these are not bands with huge riders," Solar says. "The emphasis is on a stripped-down, cool show."

Eden Makes Commercial Bow

BY JULIANA KORANTENG

LONDON—The Eden Project, billed as the world's largest greenhouse and one of the U.K.'s most successful tourist attractions, plans to turn itself into a nirvana of a music venue, with a series of high-profile gigs this summer.

Called the Eden Sessions, the outdoor events—taking place July 5, 6, 12, and Aug. 23—represent the first series of major commercial concerts for the Eden Project after a handful of pilot concerts last year. The Eden Sessions will be couched in the Eden Project's original theme of protecting international cultures and the natural environment.

Headliners include maverick British pop star Jarvis Cocker and his band Pulp, British rock acts Spiritualized, and Doves, with singer/songwriter Beth Orton among the support acts. By offering their services to the nonprofit event for a low performance fee, these acts are endorsing the Eden Project's "green" philosophy and the Eden Sessions' mission to help musicians in developing countries worldwide.

"It's all about the environment and the natural world, but we also want to excite a broad range of audiences," says Peter Hampel, the Eden Project's creative director. "Eden's mission is to get people to behave more responsibly toward the environment and different cultures, and artists can be a fantastic mouthpiece for that message."

Additionally, with the Eden Project having attracted mostly adults and families to date, Hampel hopes an enhanced rock-and-pop element will equally turn on today's youth. "We want to engage young audiences as well."

BACK TO THE GARDEN

Located in Cornwall, southwest England, the Eden Project was launched in March last year, after a former clay quarry was converted into a series of futuristic biomes (botanical garden domes). Partly funded by the U.K. government's Millennium Commission, the \$125 million Eden Project's popularity exceeded expectations and lured nearly 2 million visitors in 2001, more than double the 750,000 forecast.

Mandated to turn the visitor attraction into a cultural center as well, Hampel joined forces with John Empson, managing director of Mantra Recordings, part of the U.K.-based Beggars Group of independent labels. They wanted to make live music a key element of the total cultural experience. For example, the Eden Sessions' £23 (\$34) ticket, which is sold through Ticketmaster and local outlets, also guarantees entrance to the rest of the Eden Project.

The shows take place at the Eden Arena, a 3,000-capacity amphitheater surrounded by grass and plants near

the biomes. Hampel explains, "It's quite a calm and intimate surrounding, and you're never more than 80 to 100 yards from the stage."

Since Cornwall doesn't have any significant venues to attract big names during U.K. tours, Hampel feels the Eden Arena could fill the gap. "The southwest [of England] has been starved of live performances, especially if you want to see the bigger artists. There are small venues, but they don't attract that caliber of audiences, so the Eden Arena is important for Cornwall."

Hampel and Empson want to turn the Eden Sessions into an annual event but don't want artists to consider it just "another gig on tour":



"We want artists who want to become involved."

The first three of the four dates will be opened by Pulp, Spiritualized, and Doves, respectively. The fourth date, Aug. 23, will be part of WOMAD (World of Music, Arts and Dance), the annual series of international world-music festivals founded by Peter Gabriel.

The WOMAD show, led by world-music fusion stalwarts Asian Dub Foundation and Misty in Roots, will also feature unplugged performances inside the biomes, as well as offerings at the Eden Arena.

John Empson and Mantra became involved when they were invited to launch a series of test concerts starting last August. "We wanted acts that were in keeping with the Eden Project's vibes," Empson says. "They didn't have to be world-music artists, nor did they have to be green in their philosophy, but their act had to be in keeping with the ambience there."

He believes that it was essential to be independent of any corporate sponsorship: "(At the Eden Sessions), we're not making money for ourselves or any other corporation, which was the done in the early days of music festivals such as Glastonbury. Neither are we a typical music festival, as there's no overnight camping, which is when things get expensive. We're self-sufficient in that respect."

Future goals include expanding the Eden Arena to handle a capacity of 5,000 and possibly launching compilation albums based on the Eden philosophy.

Empson adds: "We hope to liberate artists by giving them a fantastic venue to put their stamp on, for them to make it what they will. We're a bit more flexible than a concert where the act plays 40 minutes from the new album."



Janet Is Gold. Janet Jackson flashes a winning smile backstage at her Aloha Stadium concert in Honolulu, Hawaii, a show broadcast live on HBO. Pictured, from left, are Clear Channel Entertainment VP of touring Brad Wavra, Jackson, and promoter Jack Utsick of Jack Utsick Presents.

JUNE 1
2002

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ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
PAUL McCARTNEY	Reunion Arena, Dallas May 9-10	\$4,071,970 \$250/\$125/\$85/\$50	30,009 two sellouts	Concerts West
PAUL McCARTNEY	National Car Rental Center, Sunrise, Fla. May 17-18	\$3,752,002 \$251.50/\$51.50	29,321 two sellouts	Clear Channel Entertainment
PAUL McCARTNEY	Philips Arena, Atlanta May 12-13	\$3,476,918 \$252/\$52	28,810 two sellouts	Clear Channel Entertainment
PAUL McCARTNEY	Staples Center, Los Angeles May 4	\$2,148,387 \$258.75/\$51.75	15,805 sellout	Clear Channel Entertainment, Nederlander Organization, Concerts West
PAUL McCARTNEY	Ice Palace, Tampa, Fla. May 15	\$1,979,845 \$250/\$125/\$85/\$50	16,128 sellout	Concerts West
PAUL McCARTNEY	Arrowhead Pond, Anaheim, Calif. May 5	\$1,780,035 \$250/\$50	13,739 sellout	Clear Channel Entertainment, Concerts West, Nederlander Organization
PAUL McCARTNEY	Pepsi Center, Denver May 7	\$1,762,935 \$254/\$54	14,700 sellout	Clear Channel Entertainment
DAVE MATTHEWS BAND, TAJ MAHAL	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas May 4-5	\$1,141,712 \$46.50/\$31.50	32,837 two sellouts	Clear Channel Entertainment
DAVE MATTHEWS BAND, GOV'T MULE	Pepsi Center, Denver May 10	\$819,330 \$46.50	17,836 17,888	Clear Channel Entertainment
DAVE MATTHEWS BAND, BEN KWELLER	Target Center, Minneapolis April 29	\$814,687 \$44.75	18,535 sellout	Clear Channel Entertainment
DAVE MATTHEWS BAND, TAJ MAHAL	American Airlines Center, Dallas May 7	\$783,618 \$46.50	17,364 sellout	Clear Channel Entertainment
BLINK-182 & GREEN DAY, JIMMY EAT WORLD	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas May 11	\$542,710 \$35	16,040 sellout	Clear Channel Entertainment
DAVE MATTHEWS BAND, GOV'T MULE	Journal Pavilion, Albuquerque, N.M. May 9	\$454,451 \$46.50/\$31.50	11,737 12,121	Clear Channel Entertainment
BROOKS & DUNN, DWIGHT YOAKAM, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEDUS T. JUDD	MGM Grand Garden, Las Vegas May 10	\$449,255 \$95/\$45	6,796 13,671	Clear Channel Entertainment, in-house
BLINK-182 & GREEN DAY, JIMMY EAT WORLD	MARS Music Amphitheatre, West Palm Beach, Fla. May 15	\$447,671 \$37/\$35	13,376 19,571	Clear Channel Entertainment
ALAN JACKSON, LONESTAR	First Union Spectrum, Philadelphia May 10	\$416,184 \$55/\$38.50	8,879 14,355	Clear Channel Entertainment
BROOKS & DUNN, DWIGHT YOAKAM, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEDUS T. JUDD	Spokane Arena, Spokane, Wash. May 4	\$385,488 \$47.50/\$35	9,605 12,423	Clear Channel Entertainment
ZZ TOP	Aladdin Theatre for the Performing Arts, Las Vegas May 11	\$379,155 \$85/\$45	5,534 7,019	Clear Channel Entertainment, in-house, Jam Prods.
BROOKS & DUNN, DWIGHT YOAKAM, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEDUS T. JUDD	Pangrowth Saddledome, Calgary, Alberta May 7	\$376,802 (\$590,941 Canadian) \$44.32/\$37.94	9,296 11,428	Clear Channel Entertainment
BLINK-182 & GREEN DAY, JIMMY EAT WORLD	UMB Bank Pavilion, Maryland Heights, Mo. May 6	\$354,809 \$34.50/\$9.75	11,735 21,252	Clear Channel Entertainment
BLINK-182 & GREEN DAY, JIMMY EAT WORLD	Verizon Wireless Amphitheater, Selma, Texas May 10	\$349,443 \$32.50	12,170 20,000	Clear Channel Entertainment
INCUBUS, HOOBASTANK	First Union Spectrum, Philadelphia May 11	\$346,625 \$25	14,536 sellout	Clear Channel Entertainment
BROOKS & DUNN, DWIGHT YOAKAM, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEDUS T. JUDD	Skyreach Centre, Edmonton, Alberta May 8	\$341,473 (\$534,990 Canadian) \$44.36/\$37.98	8,497 12,321	Clear Channel Entertainment, in-house
KENNY CHESNEY, MONTGOMERY GENTRY, JAMIE O'NEAL	Smirnoff Music Centre, Dallas May 18	\$327,163 \$53/\$48/\$33/\$26	14,278 17,000	House of Blues Concerts
BLINK-182 & GREEN DAY, JIMMY EAT WORLD	Sandstone Amphitheatre, Bonner Springs, Kan. May 7	\$325,818 \$34.50/\$32.50	10,974 18,000	Clear Channel Entertainment
BROOKS & DUNN, DWIGHT YOAKAM, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEDUS T. JUDD	Fiddler's Green Amphitheatre, Englewood, Colo. May 12	\$321,295 \$50/\$40/\$32.50/\$25	9,296 14,337	House of Blues Concerts
BLINK-182 & GREEN DAY, JIMMY EAT WORLD	Ice Palace, Tampa, Fla. May 14	\$320,933 \$33	10,406 11,000	Fantasma Prods., Fat Harry Prods.
BLINK-182 & GREEN DAY, JIMMY EAT WORLD	TD Waterhouse Centre, Orlando, Fla. May 16	\$315,182 \$34.50	9,686 10,000	Fantasma Prods., Fat Harry Prods.
BLINK-182 & GREEN DAY, JIMMY EAT WORLD	HiFi Buys Amphitheatre, Atlanta May 18	\$312,524 \$32.50	13,649 18,558	House of Blues Concerts
INCUBUS, HOOBASTANK	Worcester's Centrum Centre, Worcester, Mass. May 13	\$286,950 \$25	11,915 sellout	Clear Channel Entertainment
USHER, NAS, FAITH EVANS, MR. CHEEKS	KeyArena, Seattle May 8	\$268,449 \$50.50/\$45.50	5,376 10,916	Haymon Entertainment
BROOKS & DUNN, DWIGHT YOAKAM, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEDUS T. JUDD	Delta Center, Salt Lake City May 11	\$264,583 \$49.50/\$39.50	8,399 12,608	Clear Channel Entertainment, in-house
KID ROCK, LIT	Madison Square Garden, New York May 10	\$256,647 \$38/\$25	9,718 13,741	Clear Channel Entertainment
ALAN JACKSON, CAROLYN DAWN JOHNSON	Blossom Music Center, Cuyahoga Falls, Ohio May 19	\$250,073 \$57.50/\$50/\$27.50	8,929 12,000	House of Blues Concerts
ALANIS MORISSETTE, RYAN ADAMS	Compaq Center, San Jose, Calif. May 5	\$227,437 \$40.25/\$29.75	6,604 8,714	Clear Channel Entertainment

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TOURING

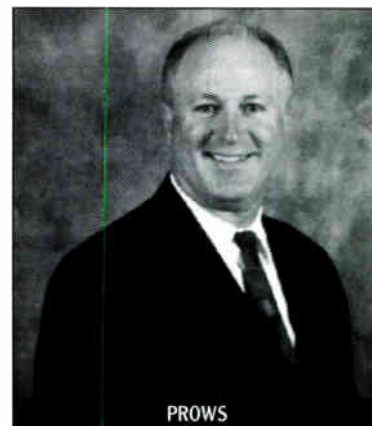
Venue Views™



by Ray Waddell

SCENIC DRIVE: Paul McCartney's Drivin' USA tour of North America wrapped May 18 at the National Car Rental Center in Sunrise, Fla., as an unqualified critical and commercial success that grossed about \$53 million, drew more than 407,000 people, and left a trail of box-office records in its wake. Its top-grossing date was \$5.6 million from two shows at Las Vegas' Grand Garden Arena; other big winners were more than \$4 million each for doubles at Madison Square Garden in New York, United Center in Chicago, and Reunion Arena in Dallas.

"This tour was inspiring—a pure joy every night," says Brad Wavra, VP of touring for Clear Channel Entertainment (CCE), producers of 22 of Drivin' USA's 27 dates. Concerts West promoted five dates, and the two companies co-promoted two shows at Staples Center in Los Angeles. Wavra says the tour worked well on every level: "[Producer] Barry Marshall and [production director] Jerry Stickells really did put together some of the top professionals in the business."



PROWS

Grand Garden Arena VP Mark Prows says the McCartney show was a "must-see entertainment event." He says the April 5-6 Vegas shows attracted a good mix of locals and out-of-towners, as well as touring industry professionals. "It was one of the best shows I've ever seen out of all the concerts I've been to over the years," Prows says. "It fit into our building very well; his people were wonderful to work with. They had it down by the time they got here."

Other North American arenas may be in for some good news: McCartney is considering more dates in the country. "I think there will be some more," Wavra predicts. "He will continue working in the fall, and I think the inclination will be to do some more [concerts] in North America, but it's not set in stone. He is getting offers in from all over the world, and Barry Marshall is evaluating those offers, and we're standing by for whenever he

gives us some direction. We're clearly hoping for a few more opportunities to let people in other cities in America experience a show like this."

ROUTEBOOK: Bow Wow's Scream 2 tour (formerly Lil' Bow Wow, see page 71), with B2K, IMX, and Jhene, begins July 25 at the Mid-South Coliseum in Memphis with a route that includes mostly major arenas. The 35-date tour concludes Sept. 29 at Jacksonville Veterans Memorial Coliseum in Jacksonville, Fla.

Rolling Rock Town Fair 3.3, the third annual rock festival celebrating the much-loved Latrobe, Pa., beer, will boast a lineup of Godsmack, OutKast, Nickelback, P.O.D., Alien Ant Farm, Sevendust, Default, and Injected. The festival is set for July 27 at the Westmoreland Fairgrounds in Latrobe.

Marc Anthony begins a summer North American tour July 6 in Boston at the Tweeter Center. Anthony will play 30 cities in the U.S. and Canada. CCE will produce the tour, which is presented by Budweiser.

Atlanta five-piece Ph Balance begins an 11-state tour May 31 at the Emerald Lounge in Asheville, N.C., with concerts lined up across the South, Midwest, and Great Plains throughout a three-week period.

Activist bluesman Willie King is gearing up for his annual Freedom Creek Festival in Aliceville, Ala., June 15, with performances set for a stage that he and his cohorts built on a creek bank behind King's trailer home. Performers include King and his band, the Liberators, along with such local bluesmen as Jesse Daniels and Taylor Moore. In between, there will be barbecue and a fish fry, then King and the Liberators will reprise their festival gig with their weekly residency the following evening at Bettie's Place, Aliceville's local juke joint.

MOVES AND CONTRACTS: CCE has promoted Howard Schacter from VP to senior VP of public relations and named Bennett Kleinberg senior director of public relations.

For the third consecutive year, music retailer FYE will sponsor the FYE Concert Series at the Saratoga Performing Arts Center. CCE produces the summer series. In other FYE news, the company has signed on as exclusive music retailer sponsor for Ozzfest 2002, also produced by CCE.

Northern Illinois University's Convocation Center in DeKalb, Ill., has signed a multi-year ticket agreement whereby Ticketmaster will sell and distribute tickets to all events at the new 10,000-seat arena opening in August.

ALBUMS

Edited by Michael Paoletta

POP

★ MEREDITH BROOKS

Bad Bad One

PRODUCERS: Meredith Brooks, David Darling
Gold Circle 50016

After a four-year industry sabbatical, singer/songwriter/guitarist Meredith Brooks jumps back into the fire with the high-octane *Bad Bad One*, her bow for Gold Circle. Packed solid with sass and a dozen kick-ass songs, the set showcases Brooks ably blending straight-ahead, plugged-in rock with enough contemporary elements to show that she's kept an ear tuned into current pop culture, including some intriguing brass effects, drum loops, and vocal layering. The baddest (as in good) of the *Bad* are those cuts where Brooks lets her hair fly loose: first single "Shine" and "You Don't Know Me," as well as the hopeful, melodic "Where Lovers Meet." Our heroine co-wrote all songs and co-produced the album, showing her savvy on all fronts. A welcome return that shows the new kids out there a thing or two.—**CT**

BUFFALO TOM

Besides: A Collection of B-Sides and Rarities

PRODUCERS: various

Beggars Banquet BBL 2033

Obviously, the appeal of this disc isn't exactly all that broad. Yet, for the devoted Buffalo Tom fan, *Besides*—a companion to Beggars' 2000 best-of set, *A-Sides*—is a genuine jewel made even more precious by the fact that the band's future seems unclear (the band went on hiatus last year and has now scheduled a few shows). On this collection of B-sides, rare live performances, and previously unreleased cuts, the Boston alt-rock trio can be heard spreading its wings. Sometimes the chances it takes in the process work, sometimes they don't; the band's songwriters, guitarist/vocalist Bill Janovitz and bassist/vocalist Chris Colbourn, admit as much in the disc's wonderful, track-by-track liner notes. Yet, on a few of these cuts, Janovitz and Colbourn—without even realizing it—reach that higher plane they sought while writing such tunes as the lovely, acoustic "Anchors

S P O T L I G H T S



BRYAN FERRY

Frantic

PRODUCER: Rhett Davies
Virgin 54099

Ferry's first release in three years shows the sometime-Roxy Music vocalist in top form. It also shows him collaborating with the likes of Radiohead's Jonny Greenwood, Dave Stewart (who co-wrote several tunes), and longtime cohort Brian Eno. The result is a frisky set that rocks with more excitement than Ferry has exhibited in years. Perhaps most striking is the lean, live feel of such cuts as the rumbling, concert-ready "Cruel" and the skittling first single, the Marilyn Monroe-inspired "Goddess of Love." Of course, Ferry also offers the ambient-pop that's become his signature in the form of the richly textured "Hiroshima" and "San Simeon." The set's twist is the quirky selection of cover tunes: Bob Dylan's "Don't Think Twice" and "It's All Over Now, Baby Blue" (featuring Ferry on harmonica), and a Cajun-inflected take on Leadbelly's "Goodnight Irene." It all adds up to a fine recording that will give grown-up listeners a reason to smile.—**LF**

DEBUSSY: Pelléas et Mélisande
Wolfgang Holzmair, baritone; Anne Sofie von Otter, mezzo-soprano;
National Orchestra and Choir of France/Bernard Haitink
PRODUCER: Michel Gache
Naïve V4923

One hundred years ago this spring, Claude Debussy invented a new kind of opera with his modernist masterpiece *Pelléas et Mélisande*. The tender, tragic work still resonates, sonically and emotionally. Mythic yet timeless, ethereally poetic yet deeply human, *Pelléas et Mélisande* has often brought out the best among recording artists. This con-



cert recording is a version to challenge the finest. The star-crossed couple is ardently, artfully sung by Swedish mezzo Anne Sofie von Otter and Austrian baritone Wolfgang Holzmair. Yet the album's star is veteran conductor Bernard Haitink, who entices his French orchestra to play with a radiance that swells and surges but never upstages the singers. As usual with Naïve, this three-disc set was produced and packaged with flair. Distributed in the U.S. by Harmonia Mundi.—**BB**



THALIA

Thalia

PRODUCERS: various
EMI Latin H2 7243 539573

In *Thalia*, Mexican singer/actress Thalia brings forth a new sound that aims to be earthier, edgier, and far more rock-driven than her previous, more dulcified pop. That said, *Thalia* is pop, but of the most satisfactory kind, aided by excellent songs (most written by Estéfano); interesting, organic arrangements; and Thalia's distinctive (if sometimes affected) vocals. "En la Fiesta Mando Yo," an upbeat dance track with surprising accordion accompaniment, is irresistible, and the rock ballad "No Me Enseñaste" highlights a voice with range and pathos. Equally strong is "La Loca," a rollicking, thrusting duet with Rabanes lead singer Emilio Regueira rapping. Results are less satisfying on the set's English-language tracks—"Closer to You" and reworkings of "The Mexican" and "You Spin Me Round (Like a Record)"—simply because the material is unremarkable. Such tracks are not suited for an artist who sounds like she's found her voice and her material.—**LC**

the hardships of life here on Earth. "Little People," maybe the strongest track on the album, is a lyrical pressure cooker about all the people who can end up controlling someone's life.—**JP**

PREMIERE CAST RECORDING

The Last Five Years

PRODUCER: Jeffrey Lesser
Sh-K-Boom 4001

For its first cast recording, Sh-K-Boom chose this recent off-Broadway musical by Jason Robert Brown (*Parade*)—a wise choice. (Brown won two Drama Desk Awards, for his music and his lyrics, in May) The show starred Sherie René Scott and Norbert Leo Butz as a couple who fall in love, wed, and grow apart. The twist: he starts at the beginning moving forward while she starts at the end moving backward, so the score comprises a series of alternating solos. On stage, Scott is the warmer performer with the more interesting character, but here Butz holds his own—and gets the songs with the most zip. Lyrically, Brown is an accomplished storyteller with obvious heart ("If I Didn't Believe in You") and humor ("Shiksa Goddess," "A Summer in Ohio"), and his intimate piano- and string-heavy score is peppy, melodic, and catchy. Scott and Butz are in fine form on this set, quite an accomplished recording for this label's first effort.—**WH**

R&B/HIP-HOP

★ LEXI

Somewhere Different

PRODUCER: Michael Allen
Real Deal/Orpheus Music
802469030228

A former English school instructor, contemporary gospel artist Lexi (aka Alexis Allen) opted to apply her teaching methods to music. *Somewhere Different* still incorporates the R&B, gospel, urban, pop, and Christian mix that defined her freshman set (2000's *That's the Way It Is*) on boxer Evander Holyfield's label. But this time around, the Detroit-based singer leans more toward R&B and "inspirational soul." First single "Without You" leads Lexi's uplifting charge, followed by such notable tracks as "Betcha' Miss His Love," "Don't You (Tell Me What God

(Continued on next page)

aweight," a leftover from the band's *Sleepy Eyed* sessions that most certainly should have made an official album. Janovitz's scratchy baritone proves a perfect fit, meanwhile, for he and Colbourn's take on the Rolling Stones' "The Spider and the Fly," taken from a 1995 radio show. If *Besides* proves to be Buffalo Tom's final release, it is without question a fitting and classy finale.—**WO**

ATTICUS FAULT

Atticus Fault

PRODUCER: Jay Joyce
Uninhibited/MCA 112830

Atticus Fault's debut is a very enjoyable pop/rock project, notable for its fantastic musical arrangements and generally ethereal sound. Lyrically, the album is relationship-oriented, dealing largely with lost or hoped-for love. It kicks off

with a long, yet rewarding guitar intro on "Soundtrack," which paves the way for lead singer Todd Evans' handsome tenor. A series of beautiful ballads is featured, including "Maybe," with its words of longing: "She knows what she needs/I need what she knows." The quartet also explores the theme of independence, as on "My First Trip to Mars," a fun look at getting away from

V I T A L R E I S S U E S

PETER GABRIEL

Peter Gabriel 3

PRODUCER: Steve Lillywhite
Real World/Geffen 069-493-279

Peter Gabriel 4/Security

PRODUCERS: David Lord, Peter Gabriel
Real World/Geffen 069-493-280

So

PRODUCERS: Daniel Lanois, Peter Gabriel
Real World/Geffen 069-493-284

Passion

PRODUCER: Peter Gabriel
Real World/Geffen 069-493-285

Although Peter Gabriel has shied from the limelight during the past

decade, Universal's state-of-the-art reissue of his catalog should help remind record buyers of his status as an uncommonly creative, humanistic talent. Upon leaving Genesis in the late-'70s, Gabriel took awhile to find his true solo voice, with *Peter Gabriel 1* and *2* brimming with energy but lacking cohesiveness. It was with 1980's *Peter Gabriel 3* that the artist kicked off a golden decade. The hit "Games Without Frontiers," a charmingly oblique anti-war single, and "Biko," an homage to the titular South African political prisoner, are high points on a strong album. But with 1982's *Peter Gabriel 4* (titled *Security* in the U.S.), Gabriel created



a masterwork of towering sonic and emotional power. Employing African rhythms and textures both organical-

ly and synthetically, Gabriel fashioned primal, percussive mini-dramas; the hit "Shock the Monkey" is merely the entry point into a traversal of psychology, eroticism, and cultural otherness. And as expertly remastered by Tony Cousins, the thundering climaxes of such 4 tracks as "Lay Your Hands on Me" will test the mettle of any top-end sound system. Seemingly spent by the avant-intensity of 4, Gabriel developed a more playful brand of art-pop. More than a year in the making with super-producer Daniel Lanois, 1986's multiplatinum *So* yielded a slew of hit singles, including "Sledgehammer" and "In Your Eyes." As the '80s closed, Gabriel

conjured another enduring gem in *Passion*, the score to Martin Scorsese's *The Last Temptation of Christ*. *Passion* taps the talents of top world-music artists, as well as some age-old Middle Eastern motifs; yet the end product is a testament to Gabriel's vision, with his soundscape not only enhancing Scorsese's images but also producing a singular aural experience. The other reissues include a one-disc version of 1983's *Peter Gabriel Plays Live*, 1985 film score *Birdy*, 1990 best-of *Shaking the Tree*, and 1992's slightly disappointing solo set *Us*. New packaging includes rare session photos, with the initial pressing in limited-edition Digipacks.—**BB**

CONTRIBUTORS: Bradley Bamberger, Leila Cobo, Jonathan Cohen, Gordon Ely, Larry Flick, Steven Graybow, Rashaun Hall, Wayne Hoffman, Gail Mitchell, Wes Orshoski, Michael Paoletta, Jill Pesselnick, Chuck Taylor, Philip van Vleck, Ray Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NOTEWORTHY: Releases of critical merit. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks 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 Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

Won't Do)" with duet partner/Commissioned member Marcus Cole, "He's Done So Much," and "I'll Be There." The pleasant-voiced Allen, who co-wrote the majority of the songs here, turns in a very listenable sophomore set that effectively gets its message across without preachifying.—**GM**

AFU-RA
Life Force Radio
PRODUCERS: various
Koch 8356

Good, old-fashioned hip-hop gets a shot in the arm with Afu-Ra's sophomore set, *Life Force Radio*. For those familiar with Afu's 2000 debut, *Body of the Life Force*, the New York native again offers straightforward, musically diverse tracks. Backed by thrashing guitar riffs and a mosh-pit-inspiring breakbeat, lead single "Hip Hop" finds Afu dropping lyrical jewels like the veteran MC he is. The album abounds with guest appearances, including Koch labelmate RZA, M.O.P. (who appeared on *Body of the Life Force*), and Big Daddy Kane. Teena Marie makes a rare guest turn on the soulful "Open," while fellow D&D Studios resident Guru turns up on the DJ Premier-produced "Blvd." Void of all the bells and whistles found in much of today's shiny, happy hip-hop, *Life Force Radio* is incredibly real and worth tuning in to.—**RH**

COUNTRY

► **LITTLE BIG TOWN**
Little Big Town
PRODUCERS: Little Big Town, Blake Chancey
Monument 85374

With their fresh-faced good looks, sunny demeanor, and earnest optimism, this coed quartet establishes itself as a big target out of the box for those leery of yet another sticky dose of vaporous pop country. No doubt there's an element of that here, but the well-crafted songs and vocals of Little Big Town triumph over previous conceived notions. Crisp acoustic guitars and driving production drive the CSN&Y-ish "Pontiac" and atmospheric "From This Dream," while "Everything Changes" evokes a level of pre-nostalgia only 20-somethings can muster. Cool organ and tasteful dobro licks bracket the soaring "Don't Waste My Time," and such cuts as "Tryin'" and "Somewhere Far Away" boast big production, effective chord changes, and

assertive lyrics. In the way of ballads, "Stay" is served well by subtle acoustic instrumentation and understated vocals. In total, it's an attractive sonic package made for quality speakers, and there's no denying this potent vocal powerhouse. Nashville got it right this time.—**RW**

► **MARK CHESNUTT**
Mark Chesnutt
PRODUCER: Billy Joe Walker Jr.
Columbia 86540

Save an unfortunate if hugely successful one-off in Diane Warren territory, no one ever accused Mark Chesnutt of going pop. Instead, he is absolutely one of traditional country's very best singers, and he proves it on every cut of his Columbia debut. A master of the modern-day honky-tonker, Chesnutt thumps mightily on "Don't Know Why I Do It" and twangs with soul on "Good Night to Be Lonely." He also knows how to take ownership of a well-drawn country ballad: "She Was" simply exudes emotion; "I'm in Love With a Married Woman" is a tender, quavering ode to wedded bliss; and "You'd Be Wrong" is solid country gold. There have been an alarming number of attempts at redneck rap, but no one has pulled it off quite like Chesnutt does on "Population Minus One." And "My Dreams" is a trippy delight. If country radio doesn't lap this up, it seriously needs to call itself something other than "country radio."—**RW**

★ **VARIOUS ARTISTS**
Cow Hear This
PRODUCERS: various
Cowpendia 9615

Compendia releases this Texas-centric compilation under the "Cowpendia" banner, and quite honestly, it aptly represents the thriving Lone Star singer/songwriter scene via rough-and-rowdy cuts custom-built for live audiences. It's all good, seamlessly blending veterans like Asleep at the Wheel, Kevin Welch, and Rodney Crowell with up-and-comers Pat Green, Jack Ingram, and Bruce Robison, as well as such on-the-bubble acts as Cooder Graw, Eleven Hundred Springs, Reckless Kelly, and Cross Canadian Ragweed. Green sets the tone on Django Walker's "Texas on My Mind," and Eleven Hundred's cool "See You in the Next Life" chronicles a relationship well-ended. Kevin Fowler's "Beer, Bait & Ammo" and Jason Boland & the Stragglers' "Pearl Snap Shirts" are joyously redneck, while Cooder Graw impresses with its hand-dog self-pity on

"Better Days." Roger Creager impressively combines rock attitude and acoustic instrumentation on the biting "Love." Ingram's "Drive On" is nothing short of brilliant, and Crowell's "Highway 17" is a stark, dark portrait of crime and loss. It's very clear what's driving this movement: heart, guts, great songs, and a truckload of attitude. Are you listening, Nashville?—**RW**

LATIN

★ **ALBITA**
Hecho a Mano
PRODUCER: Albita
Times Square 9027

On her fifth U.S.-made album—her second since parting ways with Sony—Cuban chanteuse Albita delves deeper than ever. As its title implies, *Hecho a Mano* (Handmade), is tailored to the artist's specific requirements and includes all original material, some dating back to 1984. The end result merges traditional Cuban *son* and *trova*—played entirely with acoustic instruments—and distinctly jazz elements. Known for her live performances, Albita strives to replicate that sound here, where she's backed by a superlative band that includes a hefty brass section. *Hecho a Mano* often sounds underproduced but the effect is deliberate and sometimes endearing, particularly on such tracks as "Aunque No Entiendan," where the piano has great improvisational leeway—albeit in a more melodic, rather than percussive, Latin jazz sense. In contrast, "Muriendo de Amor," backed only by guitars, percussion, and choruses, is far more intimate. As earthy as this album is, it's not understated, and Albita's deep, throaty voice—a formidable presence—is very much in your face. For Albita devotees, this is a good thing; for others, it's an acquired taste.—**LC**

WORLD MUSIC

★ **VARIOUS ARTISTS**
Asian Travels 2
PRODUCERS: various
Six Degrees 657036 1069

The initial *Asian Travels* compilation caused a stir when it was released in 2000, and this second installment is every bit as alluring. Indian and Pakistani music is the primary influence at work here, yet the contributors come from all over the map. Dance tracks are an item, and in this vein, note Karsh Kale's "Distance" (Banco de Gaia remix), Makyo's "Devadasi" (Mantra

mix), and Banco de Gaia's "How Much Reality Can You Take?" (Radio mix). For something in more of an ambient/trance groove, cue up Bob Holroyd's "Adrift in Kerala" or Kale's "Deepest Blue" (KK's Deepest Brooklyn mix). The final track, "Tum Bin Shyam," by DJ Cheb i Sabbah, is an elegant meditation on carnatic devotional music. *Asian Travels 2* makes the synthesis of modern electronica, dance, and traditional South Asian forms sound wholly organic.—**PVV**

JAZZ

► **PATTI AUSTIN**
For Ella
PRODUCERS: Gregg Field, Patrick Williams, Wolfgang Hirschmann
Playboy Jazz/Concord 7503

Such Austin pop/R&B gems as "Baby Come to Me" may find their way onto smooth jazz radio, but at her core, Austin has often exhibited the heart of a jazz singer—and that's what's on display here. Recorded in Germany alongside the WDR Big Band, Austin not only takes on the formidable task of performing songs associated with Ella Fitzgerald, but she also went through the arduous process of re-creating the late singer's complex vocal improvisations on renditions of "Mr. Paganini" and "How High the Moon." The result is electric, as Austin soars through material that she has yearned to sing for years. True, you could pick up Fitzgerald's original recordings and hear these songs done by the master, but in this case, the apprentice turns in as convincing and dynamic a performance as one could hope for.—**SG**

BLUES

► **DUKE ROBILLARD**
Living With the Blues
PRODUCER: Duke Robillard
Stony Plain 1277

Duke Robillard has been widely acknowledged as one of the great blues guitarists for years, though lately he's been keen on jazz. On *Living With the Blues*, however, Robillard is squarely situated in the blues once again. He's chosen to record several tunes that have been a part of his concert repertoire, in the process seizing the opportunity to pay his respects to the likes of B.B. King, Guitar Slim, and Little Milton. He pays homage to Tampa Red with a terrific acoustic cover of "Hard Road" and to Willie Dixon via his classic "I Live the Life I Love." Robillard's

versatility is a matter of record, so it's not surprising to find him working country, jump, and Chicago styles. Also, check out his gritty vocal on the swampy original "Buy Me a Dog." As always, Robillard's guitar work is immaculate. Distributed in the U.S. by Navarre.—**PVV**

GOSPEL

► **VANESSA WILLIAMS**
Vanessa
PRODUCERS: various
Light 0-15095-5392

With a formidable list of accompaniment vocal credits on her résumé, including such gospel royalty as Yolanda Adams and the Canton Spirituals, Williams (not to be confused with the pop/R&B singer of the same name) is hardly a newcomer to gospel music. On this, her solo debut, Williams' soulful, emotive voice lends a commanding presence to a colorful array of material, ranging from funk ("One More Praise") and lavish balladry ("Bow Down") to smooth R&B ("Hiding Place") and pop ("Think Again"). An all-star production crew—featuring Steven Ford, Fred Hammond, and Kevin Bond, among others—ensures that the sound is kept tight and right. After nearly a decade in the background, Williams deftly steps front-and-center and sings her own song here.—**GE**

NEW AGE

WAYNE GRATZ
A Place Without Noise
PRODUCER: Wayne Gratz
Narada 72438-12111

Wayne Gratz is one of the more unheralded solo pianists of the past decade, having quietly released more than 10 albums for Narada since 1989. And while there's nothing groundbreaking on his latest, *A Place Without Noise*, the 14 tracks here will certainly appeal to fans of George Winston or Gratz's one-time labelmates, David Lanz and Michael Gettel. Like Winston, Gratz's music is dominated by nature imagery, from such simple and restrained numbers as "Change of Season" and "Still Pond" to less conventional fare such as "Rain Is Falling." If anything, Gratz seems content to write in largely the same key, which fails to distinguish a few otherwise pretty compositions. But with the veterans of the solo piano genre releasing less and less new music, *A Place Without Noise* serves as a pleasant diversion from the clamor of daily life.—**JC**

N O T E W O R T H Y

ALEJANDRO ESCOVEDO
By the Hand of the Father
PRODUCER: J. Steven Soles
Texas Music Group 8003

The groundbreaking theater work *By the Hand of the Father* had its premiere two years ago in Los Angeles. Created by Theresa Chavez, Rose Portillo, Alejandro Escovedo, and Eric Gutierrez—with songs written primarily by Escovedo—*By the Hand of the Father* recounts the experiences of Escovedo's father's generation; that is, Mexicans who made their way north to the U.S. to build new lives. By exploring and unearthing these important stories, Escovedo and company keep the past alive. The eloquence of such tunes as



"Hard Road" and "Ballad of the Sun and the Moon" is quite stirring, and such spoken-word passages as "59 Years"

amplify the impact of this momentous project. One is hesitant to assert that this is the best music Escovedo has ever written, given his remarkable and distinctive discography, but throughout, these songs have a deeply personal resonance. Coinciding with this release are reissues of two classic Escovedo albums (*Gravity* and *Thirteen Years*), each with a bonus disc of extra material. Contact 800-962-5837.—**PVV**

TÉLÉPOPUSIK
Genetic World
PRODUCERS: Télépopmusik
Catalogue/Capitol 7243 5 38657

With the U.S. release of *Genetic World*, American fans of all things French will



have another reason to say "oui." Hailing from the land of Daft Punk and Air, Télépopmusik—Fabrice Dumont (bass/

banjo), Stephan Haeri (drums, guitar, keyboards), and Christophe Hetier (aka DJ Anti-Pop)—has crafted a beat-smart and rhythmically rich set that comfortably sits somewhere among Massive Attack's *Blue Lines*, Zero 7's *Simple Things*, and Billie Holiday's *Lady in Satin*. Lead single "Breathe" (featuring Irish chanteuse Angela McCluskey of the Wild Colonialists) is sublime; in fact, it's the type of dreamy track that deserves attention on Madison Avenue (think TV adverts). Also making guest appearances in Télépopmusik's more-sensual-than-genetic world are Dirty Beatniks' Soda-Pop and contemporary electro-skewed artists Peaches and Gonzales.—**MP**

SINGLES

Edited by Chuck Taylor

POP

★ **DROPLINE** *Fly Away From Here (Graduation Day)* (3:49)
 PRODUCER: Paul Ebersold
 WRITERS: S. Sulikowski, Dropline
 PUBLISHERS: Jewel Thieves Music, ASCAP
 143/Reprise 100864 (CD promo)

It's that time again. In the tradition of so many other May Day songs that signify that big step into the great beyond, "Fly Away From Here (Graduation Day)" is garnering attention at adult top 40. But there's more to this song than a gooey transition send-off; in fact, graduation is a cursory theme in the meaty pop/rock debut from 143 label chief David Foster's latest interest, quartet Drop-line. With production from Paul Ebersold, who has worked with the likes of 3 Doors Down, Sister Hazel, and Spacehog, the spirit of "Fly Away" is focused on a soaring melody, a trunkful of teeth-grinding guitars, and the inviting, passionate vocals of lead Steve Sulikowski, who sings a chorus that holds residence in the brain for a good long time after the final refrain. These days, there's a new group for every day of the week, all with guitars in hand and a story to tell; Dropline is one of the good ones that deserve a break today. "Fly Away From Here" is fine, above-board work and a song that could stand the test of time for the imminent class of 2002. From the upcoming *You Are Here*.—CT

★ **SOLUNA** *For All Time* (4:02)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
 DreamWorks (CD promo)
 Latin-imaged quartet Soluna (sun and moon) ably rides the youthful pop/R&B wave with its DreamWorks debut outing, *For All Time*, though its first single, the title track, is a lovely, mature ballad that underlies the group's tender years with its champagne-and-roses piano-driven melody and lovelorn lyric about finding the right one and sticking by his side. This is a nice balance record against top 40's noisier fare, and it has just enough tempo to keep the young ones tuned in. The album hit the streets May 14, and there's plenty of potential to carry Soluna to the Radio Disney audience and beyond—it has already reached No. 40 on the Top 40 Tracks chart. In any case, "For All Time" is a beautiful song that AC programmers should also sample.—CT

COUNTRY

★ **LINDA DAVIS & JOHNNY PATTON** *Throughout Eternity* (no timing listed)
 PRODUCERS: Johnny Patton, Terry Crisp
 WRITERS: J. Patton, G. Benish
 PUBLISHERS: Johnny Patton Music/Miracle Publishing, BMI
 Gold Crown Records 290514 (CD promo)
 Linda Davis has always had one of country music's most impressive voices, even though her recording

SPOTLIGHTS



SEVEN & THE SUN *Walk With Me* (3:26)
 PRODUCER: Neal Avron
 WRITERS: Seven, W. Brandt, B. Brandt
 PUBLISHER: We3Kings Publishing, BMI
 Atlantic 300785 (CD promo)
 Perhaps it's a little early in the season to predict, but "Walk Along With Me," by New Jersey-based Seven & the Sun, certainly has that "song of the summer" sound, with its peppy, hook-happy stamp and ode to the abandon of lazy days ("Working on a suntan, we don't even try and block it/And it's hot as hell but we don't care, cause we don't have to go nowhere, we're just chillin'"). Already, NBC's oddball soap *Passions* has featured the feel-good track—and the band—to capture the attitude of its summertime storylines (including one about an amnesiac), while Atlantic is moving up the release of its debut, *Back to the Innocence* to June 18—six weeks early—in anticipation of public reaction. Certainly, the song is an irresistible slice of modern pop, as catchy as a summer cold, and savvily in line with mainstream radio's penchant for pop that rocks. The quartet has been doing its thing since junior high, comprising lead Seven—that's the dude's name—with guitarist Eddie Zak and twins Walter Brandt on guitars and Bill Brandt on programming. This one is tailor-made for top 40's favorite season. Watch "Walk With Me" make a hasty run to the top reaches of the charts.—CT

