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Industry Analyzes Mariah Carey Deal

BY MELINDA NEWMAN

LOS ANGELES—Many industry observers are calling the dissolution of Mariah Carey's superstar deal with EMI the natural evolution of today's economic realities. They also question if such deals are viable in a world where artists' careers appear to have shorter and shorter shelf lives.

"The Mariah Carey deal was the last gasp of the large-money deals that were predicated upon a growing music industry," J Records president/COO Charles Goldstuck says. "With the outlook for the next few years being flat to down, deal-making has to be responsible."

Another label head who spoke on condition of anonymity agrees: "We were coming to this place anyway because of what's going on in the industry and the economy."

Last April, Carey inked a deal with EMI's Virgin label that was rumored to be worth

Warner Bros. for a reported \$30 million. (That figure was falsely inflated, according to RCA Label Group chairman Joe Galante, who made the deal when he was president of RCA's pop division.) The band's album releases on RCA to date have included *Antenna* (1994)—which sold 649,000 units, according to SoundScan—*Rhythmeen* (1996, 310,000 units sold), and *XXX* (1999, 140,000 units).

Last year, Arista renegotiated its pact with Whitney Houston for \$100 million, even though Houston still had albums remaining on her existing contract. While a date has not been set for Houston to enter the studio to begin recording her first album of new material since her 1998 disc *My Love Is Your Love*, Arista president/CEO Antonio "L.A." Reid says, "Whitney and I are in preliminary discussions about a new album and have already started listening to songs."

As Galante says, "You can make artist development mistakes all day long, but it can take just one of these kinds of deals and you won't be able to recover. You can have seven bands that all go platinum, and you can be wrong on a deal this size and it erases all the good you did with the seven platinum acts. You can take a deal like we did with ZZ Top and still survive, but when you're talking \$45 million-\$50 million, that's very, very hard."

SUCCESS IS STILL POSSIBLE

Yet some deals have made sense, executives say, such as Columbia re-inking Aerosmith in the mid-'90s after the group's successful run at Geffen, especially since Columbia retained Aerosmith's catalog from the band's previous stint at the label. Industry observers say that Virgin will—if it has not already done so—make money on its long-term deal with Janet Jackson, which was rumored to be between \$50 million and \$70 million (*Billboard*, Jan. 27, 1996).

'The Mariah Carey deal was the last gasp of the large-money deals that were predicated upon a growing music industry. With the outlook for the next few years being flat to down, deal-making has to be responsible.'

—CHARLES GOLDSTUCK,
 J RECORDS PRESIDENT/COO

IT HAS HAPPENED BEFORE

While it's the latest case of a superstar deal being so publicly scrutinized, Carey's contract is not the only example of an artist pact that industry observers say has not paid off for record companies. Warner Bros. reportedly paid R.E.M. \$80 million to re-up with the label in 1996 (*Billboard*, Sept. 7, 1996). Since then, the group's sales have declined in the U.S. (Warner Bros. declined to comment on this.)

In 1992, RCA nabbed ZZ Top from

deal after the second album, if the first two sold 10 million each," he says. "If you wait much longer, it's too late. It's rare that you have artists that will sell that much for that long." Or as one label head puts it, "If someone has already sold 100 million records, what are the chances of them selling another 100 million?"

DEALS NEED TO BE DONE DIFFERENTLY

Label heads point out that file-sharing, CD-burning, and bootlegging are also increasingly cutting into album sales, and many of these superstar deals have not reflected the decrease in sales that can result. Galante says, "In 2000, you had eight albums sell at least 5 million, and last year you had zero."

Not one executive that *Billboard* interviewed expects big deals to completely



GALANTE

disappear, partly because labels will use them to add marquee value and global market share. But many say such deals will be structured differently. "I'd give an artist more on the back end," Massenbourg says. "Instead of giving an artist \$20 million, I'll give them \$10 million and a better profit split on sales."

Attorney Fred Goldring—whose firm represents Alanis Morissette, Destiny's Child, and Will Smith, among others—says superstar artists may now flex their muscles to ask for shorter deals and not just bigger bucks. "The successful artists who can will be doing one-, two-, or three-album deals at most to maintain their flexibility in an ever-changing environment. At the moment, our clients, and most major artists, can't afford not to be in business with record companies."

While there has been some confusion in the consumer press, Goldring notes there is not any correlation between Carey's buyout and artists' current attempt to repeal an exemption in California state law that allows recording acts to be held to a contract for longer than seven years.

"The two events [are] not in any way connected," Goldring says. "The Mariah Carey buyout was strictly a business decision on the part of EMI; they were buying out of what new management determined to be a bad deal to save themselves even more money in the future . . . The seven-year statute is a much deeper issue. Simply put, the question [in the latter matter] is, 'Do recording artists deserve the same treatment under employment laws which govern every other kind of employee?'"

Top Albums

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YOLANDA ADAMS	Believe	60
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INDEPENDENT		
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R&B/HIP-HOP		
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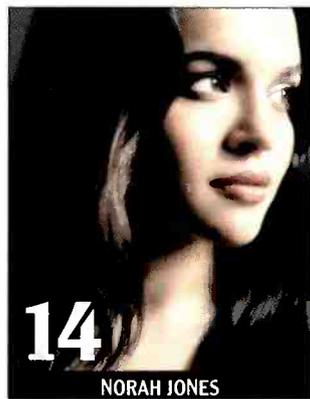
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Unpublished
No. 1 on this week's unpublished charts

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ANDREA BOCELLI	Cieli Di Toscana
JAZZ	
DIANA KRALL	The Look Of Love
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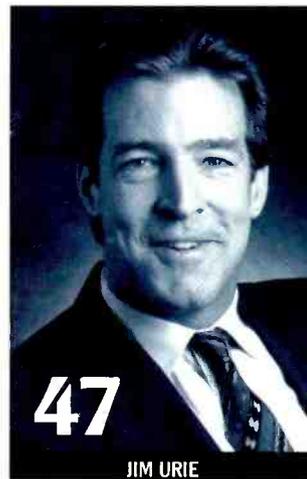
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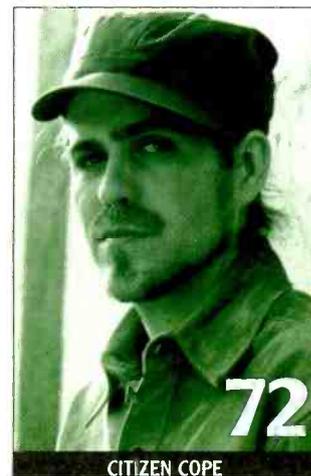
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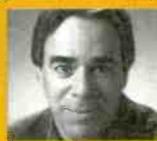