SILVERCHAIR *The Greatest View* (3:41)
 PRODUCERS: David Bottrill, Daniel Johns
 WRITER: D. Johns
 PUBLISHER: Big Fat Llama Music/Sony/ATV Music
 Atlantic 300795 (CD promo)
 Silverchair's upcoming fourth album, *Diorama*—its first in three years—has already made its mark in the band's native Australia, debuting at No. 1 and hitting platinum in its first week of release. Lead single "The Greatest View" is certainly potent fuel to propel the oft-misunderstood outfit to similar heights in the U.S., with its panoramic rock-



epic persona, intriguing mix of grinding guitars and harmonic horns side by side—a wildly trippy effect—and a particularly melodic hook from lead Daniel Johns that is actually pretty underneath all the electricity-amped action. Van Dyke Parks is a novel addition to the team; the producer—who has worked with Brian Wilson, the Beach Boys, and U2—arranged orchestra, brass, and woodwinds on three album tracks—not exactly par for the course in rockland. In the end, the sweeping "View" is a remarkably innovative and gratifying outing whose depth and color seem to grow with every successive spin. If there were ever a song that top 40 should pluck from the modern rock side, this is it. Look for the full-length *Diorama* in North America July 30.—CT



ASHANTI *Happy* (4:02)
 PRODUCERS: Chink Santana, Irv Gotti
 WRITERS: R. Calhoun, A. Douglas, A. Parker, I. Lorenzo
 PUBLISHERS: Taking Care of Business/DJ Irv, BMI; Pookietoots Publishing, ASCAP
 Murder Inc. 15581 (CD promo)
 The chart dominance of newcomer Ashanti is nothing less than astonishing. With three songs in the top 10 of The Billboard Hot 100 simultaneously—"Always on Time" with Ja Rule, "What's Luv" with Fat Joe, and her chart-topping solo "Foolish"—the young artist has managed to put her name in the record books beside such auspicious company as the Beatles and Bee Gees. That makes it all the more flabbergasting that the follow-up to that trio of hits couldn't be more vapid or uninspired. Without the looped sample of the Gap Band's "Outstanding," there would literally be nothing to "Happy." Her producers interpolate one piece of that 1983 No. 1 R&B song with new verses and a wearying, redundant chorus that seems to drag on like a CD that's skipping. Groups like the Beatles and Bee Gees earned status as cultural phenomena because of the originality and daring they brought to the music of their day. Ashanti won't merit inclusion in the same category if her team can't even sustain her career without borrowing someone else's hook. "Happy" represents a sad day for the condition of today's dominant R&B sound; it simply couldn't be more mundane and uninspired.—CT

formance that suggests this might have been her best direction all along. Patton is no slouch either, with a vocal presence reminiscent of Vern Gosdin at his very best. It's a straight-ahead country love song brought to life by these two wonderful voices. Even though it's an indie release, it's been getting notice and garnering spins. Any station unafraid of serving up great traditional country fare would do well to give this a shot.—DEP

ROCK

► **ALIEN ANT FARM** *Attitude* (3:57)
 PRODUCER: Jay Baumgardner
 WRITERS: Alien Ant Farm
 REMIXER: Chris Lord-Alge
 PUBLISHER: Karate Pants Music/Songs of DreamWorks, BMI
 DreamWorks 13913 (CD promo)
 After topping the Modern Rock chart with an energized cover of Michael Jackson's "Smooth Criminal" last year, Alien Ant Farm became a breakout success with one of the funnest singles in years. The follow-up, "Movies," showed a new dimension to the band but found only a tepid response at radio. This, the latest single from the platinum *ANThology* disc, confirms that the act is indeed more than a party band. "Attitude" finds a more pen-sive AAF, working through a darker minor key. Terence Corso delivers an infectious guitar line, moving the song along with meandering charm. Mike Cosgrove syncopates the cut with a funky helping of assorted percussion that may help set this apart as a standout at rock radio. The act also has a track on the *Spider-Man* soundtrack this summer, placing AAF alongside a slew of other high-profile modern rockers.—EA

RAP

★ **NAPPY ROOTS FEATURING ANTHONY HAMILTON** *Po' Folks* (4:17)
 PRODUCERS: the Track Boyz, Mike Caren
 WRITERS: M. Williams, J. Kent, W. Hughes, V. Tisdale, R. Anthony
 PUBLISHERS: Nappy Roots Music, BMI; Tarpo, ASCAP
 Atlantic 85323 (CD promo)
 The Nappy Roots offer a soulful second helping from their gold debut, *Watermelon, Chicken & Gritz*. Following the success of first smash "Awnaw," the Bowling Green, Ky.-based sextet do it again with "Po' Folks." Big V, Skinny DeVille, R. Prophet, Ron Clutch, Scales, and B. Stille once again represent the everyday man on this laid-back single. Rhyming about the trials and tribulations that we all go through, Nappy somehow finds a way to make listeners feel that everything will be all right. Laced with a smooth guitar riff and the soulful sounds of singer Anthony Hamilton, "Po' Folks" wonderfully blends elements of soul, gospel, and hip-hop without getting too preachy. Hopefully, urban radio will be quicker to pick up on "Po' Folks" than it was with "Awnaw." Rock fans can look out for the group's first foray into that genre via labelmate P.O.D.'s remix of "Awnaw."—RH

history has been spotty at best. Well known for the hit duet "Does He Love You?" (with Reba McEntire), as

well as such solo efforts as "Some Things Are Meant to Be," Davis has primarily released lush, pop-tinged

productions. On this duet with indie artist Johnny Patton, she serves up a gorgeous traditional vocalist per-

NEW & NOTEWORTHY

MARIO *Just a Friend 2002* (3:35)
 PRODUCER: Warryn "Baby Dub" Campbell
 WRITERS: W. Campbell, H. Lily, J. Smith, M. Hall
 PUBLISHERS: Nyrraw Music/EMI April Music/Dango Music/WB Music Corp./Cold Chillin' Music Publishing, ASCAP; Uncle Bobby Music/EMI Blackwood Music, BMI
 J Records 21150 (CD promo)
 Rappers often sample R&B classics, but rarely does it work the other way around. Fourteen-year-old newcomer Mario turns the tables with the first single from his forthcoming eponymous set, an updated cover of Biz Markie's hip-hop classic "Just a Friend." In Mario's "Just a Friend



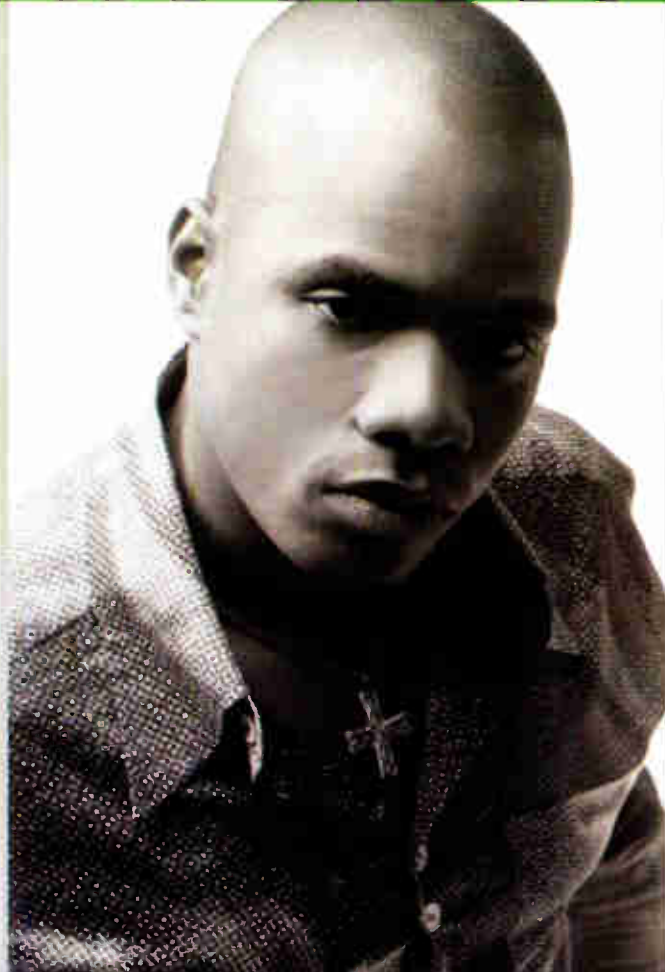
2002," the singer is now in the role of the titular friend, and his smooth, confident vocals mesh well with the sparse breakbeat provided by Warryn

"Baby Dub" Campbell. If you listen closely, you can even hear touches of another old-school track, Run-DMC's "Sucka MC (Krush Groove I)." Ironically, both of the reference tracks are almost older than Mario. That said, the combination of old-school nostalgia and new-school flavor makes the single click. J Records principal Clive Davis already put his stamp of approval on the young singer at the label's post-Grammy Awards party this year—the last singer he did that for was a young woman named Alicia Keys. With heavyweight fans like Davis and label-mate Keys in his corner, young Mario may be just getting started.—RH



BLACK MUSIC MONTH

THE BILLBOARD SPOTLIGHT



CLOCKWISE FROM TOP LEFT: PHILIP BAILEY, ALICIA KEYS, SHEMEKIA COPELAND, KIRK FRANKLIN, RAPHAEL SAADIQ, MARY J. BLIGE

r & b

Soul Resurrection: What's So New About Neo-Soul?

It's been seven years since D'Angelo's arrival inspired the coinage, and the ranks of neo-soul artists are steadily growing. To what degree is the genre reshaping R&B, and where might it lead?

BY GAIL MITCHELL

When it comes to defining soul music, there's no better authority than Ray Charles. In an interview quoted in Peter Guralnick's colorful epic *Sweet Soul Music*, Brother Ray says, "It has to be a fine song, and the artist has to feel it, or it's no good."

Nearly 50 years after Charles' ear-opening convergence of gospel and R&B—resulting in 1955's spirited "I've Got a Woman"—that simple definition of soul still rings true. And it's being emphatically embraced by a swelling contingent that includes Erykah Badu, D'Angelo, Alicia Keys, India.Arie, Jill Scott, Musiq, Angie Stone, Donell Jones, Bilal, Glenn Lewis, Jaguar Wright and Tweet, among others. All are singer/songwriters. All count such pioneering predecessors as Marvin Gaye, Stevie Wonder, Donny Hathaway, Curtis Mayfield, Roberta Flack and Aretha Franklin as influences. And all have pointedly declined to strap on the industry's formulaic shackles in favor of true creativity that doesn't compromise individual musical visions, messages or images.

However, that still hasn't stopped a category-happy industry from affixing a label to this group of passionate artists, the



Not bothered by labels: Kindred

most popular being "neo-soul." But does that moniker truly represent what's been happening musically during the last five or so years? Or does it narrowcast the music to the status of fad?

"I own the trademark to neo-soul," says Motown president/CEO Kedar Massenburg, whose label is home to Badu and India.Arie, as well as such soul up-and-comers as Remy Shand and DJ Rogers Jr. "The term 'new soul' or 'neo-soul' originated when I came out with D'Angelo [before Massenburg joined Motown], who was reminiscent of Marvin Gaye and Donny Hathaway.

"However, a lot of people don't like the term," he continues, "because they don't want this music to be looked at as a genre. Because, when you classify music, it becomes a fad, which tends to go away. But soul music is soul music. There's nothing really new under the sun. But, in terms of marketing today, there's the need to categorize music for consumers so they know what they're getting. So, for lack of a different term, I coined neo-soul."

GETTING UP TO SPEED

Jerome Higgs and Mike McArthur, who comprise the management/production duo Mama's Boys (MusiQ, Aaries), echo Massenburg's sentiments. "What's new about soul music?" asks Higgs. "This is just a new generation of artists who are carrying on the soul-music tradition." Adds McArthur, "We just call it soul music. We don't really see it as a new-soul thing. It's something that's been here and will always be here. The only thing new is the artists making the music."

For Higgs and McArthur, the contemporary soul train began picking up speed thanks to acts such as D'Angelo and Zhané. Before that, they list Mint Condition and Tony! Toni! Toné! "I think earlier acts like Mint Condition opened the door for D'Angelo and Erykah Badu," says Higgs.

"Then came Lauryn Hill, Jill Scott and India.Arie. That's why I hate to say 'soul music'—because, at the same time, some of these artists do R&B. There's a fine line. But the bottom line is it's a good, stimulating vibe where artists have a lot to express and want to push the box."

Ask Raphael Saadiq, one-third of the box-pushing Tony! Toni! Toné!, if he considers the trio a major factor in the back-to-soul movement and he says, "I think we were among the first ones to really come back and start it, but we never take credit like that because we were only doing what the Isley Brothers, Earth, Wind & Fire and Parliament were doing. We were just trying to emulate them. People said [soul music] had stopped; we just didn't know it."

"Neo-soul," he continues, "is disrespectful for me because you're calling something new soul. When did it stop? It never stopped. I understand it for marketing reasons, I get that. But people who really love music can't respect that because it's not new soul. You either have soul or you don't."

NEW NICK AND VAL?

Among the new generation of soul artists is Philadelphia-based Kindred—Fatin and Aja Dantzer—whose '70s-influenced brand of music has already led some industry watchers to tag the husband-and-wife duo as a new-millennium Ashford & Simpson. The pair's *Hidden Beach* debut, *Surrender to Love*, bows this summer.

"R&B made its progression into hip-hop soul and now neo-soul, a label that doesn't necessarily bother me as much as it bothers some of my contemporaries," says Fatin. "Hip-hop and rap dealt with the same kind of issues. Yet, here we are 25 years later, and they're still around. And, while being compared to Ashford & Simpson is lovely and appreciated, we know it took much more than their marriage to establish them. We're just trying to follow their example, making strong R&B/soul music that's positive and heartfelt."

What initiated the idea that there was an alternative to R&B/hip-hop for Aja was the 1995 release of D'Angelo's *Brown Sugar* album. "That started the 'alternative-R&B' term," she recalls. "That was the only way to describe it. He looked like a rapper but sounded like Marvin Gaye. Neo-soul doesn't offend me. But I do recognize that, when people start categorizing something, it can mess up the karma of it until it becomes contrived and dies out."

Atlanta-based newcomer Donnie, whose *From the Colored Section* bows this summer via New York City's Giant Step label, believes

1Xtra: BBC Launches Digital Black-Music Radio Outlet

LONDON—A full range of contemporary black music will be showcased on a new BBC digital-radio outlet to be launched in late summer via the Internet, digital-radio, digital satellite and cable distribution. The outlet, called 1Xtra, will feature programming of hip-hop, R&B, garage and ragga music, along with news and talk programming focused on black-music culture.

"I knew that there was a big audience for this kind of station, [and] we just had to work out the best way to bring them the music that they wanted," says Ian Parkinson, BBC Radio 1 head specialist, live music and speech, who conceived the project. The station, he says, "is going to be the first time that fans of black music [in the U.K.] have had a radio station that plays what they want to hear '24-7.'"

The station is expected to launch by mid-August on various digital platforms, including the Web site www.bbc.co.uk/1xtra. Managing the station's output will be programs editor Wilber Wilberforce and managing editor Tarrant Steele, each reporting to Parkinson and, through him, to Radio 1 controller Andy Parfitt.

"By having 1Xtra based in the same building as Radio 1, they will be able to draw upon the expertise and experience that the Radio 1 team have and then apply it to their own station and its audience," says Parfitt. "1Xtra will emerge from under Radio 1's wing, and we are all going to benefit as it builds relationships with audiences that currently Radio 1 can only serve for part of the time." ■

the neo-soul designation "isn't here to stay, but music from the heart will always be here." In addition to Stevie Wonder and Donny Hathaway, Donnie draws inspiration from such gospel acts as John P. Kee and the Clark Sisters. He notes that the difference between soul artists then and now is that the "computer age has left us not as organic anymore."

However, for many, that organic element was brought back into sharp focus a couple of years ago with notable debuts by Angie Stone and Jill Scott. "When Jill hit, that brightened up the scene and a lot of soul acts began coming up," says producer Vidal Davis who, with partner Andre

Continued on page 36

"Ain't no stoppin' us now."

That title hook from McFadden & Whitehead's 1979 hit says it all. Black music—in all of its colorful personae—is on a roll. Billboard salutes Black Music Month 2002 with a look at what's going on from several key vantage points. Inside:

- jazz gets oown with hip-hop
- reggae summer: upcoming releases
- indies got the blues
- gospel goes back to church
- coming right up: reissues checklist

and the beat goes on.

TALENT BRAINS BEAUTY



IT RUNS IN THE FAMILY

jazz

Getting Down With Hip-Hop

Jazz musicians are devising novel ways of catching a new generation's ears.

BY STEVE GRAYBOW

With its emphasis on freedom of expression and ability to reflect the turmoil and trouble, as well as the joy and excitement, of the times it was created in, jazz in the '30s through '50s was often a music of rebellion and youthful braggadocio. Take a look at early photos of the music's guiding lights—Miles Davis, John Coltrane, Dizzy Gillespie (and their peers)—these creative improvisers looked as uncompromising as the music they created. Not only were they making music (much of which sounds as revolutionary today as it did when it was recorded), they were creating sonic reflections of the tumultuous times they lived in.

In the past decades, however,

jazz has been replaced by rock, R&B and, most recently, hip-hop as the music of choice among young music fans, particularly urban youths. There have been several artists and albums that have successfully crossed the line between rap and jazz (most notably Guru's *Jazzmatazz* (1993), which featured rappers and jazz musicians intertwining their skills), but often the two genres remain segregated, despite their cultural and genealogical similarities.

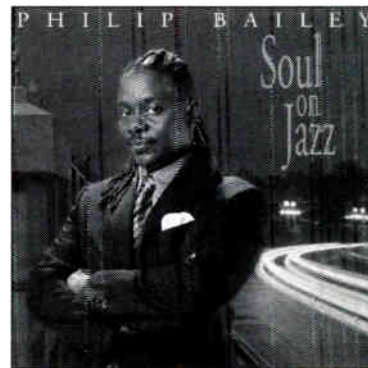
Often, young people don't get "into" jazz simply because they are not exposed to it. "When I was coming up, there was quality formal music-education in public schools, and that made all the difference as far as kids getting

exposed to different types of music," says Earth, Wind & Fire co-founder and vocalist Philip Bailey, who recently released his second jazz solo project, *Soul on Jazz* (Heads Up International). "Even something as simple as music-appreciation classes, which at least allowed someone to hear all types of music and then decide for themselves whether or not they liked it, do not exist like they used to. Kids today might say they don't like jazz, but, in truth, they never had the opportunity to get introduced to the music."

PAYING JAZZ BACK

Soul on Jazz gave Bailey an opportunity to combine his roots in R&B with the jazz that he has enjoyed since childhood by uti-

lizing jazz instrumentation and classic jazz material by Thelonious Monk, Chick Corea and Joe Zawinul, as well as several newly composed tunes and distinctly current sounds that reflect the current wave of R&B-production technology. "I want-



ed to show that traditional R&B, jazz and contemporary urban flavors can all work together," the singer explains.

Often, the different genres work together so well that listeners may not even realize what they are hearing. In fact, hip-hop fans are already listening to classic jazz sides in their favorite rap songs, sampled by hot R&B producers and remixers who scour old jazz recordings looking for beats, breaks and melody lines to

sample. "The best hip-hop DJs are uncommonly versed in old-school jazz, from searching through old jazz recordings for those perfect few seconds to sample," says Steve McKeever, founder of Hidden Beach Recordings. "They may not have had much exposure to live jazz bands, but they know great jazz playing when they hear it, because their ears are so attuned to the nuances of the music."

In October 2001, Epic-distributed Hidden Beach released its first project, *Unwrapped Volume 1*, a collection of contemporary jazz tunes that McKeever says have been "borrowed back" from the hip-hop world. Each of the 13 songs is a new, largely instrumental remake of a hip-hop hit, ones that in many cases were built upon jazz samples, such as Lil' Kim's "Crush on You," which featured a sample of Jeff Lorber's "Rain Song," and LL Cool J's "Lounjin'," which came from Bernard Wright and Lenny White's "Who Do You Love." "Hip-hop has borrowed from jazz for years," says McKeever. "Now, we are taking those rhythms and the melodies, and the songs that were built upon them, and returning them to a jazz form."

Continued on page 36



"Rich in musical and sonic brilliance, **Cookie** provides plenty to stimulate both brains and behinds. (4 stars)" -Ayana Byrd, **Vibe**

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Black Music Month**



A Century of SOUL

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Donnie Simpson



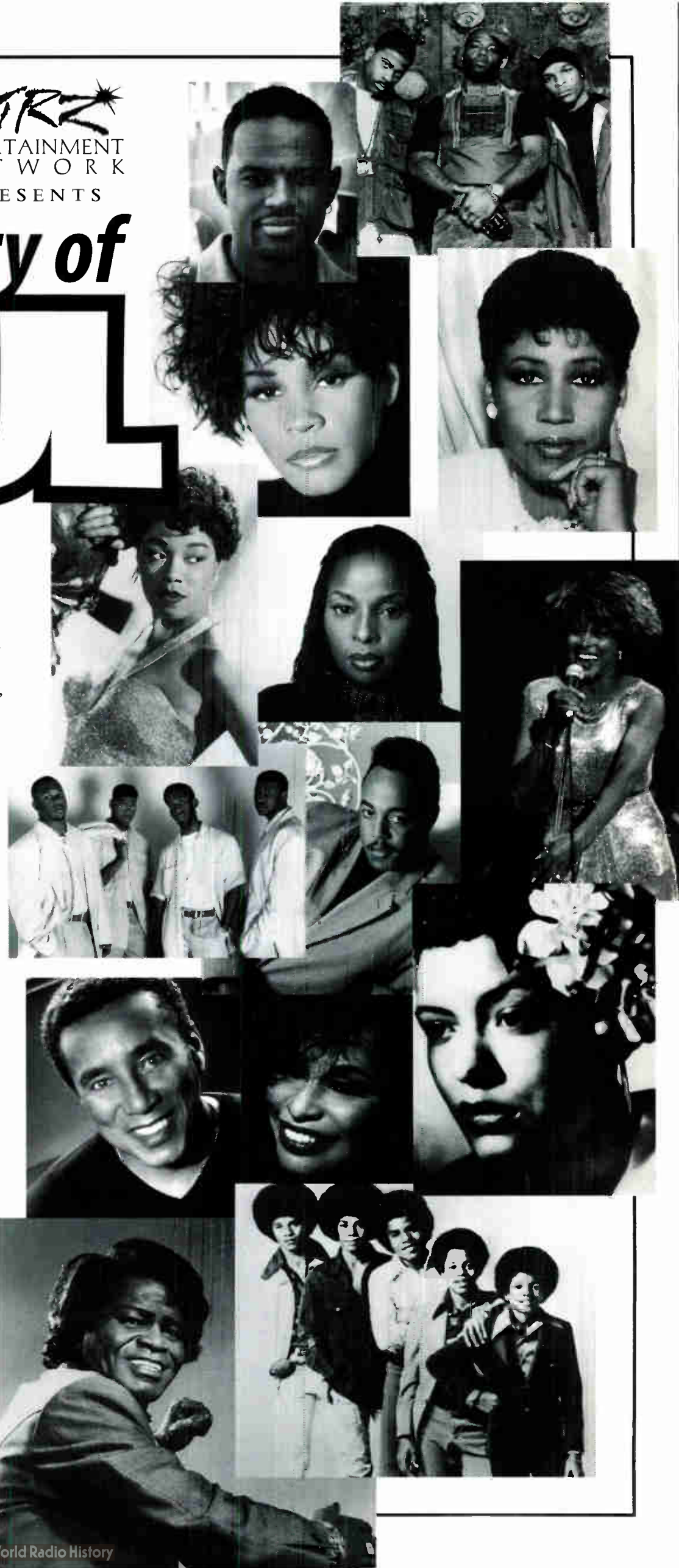
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reggae

Smokin' Summer: A Full Slate Of Releases

Superstars and compilations round out a heavy schedule.

BY KWAKU

As the 40th anniversary of Jamaica's independence approaches on Aug. 6, reggae specialists and major labels alike are working releases aimed at boosting the genre's profile and mainstream success.

"This is proving to be a good year for our dancehall artists, as urban radio has shown love to acts like our young group T.O.K., Sean Paul and Tanto Metro & Devonte," says Michelle Lin, director of publicity at VP Records, the indie reggae powerhouse. The track "Give It to Her" from Tanto Metro & Devonte has cracked the Hot 100 and risen into the Top 50 on the Hot R&B/Hip-Hop Singles Chart.

VP has two late-spring releases on tap from Bounty Killer, the dancehall DJ featured on No Doubt's hit "Hey Baby." The label will simultaneously release *Ghetto Dictionary: The Mystery and Ghetto Dictionary: The Art of War*. June VP releases include veteran singer Freddie McGregor's *Anything for You* and *Old to the New: A Tribute to Joe Gibbs*, on which young and veteran acts will rework classic productions from Joe Gibbs. Steely & Cleve, who produced a track on No Doubt's platinum album *Rock Steady*, helm the Joe Gibbs tribute.

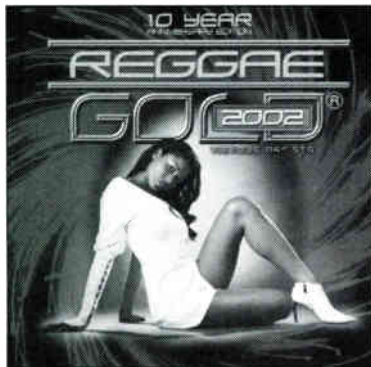
Other upcoming VP releases include albums from the likes of Sean Paul, Buju Banton and Lady Saw, with marketing and promotion efforts focused on core reggae radio and press. On the compilation front, VP Records has launched the 10th-anniversary edition of what it bills as "the most widely recognized brand name of reggae-music compilation" with the May 21 release of *Reggae Gold 2002*. This title in the series features R&B radio crossover hits such as T.O.K.'s "Money to Burn," Sean Paul's "Gimme Di Light" and Tanto Metro & Devonte's biggie "Give It to Her." From Madhouse, the single "Wha Dat Fa" by Baby Cham is slowly spreading from Jamaica to U.S. and U.K. radio.

XPLOSIONS APLENTY

At Greensleeves, sales and marketing VP Frank Mendez notes that the title track from Elephant Man's album *Log On* has been gaining attention with mix-show

radio play.

Jamdown, the compilation specialists, in April released *Riddim Ryders Volume 2*, following the success of the first installment in the series last year. Each of the album's tracks was exclusively produced for this double-CD, which covers traditional reggae, dancehall, lovers rock and conscious, roots music. Early May brought Jamdown's release of *Reggae Xplosion 2002* and *Dancehall Xplosion 2002*. The first CD in the *Dancehall Xplosion* series, released last year, hit No. 1 on the Top Reggae Albums chart and topped sales of 31,000 units, reports Jamdown.



But indies are not the only ones building reggae's profile. Major-label reggae artists with current or forthcoming albums include Virgin's Beenie Man, Red Square/BMG's Spragga Benz, Motown's Grammy-winning Damian "Jr. Gong" Marley and Big Yard/MCA's Shaggy and Rayvon. The latter artist, best known for his No. 1 hit collaboration with Shaggy, "Angel," is currently on the U.S. Big Yard show-case tour, which ends in August.

Rayvon's debut album, *My Bad*, to be released June 13, was preceded by the commercial release of the title track in late April. "My Bad" is doing very well right now. We're hoping for a big hit," says Big Yard GM Tom Hughes. The game plan for the album will focus on street teams and ads on BET and MTV. Adds Hughes, "MCA are giving us full backing on the marketing of the album and single."

U.K. RELEASES

U.K. labels also are making an impact on the U.S. reggae mar-

Continued on page 38

blues

Indies Rule The Game: Small Labels Have The Field To Themselves

BY DON WALLER

The blues may have its roots in Africa, but it remains one of the true wellsprings of African-American music. Virtually all the acknowledged masterworks are available on CD, and classic blues can be routinely heard in everything from film soundtracks to television commercials. In the summer of 2002, however, blues is almost exclusively the province of independent labels. Here's a sneak peak at what several of the most prominent of those have on tap for the coming months.

Alligator Records will celebrate its 31st anniversary this year. Among the Chicago-based label's forthcoming releases are guitarist Coco Montoya's *Can't Look Back* (set for June 6) and an as-yet-untitled album by Little Ed & The Blues Imperials scheduled for sometime in July. Meanwhile, Shekemia Copeland is currently in the studio working on her next album, which is being produced by Dr. John and is set for September.

San Francisco-based Blind Pig Records has just re-released Mighty Joe Young's eponymously titled debut. Originally issued in the mid-'70s, this disc has long been out of print—and never previously available on CD.

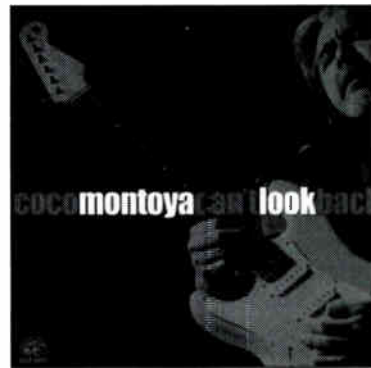
Blind Pig's new third-quarter releases include albums by Magic Slim & The Teardrops, produced by noted blues artist Popsa Chubby and New York-based Bill Perry. As for the label's other artists, Big Bill Morganfield (son of blues giant Muddy Waters) will be performing in Sweden and Poland this summer, while female African-American guitarist Deborah Coleman will be the featured performer on *Front Porch Blues*, a four- to six-week tour that'll be taking blues to universities, theaters and performing-arts centers.

WINDY CITY BLUES

Chicago's Delmark Records will be releasing an album from the venerable Eddie Burns titled *Snake Eyes* that features contributions from his brother Jimmy Burns. Eddie Burns plays guitar and harmonica as well as sings, as befits his role as a former John Lee Hooker sideman (he played on Hooker's classic Chess album *The Real Folk Blues*). Also due in May was Sleepy John Estes' *Newport Blues*, 16 performances drawn from a previously unreleased

1964 session with Yank Rachell (mandolin, guitar, piano, vocals) and Hammie Nixon (harmonica, jug, vocals).

New on the previously unavailable-on-CD tip, there's Robert McCoy's *Bye Bye Baby*, which contains the two albums this Alabama barrel-house pianist recorded in the early-'60s for the Vulcan label. This disc—which includes many previously unreleased tracks—represents his first recordings as a



leader, even though he'd recorded as far back as the '30s, supporting "Jaybird" Coleman and Peanut The Kidnapper, among others.

In the meantime, label stalwart "Mad Dog" Lester Davenport has just finished recording an album with a backing band that includes such luminaries as guitarist Jimmy "Fast Fingers" Dawkins and pianist Detroit Jr. Look for Delmark to issue Shirley Johnson's debut U.S. CD, *Killer Diller*, as well. Finally, the Big Doo Wopper's *A Tribute to Mahalia Jackson* will be released in early fall, spotlighting his Hammond organ-playing and his singing overdubbed (sometimes six-part) harmonies.

CHOPPED-UP AND DRIVEN

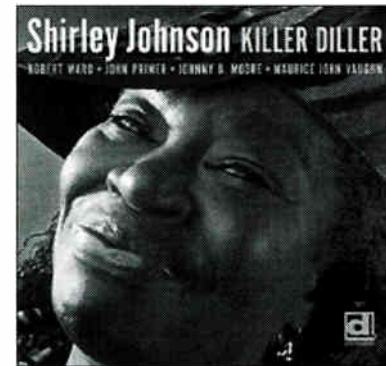
While still preparing the North Mississippi Allstars' new *51 Phantom* album, Wellesley, Mass.-based Tone-Cool Records lists such forthcoming releases as a *Live at the Handy Awards* CD, Bernard Allison's *Storms of Life* and Rick Holmstrom's *Hydraulic Groove*. Mixed by Rob Schnapf—whose production credits include Beck and Elliott Smith—Holmstrom's disc presents a modern take on blues, blending chopped-up beat and sample-driven tracks with old-school fretgrinding.

Tone Cool also intends to have a new Susan Tedeschi disc out before the end of the year. Recording with studio legend

Tom Dowd, she'd already completed several tracks prior to taking time out for the recent birth of her son. Paul Rishell & Annie Raines are also in the studio, working on a follow-up to their W.C. Handy Award-winning disc, *Moving to the Country*.

From way down in Oxford, Mississippi—through its arrangement with L.A.-based indie Epitaph—Fat Possum Records intends to issue a Junior Kimbrough collection, *You Better Run: The Essential Junior Kimbrough*, on July 9.

Although arguably not a pure blues release, Fat Possum/Epitaph will unleash legendary rock 'n' soulman Solomon Burke's *Don't Give Up on Me* album upon an unsuspecting world. Due July 23, the disc features previously unrecorded songs from the pens of Bob Dylan, Elvis Costello, Nick Lowe, Van Morrison, Tom Waits, Dan Penn, Barry Mann & Cyn-



thia Weil and the album's producer, singer/songwriter Joe Henry.

Meanwhile, Malaco Records mainstays Little Milton, Bobby Bland and Bobby Rush all have discs—the titles of which are yet-to-be-determined—scheduled for release this month. This trio will also be featured in an episode of a forthcoming seven-part blues documentary that's set to debut on PBS-TV next year.

Incidentally, Little Milton—who lent his talents to the recent Government Mule album, *Deep End*—will also be featured in a forthcoming video centered on the recording of that disc. While Floyd Taylor, son of late Malaco artist Johnnie Taylor, has recorded his first album for the label, the record that first put the Jackson, Miss.-based company on the map—King Floyd's classic "Groove Me"—may be heard in the forthcoming Austin Powers film. Yeah, baby! ■

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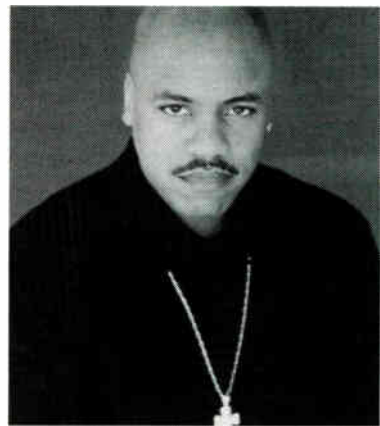


NEO-SOUL

Continued from page 30

Harris, has racked up credits working with Scott, Glenn Lewis, Faith Evans, City High and Musiq. Upcoming projects include cutting songs with the Isley Brothers, Floetry, Aaries and Darius Rucker.

"Production-wise, we're using live instruments," adds Vidal, "and custom-fitting songs to the artist. I like neo-soul, but it can be



Motown's Massenburg

just so much bigger than that. You don't need gimmicks. Only great lyrics, a good singer and good music. That will give you goose bumps every time."

BEYOND BOOTY

"Neo-soul is a lot of live instrumentation and songs with lyrics that are obviously talking about something," notes David McPherson, executive VP of A&R and urban music at Epic Records, whose roster includes Canadian soulster Glenn Lewis and Hidden Beach acts Scott and Kindred. "They're conscious-driven songs, not just about shaking your booty or just talking about sex but about events going on around you or about relationships. When you saw Jill Scott organically sell 2 million albums and multiracial audiences at shows appreciating

her songs, that did a lot for this music. Then Alicia Keys picked up the torch.

"I've never had a problem with the term neo-soul. It was created for artists whose music takes one back to '70s music," McPherson continues. "Neo-soul is mainstream, thanks to Jill, Alicia and others. I think it's here to stay—but, like any genre—when something becomes saturated, when what once was underground becomes mainstream, people tend to want something new. But this music isn't going anywhere. It's quality music, catalog music."

Which is something that, despite the fickle nature of the music industry, will never go out of style, no matter what labels are affixed. "People need to feel real strings, guitars, bass and real singing," says Saadiq (who dubs the music on his new Universal release, *Instant Vintage*, "gospel-delic"). "That's the feeling everybody wants now because there's so much trouble in the world. A plane going into a building: you can't just get back into the car and listen to...I mean, radio stations damn near turned off."

CNN + R&B

"Everything is cyclical," says Massenburg. "Chuck D called hip-hop the CNN of the streets. This new soul music is the CNN to our R&B/soul forefathers. Hip-hop has helped reintroduce R&B and soul music through sampling. What's happening now is a different level of consciousness after 9/11. People are re-evaluating themselves. There's always room for party, shit-talking records. But now the market has opened up more for the conscious musician and artist."

"People have been longing for music that the whole family can listen to," sums up Andre Harris. "Something everyone can vibe together on. This isn't a fad. It's going to be here." ■

playing. I started reading articles about George Duke and started learning about all these other jazz artists. It was sort of this reversed process, where I kept going back and getting deeper and deeper into jazz."

If Bailey could send one message out to the hip-hop community, it would be one that stressed jazz's universal appeal. "As an artist, I love the challenge of jazz, the inexhaustible search for perfection in the music, a quest that has many possible outcomes," he says. "When you listen to jazz, it is like going on a voyage where you can sense the chemistry that is going on between the minds of the musicians. It is people clicking at the highest of levels, and, if you listen long enough, you will connect with it. You will hear yourself in there." ■

gospel

Going Back To Church

After a decade of explosive sales tied to crossover exposure in mainstream markets, gospel marketers are finding new strength and big numbers in their core market.

BY LISA COLLINS

Upwards of 50,000 churchgoers jammed into churches in key markets around the country, including Los Angeles, Dallas, Nashville, Washington D.C., Philadelphia, Atlanta, New York City and Detroit for a series of listening parties that Kirk Franklin's label, Gospo Centric Records, now says played a key role in the success of his current chart-topping release, *The Rebirth of Kirk Franklin*. The CD—which at press time had passed the 600,000 unit sales mark—went gold in just three weeks.

Consequently, with the March 26 release of *Go Get Your Life Back* from Donald Lawrence and the Tri City Singers, EMI Gospel launched with a similar promotional church tour, dubbed "The Pastor & The Psalmist," targeting five key churches in major markets, no doubt contributing to the album's No. 4 chart debut.

And the gospel industry's most successful label, New York-based Verity Records, is setting up church tours and aggressively targeting the African-American church-conference circuit with the recent release of Tonex's *02*.

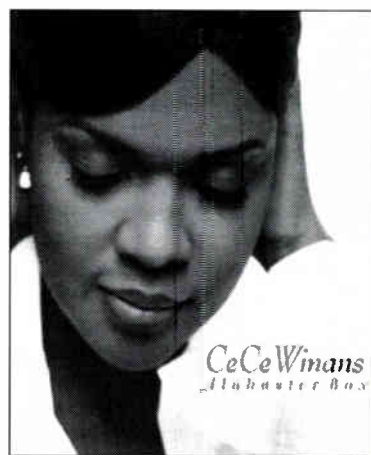
The fact is, after a decade of explosive sales tied to crossover exposure in mainstream markets, gospel marketers are finding new strength and big numbers in their core market. Taking its cue from the successes of Donnie McClurkin (who led the gospel industry in sales last year) and Kurt Carr, whose current CD, *Awesome Wonder*, sold more than 400,000 units and earned him five Stellar Gospel Music Awards (without mainstream airplay and acceptance), gospel executives are making such direct-to-church strategies a growing trend.

FAITHFUL CONSUMER BASE

"Companies have come to recognize the full potential of the urban-faith consumer base," Verity Records president Max Siegel says. "And what's most interesting is the growing interest and fascination in both parties targeting each other. Churches like the Brooklyn Tabernacle and Bishop T.D. Jakes' Potter's House are getting more savvy about their influence and ability to market prod-

ucts that will benefit their ministry by tapping into a larger distribution network, and gospel labels are trying to promote their artists through the churches."

"People are seeing that you don't have to turn gospel artists into urban artists in order to sell records, and the success of Kurt Carr proves that," Gospo Centric CEO, Vicki Mack-Lataillade



observes. "These churches are as important—if not more important—in many ways as major crossover venues were once thought to be, and it is the so-called 'super' or 'mega' churches that are paving the way."

Marketing the church is hardly a new idea. "It's not that labels didn't want to get into the church," says Carla Williams, director of marketing at Dexterity Sounds/EMI Gospel. "Ten years ago, our artists weren't necessarily welcome, and, in some cases, they were viewed as competitors by the pastors. But, with the advent of mega churches who understand and embrace the appeal of gospel music and artists like Bishop T.D. Jakes [a part owner of the label and a top-selling gospel artist], all that is changing. From a marketing standpoint, what I have seen in the last decade is a partnership with the mega [full-service] churches in particular and an evolution in the growth and acceptance of praise and worship music."

STILL SOME RESISTANCE

"In a sense, we are going back to our roots," says Maple Reddick, owner of Meek Records and operator of one of the largest-selling venues of gospel

music in Chicago. "But," she adds, "there is still a great deal of resistance. The mega-churches are saying yes, but the smaller, traditional churches have a long way to go."