Chart Beat by Fred Bronson

'U' TO A 'T': By racking up a fifth week at No. 1 on The Billboard Hot 100 with "U Got It Bad" (Arista), Usher has the longest-running chart-topper of his career on the pop singles tally. "Bad" surpasses the four-week reign of "U Remind Me" in July 2001 and the two-week stay of "Nice & Slow" in February 1998. At the same time, Usher has a new entry at No. 65, as the Neptunes-produced "U Don't Have to Call" becomes the third consecutive Usher title to begin with "U." While other artists have had two consecutive chart entries starting with the same word (like the Supremes' "You Can't Hurry Love" and "You Keep Me Hanging On"), I can't think of any other artist who has begun three hits in a row with the same word.

Usher's long stay at the summit means there have been five No. 1 songs in a row that have remained in pole position for four weeks or more. The run began with Alicia Keys' "Fallin'," which was on top for six weeks. Jennifer Lopez and Ja Rule's remix of "I'm Real" ruled for five weeks. Then Mary J. Blige held on to the top spot for six weeks with "Family Affair." Nickelback's "How You Remind Me" interrupted the reign of "U Got It Bad" for four weeks. This quintet of No. 1 songs is the longest run of chart-toppers that have held on for four weeks or more since 1999, when Monica advanced to No. 1 the week of Feb. 13, 1999, and remained there for four weeks. Then Cher ruled for four weeks with "Believe,"

TLC was on top for four weeks with "No Scrubs," Ricky Martin dominated the list for five weeks with "Livin' la Vida Loca," and Lopez remained in place for five weeks with "If You Had My Love."

But back to Usher for a moment: As "U Got It Bad" originally peaked at No. 1 in 2001, we're still waiting for the first new chart-topper of 2002. As William Simpson of Los Angeles points out, this is the longest wait for the first new No. 1 of a calendar year since 1997, when "Wannabe" by the Spice Girls unseated "Un-Break My Heart" by Toni Braxton the week ending Feb. 23. The longest wait for a new No. 1 in the rock era happened in 1996, when Celine Dion's "Because You Loved Me" replaced "One Sweet Day" by Mariah Carey & Boyz II Men the week of March 23.

'BROTHER'S' DAY: It was a more innocent time when the soundtrack to *O Brother, Where Art Thou?* (Mercury) originally peaked at No. 11 on The Billboard 200 during the week of Sept. 1, 2001. Last issue, the album rebounded to its peak position, and now—in its 57th week on the chart—the most successful country-oriented soundtrack of all time finally makes the top 10, inching up a notch from 11-10.

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

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Mercury Gets Management Shake-Up

Universal Music U.K. Chairman Appoints Lillywhite, Castell To Be 'Yin And Yang'

BY GORDON MASSON

LONDON—With the goal of standing as the top-selling U.K. record company with sister label Polydor, Mercury Records is behind a major management shake-up instigated by Universal Music U.K. chairman Lucian Grainge (*Billboard Bulletin*, Jan. 28).

"I want to awaken the potential of the labels," Grainge says. "I've inherited a strong and lean company from my predecessor [John Kennedy], who has done a terrific job. I want to continue that but also have the company, its people, the artists, and the music change and evolve."

Among Grainge's changes are the appointment of top producer Steve Lillywhite and Greg Castell, formerly GM of Polydor Associated Labels, as joint managing directors of Mercury. Lillywhite, who will join Mercury in mid-February, has worked with the likes of U2, Talking Heads, Morrissey, and the Rolling Stones.

Both Howard Berman, the longest-serving current managing director at a U.K. major, and GM Jonathan Green have resigned and departed from Mercury.

POLYDOR MANAGING DIRECTORS

Meanwhile, Grainge—who assumed his current role seven months ago—has also promoted Polydor U.K. GM David Joseph and A&R director Colin Barlow to joint managing directors. Polydor has been without a managing director



'I want to awaken the potential of the labels. I want to have the company, its people, the artists, and the music change and evolve.'

—LUCIAN GRAINGE,
UNIVERSAL MUSIC U.K.

since Grainge left to become deputy chairman of Universal Music U.K. in December 1999.

Grainge explains that the decision to split the top jobs provides each operation with "yin and yang. For example, Greg is responsible for marketing, sales, press, and promotion—wherever the music comes from. And it also means that we've got one strong person who in themselves has an identity as a music person and is someone whom the A&R people and the music people within the company can feel akin to—and that's Steve Lillywhite. The same thing works at Polydor with Colin and David."

Paying tribute to his "unique relationship" with Universal Music International chairman/CEO Jorgen Larsen and Universal Music Group chairman/CEO Doug Morris and the support they have given him, Grainge says he is relishing the prospect of Lillywhite's involvement in the Mercury setup. "There will be a lot of things that Steve will develop into. There's a lot on his learning curve, but he's infectious to be with."

BACK TO ITS FORMER GLORY

The fact that the deal ties him to work exclusively with Universal artists does not faze Lillywhite. "My job is to build [Mercury] back up to its former glory. I can't wait—I'm going into this with the same enthusiasm I had when I was 17 years old, because this is only the second job I've ever had."

Lillywhite has known Grainge for 20 years, since both were starting out at Phonogram, but he only recently met Castell. "We're from parallel paths, so I don't think we're going to tread on each others' shoes too much," Lillywhite says.

And he believes the majors are now more open to recognizing the contribution that producers can make: "About 10 years ago, it was decided that the music industry should be run by accountants and lawyers. They've now had their turn and, to be honest, the business did not get any better."

Citing such producers as Jimmy Iovine at Interscope, Matt Serletic at Virgin, Andy Slater at Capitol, and Muff Winwood at Sony, Lillywhite notes that the tide is changing. "It's a great thing to have someone from the artists' side running things, and it's an honor to be given the chance to help turn things around."

BEEF UP A&R, TRIM ROSTER

Lillywhite says his immediate priorities will be to "beef up the A&R team" but also to meet all of Mercury's artists to decide which acts should be culled from the roster. "I'm going to have to do that, because I need room to sign new artists," he says.