While gospel executives like Wellspring Records president Demetrus Alexander-Stewart agree, they say it's the music that makes the difference. "The music had escaped the core market and had gotten away from what people could use in church," claims Alexander-Stewart. "It became exploited either for its commercial value or in the sense of ministry—to minister to those people apart from or outside the church, but today's music has become the gospel industry's bridge to the church. When we released *Alabaster Box*, one of the first things we did was to send CeCe to churches around the country (at no charge) to let them know that this was music intended for the church. You market your roots first."

To that end, companies like Verity are putting more emphasis on grassroots marketing at the church level. "We're currently in the midst of putting together focus groups to see how we can be of benefit to the church and what kinds of things would be helpful to the church," says Verity's Siegel. Perhaps the biggest side effect of this new trend is its creative impact on the music, with many labels reporting sales spikes in traditional gospel music that touches the heart and fabric of the core church.

"With artists like Donnie McClurkin, Kirk Franklin, Kurt Carr and, years ago, the Mississippi Mass Choir, it wasn't about savvy marketing," Alexander-Stewart notes. "It was about the fact that they had something the church wanted and needed: those powerful, spiritually inspiring songs. The bottom line is that, when you've got a good song that reaches the church, you don't have to market it, it markets itself."

EMI Gospel VP/GM Ken Pennell agrees. "To me, it's a lot longer view than a marketing campaign," Pennell says. "The great music that we record comes from the church in the first place. We're able to give it back." ■

JAZZ

Continued from page 32

To date, *Unwrapped Volume 1*, which features contemporary jazz musicians such as violinist Karen Briggs, keyboard player Patrice Rushen and guitarist Paul Jackson Jr., has sold more than 96,000 units, according to SoundScan.

FLIPSIDE DISCOVERY

McKeever says he hopes that exposing hip-hop kids to jazz through songs they already know will prompt them to delve deeper into the music. "I wouldn't have gotten into jazz if not for George Duke," he says. "I bought his albums when I was a kid because they were great dance records. But, when I turned the disc over, there were songs with tons of jazz

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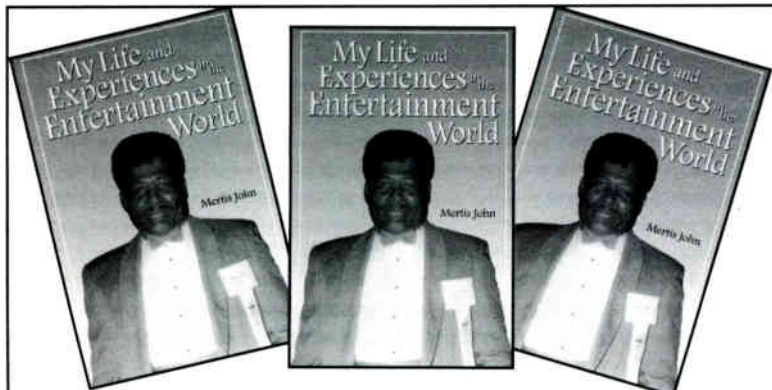
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A Selective Guide To Recent & Forthcoming Vital Reissues

(All information accurate as of press time)

COMPILED BY DON WALLER



The long, anticipated Autobiography of one of the most prolific musical persons in the 50's – Mertis John, has been released. The book chronicles his life as the senior male sibling of the John family. His working and traveling with his famous brother, Little Willie John, of recording and entertainment fame. Then his induction into The Rock & Roll Hall of Fame. Mertis' ups and downs and his subsequent success in writing and producing music.

The title of the book is "My Life And Experiences In The Entertainment World." Dorrance Publishing Co., Inc., 643 Smithfield Street, Pittsburgh, PA 15222 USA. Phone 1-800-788-7654, ISBN #0-8059-5040-1.

Mertis is the founder, owner, President and CEO of Meda Records.

JUNE

LIGHT
Andrae Crouch, *Mega 3-CD Collection*
Winans, *Mega 3-CD Collection*

EMD: PRIORITY, THE RIGHT STUFF
Whispers, *Anthology* (two-CD set)

RHINO: RHINO/ATLANTIC
Anita Baker, *The Very Best of*
Donny Hathaway, *The Definitive Donny Hathaway* (two-CD set)
Various Artists, *Smooth Grooves at the Club*

UNIVERSAL MUSIC ENTERPRISES
Rick James, *Anthology*
Aaron Neville, *Best of/20th Century Masters*
Ohio Players, *Funk on Fire: Anthology*
Lionel Richie, *Can't Slow Down* (two-CD set)

JULY

BMG HERITAGE
Rob Base & DJ E-Z Rock, *Greatest Hits*
Angela Bofill, *Something About You*
Cesaria Evora, *La Diva; Cabo Verde; Miss Perfumado; Mar Azul*

CONCORD/JAZZ ALLIANCE
Oscar Peterson, *Piano Jazz Program* (w/Marian McPartland)
Sarah Vaughan, *Piano Jazz Program* (w/Marian McPartland)

EMD: PRIORITY, THE RIGHT STUFF
Funkadelic: *The Electric Spanking of War Babies; Hard Core Jollies; Uncle Jam Wants You; One Nation Under a Groove*

FANTASY: GALAXY, PABLO, PRESTIGE
Roy Eldridge, *Jam, 1975 France*
Willis Jackson with Pat Martino, *Soul Night—Live!*
Bud Powell, *Paris Sessions*

HIGHNOTE
Charlie Ventura & Bill Harris, *Live at The Three Deuces Vol. 2*
Mary Lou Williams, *Live!*

ROUNDER
Holmes Brothers, *The Essential Collection*

SONY: COLUMBIA LEGACY, EPIC LEGACY
Peabo Bryson, *The Best of Miles Davis, Filles de Kiliminjaro; In a Silent Way; Water Babies*
Fishbone, *The Best of*

VANGUARD
Lightnin' Hopkins, *Live at Newport*
Son House, *Live at Newport*

UNIVERSAL MUSIC ENTERPRISES
James Brown, *Startime Live* (two-CD set)
Moonglows, *Millennium Collection*
Peaches & Herb, *Millennium Collection*

AUGUST

BMG HERITAGE
Fifth Dimension, *Greatest Hits*
Run DMC, *Greatest Hits*

FANTASY: DEBUT, MILESTONE, NEW JAZZ, PABLO, PRESTIGE, STAX
John Coltrane, *Lush Life*
Eric Dolphy, *Far Cry*
Isaac Hayes, *Groove-A-Thon*
McCoy Tyner, *The Greeting*

PRIORITY, THE RIGHT STUFF
N.W.A., *Legacy Vol. 2*

RHINO/WARNER ARCHIVES
Chaka Khan, *Anthology* (two-CD set)

SONY: COLUMBIA LEGACY JAZZ, EPIC LEGACY
Thelonius Monk, *Monk's Dream; Monk* (expanded editions); *Live at Newport '63 and '65*
Shuggie Otis, *The Best of*

UNIVERSAL MUSIC ENTERPRISES
Marvin Gaye, *I Want You* (two-CD set)
Guy, *Best Of*
Heavy D, *Millennium Collection*

SEPTEMBER

BMG HERITAGE
Various Artists, *Harry Belafonte Presents 'The Long Road to Freedom: An Anthology of Black Music'* (highlights of boxed set)

REGGAE

Continued from page 34

ket. Jet Star has been getting "great response from retail for established names such as Gregory Isaacs," says head of marketing Tony Berry, while the label gains radio attention for titles coming from its new New Cave studios in London—such as Luciano's *Great Controversy*. Jamdown U.K. plans a summer release for *Heroes of Kingston*, featuring numerous reggae pioneers, including Alton Ellis, Dennis Alcapone and Derrick Morgan.

While business has generally been down since the last quarter of 2001, Mendez says Green-sleeves sales have picked up in the core markets since March. But he adds that mainstream retailers "aren't doing the units they used to."

CONCORD JAZZ
Gene Harris All-Star Band, *Title TBD*

DELMARK
Memphis Slim, *Title TBD*

FANTASY: MILESTONE, PRESTIGE, RIVERSIDE
Charlie Byrd, *Byrd in the Wind*
Johnny Griffin & Eddie "Lockjaw" Davis, *Battle Stations*
Barry Harris, *Bull's Eye*

PRIORITY
Eazy-E, *Greatest Hits Eternale*
N.W.A., *Greatest Hits; Straight Outta Compton; Efil4ziggyn*

SONY: COLUMBIA LEGACY JAZZ
Charlie Christian, *The Complete Charlie Christian on Columbia* (four-CD boxed set)
Billie Holiday, *The Billie Holiday Collection Vols. 1-4*

TO BE SCHEDULED

COLLECTABLES
Ray Bryant, *Trio/Big Twist*
Capitols, *Cool Jerk/We Got a Thing*
Gospel Harmonettes, *Meeting/God Is Here*
Al Hibbler, *Monday Everyday; After the Lights Go Down*
Highway QCs, *Lord I Pray/Sometimes I'm Happy; This Is My Light*
Lena Horne, *Jamaica/Porgy & Bess*
Jimmy Hughes, *Steal Away*
Wynton Kelly, *1931-1971*
Miriam Makeba, *Concert/Pata Pata/Makeba*
Carmen McRae, *Art of/For Once in My Life*
Wilson Pickett, *I'm in Love/In the Midnight Hour/The Exciting*
Billy Preston, *Complete Recordings*
Wayne Shorter, *Second Genesis*
Art Tatum, *1910-1956*
Allen Toussaint, *Live, Love & Faith*
Josh White, *At Midnight/Ballads & Blues* ■


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Business for reggae labels is also plagued by pirated product. Jacquie Juceam, owner of dance-hallminded.com and promotions manager for the Madhouse label, says, "Bootleg, or bandulu mix CDs, are taking most of the sales on the street away from mom-and-pops in the Caribbean cities, like Miami and New York." ■

Rhythm, Rap, and The Blues™

by Gail Mitchell



LET'S CELEBRATE: More than a few would say the current industry climate offers nothing to celebrate about. But as we prepare to observe Black Music Month 2002, there are some bright spots that shouldn't be ignored.

First, there's a lot of strong R&B and hip-hop music that has either been released this year or is forthcoming. I'm talking both major and indie projects, including **Cee-Lo, Nappy Roots, Jaguar Wright, Lauryn Hill, Floetry, Donell Jones, YahZarah, Kindred, Afu-Ra, Tweet, Musiq** (whose sophomore set debuted at No. 1 on *The Billboard 200* last issue), and GoodVibe newcomer **Martin Luther**.

Also in the last issue (May 25), *Billboard* senior touring editor **Ray Waddell** wrote about the positive atmosphere surrounding R&B-based tours and the greater demand for hip-hop and rap concerts. Meanwhile, a recent eight-question survey by collegeclub.com (which has members on 4,000 campuses across the country) found that R&B and hip-hop are students' favorite music genres (33% and 30%, respectively), followed by rock/alternative (16%), others (10%), and pop (4%). The random survey, part of an ongoing monthly series of various polls, according to director of market research **Ken Locati**, garnered 3,019 responses. A surprising 72% said that they learned about new music through radio, vs. 23% who do so via file sharing; 70% said they purchased new music in stores, compared to 49% that download music.

In addition, the entrepreneurial beacon is shining bright. Joining the growing indie ranks is former Blackground, Interscope, Columbia, and Death Row executive **Parrish Johnson**. He and partner **Darnell Dinkins** are CEO and president, respectively, of Washington, D.C.-based the CIPHER. Though the label's roster is small—singer **Kim Scott** and rapper **Superb**, thus far—its mission isn't.



SCOTT

"If [black music industry players] don't do what I'm doing, we'll be extinct," Johnson declares. "Everyone's chasing after the same producers; everything sounds the same. We want to be ahead of the curve, not behind it. With the proper guidance, indie labels will definitely be the [industry] movers. It's about empowerment."

Johnson is coordinating a Sweet 16 promo tour on behalf of Scott, who turns 16 June 6. Five days later her CIPHER debut, *Y'all Ain't Ready*, bows. The tour will cover such markets as Macon, Ga.; Charlotte, N.C.; and Little Rock, Ark., before swinging into Chicago; Washington, D.C.; and moving West.

The five-time winner of the Apollo Theatre talent show released her first album in 1998 via Columbia. The then-11-year-old was labelmates with **Destiny's Child, Jagged Edge**, and a then-unknown **Alicia Keys**, joining them as part of the label's Young Soul Power tours.

Managed by mom **Cheryl Sanders**, of CMC Enterprises, Scott says the new album "has a bit more hip-hop flavor but still has some soulful tracks. While message-wise it's dedicated to teens, audiences of all ages can listen to it." Lead single "Talk It Out" is already at radio.

COMING SOON: *The Best of Anita Baker* arrives June 18 from Rhino, with 18 tracks spanning her tenures with Beverly Glen and Elektra (1983-95) . . . Jive's **Syleena Johnson** is in the studio recording her second album. The slated Sept. 10 release, with the working title *Chapter 2: The Voice*, finds the singer working with **Carvin Haggins** and **Ivan Barias (MusiQ)**, **Hi-Tek (Mos Def)**, and **Donald Lawrence (Kelly Price, Mary J. Blige)**.

KUDOS: To **Destiny's Child** member **Beyoncé Knowles**, who became the first African-American female to win ASCAP's songwriter of the year award . . . To Janet Jackson, who will be among the Governors Award honorees at the Los Angeles Chapter of the National Academy of Recording Arts and Sciences' annual membership awards luncheon June 20 . . . Speaking of awards, **Diana Ross, Roberta Flack**, and **Bow Wow** are among the celebs who'll be on hand for the 2002 Essence Awards . . . The International Assn. of African-American Music will stage its 24th fete June 7-8 in Philadelphia; honorees include **Dionne Warwick, Kool & the Gang, the Heath Brothers**, and **Hezekiah Walker**.

BY JEFF LOREZ

NEW YORK—Having a famous parent can be a burden as well as a blessing, especially if you choose to pursue the same career path. Someone who can attest to that is singer D.J. Rogers Jr.

Dad D.J. Rogers Sr., now an ordained minister, is the voice behind such mid-'70s R&B oldies but goodies as "Say You Love Me" and "Love Brought Me Back." The junior Rogers is a Motown artist whose debut solo album, *Emo-Soul*, is due June 18. He admits that having a famous dad did open some doors for him, but the elder Rogers also has a legacy his son was afraid he could never match.

"I used to be very rebellious about the idea of my father," Rogers recalls. "When I was younger and mentioned my father's name, everyone would look at me like 'the D.J. Rogers.' Or people would say, 'Can you sing as good as your dad?' But now I've grown into a greater understanding. The bottom line is, that's my dad. He loves me; I love him."

It's not difficult to spot the similarities between the senior and junior Rogers. *Emo-Soul*—which Rogers describes as "expressions of my emotions that are channeled through my soul"—is an uncompromising slice of classic soul built around organic instrumentation and old-school R&B that borrows heavily from the icons of yesteryear. Producers include childhood friend Warrryn Campbell, Mark Batson, Jamey Jaz, Dent, and Allstar.

Despite such production clout, Rogers' debut almost didn't happen. He originally signed to Universal Records after building a reputation as a songwriter with the Bad Boy camp and had worked with DJ Quik, among others.

"There were a lot of internal differences within the company," says Rogers, who is currently without management. "I was basically a young kid who had a lot of raw talent but didn't really have the things around me to be successful. At the time, Universal wasn't capable of giving me that, either, and didn't really know what to do with me."

"One day in a meeting they were contemplating what to do, and Kedar Massenburg [Motown president/CEO] stood up and said, 'Well, if there's any talk about dropping him from the seventh floor, drop him to the sixth [where Motown's offices are located].'"

With Massenburg at the helm, Rogers crafted a no-holds-barred album, which, in the tradition of the soul greats, found him wearing his heart on his sleeve while writing and recording.

"Almost every song is personal," says Rogers, who is published through Warner/Chappell (ASCAP). For example, on "Send Me an Angel," I'm an adult remembering my mother telling me what's right and what's wrong. Angie Stone plays my mother in the song. It's spiritually uplifting without being too holy roller."

First single "Lonely Girl," with a video directed by Saani Hamre, was sent to radio March 15, where it's garnering raves. "D.J. is off the hook," says WBTF Lexington, Ky., PD Jay Alexan-

Motown's Rogers Bares His 'Emo-Soul'



ROGERS

der. "It's a good early summer song that sounds great on the air." WLXC Columbia, S.C., PD Doug Williams adds, "It's out-the-box hot. Columbia is nodding their heads to D.J."

Motown is capitalizing on Rogers' soul-baring ways by featuring him on its 18-city Ladies Night tour, part of the label's ongoing Motown Music Lounge Tour. He—along with labelmates Black Coffey, AZ, and Dave Hollister (who doubles as show host)—hit the road May 18 and will wrap things up June 30. After that, Rogers will tour with Thomas.

Motown marketing director Kelly Thompson, who is also handling Rogers' bookings, notes, "First and foremost, D.J. is a soul artist. And that's how we aim to introduce him: as part of the 'new era of soul.'"

"I remember hearing D.J. Rogers Jr. two years ago and have been anxiously awaiting an album ever since," says Dedry Jones, who manages Track 1 Music Group in Houston. "He's a powerful singer who will appeal to a large demographic."

Success notwithstanding, staying true to his artistry is most important to Rogers. "There are certain things as an artist I won't do," he says. "[For one thing], I won't have an overtly sexual element. The music, emotions, and lyrics on this album are heartfelt. I didn't sell myself short. That's what is lacking so much in this business: Art is sacrificed in favor of commerce. At the end of the day, I know I can listen to my album and be proud of it."

THIS WEEK		LAST WEEK		WEEKS ON CHART		TITLE		IMPRINT & NUMBER/DISTRIBUTING LABEL		Artist	
1	2	11				11	BALLIN' BOY	ARTISTDIRECT 01022		1 Week At Number 1	No Good
2	1	12				12	FEELS GOOD (DON'T WORRY BOUT A THING)	TVT 2344			Naughty By Nature Featuring 3LW
3	3	20				20	LIGHTS, CAMERA, ACTION!	UNIVERSAL 158257/UMRG			Mr. Cheeks
4	16	2				2	HOT IN HERRE	FD REEL/UNIVERSAL 015878/UMRG			Nelly
5	RE-ENTRY						DANSIN WIT VOLVEZ	FADE 44239/ECMD			Strik Nine
6	5	2				2	NOTHIN'	DEF JAM 582914*/DJJMG			N.D.R.E.
7	6	5				5	BANG MY HIT	BRAINSTORM 20020			Rozelly Presents Da Fam Featuring Skubie Tha Ciko And Unique
8	4	8				8	OH BOY/THE ROC (JUST FIRE)	ROC-A-FELLA/DEF JAM 582864*/DJJMG			Cam'ron Featuring Juelz Santana
9	11	4				4	GRINDIN'	STAR TRACK 15071*/ARISTA			The Clipse
10	7	3				3	GUESS?	DEF JAM SOUTH 582865*/DJJMG			Scarface Featuring Jay-Z & Beanie Sigel
11	9	14				14	PASS THE COURVOISIER PART II	J 21154*			Busta Rhymes Featuring P. Diddy & Pharrell
12	NEW						GHETTO MILLIONAIRE	DEEP END 1985			Dem Ghetto Playa\$
13	12	6				6	ONE MIC	ILL WILL/COLUMBIA 79723*/CRS			Nas
14	RE-ENTRY						STOP PLAYIN'	KNIGHTSTAR 1237			Levert Agee Featuring Mr. Low Down & Evol
15	RE-ENTRY						DEAR GOD	RELENTLESS 1007			Willie D
16	17	2				2	FRIDAY NIGHT	UNIVERSAL 015875*/UMRG			Mr. Cheeks Featuring Horace Brown
17	15	4				4	STILL FLY	CASHMONEY/UNIVERSAL 800965*/UMRG			Big Tymers
18	NEW						MODERN MAN'S HUSTLE	RHYMESAYERS ENTERTEINMENT 32001*/FAT BEATS			Atmosphere
19	14	15				15	WHAT'S LUV?	TERROR SQUAD/ATLANTIC 85233*/AG			Fat Joe Featuring Ashanti
20	8	6				6	I NEED A GIRL (PART ONE)	BAD BOY 79436*/ARISTA			P. Diddy Featuring Usher & Loon
21	RE-ENTRY						PUT IT INSIDE	TNO 90412/DRPHEUS			Won-G Featuring Da Brat
22	20	15				15	SATURDAY (OOOH! OOOOH!)	DISTURBING THE PEACE/DEF JAM SOUTH 588875*/DJJMG			Ludacris Featuring Sleepy Brown
23	18	7				7	HYDE HA	GOOBIN/VISION 10411*/DRPHEUS			Big Logic
24	NEW						I NEED A GIRL (PART TWO)	BAD BOY 79441*/ARISTA			P. Diddy Featuring Ginuwine, Loon, Mario Winans & Tammy Ruggieri
25	10	9				9	MAMA'S BABY, POPPA'S MAYBE	BIGG MONY 2003			Green Eyz

Records with the greatest sales gains this week. * Videoclip availability. * Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). * RIAA Certification for net shipment of 1 million units (Platinum), with additional million indicated by number following the symbol. * CD Single available. * DVD Single available. * CD Max-Single available. * Cassette Single available. * Vinyl max-single available. * Vinyl single available. * Cassette max-single available. Catalog number is for CD. * Indicates unavailable, in which case, catalog number is for CD, C, S, or V respectively, based on availability. ©2002 VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

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Main chart table with columns for rank, last week, 2 weeks ago, title, producer, artist, imprint, number/promotion label, peak position, and right-side columns for rank, last week, 2 weeks ago, title, producer, artist, imprint, number/promotion label, peak position. Includes sections like 'GREATEST GAINER / SALES', 'HOT SHOT DEBUT', and 'GREATEST GAINER / AIRPLAY'.

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Indicates retail single available and is removed upon Recording Industry Association (RIAA) certification. RIAA certification for net shipment of 500,000 units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with additional million units indicated by a number following this symbol. Retail Launch: Indicates first full week that retail release contributes to song's total. Airplay-only songs are not eligible for the Hot R&B/Hip-Hop Singles & Tracks chart. Tracks that only reach the top 75 of the Hot R&B/Hip-Hop Airplay chart, Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks chart simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. Catalog number is for CD. * Indicates unavailable, in which case, catalog number is for CD, C, G, or G respectively, based on availability. © 2002 VNU Business Media, Inc. SoundScan, Inc. All rights reserved.

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Capitol's Dirty Vegas Gains Popularity As 'Days Go By'

BY MICHAEL PAOLETTA

NEW YORK—All new acts should be as fortunate as U.K. trio Dirty Vegas. Earlier this year, its debut single, the haunting and infectious "Days Go By"—a top-20 hit in its homeland last year—became *the* soundtrack to the Mitsubishi Eclipse TV ad campaign. Since then, Dirty Vegas' U.S. label, Capitol, has been playing catch-up, of sorts.

"We had planned on doing a major club campaign first," explains Capitol VP of global marketing Rob Gordon. "But then the commercial hit and interest at top 40 radio quickly followed. While we started the process with Mitsubishi, the song took on a life of its own."

Indeed, the track's stylish, unique video—directed by Rob Legatt and Leigh Marling of multimedia design company Blue Source—is already airing on MTV, MTV2, and VH1. It can also be viewed at the band's Web site, dirtyvegas.com.

In this issue, "Days Go By" climbs to No. 2 and No. 45 on the Hot Dance Music/Club Play and Hot 100 charts, respectively.

Such activity only fuels excitement for the arrival of Dirty Vegas' eponymous June 4 full-length debut (a European release on Parlophone will follow this summer). Gordon says, "We really couldn't have asked for a better way to introduce the band to the U.S."

None of this is lost on Dirty Vegas members Steve Smith, Ben Harris, and Paul Harris (the Harris are not related). "It's a bizarre feeling for us right now," Paul offers. "People keep telling us that the song and video are being heavily played in America. We find it all very strange."

Paul continues, "We just hope people understand the album and realize

where we're coming from musically. We're electronic musicians who write classic songs." Said another way, *Dirty Vegas* beautifully unites electronic and dance elements with traditional guitar-based songwriting.

In addition to "Days Go By," the album is home to such irresistible alt-leaning uptempo tracks as "I Should Know," "Ghosts," and "Alive." On tracks like "Burning the Candles" and "Simple Things," Dirty Vegas slows things down, with acoustic folk nuances nestled nicely among chilled-to-perfection landscapes.

The album was completed last October, notes Paul, "well before the Mit-



subishi ad began running." He describes the recording process as "very give-and-take. We each play more than one instrument. So, Ben and I might get a chord sequence going, and then Steve may add the lyrics—or vice versa. We handle it from many different angles. The process of creating songs is not an easy one. Fortunately, we're all good friends, which helps keep things very democratic."

Prior to forming Dirty Vegas, Paul paid the bills by DJing at clubs like Ministry of Sound in London and Venus in Nottingham. He says, "By the late-'90s, I had semi-retired from DJing to concentrate on producing and remixing."

The band's other Harris, Ben,

worked at a recording studio in Camden before opening a dance music shop (Casa Records) in Bromley with his brother. Paul says he regularly shopped at the store. Soon enough, the two Harris were creating tracks under the guise of Hydrogen Rockers.

Meanwhile, Smith was the percussionist/vocalist in Higher Ground. When the group disbanded in '99, Smith migrated to Ibiza to concentrate on songwriting. He later met Paul at a party in Switzerland where, notes Paul, "I DJed and Steve played percussion. We vowed to one day make music together."

In 2000, Paul brought everyone together. "Yes, I was the matchmaker." The first song the trio recorded was "Days Go By."

The label sent the single, which is available as a commercial 12-inch, to club DJs and top-40/rhythm radio in March and April, respectively. Adds were immediate, Gordon notes. Forthcoming are new Paul Oakenfold remixes.

"It was the No. 1 most requested song after its first week on the air," notes Jeff Z., assistant PD/music director of WKTU New York. "It's a smash."

Next month, Dirty Vegas—which is managed by David Dorrell in London and booked by Carol Kinzel at CAA—embarks on a mini acoustic tour of the U.S. Paul says he may even "DJ at a club or two along the way."

On June 12, the act is confirmed to perform on *The Tonight Show With Jay Leno*.

"It's all about getting the band over here so people can connect the dots between the song and Dirty Vegas," Gordon says. "People are definitely responding to 'Days Go By,' and they want to see the faces behind the music."

The Beat Box Hot Plate

of whom work *with* the song's very timely lyrics. Also included is the now-classic original version.

- **Frou Frou**, "Breathe In" (MCA single). Frou Frou is singer/songwriter **Imogen Heap** and producer **Guy Sigsworth** (Björk, Madonna). "Breathe In" is a fine preview of the duo's sublime debut, *Details*, which arrives Aug. 13. Gorgeously chilled in its original version, the track becomes a trance-laced anthem in the hands of remixer **DJ Encore**. Also of note is **Aphrodite's** drum'n'bass retweaking, as well as **Watkins'** house mix.
- **Desert**, "I See the Light" (Future

Groove/Mute single). The U.K.'s Desert—**Paul Kane & Paul Pringle**—follows up last year's "Lettin' Ya Mind Go," which topped the *Billboard* Hot Dance Music/Club Play chart, with this equally infectious progressive house jam. **Eddie Amador's** Outer Space mix is a tribal-lover's delight.

- **The Scumfrog Vs. David Bowie**, "Loving the Alien" (Positiva/Netwerk America single). The Scumfrog (aka **Jesse Houk**)—who most recently restructured **Kylie Minogue's** "Love at First Sight" and **George Michael's** "Freeek!"—revisits this mid-'80s Bowie track. Classical orchestration and seductive house rhythms coupled with Bowie's signature vocals make for one essential journey.

MICHAEL PAOLETTA

Beat Box



by Michael Paoletta

POP MUZIK: Late last year, SpinArt Records issued hip Scottish trio **Bis'** third album, the spaced-out *Return to Central*. Now, the label is gearing up for the July 9 release of *Plastique Nouveau*, an EP that finds electro stalwarts **Adult**, **Ectomorph**, and **Tommie Sunshine** reconstructing such *Central* gems as "Robotic," "Protection," and "The End Starts Today," respectively. Vinyl junkies will want to snag a copy of *Plastique 33*, the 12-inch companion to *Nouveau* that includes these three remixes, as well as the vinyl-only track, a remake of **Banbara's** "Shack Up" (later covered by **A Certain Ratio**).

Sunshine's re-rub of "The End Starts Today" also makes an appearance on *definingTech*, a spunky compilation spotlighting all things contemporary electro. Due June 11, the Navarre-distributed Orbisonic/Manifesto set opens and closes with **Fischerspooner's** "Invisible" and **Felix da Housecat's** "Silver Screen Shower Scene," respectively. **John Selway**, working under his **Memory Boy** guise, offers the hypnotic "(There Is No) Electricity."

And from Ministry of Sound, we have *This Is Tech-Pop: 21st Century Electro and New Wave*. Like *definingTech*, it opens with a **Fischerspooner** track (the euphoric "Emerge") and also includes **Housecat** (the **Giorgio Moroder**-inflected "Happy Hour") and **Selway** ("Position") jams. Other highlights include the **Yaz**-shaded "State of Grace" by **Swayzak**, **Tiga & Zyntherius'** reworking of **Corey Hart's** "Sunglasses at Night," and "Extensive Care" by **Crossover**.

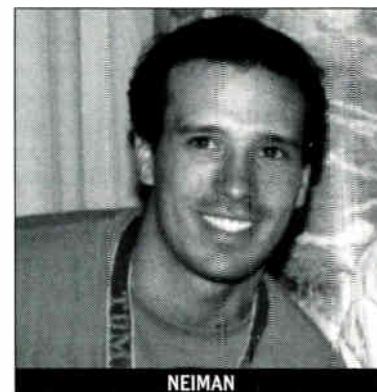
WORKING GIRL: Chicago's DJ **Colette** will follow up last year's beat-mixed set, *Our Day*, with a proper artist album for Netwerk America. In the midst of laying down tracks for the album (due in the fall), DJ Colette continues to tour throughout the U.S. Additionally, she is now co-hosting (with **Kevin Dees**, DJ **Rick Dees'** son) the weekly *Maximum Rotation* show on top 40 KILS Los Angeles.

INTO THE GROOVE: Imagine hearing club-savvy tracks like **Moby's** "We Are All Made of Stars," **Kevin Aviance's** "Alive," **DB Boulevard's** "Point of View," **Cassius'** "I'm a Woman," **Masters at Work's** "Backfire," and **Lexicon Avenue's** "Why RU Here" on your local radio station. Or how about such tracks as **Frou Frou's** "Breathe In," **Playgroup's** "Number One," **Felix da Housecat's** "Silver Screen Shower Scene," and **Telepopmusik's** "Breathe"? Well, it's very possible—just not on

traditional radio. We recently heard these tracks (and many more) on Music Choice's two dance channels (one mainstream dance, the other progressive/underground). An alternative to terrestrial radio, Music Choice—a provider of commercial-free digital music via cable and satellite—supplies 45 music channels to more than 22 million cable homes.

Unlike hearing dance/electronic music in a club—where punters often don't know what's being played—Music Choice displays artist and title info on the screen for the track that is aired. Such info can result in added retail sales, as well as to help put a face to the artists and producers responsible for the music. And in the 8 million homes that have digital cable service, Music Choice's "new look"—album art of the song being played, artist facts, music news, and other extras—fills the TV screen with tasty tidbits.

"We're always looking for ways to educate people who listen to us," Music Choice senior manager of programming **Seth Neiman** says. "Many more people go to clubs than actually buy the music. This is a chance for people to know the titles and artists of their favorite tracks."



Since these two channels feature musical formats that are DJ-based, Neiman often features mixed-compilations. On a recent visit, we heard snippets from **Louie DeVito's** *Dance Factory* and **DJ Geoffe's** *Dance Essentials 2*. According to Neiman, he also spotlights special mixes done specifically for Music Choice by the likes of **Frankie Knuckles** and **Goldie**.

"I try to be as diverse as possible with these two formats," Neiman explains. "I showcase all styles of club music. I treat these two stations as my own personal DJ mixes. But unlike other DJs, I tend to stay on a track for several months. It's healthy to keep a track like **Basement Jaxx's** "Red Alert" in some type of rotation. People like to hear something familiar mixed in with the new."

MCA's Shannon Lawson Is Ready For His Place In The 'Sun'

BY DEBORAH EVANS PRICE

NASHVILLE—Rarely, if ever, does a new artist emerge on a country label with a more diverse musical résumé than Shannon Lawson.

Like nearly all Kentucky-born musicians, Lawson cut his teeth on bluegrass music, performing with his family's band during his youth. Raised in Taylorsville, 40 miles southwest of Louisville, Lawson grew up dividing his time between harvesting tobacco with his father and uncles and playing music.

He formed his own band in high school, performing a blend of country and rock. After graduation, he headed to Louisville for college but ended up getting more of an education than he bargained for when a veteran blues musician named Top Hat hired him to play guitar in his band. The 18-year-old became the only white musician in an otherwise all-black band, where he played guitar and sometimes sang lead on blues classics.

"These people were really good to me," Lawson recalls of the band. "They taught me how to make a set list, how to be a professional musician. Top Hat taught me about black music. He told me Aretha Franklin was queen and James Brown was king."

INDIE ROAD TO NASHVILLE

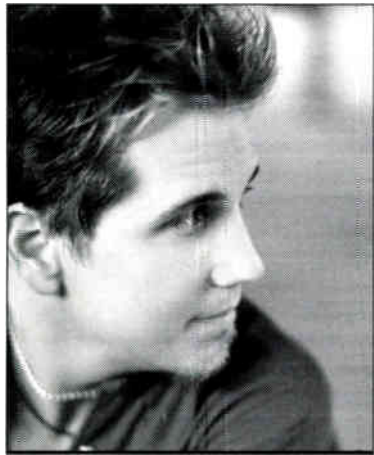
In 1993, Lawson stepped out on his own to form the Galoots. The cutting-edge band became one of Kentucky's hottest acts, particularly among the college crowd. They recorded three independent albums and earned a devoted following. By 1998, Lawson and his wife, Mandy, decided to give Nashville a shot. But instead of rushing in and trying to conquer the country music world, Lawson approached this phase of his career cautiously.

"We planned on coming to Nashville and finding out what was going on," he says. "We wanted to be very careful about how we launched me as an artist."

After a while, Lawson decided to have the Galoots perform at the Station Inn, a Nashville venue well-known for great bluegrass and acoustic music. "Every time we played, the crowds got bigger and bigger," he recalls. "By the time we played three shows, I had several publishing and production offers. I didn't take a production deal, but I did sign with a publishing company."

That company was Extreme Writers Group, where Lawson began further honing his songwriting talents. His wife played a

demo for Shane Barrett in MCA Nashville's A&R department, and Barrett immediately wanted to take it to Tony Brown, MCA's then-president, now a senior partner in the new Universal South label.



'I'm a gut person. I went with the songs that felt best. You've got to keep it real, or it won't touch anybody.'

—SHANNON LAWSON

"I met with Tony Brown, and he asked me to do a showcase," says Lawson, who is booked by the William Morris Agency and managed by Nashville-based Turner and Nichols. "I was offered a deal the next day."

MCA Nashville chairman Bruce Hinton recalls being immediately impressed with Lawson's talent. "We had heard his voice on a couple of demos, but then I went to a showcase, and he was so compelling," Hinton says. "He is a fabulous performer. By the time he finished the set, we knew he had the total package. He's been performing since before he was 18, and it's really paid off. There's nothing like that experience."

That experience also served Lawson well when he went into the studio to record his debut album, *Chase the Sun*, due June 4. Produced by Mark Wright, with Jason Hauser and Greg Droman as associate producers, the project showcases Lawson's impressive songwriting and his powerful, no-holds-barred voice (which has drawn comparisons to former New Grass Revival vocalist John Cowan).

"I wrote 60 songs," he says of

getting ready for his debut album, "and I found that the less I tried to filter myself, the better off I was. I was writing two or three times a day. So I just picked the 11 best songs I'd written, and [I'd] drive around and listen to them. I'm a gut person. I went with the songs that felt best. You've got to keep it real, or it won't touch anybody."

The collection reflects Lawson's diverse musical background. Some songs have a very distinct bluegrass flavor; others tip a hat to his R&B days with Top Hat. Perhaps the song that best exemplifies Lawson's unique musical approach is a ramped-up bluegrass version of Marvin Gaye's classic "Let's Get It On."

"To me, the bluegrass aspect is flavoring, and he comes by it legitimately," Hinton says, "but he's more than bluegrass. His influences are very broad."

BARNSTORMING

According to MCA Nashville senior VP of marketing Dave Weigand, the label has placed a lot of emphasis on Lawson performing for the gatekeepers. "We started over a year ago, taking him to radio and retail accounts," Weigand says. "We took him to [the National Assn. of Recording Merchandisers convention] this spring, and he did nine different performances. Then we went out to the major accounts and just barnstormed across America."

Kathy Dossdall, national buyer for the Musicland Group, is among those who liked what she saw. "I was very impressed with Shannon," she says. "I've seen him play a couple times, and I think he's going to be big. He has a great personality, and I think he and his band love what they're doing."

Lawson's debut single, "Goodbye on a Bad Day," is No. 29 on the Hot Country Singles & Tracks chart this issue.

Consumers will get a chance to see Lawson during the week of the album's release, as he does in-store performances at Wal-Mart stores in 15 cities, among them Louisville; Greenville, S.C.; and Madison, Wis. He's also going to be part of AOL's developing-artist program, which will include audio and video streaming, and he will be featured on AOL Sessions in July.

There will be some radio and print advertising, as well as some outdoor advertising; MCA plans to purchase billboards touting Lawson's new record around his old stamping grounds in Louisville.

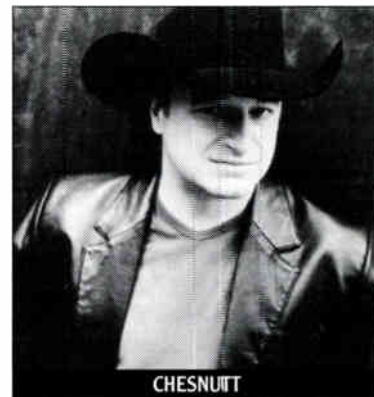
Nashville Scene™



by Phyllis Stark

THANK GOD FOR BELIEVERS: Give Mark Chesnutt an impossible deadline, and he'll give you the best album of his career. That's something Sony Music Nashville learned after it signed Chesnutt to its Columbia imprint earlier this year.

But for Chesnutt, the triumph came after a long period of self-doubt. After recording for MCA Nashville and sister label Decca for 10 years, he found himself between labels for a little more than a year before landing at Sony. A duet with friend Tracy Byrd kept him on the radio for a while last year, but Chesnutt began to wonder about his future.



CHESNUTT

"I did the same amount of shows I've always done. I worked all summer last year, so it didn't affect that. But I was wondering how long I could continue to stay out there like that without a current record," he says. "I was worried about that. I was also starting to worry that, [at] 38 years old now, maybe I'm too old. Maybe they don't want me. Maybe I'm washed up."

"I look around and there's so many young people getting signed . . . and I'm thinking, 'Well, maybe I'm too old.' That was a legitimate worry there for a while," he continues. "But then I realized there's still a place for me. If I can still sell concert tickets, I can still sell albums. And radio was saying that, too: 'We'd love to have a new Chesnutt single.'"

Indeed, radio seems to be embracing the first single from his new album, "She Was," which is No. 27 on the Hot Country Singles & Tracks chart this issue.

Chesnutt released his 10th album, the first that is self-titled, May 21. His résumé includes four platinum albums, one gold album, and 20 top 10 singles, including seven that went to No. 1.

"There is no doubt that it's the best album I've ever done," he says of the Billy Joe Walker Jr.-produced effort. "The songs are better, the production

is better, and I'm just really thrilled about it. That's really the first time I can say that, truthfully, that it is the best one . . . until the next one," he says with a laugh.

One reason the album stands out is the songs Chesnutt selected to record, particularly the hilarious "My Dreams," written by Chris DuBois and Lee Thomas Miller. And despite having less time than usual, Chesnutt listened to more songs than ever for this album.

"When I signed in January with Sony . . . they said, 'Welcome to Sony. We need an album by March 15,'" Chesnutt recalls. "So we set up meetings with all the publishers in town. I hit every one of them two or three times. For about three weeks, that's all we did . . . I told them, 'Play us your best stuff, and don't hold nothin' out on me, because you'll know in two to three weeks whether or not you get it cut.' They pitched us the very best they had."

Chesnutt has worried in the past that his traditional, honky-tonk style might be a detriment, as country radio has shifted toward a more pop-focused direction. But he says he's learned some lessons about straying from his roots.

"I had a few [times] at MCA [where] I was thinking, 'Well, maybe I don't need to be doing traditional, because it's kind of going out of style.' But then I snapped [out of it], because I heard my old hits on the radio every day. I was thinking, 'Why am I worrying about going another direction when radio's still playing my old stuff? Why don't I just record that kind of stuff again?' So that's basically what I did."

"[Sony Music Nashville president/CEO] Allen Butler told me to 'go in there and make a Chesnutt album,' and that's all I needed to hear. I didn't worry about recording songs that have the potential to cross over. I didn't worry that, 'That's too country; I can't record that.' I just recorded things that I loved. I figure if you can't do exactly what you're happy with, there's no point in doing it."

Chesnutt kicks off the Rockin' Roadhouse tour with Joe Diffie and Tracy Lawrence June 22 in Fargo, N.D. CMT is sponsoring the tour, which will hit more than 40 cities this summer.

FOOTNOTE: As Gaylord Entertainment prepares to sell its Acuff-Rose arm, a sign has been erected in front of the music-publishing company, declaring, "No Shoes, No Shirt, No Jobs, No Problem."

JUNE 1 2002

Billboard HOT COUNTRY SINGLES & TRACKS

Compiled from a national sample of airplay... Billboard

Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, Artist, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION, and a second set of columns for a secondary chart.

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts...

JUNE 1 2002

Billboard TOP COUNTRY SINGLES SALES

Chart table for Top Country Singles Sales with columns: THIS WEEK, LAST WEEK, TITLE, IMPRINT & NUMBER/DISTRIBUTING LABEL, Artist.

Records with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold)... Top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports...

'Confesiones' Give JVN's Monchy Y Alexandra Exposure

BY KARL ROSS

MIAMI—Fueled by sales of their sophomore CD *Confesiones* . . . on the JVN Music imprint, Dominican crooners Monchy y Alexandra have vaulted further into the Latin mainstream than any other *bachata* act.

Since streeting March 5, *Confesiones* . . . has become one of only a handful of *bachata* releases to make the *Billboard* Top Latin Albums chart. It peaked at No. 8, earning Monchy y Alexandra honors as the highest-charting *bachata* act in the history of the chart, based on U.S. retail sales (with the exception of superstar Juan Luis Guerra). Only *Bachatahits 2001*, a compilation by J&N Records, clocked in higher, at No. 7 in the Feb. 10, 2001, issue.

Such *bachateros* as Antony Santos, Luis Segura, and Frank Reyes—hugely popular in their native Dominican Republic—have failed to chart. But with their youthful appeal and finely meshed voices, Monchy y Alexandra appear to be filling a niche as a pop-friendly *bachata* act.

Executives at J&N Records, JVN's parent, say sales in the U.S. and Puerto Rico for *Confesiones* . . . are nearing the 100,000-unit mark.

Singer Ramón "Monchy" Rijo says, "We spent two years making this, because we wanted to put out something superior to *Hoja en Blanco* [Blank Page, the act's 2000 breakout debut]."

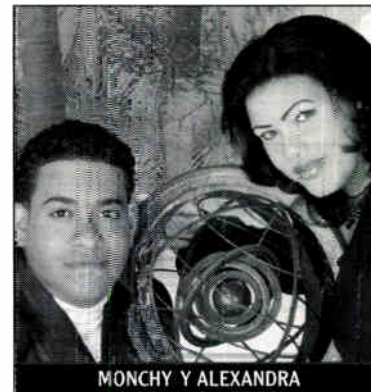
The strategy was clearly a success. J&N's Miami-based promoter Miguel Vazquez says, "The public assimilated *Hoja en Blanco* in such a way that they couldn't wait to hear something new from them. We intentionally chose a follow-up that sounded similar and would be easy to identify."

The title track of *Hoja en Blanco* was credited with opening nontraditional markets to the gritty, guitar-driven *bachata* genre. It made deep inroads into such regional Mexican strongholds as Los Angeles and Houston, as a result of the song's popularity in Mexico and Central America.

In Miami, requests for the song led both tropical radio stations—WXDJ and WRTO—to launch Sunday-afternoon *bachata* programs and to incorporate the genre into the regular formats. WXDJ even added the word "bachata" to its slogan.

"We've added 'bachata' to move with the times, and I think it's great," PD Jesus Salas says. "Bachata is so passionate, so . . . *cortavenas* [heart-wrenching]."

To ensure similar success for their follow-up hit, "Te Quiero Igual Que Ayer" (I Love You As Much As Yesterday), Monchy y Alexandra turned to Colombia and *vallenato* composer Wilfran Castillo, who penned "Hoja en



Blanco." The song has spent the past 11 weeks on Hot Latin Tracks, where it peaked at No. 23. On the Tropical/Salsa Airplay chart, it is No. 4.

Rijo says that he and manager David Jiménez recorded the song from Colombia over a speakerphone in Jiménez's Santo Domingo office and liked it instantly despite the scratchy sound quality. Many of the 11 other tracks on *Confesiones* . . . are *vallenato* remakes.

Cubadisco Defies Pessimism

This Year's Latin Music Trade Fair Dedicated To Mexico

BY HOWELL LLEWELLYN

MADRID—Mexican music and the sound of Latin rock divas blended with Cuban rhythms at the Cubadisco fair in Havana, which defied the pessimism of the international music industry.

Xavier Novaes, events organizer at Spanish authors and publishers society SGAE, says, "Latin music was the only sector that grew in sales in the U.S. last year. Spain was one of only four countries whose global sales increased, Mexico has recovered from its economic crisis of a few years ago, and the Cubadisco organizing committee arranged more than 100 events, including dozens of concerts."

Regarded as one of the world's premier Latin music trade fairs, the May 22-26 event was dedicated this year to Mexico. Dozens of labels, distributors, and other industry bodies arrived in the Cuban capital from Mexico, Spain, the U.K., the U.S., Germany, France, and various Latin American countries.

With several hundred Cuban members, SGAE has been a stalwart backer of Cubadisco since its creation in 1997. But, Novaes adds, "we are happy to take more of a back seat each year, as the Cubans themselves assume the task of organizing a commercial trade fair—still a fairly new concept on the island."

Alexandra Cabrera de la Cruz—the other half of the duo—says vallenato lyrics are typically "sweeter, more romantic" than those favored by leading Dominican artists, many of whom pride themselves on their *amargura*, or bitterness. "You take the beauty of vallenato lyrics and the sensuality of *bachata* as a dance, and the genre takes on a whole new twist."

While promotion for Monchy y Alexandra's inaugural release was slowed by visa problems and unauthorized cover versions, J&N executives are doing all they can to improve the odds for their latest project. They hope to fuel sales of *Confesiones* . . . with a \$300,000 national TV advertising campaign for Puerto Rico and the U.S., consisting of 30- and 60-second spots. The label has also spent \$17,000 on a video filmed in Miami.

"This is the first time we've ever made this kind of investment for a *bachata* group," Vázquez says. "The other times, it's been compilations."

The Cubadisco organizing committee is led by the Cuban Institute of Music (ICM); this was the first fair since new ICM president Abel Acosta took over from Alicia Perea. In a country where educational achievements are a source of national pride, it is not surprising that dozens of round tables and debates were organized under the title "Music as Education and Technology."

In terms of sales, the biggest act to perform was Spain's La Oreja de Van Gogh (Sony), which has sold more than 4 million copies of its first two albums in Spain and Latin America, including nearly 400,000 in Mexico.

Among the most popular events were two Cuba-Mexico galas featuring musicians from both countries. Mexican *rockeras* Julieta Venegas and Ely Guerra—who have both performed in the SGAE-organized *rock en español* tours of the U.S. and Latin America—headlined a separate Latin Rock Divas concert.

Among the top Cuban musicians performing were los Muñequitos de Matanzas, la Charanga Rubalcaba, Bamboleo, Paulo F.G. y su Elite, Extraño Corazon, Sintesis, Camerata Romeu and José Luis Cortes, Sara Gonzalez, Marta Campos, la Charanga Habanera. Klimax, Manolito Simonet y su Trabuco, and three-time Grammy Award-winner Chucho Valdés.



by Leila Cobo

Latin Notas

FILLING A NICHE: Since its creation late last year, new regional Mexican label Musimex (which is distributed by Sony Discos) has signed some 25 artists to its burgeoning roster.

"I've been looking for a musical concept that other companies didn't have," president Gilberto Moreno says. "I went for *música de tierra caliente*"—music from a particular Mexican region that, through touring and despite a lack of airplay, is beginning to sell well in the U.S.



"Most labels are focused on *norño* or *banda*," Moreno adds. "I wanted another musical profile." Musimex's recent signings include *sonidero* group Corazon Colombiano and Trini y La Leyenda, a *banda* group with an emphasis on trombones. Albums from both are due in June.

HBC CHANGES: HBC stations in Los Angeles have seen a realignment of personnel. Most notably, María Nava has stepped down as PD of KSCA (101.9 FM) and taken over PD duties at KLVE (107.5 FM). In turn, former KLVE PD Carlos Alvarez is now concentrating solely on his duties as an on-air afternoon personality.

The changes are not an indication of any change of format, according to Harold Austin, operations manager of HBC in L.A.: "It's a reassignment of duties for what we felt is in the best interests of the HBC properties in L.A." For Nava, it's a return home of sorts: She was formerly music director for KLVE. As for KSCA, Austin will be programming the station on a day-to-day basis, with help from assistant PD Richard Castillo.

CONCERT NEWS: Free summer concert series, long the territory of tropical and world music, are taking an alternative twist (in Miami, anyway), with Rock the Dock en Español, a 14-week series that kicks off May 30. Set to take place at Bayside Mall, the concerts will be sponsored by the mall itself, HTV, various radio stations,

and corporate sponsors, including Bud Light.

Kike Posada of Boom! Promotions, which is promoting the event, says, "I think this experience can be replicated in many cities."

All staging costs will be covered, but artists will not get a fee for performing—though they will benefit from an extensive promotional plan. Confirmed artists to date include Volumen Cero, Los Bacilos, Jorge Moreno, and Los Hidalgo. More names are expected to be added in the coming weeks as labels solidify the promotional schedule for their rosters.

In Los Angeles, alternative concerts of a different sort are taking place. Las Noches del Dragón (Dragon Nights), a concert series in its second year, has incorporated a battle-of-the-bands project this time around.

With sponsorship from Budweiser and *La Banda Elástica* magazine, the notion is "not just about having opportunities to perform but to try and motivate local talent," Ayelet Soto of ACA Marketing says.

Noches del Dragón stages one event per month for nine months, with international acts performing alongside local bands. Local acts that wish to participate in the battle of the bands may take their demos to the first shows (scheduled for May 29 with Molotov and June 12 with Santa Sabina) or mail them to *La Banda Elástica*. Competing bands will play off in subsequent Noches events, with finalists determined for each round. The winning band will be announced in December. According to Soto, there are plans to have one label put out a compilation album and another to sign the winning band to a deal.

In other concert news, Spain's Enrique Bunbury, Brazil's Skank, and Argentina's Babasónicos have all been confirmed to perform at the free Central Park concert that forms one of the cornerstones of the Latin Alternative Music Conference (LAMC) this summer. The LAMC is scheduled to take place Aug. 8-10 in New York, with the Central Park Summerstage show slated for Aug. 10. On May 16, the Los Tigres del Norte Foundation, in conjunction with the Mexican Heritage Corp., inaugurated a traveling exhibit titled "Corridos sin Fronteras" in San Jose, Calif. Los Tigres played a benefit concert and hosted a free music seminar for local students.

Latin Artists Showcased At Billboard Conference



Indie and unsigned acts got a chance to strut their stuff at the Billboard Latin Music Conference, held May 7-9 in Miami, which has gained a reputation for breaking new acts. Performers during the indie-night showcase at BillboardLive included Candela Soul, a bilingual, multicultural Bronx-based quintet, whose lead singer, Lisa "Candela" Torres, is pictured above; Thump Records artist Gerardo (top right), who is promoting his new album; and Miami-based singer Maria (right). (Photos: Michelle D'Lorri)



América Latina...

In Argentina: Former Warner Music Argentina president Luis Mendez is named general director of Musimundo. Horacio Bertella, another former Warner employee, is named commercial and operations director of the giant retail company . . . Concert promoter Fenix Entertainment Group has started working with the Beats, a local Beatles cover band. After a May 17 date at the 3,200-capacity Gran Rex theater, the group will tour Japan, Peru, Chile, Ecuador, Brazil, Sweden, and the U.K. . . . Bandana, the all-girl group created by TV reality show *Popstars*, has concluded a series of 39 sold-out shows spanning five months at the Gran Rex theater. The band's debut album for BMG Argentina is certified four-times platinum, with sales of 160,000 units.

MARCELO FERNANDEZ BITAR

In Chile: Three new members have made their debut performance with folk/world-music group Inti Illimani, following the departure of founding members Horacio Salinas (composer) and José Seves (singer). The newcomers are guitarist/songwriter Manuel Merinho, flute player Cristián González, and singer Juan Flores. Before beginning work on a new record, the group presented the three new members during April concerts in Santiago, Valparaíso, and Concepción.

SERGIO FORTUNO

In Panama: After months of discussion, Panama's Society of Authors and Composers has adjusted its tariffs. It will apply the new amounts to all outlets and entities. It is the first time that Panama will apply international authors' rights to the use of music in all outlets, including TV, radio, cable, and satellite.

ANASTACIO PUERTAS CAICEDO

In Brazil: Nando Reis, bass player for rock band Titãs, has signed a three-album deal with Universal Music. Reis has previously released three solo albums with WEA. He is currently selecting material for the new disc, which is slated for an early 2003 release . . . Brazilian teen-pop duo Sandy & Junior, which routinely sells upwards of 1 million copies of its albums, is preparing its first internationally targeted release. Recorded in English, *Sandy & Junior* will feature different configurations for different markets, including five Spanish-language tracks for the Latin region. Tracks include "Whenever You Close Your Eyes," written by Diane Warren and Michael Bolton. Warren also penned two songs for the duo's Portuguese-language album, "Wishing on the Same Star" and "Take Me With You (If You Leave)," with the Portuguese versions written by Sandy. The pair kicks off its promotional tour through Europe in June, before leaving for Latin America and the U.S., where its album is due for a July 16 release.

TOM GOMES

Jazz Notes™



by Steven Graybow

STOMPIN': Like a weary veteran with a few new tricks up its sleeve, jazz continues to thrive, despite recent predictions of its imminent demise, consternation over the dearth of new jazz artists, and concern that it is not relevant to a young audience (*Billboard*, April 20). Perhaps resiliency is one of the music's strongest attributes, though, because at every historical juncture where jazz was expected to perish, it has bounced back in popularity and artistry, albeit with newly carved facets that reflect the world around it.

Currently, there has been much talk of labels cutting instrumental jazz from their rosters and the lack of new talent being nurtured by the industry. As if to rebuff those concerns, the venerable Savoy Jazz label has been given a new lease on life, energized by a new management team at its parent company, Nippon Columbia. **Strauss Zelnick** is the newly appointed worldwide CEO of Nippon Columbia, and **Jack Matsuura** is president. Heading the new Savoy Label Group (which includes Denon Classics) are label president **Steve Vining** and VP of A&R **Steve Backer**. Savoy's distribution will be handled by RED.

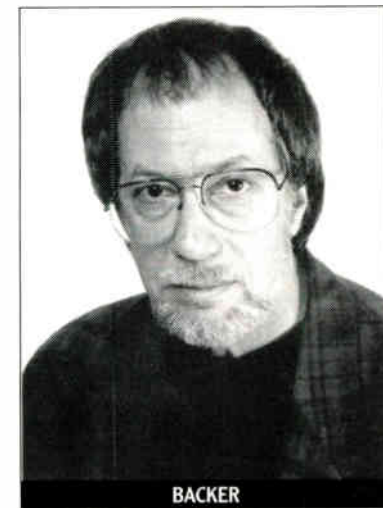
Originally founded by entrepreneur **Herman Lubinsky** during the musicians' union recording ban of 1942, Savoy was the home of some of the earliest recordings by such jazz pioneers as **Charlie Parker**, **Miles Davis**, **Stan Getz**, and **Fats Navarro**. While the imprint boasts a catalog of more than 500 classic jazz dates—many of considerable historical significance—the revitalized Savoy will function much as it did throughout its storied history, releasing material from its vaults along with new dates from up-and-coming jazz artists who will be signed to the label in the near future.

"We hope to fill the void that some of the major labels feel is happening, by bringing some new artists to the public's attention and selling some records," former GRP A&R executive Backer says. "Most of the majors seem to feel that jazz is flat, but we disagree." A project from a new artist can be successful, he says, so long as "the album is focused, the material is good, and the A&R arm of the label is sophisticated."

Backer also plans to sell the classic Savoy catalog to both jazz novices and aficionados through an extensive campaign that launches May 21 with the release of *Charlie Parker: The Best of the Complete Live Performances on Savoy*, *The Modern Red Norvo*, and *Dizzy Gillespie: Odyssey 1945-52*. Fur-

ther artist compilations, featuring **Getz**, **Lester Young**, **Billy Eckstine**, and **J.J. Johnson** are due later this year. All of the material for Savoy's reissues has been remastered by **Orrin Keepnews**.

In the third quarter, the mid-priced *Timeless* series will kick off with *Savoy at Sixty*, a two-disc set touting the label's 60th anniversary, featuring annotation by musician/musicologist **Billy Vera**. Geared toward the jazz novice, all *Timeless* releases will feature distinctive black packaging with silver and gold trim, to identify them to consumers as parts of the larger series.



BACKER

"Successful midline product has to have all the elements in place—packaging, pricing, positioning, and placement—to capture consumer interest," Backer says. Between 40 and 50 *Timeless* sets are expected within the next two years. Prints of the *Timeless* cover art (commissioned from artist **Miguel Angel Reyes**) will be available for retail displays and for purchase by consumers.

Vining says that while acting as stewards of the back catalog is a challenging undertaking, Savoy's focus on discovering new artists is the label's most important mission. "In the mid-'80s, right before the success of the 'young lions,' people were wondering where the next important jazz artists would come from," he recalls. "There is an adage in the industry that whatever the conventional wisdom is, you will rarely go wrong swimming against it."

"Right now, I don't think any of the reasons for instrumental jazz not selling are so compelling that we would throw up our hands and give in. As a label, it is up to us to come up with things that are fresh and extraordinary and that connect with people. You can't build a business plan on repackaging, but you can build a company on breaking young artists that capture the public's imagination."

Words & Music™



by Jim Bessman

SCHWARTZ STRENGTHENS STRONGSONGS: Strongsongs, the publishing company of U.K.-based Telstar Records, has expanded its interests in North America by enlisting veteran New York-based A&R consultant **Joanne Schwartz**.



SCHWARTZ

Schwartz, who helped secure state-side deals for Telstar label-family artists **Craig David** and **BBMak**, will continue her A&R role for Telstar while liaising with the U.S. music community on behalf of Strongsongs. Additionally, she'll sign domestic writers looking for an alternative to the major publishers.

"This is a great opportunity to connect Strongsongs writers and their catalogs to U.S. recording, film, and TV projects," Schwartz says. "It's also an opportunity for U.S. writers and publishers to contribute to U.K./European projects involving Strongsongs writers."

Strongsongs' first foray into the U.S. market was its worldwide publishing deal with Hollywood act **BBMak**, ASCAP's song of the year winner for "Back Here." The company recently signed **Craig David's** co-writer, **Fraser T. Smith**.

"We're a boutique company, concentrating specifically on songwriter/producers and seeking to develop their talent not just in Europe but in America," says **Anna Jolley**, Strongsongs' managing director/co-owner. "With Joanne's music knowledge and contacts, she's perfect for furthering our writers' careers in the U.S."

AMERICANA AIDE FOR NEVINS: Americana Entertainment, the Nashville-based content developer for the Americana genre, has inked an exclusive catalog representation deal with singer/songwriter **Tara Nevins**. It's the company's first music-publishing-related deal; two more will be announced shortly.

A founding member of **Donna the Buffalo**, multi-instrumentalist Nevins is one of the acclaimed band's two lead singer/songwriters. The Sugar Hill solo

artist will now publish through Americana Entertainment Publishing (BMI).

HAL LEONARD HELPS LEONARD BERNSTEIN: Pacting with Boosey & Hawkes and the Leonard Bernstein Music Publishing Co. (LBMPC), Hal Leonard Corp. has obtained exclusive worldwide print rights to the theatrical and popular works of **Leonard Bernstein**, including such classic musical titles as *West Side Story*, *Candide*, and *On the Town*. The agreement involves nearly 70 publications and was hammered out by Hal Leonard and Boosey & Hawkes execs, as well as top reps of Amberson—the managing agent for Bernstein's estate—and Universal Music Publishing Group, which jointly owns and operates LBMPC with Amberson.

Hal Leonard is already working on Bernstein publications, focusing on the print genres of educational piano, instrumental and choral, and vocal.

ASCAP'S ADVANTAGES: ASCAP has launched a national "The Advantages of ASCAP" print campaign to generate public awareness for the writers and composers of the music that affects people on a daily basis.

"At the same time," senior marketing VP **Phil Crosland** says, "the new campaign is also intended to increase ASCAP's awareness among our core target of songwriters and music publishers. Because we're composers and publishers ourselves, we understand how important recognition is and how important it is to protect and nurture the music and its creators."

According to Crosland, the music creator is being "shortchanged" in current music-rights debates. "The record labels and artists get the majority of press play," he says, "so we're trying to celebrate the tremendous asset of music as provided by the creator of that music—the songwriter and the composer."

The campaign, created by New York agency DeVito Fitterman, commenced with an ad touting the power of the composer. Graphically, the ad showed two young people backgrounded by the sheet music to **George Gershwin's** "Rhapsody in Blue."

"That's a wonderful composer-driven piece of music which has become a standard and is used extensively," Crosland notes, "and to see young people enjoying that music is important."

Crosland says that ads will follow highlighting such "powers" as lyricists, creativity, technology, and ASCAP membership. The campaign is targeting entertainment industry trades but may expand into "broader vehicles" to drive home the message.

ASCAP Pop Music Award Winners

Complete Listing Of Songs Honored At The 19th Annual Event

The 19th annual ASCAP Pop Music Awards, which honor the most-performed songs in the ASCAP repertoire during the past year, were held May 20 in Beverly Hills, Calif. Below is a complete list of winners, with their songwriters and publishers (see story, page 12).

"Again," Lenny Kravitz, Miss Bessie Music.

"All for You," Wayne Garfield, Jimmy Jam, Terry Lewis, Mauro Malavasi (SIAE), David Romani (SIAE), Arapesh Communications, EMI Music Publishing, Flyte Tyme Tunes, Little Macho Music, Warner/Chappell Music.

"Angel," Eddie Curtis, Steve Miller, Rooster Jim Music, Sailor Music.

"Back Here," Mark Barry (PRS), Christian Burns (PRS), Stephen McNally (PRS), Philip Thornalley (PRS), BMG Songs, EMI Music Publishing.

"Beautiful Day," Bono (PRS), Adam Clayton (PRS), Larry Mullen (PRS), the Edge (PRS), Universal Music Publishing Group.

"Breathe," Holly Lamar, Cal IV Entertainment.

"Breathless," Robert John "Mutt" Lange (PRS), Zomba Enterprises.

"Butterfly," Seth "Shifty" Binzer, Bret "Epic" Mazur, Crazytown Music.

"Case of the Ex (Whatcha Gonna Do)," C. "Tricky" Stewart, Tab, Famous Music, Hitco South, Mo Better Grooves Music, Tunes on the Verge of Insanity.

"Come On Over Baby (All I Want Is You)," Johan Aberg (STIM), Christina Aguilera, Ray "Sól Survivor" Cham, Ron Fair, Pauli Reinikainen (STIM), Guy Roche, BMG Songs, Christina Aguilera Music, Chrysalis Music, DreamWorks Songs, Faircraft Music, Manuiti L.A., Vibe Like That Music.

"County Grammar," Jason "Jay-E" Epperson, Nelly, BMG Songs, D2 Pro Publishing, Jay E's Basement, Universal Music Publishing Group.

"Crazy," Darrell Allamby, Link Browder, Joel "JoJo" Hailey, Cedric "K-Ci" Hailey, Cord Kayla Music Publishing, Ghetto Pop 2000, LBN Publishing, Warner/Chappell Music.

"Doesn't Really Matter," Jimmy Jam, Terry Lewis, EMI Music Publishing, Flyte Tyme Tunes.

"Don't Tell Me," Joe Henry, Madonna, True North Music, Warner/Chappell Music, Webo Girl Publishing.

"Drive," Brandon Boyd, Michael Einziger, Chris Kilmore, Dirk Lance, Jose Pasillas II, EMI Music Publishing, Hunglikeyora.

"Drops of Jupiter (Tell Me)," Charlie Colin, Robert Hotchkiss, Pat Monahan, Jimmy Stafford, Blue Lamp Music, EMI Music Publishing.

"Everything You Want," Matt Scannell, Mascan Music, Warner/Chappell Music.

"Fallin'," Alicia Keys, EMI Music Publishing, Lellow Productions.

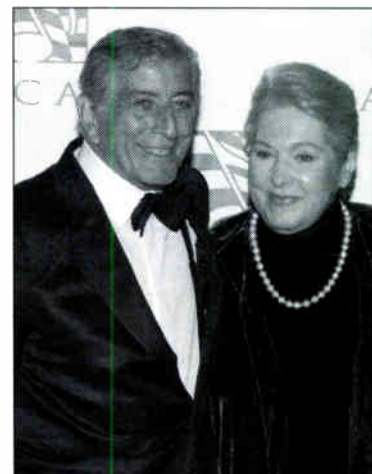
"Follow Me," Michael Bradford, Chunky Style Music, Seven Peaks Music.

"He Loves You Not," David Frank, Steve Kipner, EMI Music Publishing, Griff Griff Music, Stephen A. Kipner Music.

"I Could Not Ask for More," Diane Warren, Realsongs.

"I Hope You Dance," Mark D. Sanders, Soda Creek Songs, Universal Music Publishing Group.

"I Knew I Loved You," Darren Hayes (APRA), Daniel Jones (APRA), Rough Cut Music, Warner/Chappell Music.



Follow the Leader. ASCAP president/chairman Marilyn Bergman congratulates Tony Bennett, who received the organization's Pied Piper Award at ASCAP's 19th Annual Pop Music Awards ceremony. (Photo: Wireimage)

"I Need to Know," Marc Anthony, Sony/ATV Tunes.

"I Need You," Ty Lacy, Dennis Matkosky, EMI Christian Music Publishing, EMI Music Publishing, Jeskar Music.

"I'm Like a Bird," Nelly Furtado (SOCAN), Nelstar Publishing.

"Independent Women Part I," Samuel "Tone" Barnes, Beyoncé Knowles, Beyoncé Publishing, Enot Publishing, New Columbia Pictures Music, Sony/ATV Tunes.

"It Wasn't Me," Rickardo Ducent, Shaun Pizzonia, Shaggy, Livingsting Music, Warner/Chappell Music.

"It's Been Awhile," John April, Aaron Lewis, Michael Mushok, Jonathan Wysocki, Greenfund, I'm Nobody Music, My Blue Car Music, Pimp Yug, Warner/Chappell Music.

"It's My Life," Jon Bon Jovi, Max Martin (STIM), Richie Sambora, Aggressive Music, Bon Jovi Publishing, Universal Music Publishing Group, Zomba Enterprises.

"Jaded," Steven Tyler, Demon of Screamin Music, EMI Music Publishing.

"Jumpin', Jumpin'," Beyoncé Knowles, Beyoncé Publishing, Sony/ATV Tunes.

"Lady Marmalade," Kenny Nolan,

Kenny Nolan Publishing, EMI/Jobete Music.

"Let Me Blow Ya Mind," Dr. Dre, Mike Elizondo, Eve, Scott Storch, Ain't Nothing but Funkin' Music, Blondie Rockwell, Blotter Music, Elvis Mambo Music, Music of Windswept, Scott Storch Music, TVT Music, Universal Music Publishing Group, Warner/Chappell Music.

"Love Don't Cost a Thing," Georgette Franklin, Jeremy Monroe, Damon Sharpe, Annotation Music, Damon Sharpe Music, EMI Music Publishing, J-Rated Music, Swette Ya' Music, Warner/Chappell Music.

"Most Girls," Damon Thomas, Demis Hot Songs, E Two Music, EMI Music Publishing.

"Music," Madonna, Warner/Chappell Music, Webo Girl Publishing.

"Nobody Wants to Be Lonely," Gary Burr, Desmond Child, Desmond Music, Gabburr Tunes, Universal Music Publishing Group.

"Outside," Aaron Lewis, Greenfund, Warner/Chappell Music.

"Peaches & Cream," Jason Boyd, Sean "P. Diddy" Combs, Daron Jones, Michael Keith, Quinnes Parker, Marvin Scandrick, Courtney Sills, C Sills Publishing, DA 12 Music, EMI Music Publishing, Hitco South, Justin Combs Publishing.

"Pinch Me," Steven Page (SOCAN), Ed Robertson (SOCAN), Warner/Chappell Music.

"Ride Wit Me," Bunny DeBarge, El DeBarge, Randy DeBarge, Jason "Jay-E" Epperson, Nelly, BMG Songs, D2 Pro Publishing, EMI/Jobete Music, Jay E's Basement, Universal Music Publishing Group.

"Shape of My Heart," Max Martin (STIM), Lisa Marie Miskovsky (STIM), Rami (STIM), Universal Music Publishing Group, Zomba Enterprises.

"Survivor," Anthony Dent, Beyoncé Knowles, Matthew Knowles, Beyoncé Publishing, For Chase Music, Hitco South, MWE Publishing, Sony/ATV Tunes.

"Taking You Home," Stan Lynch, Matanzas Music, Warner/Chappell Music.

"Thank You," Dido (PRS), Warner/Chappell Music.

"The Space Between," Glen Ballard, Dave Matthews, Aerostation, Colden Grey, Universal Music Publishing Group.

"The Way You Love Me," Michael Dulaney, Keith Folllese, Airstream Dreams Music, Coyote House Music, Famous Music, Follazoo Crew Music, Scott and Soda, Warner/Chappell Music.

"This I Promise You," Richard Marx, Chi-Boy Music.

"You Sang to Me," Marc Anthony, Sony/ATV Tunes.

"You're a God," Matt Scannell, Mascan Music, Warner/Chappell Music.

Writers Find A Home On Madison Ave. Sony Building Studio Nurtures Creativity For A Decade, Is Now Birthplace Of Hits

BY CHRISTOPHER WALSH

NEW YORK—A small and unassuming room within the Sony building at 550 Madison Avenue has quietly served the needs of Sony/ATV writers for a decade now. A demo studio, established and overseen by in-house producer/engineer William Garrett since 1991, it has functioned as a place for writers to create.

Recently, this oasis among the acres of office space has given birth to several songs that are nearing the top of many *Billboard* charts. The studio may be small, but the hits are big—and getting bigger.

Over the years, the studio has hosted sessions with such Sony writers as Lauryn Hill, John Waite, Everything But the Girl, Cyndi Lauper, Curtis Stigers, and Bryan Adams. Additionally, artists who have collaborated with Sony writers in the studio include Mary J. Blige, Norah Jones, and P.M. Dawn.

“When writers are in town from L.A., Europe, or elsewhere,” Garrett says, “our studio gives them a high-tech home base to meet and create. This week, a writer from Germany was in, as well as a new artist/writer signing from Atlanta.”

Sony writer Jesse Harris frequently records in the demo studio; he, Garrett, and Tony Scherr mixed his *Crooked Lines* album there as well. To give some of his compositions a different perspective, though, he brought in a female vocalist, Norah Jones. “We record-

ed them to showcase Jesse’s songs with a female vocal,” explains Nate Krenkel, manager of A&R for Sony Publishing. “We wanted her vocal because, of all the people we had in mind, I thought she brought the most to his songs, in terms of interpreting them her own way. But when we did those tracks, it was just as much so we could show what Jesse could do.”



Feeling Comfy at 550. Songwriter Jesse Harris, left, and producer/engineer William Garrett in Sony’s demo studio.

With Garrett engineering, Jones recorded Harris’ demos and began performing them live, Garrett recalls. Those songs led to Jones’ Blue Note contract and her album, *Come Away With Me*, which has spent 11 weeks at No. 1 on the Contemporary Jazz Albums chart while steadily climbing the *Billboard* 200 (the title is at 35 this week).

Sony/ATV writer/producer Chucky Thompson’s “One Mic” was born in late-night writing sessions with engineer Victor Mancusi. Recorded by Nas, “One Mic” is at No. 16 on the Hot R&B/Hip-Hop Singles & Tracks chart and at No. 44 on the Hot 100 this week.

Angie Stone’s “Wish I Didn’t Miss You” climbed to No. 31 on the Hot R&B/Hip-Hop Singles & Tracks chart as of May 25; the previous week, it stood at No. 11 on the Maxi-Singles Sales chart. Sony/ATV writer Andrea Martin co-wrote the song in the Sony demo studio, Garrett explains. “Tracks from the original writing sessions made it all the way to the final mix. Having a professional setup makes that possible.”

Bill Brown, director of A&R Creative, Sony Publishing, says, “It has turned into this really cool, secret place. Last week, I wanted to show a young writer what the studio was about. Not only did he get to see it, but Cyndi Lauper was in there cutting a demo. There have been times I’ve just wanted to introduce writers to each other, and they will stay and write. Because our caliber of writers is so great, it makes for some really wonderful moments.”

It’s all about creating an environment that allows both comfort and the tools to foster creativity. “It’s an artist’s most vulnerable time, when they’re writing and experimenting,” Garrett says. “They feel they can come in, relax, and create great songs.”

Studio Monitor™

by Christopher Walsh

DIGITAL DOMAIN: Evidence that the New York recording business is slowly but surely emerging from a months-long funk can be found in Studio 5 at the Hit Factory, which has re-opened with a new complement of state-of-the-art recording and mixing gear.

Four weeks after the terrorist attacks of Sept. 11—one result of which was an enormous loss of business for the recording industry—a fire caused further loss at the Hit Factory’s 421 W. 54th St. building. Studio 5 suffered significant damage, as did the Sony OXF-R3 “Oxford” digital console that served as



Post-Fire Hit Factory. Studio 5 at the Hit Factory has re-opened as an all-digital, 24-bit/96kHz room based around a Euphonix System 5-M digital console.

the room’s centerpiece. While the Hit Factory’s Miami facility, the legendary Criteria Recording Studios, also features an Oxford console, Hit Factory CEO Troy Germano opted to make extensive changes to Studio 5, addressing the high-resolution needs of contemporary audio production in the process.

A primary impetus for the transformation of Studio 5 is the addition of Pro Tools HD (High Definition), the latest incarnation of Digidesign’s enormously popular digital audio workstation, which supports sampling rates up to 192kHz.

With 24-bit/96kHz production for recent formats such as DVD-Audio on the rise, Pro Tools HD is quickly proliferating throughout the recording industry. As music is increasingly delivered on these new consumer formats, the Hit Factory’s Studio 5, it was decided, would address those requirements accordingly.

The new centerpiece of Studio 5 is a Euphonix System 5-M digital console, with 100 channels of 24/96 audio. The console’s center section features a 22-inch Apple Cinema Display, included for interfacing with workstation display—in addition to Pro Tools HD, Studio 5 will feature a Nuendo system from Steinberg. (The

easy-on-the-eyes Cinema Display will doubtless be much appreciated in many an all-night mix session.)

Further addressing high-resolution recording, Studio 5 includes a 48-track Euphonix R-1, the highly regarded hard-disk recorder with many high-profile recording projects to its credit. Also on the way, Germano reports, is a 48-channel Fairlight Merlin disk-based multitrack recorder.

There’s even more: Studio 5 features a standard Pro Tools 24 system, and the adjacent machine room houses both a Sony 3348HR digital multitrack tape machine and Studer A827 24-track analog machine. Outboard gear also includes a measure of earlier, analog technology, including Neve microphone preamps and a Universal Audio LA-2A leveling amplifier.

Designed by White Mark Limited, an acoustic- and technical-design firm based in Suffolk, England, Studio 5 includes a Genelec surround monitoring array as well as a pair of KRK E8 monitors. The studio also features a small live space.

On May 20, Germano, with Hit Factory director of client relations **Zoe Thrall**, chief technical engineer **Brent Spencer**, engineer **Michael McCoy**, and **Chris Drozdowski**, a Euphonix product support manager based in New York, were among those reviewing the new Studio 5—just hours prior to the room’s first session since Oct. 9, for the upcoming *Dance of the Vampires*, a musical by composer/lyricist **Jim Steinman** and starring **Michael Crawford** that is coming to Broadway in the autumn.

The fire damage erased, seven months later Studio 5 is the latest offering from the venerable facility, though not the last. Next month, the Hit Factory will unveil two new studios, each housing a Solid State Logic XL K Series console developed to address high-resolution and surround sound. Clearly, Germano is bullish on both the future of New York recording and demand for the digital tools found in the rebuilt Studio 5.

“I’m sad to lose the Oxford,” he says. “We have to repair it and decide what to do with it, but we still have our Oxford in Miami. But this is the ‘Interface Room’ for everybody: It has the System 5, the R-1, the regular 48-channel Pro Tools, the [Pro Tools] HD—and people want that—the 3348HR, and it’s going to get a Nuendo. I’m expecting a huge infusion of business due to 96kHz.”

JUNE 1 2002 Billboard® PRODUCTION CREDITS

BILLBOARD’S NO. 1 SINGLES (MAY 25, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	FOOLISH Ashanti/ I. Gotti (Murder Inc./Def Jam/IDJMG)	FOOLISH Ashanti/ I. Gotti (Murder Inc./Def Jam/IDJMG)	DRIVE (FOR DADDY GENE) Alan Jackson/ K. Stegall (Arista Nashville)	SEEN' RED Unwritten Law/ Miguel, Unwritten Law (Interscope)	I STAND ALONE Godsmack/ D. Bottrill (Republic/Universal)
RECORDING STUDIO(S) (Location) Engineer(s)	CRACKHOUSE (New York) Milwaukee Buck	CRACKHOUSE (New York) Milwaukee Buck	CARTEE DAY (Nashville, TN) John Kelton	TOTAL ACCESS (Redondo Beach, CA) Eddie Ashworth	THE FARMHOUSE AT LONG VIEW (N. Brookfield, MA) David Bottrill
CONSOLE(S)/ DAW(S)	Roland 770	Roland 770	Neve 88R	Amek 2520	Trident A Range
RECORDER(S)	Pro Tools	Pro Tools	Studer A827	Ampex ATR 124, Pro Tools	Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Quantegy 456	Pro Tools	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	RIGHT TRACK (New York) Supa Engineer DURO	RIGHT TRACK (New York) Supa Engineer DURO	SOUND STATION (Nashville) John Kelton	CACTUS (Hollywood, CA) David J. Holman	PRISM SOUND (Acton, MA) David Bottrill
CONSOLE(S)/DAW(S)	SSL 9000 J	SSL 9000 J	SSL 4000 G	Custom Console	SLL 6000
RECORDER(S)	Pro Tools	Pro Tools	Ampex ATR 102	Pro Tools	Ampex ATR 100/Pro Tools
MIX DOWN MEDIUM	Pro Tools	Pro Tools	Quantegy GP9	Pro Tools	Quantegy GP9, Pro Tools
MASTERING (Location) Engineer	STERLING SOUND (New York) Tom Coyne	STERLING SOUND (New York) Tom Coyne	MASTERMIX (Nashville, TN) Hank Williams	BERNIE GRUNDMAN (Hollywood, CA) Brian Gardner	MARCUSSEN (Hollywood, CA) Stephen Marcussen
CD/CASSETTE MANUFACTURER	UNI	UNI	BMG	UNI	UNI

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INTERNATIONAL

IFPI Delegation Takes Anti-Piracy Fight To Russian Legislators Counterfeiting, Law Enforcement, And Political Commitment Figure On Agenda During Two-Day Moscow Visit

BY ALEKSEY KRUIZIN

MOSCOW—While the International Federation of the Phonographic Industry (IFPI) European executive committee visit to Russia (May 14-15) may not have provided any major surprises, its significance was abundantly clear to the entire Russian music industry.

The tightly packed schedule for the long-anticipated two-day visit had senior major-label executives and other IFPI representatives meeting with several of Russia's key government officials, with on-the-spot assistance from recently created national labels group the National Federation of Phonogram Producers (NFPP) (*Billboard*, March 16). For the first time, high-level representatives of the international record industry had the chance to speak directly to those in control of the Russian market's destiny.

IFPI chairman/CEO Jay Berman, who headed the IFPI team, sums up the aims of the delegation as "try-

ing to explain to the government why there's a problem and what they need to do to help the development of a legitimate Russian music industry."

The schedule included meetings with the Ministry of the Interior; the Ministry for Press, TV & Radio Broadcasting; Moscow City Chamber of Commerce and Industry; and other government officials, politicians, and artists.

"We had a very productive time," says Universal Music International president/COO John Kennedy, another IFPI delegate. "We got good direction from the Russian ministries, and there was a real willingness on the part of the Russian government to address the issues. We also had a great deal of support from the U.K. Embassy and the U.S. Embassy here."

The value of pirate music sales in Russia is estimated by the IFPI at \$240 million annually. Going forward, the IFPI is looking to the NFPP to carry on dialog with various local agencies and put pressure on national and local government. According to BMG Europe COO Tim Bowen, "The most important thing was that wherever we went, [people said] that it was very good to have a national society and that it was much more effective to build an industry from within the country than to enforce it from abroad.

"It is typical of Russia," Bowen

continues, "to have huge amounts of enthusiasm and commitment, but delivery takes a long time." He is confident, however, that persistence and diligence will eventually achieve results.

A COMMON POSITION

Sony Music Europe president Paul Burger says, "The dialog between the Russian companies and the multinational companies, and the fact that we can be seen working together, is very important, as we have a common position in front of the author-

ities. It's very important that we find our way through the lobbying process to the key decision-makers and get to the people who can really influence this—and at the same time have the fight going on in the streets, where the piracy problem is exploding. We find that new releases are 80% pirated, but there's an attitude that pirates are some form of 'Robin Hood' [characters]; that has some romance to it, because they're 'the good guys' paving the way for the public to buy music very cheaply, and it's a very dangerous attitude."