One of the primary tasks facing Lillywhite and Castell is to revive Mercury's No. 1 status—a position currently held by sister label Polydor. Grainge says, "It would be fanciful to deny that Mercury's performance in domestic A&R could and needs to be improved in terms of the quality of its artists and in terms of what Mercury stands for as a music company. [In the past] Mercury was the No. 1 domestic British music company in the country. I want to see it get back to that point."

According to the Official U.K. Charts Co., in 2001, Polydor controlled 15.9% of the singles marketplace in the nation, and Mercury controlled 2.7%. For albums (full- and midprice), Polydor held a 9.4% share; Mercury 4.9%.

Lillywhite adds, "I personally don't think the U.K. is exporting as well as we can. We have a history of selling music to Americans, and I want to get back to that. I'd like to think that with me leading the arts-based side of the company, and with the backing of such a big corporation as Universal, we can go in and sign the best there is."

Asked if he believes the U.K. can continue to buck the general global trend of shrinking sales, Grainge says the market is currently tough, but he adds, "Market-share growth is the result of music. So if you get the right songs, the right artists, the right stars, and the right A&R people, your market share will grow, whether the market contracts or increases."

Napster Case Suspension Follows Copyright Inquiry

BY BILL HOLLAND

WASHINGTON, D.C.—In a revealing development in the Napster copyright-infringement case, transcripts released Jan. 31 show that U.S. District Court Judge Marilyn Hall Patel, who is hearing the case brought by the Recording Industry Assn. of America (RIAA) and the five major labels, stated in court Jan. 16 that she would air Napster charges of industry copyright misuse and collusion with online music licensing and charges that the labels don't control the copyrights of the infringed recordings as works for hire.

Patel said to the lawyers: "I am going to allow some discovery to go forward, not just on the ownership issues, which we did discuss at the hearing, but also on the misuse issue."

On Jan. 17, one day after Patel's decision, industry lawyers changed tactics and began discussions with Napster to agree to a month-long suspension of the legal claims in order to negotiate a settlement. Napster agreed, and Patel OK'd the suspension request Jan. 24 (*Billboard Bulletin*, Jan. 25). EMI declined to go along with the suspension.

Napster did not have comment, but given a separate Department of Justice probe of labels' licensing, Web analysts and copyright experts are wary of the RIAA's motives.

RIAA general counsel Cary Sherman says: "Our companies are not worried about these claims. They are worried that time is running out on Napster's ability to pay damages."

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	53,916,000	49,206,000	(↘8.7%)
Albums	51,320,000	47,991,000	(↘6.5%)
Singles	2,596,000	1,215,000	(↘53.2%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	47,447,000	45,241,000	(↘4.6%)
Cassette	3,769,000	2,636,000	(↘30.1%)
Other	104,000	114,000	(↗9.6%)

OVERALL UNIT SALES

This Week	12,053,000	This Week 2002	12,956,000
Last Week	11,628,000	Change	↗7.0%
Change	↗3.7%		

ALBUM SALES

This Week	11,712,000	This Week 2002	12,262,000
Last Week	11,338,000	Change	↗4.5%
Change	↗3.3%		

SINGLES SALES

This Week	341,000	This Week 2002	694,000
Last Week	290,000	Change	↗50.9%
Change	↗17.6%		

YEAR-TO-DATE CD ALBUM SALES BY STORE TYPE

	2001	2002	
Chain	29,764,000	26,404,000	(↘11.3%)
Independent	6,850,000	6,118,000	(↘10.7%)
Mass Merchant	12,918,000	13,827,000	(↗7.0%)
Nontraditional	1,787,000	1,642,000	(↘8.1%)

YEAR-TO-DATE CD ALBUM SALES BY STORE LOCALE

	2001	2002	
City	11,961,000	10,793,000	(↘9.8%)
Suburb	22,480,000	20,391,000	(↘9.3%)
Rural	16,879,000	16,807,000	(↘0.4%)

ROUNDED FIGURES

FOR WEEK ENDING 01/27/02

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

In The News

• Rhino VP of A&R Gregg Geller is leaving the label March 1. Geller, whose contract was not renewed, moved to Rhino last spring after 10 years as a principal catalog exec at Warner Bros., where he founded the Warner Archive line. He previously worked at RCA and CBS and created catalog titles for other labels as a freelance consultant. Three Geller-produced sets—compilations by Rod Stewart (Warner Bros.) and Frank Sinatra (Reprise) and a live album by Sinatra, Dean Martin, and Sammy Davis Jr. as the Rat Pack (Capitol)—are currently on *The Billboard 200*.

• Artisan Home Entertainment, DreamWorks Home Entertainment, Twentieth Century Fox Home Entertainment, and Universal Studios Home Video will release films on the new high-definition video format from JVC—called D-Theater—in June. The format's D-VHS tapes feature a special proprietary encryption system to prevent duplication and can hold more data per tape than fits on a DVD.

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ARTIST GROUP INTERNATIONAL

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Sony Music Reports Rise In 3rd Quarter Income, Sales

BY MATTHEW BENZ

NEW YORK—With a weak yen and worldwide cost cutting, Sony Corp.'s music group reported a 10.5% increase in sales, to 209 billion yen (\$1.583 billion), and a 13.2% increase in operating income, to 23.1 billion yen (\$175 million), for its fiscal third quarter ending Dec. 31, 2001. Currency fluctuations aside, sales rose 1% and operating income rose 4%.

New York-based Sony Music Entertainment (SME) was hurt by sluggish U.S. sales and losses on digital media initiatives and investments. It benefited from higher European sales and a favorable comparison with last year, when it

recorded a charge on the closing of a manufacturing plant. SME accounts for a vast majority of Sony's music revenue.

Sony Music Entertainment (Japan) saw sales rise but operating income fall as it increased advertising in an effort to boost year-end sales.

Overall, Tokyo-based Sony Corp. reported a 7.4% rise in revenue, to 2.29 trillion yen (\$17.3 billion), as its games business boomed. Net income fell 14.4% to 64 billion yen (\$485 million), or 69.72 yen (53 cents) per share, as a result of higher expenses and lower income from subsidiaries.

Executive Turntable



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RECORD COMPANIES: New West Records promotes **Jay Woods** to senior VP/GM in Austin, Texas. New West Records also promotes **Peter Jespersion** to senior VP of A&R in Los Angeles. They were, respectively, VP of operations and VP of A&R and film/TV licensing.

Atlantic Records promotes **John McMann** to senior VP of pop and crossover promotion and **Morace Landy** to senior VP of urban promotion in New York. They were, respectively, VP of pop and crossover promotion and VP of urban promotion.

Kenetta Bailey is promoted to VP of strategic marketing for BMG North America in New York. She was senior director of strategic marketing.

Rick Sackheim is promoted to VP of rhythm/crossover promotion for Arista Records in New York. He was senior director of rhythm/crossover promotion.

Jeff Sodikoff is named VP of alternative and rock promotion for Columbia Records in New York. He was senior director of alternative and rock promotion for Arista Records.

ArtistDirect Records names **Jason Whittington** VP of sales and **Jeff Grabow** VP of field marketing in L.A. ArtistDirect Records also names **Lee Masters** to its board of directors in L.A. They were, respectively, head of sales for Beyond Music, senior VP of sales/marketing/production for Rest-

less Records, and president/CEO of Liberty Digital.

Sam Noerr is named senior director of marketing services for Integrity Inc. in Mobile, Ala. He was creative director of Denson/Reed Marketing.

Sparrow Label Group names **Brad O'Donnell** senior director of A&R for Sparrow Records and **John Hartley** director of A&R for Worship Together in Nashville. They were, respectively, senior director of A&R for Word Records and a songwriter/producer.

Chuck Swaney is promoted to director of national promotion for Capitol Records in Detroit. He was regional director of promotion/marketing.

Brian Stone is named director of product management for Moonshine Music in L.A. He was national marketing representative and head of new media for Giant Records.

PUBLISHERS: **Michael Stack** is named senior director of international acquisitions for BMG Music Publishing in New York. He was VP of membership for ASCAP.

RELATED FIELDS: **Jo Ellen Drennon** is named event sales and marketing manager for the Country Music Hall of Fame and Museum in Nashville. She was VP of the Tennessee Malt Beverage Assn.

Intix Meeting Focuses On Customers Convention Investigates Ticket Resale Opportunities

BY LINDA DECKARD

ATLANTA—The secondary market for tickets, generally reserved for brokers or scalpers, drew interest as a future legitimate box-office service at the Intix convention Jan. 21-25 here.

Ticket companies are currently offering programs—most often used in the sports world at this point—that allow for sanctioned ticket resale online at a controlled price. This might eventually eliminate some of the inflated resale prices for concert tickets, of which the act doesn't get a part.

Better customer service in general, made possible by improved technology, was on the minds of many of the nearly 1,000 people attending Intix, an association of box-office managers and ticketing companies.

Overall attendance was down 30% from last year, a trend Intix executive director Pat Spira anticipated. Still, the trade show was a sellout, with 94 booths from 55 exhibitors—the highest number of individual companies ever, according to Spira. Of those exhibitors, 23 were new to Intix, Spira tells *Billboard*, adding that entrepreneurs are finding new opportunity in the ticketing world as consolidation shrinks the industry.

There were some new attendees as well, including Robert Tucker, director of artist ticketing for Charlottesville, Va.-based Musictoday, which represents Dave Matthews Band, among others. Tucker said he was impressed with the “cross-pollination going on here. It's a cooperative, not a competitive atmosphere.”

Tucker's mandate is that the customer's total experience with Dave Matthews Band should be a positive one. Like most in the concert industry, he believes “we've been hurt by the secondary market. Our concern is to make sure the tickets are in the hands of fans. Dave Matthews Band works hard to control distribution of the best seats at a fair price.”

But Tucker wasn't sold on some of the new services being marketed here offering fans a place to re-sell tickets online. The band encourages fans to sell tickets to other fans on its own Web site, he noted, but there are “different levels of fans that need to be served,” and he is looking into customized services that apply. The group starts a 39-date arena tour in April.

Jason Mastrine—president of SCI Ticketing, whose main client is String Cheese Incident—said that his company sells anywhere from 10%-50% of its String Cheese Incident concert tickets online, “depending on our relationship with the venue and whether it's an independent promoter.” He said that his goal is to “provide family and friends with as much information on shows as possible.”

Mastrine noted that Intix “gave me an idea to develop a secondary market for fans selling tickets to fans in a safe environment where we can control



Shopping at the Trade Show. Music-today's Robert Tucker, left, and SCI Ticketing's Jason Mastrine, right, meet with Ticketmaster's Donna Dowless at the Intix convention in Atlanta. Tucker represents Dave Matthews Band and Mastrine reps String Cheese Incident.

bar code, Dowless said. And while that is basically an authorization process, the bar code also offers a lot of information and customized service options, such as the resale of tickets—which is, in effect, the resale of an authorized bar code.

That's the idea behind the Ticketmaster Marketplace, which enables customers to renew season tickets, make payments, forward tickets to friends, and sell tickets online.

Bar coding is also a tool for venues, letting them know who is coming to the arena, how quickly, and through which entryways. Dowless noted, “That's key to cost efficiencies.”

Print-at-home technology—allowing patrons to print their tickets from a home computer—was the new technology talk last year. Dowless said there are now 100 major facilities in the U.S. capable of offering print-at-home technology to customers.

Pancino touted “an open and enabling technology.” But he is concerned that ticketing professionals should not focus too much on value-added services over basic customer service.

Customer decision time can tie up a system, so Pancino likes “bouncer technology,” which controls the number of users let into the system and limits the length of their stay.

ticket prices.” He added, though, that SCI's approach is very low-key, without any advertising and instead selling tickets through word-of-mouth.

The opening session of Intix focused on changes that have been made possible by technology. Ticketmaster executive VP Donna Dowless, Softix GM Matt Pancino, and Paciolan CEO Jane Kleinberger spoke.

Dowless said that Ticketmaster now sells 90 million tickets each year and processes 300 million. Of those it sells, 40% are Internet sales. Of those Internet sales, 35% are printed at home by the customer.

The technology is centered on the

WMG Boasts Top Sellers But Sees Earnings Decrease

BY MATTHEW BENZ

NEW YORK—Despite a relatively strong showing on the music charts, the Warner Music Group (WMG) could not escape the industry-wide softness in sales in 2001, posting lower financial results for the year.

WMG could lay claim to the year's top-selling album, Linkin Park's Hybrid Theory, and two others in the top five. And its WEA distribution arm upped its total U.S. album market share to 15.9% from 15.6% in 2000, according to SoundScan.