IFPI European executive committee, comments: "My impression is that in this country nothing is easy. But you have to start, and each positive [move] is a step in the right direction. The government still needs to realize the importance of the industry, and I think it [still] very much underestimates it. Music is seen as mostly a source of entertainment, and the economic side is not clear to them."

COMMITMENT AND STRUCTURE

Washington, D.C.-based Recording Industry Assn. of America exec-

utive VP Neil Turkewitz added an American perspective to the delegation's discussions. "The problems in the market here are huge," he con-

cedes. "The piracy situation is clearly impeding the industry from developing further. I don't see where the Russian government finds the incentive to solve the problem—from a public relations standpoint, government people don't really want to take cheap product away from the public. "The WTO issue comes and goes," Turkewitz adds, "but there hasn't been a real paradigm shift in the way that the government thinks about it—not in the way of adopting legislation, which is the easy part, but in terms of changes of its commitment to the market. Dealing with all of the things that impede law enforcement and to continue on that requires a political commitment and an organizational structure that I don't think we've seen."

illegal duplication will stay on physical product in the short-term, as online piracy in Russia, though growing, is not yet at the same level as it is in many other markets. "The capacity of disc-manufacturing plants here is way out of proportion to what a legitimate demand is, and some of these plants are on properties that are owned by the government," he says. "Enforcement will not come naturally with updating the legislation, but we are going to continue to raise the issue between Russia and its trading partners."

One of the most important results

ate. Most have only two or three years of success, and they cannot earn enough money to provide for their future living." His own career has lasted more than 12 years.

NFPP chairman Yuri Slyusar notes: "The situation in Moscow is getting more controlled in terms of retail, because we work directly with a special 40-strong anti-piracy enforcement unit here."

ACTING TOGETHER

The first anti-piracy project that the NFPP initiated when it launched in March was an industry-standard sticker scheme, developed jointly with authors' society RAO to enable consumers and retailers to identify legitimate product. Slyusar says, "It was very good to have the executive committee come and support us while we were introducing the rights-holders sticker."

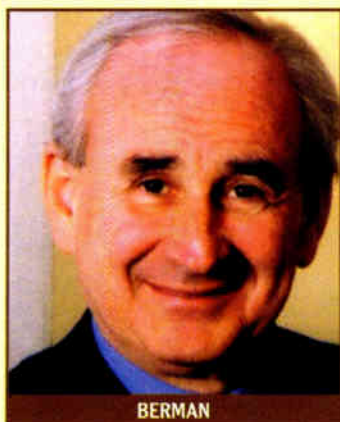
The NFPP has recently set up an anti-piracy hotline and has already processed more than 400 calls. These have been followed up with the NFPP acting as coordinators between the rights holder and the police to represent their members' interests.

Igor Pozhitkov, IFPI regional director for Russia and CIS, describes the move toward a more focused, united record business via the NFPP as "probably the biggest achievement of the music industry here. Now they are acting together rather than on their own." The next step, he says, will be to forcefully lobby for updated legislation, "so that law enforcement would be effective."

Slyusar adds, "We must win that fight with the support of the government, or else piracy will destroy our recording industry and silence our artists."

Kennedy concedes that the problems facing the industry in Russia "are not going to be resolved overnight." But he adds, "The message that we come away with is that this is going to take a bit of time, a lot of dedication, and a lot of hard work. But if we persevere, there's some optimism that we really can resolve the difficulties that there are in this market."

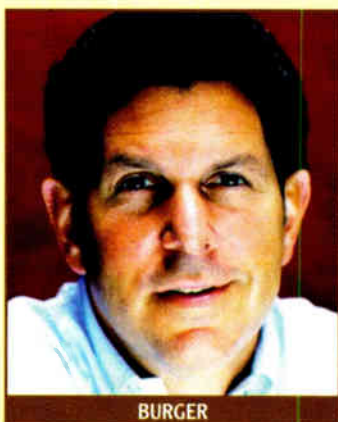
Berman concludes, "We expect that we'll have to come back. I didn't come hoping for great results immediately, but at least we've started something, and we'll keep trying."



BERMAN



POZHITKOV



BURGER



KENNEDY



cedes. "The piracy situation is clearly impeding the industry from developing further. I don't see where the Russian government finds the incentive to solve the problem—from a public relations standpoint, government people don't really want to take cheap product away from the public. "The WTO issue comes and goes," Turkewitz adds, "but there hasn't been a real paradigm shift in the way that the government thinks about it—not in the way of adopting legislation, which is the easy part, but in terms of changes of its commitment to the market. Dealing with all of the things that impede law enforcement and to continue on that requires a political commitment and an organizational structure that I don't think we've seen."

Berman notes that the Russian government is clearly serious about the prospect of joining the World Trade Organization (WTO) but points out that it took China a considerable time to go through a similar process. "I do believe that [Russian president Vladimir] Putin is serious about achieving this, but it's going to be at least a year or two," he says. "In the time before that, we need to start seeing the changes." In addition to major legislation changes that would have to be made before Russia could be accepted by the WTO, Berman observes that certain domestic interests do not necessarily want it to happen, for fear of opening the Russian market to unwanted competition.

Warner Music Eastern Europe president Manfred Lappe, also on the

Berman says the focus on tackling

Tragically Hip Re-Emerges 'In Violet Light'

Band That Has Dominated The Canadian Rock Scene Is Back On Rounder Records

BY LARRY LeBLANC

TORONTO—The Tragically Hip's ninth studio album, *In Violet Light*, captures Canada's premier rock band in top form. Produced by Hugh Padgham (Sting, Genesis, XTC, Phil Collins), the 11-track set is released worldwide except in Canada June 11 by Zoë/Rounder Records. In Canada, it will appear on Universal, the band's Canadian label for 13 years.

Padgham says, "The current generation of American rock bands all sound the same. What's unique about the Tragically Hip is that they have a great sound. They are a rocking band."

Universal Music Canada president/CEO Randy Lennox adds, "The band is a more cohesive musical unit with this recording than I've seen in many albums."

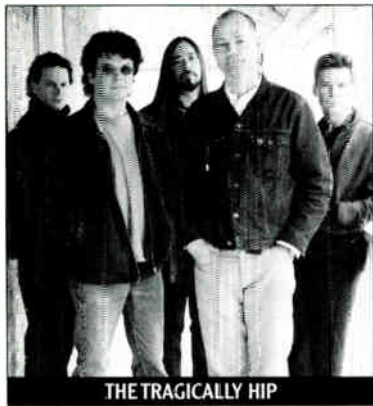
The quintet (singer Gord Downie, guitarists Robby Baker and Paul Langlois, drummer Johnny Fay, and bassist Gord Sinclair) inked its deal with Cambridge, Mass.-based Rounder in April. Band manager Jake Gold (of Toronto-based the Management Trust) says Rounder's attraction was its stability. "I feel I can trust the people there," he says. The label distributed Downie's Weiner Art Records solo album, *Coke Machine Glow*, in 2000.

"I'm over the moon about the signing," Rounder Records Group president/CEO John Virant says. "The album is just tremendous."

Previously, the Tragically Hip released albums with mixed results in the U.S. on MCA (1989's *Up to Here*, 1991's *Road Apples*, and 1993's *Fully Completely*) and Atlantic (1995's *Day for Night* and 1996's *Trouble at the Henhouse*). 1997's *Live Between Us* was sold in the U.S. via the Internet. London/Sire issued *Phantom Power* (1998) and *Music@Work* (2001).

The band has dominated Canadian rock for a decade. Domestic sales of its catalog now exceed 7 million units, according to Lennox. Signature songs like "New Orleans Is Sinking," "Nautical Disaster," "Little Bones," "Fully Completely," and "Springtime in Vienna" are revered by fans. "Nobody ever calls and says we're playing too much Hip," notes Dave Carr, PD/music director of rock station CFJB in Barrie, Ontario. The new album's lead-off single, "It's a Good Life If You Don't Weaken," is being serviced to Canadian rock radio June 7 and to U.S. triple-A, college, and rock radio June 17.

"We'll do very with this new album—certainly in the first couple of weeks—but after that I don't know," says Tim Baker, buyer with Toronto-based, 32-store chain Sunrise Records. *Music@Work* sold only 168,000 units in Canada, according to Nielsen SoundScan, making it the band's lowest seller in years; it has sold 44,360 units in the U.S. "Over



the years, the band has sold a ton of albums, but all bets are off today. If Madonna can do in-stores, so can the Tragically Hip."

The band is taking on an increased promotional role with this album. "It's a different retail environment today," Sinclair says. "We learned that with *Music@Work*. When we made the video [of 'My Music at Work'] two months before the album was released, with an audience of 200 fans from our Web site, we found they already all had the album."

To give added value to fans and encourage them to purchase *In Violet Light*, it will come packaged worldwide with a numbered membership card for The Hip Club, granting holders access to a Web site for

two "surprise" tracks from the *In Violet Light* sessions in MP3 format, exclusive merchandise, and an opportunity to purchase concert tickets in advance.

For *In Violet Light*, the band worked with Padgham and engineer Terry Manning last November and December at Compass Point Studios in the Bahamas. Afterward, longtime Hip sound man Mark Vreeken and the band co-produced "Are You Ready" and "Silver Jet" at the band's own studio in Bath, Ontario.

Session strategy included capturing the band in a live mode. Manning says, "We tried to record what they would play from the beginning, rather than throwing things on and shaking out what didn't fit."

Padgham says, "I was determined to get the songs into as good a shape as we could. I was insistent we go through the arrangements and get them as succinct as we could."

Sinclair recalls, "Hugh forced us to be very organized. He's no-nonsense but unobtrusive. He didn't try to make us into his image of us."

Booked in North America by Entourage Talent Assn. in New York and in Europe by London-based Helter Skelter, the Tragically Hip will tour extensively throughout North America for most of the year. A three-week tour of Europe is slated for October.

BMG Execs Hail Turnaround At Funhouse Affiliate

BY STEVE McCLURE

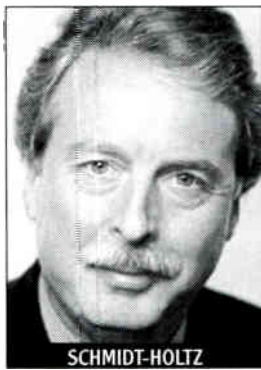
TOKYO—Despite the cliché about Japanese people being afraid to speak their minds in front of others, the recent "chat with the chairman" meeting at BMG Funhouse went well, according to BMG Asia Pacific senior VP Tim Prescott.

The May 8 meeting saw Prescott, BMG COO Michael Smellie, and BMG chairman/CEO Rolf Schmidt-Holtz engage in a question-and-answer exchange with the employees of BMG's Japanese affiliate.

"The 'chat' went well in Japan," Prescott says. "I think our colleagues there now have a very good idea about the vision that Rolf has for BMG. I am pleased to say that I think that BMG Japan is already exhibiting the qualities he is looking for—a creative music team that is prepared to really partner with our artists and develop careers."

Schmidt-Holtz notes: "When I compare this company with [what it was like] one year ago, it's a completely different company. It's a completely different attitude."

BMG Funhouse—which has been fairly hit-free during the past couple of years—recently scored two No. 1 albums on the domestic charts with greatest-hits sets by female vocalist



SCHMIDT-HOLTZ

Misia and male singer Kazumasa Oda. Two multi-artist international-repertoire compilations, *Fine* and *Kiss*, have also done well, both reaching No. 1 on the international albums chart in Japan. According to Japanese music trade paper *Oricon*, BMG Funhouse has a chart-based market share of 17.5%.

"There's been a complete change in the management structure of BMG Japan [Funhouse]," Prescott says. "It's gone from having three distinct groups in the organization to now being a unified team. Now we have a young board, with Yoshikazu Terashima running international and Kenya Yamamoto running A&R, with a team under that which is focused on three distinct A&R areas, and of course our strategic department. In the Japanese company, we are experiencing success across all those areas."

NEWSLINE...

U.K. recorded music shipments rose 4% in value to £248.71 million (\$363 million) in first-quarter 2002 compared with the same period last year, according to labels body the British Phonographic Industry. In all except one of the past 12 quarters, the U.K. industry has enjoyed year-on-year value growth. Shipments of CD albums rose 4.6% in unit terms, with value up 7.9% to £218 million (\$318 million). Singles shipments declined during the same period; they were down 15.4% in unit terms on the same period in 2001, with a 12.1% fall in value to £28.1 million (\$41 million). **LARS BRANDLE**

Norwegian labels body GGF of the International Federation of the Phonographic Industry (IFPI) is investigating re-classifying Norwegian artists that are signed directly to overseas labels as local artists in its monthly retail-shipment statistics in an attempt to boost domestic acts' A&R market share. This would ensure that domestic sales by such acts as A-ha (signed to WEA Germany), M2M (Atlantic Records U.S.), and Röyksopp (Wall of Sound/Virgin U.K.) count as sales of local repertoire. Under current rules, such artists are considered international acts. The cumulative local A&R share in April was 16%, compared with 23% in the same period last year, according to GGF/IFPI. **KAI R. LOFTHUS**

Leading indie U.K. dance brand Ministry of Sound (MoS) is planning a public stock flotation "in the mid-term," according to chairman and founder James Palumbo. The company, which began as a London club in 1991, has grown into a multimedia business incorporating numerous labels, club tours, and radio, magazine, and clothing ventures. Revenue for the first four months of 2002 was £24 million (\$35 million), according to a spokesperson. **PAUL SEXTON**



Delegates planning to attend the forthcoming International Confederation of Societies of Authors and Composers (CISAC) biennial congress of copyright organizations are now able to register online for the first time, at cisac2002.org. The 2002 conference—the 43rd—will be hosted Sept. 22-25 in London's Queen Elizabeth II Conference Centre by the U.K.'s MCPS-PRS Alliance in association with all CISAC-affiliated U.K. and Ireland creators' rights societies. One thousand delegates are expected to attend the congress. **TOM FERGUSON**

Warner/Chappell Music U.K. has moved the majority of its operations into the London headquarters of Warner Music U.K. in a bid to cut costs. The publisher's creative, finance, and legal/business affairs divisions have relocated to the Warner Music U.K. space; its administration department remains at its existing premises. No job losses are anticipated. Similar moves have already taken place in Germany, France, and Italy. A simultaneous reporting-structure reorganization means that Warner/Chappell U.K. managing director Richard Manners now reports jointly to Warner Music U.K. chairman Nick Phillips and Los Angeles-based Warner/Chappell chairman/CEO Les Bider, rather than solely to Bider. **LARS BRANDLE**

Executive Turntable

RECORD COMPANIES: James Anderson is named senior VP of EMI Recorded Music in London, responsible for global EMI Recorded Music information technology activities. He was a partner at a management consultancy firm.

John Watson is promoted to senior VP of business affairs for Warner Music Europe, based in London. He continues in his current role as director of business affairs for Warner Music U.K.

Klas Lunding is promoted to GM of Virgin Records Sweden, based in Stockholm. He was VP of A&R.

Sandra Nordin is named GM of Capitol Sweden in Stockholm. She was owner/founder of Stockholm-based music PR firm Saint Promotion.

Per Sandin is promoted to director of marketing for EMI Sweden, based in Stockholm. He was head of EMI-owned budget label CMC in Sweden.

Jason Ellis is promoted to director of EMI dance label Positiva in London. He was head of A&R.

Fabrizio Giannini is promoted to VP of A&R for EMI Italy, based in Milan. He was senior director of new artists and new talents.

Maurizio Pontillo is promoted to commercial VP of EMI Italy, based in Milan. He was commercial director.

Pierluigi Raimondi Cominesi is promoted to VP of legal and business affairs for EMI Italy. He was senior director of local repertoire. Gianluigi Chiodaroli is promoted to VP of strategic business development and human resources. He was human resources director.

MUSIC PUBLISHING: Roberto Razzini is promoted to managing director of Warner/Chappell Music Italy in Milan. He was publishing director.



Chart grid for JAPAN, UNITED KINGDOM, GERMANY, and FRANCE. Columns include 'THIS WEEK', 'LAST WEEK', rank, artist, and title. Rows are categorized by Singles, Hot Mover Singles, and Albums.

Chart grid for CANADA, SPAIN, AUSTRALIA, and ITALY. Columns include 'THIS WEEK', 'LAST WEEK', rank, artist, and title. Rows are categorized by Singles, Hot Mover Singles, and Albums.

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

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DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY •

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Listen.com will offer a free one-month Rhapsody subscription to consumers of select computer-to-stereo transmission products. The offer, to be announced today, will come with certain products from electronics companies Jensen/Recoton Corp., Stereolink, Terk Technologies, and U.S. Robotics. Products covered by the deal transmit audio signals from consumers' desktop speakers to their stereo receivers, either wirelessly or via a connecting cable. Consumers who purchase the products from Jensen/Recoton, Stereolink, and U.S. Robotics will qualify for the free Rhapsody offer. Terk consumers must purchase through retail partners in the Good Guys or Circuit City. Listen.com feature the products on its site. *Brian Garrity, N.Y.*

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 highest level of label executives, 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. "There was no resolution—nothing—Cooper tells Bulletin, "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 Bulletin, "I was disappointed in the meeting because we believed we were close to reaching a compromise. I always my intention to go forward with the bill."

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Kevin name created executive and sales Strategic (WSM), effort to relocate from Monday. Gu report to Scott Pascucci, president of Warner Music Group.

Melinda Newman

Tonos Names Co

Tonos Entertainment the online musician network founded by Carole Bayer Sager, David Foster, and Kenneth

Trans W

Melinda Newman

T DEVELOPMENTS

MERCHANTS & MARKETING

Maryland Chain Sells Music And More

Record & Tape Traders Remains As Laid Back And Quirky As It Was In '70s

BY CATHERINE APPLEFELD OLSON
WASHINGTON, D.C.—As nostalgia goes, it's comforting to know that Record & Tape Traders—which began life in the '70s hawking lava lamps and lunch boxes—is still selling lava lamps and lunch boxes, plus a host of other lifestyle products that enhances its music selection.

In fact, the Owings Mills, Md.-based chain, which numbers 10 stores around suburban Baltimore, is a paean to the importance of having a personality—and the product to back it—in these increasingly corporate times.

"Overall business is good—our numbers go up every month," says co-owner Kevin Stander, who founded Record & Tape Traders with partner Steve Smolen in 1978. "You have to be able to change with the times. It's really hard to exist nowadays being a regular old music store—you have to be an entertainment center."

Keeping step with, and sometimes outpacing, the times comes naturally to the company. Long before there was a market for compilation albums, Record & Tape Traders opened its doors with a business model based on renting records and stocking a heavy inventory of used and "homemade" product.

The rental business fell by the wayside when the practice was declared illegal, and the homespun cassettes got the company into trouble with the Recording Industry Assn. of America in 1997, when it agreed to pay a maximum fine of \$20,000 for possession of bootleg recordings with intent to sell.

The chain survived without losing face with its dedicated base of customers, who crave its laid-back look and feel. In fact, while other music stores have scaled back on ancillary products, Record & Tape Traders has augmented that portion of its business. The company added the tag line "Music and More" to all of its advertising three years ago.

"You can find everything here from posters to black lights, lava lamps to Beatles dolls and lunch boxes—that is a large part of our business," Stander says. "We are diversifying our product mix. You can come in and trade a CD, get a DVD, a used game, a ticket for a concert."

The company brought in DVD 2½ years ago and is putting its own stamp on the category in the same vein it does music, by focus-

ing on harder-to-find titles. "We are really building the DVD business up, both with music and movie titles," Stander says. "We are trying to get into a lot of obscure movies—not just the big Holly-

'You can find everything here from posters to black lights, lava lamps to Beatles dolls and lunch boxes—that is a large part of our business.'

—KEVIN STANDER,
RECORD & TAPE TRADERS

wood titles. That's our thing."

Currently, DVD accounts for about 11% of the company's business, with the mix breaking down to 70% new titles and 30% used. Record & Tape Traders also stocks Sony PlayStation and other videogames and sells concert tickets. The latter business doesn't add "much of a cut" to the company's bottom line but adds to the chain's profile and brings additional traffic to the stores, according to Stander.



Despite its diverse product mix, customers still flock to Record & Tape Traders primarily for its music selection—still very much the company's bread and butter and still very much left of center.

Someone looking for the new Britney Spears album, for example, "is not really our customer," Stander says. "We are more likely to get someone looking for the new System of a Down or Puddle of Mudd album."

Overall, music constitutes about 65% of business, with an empha-

sis on deep catalog, indie-label product, and such niche genres as metal and rap. The breakdown of new vs. used music is about 80% vs. 20%. "We are into things that lots of the other stores aren't carrying," Stander says. "Our biggest categories are classic rock and metal, and we do urban rap and a lot with local music."

Record & Tape Traders employs a dedicated local music buyer, and Stander says he will take anything from a local artist or store on consignment. The company produced *Don't Quit Your Day Job*, a compilation of songs recorded by employees and their respective bands. The CD has sold about 850 pieces to date.

Stander and Smolen also work closely with labels on developing-artist promotions. "We do a lot of product placement of new music and feature a lot of new music in our listening stations," Stander says. A typical store has between 20 and 40 listening stations, and Record & Tape Traders also has branded listening posts located throughout Syms stores.

Despite its solid bottom line, including an increase in business of 12% in March from February of this year, the company has no plans to expand.

"We are trying to improve what we have. We've moved some stores around and doubled the size of some stores in the past two years," Stander says. The Towson and Westminster stores are about 4,000 square feet each; the others are 3,000 square feet. Fulfillment is handled via a 15,000-square-foot Owings Mills warehouse; major labels dropship directly to the stores.

Record & Tape Traders also has improved the way it reaches its core customer base. Stander and Smolen started a club several years ago, which now numbers 18,000 members. They receive a weekly e-mail newsletter, discounts on albums, a more liberal return policy, and the freedom to listen to any CD in the store.

Club members are also invited to the occasional private after-hours sale. "A couple times a year, we put everything on sale for two hours and make it a real event," Stander says. When the promotion was christened early last year, he says, stores brought out bubble machines and blasted music from the film *2001: A Space Odyssey*.

Garage Rock's Roots Get Push From Hard Rock

BY MATTHEW S. ROBINSON

Garage rock is enjoying a revival, with a new crop of acts ranging from the White Stripes to the Hives to the Mooney Suzuki. Now, Hard Rock Café International is hoping to rejuvenate interest in the genre's roots as well.

The company, along with Pepsi and Unilever, is sponsoring a new weekly syndicated radio show hosted by "Little" Steven Van Zandt focusing on undersung, underground artists.

From the Blues Magoos to the Young Lions (and almost everything in between), Van Zandt hopes to use his musical clout and knowledge to spread the word about the bands that inspired him and the bands that continue to rock the basements of today.

Van Zandt—a member of the team that produced the Cavestomp! concerts, which brought legendary and new garage bands to The Village Underground in New York starting in 1997—was looking to extend the concept started with those concerts. He approached Hard Rock with the idea for a national radio program.

Hard Rock VP of marketing and productions Chris Tomasso says, "There had been quite a bit of buzz about the re-emergence of garage rock, and Steven is the authority on that. He had already had some success with the live performances he had been working, so this seemed to be a logical next step."

The show, "Little Steven's Underground Garage," was launched April 7 at a VIP party at the Hard Rock Café in New York and is being carried in more than two dozen markets, including WAXQ New York, KLSX Los Angeles, WCKG Chicago, and CILQ Toronto.

In markets that also have a Hard Rock Café, the show will be broadcast live at the venue.

"We will also host garage-rock nights on the nights the shows broadcast in a given market featuring local and national garage bands," Tomasso says. "We have been getting interest from labels who are interested in showcasing their new artists."

For fans in markets where the show is not being broadcast, access to the shows and live events will be through the Hard Rock's Web site, hardrock.com.

Though the Hard Rock can provide retail support for Van



TOMASSO

Zandt's bands, he is hoping to arrange for a national retail partnership, along the lines of the regional arrangement he had with The Wiz for Cavestomp! In July 2001, Wiz stores opened special garage-rock sections and promoted a contest for the nation's best garage bands, offering a benefit compilation of the

semi-finalists.

"I would like to be able to break an act and turn people on to a band they might not have known about," Van Zandt says. "So a retail partner could really help."

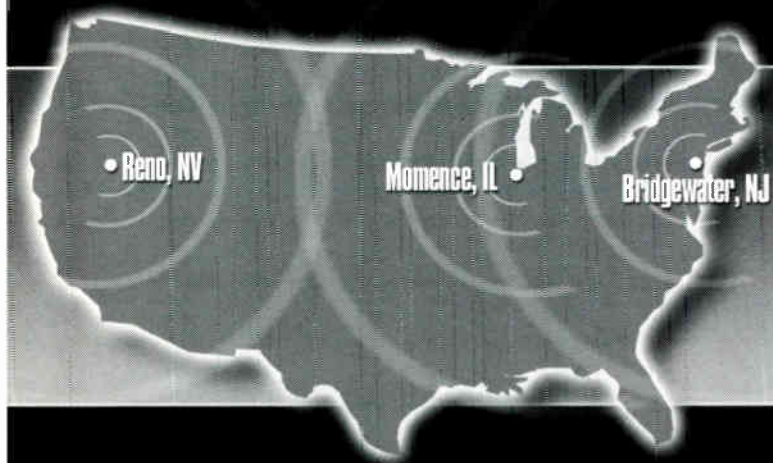
Van Zandt's main goal, though, is to return radio to the way it was when he was a music-hungry kid.

"Garage Rock is music for older people with young spirits and young people with old souls," Van Zandt says. "It's a certain sensibility that you have when you're 17 or when you're 67. It never goes away."

Tomasso and his Hard Rock colleagues are equally eager to re-break this burgeoning genre.

"We feel like we are on the front end of a movement that is in the early stages of becoming more accepted and appreciated by both radio stations and record labels," Tomasso says. "There have always been great bands out there. Now there is a new groundswell of interest."

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MERCHANTS & MARKETING

In The News

• Trans World Entertainment posted a fiscal first-quarter net loss of \$6.3 million, or 16 cents per share. The Albany, N.Y.-based retailer had a net loss of \$2.1 million, or 5 cents per share, in the same period last year. Sales fell 9.6% to \$279.5 million; comparable-store sales fell 6%. Music sales fell 18%. Trans World blames a weak release schedule and CD copying for the declines. CFO John Sullivan expects results in the second half of the year to be better than in the same period of 2001, as the company benefits from rebranding and the rollout of more copy-protected CDs.

• Navarre Corp. president/CEO Eric Paulson says the New Hope, Minn.-based company remains open to acquisitions of small or struggling distributors and labels (*Billboard Bulletin*, Dec. 4, 2001). "We fully plan to be the

NAVARRE
CORPORATION

consolidator in the independent music distribution arena," he says. The company recently reported a fiscal fourth-quarter profit of \$340,000, or 2 cents per share, up from a \$3.2 million loss a year ago. Sales rose 7.2% to \$65.6 million, based in part on new distribution agreements with Valley Entertainment, Riviera Entertainment, and others (*Billboard Bulletin*, Feb. 26). For the fiscal year, Navarre had a net income of \$2.7 million, or 12 cents per share, vs. a loss of \$11.7 million. Annual sales fell 3.3% to \$303.8 million.

• Liquid Audio's first-quarter revenue fell 92% from the same period last year, to \$135,000. Net loss was \$4.9 million, or 21 cents per share, vs. \$11.3 million, or 48 cents per share. Liquid Audio had \$86.4 million in cash on hand as of March 31, down 5.7% from a year ago.

• Sirius Satellite Radio's first-quarter net loss increased to \$78.9 million, or \$1.22 per share, on higher marketing and interest expenses. The net loss in last year's first quarter was \$54.1 million, or \$1.34 per share. The New York-based firm had \$33,000 in sales; it did not have any revenue last year. The service recently bowed in 10 more states, for a total of 28. In other news, Daimler-Chrysler has signed an exclusive agreement to make Sirius available in its cars as a dealer-installed option. BMW has a similar exclusive deal.



Declarations

by Chris Morris

Of Independents™

ONE, TWO, THREE, FOUR: The Ramones' late lead singer, **Joey Ramone**, and his group get an out-of-the-ordinary salute with the release Tuesday (28) of *Ramones Forever: An International Tribute* on New York-based Radical Records.

The label is donating 20% of the net proceeds from the album to a memorial fund established in Ramone's name at New York's Lymphoma Research Foundation. Ramone died April 15, 2001, at the age of 49 after a six-year battle with lymphatic cancer (*Billboard*, April 28, 2001).

Ramones Forever—originally released by the Belgian label B-track as *1, 2, 3, 4... A Lo-Fi Ramones Tribute*—deconstructs the New York punk group's rigorously stylized music in hitherto unimagined, and sometimes wildly imaginative, ways.

Though some groups, including one fronted by Ramones drummer **Marky**, essay the songbook in standard high-energy, high-velocity fashion, others chuck the material into a generic blender. Bands from Belgium, France, Peru, Greece, Hungary, the Netherlands, and the U.S. are featured; techno, ska, dancehall reggae, krautrock, folk-rock, and even (Lord have mercy!) disco are applied to the mix. If nothing else, the album shows that the Ramones' primal music makes an amazing canvas for stylistic daubing.

Say what you will about such projects, but there's nothing quite like hearing "Somebody Put Something in My Drink" performed at a low-tempo crawl in a spot-on imitation of **Bryan Ferry**, as Belgium's **Daan** does here.

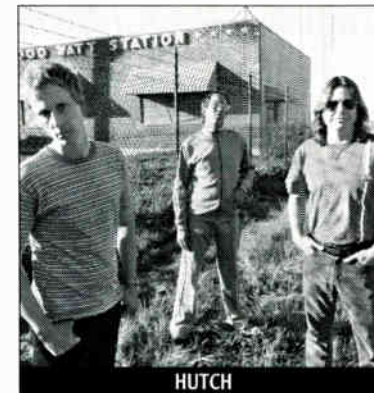
Radical will celebrate the album release with a party June 12 at Don Hill's in New York. Donations for the Lymphoma Research fund in Ramone's name will be collected at the show.

WORK WANTED: **Todd Lewis**, longtime New York/New Jersey/Philadelphia sales rep for Navarre, has left the company due to a realignment of sales territories. He is seeking other opportunities and may be reached at 973-835-8931.

FLAG WAVING: Los Angeles-based Smile Records—home of such 2002 *Declarations of Independents* faves as **Stew** and **Supremium**—continues to kick out the power-pop jams on Tuesday (28), with the release of *Turn It Around*, the debut by the City of Angels trio **Hutch**.

The group's singer/songwriter/guitarist, **Joe "Hutch" Hutchinson**, and bassist **Glenn Hays** are both vet-

erans of the pop-savvy L.A. band **the Hutchinsons** (which also featured Joe's brother **Jimmy**, who works in the production department at *Billboard* sister publication *The Hollywood Reporter*). The band's current



HUTCH

lineup was solidified last August with the addition of drummer **Thom Sullivan**, formerly of **Big Elf** and **Slow Motorcade**.

Noting that Hutch included a second guitarist until recently, Hutchinson says, "We were forced into being a three-piece. **The Police** were able to take that format and play all the silent spots. I want to play all the loud spots."

Hutchinson's power-chord-heavy guitar style owes a heavy debt to **the Who's Pete Townshend** ("He's my hero," the musician confesses). His lofty aspirations are apparent in his list of major influences: **the Beatles**, **the Rolling Stones**, **Led Zepelin**, **the Kinks**, and **Creedence Clearwater Revival**.

"I hope the music sounds original," he says. "I'm writing from my own life experiences... I'm not trying to be like those other guys. I'm just trying to be real."

As a writer, Hutchinson shows a keen melodic awareness, evidenced in such standout album tracks as the title cut, "So Spaced Out," "The Beast Within," and "All the Money in the World," all of which are lofted by the band's knockout power-trio attack.

Hutch's music has found favor with audiences at **David Bash's** power-pop festival International Pop Overthrow (IPO) in L.A. and Chicago. "People who listen to music like melody," Hutchinson says. "The [IPO] bands are very song-oriented, very melody-oriented... That's good music, and good music never dies."

Hutch will celebrate the release of *Turn It Around* with a gig at the Derby June 19 in L.A. A "Smile Revue" of the labels bands, including **Stew**, **the Wondermints**, and **the Andersons**, is planned for the House of Blues chain this summer.

Retail Track™



by Ed Christman

LIMBO SHUFFLE: Although HMV is closing two of its remaining 12 stores in the U.S., executives insist the closures are not part of a pullout of the U.S. market by the London-based company, a theory that has made its way through the rumor mill since the chain began downsizing from a 1998 peak of about 18 U.S. stores.

HMV North America VP of marketing **Andrew Pollack** says HMV still wants to be a player in the States. "The U.S. is the biggest entertainment market and we have to be in here at some point, with a stepped up presence," he says. But in the meantime, "we continue to look at our leases, and some aren't so great." In the past,



executives have privately said that they were in a holding pattern in America, waiting for the environment to become friendlier to merchants. Some suggest that a U.S. presence is helpful in marketing the company's stock, which had its first day of trading on the London stock exchange May 16, closing at 174.75p.

The two stores that HMV is closing in the U.S.—on 86th Street in Manhattan and in Avon, Conn.—leave the chain with 10 stores in the U.S. The 86th Street store, on Manhattan's East Side, was opened simultaneously with the 72nd Street store on Manhattan's West Side during the merchant's 1990 U.S. debut. The rents on those stores were so extravagant that neither ever made a penny in profit, HMV officials have privately admitted through the years. The 72nd Street store closed in 1999.

EARLY SHOW: The release date of Interscope's *Eminem Show*, the eagerly awaited follow-up to the rapper's *The Marshall Mathers LP*, was moved up one week to May 28 in an attempt to minimize the loss of sales to bootlegged copies of the album, which were already available on the street and via the Internet. As a result of the new street date, Interscope, Universal Music & Video Distribution, and retailers were all scrambling to accommodate the change. Changing the print advertising, redoing commercials, and rearranging midnight sales "will cost me a ton," one merchant says.

UMVD president **Jim Urie** says, "Interscope went to superhuman lengths to keep this release secure. They did things far beyond what any label has done, and it is a shame that it was circumvented." Urie says his company was rushing to have product to retail.

UNDER COVER: Sony Music Distribution is joining BMG Distribution in using copy protection on advance promotional CDs in the U.S., sources say. Mailings going out now will be the first such copy-protected releases from the company. Universal Music & Video Distribution remains the only major to test the waters by applying copy protection to a commercial release—something they have done so far for two releases. A Sony Music spokeswoman supplied Retail Track with a statement confirming the company is testing copy protection on promotional advances of upcoming albums that read: "Simultaneously, we are actively working on employing 'second session' technologies on copy-protected discs for consumer releases, which will allow playback on computers. We expect to introduce these copy-protected albums in the U.S. market at a later date. We will also make sure that the relevant discs, both advances and commercial releases, are clearly and prominently labeled."

OZZY ALIGNMENT: FYE will be the exclusive retail sponsor for Ozzfest, which kicks off July 6 in Bristow, Va., and will hit 30 U.S. markets. FYE, the mall-based division and online store of Trans World Entertainment, will also be included in tour advertising and have on-site, in-store signage at Ozzfest, which is produced and promoted by Clear Channel Entertainment.

FYE will create exclusive *Ozzfest 2002* CD samplers, featuring songs from many of the tour's headliners, available for free with the CD purchase of any Ozzfest artist at all FYE locations nationwide. The company's outlets and online store will provide special offers and Ozzfest ticket promotions for fans. In addition to sponsoring Ozzfest 2002, FYE will be the exclusive music-retailer sponsor of concerts produced and promoted by Clear Channel Entertainment through March 2003 at various Philadelphia-area venues and the presenting sponsor of the FYE Concert Series at New York's Saratoga Performing Arts Center.

MAKING TRACKS: **Bill Pierce**, who handled the Minneapolis market for Allegro, has left the company. He may be reached at 952-831-5663 . . . **George Meyer**, formerly VP of music and movies merchandising at the Wiz, has left the company and is seeking opportunities. He may be reached at 908-359-9800 or gmeyer5804@aol.com.

MP Offers Interactive Recreation For Music Lovers Initiative Will Get High-Profile Showcase At This Year's Ozzfest

BY MATTHEW S. ROBINSON

The karaoke concept is no longer only for aspiring singers. Music-Playground (MP), an Andover, Mass.-based technology company, has developed a new product that targets would-be axemen and drummers.

Performers using MP can now "play" the guitar and drum parts in a karaoke sing-along using special Internet-connected picks and drumsticks that can be strummed or struck against any surface. The idea is about to get a high-profile showcase at this summer's Ozzfest tour. Those who can't get enough pantomimed guitar and drum play will be able to test the system at a special pavilion at the festival.

Interactive features that put the fan in control or at center stage are a growing trend among software and Internet companies designing products for music enthusiasts. The likes of VUNet USA's getmusic.com are offering online karaoke, and mixing and DJ software is being bundled onto CDs by, among others, Def Jam.

"Music-related products and services are among the fastest-growing in the overall entertainment community," MP president/CEO Bradley Naples says.

Many record companies are looking at ways to add value to CDs—and

MP is looking to capitalize on this. The company is working to bundle its technology on forthcoming albums. "Our program [could] help sell albums by providing a new interactive experience, which we provide free to the industry at no financial risk to



them," Naples says. "If the consumer likes the interactive element, they can purchase more MP-rendered songs and the V-Pick and V-Stix to further enhance their music enjoyment."

Though Naples admits that such options might not appeal to everyone, he notes that even a little interest could go a long way: "If even only 2% or 3% buy in, it's a huge deal."

In addition to hits by Mötley Crüe and the Who, MP offers more than 500 songs from bands ranging from Bare-naked Ladies to ZZ Top. Before the service went online, the company secured the rights to hundreds of songs. MP has more than 20 agreements with publishers. Among its licensee partners are BMG Music Publishing, Sony/ATV Music Publishing, Universal Music Pub-

lishing Group, and Warner/Chappell Music. "We are always adding new songs," Naples says. "We have 70 musicians around the world who constantly work on new material."

Having recently compiled a collection of 25 songs popularized by the Beatles, MP is currently developing an entire library of CD-ROMs based on individual artists that it hopes to have available for retail by October.

"Fans of given bands will be able to use those specific songs," Naples says, "but all of the CDs will have browsers which will lead to our site, where they can find more songs."

At the Ozzfest, MP will be selling CD-ROMs of play-along songs popularized by Ozzy Osbourne and Black Sabbath. "It's promotion and also creating a new, fun-centric venue for the fans on the tour," Naples says.

Naples says the link to Ozzfest is the result of a relationship with Bob Chiapardi of Concrete Marketing, a long-time collaborator with the Osbournes. "He wanted to put us together. He liked the attraction our product provides for music fans and thought that Ozzfest would benefit from our technology and that we would benefit from working with them."

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For-Pay P2P Models Emerge

BY BRIAN GARRITY

NEW YORK—With the music industry unsuccessful thus far in coming up with a for-pay alternative to free file sharing that can actually make a profit, a host of companies are now experimenting with peer-to-peer (P2P) business models in hopes of luring consumers.

The latest to enter the fray is Altnet—a new commercial file-swapping application from advertising software firm Brilliant Digital Entertainment that piggybacks the popular KaZaA P2P network. The service, which operates simultaneously with KaZaA, uses Windows Media DRM and will charge consumers for copyrighted works.

The service went live May 20 with content from 2K Sounds, an independent label distributed by EMI. It hopes to win the business of other labels and content partners with a sponsorship-driven search engine system in which companies pay for preferred placement in P2P search results. That means when a KaZaA user searches for an artist, the paid listings from Altnet will display faster than non-paid and free listings and will be placed at the top of the returned search results. Free MP3 files will be listed further down.

Altnet is also selling the service as a cost-effective distribution channel in which file-sharers carry the bulk of the hosting and bandwidth costs.

Nashville-based StreamCast Networks, operator of the MusicCity P2P software, is pursuing a similar strategy. (*Billboard Bulletin*, March 14). It is

offering encrypted files via the Gnutella network. CEO Steve Griffin says the wrapped files will focus on independent artists, allowing the musicians to set the price and content and receive 70% of the profits.

Griffin and others say the appeal of such systems to consumers will be the guaranteed quality of the files. (In-



complete files, mislabeled files, and files with poor sound are prevalent on unlicensed networks.) Griffin notes that security-wrapped files will be the file-sharing equivalent of the "Good Housekeeping seal," for users searching for content.

But neither Altnet nor MusicCity currently has content deals in place with any major labels or large independents, and getting the majors and other record companies to bite on P2P is still a tall order. Beyond serious security issues—and the legal thorniness of record companies simultaneously experimenting with applications they are decrying in outstanding lawsuits—no compelling evidence exists to suggest consumers will actually pay for content on a network where it can also be obtained for free.

That's not stopping some high-profile companies—namely telecommunications giant Verizon—from expressing interest in exploring business opportunities with the likes of

KaZaA, provided content is made available under compulsory licenses.

Meanwhile, Sony and Vivendi Universal are experimenting with secure P2P distribution through CenterSpan Communications, owner of Scour.com.