But for the year ended Dec. 31, 2001, WMG revenue was \$3.93 billion, a 5.3% decrease from 2000. Earnings before interest, taxes, depreciation, and amortization (ebitda) fell 19.1% to \$419 million.

In the fourth quarter, WMG's sales were \$1.21 billion, a 4% decline from the same period last year. Ebitda fell 15.2% to \$151 million, in part, the company said, because it had increased its bad-debt provisions in response to “the difficult industry-wide retail environ-

ment.” One-third of the decline came from losses on foreign-currency exchange.

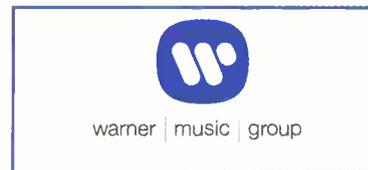
There weren't any forecasts offered for WMG in 2002, and its executives were unavailable for comment. However, AOL Time Warner co-CEO Richard Parsons

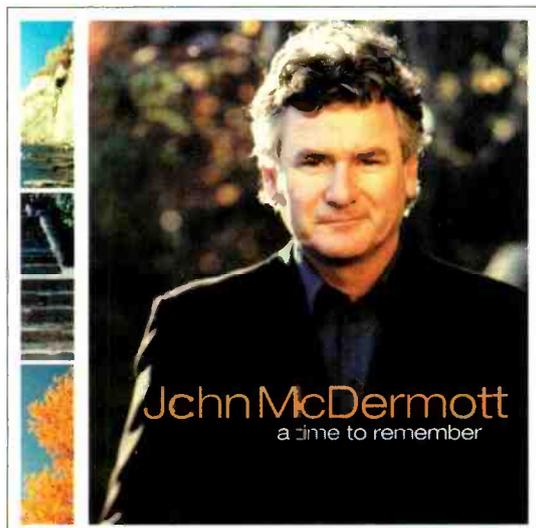
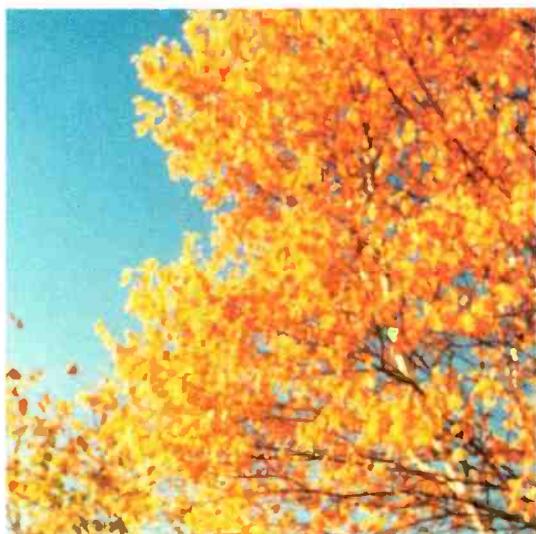
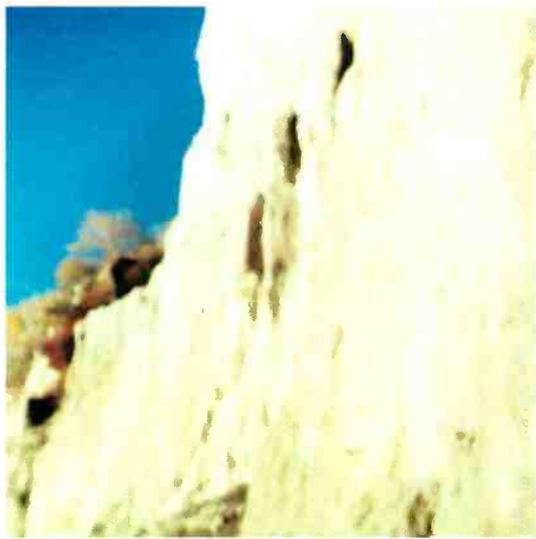
said that WMG, led by chairman/CEO Roger Ames, is now “firmly on the road back” from years of declining market share and stature.

He added that the company is “positioned to do well,” despite the difficulties the music industry faces.

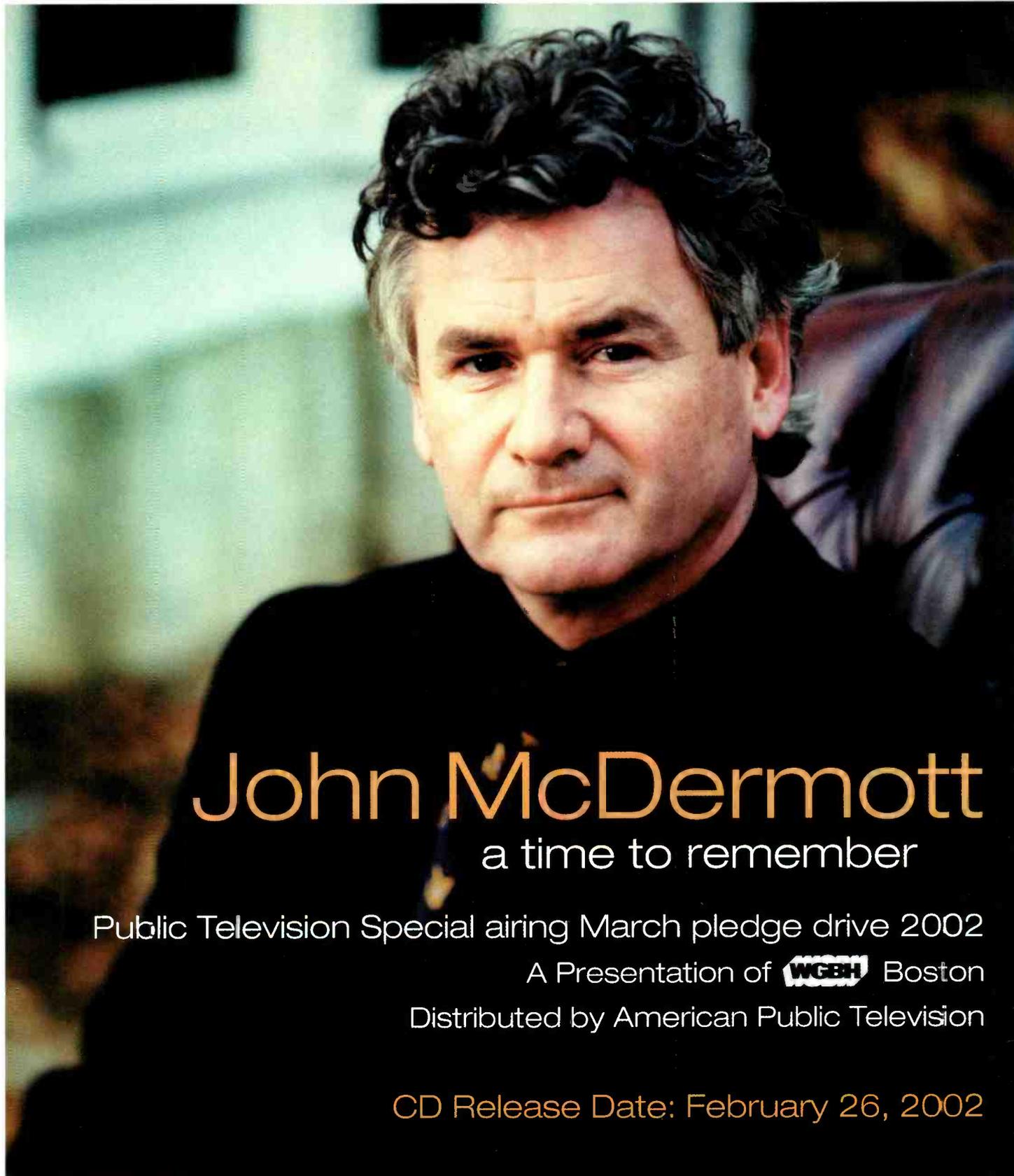
For its part, AOL Time Warner lived up to its lowered expectations for 2001 financial results, reporting a net loss on the year of \$4.92 billion, or \$1.11 per share, on revenue of \$38.23 billion. The company had warned on Jan. 7 that its 2001 performance would fall well short of the goals it set at the time of its merger one year ago.