Sony Music recently announced it will distribute promotional downloads from B2K, Five for Fighting, Flickerstick, John Mayer, and Macy Gray on Scour—the major's first offering of its artists' music through a P2P content distribution network. Sony is also expected to offer its content through a P2P membership service from CenterSpan still in development.

Vivendi Universal Net USA—the U.S.-based Internet operating unit of Vivendi Universal that houses Web properties MP3.com, rollingstone.com, emusic.com, getmusic.com, and MP4.com—has signed a letter of intent to launch a new digital entertainment service using secure P2P technology from CenterSpan.

Then there's Bertelsmann, which has reached an agreement to acquire the assets of Napster (see story, page 4). The company said in a statement that it continued to believe in the value of P2P technology and that it is "hopeful that Napster's brand and technology will be able to realize its potential as a compelling consumer proposition."

TRAFFIC TICKER

Top Retail Sites

Traffic In March

TOTAL VISITORS (in 000s)

1. amazon.com	20,858
2. columbiahouse.com	4,321
3. barnesandnoble.com	3,270
4. bestbuy.com	2,603
5. half.com	2,430
6. cdnow.com	2,339
7. walmart.com	2,312
8. bmgmusic.com	1,913
9. circuitcity.com	1,292
10. bluelight.com	1,219
11. buy.com	731
12. gye.com	376
13. emusic.com	370
14. towerrecords.com	287
15. samgoody.com	152

AVERAGE MINUTES PER VISITOR PER MONTH

1. half.com	13:41
2. bmgmusic.com	12:31
3. amazon.com	11:53
4. cdnow.com	11:30
5. circuitcity.com	9:25
6. bestbuy.com	8:55
7. barnesandnoble.com	8:19
8. walmart.com	7:09
9. columbiahouse.com	7:06
10. samgoody.com	6:27
11. bluelight.com	4:34
12. towerrecords.com	3:59
13. buy.com	3:55
14. fye.com	3:23
15. emusic.com	3:19

Nielsen//NetRatings

Source: Nielsen//NetRatings, March 2002. Sites categorized by *Billboard*. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.

Sites+ Sounds™



by Brian Garrity

R.E.M. OFFERS MP3: Despite the industry's ongoing war against file sharing and unencumbered CD burning, an increasing number of big-name acts are experimenting with the concept of offering digital tracks—either as commercial singles or promotional downloads—in the pirate-friendly MP3 format.

In the latest example, Warner Bros. act **R.E.M.** has posted 10 remixes of songs from its latest album, *Reveal*, as free MP3s on its official site. Titled *R.E.M. IX*, the project is not slated for commercial release.

Frontman **Michael Stipe** says the band is viewing the offering as a "gift to the fans" in which the goal is "just to get the music out there." He adds, "I like the idea that music lovers who are not R.E.M. fans, or pop music fans, might hear one of these and not have heard the album version and take it as the definitive mix."

R.E.M. is not alone in such experimentation. Tracks from *Maladroit*, the new release by Interscope/Geffen act **Weezer** that entered The *Billboard* 200 this issue at No. 3 on sales of 152,000 units, have been available for months on the band's Web site (weezer.com) as free MP3 downloads.

Meanwhile, sources familiar with the situation say that Maverick and **MeShell Ndegéocello** are about to go one step further by offering a special dance version of the track "Earth" as a commercial digital single at a price of 99 cents. The original version of "Earth" appears on Ndegéocello's forthcoming album, *Cookie: The Anthropological Mixtape*, due June 4 on Maverick/Warner Bros. Records (*Billboard*, May 11).



BEST BUY RE-BOWS: Best Buy is re-launching its co-branded digital download store with Liquid Audio. The site is accessible through the download area on bestbuy.com (which also features downloads from Rioport) and at liquid.com/bestbuy.

The new storefront now features all downloads available through Liquid Audio—more than 240,000 songs from more than 1,800 major

and independent record labels. Select tracks can be burned to blank CDs and/or transferred to portable devices.

As part of the relaunch, Best Buy is also utilizing Liquid Audio's new commerce solution that is designed to give customers a streamlined purchase-and-checkout process for paid downloads. It also accepts Best Buy online gift certificates for purchasing downloads.

Liquid Audio's commerce solution integrates into the sites of online retailers and provides financial clearing services, an online shopping cart, and artist/label payment mechanisms needed for download transactions. Best Buy first launched its Liquid Audio-powered digital download storefront in November 2000.

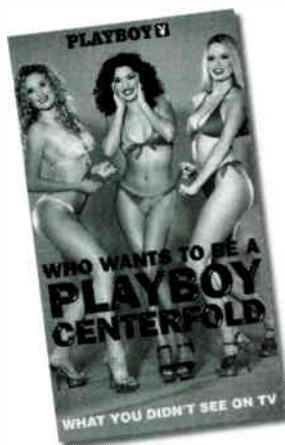
MTV MAKES A DIGITAL MARK: MTV is rolling out a series of branded digital-music players later this summer. Evolution Technologies, a maker of digital-music hardware, is teaming with the network on a series of branded MP3 players scheduled to hit retail in June. In July, the company will release an MTV-branded DataPlay player. Evolution has hired Boulder, Colo.-based Action Marketing Group to oversee an estimated \$5 million media/brand-building campaign on behalf of the new MTV players.

LABELED: Pressplay is offering CD label-creation software free to subscribers who burn tracks through its digital music service. Roxio's *Basic Label Creator* software allows Pressplay members to print labels for their burned CDs—for the front cover, the back insert, and the round CD label—that automatically include song names, song duration, and a personalized CD title.

NAUGHTY GREETINGS: TVT Records is teaming with Zingy, a provider of wireless entertainment, to offer consumers downloadable voicemail greetings for mobile phones.

The first promotion, in support of the new **Naughty by Nature** release *iIcons*, features a greeting from **Vinnie and Treach** of the duo. Additionally, consumers downloading Naughty by Nature voicemail greetings, ring tones, and cell-phone graphics through zingy.com before June 1 will be automatically entered into a contest to win a personalized voicemail greeting recorded by Vinnie and Treach.

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JUNE 1 2002

Billboard TOP VHS SALES

Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.



Table of Top VHS Sales for June 1, 2002. Columns include: Rank, Title, Label/Distributing Label & Number, Principal Performers, Year of Release, Rating, and Price. Top entries include 'Ocean's Eleven' (Warner Home Video) and 'The Many Adventures of Winnie the Pooh: 25th Anniversary Edition' (Walt Disney Home Video).

RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail.

JUNE 1 2002

Billboard TOP DVD SALES

Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.



Table of Top DVD Sales for June 1, 2002. Columns include: Rank, Title, Label/Distributing Label & Number, Principal Performers, Rating, and Price. Top entries include 'Ocean's Eleven (Widescreen)' (Warner Home Video) and 'Ocean's Eleven (Full-Frame)' (Warner Home Video).

JUNE 1 2002

Billboard TOP VIDEO RENTALS

Top Video Rentals is based on transactional data provided by the Video Software Dealers Assn. from more than 12,000 video rental stores.

Table of Top Video Rentals for June 1, 2002. Columns include: Rank, Title, Label/Distributing Label & Number, Principal Performers, and Rating. Top entries include 'Ocean's Eleven' (Warner Home Video) and 'Domestic Disturbance' (Paramount Home Entertainment).

RIIAA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles.

CEA Confirms DVD Players Outselling VCRs

BY JILL PESSELNICK

LOS ANGELES—More and more consumers are going digital in their home-video viewing experience, as evidenced by DVD hardware sales data recently released by the Arlington, Va.-based Consumer Electronics Assn. (CEA). The CEA reports that in April, DVD players outsold VCRs by nearly 2-to-1, a strong indication that DVD's capabilities are firmly catching hold in U.S. households.

Approximately 1.1 million DVD players were sold in April, a 72.8% increase from April 2001's player sales. Meanwhile, VCR sales totaled slightly more than 552,000 units, a 40.7% decline compared with last year. DVD players have sold about 3.7 million units this year through April, a 24.3% increase over last year's four-month year-to-date figures. VCR year-to-date sales total almost 3.1 million units, a 32.1% decrease from last year.



"It's fairly clear that DVD has taken off into the mainstream at this point in time," CEA senior industry analyst Sean Wargo says. "We are expecting to see some pretty solid sales volumes from now on. We're looking for at least 16 million units to ship this year."

Wargo believes that DVD's healthy acceptance is due to hardware prices and software choices. "It's a compelling product at an affordable price. The average wholesale price [for a player] is below \$150. Price is what the consumer sees, so they are going to look at, 'How much is this going to cost me, and is this perceptibly different than what I have already?' When they see the picture quality and the low price [of DVD players], the answer is yes. That's combined with the number of titles available now—about 16,000. It's a no-brainer for consumers to be switching over."

CEA research does indicate that VCR sales, while waning, may remain steady as manufacturers offer them at lower prices to clear out their inventories. Wargo notes, "We are already positioned for DVD to outsell VCRs this year pretty substantially. But on a month-to-month basis, you may have some months where sales are pretty close. Consumers are not giving up on VCRs yet because of the recording function, the titles they already have on VHS, and the titles that are not available on DVD yet."

The CEA indicates that DVD players are in 30% of U.S. homes and that the machines are quickly closing in on mass-penetration of 50% of households. "There is a lot of room left for the product to grow," Wargo concludes, "and we haven't capped out on the sales potential yet."



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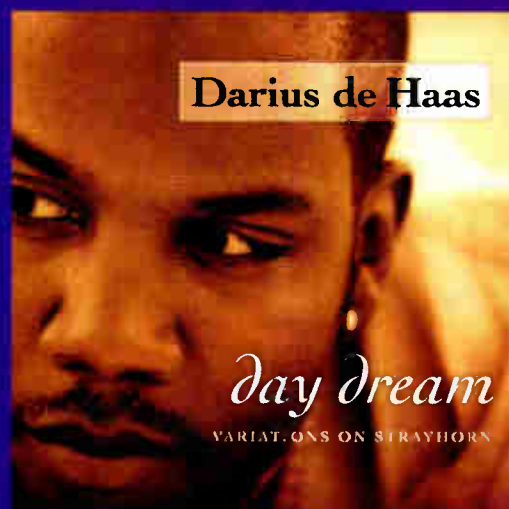
— Jonathan Schwartz, *National Public Radio*

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— *Time Out New York*

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IN STORES
JUNE 4th



Darius de Haas

Darius de Haas DAY DREAM (Variations on Strayhorn)

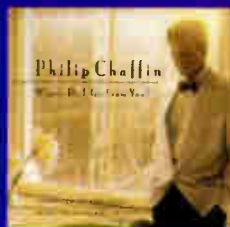
"An astonishing vocal acrobat, Mr. de Haas combines the timbre of a pure wind instrument with a fearless but disciplined theatricality and the swinging authority of a jazz powerhouse."

— Stephen Holden, *The New York Times*

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— *Variety*

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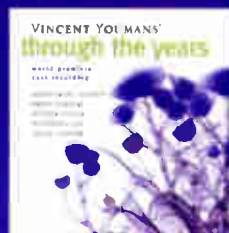
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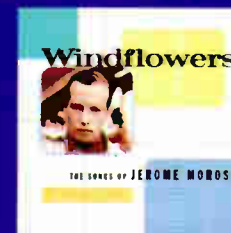


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Urban Acts

Continued from page 1

invigorating neo-soul movement of the past five years. While some are now denouncing that moniker as well, there's no denying that such artists as D'Angelo, Erykah Badu, Jill Scott, Angie Stone, Musiq, India.Arie, and Alicia Keys have been instrumental in refreshing black music's creative direction.

That revitalization is also rubbing off on the hip-hop side of the equation. In addition to innovative mainstays like the Roots and OutKast, Cee-Lo—the Goodie Mob member whose Arista solo album, *Cee-Lo Green and His Perfect Imperfections*, uses hip-hop as a springboard into soul, gospel, rock, funk, and country—debuted at No. 11 on *The Billboard* 200.

With the mix of styles, the Atlanta native says the high entry for the April 23 release stunned him: "I had braced myself to miss everyone, so my [chart debut] was surprising and shocking for me. I didn't know who would get it."

But, he says, "even the most programmed mind-set is thirsting for something different and genuine. It's simply time for this [originality] again."

Michael Chase, MD of WMMJ Washington, D.C., notes, "There are many groups who come out that seem manufactured. When TLC came out, I was like, 'OK, these girls are here to stay.' But you don't see a lot of that these days. Now it's like [artists] make two or three albums, tour a little, and then they're gone."

MCA has taken its time growing Res' *How I Do*. The Philadelphia native's album recently topped the *Billboard* Heatseekers chart and has begun to climb *The Billboard* 200. The label's long-term commitment has landed Res on both *The Tonight Show With Jay Leno* and *The Late Late Show With Craig Kilborn*. Adding to consumer awareness of the album is the success of current single "They-Say Vision."

The slow build suits Res just fine: "We put my album out on the same day Alicia Keys put hers out. She was looking for a big first week; I wasn't. It was decided early on to just put the album out and let people hear it. We sold 100,000 copies on word-of-mouth and press alone. I'd rather crawl before I walk."

Having recently finalized a distribution pact with hip-hop label Rawkus Records and also having signed such acts as Blackalicious, DJ Shadow, and Hi Tek, MCA is seeking a powerhouse stance in the progressive hip-hop movement. MCA president Jay Boberg tells *Billboard*, "It's about being patient and having a long campaign. These are the kinds of innovative acts who, if they break through, will have long careers in a marketplace where it's very hard to have longevity."

Atlantic has been similarly patient with hip-hop collective Nappy Roots, a sextet that hails from Bowling Green, Ky. The group was signed to the label for nearly four years before it released its gold-certified debut, *Watermelon, Chicken & Gritz*, earlier this year. Drawing on the group's Southern roots, the organic album primarily addresses universal themes about life's struggles, with conscious lyrics that

flow over country-funk and rock beats.

"Hip-hop is changing, and a lot of people don't know why," says Nappy Roots member Big V (aka Vito Tisdale). "But it's really cool to just do you. We're not anti-bling bling. But it's the common, nine-to-five man who truly makes the world go round. We want to tell his story, because it doesn't get told."

As much as artists talk about their artistic integrity and creating good music, though, the fact remains that record companies can't erase that all-important bottom line. But with this artistic shift, labels seem to be more willing to support their artists' creative visions.

"[The Nappy Roots] represent their own lifestyle and don't feel a need to front with the whole violence and materialism thing," Atlantic co-president Craig Kallman says. "They're more interested in portraying their own lives vividly and not building an image that is not only suspiciously larger than life but just not true to them. That message was so powerful, because it contrasted [with] everything else that was going on in hip-hop."

But that doesn't mean that labels aren't going to the same audiences when trying to promote the artists—they just don't stop at one format. "We want to knock down barriers and get PDs to open up their minds—not just pigeonhole [Cee-Lo] in a rap category," Arista executive VP Lionel Ride-nour says. "We're active at rhythm, crossover, and urban, as well as mix shows, because of his foundation with the Goodie Mob and the Dungeon Family. By no means do we want to exclude the rap community. This isn't too different from the way we approached things with OutKast."

While labels are beginning to see things differently, Aftermath/Interscope newcomer Truth Hurts thinks things still have a long way to go.

"[My artistic vision] was important to me," she says, "because I had been watching a lot of what was going on in the music industry. I was disappointed that a lot of artists aren't allowed to be themselves. They're often put together, and the things that they're singing or rapping about aren't a part of who they



CEE-LO

are. I believe artists should know something about what they're speaking of."

Though it doesn't arrive in stores until June 25, the songstress' debut, *Truthfully Speaking*—an eclectic mix of R&B and hip-hop—is already receiving attention thanks to its Hindi-influenced lead single, "Addictive," which rests at No. 5 on the *Billboard* Hot R&B/Hip-Hop Singles & Tracks chart.

"When Dr. Dre and I started doing my project, we talked about doing different things," Truth Hurts says of "Addictive." "Dre used to always tell me, 'The consumer is ready to hear something new. The record industry is so saturated with the same kind of music. Trust me when I tell you.' I was still a little concerned—I'm not going to lie—because it was different."

INDEPENDENT QUEST

The quest for artistic integrity and creative experimentation is just as strong on the independent front. A



TRUTH HURTS

case in point is Boston-based Kabir, whose hip-hop- and Indian-influenced *Cultural Confusion*—on his own Uncle Trouble Music label—recently earned the fledgling artist Boston Music Awards for best hip-hop album and new hip-hop act of the year. Originally from London, the half-Italian, half-Indian Kabir (which means "big" in Arabic), says his influences range from rap and funk to rock and jazz. For gigs he is accompanied by a live band.

"Pursuing hip-hop was the best way to incorporate all of my influences," says Kabir, who also teaches music at a local elementary school and a class in hip-hop history to seventh and eighth graders. "I don't want my music to be one-dimensional."

"My music is a combination of message-oriented lyrics with a melodious raw flow," he continues. "*Cultural Confusion* is about some of the problems I see in rap, the confusion people make about supporting music that in my mind isn't representative of the wide spectrum in hip-hop culture."

While getting people to hear and enjoy his music is important to Kabir, signing with a major is not. "I feel very comfortable doing the indie hip-hop thing in Boston," says Kabir, who has also performed in New York and London. "There are a lot of inspiring people to work with here, and I do it without having a major behind me. But I don't see myself being an incredibly popular artist. And that's OK. It's more important to make the music I want to make than to conform to patterns of standard consumption."

Making the transition from indie to major on its own terms, MCA's Blackalicious had constructed a fan base that majors could not deny.

"We've built up a following over the past decade, and we went into [signing with MCA] knowing that we had to be us," says Gift of Gab, one-half of the Northern California-based duo that also includes DJ/producer Chief Xcel.

"MCA didn't try to make us change or do anything that is outside of us."

"They came to us with respect," Gab continues. "We respected them as a label, and they had respect for the foundation that we'd built."

With the April 30 release of Blackalicious' MCA debut, *Blazing Arrow*, Gab believes that although it may take time for the duo's sound to catch on, it will ultimately capture listeners. "Of course, there are going to be people who don't understand it at first, and it may be more difficult for us to get radio [support] than the other artists getting mainstream radio play right now. But the music we make is universal, and it's spreading."

In terms of radio airplay, both Kabir and the members of Blackalicious acknowledge that they receive a good deal of support from college radio. But on the commercial-radio front, particularly for Kabir, airplay has come from alt-rock stations in Boston that play hip-hop—WFNX and WBCN—vs. commercial hip-hop outlets.

BEYOND BLING-BLING

But despite that kind of support and the developing chart success of these urban music acts, WMMJ's Chase still believes it will take a while before radio truly accepts this changing style.

"It's what I like to call the 'no bling-bling movement,'" he says. "These guys aren't wearing the diamonds or driving the cars. They're just playing the music. More often than not, I'm seeing a lot more instrumentation, more refined writing skills, more consciousness, emotion, and social commentary as opposed to the ego rap that was so prevalent before. When rap [first] came out, some PDs wouldn't play it. Now, obviously, it's a radio staple. So I think it will be a minute or two before radio really embraces [this style]."

Radio may be slow to support this new breed, but such video outlets as BET are already playing a crucial role in exposing these unconventional artists to consumers. "BET supports these acts because we know our audience will react," says Stephen Hill, the channel's VP of music programming. "These acts offer something fresh; audiences are



BLACKALICIOUS

attracted to their originality and rejection of the 'bling bling' culture. I don't think it's a mistake that these new, hard-to-define acts come from more rural areas. Their styles are earthy, and their visuals are refreshing."

Consumer reaction on the BET front is something that Tower Records' Washington, D.C., outlet monitors. "BET is very strong in this area," assistant man-

ager Rachel Morris says. "People come to our store looking for what they saw on that channel. Nappy Roots have been a pretty steady seller for us, and Cee-Lo is also doing incredibly well."

According to Nielsen SoundScan, the Nappy Roots' *Watermelon* has sold 414,000 units, while Res' *How I Do* has sold 172,000 copies; Cee-Lo's *Perfect Imperfections* 131,000; and Blackalicious' *Blazing Arrow* 54,000.

HIT THE ROAD

Given radio's ever-tightening playlists, touring has become an integral part of these urban acts' development. "I can't imagine a more important career element than touring, especially in the climate of the industry right now," says Erika Elliott, director of urban music for New York-based venue S.O.B.'s. "In an industry that's ever more dependent on radio play and 'singles' vs. albums, artists who can develop a solid fan base with or without airplay via touring have a longevity that even chart-topping artists don't enjoy."

Siblings Walt Jr. and Mark Reeder of Philadelphia-based booking agency Big Bloc Entertainment echo Elliott's sentiments. "People are looking more for a live-band feel right now," Walt says. "The Roots pioneered that, then OutKast took it to the next level. Promoters like Al Haymon and Clear Channel, whom we help package shows for, are interested in getting bang for their buck through multiple dates with quality artists."

To determine quality, the Reeder look at artists' chart performance, videos, and street credibility. "You can't sell a secret," Walt says. "The record has to have some validity to it or the video has to, or there must be some kind of street exposure."

Mark adds, "Or we may see someone live who knocks our socks off. Then we'll package that artist with another act to [create] further exposure. Record companies need to do some homework also. With this changing trend in music, they need to adapt their styles for the markets these artists go into."

These new and unconventional acts also offer concertgoers something they don't often get from more mainstream urban artists—a personal connection.

"They offer consumers a better, longer performance generally, because they've spent time developing their live show vs. artists only accustomed to doing track radio dates," Elliott says. "Also, by developing slower and more organically, there is the sense that the consumer 'discovered' the artist and a sense of ownership, where more commercially successful artists often seem contrived."

Radio airplay, retail sales, and other industry aspects aside, this new crop of urban artists shares one thing in common—its love of music for music's sake.

"Far too often, life imitates art and not vice versa," Cee-Lo sums up. "I look at our music sometimes and ponder where we're at in our hearts and minds. Then I look at VH1 and watch [older videos], where you see the perseverance, struggle, pride, and talent of our people. How could anyone have the audacity to let their shit rise [to the top]?"

Additional reporting by Margo Whitmire in Los Angeles.

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter



by Geoff Mayfield

MAXIMUM REMIX: Music historians may quibble with the claim that either Sean "P. Diddy" Combs or his Bad Boy label "invented" remixes, but there is no doubt that the Arista-distributed *We Invented the Remix* slams the biggest Nielsen SoundScan week ever for a remix album.

Opening with 255,500 units, Diddy and crew handily squash what at first appeared to be a tight race for No. 1 on The Billboard 200 with rapper Cam'ron (No. 2, 226,000 units) and also flatten the previous best week for a remix album,



set only three months ago by someone with whom Diddy is acquainted, Jennifer Lopez. Her *J to Tha L-O! The Remixes* became the first remix set

to reach No. 1, when it bowed in the Feb. 23 issue with a then-record sum of 156,000.

Diddy and Cam'ron are both riding hot tracks—at Nos. 2 and 13, respectively, on Hot 100 Airplay—and both contenders opened with consumer-friendly pricing, Diddy's via a discount and Cam'ron's through a rebate. The difference comes down to Diddy's widespread media blitz, hitting *Late Night With Conan O'Brien*, *Live With Regis & Kelly*, MTV's *Total Request Live*, BET's *106 & Park*, and *Howard Stern's* radio show on release week and *The Tonight Show With Jay Leno* one week earlier.

Cam'ron's consolation prize is the No. 1 rung on Top R&B/Hip-Hop Albums, leading the Diddy posse by an 11.5% margin. The ranks differ between this chart and The Billboard 200 because the R&B/Hip-Hop list is informed by a subset of Nielsen SoundScan stores that specializes in those genres.

TOLD YOU SO: The good news/bad news scenario presaged here last issue comes to pass, as five new albums enter The Billboard 200's first half-dozen slots, yet overall album sales trail those of the same week last year by 10.5% (see Market Watch, page 10). Such lags are common in 2002, but this one is a cinch, given that music stores are competing with another frame in which five albums entered the top 10—including Tool's *Lateralus*, which opened at No. 1 with a fat 555,000 units.

Still, this issue's crop is not without its bright spots, including career-high sales weeks for Moby (No. 4, 152,000 units) and

the aforementioned Cam'ron. Moby's 1999 breakthrough *Play* maxed at 58,000 units in the Christmas week of 2000; the first of Cam'ron's three had his high-water mark, when it opened with 115,000.

Two veteran acts shine. Rush, at No. 6 with 108,000, races past its previous album, a live outing that peaked at No. 25 in 1999. And Van Morrison's bow at No. 25 represents the second-highest peak of his career, surpassed only by 1975's *Saint Dominic's Preview*, which rose to No. 15. This one, however, starts with fewer sales—36,500—than his 1999 title *Back on Top*, which started at No. 28 with 43,000. Of course, there's a lot of that going around these days: Weezer's 152,000 units at No. 3 are shy of the 215,000 that its previous album sold when it opened at No. 4 exactly one year ago.

GRAND SLAM: With a hits collection by Chayanne returning to No. 1 last week on Top Latin Albums and notching its fifth week atop Latin Pop Albums, while another by Vicente Fernandez reached the top of Regional Mexican Albums and Marc Anthony continued his 26-week reign over Tropical/Salsa Albums, Sony Discos pulled off a unique accomplishment (Latin Notas, *Billboard*, May 25). Believe it or not, that marked the first time since Top Latin Albums bowed as The Billboard Latin 50 in the July 10, 1993, issue that one label held simultaneous No. 1s on all four of our Latin albums lists.

There were many near misses in those nine years: There were 137 times that one label locked up three of the four. Sony Discos came closest to holding all four aces most often,

rallying three No. 1 Latin albums on 94 occasions. EMI Latin, enhanced in great measure by Selena's posthumous success, is in second place, picking up three No. 1s in 24 different weeks, while Fonovisa did so 19 times.

Prior to the launch of Top Latin Albums, *Billboard* published the three Latin genre charts on a bi-weekly basis from 1985 to 1993. In those eight years, the only label to log simultaneous No. 1s on all three was—can you guess?—Sony Discos, which did so seven times in 1989 and twice more in 1991.

This issue's charts show how difficult it can be for one company to command all four charts, as Disa's Los Temerarios (up 21%) displaces Sony's titles on Top Latin Albums and Regional Mexican Albums, while Univision newcomer Pilar Montenegro (up 13%) rises atop the Latin Pop Albums pack.

Sony
DISCOS

Singles Minded



by Silvio Pietroluongo, Minal Patel, Wade Jessen

SEEING DOUBLE: For the first time in the 21-year history of Mainstream Rock Tracks, there are two artists with two songs apiece in the top five of the chart. Puddle of Mudd's "Drift & Die" moves 7-5, joining "Blurry,"

which holds at No. 3. Meanwhile, Nickelback's Chad Kroeger climbs 5-2 with "Hero," his duet with Default's Josey Scott, while his band's "Too Bad" occupies the No. 4 position.

Kroeger also turns a double play on Top 40 Tracks, as his "Hero" and Nickelback's "Bad" debut on that chart at Nos. 28 and 39, respectively. This is the first time since Top 40 Tracks was introduced in December 1998 that an artist has debuted with two songs in the same week.

TWO VETS AND A ROOKIE: Although Alan Jackson's sentimental "Drive (For Daddy Gene)" caps Hot Country Singles & Tracks for a second week, the fight for top ink next issue will be a highly charged three-way battle, with Jackson facing heat from longtime chart rival George Strait and relative newcomer Steve Azar. The main unknown element of the battle is the impossible-to-predict impact of Jackson and Strait's appearances at the CBS-televised 37th annual Academy of Country Music Awards May 22.

Though "Drive" dips 123 detections, it finishes 88 spins ahead of Azar's "I Don't Have to Be Me (Til Monday)," which improves by 220 plays (3-2). Strait's "Living and Living Well" gains 110 detections (4-3) but trails Azar's total spins by 396 plays. While Azar's single shows more growth this issue, both Strait and Jackson are performing on the telecast and at press time are expected to sing their current hits. Both are also nominated in the entertainer of the year and top male vocalist categories. Country programmers are known for lifting live performances for airplay, and a win for either performer in the entertainer category could be the deciding factor in increased airplay of the studio or live versions of the victor's single.

It's also noteworthy that Jackson's runaway hit "Where Were You (When the World Stopped Turning)" is nominated for both single and song of the year. Increased spins for that title may affect artist duplication rules in music programming software at some stations for Jackson in the days following the show, potentially resulting in fewer spins for "Drive."

TYME HAS COME: Big Tymers, the duo consisting of producer Mannie Fresh and Cash Money Records CEO Brian "Baby" Williams, earn their first top 10 single with "Still Fly," which moves 15-10 on the Hot R&B/Hip-Hop Singles & Tracks chart. This accomplishment follows on the heels of a stellar No. 1 debut two weeks ago on The Billboard 200 for their album *Hood Rich*. The last two singles from the Big Tymers—"Get Your Roll On" and "#1 Stunna"—both peaked at No. 24 on the Singles & Tracks chart.

BE THERE: Following the phenomenal success of its first single "Uh Huh," which spent 10 weeks atop Hot 100 Singles Sales and seven weeks at No. 1 on the Hot R&B/Hip-Hop Singles Sales chart, B2K debuts in the top 10 of both (Nos. 6 and 8, respectively) with second single "Gots Ta Be." "Be" is the latest in DVD releases that are proving to be some labels' choice as an alternative to traditional singles. Besides the video for "Be," the product also contains behind-the-scenes footage of the group and of the making of the "Be" video, as well as the video for "Uh Huh." Sales of the DVD are linked with "Be" instead of "Uh Huh," because the latter title had already been released as an audio single. The retail launch of "Be" cushions the song from a dip in audience as it climbs 44-43 on the Hot 100 and holds at No. 13 on the Singles & Tracks chart.

ABOUT FACE: At the request of Island Def Jam Music Group, the title of the latest Scarface track has been changed from "Guess Who's Back" to the more evasive "Guess?." The song, which features Jay-Z and Beanie Sigel, climbs 85-79 on the Hot 100 and 38-28 on R&B/Hip-Hop Singles & Tracks.

RE-RAPPING: In the ongoing mission of *Billboard* to provide the most useful and accurate information regarding the business of music, beginning with the June 8 issue, the Hot Rap Singles chart will be replaced with Hot Rap Tracks. Rather than the current sales-based chart, Hot Rap Tracks will be driven by airplay information from Nielsen Broadcast Data Systems. It will be an audience-based chart, fed by a national panel of 134 mainstream R&B and rhythmic top 40 radio stations.

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
100			1	DEADSY	Commencement	100	151	157	141	33	THE STROKES ●	Is This It	33
101	74	24	1	ALI	Heavy Starch	24	152	82	—	2	EARSHOT	Letting Go	82
102	98	98	1	DIANA KRALL ▲	The Look Of Love	9	153	135	128	18	WILLIE NELSON	The Great Divide	43
103	111	93	4	LOUIE DEVITO	Louie DeVito's Dance Factory	92	154	148	111	34	ADEMA ●	Adema	27
104	83	78	7	GLENN LEWIS	World Outside My Window	4	155	130	134	34	ALISON KRAUSS + UNION STATION ●	New Favorite	35
105	108	114	3	GARY ALLAN	Alright Guy	39	156	138	140	27	GARTH BROOKS ▲ ³	Scarecrow	1
106	84	75	6	NEIL YOUNG	Are You Passionate?	10	157	159	119	9	DASHBOARD CONFESSIONAL	The Places You Have Come To Fear The Most	119
107	94	97	15	VARIOUS ARTISTS ●	Totally Country	12	158	162	182	8	GEORGE STRAIT	The Best Of George Strait: 20th Century Masters The Millennium Collection	76
108	103	100	4	SOUNDTRACK ▲ ²	Moulin Rouge	3	159	169	185	10	THE CORRS	VH1 Music First Presents: The Corrs — Live In Dublin	52
109	106	107	4	SOUNDTRACK ▲ ³	Coyote Ugly	10	160	127	157	27	ROD STEWART ●	The Very Best Of Rod Stewart	40
110	90	—	2	WILL DOWNING	{Sensual Journey}	90	161	121	106	5	MICHELLE WILLIAMS	Heart To Yours	57
111	102	91	6	KENNY CHESNEY ▲ ²	Greatest Hits	13	162	164	116	7	KEKE WYATT ●	Soul Sista	33
112	93	79	7	JIMMY BUFFETT	Far Side Of The World	5	163	133	168	12	X-ECUTIONERS	Built From Scratch	15
113	80	—	1	FOREIGNER	Complete Greatest Hits	80	164	163	160	42	FIVE FOR FIGHTING ●	America Town	54
114	112	118	7	TRAVIS TRITT ▲	Down The Road I Go	51	165	166	161	28	THIRD DAY	Come Together	31
115	119	96	12	MYSTIKAL ●	Tarantula	25	166	186	164	41	PETE YORN ●	musicforthemorningafter	111
116	92	67	3	C-MURDER	Tru Dawgs	67	167	167	—	2	SOUNDTRACK	Queer As Folk: The Second Season	167
117	129	101	4	AALIYAH ▲ ²	Aaliyah	1	168	124	178	11	JOHN TESH	A Deeper Faith	56
118	136	138	4	THE HIVES	Veni Vidi Vicious	118	169	140	150	24	YOLANDA ADAMS	Believe	42
119	107	103	8	U2 ▲ ³	All That You Can't Leave Behind	3	170	174	139	13	FLAW	Through The Eyes	139
120	116	83	8	BAHA MEN	Move It Like This	57	171	RE-ENTRY	75	CHRIS CAGLE ●	Play It Loud	164	
121	101	123	5	MARTINA MCBRIDE ▲	Greatest Hits	5	172	150	142	40	TRAIN ▲ ²	Drops Of Jupiter	6
122	151	156	2	TRICK PONY ●	Trick Pony	91	173	137	171	31	ANDREA BOCELLI ▲	Cieli Di Toscana	11
123	126	102	2	OUTKAST ▲	Big Boi & Dre Present... OutKast	18	174	161	125	9	ANN NESBY	Put It On Paper	62
124	160	148	3	TENACIOUS D	Tenacious D	33	175	NEW	1	KHIA FEATURING DSD	Thug Misses	175	
125	99	89	7	VARIOUS ARTISTS	Dove Hits 2002	74	176	170	168	11	JARS OF CLAY	theeleventhhour	28
126	125	109	4	DROWNING POOL ▲	Sinner	14	177	RE-ENTRY	75	JAY-Z ▲ ²	The Blueprint	1	
127	114	99	1	OZZY OSBOURNE ●	Down To Earth	4	178	181	177	4	ALIEN ANT FARM ▲	ANThology	11
128	132	92	22	LIL BOW WOW ▲	Doggy Bag	11	179	168	153	3	MOBB DEEP ●	Infamy	22
129	78	72	4	MICHAEL BOLTON	Only A Woman Like You	36	180	RE-ENTRY	11	311	From Chaos	10	
130	113	105	7	SOUNDTRACK ●	I Am Sam	20	181	117	172	14	FRANK SINATRA	Greatest Love Songs	32
131	143	130	4	THE CALLING ●	Camino Palmero	36	182	175	179	2	LENNY KRAVITZ ▲ ³	Greatest Hits	2
132	128	132	5	BROOKS & DUNN ▲	Steers & Stripes	4	183	147	81	3	VARIOUS ARTISTS	Sharp Dressed Men: A Tribute To ZZ Top	81
133	141	145	4	LONESTAR ▲	I'm Already There	9	184	165	112	7	SOUNDTRACK	Blade II	26
134	115	117	7	JEWEL ▲	This Way	9	185	197	195	26	GREEN DAY ●	International Superhits!	40
135	149	165	4	PRINCE	The Very Best Of Prince	66	186	146	124	4	SARAH BRIGHTMAN	Encore	124
136	105	—	2	VARIOUS ARTISTS	Atticus: ...Dragging The Lake.	105	187	187	144	4	'N SYNC ▲ ⁵	Celebrity	1
137	144	121	2	VARIOUS ARTISTS ▲ ³	Now 8	2	188	195	166	28	PETEY PABLO ●	Diary Of A Sinner: 1st Entry	13
138	154	126	3	JOE ●	Better Days	32	189	176	—	38	JO DEE MESSINA ▲	Burn	19
139	123	110	9	MAXWELL ▲	Now	1	190	172	188	6	VARIOUS ARTISTS	Passion: Our Love Is Loud	77
140	145	129	7	NELLY ▲ ⁸	Country Grammar	1	191	191	154	1	SADE ●	Lovers Live	10
141	158	137	6	JENNIFER LOPEZ ▲ ³	J.Lo	1	192	188	167	7	PLUS ONE	Obvious	29
142	142	135	4	DAVE MATTHEWS BAND ▲ ³	Everyday	1	193	184	200	5	ORIGINAL CAST RECORDING	Mamma Mia!	169
143	122	104	7	NELLY FURTADO ▲ ²	Whoa, Nelly!	24	194	RE-ENTRY	2	12 STONES	12 Stones	164	
144	134	113	2	ROB ZOMBIE ●	The Sinister Urge	8	195	173	163	6	TOMMY SHANE STEINER	Then Came The Night	71
145	109	45	3	TREY ANASTASIO	Trey Anastasio	45	196	185	194	4	LUTHER VANDROSS ▲	Luther Vandross	6
146	180	—	6	EMINEM ▲ ⁸	The Marshall Mathers LP	1	197	NEW	1	VARIOUS ARTISTS	Verve//Remixed	197	
147	139	115	8	RES	How I Do	115	198	NEW	1	EL-P	Fantastic Damage	198	
148	118	122	6	VARIOUS ARTISTS ▲ ²	Songs 4 Worship — Shout To The Lord	51	199	178	152	6	ANDREW W.K.	I Get Wet	84
149	120	131	7	THE BEATLES ▲ ⁸	The Beatles	1	200	RE-ENTRY	33	TOOL ▲	Later...Live	1	
150	155	133	4	BLINK-182 ▲ ²	Take Off Your Pants And Jacket	1							

● Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. * indicates past or present Heatseeker title.

JUNE 1 2002

Billboard TOP INTERNET ALBUM SALES

Table with columns: This Week, Last Week, Artist Imprint & Number/Distributing Label, Title, Billboard 200 Rank. Top album: MOBY - NUMBER 1.

JUNE 1 2002

Billboard TOP SOUNDTRACKS

Table with columns: This Week, Last Week, Title, Imprint & Number/Distributing Label. Top soundtrack: SPIDER-MAN - NUMBER 1.

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

JUNE 1 2002

Billboard TOP POP CATALOG

All 3 charts are compiled from a national sample of retail sales, music companies and internet sales reports collected, compiled, and provided by SoundScan.

Table with columns: This Week, Last Week, 2 Wks Ago, Artist Imprint & Number/Distributing Label, Title. Top catalog album: DISTURBED - The Sickness.

Table with columns: This Week, Last Week, 2 Wks Ago, Artist Imprint & Number/Distributing Label, Title. Top catalog album: SUBLINE - Sublime.

Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on the Billboard 200 and Top Pop Catalog Albums.

JUNE 1 2002

Billboard

HOT 100

Main Billboard Hot 100 chart table with columns for rank, title, artist, and week data.

Footnote text explaining chart methodology and certification details.