AOL Time Warner stock has fallen 17.8% in 2002, amid growing concern about the company's ability to generate meaningful growth.





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NARM 2002

Our annual NARM spotlight returns with a preview of the 2002 NARM Convention & Trade Show. We explore the state of the retail industry and highlight this year's conference line-up, speakers, events and more including the blending of AFIM's convention into the mix. Bonus distribution at NARM!

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- DISC REPLICATION** - Issue Date: Mar 30 • Ad Close: Mar 5
- RAP/HIP-HOP I** - Issue Date: Apr 6 • Ad Close: Mar 12
- MUSIC FASHION & STYLE - SPRING** - Issue Date: Apr 6 • Ad Close: Mar 12
- MOONSHINE** - Issue Date: Apr 13 • Ad Close: Mar 19

MASTER P

Billboard salutes Master P on his 10th year in the music industry with a look at the artist and mogul's incredible rise to success. We feature a complete No Limit discography, tributes from his peers in the business, and an exclusive Q&A with the man himself. Be a part of this special tribute!

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ARTISTS & MUSIC

On The Rise: Curb's Steve Holy Shines With 'Blue Moon'

BY CARLA HAY

NEW YORK—Steve Holy is anything but an overnight sensation. Nearly 18 months after the release of his debut album, *Blue Moon* (Curb Records), he has hit big with his first No. 1 country single, "Good Morning Beautiful," and breakthrough sales for the album.

Although Holy's three previous singles ("Don't Make Me Beg," "Blue Moon," and "The Hunger") earned respectable places in the top 30 of the Hot Country Singles & Tracks chart, "Good Morning Beautiful" has hit the proverbial home run by topping the chart.

Holy believes that airplay for "Good Morning Beautiful" (which was featured in the movie *Angel Eyes*) has been the catalyst in jump-starting sales for the album. "The success of the other three singles really opened the door, but having a No. 1 song has taken things to a new level."

Released in October 2000, *Blue Moon* did not enter the Heatseekers chart until a year later, debuting at No. 44 in the Nov. 3, 2001, issue. The album steadily ascended the chart, reaching No. 1 in the Jan. 26 issue. *Blue Moon* attained Heatseekers Impact status when it rose from No. 120 to No. 97 on The Billboard 200 in the Feb. 2 issue. Meanwhile, *Blue Moon* has become a top 10 hit on the Top Country Albums chart.

"'Good Morning Beautiful' has been one of our most-requested songs," says Rick McCracken, assistant PD/music director of country station WSOC Charlotte, N.C. "Steve Holy is very talented and likeable, and this is the kind of song that appeals to men and women." The video for "Good Morning Beautiful" has been getting heavy rotation on Country Music Television and Great American Country.

The combination of radio and video airplay has been the main reason why people are recently discovering Holy's album, says Cliff Gerken, music buyer for Ernest Tubb Record Shop's Broadway location in Nashville.

Curb VP of marketing Jeff Tuerff says Holy's current success is "a culmination of all the team efforts from Curb. We experienced a lot of growing pains with this record, and we're starting to see great results."

"We started off with five core markets: Atlanta, Dallas, Cincinnati, Louisville [Ky.], and Phoenix," Tuerff continues. "When we analyzed the airplay

[for Holy] in those markets, they had immediate reactions. We then supported those markets and tried to maximize the airplay, and we grew it from there to other markets."

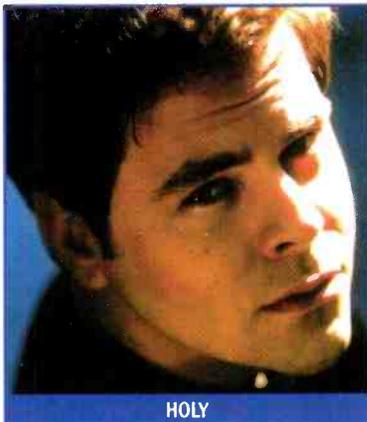
A native of Dallas, Holy paid his dues in the '90s by performing in the Texas area. His break came in 1993, when he placed first among 500 hopefuls in a talent contest organized by the Johnnie High Country Revue and joined the revue's cast. The Arlington, Texas-based talent

show has been a launching pad for such artists as LeAnn Rimes. By 1999, Holy was the opening act for Rimes and was signed to Curb. (Ironically, Rimes' father and former manager, Wilbur Rimes, produced *Blue Moon*.)

Holy, who now splits his time between Nashville and Dallas, notes: "I don't want people to label me. The majority of my influences I would consider traditional country, but I feel closer to the music of the '50s and '60s than the music of the '80s. I'm not necessarily into story songs. I'm into the simplicity of the music and melodies that express the same thing as the lyrics."

Holy is now on a U.S. tour booked by Nashville-based Monterey Artists. He is managed by Lyle Walker Management in Dallas. Holy's songs are published by Curb Music (ASCAP).

Tuerff says the record company will emphasize the romantic theme of "Good Morning Beautiful" in Valentine's Day promotions for the song on radio, TV, and the Internet. Meanwhile, Holy says, "The recognition has been great, but one of my goals is that I would [still] like to be doing this for a living in 10 years."



HOLY



Hayden Debut Sounds 'Great' Rosetta Records' Discovery Described As 'The Real Thing'

BY DEBORAH EVANS PRICE

NASHVILLE—The term "singer's singer" is reserved for vocalists of the highest caliber. But it's an especially apt description for 21-year-old Rodney Hayden, whose album *The Real Thing* is the debut release by acclaimed Texas singer/songwriter Robert Earl Keen's Rosetta Records.

Hayden, who began performing around the Lone Star State at 16, sent a tape to Keen's Rosetta Management three years ago. "At the time, we only managed me," says Keen, who records for Lost Highway. "I went and listened to Rodney [and] just liked everything about him—not just his talent, but as a person. We decided we could take on another [artist] besides me."

Keen and Hayden tested the waters in Nashville. Universal South co-senior partner Tony Brown, then-president of MCA Nashville, produced three songs, but Hayden says Brown feared he would be deemed "too country" by radio. Keen then opted to launch Rosetta Records, releasing *The Real Thing* via a distribution deal with Texas-based Southwest Wholesale.

"It's a little frustrating," Hayden says of MCA's caution, "but at the same time I kind of take it as a compliment, because I'd rather be too country than not enough."

Hayden, who turns 22 Feb. 26, cites Hank Williams, Merle Haggard, George Jones, Johnny Rodriguez, and Vern Gosdin as influences. The same gut-wrenching musical honesty that informs the best work of his heroes is apparent on *The Real Thing*. There's a seasoning and maturity in his voice that sounds like he has been swigging whiskey with country vets like Haggard and Jones.

He co-wrote seven of the album's 11 cuts with Bill Whitbeck and rounds out the remainder of the disc with songs by Billy Joe Shaver ("Black Rose"), Robbie Fulks ("Tears Only Run One Way"), Tom Waits ("I Hope

That I Don't Fall in Love With You"), and Chip Taylor ("The Real Thing"). The disc was produced by Clay Blaker and Rich Brotherton and includes the three cuts Brown produced.

Hayden's original songs are as strong as those by the veteran tunesmiths. "December Rose" is a true story about an old man requesting "Corrina, Corrina" because it was the last song he danced to with his wife. The old man gave Hayden a little rose that he still carries in his guitar case.

Hayden cites "Trying to Find Myself," an autobiographical song about breaking small-town bonds to pursue a dream, as his favorite. "I wrote that when I came back from Nashville and we found out that the whole MCA thing wasn't going to happen," says Hayden, who is booked by Austin Universal Entertainment and is an ASCAP-affiliated writer with his own Rodney Hayden Songs. "All the songs I wrote are from some type of personal story, a memory, something that happened to me—a feeling or whatever. Touring and playing all these dance halls, I've really found my voice and myself as a songwriter."

Geoffrey Stoltz, senior genre buyer for the Torrance, Calif.-based Warehouse chain, affirms that. "He's an incredible young talent—solid songwriting and a great country voice," he says. "No bones about it, this is a great country record. The buzz is just starting to build."

Keen says initial marketing efforts will focus on Hayden's Texas base and spread from there. He's also not ruling out Hayden signing to a major label, because he wants what is best for the young artist.

"He has the classic country male voice," Keen says. "I think that Hank Williams and Lefty Frizzell and Mel Street and Conway Twitty are all sitting around some round table playing cards and just high-fiving each other, saying, 'Thank God Rodney Hayden is alive!'"



HAYDEN

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Imbruglia Begins Post-'Torn' Career

Singer Answers Critics Of No. 1 Hit With Self-Written RCA Set

BY WAYNE HOFFMAN

NEW YORK—Every pop artist who's just starting out wishes for a No. 1 hit. But sometimes—as Natalie Imbruglia knows too well—you should be careful what you wish for.

The Australian singer made a splash in the U.S. with her debut single, "Torn," which topped the Billboard Hot 100 Airplay chart in May 1998 and won a Billboard Music Video Award that November. But success was fleeting; nothing else from Imbruglia's RCA debut set, *Left of the Middle*, hit the U.S. charts. Imbruglia soon disappeared from radio and music TV playlists.

"It's hard to peak too soon and have the rest of your campaign in the shadow of one song," Imbruglia says. "I didn't want that to happen again. I want to have somewhere to go."

Imbruglia has never been one to make a move without serious consideration; she turned down two record deals as a teenager, feeling she'd be "manipulated and unhappy" because she was "too young"—something few people in her position likely would have done. So it's not surprising that after "Torn" faded, she took a long break to mull her next album. She recalls, "I didn't feel ready to go straight into it."

Some critics had chided Imbruglia over the success of "Torn" because she hadn't written the track, so this time she had a hand in writing all her material. "I'd rather invest my time in growing as a songwriter than looking for hit songs elsewhere," says Imbruglia, who wrote 64 new songs, only to throw them all away and start over.

In the end, Imbruglia crafted a dozen tracks for her new RCA set, *White Lilies Island*, due March 5.

"There was a lot of curiosity about whether I could meet the challenge," Imbruglia says. "I think I did."

Filled with thoughtful lyrics and catchy guitar riffs, *White Lilies Island* showcases a singer who's matured and grown since her first outing. Imbruglia—whose songs are published by BMG Music Publishing—wrote songs with Gary Clark, Phil Thornalley, Pat Leonard, and Mat Wilder. The results range from hook-laden rock tunes ("Do You Love?") to poetic anthems ("Come September") to bittersweet ballads ("Goodbye").

Choosing the first single wasn't a simple decision. Album-opener "That Day"—which Imbruglia co-wrote with Leonard—was released internationally in late 2001, but the label opted not to release the song in the States.