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

2 WAY (Dynatone, BMI/Warner-Tamerlane, BMI/Protons, ASCAP) RBH 69

-A-

ADDICTIVE (Herbicious, ASCAP/The Eighteenth Letter, ASCAP/Songs Of DreamWorks, BMI/Cherry River, BMI/WB, ASCAP/Q Baby, ASCAP/EMI April, ASCAP/Black Fountain, ASCAP), CLM/HL/WBM, H100 11; RBH 5
AIN'T IT FUNNY (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/DJ Irv, BMI/Slavery, BMI/Blunts, Guns And Funs, ASCAP/Songs Of Universal, BMI/White Rhino, BMI/EMI April, ASCAP/Bee Mo Easy, ASCAP/Justin Combs, ASCAP/Alvin Toney, ASCAP/Fo Ya Ear, ASCAP), HL/WBM, H100 22; RBH 49
ALL YOU WANTED (I'm With The Band, ASCAP/WB, ASCAP), WBM, H100 9
AL QUE ME SIGA (S.G.A.E., ASCAP) LT 21
AMERICAN CHILD (EMI April, ASCAP/Phil Vassar, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 36
ANYTHING (Divine Mill, ASCAP/Lonte, ASCAP/Uh Oh, BMI/Ensign, BMI/WB, ASCAP/EMI April, ASCAP), HL/WBM, H100 38; RBH 11
APRENDIZ (Universal Musica, BMI/WB, ASCAP) LT 26
AUTOMATIC (Zomba, ASCAP/E-Forty, BMI/D. Brasco, ASCAP/Desert Storm, BMI/EMI April, ASCAP/Cyphercliff, ASCAP/Warner-Tamerlane, BMI/Mijac, BMI/Jobete, ASCAP/Stone Diamond, BMI), HL/WBM, RBH 80
AWNNAW (Success Story, BMI/Full Circle, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI/Universal, ASCAP), HL/WBM, H100 60; RBH 29
AY AMOR (Degollado) LT 38

-B-

BALLIN' BOY (M.O.B., ASCAP/No Good, BMI) RBH 67
BANDIDA (CD Elvis, BMI/Sony/ATV Latin, BMI) LT 43
BANG MY HIT (Brainstorm, ASCAP/Underground Music Source, BMI/Nachlife, ASCAP) RBH 92
BARBED WIRE AND ROSES (Bro' N' Sis, BMI/Estes Park, BMI/Moraine, BMI/Life Is Fine, BMI/Ensign, BMI/EMI Blackwood, BMI/Rodney Jerkins, BMI), HL, CS 34
BEAUTIFUL MESS (Songs Of API, BMI/Monkey C, BMI/Songs Of Nashville DreamWorks, BMI/Affiliated, BMI/Chrysalis, ASCAP/Creative Artist Agency, ASCAP/EMI Blackwood, BMI/Shane Minor, BMI), CLM/HL/WBM, CS 32
BEFORE I KNEW BETTER (Encore, ASCAP/Scott And Soda, ASCAP/Big Tex, BMI/Lucky Thumb, BMI/Warner-Tamerlane, BMI/WB, ASCAP/Mr. Noise, BMI), WBM, CS 26
BE HERE (Ugmo, ASCAP/Universal, ASCAP/Jake & The Phatman, ASCAP/Ah-choo, ASCAP), WBM, RBH 89
BLESSED (Famous, ASCAP/Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 19
BLURRY (Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 10
BOOM, BOOM, BOOM (Himesmind, ASCAP/Dana Sharo, BMI) RBH 77
BORRACHO (Peer Int'l., BMI) LT 50

-C-

CADA DIA MAS (Not Listed) LT 49
CALL ME (FoShawna, BMI/ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 67; RBH 26
CAN'T GET YOU OUT OF MY HEAD (EMI April, ASCAP/Universal-MCA, ASCAP/Colgems-EMI, ASCAP), HL/WBM, H100 64
CHASIN' AMY (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Songs Of Universal, BMI), HL/WBM, CS 35
CLOSET FREAK (God Given, BMI/Basketcase, ASCAP/Butterfly Shadow, ASCAP) RBH 84
THE COLOR OF LOVE (ECAF, BMI/Sony/ATV Songs, BMI), HL, RBH 51
COMO DECIRTE NO (WB, ASCAP) LT 25
COMO PUDISTE (Edimal/Fononmusic, ASCAP/LGA, BMI) LT 24
COMPLICATED (Warner-Tamerlane, BMI/Hollylodge, BMI/Rainbow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP/Avril Lavigne, ASCAP) H100 68
COUNTRY BY THE GRACE OF GOD (Mark Hybner, ASCAP/Sondaddy, BMI/Calcutta, BMI/Chrysalis, BMI/Creative Artist Agency, ASCAP), WBM, CS 43
COUNTRY ROCK STAR (Chaggy Buss, ASCAP/Almo, ASCAP/Kevin Saviger, ASCAP), HL, CS 51
COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN) (Tokedo Tunes, BMI) CS 30
CRAWLING IN THE DARK (Spread Your Cheeks And Push Out The Music, ASCAP/WB, ASCAP), WBM, H100 92
CUANDO TE ACUERDES DE MI (Crisma, SESAC) LT 47

-D-

DARE TO DREAM (WB, ASCAP/True Flight, ASCAP/Scott And Soda, ASCAP), WBM, CS 40
DAY & NIGHT (N Key, BMI/Ground Control, BMI/EMI Blackwood, BMI/That's Xtra, ASCAP/EMI April, ASCAP) RBH 62
DAYS GO BY (Copyright Control/Chrysalis, ASCAP), WBM, H100 45
DEJATE QUERER (Flamingo, BMI) LT 41
DEL OTRO LADO DEL PORTON (Marfre, BMI) LT 18
A DIOS LE PIDO (Peer Int'l., BMI) LT 17
DON'T LET ME GET ME (Pink Panther, ASCAP/EMI April, ASCAP/Cypton, BMI/EMI Blackwood, BMI), HL, H100 13
DON'T SAY GOODBYE (E Two, ASCAP/Groobin', ASCAP/EMI April, ASCAP/Hear Ye, ASCAP), HL, H100 52
DON'T WASTE MY TIME (WB, ASCAP/Tower II, ASCAP/Warner-Tamerlane, BMI/Tower One, BMI/Chrysalis, ASCAP/Creative Artists, ASCAP), WBM, CS 33
DON'T YOU FORGET IT (The Ox And The Fish, SOCAN/Warner Chappell, SOCAN/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP/WB, ASCAP), WBM, RBH 44
DOWN 4 U (Slavery, BMI/Aurelius, ASCAP/DJ Irv, BMI/Pookietoots, ASCAP/Inky-Sisi, BMI/Soldierz Touch, ASCAP) RBH 65
DOWN A CHICK** (Slavery, BMI/Aurelius, ASCAP/DJ Irv, BMI/Inky-Sisi, BMI/Songs Of Universal, BMI), HL, H100 25; RBH 14
DRIFT & DIE (Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 70
DRIVE (FOR DADDY GENE) (EMI April, ASCAP/Tri-angels, ASCAP), HL, CS 1; H100 29

-E-

ENTRA EN MI VIDA (Sony/ATV) LT 5

ESCAPAR (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandize, BMI/Warner-Tamerlane, BMI) LT 10
ESCAPE (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandize, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 37
EVERYBODY (F.I.P.P., BMI) LT 45

-F-

FEELS GOOD (DON'T WORRY BOUT A THING) (Naughty, ASCAP/Lexi's Daddy's Music, ASCAP/Teron Beal, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 61; RBH 36
FLOR SIN RETONO (Peer Int'l., BMI) LT 16
FOOLISH (Desmone, BMI/DJ Irv, BMI/EMI April, ASCAP/Jobete, ASCAP/Aurelius, ASCAP/Famous, ASCAP), HL, H100 1; RBH 1
FORGIVE (EMI April, ASCAP/Tennessee Colonel, ASCAP/ICG, ASCAP/Big Tractor, ASCAP/Ice Trey, ASCAP), HL, CS 44
FOR YOU (Greenfund, ASCAP/I.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 71
FRESH FROM YARD (EMI Blackwood, BMI/Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Mr. Manatti, BMI/Duro, BMI/Aunt Hilda's, ASCAP/Zomba, ASCAP/Universal-Songs Of PolyGram International, BMI/Livingsting, ASCAP/WB, ASCAP/Gunsmoke, ASCAP/Westbury, PRS/Prophesy, PRS), HL/WBM, RBH 86
FRIDAY NIGHT (Sounds Of Jupiter, BMI/Mr. Cheeks, ASCAP/Mr.Sexxx, ASCAP/Horace Brown, BMI/Zomba, BMI/Universal, ASCAP), WBM, RBH 87
FULL MOON (Mike City, BMI/Warner-Tamerlane, BMI), WBM, H100 33; RBH 18

-G-

GET OVER YOURSELF (Without Anna, ASCAP/Careers-BMG, BMI/Floyd's Dream, BMI), HL, CS 45
GET THIS MONEY (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI), HL/WBM, RBH 43
GIRLFRIEND (Tenman Tunes, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL/WBM, H100 30; RBH 57
GIVE IT TO HER (EMI April, ASCAP), HL, H100 96; RBH 56
GIVE ME THE LIGHT (Dutty Rock, ASCAP/Black Shadow, BMI/TWR, BMI) H100 97; RBH 61
GOING AWAY (Mike Curb, BMI/House Of Halsey, BMI), WBM, CS 48
GOODYBYE ON A BAD DAY (Extreme Writers, ASCAP/Easel, ASCAP) CS 29
GOOD MAN (Famous, ASCAP/Uh Oh, BMI/Ensign, BMI/First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP), HL, RBH 60
THE GOOD STUFF (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Warner-Tamerlane, BMI/Makeshift, BMI), HL/WBM, CS 23
GOOD TO GO (Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Mellow Dessert, BMI/Almo, ASCAP/BMG Songs, ASCAP) CS 52
GOTS TA BE (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/Music Of Windswept Pacific, ASCAP/Nfused, ASCAP/Mischkemusic, ASCAP/G Houses, ASCAP/Strange Motel, ASCAP/E Two, ASCAP), HL/WBM, H100 43; RBH 13
GRINDIN' (GenMar, ASCAP/Terradome, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 94; RBH 41
GUESS? (N-The Water, ASCAP/Ye World, ASCAP/Lil Lu Lu, BMI/EMI Blackwood, BMI/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Jobete, ASCAP), HL, H100 79; RBH 28

-H-

HALFCRAZY (Soulchild, ASCAP/Universal, ASCAP/Nivrac Tyke, ASCAP/Tetra Grammaton, ASCAP/EMI-Unart Catalog, BMI/EMI April, ASCAP), HL/WBM, H100 20; RBH 2
HANDS CLEAN (Universal-MCA, ASCAP/1974, ASCAP), WBM, H100 81
HAPPY (Takin' Care Of Business, BMI/Pookietoots, ASCAP/Soldierz Touch, ASCAP/DJ Irv, BMI) H100 77; RBH 34
HARDER CARDS (Irving, BMI/Chickenshank, BMI/Almo, ASCAP/BMG Songs, ASCAP), HL, CS 49
HASTA QUE VUELVAS CONMIGO (Estefan, ASCAP/Marc Anthony, ASCAP/Sony/ATV Tunes, ASCAP) LT 36
HAY OTRA EN TU LUGAR (Rubet, ASCAP/Universal Musica, ASCAP) LT 14
HEAVEN (Irving, BMI/Adams Communications, BMI/Almo, ASCAP/Testatemy, ASCAP) H100 93
HEAVEN CAN WAIT (Mijac, BMI/6th Boro, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Zomba, ASCAP/Deta Bob, SESAC/Zomba, SESAC/Nate Smith, ASCAP/BMG Songs, ASCAP/Teron Beal, ASCAP/E. Laues, SESAC/KQ, SESAC) RBH 98
HELLA GOOD (World Of The Dolphin, ASCAP/Universal, ASCAP/Chase Chad, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL/WBM, H100 16
HELP ME UNDERSTAND (Music Of Windswept Pacific, BMI/In The Fairway, ASCAP/Rokstone, PRS/Songs Of Windswept Pacific, BMI/Rondor London, PRS/Irving, BMI), HL/WBM, CS 21
HERE IS GONE (Corner Of Clark And Kent, ASCAP/EMI Virgin, ASCAP), HL, H100 24
HERE TO STAY (Zomba, BMI/Fieldyshutz, BMI/Stratosphericyness, BMI/Music Munk, BMI/Evilera, BMI/Gintoe, BMI), WBM, H100 72
HERO (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Colpix, HL/WBM, H100 28
HIGHWAY SUNRISE (WB, ASCAP/Warner-Tamerlane, BMI), WBM, CS 55
HOT IN HERRE (Jackie Frost, ASCAP/BMG Songs, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Swing T, ASCAP/Ascent, BMI/Nouveau, BMI), HL, H100 7; RBH 15
HOW COME YOU DON'T CALL ME (Controversy, ASCAP/Universal, ASCAP), WBM, H100 87; RBH 37
HOW IT'S GONNA BE (Myrraw, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI), HL, RBH 76
HOW YOU REMIND ME (Warner-Tamerlane, BMI/Nickelback, SOCAN), WBM, H100 26

-I-

I BREATHE IN, I BREATHE OUT (Sony/ATV Cross Keys, ASCAP/Ten Ten, ASCAP), HL/WBM, H100 85

I CARE 4 U (Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP) RBH 75

I DON'T HAVE TO BE ME ('TIL MONDAY) (MAS Venture, BMI/Mistersippi, BMI/Careers-BMG, BMI/EMI Blackwood, BMI), HL, CS 2; H100 35
I DON'T WANT YOU TO GO (EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP/April Blue, ASCAP/Songs Of Mosaic, ASCAP/Songs Of Otis Barker, ASCAP), HL, CS 8; H100 55
I'D RATHER (Shep 'n Shep, ASCAP/Almo, ASCAP/Universal, ASCAP) RBH 46
IF I COULD GO! (Media Noche, ASCAP/Mo Loving, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP/Lit Masiell's, BMI), HL, RBH 73
IF THAT AIN'T COUNTRY (Almo, ASCAP/Songs Of Windswept Pacific, BMI/Gottahaveable, BMI), HL/WBM, CS 41

I KEEP LOOKING (Sony/ATV Tree, BMI/Wenonga, BMI/Mosaic, BMI), HL, CS 22
I'LL TAKE LOVE OVER MONEY (Sony/ATV Tree, BMI/Love Monkey, BMI/WB, ASCAP/Platinum Plow, ASCAP), HL, CS 50
I LOVE YOU (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Still Digg'n', ASCAP/BMG Songs, ASCAP/Gloria's Boy, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nuyorican, BMI/B. Springs, ASCAP/Incence, BMI/Universal-Duchess, BMI), HL/WBM, H100 48; RBH 17
I'M GONE (Mighty Nice, BMI/Wait No More, BMI/Bluewater, BMI/Chuck Prophet, BMI/Funzalo, BMI), HL, CS 37
I'M GONNA BE ALRIGHT (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tunes, ASCAP/Milk Chocolate Factory, ASCAP/Jobete, ASCAP/Commodores, ASCAP/EKOP, BMI/ENOT, ASCAP/Danica, BMI/LehsemSongs, BMI/EMI April, ASCAP/EMI Blackwood, BMI/Two Tuff-Enuff, BMI), HL, H100 18; RBH 38

I'M GONNA MISS HER (THE FISHIN' SONG) (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 7; H100 47
I MISS MY FRIEND (Buna Boy, BMI), HL/WBM, RBH 43
GIRLFRIEND (Tenman Tunes, ASCAP/Zomba, BMI/Mosaic, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 18
I MISS YOU (Boomer X, ASCAP/Kold City, ASCAP/Universal, ASCAP/EMI April, ASCAP/Dead Game, ASCAP), WBM, RBH 82
I'M MOVIN' ON (Murrah, BMI/WB, ASCAP/Richard And Castle, ASCAP/Las Vegas, ASCAP/Songs Of Megale, ASCAP/Sim Ranch, ASCAP), WBM, CS 20; H100 86
THE IMPOSSIBLE (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI), HL, CS 28; H100 95
I NEED A GIRL (PART ONE) (Justin Combs, ASCAP/EMI April, ASCAP/Hot Heat, ASCAP/Janice Combs, BMI/EMI Blackwood, BMI/Coptic Soundations, BMI/Donceno, ASCAP/Sony Lester, ASCAP/Dakoda House, ASCAP), HL, H100 2; RBH 6

I NEED A GIRL (PART TWO) (Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Donceno, ASCAP/Hot Heat, ASCAP/Jesse Jaye, ASCAP/Harmony Smurf, BMI), HL, RBH 33
IN THE END (Zomba, BMI/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Zomba, ASCAP/Chesterchaz, ASCAP), WBM, H100 23
I SHOULD BE SLEEPING (EMI April, ASCAP/Jersey Girl, ASCAP/EMI Blackwood, BMI/Zomba, BMI), HL, CS 5; H100 40
I TOLD Y'ALL (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 74
IT'S NOT FAIR (WB, ASCAP/Warner Chappell, SOCAN/The Ox And The Fish, SOCAN/Universal, ASCAP/Dirty Dre, ASCAP/Jatcat, ASCAP/EMI April, ASCAP/Touch'd By Jazz, ASCAP/Double OH Eight, ASCAP), HL/WBM, RBH 94

-J-

JURO POR DIOS (LSM, BMI) LT 32
JUST A FRIEND 2002 (Myrraw, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI/Dango, BMI/Warner-Tamerlane, BMI/Cold Chillin', ASCAP), HL/WBM, H100 88; RBH 52
JUST WHAT I DO (WB, ASCAP/Hapsack, BMI/Magic Penny, ASCAP/Copyright.net, BMI/Warner-Tamerlane, BMI/Banna Bear, BMI), WBM, CS 13

-K-

KEEP LOVIN' YOU (Davel McKenzie, ASCAP/Hotta Than U, BMI) RBH 66

-L-

LA NEGRA TIENE TUMBAO (Sir George, ASCAP/WB, ASCAP) LT 30
THE LIFE (Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Trescadecaphobia, BMI/Old Nigga Spirituals, BMI/Nyelahs, ASCAP/Nyelahs, ASCAP) RBH 83
LIFE HAPPENED (EMI April, ASCAP/Zomba, ASCAP/Sufferin' Sucotash, ASCAP), HL/WBM, CS 57
LIGHTS, CAMERA, ACTION! (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI/EMI Blackwood, BMI/Universal, ASCAP), HL, RBH 30
LIVE THE LIFE (EMI April, ASCAP/Shaniah Cymone, ASCAP/Fundisha, BMI/Songs Of Windswept Pacific, BMI/DJ Hi-Tek, BMI/Men Skills, BMI/EMI Blackwood, BMI) RBH 79
LIVING AND LIVING WELL (Mosaic, BMI/Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 3; H100 36
LOOK AT ME NOW (More Extreme Songs, SESAC/Big One Three, SESAC/Extreme Writers, ASCAP/McJames, BMI) CS 42
LUNA NUEVA (EMI April, ASCAP/Gaira Bay, ASCAP) LT 22

-M-

MAKIN' GOOD LOVE (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, H100 27; RBH 8
MANANTIAL DE LLANTO (Edimusa, ASCAP) LT 19
MAS ALTO QUE LAS AGUILAS (Edimusa, ASCAP) LT 35
ME HUELE A SOLEDAD (Rubet, ASCAP/2000 Amor, ASCAP) LT 4
MENDOCINO COUNTY LINE (Little Mole, ASCAP/Melusic, ASCAP/WB, ASCAP/Intersong U.S.A., ASCAP), WBM, CS 24
MI BOMBON (Rohm, BMI) LT 28
THE MIDDLE (Turkey On Rye, ASCAP), CLM, H100 8
NINE ALL MINE (Without Anna, ASCAP/Lone Tallisman, ASCAP), HL, CS 47
MINIVAN (Afterburner, BMI/Seedhouse, BMI) CS 39
MITAD Y MITAD (Ser-Ca, BMI) LT 37
MODERN DAY BONNIE AND CLYDE (EMI April, ASCAP/Waltz Time, ASCAP/House Of Fame, ASCAP), HL,

CS 11; H100 82
MORE THAN A WOMAN (Virginia Beach, ASCAP/WB, ASCAP/Herbicious, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 31; RBH 42
MOST HIGH (N Key, BMI/Ground Control, BMI/EMI Blackwood, BMI), HL, RBH 63
MOVE B**H** (Ludacris, ASCAP/EMI April, ASCAP/Block Off Broad, BMI/The Braids, ASCAP/Zomba, ASCAP/Copyright Control), HL/WBM, RBH 53
MUJER CON PANTALONES (Estefan, ASCAP/F.I.P.P., BMI) LT 23
MY HEART IS LOST TO YOU (Sony/ATV Tree, BMI/EMI April, ASCAP), HL, CS 15; H100 66
MY LIST (Song Paddock, ASCAP/Song Writing Paddock, BMI), HL, CS 6; H100 39
MY NECK, MY BACK (Ty-Joyce, BMI/R & Bling, ASCAP/Meriwat, BMI) H100 83; RBH 59

-N-

NECESIDAD (World Deep, BMI/Sony/ATV Latin, BMI) LT 6
NEVER (Powerhouse, BMI) H100 98; RBH 96
NEVER AGAIN (Slavery, BMI/Aurelius, ASCAP/DJ Irv, BMI/Songs Of Universal, BMI) RBH 68
A NEW DAY HAS COME (Sony/ATV Songs, BMI/Sony/ATV Canada, SOCAN/Sing Little Penguin, SOCAN/Aldo Nova, SOCAN/Deaton, ASCAP), HL, H100 42
NO HALF STEPPIN' (EKOP, BMI/Sony/ATV Songs, BMI/Shelles House, SESAC) RBH 78
NO SE VIVIR (Edimusa, ASCAP) LT 34
NO SUCH THING (Specific Harm, ASCAP/Me Hold You, ASCAP) H100 65
NOT A DAY GOES BY (American Broadcasting, ASCAP) CS 9; H100 53
NOTHING (Off Da Yelzabul, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 76; RBH 23
NOTHING IN THIS WORLD (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, RBH 40
NUESTRO AMOR (Edimusa, ASCAP) LT 44

-O-

OH BOY (Killa Cam, BMI/F.O.B., ASCAP/May Twelfth, BMI/Universal-Duchess, BMI/Copyright Control/Warner-Tamerlane, BMI), WBM, H100 14; RBH 4
OL' RED (Key-Mark, BMI/Bull's Creek, BMI) CS 31
THE ONE (Lucky Girl, ASCAP/Migraine, ASCAP) CS 10; H100 59
ONE MIC (Zomba, ASCAP/Ninth Street Tunnel, ASCAP/Sony/ATV Songs, BMI/Sunny Lee, BMI/ill Will, ASCAP), HL/WBM, H100 44; RBH 16
OOH, AHH (Scorp, ASCAP) RBH 71
OOPS (OH MY) (Shawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 49; RBH 22

-P-

PARA ESTAR A MANO (Safari) LT 48
PASS THE COURVOISIER PART II (T'Ziah's, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL/WBM, H100 19; RBH 7
EL PODER DE TUS MANOS (Ser-Ca, BMI) LT 7
POR ESE HOMBRE (EMI Blackwood, BMI) LT 12
PURPLE STUFF (Ottanowear, BMI/Carnival Beats, BMI) RBH 93
PUT IT ON PAPER (Mr. Perry's, ASCAP/Labor Force, ASCAP/Bachus, BMI/Big Herb's, BMI) RBH 54

-Q-

QUE EL RITMO NO PARE (World Deep, ASCAP/Sony/ATV Discos, ASCAP/Blueplatinum, ASCAP) LT 31
...QUE TE QUIERO (Fononmusic, ASCAP) LT 42
QUISIERA PODER OLVIDARME DE TI (Rubet, ASCAP/Universal Musica, ASCAP/Marport, ASCAP) LT 20
QUITAME ESE HOMBRE (Piato, ASCAP/Adam Rhodes, ASCAP) H100 78; LT 1

-R-

RAINY DAYZ (Slavery, BMI/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI/Aurelius, ASCAP/Famous, ASCAP), HL/WBM, H100 12; RBH 9
RAPTURE (TASTES SO SWEET) (Renegade, BMI/EMI Blackwood, BMI), HL, H100 99
REAL BAD MOOD (Island Pacific, ASCAP/Music Of Windswept Pacific, ASCAP/Sony's Baby Songs Of Deer, ASCAP), WBM, CS 46
ROC THE MIC (Music Of Windswept Pacific, ASCAP/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Efartooee, ASCAP/F.O.B., ASCAP), WBM, H100 84; RBH 35

-S-

SATURDAY (OOOH! OOOH!) (Ludacris, ASCAP/EMI April, ASCAP/Organized Noise, BMI), HL, H100 51; RBH 25
SAY I YI (Collipark, BMI/Da Crippler, BMI/EWC, BMI) H100 56; RBH 24
SHE WAS (Murrah, BMI/Melanie Howard, ASCAP), WBM, CS 27
SING ALONG (Mike Curb, BMI/Hewitt, ASCAP/Negi Toro, ASCAP/Wixen, ASCAP), WBM, CS 53
SITU NO VUELVES (Musart, ASCAP) LT 29
SITU TE VAS (E Two, ASCAP/Groobin', ASCAP/EMI April, ASCAP/Hear Ye, ASCAP) LT 11
SLOW DANCE (Darryl Payne, BMI/Calla, BMI) RBH 88
SOAK UP THE SUN (Warner-Tamerlane, BMI/Old Crow, BMI/Trottsky, BMI/Wixen, BMI), HL/WBM, H100 32
SOMEbody'S GIRL (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, RBH 50
SOMEONE TO LOVE YOU (Cori Tiffani, BMI/Sony/ATV Songs, BMI), HL, H100 62; RBH 20
SOMETHING WORTH LEAVING BEHIND (Sony/ATV Tree, BMI), HL, CS 54
SONG CRY (Lil Lu Lu, BMI/EMI Blackwood, BMI/Extra Slick, ASCAP/Chitty Chitty, ASCAP/Heavy Harmony, ASCAP), HL, RBH 45
SQUEEZE ME IN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Nasty Cat, BMI), HL, CS 56
STILL FLY (Mickey Mack, BMI) H100 34; RBH 10
STILL NOT OVER YOU (Dirty Dre, ASCAP/Jatcat, ASCAP/Conversation Tree, ASCAP/Tre Angeli, ASCAP/Universal, ASCAP) RBH 97
STYLIN' (Pork, ASCAP/Labraham, ASCAP) RBH 100
SUERTE (F.I.P.P., BMI/Aniwi, BMI/Sony/ATV Latin, BMI), WBM, CS 24
SUGARHIGH (Warner Chappell, PRS/Warner-Tamerlane, BMI/WB, ASCAP), WBM, H100 100

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TAKE A MESSAGE (Mortay, SOCAN) H100 89; RBH 47
TAKE YA HOME (Shaniah Cymone, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 70
TAKE YOU HOME WITH ME A.K.A. BODY (Zomba,

BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, RBH 81
TARANTULA (The Braids, ASCAP/Zomba, ASCAP/TVT, BMI/Scott Storch, ASCAP/Means Family, BMI), WBM, RBH 91

TELL ME WHAT'S IT GONNA BE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP/Brandon Barnes, BMI/Universal-Songs Of PolyGram International, BMI/Jobete, ASCAP/Grover Washington Jr., ASCAP/EMI April, ASCAP), HL/WBM, RBH 90
TELLURIDE (Songs Of Universal, BMI/Sony/ATV-Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 60
TEN ROUNDS WITH JOSE CUERVO (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Big Purple Dog, ASCAP), HL, CS 25
TE QUIERO IGUAL QUE AYER (Universal Musica, ASCAP) LT 27
TE REGALO LA LLUVIA (Edimusa, ASCAP/Vander, ASCAP) LT 33
TE VINE A BUSCAR (AJG, ASCAP) LT 40
THAT'S WHEN I LOVE YOU (EMI April, ASCAP/Phil Vassar, ASCAP), HL, CS 14; H100 57
THIS WOMAN'S WORK (Screen Gems-EMI, BMI), HL, H100 91; RBH 39
A THOUSAND MILES (Songs Of Universal, BMI/Rosasham, BMI), WBM, H100 5
THREE DAYS (Greenhouse, BMI/Spunker Songs, ASCAP/Universal-PolyGram International, ASCAP/EMI Blackwood, BMI), HL/WBM, CS 59
TONIGHT I WANNA BE YOUR MAN (Universal, ASCAP/Memphisto, ASCAP/Songs Of Universal, BMI), WBM, CS 17
TOO BAD (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/M. Kroeger, SOCAN), WBM, H100 46
TOXICITY (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 74
TROUBLE (Not Listed) RBH 58
TU Y YO (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 3

-U-

U DON'T HAVE TO CALL (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/EMI April, ASCAP), HL, H100 4; RBH 3
UH HUH (Hitco South, ASCAP/Tabulous, ASCAP/Music Of Windswept Pacific, ASCAP/Songs Of Peer, ASCAP/Marchinith, ASCAP/Peertunes, SESAC/Hale Yeah, SESAC/Morningside, ASCAP/TracksbyMalice, ASCAP/Jarell Houston, ASCAP/Dreux Frederic, ASCAP), HL/WBM, H100 50
UNA LAGRIMA NO BASTA (ADG, SESAC) LT 39
UNBROKEN (WB, ASCAP/Platinum Plow, ASCAP/Almo, ASCAP/Arwa, ASCAP), HL/WBM, CS 58
UNDERNEATH YOUR CLOTHES (Aniwi, BMI/Sony/ATV Latin, BMI/EMI Blackwood, BMI/Apollinaire, BMI), HL, H100 17

-V-

USED SE ME LLEVO LA VIDA (World Deep, BMI/Sony/ATV Latin, BMI/PSO Ltd., ASCAP) LT 8
VETE Y DILE (Not Listed) LT 46
VIDEO (Gold & Iron, ASCAP/Six July, BMI/Ensign, BMI/L.

Annie Lennox To Get 2002 Century Award

Continued from page 1

For her provocative contributions and ongoing influence, Lennox has been named the 2002 recipient of the Century Award, *Billboard's* highest honor for distinguished creative achievement. Lennox will be presented with the Century Award, named for the 100th anniversary of *Billboard* in 1994, in December at the Billboard Music Awards. The show, which takes place in Las Vegas, will air on Fox TV.

Lennox is the 11th winner of the Century Award, an honor bestowed annually upon an artist who has not previously been accorded the degree of serious homage his or her ongoing achievements deserve. Previous recipients are George Harrison (1992), Buddy Guy (1993), Billy Joel (1994), Joni Mitchell (1995), Carlos Santana (1996), Chet Atkins (1997), James Taylor (1998), Emmylou Harris (1999), Randy Newman (2000), and John Mellencamp (2001).

When informed of the honor, Lennox, who is recording a new album in Northwest London with her producer on *Diva* (Arista), Stephen Lipson, told *Billboard*, "I'm extremely touched and surprised to receive such a prestigious award as this. But I have to say that a part of me still hasn't quite registered that it's not some kind of hoax, manufactured by my pranksterish producer. Anyhow, if it's true, I'll see you in Las Vegas for the party."

Lennox adds that in the meantime, she will be "working feverishly in the studio" and concludes by offering "love and thanks."

News of *Billboard's* intent to honor Lennox for her artistic contribution was welcomed by David Bowie, a longtime fan of the artist. "I think she's wonderful," Bowie says. "I've always loved Annie. Having worked with her live, I would suggest she is one of the strongest, most dominant of the British female vocalists—or males either, for that matter."

For No Doubt's Gwen Stefani, Lennox has shone as an artistic beacon. "When I first discovered Annie Lennox, she seemed like a futuristic woman from a different world where men and women merge—a punk who was mysteriously masculine yet feminine and hard yet sexy—and brave enough not to rely on that," Stefani says. "She is a completely unique and mesmerizing artist/songwriter with a delicious voice that continues to inspire me."

Billboard editor in chief Timothy White says, "As a vocalist, a live performer, and then a solo singer/songwriter of astounding eloquence and power, Annie Lennox has shown herself to be one of the most original and unforgettably affecting artists in the modern annals of popular music. After decades of superb work with gifted collaborator Dave Stewart, Lennox turned a bold new corner of her own in 1992 with the grippingly personal *Diva*, one of the most emotionally absorbing and artistically indelible albums of the past 30 years."

"Embarking on a series of solo concertizing in support of *Diva* and the subsequent *Medusa* album," White says, "Lennox showed herself to be a consummate live artist of utterly riveting force—as captured on such documents as 1995's *Annie Lennox: Live in Central Park* concert video. Indeed, there is arguably no singer in the world who electrifies with greater vulnerability and eternally girlish strength than Lennox. And her art is complemented by a

strong social conscience, as exemplified over the years by her passionate support of human rights and the Amnesty International organization. Tender and tensile, comely and courageous, Annie combines organic pathos and indomitable dignity with unprecedented clarity, charm, and intelligence.

"Having recently heard a half-dozen tracks in London from her forthcoming album in progress," White adds, "fans can expect a dramatic, new, post-*Diva* chapter of uncommon songwriting, plus heart-piercing vocals of exceptional richness. Indeed, the vocal arrangements are best-described with a



phrase from the working lyrics of one new song: 'A thousand beautiful things.'

"For all she's done and all that's to come," White concludes, "*Billboard* knows of no artist more deserving of the 2002 Century Award than Annie Lennox."

Born on Christmas Day, 1954, in Aberdeen, Scotland, Lennox's music instruction began while she tinkered on a toy piano she was given at the age of 3. Her training took a more traditional route when she began piano lessons in earnest at age 7; shortly thereafter, she took up the flute. Accepted at London's Royal Academy of Music, Lennox trained to be a flutist but dropped out when she grew disen-

chanted with the classical world.

After leaving the academy, Lennox began making money as a vocalist but supplemented her pay by waitressing. Her fate changed when a young musician named Dave Stewart entered her restaurant one night.

The twosome, by now both a romantic and musical duo, formed the Tourists (along with Stewart's colleague Peet Coombes), a new-wave-inflected pop outfit best-known for its 1979 U.K. hit "I Only Want to Be With You." The sparkly remake of the Dusty Springfield tune went to No. 4 on the U.K. chart.

After ending their love affair, the pair left



the Tourists and formed Eurythmics in 1980. The duo's first album for RCA U.K., *In the Garden*—which was available in the U.S. only as an import—failed to generate much commercial success. But with her androgynous beauty and intense, smoldering blue eyes, Lennox and the burgeoning music-video world were the perfect combination—as she and Stewart discovered with "Sweet Dreams (Are Made of This)," the first single from the 1983 album of the same name. Propelled by its provocative video featuring Lennox in a number of different guises, the tune remains the group's only No. 1 hit in the U.S.

Eurythmics' popularity swelled with 1984's

Touch. The album contained a number of hits, including "Who's That Girl" and "Here Comes the Rain Again." Again Lennox pushed video boundaries by appearing as both the male and female love interest in the clip, which culminated in the two images kissing each other.

The duo then stepped back commercially to release its first soundtrack, for the movie *1984*. Eurythmics returned to top pop form with 1985's *Be Yourself Tonight*, highlighted by the delightfully bouncy (and Grammy Award-nominated) "Would I Lie to You?" and Lennox's powerful and sassy duet with Aretha Franklin, "Sisters Are Doin' It for Themselves."

The group's 1986 release, *Revenge*, showcased Lennox and Stewart's powerful writing skills with such hits as "Thorn in My Side" and "When Tomorrow Comes."

Savage, released in 1987, propelled the band even further, led by the comedic yet feral hunger of "I Need a Man." The video for "I Need a Man" was helmed by nascent director Sophie Muller, who went on to lens more than a dozen clips featuring Lennox as both a Eurythmic and a solo artist.

Muller calls Lennox "fearless. She's more fearless in her videos than she is as a person. During the time [we worked together], she never ceased to amaze me by coming up with a different performance for everything she did. I've worked with very few people since then who are that good."

Muller feels that part of Lennox's seductive appeal was her ability to embrace whatever creation—no matter how far out of the stereotypical female norm—they developed for the video. "We'd go into very dark areas, sort of psychotic areas," she says. "I haven't really had those kind of dialogues with an artist since. We talked about the characters, as she called them, that she was playing in the video. She always talked about them in the third person."

In 1989, the duo released *We Two Are One*, an album intended to quell growing rumors that the duo were moving away from each other musically. But, after an extensive world tour, Lennox and Stewart said goodbye to Eurythmics—as least temporarily.

With Eurythmics on hold, Lennox was definitely less prolific in the '90s. But her work took on a decidedly more personal tone as she embarked on her solo career. Her solo debut, 1992's *Diva*, spawned a number of hits, including the gorgeous, orchestral "Walking on Broken Glass" and the plaintive "Why."

In 1995, Lennox surprised many by making her second solo album a unique collection of deeply nuanced covers. *Medusa*—which, like *Diva*, is certified for sales of more than 2 million units in the U.S.—featured Lennox's interpretation of well-known cuts like "Whiter Shade of Pale" and "Train in Vain" alongside lesser-known songs like "No More 'I Love You's,'" which she took to No. 23 on the U.S. pop chart.

A decade after their last effort, Lennox and Stewart reunited to release the somewhat wistful, beautifully textured *Peace* on Arista in 1999. The pair undertook a tour to promote the set, with proceeds benefiting Greenpeace and Amnesty International. A 2000 mini-European tour was cut short after Lennox experienced back problems.

While a release date has not been set for Lennox's third solo album, she can currently be heard on *When Love Speaks* (EMI Classics), a benefit album organized by Michael Kamen for London's Royal Academy for the Dramatic Arts. She is also slated to appear June 3 at Party at the Palace, the rock show celebrating Queen Elizabeth II's Golden Jubilee at London's Buckingham Palace.

Additional reporting by Ray Waddell in Nashville.

Rock Clubs Still Key Touring Component

Continued from page 1

it takes losing a few hundred bucks at a 200-seat club. Then they come back into the market and say, 'He's our person.'"

Indeed, building bridges between promoters and baby acts may well be the most important role of rock clubs today. "As a promoter, I need to get in when the band's as small as I can and develop them every step of the way," Hurwitz says. "That part of the system still works, and on that level, clubs are as essential as they ever were. If you win that battle, you pretty much win the war. If as a promoter you don't do a great job at the smallest of levels, not only do you probably not deserve the his-



CAKE

tory [with the band], you probably won't make as much money in the following steps."

Hurwitz, too, has seen the system at its most productive. "I started with Creed as a \$1.01 [radio show], and now we're looking at possibly a stadium date at the end of the summer. If a promoter doesn't have a club, what claim to history is he gonna get? To dismiss that as archaic is lazy."

Chicago's Metro, now in its 20th year, was an important early Windy City play for such artists as Lenny Kravitz, Alanis Morissette, Nirvana, R.E.M., and Pearl Jam. R.E.M. was the first band ever booked at the club. "I believe that clubs continue to be an important part of a band's overall career," Metro owner Joe Shanahan says. "For bands that are one-hit wonders or an album or two in and out of the system, it's less important."

In his 20 years at the Metro, Shanahan has seen many bands come and go. "The ones that stick around are the ones that come and play this club or another six or eight times, are not in a hurry to grab that gold ring, and perhaps are more concerned about the craft of their music than the size of their bank book."

ROCKING THE ROOM

In the face of tight playlists and an endless parade of new faces, the ability to completely rock a house builds fans and brings in money when other

avenues fail or are unavailable. "I think it all starts with the clubs, even if the industry is set up so that the live performance is often an afterthought," says Eric Roberts, an agent with Hello Booking, which books such rock-club stalwarts as Slobberbone, the Clumsy Lovers, and Roger Clyne & the Peacemakers. "There are plenty of acts right now that are making it happen at the clubs without label deals. The Peacemakers are like the poster child for bands that are making it without playing the industry game."

For Clyne & the Peacemakers, rock clubs are a conduit to fans but are somewhat of an island. "If you go back 10-15 years, you used to be able to tie in a club date with an adventurous radio station and an adventurous retailer, and in this century you can't do that," says Michael Lustig, the band's manager. "The principle of booking a club is to get the band booked, play the date, make fans, and use that as a base to connect the dots at retail and radio."

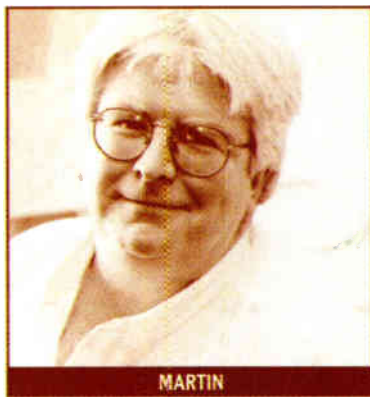
Lustig says the clubs still hold up their end of the bargain. "They're the first people you can get on the phone and your first entrance into any market outside your home base. But the other elements in the chain—radio and retail—are controlled by dollars that flow from the major labels, and to play the game the labels play is not economically feasible. We can't go in and buy price and positioning, radio spots, and ads in the weekly newspaper to promote retail, because it's incongruous with development. At best, it's a wash—and an expensive wash."

For his part, Clyne believes that rock clubs are not only the most important point of connection but also one of the few available. "The clubs are the only place left that haven't been co-opted by big corporations," he says. "It's the only place we can do what we do without having to pay some toll to get in."

Success on the road has enabled the Peacemakers to graduate from van to bus, and they own their own label and merch operation, both of which use rock clubs as a platform. "The first time we played Chicago or Minneapolis it was to 80 or 100 people, and we just played both to well over 500 less than two years [later]," Clyne notes. "Our philosophy remains the same: We're there to tell stories through rock'n'roll and celebrate life with people."

Clyne adds that the right club makes all the difference—places where "it's all about eye contact, decibels, smoke and spit, and wood and wire. There's definitely a circuit out there you can hit, but you have to bust your ass to find it."

For most rock bands, playing clubs is a crucial rite of passage and musical maturity. "Playing the clubs is important. It can form your sound a little bit," John McCrea of Cake says. "Bands that go right into the arenas on the first album sound different. There is a different musical approach almost in the structure of the music."



MARTIN

Clubs make the little things bigger, McCrea contends. "When you're playing in small places, the musical gestures are not as sweeping. We started with this humble, economical sound in cafés, nightclubs, and on street corners, and playing in those situations made us geometrically design our music to project 10 feet into the first three rows."

Dave Schools of Widespread Panic says paying dues in clubs can be the best of times for bands. "It's where you learn to play together," he says. "A lot of [clubs] have pretty rotten monitors, so you spend a lot of time putting the monitor rig together from whoever came in and jerry-rigged it the night before. The clubs are where you get a sense of how successful your attempt to connect with the audience is. It can be very character-building."

Many of today's rock clubs have found that to be successful, the under-21 crowd must be a part of the scene. That's why all-ages shows are an important part of almost every major club's monthly schedule. "The key element is rooms with [general admission] floors and all-ages concerts," MassConcerts' Peters says. "If you only allow 21 and over, you can't develop concert acts in a room like that. Very few acts break to arena level that appeal primarily to people over 21. You have to have all ages, and most clubs do."

Spring sellouts for Peters this year have included Puddle of Mudd, 311, Jars of Clay, O.A.R., Rob Zombie, and Dashboard Confessional, the majority of which were all-ages shows. The same holds true for Hurwitz's 9:30 Club—considered the top-attended club in the country—which operates as all ages, all the time. "We're looking to develop music lovers, not drinkers," Hurwitz says. "Drinkers pay the bills, but non-drinkers have money, too, and it's important that they see bands early."

SYMBIOTIC RELATIONSHIP

Regardless of their tastemaking clout in today's world, rock clubs and the promoters who buy talent for them are involved in a symbiotic relationship with acts and their agents



WIDESPREAD PANIC

and managers. For many acts, clubs simply offer a better pay day, because the pie is split up into fewer pieces. For example, the 2,660-capacity Palladium in Worcester is the size of a smaller theater, but promoter Peters contends both act and promoter can come out better in the club than the theater.

"In general, expenses are higher in a theater, including labor costs, base rent, and building fees—all these things that make it less favorable for the promoter," Peters says. "There are also certain acts, like aggressive rock bands, that can't play theaters, just like there are certain acts that shouldn't play in the clubs."

Peters says that if a promoter owns the club or has an exclusive booking agreement, he can often pay more than a theater because he has access to certain revenue sources. "I pay [acts] more than a theater of the same capacity would," he says, adding that his price for acts ranges from \$5,000 or less to as much as \$50,000.

Almost all acts have a "back-end" or door-percentage opportunity in their major-club deal, but Peters points out that a straight-up club owner has different interests from a promoter, with the latter looking at club dates as an investment in the future of an act. "For most promoters, promoting in clubs is not a money-making proposition on the door," he says. "On the other hand, the smart club owner doesn't need a promoter coming in with the next Smashing Pumpkins at their club that ends up drawing 96 people and making \$200 at the bar."

Hurwitz agrees that unlike a promoter, a straight-up club owner doesn't necessarily have an interest in seeing a band move up to arenas. "If you're simply a club owner, you're happy to keep a band for a few gigs after they get big. There is a ceiling on what the club owner can recoup from his investment. As a promoter, there's really no ceiling to it, unless an act goes with a national tour."

Some bands, even after moving to larger venues, still like to play the isolated club date. "It's good to reconnect with your roots and be reminded of how you felt when you started," Cake's McCrea says.

Other bands will return to a club to create a buzz, as acts from Smashing Pumpkins and Big Head Todd & the Monsters to Cheap Trick and the Strokes have done at Chicago's Metro. "We try to be a good step along the way, and a lot of them want to come back and underplay the market and create some sensation," Shanahan says.

McCrea's memories of playing clubs in Cake's early days aren't all pleasant ones. "I don't have purely fond memories of being paid \$4 in Seattle or being cheated by a coke-addict club owner. There are a lot of scoundrels able to stay in business at that level, but there are also a lot of good people that really love music at that level, too."

Those are the ones that can make a date work, Clyne believes. "You can tell the promoters that are gonna be

with you, because they love it," he says. "The best promoters and clubs have belief, heart, tenacity, and common sense. The only thing I can count on is my music, and if the promoter puts me in the right place at the right time, I'll be there."

Clyne adds that if his band makes it to arena level, they will be loyal to the promoters that helped them in clubs. "They are an absolutely necessary part of the chain, and it would be terrible to turn your back on them."

Necessary or not, Hurwitz doesn't believe that a seminal stand at a rock club can be the sole catalyst for breaking a band to arena level. "I can't take credit for breaking a band at the 9:30 Club, but we've definitely been a part of the process," he says. "Clubs are just not the central tool they used to be."

Brian Phelps, president of Toad's Place in New Haven, Conn., agrees. "Rock clubs like Toad's help get bands started, on the road, and in front of a crowd, but acts break through the media," Phelps says. "We can have 'em one day and do 100 people [and] nobody knows who they are. Eight months later, they're flyin', and it has nothing to do with them playing Toad's or any other club."



ROGER CLYNE AND THE PEACEMAKERS

That's not to say bands can't enlist major fans from club performances. "There is no question that performing in front of people always helps a band, but can you break a band solely from that? That hasn't gone on in at least a decade," Hurwitz says. "That's part of the picture, but not as big a part as it once was. In my business, the goal is to provide the best place for people to first see a band. The trick is making 200 or 300 people feel like a hot show. That will help a band."

Steve Martin, director of the Agency Group, says that clubs' role in development is solid. "We rely on these guys individually to work with us in developing new bands and letting them go play. In the agency business, we deal with bands that hopefully deliver live, and oftentimes the clubs are where a band will find their voice."

And if clubs aren't providing a launching pad for a given act or scene today, that doesn't mean it won't happen tomorrow. "There's some band out there right now whose sound is unpopular in most clubs, and some place is gonna give 'em a shot," Widespread Panic's Schools says. "There's some place this band calls home, and that's gonna be the epicenter of whatever this new scene is. Who knows where or when it will happen or what it will sound like, but some band is out there plying their trade against all odds in some little club. That's what I'm looking for in general in music."

Meet Punk Gormandizer Hilly Kristal, Iconic Owner Of CBGB

BY JIM BESSMAN

NEW YORK—If there's been one constant in the ever-changing rock club scene, it's Hilly Kristal.

The iconic owner of downtown Manhattan's punk rock mecca CBGB still presides over his historic 313 Bowery location at the east end of Bleecker Street in the East Village, looking much the same as he did some 35 years ago, when he was half his age and bands like the Ramones, Talking Heads, Blondie, and Television forever changed the face of rock'n'roll history.

That history, of course, notes that in the beginning, CBGB had little to do with post-disco punk rock, which had yet to be conceptualized.

"The music I intended to have—which wasn't the music it became famous for—was country, bluegrass, blues," Kristal says, volunteering the answer to the most-often-asked question: What does the arcane acronym "CBGB" stand for?

But CBGB, as punk completists know, isn't the club's full name. It's CBGB & OMFUG, which leads Kristal to supply the answer to the second-most-asked question: other music for uplifting gormandizers. "A gormandizer is a voracious eater," he explains, specifying that in this case, the cuisine is music. "I thought of it while running around the track at the Y. You got to think of something after five miles, and I started thinking of words and their meanings and after five miles got up to the 'G's.'"

If Kristal's music goal was different when he opened CBGB, so was the New York music scene. Born in Manhattan, Kristal was 6 months old when his family moved to a farm in Hightstown, N.J. He studied music at a very early age and played violin in his high-school orchestra, later attending the Settlement Music School in Philadelphia and studying with renowned headmaster Johan Grolle.

But he also studied opera and "started singing everything in the '40s," including vocal quartet and pop music; he even had a calypso vocal solo while performing at Radio City Music Hall. "But I was writing music, too, and performing it at clubs and coffeehouses in the Village," says Kristal, an ex-Marine. "It was my own music and some folk music from the '50s and '60s beatnik-to-hippie era."

So when the manager of the Village Vanguard left to manage the Kingston Trio, Kristal was well-positioned to take over, thereby beginning his extraordinary career in Manhattan clubland.

"There was no scene when I started doing CBGB," Kristal says. "This is the Bowery, and people forget what it was like here then. I almost forget, but this was an awful place when I took it over and started fixing it up. It was called the Palace Bar—a derelict bar under the Palace Hotel, which was the biggest flophouse in the Bowery. It stank so bad I had to fumigate it when I converted it to CBGB. Men would line up at 8 a.m. and stagger in for muscatel for 35 cents a glass, and I stayed open until I couldn't stand it any more. It was a mess."

But as well as a haven for homeless bums and flophouse flunkies, the notorious Bowery was the site of several art galleries and the address of many musicians. "There were Rauschenberg, Lichtenstein, and a lot of musicians around, because it was very inexpensive to live here in the '70s," Kristal says. "There were lofts for \$100 a month where whole groups could stay: Television had a place on East Broadway, Talking Heads were down the block, Blondie were on the Bowery."

But with all these budding breakthrough bands in the neighborhood, there weren't any available performance venues. "The Mercer Arts Center [legendary home of the pre-punk New York Dolls] had just collapsed—literally—and there was no place for unsigned bands to do their own music," says Kristal, who eventually insisted that CBGB bands play original music rather than the covers demanded by every other club owner ("Originality was prime—technique took second place"). When the club re-opened as CBGB in December 1973 (Kristal previously operated it under the

name Hilly's for a brief period of time), the first acts were more in line with its initials. "There was a country/bluegrass/blues band, Con Fullum, from Maine, and Elly Greenberg, a female country/folk singer. And the Wretched Refuse String Band, which still exists. But it was hard to find new talent in these genres, so we had a jazz band like Oregon every now and then, and rock bands like Squeeze—though not the U.K. Squeeze."

WORST BANDS YOU EVER HEARD

Then one momentous day, Kristal was putting up CBGB's landmark canopy, and three scruffy young rock musicians happened to walk by.

"I was on the ladder, and Tom Verlaine, Richard Hell, and Richard Lloyd—who were in Television—asked what was going on, and I told them that it was a country, bluegrass, and blues club," Kristal recalls. "They told their manager, Terry Ork, and he came down and persuaded me to put the band in on Sundays, and I did. I have to say, they were the worst band I ever heard in my life!"

But Ork—who also put out early Television and Richard Hell & the Voidoids singles on his Ork Records—somehow coaxed Kristal into letting the group play again, this time with another up-and-coming band from the Forest Hills section of Queens, N.Y.

"They were called the Ramones, and they were even worse than Television," Kristal says. "Their equipment kept breaking down, and they spent more time yelling at each other than playing. I think Joey [Ramone] used to say that I said, 'No guy would ever sign you guys—I don't know if I did, but I can see [that] I might have. But they had a lot of guts and creativity and worked hard for what they wanted, and they proved me wrong.'"

Kristal also singles out the early CBGB group the Stilletos. "They were interesting, because they were three girl singers and they had fun, nice lyrics," he says, noting that one of the girls, "a good writer," was Deborah Harry, who went on to form Blondie.

CBGB began to catch on with the downtown rock scene. "We started auditioning bands, and the Shirts and Talking Heads auditioned on the same night," Kristal says. "They were raw but very good: The Shirts had seven members and two drummers—and a great singer, Annie Golden. They were from Brooklyn [N.Y.] and had kind of a punk attitude. And Talking Heads had just three members then, and I thought they were marvelous, but some said they were terrible. But they actually played well, and now that I think about it, what they did sounds pretty tame—but it was different, and it was David Byrne . . . And then there was Television, which at the time had two major writers in Verlaine and Hell—each of whom established his own identity after they broke up."

In 1975, Patti Smith, who had been reading poetry and singing with guitarist/journalist Lenny Kaye at the competing rock club Max's Kansas City, had formed the Patti Smith Group. Needing a place to showcase, she began what became a seven-week, four-nights-a-week stint at CBGB with Television opening for her.

"Clive Davis came down time and time again and signed the group, but she was already a known entity, so it had nothing to do with CBGB," Kristal explains. "But she had a lot of celebrity friends—poets, artists, writers, musicians, actors—and they all came down during

those weeks, and it became a happening thing."

Davis "didn't get Television," Kristal notes, but other label A&R people came down, too, and the true CBGB groups—Television, the Ramones, Talking Heads, Blondie—would later be signed as well. But after the Patti Smith Group's residency ended in May, the beyond-the-Bowery excitement for what Kristal terms "street rock"—the "punk" designation was yet to be coined—subsided.

Yet more and more original bands were seeking sanctuary at CBGB, with the Marbles, the Mumps, Mink DeVille, Orchestra Luna, the Planets, and the Miamis listed among Kristal's favorites. Flush from his success hosting Smith, he was now more determined than ever to bring recognition to these unknown, hopelessly-out-of-the-commercial-mainstream acts.

"They were having the Newport Festival in New York in July—after getting kicked out of Newport [R.I.]—and I figured that since nothing was slated music-wise in New York immediately afterward, I'd put on the Festival for the Top 40 Unrecorded New York Rock Bands," Kristal says. "I'd been to Newport many times and knew it got press from all over, so I took out the biggest ads for three weeks in the *Village Voice* and *Soho Weekly News* and the New Jersey rock paper *The Aquarian*. Very few people were writing about these bands yet, but we had about 70 bands here within a two-week period starting the Thursday after Newport ended. And while everybody was still in town—and even

though it was rock and nobody except the fans and a few writers knew who they were—everybody came down, from the *Voice* and the [New York] *Times* and the papers from the surrounding area to *Circus*, *Melody Maker*, *NME*, *Rolling Stone*—which was then still in San Francisco—*Cream*, *Variety*, and [music columnist] Lisa Robinson, as well as college radio and even Danish radio."

Kristal credits the press response to the festival for helping to break what would soon be known as punk rock. "A lot of people became fans," he says. "The Ramones were really good at that point, and Blondie and Talking Heads and the Shirts and Mink DeVille and so many bands that caught people's attention. Not so much the record people—except the ones who were interested before."

Max's Kansas City, which had been closed during an ownership change, reopened to compete with CBGB. Other regional clubs followed suit. "Max's did a nice job, which was important, because it made two places that were doing new music by new bands," Kristal says, noting that the nearby Bottom Line was more of a record-company-supported showcase club. "And when the press got into it, there was a whole scene. *Punk* magazine started up, and that was very important, because giving a magazine the name 'punk' was important for that era."

Kristal calls the mid-'70s in the Bowery "a very exciting time." Even in the middle of a recession, "the living was easy, because the rents were so reasonable." Out-of-town bands joined their New York counterparts in lobbying to get a CBGB booking, and soon enough, punk rock became not only a national underground movement but an angrier, more intense English one as well, reflecting that country's more dire socio-economic conditions.

Kristal says, "Kids didn't have Vietnam or equality or women's rights to champion like they did in the '60s, but they needed their own things to say,

and their music reflected it: The lyrics were very important, because they reflected their own feelings and thoughts. Even with the Ramones, Joey wrote about the people and things in his life, not just boy-girl things. They all played together and supported each other and were part of a scene with their fans."

The magical moment was consecrated by a famous double-LP set known as *Live at CBGB's Double Album Vol. 1*, featuring such soon-to-be-signed acts as the Shirts, Mink DeVille, and the Tuff Darts (with future neo-rockabilly star Robert Gordon). And while most of the seminal punk/new-wave bands would never have the commercial success or long life of the MTV video-era groups and '90s grunge acts that clearly evolved out of the late-'70s CBGB scene, CBGB—and Kristal—remain at the forefront of new music.

"So many things have grown out of those first few years, in so many directions," Kristal says. "From Talking Heads to the B-52's and a lot of the danceable stuff, from the Ramones to the hardcore of the early '80s. Then there are bands like Suicide, who started way, way back and paved the way for what I call 'art rock' bands like DNA, Sonic Youth, and Swans. All of these bands influenced each other and were rooted in bands like the [New York] Dolls, Velvet Underground, Iggy [Pop] & the Stooges, MC5."

THE LURE ENDURES, UNABATED

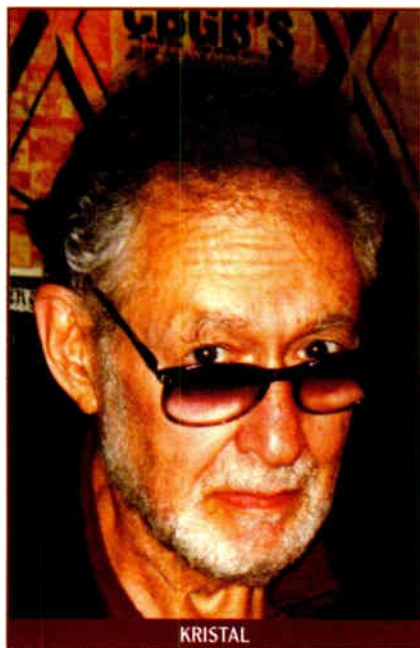
Kristal observes that CBGB's own influence and lure continue unabated. "Today, this blond woman in her late 30s wearing glasses came by with two kids—a 10-year-old girl and 8-year-old boy—and they wanted to see the stage. They were from Pittsburgh, and she remembered all the bands who had gone through Pittsburgh who started out here."

Kristal adds that his girlfriend's 7-year-old grandson in Atlanta is learning guitar while wearing a CBGB T-shirt. Then he looks outside, where even in the midst of an afternoon cloudburst, kids are gathering beneath the club's canopy. "They're already lining up for a hardcore show tonight by Minor Self Indulgence—[who are playing] under a different name," he explains.

But nowadays, there's much more to CBGB than the club itself. Next door is 313 Gallery, a classier room given to singer/songwriter and acoustic music. Downstairs, CB's Lounge presents jazz and spoken-word performances. The club's label, CBGB Records, offers current product from such acts as Japanese rock band Asian Mushroom and New York punk trio Molotov Cocktail. A CBGB clothing line is carried by a number of specialty stores as well as online; the CBGB Web site offers live streams of club shows and access to archives for a nominal weekly charge.

Eyeing the current chart success of soundtracks and compilation discs, Kristal senses a new opportunity to expose new music via DVD compilations. He's pacting with Pennsylvania-based Music Video Distributors in launching the *Live at CBGB DVD* series "to give people a taste of new bands. We can do a punk series or a series of singer/songwriters and come out with a new release every three months or even monthly," he says, noting that as many as 80 bands play in his venues every week. "We'll sell them for \$9.95, because we aren't out to make money. If we can make a buck a disc and get the bands some money and exposure and a means of pushing their Web sites, we can really help them, and who knows? Maybe a record company will see someone on a DVD, and they'll get signed."

Speaking of CBGB's extensive Web site, Kristal has completed 38 Web pages of the club's history—"and that only goes up to '77," he notes. Now 70 "and with a good 40 years left," he ruminates, "I had the Ramones when nobody wanted them. Living Colour did 34 Mondays in a row until they got signed. Alan Jackson played here just before [current album] *Drive* came out. So many different people have played here because they wanted to—and it gave them an opportunity to be heard."



Split Could Endanger Claims

Continued from page 1

The fight pits Greg Hessinger, AFTRA's national executive director, against its funds unit, responsible for collecting and distributing benefits to featured recording artists, whether they are AFTRA members or not. It also threatens to blow apart an already controversial proposed settlement of a 9-year-old lawsuit waged by 15 veteran R&B artists. Their 1992 lawsuit charged the funds with breach of fiduciary duty. At stake is not only a payout for the 15 named plaintiffs in return for dropping the charges, but also the treatment of many thousands of eligible artists not active in the suit.

Under the collective bargaining agreement of the first Phono Code law of 1959, record labels are required under federal law to pay health and pension benefits to recording artists. The payments were to be based on gross compensation, including advances.

The rift comes as lawyers for the funds and half their trustees, mostly representatives from broadcast networks (AFTRA's main constituency) rejected Hessinger's requests May 22 to further modify the proposed settlement.

In meetings with Hessinger in mid-May, the trustees accepted changes to allow future claims of underpayment by artists unnamed in the suit, especially if unrecovered. The trustees also approved benefit claims by artists with pre-1959 recordings, since the recordings had been remastered in the CD era and carry newer copyright dates.

At the May 22 meeting, however, the trustees rejected Hessinger's call for modification of a blanket release of the settlement and more open-ended, non-prejudicial terms for future claims by the eligible artists. Hessinger had initiated the call for changes after discussions with alarmed artists and activists.

"I told the trustees, 'You have a choice: Either agree to the changes, or try and get the settlement approved over the objections of this union,'" Hessinger tells *Billboard*. "They rejected them, so AFTRA is going to actively oppose the settlement. So we're gonna file papers saying we oppose the settlement because it adversely affects class-action participants and infringes on the union's right as a collective bargaining agent to determine what our own contracts mean." The lawyer representing the funds could not be reached for comment.

The decision by the AFTRA leader underscores the union's more aggressive stance in recent years in defending the rights of recording artists.

Bonnie Raitt, a member of the Recording Artists Coalition (RAC) and a longtime activist, says: "Greg has shown integrity and courage in standing up for the rest of the AFTRA constituency in this case. For those of us working to help the artists who have not gotten the help they deserve, this is a watershed moment in the struggle, and I can't thank him enough. This

kind of conscience in action is what an organization like AFTRA should be doing for the artists it represents, and I'm hopeful that Greg will work to get the unpaid health insurance and pension benefits to those in need."

Howell Begle, the lawyer best-known for his reform efforts to secure modern royalties for veteran R&B artists, says, "I think he's courageous for stepping up and dealing with the concerns. But it doesn't change the sad fact that there are years and years of bad record-keeping at the funds."

Joyce Moore, wife of plaintiff Sam Moore and the driving force behind the lawsuit, says: "It's a wonderful first step. Maybe now someone [at the funds] will say, 'Well, boys, it's all out in the open now, so let's deal with it and try to clean this mess up.'"

Jay Rosenthal, co-counsel for the RAC, says the coalition hopes that AFTRA leadership "will continue to address other lingering problems with the AFTRA Health & Benefit Fund."

has not yet accepted. The settlement goes before Judge Clarence Cooper in U.S. District Court June 20 in Atlanta for final approval. There's also a growing list of artists from the class action who have written to reject the settlement, including Bruce Hornsby, Kenny Loggins, Dionne Warwick, and such elderly pop stars from the pre-rock era as Patti Page and Frankie Laine.

The crisis comes as AFTRA negotiates with U.S. record companies over a new Phono Code (now called the Sound Recording Code) to establish terms for health and pension benefits. In recent years, AFTRA has engaged recording-artist issues to a greater extent than in the past, supporting the successful repeal of the work-for-hire amendment put forward by the recording industry, direct payment of equitable digital royalties to artists, repeal of the recording-industry exemption from the California seven-year personal-contract rule, and greater artist representation in the SoundExchange dig-

who feels that they have been deprived of appropriate credit."

He says that once the revised settlement is finalized, "AFTRA will be independently communicating with artists to offer assistance to anyone who wishes to submit a benefit claim to the funds based upon any such deficiencies. We will dedicate whatever staff personnel are necessary to provide effective assistance and representation to claimants."

Begle thinks AFTRA should go further: "'Offer assistance'? What's that mean? Individual artists don't have the clout or resources to do it themselves. If there's a dispute over ambiguities about who's eligible to be paid in the Phono Code, they should represent the little-guy artist and take the labels to binding arbitration."

Hessinger is keeping his cards close to his chest. He says, "That's what should be done."

The 15 plaintiffs continue their claims against their former labels,

ings statements for everyone it had names and addresses for, but "every year thousands would be returned for bad addresses—and were then used as scrap paper."

"There was also what was called the 'No Soc' file, containing the names of 30,000 performers—not all vocalists—for whom AFTRA funds had received contributions," Wilhelms continues. Lacking their social security numbers or addresses, AFTRA funds, he says, "made no effort to find correct information nor allocate contributions to those individuals' accounts."

Critics of the proposed settlement oppose the provision that ties artists' shares, in lieu of accurate paperwork, to *Billboard* singles charts of that era. Wilhelms says, "What about successful album artists like the Grateful Dead who only had one charting single?" Others point out the sales inaccuracies and built-in racism of older charts that kept black artists off the main, white-dominated pop charts.

Recording artists and their managers must share some of the blame, observers say. A sampling of managers contacted by *Billboard* say that even today, most admit they don't have the AFTRA funds on their radar, partly because the unit has done little outreach.

When pensions and benefits questions did hit the radar, managers had to rattle the cages of the labels and the funds to get their attention about contributions. Industry veteran Irving Azoff—head of Giant Records, manager of Don Henley, and former manager of the Eagles—says: "During the late '80s or early '90s, I checked into the payments for one of the Eagles during the period when the group had broken up. Elektra just quit making contributions to AFTRA on behalf of the Eagles. And AFTRA never notified us that they weren't getting the contributions."

"One of our accountants was checking accounts and caught it," Azoff continues. "So we went back to Elektra and said, 'We're gonna sue you—why haven't you paid this money?' They said, 'Because we didn't have to—your band was broken up.' And we said, 'No, no, no, we were still selling records. The contract says you still have to pay.' So Elektra finally agreed to make the contributions. It took me a year and cost me about \$25,000 in legal fees. We couldn't even get AFTRA to confirm to us that the money was credited to that individual's account! Eventually—we think—it got straightened out. It was a bureaucratic nightmare."

Wilhelms says the funds unit relies on voluntary reporting and payment, but prior to his arrival, "there was no collections department, no procedures for pursuing overdue or uncollected contributions, no appellate structure for participant appeals of eligibility determinations." Further, there weren't any label audits until 1979.

Continued pressure by Wilhelms for changes from the funds trustees led to his termination in 1992. He then became an artist's advocate, working with clients unrelated to the lawsuit on such matters as securing back royalties.

A selected timetable of archived *Billboard* stories about the artists' lawsuit against the funds and the labels includes the issues of March 27, 1999; Dec. 16, 1995; and May 7, 1994.



RAITT

'For those of us working to help the artists who have not gotten the help they deserve, this is a watershed moment in the struggle, and I can't thank Greg Hessinger enough.'

—BONNIE RAITT



HESSINGER

In 1992, 15 veteran R&B artists sued the funds for fiduciary irresponsibility for basically botching its mission from 1959 to 1992 due to inept or nonexistent record-keeping and failure to enforce legal obligations requiring record companies to contribute payments to both recouped and unrecovered artists. The messy suit dragged on for nine years and featured almost as many lawyers.

Even with the changes, the proposed settlement is hardly a triumph. In exchange for dropping the charges against the funds, there is an offer of a one-time settlement of \$8.5 million. The 15 veteran R&B artists who brought the suit are being offered \$100,000 each—a total of \$1.5 million. It also allows lawyers in the case to take 25% of the gross recovery—about \$2 million. Thousands of unnamed artists in the class-action settlement will not do as well in the split of the remaining \$5 million. After administrative deductions of about another \$1 million, the artists in the class-action suit—as many as 10,000—could receive a small settlement of about \$400 each in benefits for those years.

The settlement money comes from the well-heeled funds' insurance underwriters and not from collected record-company contributions.

Five of the 15 artists have rejected the proposed settlement, and another

ital-royalties collection unit.

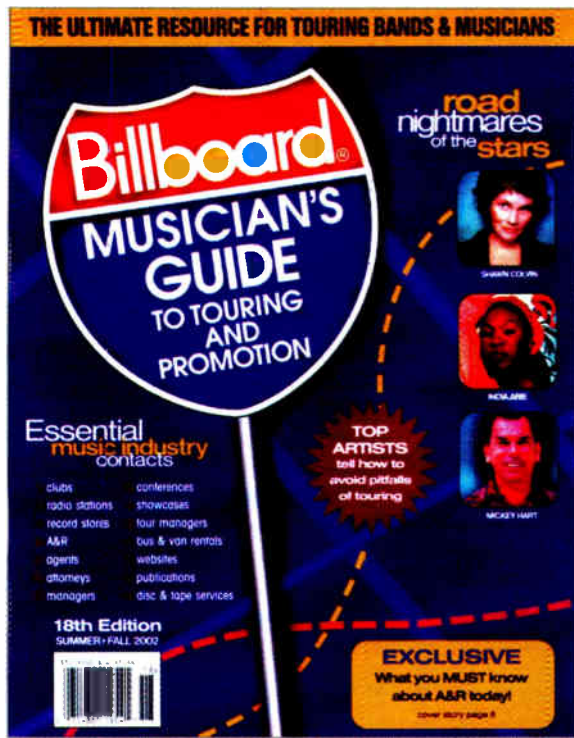
The major change proposed by Hessinger in the settlement language rewrites the provision that will shut off future claims by artists against the labels that they had not paid health and retirement benefits or that benefits were incorrectly calculated. It also makes clear that AFTRA interprets the language of the Phono Code of that era to mean that the labels had obligations to report earnings and pay contributions up to a maximum of \$100,000 for a group or individual, whether the artists are recouped or not.

Some critics say that even the revised language in the settlement still lets the funds off the hook for past inequities, but others say that because there are so many years of data that are incomplete or missing, the mess can never be sorted out. Statute-of-limitations rules may also apply.

Hessinger pledges that AFTRA will work with artists if they claim improper credits from their labels. "Given the fact that no class member is [now] foreclosed from bringing a claim to restore improper deficiencies in pension credits, and given the lingering questions surrounding the record-companies' payment and accounting practices during the years in question, AFTRA believes it imperative that the union provide assistance to any class member

charging racketeer-influenced and corrupt organization violations, in a separate ongoing 1992 lawsuit. The named plaintiffs in the funds suit are Samuel D. Moore; Curtis Mayfield; Jerry Butler; Carl Gardner; Brian Hyland; Jerry Landers, administering the Jackie Wilson estate; the estate of David Prater Jr.; Doris Jackson; Marshall Thompson; Stacey Womack (as beneficiary for Mary Wells); Lester Chambers; Willie B. Pinckney; Barbara Acklin; Alfred Smith, professionally known as Brenton Wood; and Otis R. Harris Jr., professionally known as Damon Harris. Moore, Hyland, Womack, Wood, Pinckney, and Prater have either rejected or not yet agreed to the settlement.

The funds division during that era was not a pretty picture. Frederick Wilhelms was hired in 1988 to run the unit after earlier directors without any administrative or auditing experience retired or were fired. He says he found the office and files in a "shambles. There were many incomplete and unsettled audits, and 30-cent-on-the-dollar settlements plowed into a general fund with no way of determining the earnings of individual participants. Not all companies were audited for each payment period, nor did they forward earnings for their entire rosters." The funds unit was required to file annual earn-



Billboard's New 'Musician's Guide' Packs More Information Than Ever

What better source for information on how to succeed in the music industry than the music industry's No. 1 publication? *Billboard* magazine's new Summer/Fall 2002 edition of the *Musician's Guide to Touring and Promotion* is back with more expert advice and key contact information than ever.

Must-read features in this edition include "A&R Demystified," an exclusive survey of top label talent executives who explain the art of landing a record deal in their own words. It's essential reading for any act hoping to sign on the dotted line. And don't miss "Road Nightmares of the Stars," with some of today's top touring artists revealing their worst moments on the road. John Paul Jones describes how a Led Zeppelin gig in Milan dissolved into a riot. Shawn Colvin recalls the near-empty clubs of her earliest shows. Barry Manilow comes unzipped, Toby Keith's bus driver comes undone, and other artists describe similar debacles.

In addition to these informative and entertaining articles, the *Musician's Guide* contains more than 4,800 updated contacts. These listings provide everything the working musician needs to book gigs, reach record labels, find a manager, locate tour services, and more. Unlike annual directories, the listings are updated every six months. It's information that musicians can trust from the publishers of *Billboard*.

The new *Musician's Guide to Touring & Promotion* is just \$15.95, including shipping in the U.S. and Canada, or \$18.95 overseas. To order, call 800-407-6874 or visit orderbillboard.com. The guide is also available on disk for \$59.

u p c o m i n g e v e n t s

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Hollywood Reporter/Billboard Film & TV Music Conference

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for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com

THIS WEEK@



DJ Quik

COMING THIS WEEK: West Coast gangsta rapper/producer DJ Quik enlists the help of Dr. Dre, Talib Kweli, and longtime collaborator AMG for his sixth solo album, *Under The Influence*, out now via the Euponic/Bungalow label. The album features a new interpretation of Paul Simon's pop hit "50 Ways to Leave Your Lover" plus "Put It on Me," which appeared in the film *Training Day*. The review of the album will appear exclusively on Billboard.com.

Also this week, read the first of three installments in *Billboard.com*'s series of excerpts from *The Real Deal: How to Get Signed to a Record Label*, the new book by Dayle Deanna Schwartz.

Plus, *Billboard.com* will feature a report from California rock outfit Queens of the Stone Age's North American tour opener in Atlanta and reviews of trumpeter Marcus Printup's *The New Boogaloo* (Nagel Heyer) and indie rock act Arlo's *Stab the Unstoppable Hero* (Sub Pop).



personnel DIRECTIONS



MIKULKO

Lydia Mikulko has been promoted to advertising production director of *Billboard* and the *Airplay Monitors*. At the same time, Chris Dexter moves up to assistant advertising production manager for the magazines.

Mikulko joined *Billboard*'s production department in 1990 as production assistant and soon began moving up the production ladder. When the four *Airplay Monitors* were launched in 1993, she was named advertising production manager. In 1998, she moved into the newly created position of advertising manufacturing manager for *Billboard* and *Airplay Monitor*.



DEXTER

Mikulko, a recipient of the parent company's president's award in 2000, attended Fordham University where she majored in English.

Dexter joined the production department in October 2000 as production coordinator for *Billboard* and *Airplay Monitor*. He had previously worked with the Writers Guild of America and radio station WPLJ New York. Dexter earned a B.A. in film from the College of Staten Island.

Mikulko will report to Marie Gombert, director of production and manufacturing for *Billboard* and *Airplay Monitor*. Dexter will report to Mikulko.

visit www.billboard.com

PHOTOS: CHUCK PULIN



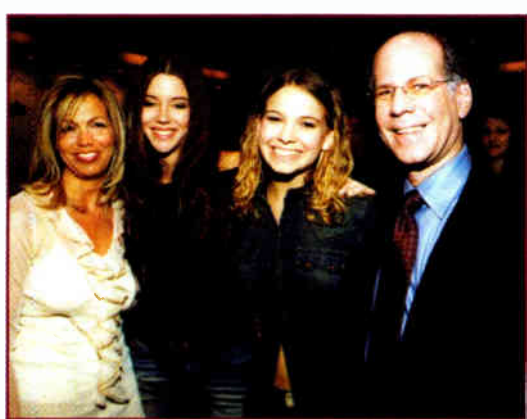
Let Freedom Wave

Before his two sold-out performances at New York's Madison Square Garden, Paul McCartney met with 17 members of the CityKids Foundation of New York. The organization, whose mission is to create a future in which young people "are not only seen, but heard," created in 1986 a four-story banner to celebrate the 100th birthday of the Statue of Liberty, which was again used earlier this year during McCartney's performance of "Freedom" at Super Bowl XXXVI and is now featured in his Drivin' USA tour. Here, McCartney poses with 12 current CityKids members and three alumni who worked on the banner.



Breakfast Between The Sheets

Donny Osmond made a stop at Grand Central Station in New York on Mother's Day, to serenade commuting mothers who were occupying 50 beds during rush hour for America's Biggest Breakfast in Bed, which benefited Hunger Free America. The event was sponsored by I Can't Believe It's Not Butter.



Changing The World A Teen At A Time

Teen People recently honored "20 Teens Who Will Change the World" with a 14-page feature story profiling young scientists, singers, artists, activists, athletes, ballerinas, and more. In honor of their achievements, each teen received a \$1,000 scholarship from L'Oreal and was honored with a luncheon in New York. Pictured at the event, from left, are *Teen People* publisher Anne Zehren, M2M members—and teenagers—Marion Ravn and Marit Larsen, and M2M producer Jimmy Bralower.

The Billboard BackBeat

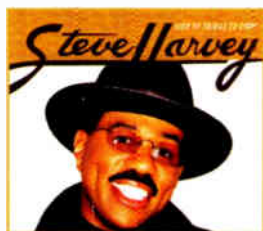
EDITED BY CHUCK TAYLOR

Steve Harvey: In The Hoodie



Just talking to Steve Harvey about what's happening is enough to wear you out. That's because the former host of *It's Showtime at the Apollo*, star of the now-syndicated *The Steve Harvey Show*, and Original King of Comedy is a human whirlwind of activity.

First, there's his top-rated morning show on KKBTV (The Beat) Los Angeles. It mixes music and comedy with a strong dose of community activism that embraces such issues as literacy, drugs, and gang violence. Said activism also provided the impetus for another major Harvey project—KKBTV's 2-year-old Hoodie Awards. Music, film, or TV stars need not apply. These awards recognize such neighborhood celebrities as



the best community leader, best high school teacher, best soul food, best beauty shop, and best church. "It gives the ordinary man a chance to see what it's like in the spotlight, to feel the thrill of receiving a round of applause," says Harvey, who developed the Hoodies with his manager, Rushion McDonald.

"We decided to make them community awards, because there are far more community people than there are rich and famous people," Harvey adds. "The Hoodies include everybody. If you have a business of any kind, you qualify. Then listeners vote via phone, e-mail, or fax."

This year's Hoodies, held in April at former Lakers home base the Forum, brought out such presenters/performers as Magic Johnson, Angie Stone, actor Michael Clark

Duncan, and Judge Joe Brown. After wrapping up the Hoodies, the Cleveland native and former WGCI Chicago personality signed on for a second stint as host of the Essence Awards. The 15th annual ceremony, being taped for the first time May 31 in L.A., will honor Halle Berry, India.Arie, and Janet Jackson, among others.

A month later (June 25), MCA Records releases Harvey's first compilation, *Sign of Things to Come*. He's quick to note the project is just a production deal. "I don't have the time or energy for a label. And believe me, I won't be singing on anything."

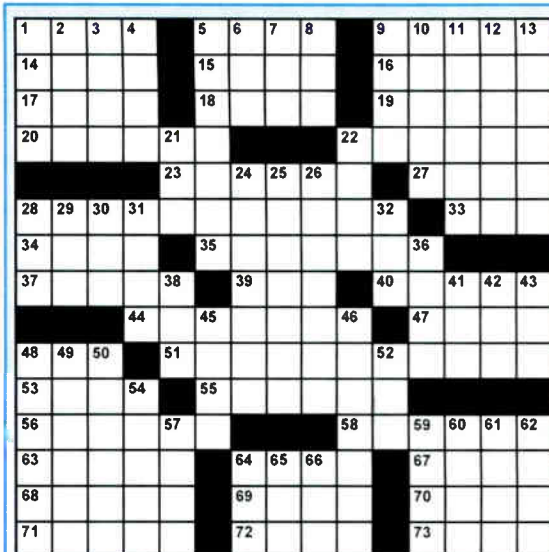
What Sign does bring to the table is what Harvey describes as "good music that says something."

Among the original selections is lead single "Keep Lovin' You" by Dave Hollister, plus tracks by Carl Thomas, DeJura, Rahsaan Patterson, Yolanda Adams, and others.

The day the album is released, Harvey co-hosts the second annual BET Awards with Cedric the Entertainer at Hollywood's Kodak Theater. And though "there's talk" about possibly syndicating his morning show, he has "no idea what the holdup is" regarding a sequel to 2000's *The Original Kings of Comedy*. "It's a no-brainer," Harvey says. "Easily a smash hit."

In the meantime, though, Harvey's credo remains "Have mike, will travel." He says with a laugh, "If there's a microphone, I can probably do it."

CHUCK TAYLOR



'TRIBUTE TO X'

by Matt Gaffney

- Across**
- 1 With 5 across, punk band whose lead singer is Poly Styrene
 - 5 See 1 across
 - 9 Like Clarence Clemons, in the E Street Band
 - 14 Oscar-winner Sorvino
 - 15 Love's band
 - 16 Cries 96 tears, maybe
 - 17 "Come on, be ___!"
 - 18 Redding of R&B
 - 19 Oldest third of Hanson
 - 20 CD player button
 - 22 1990's blues-woman Bogart
 - 23 "Back ___ bugs in the software..." ("99 Red Balloons" lyric)
 - 27 CD players do it sometimes
 - 28 Certain percussion player
 - 33 Dir. on a map
 - 34 No. 1 hit of 1960 "___ Angel"
 - 35 Modern ___
 - 37 Hit for TLC or Radiohead
 - 39 Paul McCartney tune off "Band on the Run"
 - 40 Money for Plácido Domingo or Kraftwerk
 - 44 Electronica's ___ Crew
 - 47 Story that may be tall
 - 48 ___ in "Xerox"
 - 51 22 down once played in his band
 - 53 "Hold on ___!"
 - 55 Crowns for princesses
 - 56 With "The," band that had a 1987 hit with a remake of "Kiss Him Goodbye"
 - 58 "I Will Survive" diva
 - 63 Tylenol rival
 - 64 He hit No. 1 with "Do Wah Diddy Diddy"
 - 67 "Luka" singer
 - 68 "Whistling tunes we hide in the ___..." (Peter Gabriel line)
 - 69 Spandau Ballet's biggest hit
 - 70 Music receivers
 - 71 Amherst campus, for short
 - 72 Rod Stewart hit "___ Love a Bitch"
 - 73 Part of a dance
- Down**
- 1 When to sing carols, for short
 - 2 Ready for plucking
 - 3 ___ Sea (world's sixth-biggest lake)
 - 4 College where the Whiffenpoofs sing
 - 5 "i ___ Sheriff"
 - 6 Subject of many '60s tunes
 - 7 Inventor Whitney
 - 8 Marks a ballot, maybe
 - 9 Kind of acting award
 - 10 ___ Goddard Space Flight Center
 - 11 Acts in a showy way
 - 12 Mid-'90s pop phenomenon
 - 13 R&B group that hit No. 2 with "Just Kickin' It"
 - 21 Bottle top
 - 22 Lucy's husband
 - 24 Richie Sambora's band
 - 25 Hit ballad for Richard Marx
 - 26 More choked by dirt, as a river
 - 28 New Wavers who sang "Making Plans for Nigel"
 - 29 "White Album" song "___ Blues"
 - 30 Geddy of Rush
 - 31 Littlest bills
 - 32 Mao ___-tung
 - 36 Rwanda tribe
 - 38 Word after chicken or small
 - 41 Jazz precursor
 - 42 Michael's co-star in the "Thriller" video
 - 43 Where a video is shot
 - 45 Colleges look at them
 - 46 1950s TV show with a memorable theme song
 - 48 1980 hit for Olivia Newton-John
 - 49 Soul ___
 - 50 Singer slain by her fan club's founder
 - 52 Civil War side: abbr.
 - 54 Protected inlets
 - 57 Loch ___
 - 59 Record producer ___ Beauvais
 - 60 Really super-cool
 - 61 Shrek was one
 - 62 Feature of Bonnie Tyler's voice
 - 64 1959 Kingston Trio hit
 - 65 George's spokesman
 - 66 "Sunday morning creeping like a ___" ("Lady Madonna" line)

The solution to this week's puzzle can be found on page 70.

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by Mark Parisi



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