"I thought it was brave of the



IMBRUGLIA

'It's hard to peak too soon and have the rest of your campaign in the shadow of one song. I didn't want that to happen again. I want to have somewhere to go.'

—NATALIE IMBRUGLIA

rest of the world to back 'That Day,' because it was a risk," says the singer, noting that the song, with its darker sound, lacks an obvious hook or a chorus. "The American market is different. I don't think 'That Day' would get a look at radio in America."

Instead, the upbeat Imbruglia/Clark track "Wrong Impression"—the follow-up single in Europe—is the album's first single in the U.S. The video for "Wrong Impression" is currently getting airplay on VH1, and the single went to top 40, adult top 40, and triple-A stations Jan. 14. It is No. 18 on the *Billboard* Adult Top 40 chart this issue.

Adult top 40 KPLZ Seattle added "Wrong Impression" early in heavy rotation. "This single stood out to me and said 'hit,'" music director Alisa Hashimoto says. "It's got great lyrics, a great

hook, and it's uptempo, which is something everybody could use right now."

Imbruglia's manager, Anne Barrett of London-based De-Angelis Management, knows the singer is still working in the shadow of her previous hit. "It's like standing in front of the ocean, trying to stop the waves," Barrett says. "That's how much pressure you feel because everyone wants another 'Torn.'"

Barrett continues, "There comes a point where you say, 'You're not getting another 'Torn.'" Natalie worked really hard and she's made an incredible body of work. She's evolved as a writer and should be given a bit of credit."

Imbruglia has a higher public profile elsewhere—in particular the U.K. and Australia, where she starred in the hit TV soap *Neighbours* (which had earlier launched Kylie Minogue to stardom) when she was 16. To help promote the artist in the U.S., Barrett will team with Arthur Spivak and Stu Sobel of L.A.-based Spivak Entertainment and devise an American management plan.

"I've got no delusions," Imbruglia says. "With America, it's tough if you leave it too long."

RCA VP of artist development and marketing Julie Bruzzone says, "Our job is to let people know that she's back." February brings in-store displays and listening station placements for *White Lilies Island*. Imbruglia will perform on *The Tonight Show With Jay Leno* March 8, and she will book additional TV appearances around that time. She'll begin a promo tour of U.S. radio stations in April. Internet promotions with mtv.com and America Online are in the works, as well as spots on music TV and teen-targeted network TV shows.

Imbruglia, who now lives in the U.K., never toured the U.S. to support *Left of the Middle*. Neither has she yet announced dates for the new album, but she has begun rehearsing with a five-piece band and says summer stateside dates are likely. She promises that her live show will be "more of a rock thing" than a pop concert, reflecting this disc's "live band feel."

This time around, Imbruglia isn't hanging all her hopes on one song, another "Torn." Instead, she sees *White Lilies Island* as "a solid piece of work from start to finish." She says, "I don't think it's a first-listen album. It's an album where once you get it, you get it."



by Melinda Newman

MAN ON THE MOVE: As has been rumored, look for **Matt Serletic** possibly to be named president of Virgin Records U.S. as early as the beginning of February. But according to our sources, there are still a number of issues to be resolved before the deal is closed, including whether Serletic could continue to work with **matchbox twenty**, for whom he's produced two multi-million selling albums on Lava/Atlantic. If he does take the gig, there is no word on if and when current co-presidents **Ray Cooper** and **Ashley Newton** would leave. The two inked a new deal last year that runs through September. Serletic ended his joint venture, Melisma Records, with Arista last year. He is currently producing tracks for **Lee Ann Womack's** next album. Both Serletic and Virgin reps declined to comment.

VAN HALEN'S FUTURE HOME: Following **Van Halen's** surprise departure from Warner Bros.—the band's base for more than 23 years—the group's attorney, **Alan Mintz**, says Van Halen is "currently weighing all the options and seeing what the future brings, [but] it's still premature to say where the band will go." He says the band will "seriously consider" major-label offers, but that such a move isn't a given: "These are interesting times."

According to sources, Van Halen's contract was not up with the label, but the two parties negotiated a mutual release (*Billboard.com*, Jan. 25). While one source says Van Halen left because Warner Bros. wanted the act to record a new album with former lead singer **David Lee Roth** (with whom leader **Eddie Van Halen** had written three songs in 2000, according to Roth), Eddie Van Halen had vetoed that prospect. However, another source says the decision to split "was not a function of where the band was musically. There were business reasons."

The group's last album was 1998's *Van Halen 3*, recorded with former **Extreme** vocalist **Gary Cherone**. Cherone left Van Halen in 1999.

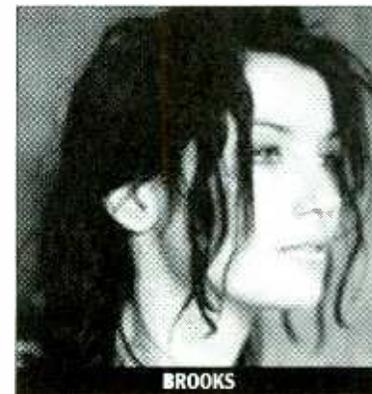
A Warner Bros. representative declined to comment, other than to call the split "amicable." Warner retains the band's masters.

GOLDEN GIRL: **Meredith Brooks** has inked a deal with Gold Circle Records. Brooks, whose 1997 Capitol album, *Blurring the Edges*, was certified platinum for sales of more than 1 million units—as was the album's hit single, "Bitch"—parted ways with Capitol following the release of 1999's critically acclaimed but commercially disappointing *Deconstruction*.

Her new album, *Bad Bad One*, will come out April 23, preceded by a yet-

to-be-determined single in March.

"Having my own studio and producing the record from the beginning afforded me the luxury of sorting out what I really wanted," Brooks says. "Musically, lyrically, vocally, and guitar-wise, I realized that for the first time I could do everything I wanted to do. If I didn't like my vocal, I could just go down at 2 a.m. and redo it. It allowed me to develop more, while co-producer **David Darling** provided me with a fresh ear." Brooks says she win-



BROOKS

nowed her final selection down from close to 50 tunes.

In addition to working on her own album, Brooks has been busy writing and producing for others, including **Jennifer Love Hewitt's** upcoming project for Jive.

CH-CH-CHANGES: **Maggie Wang**, formerly with the Mitch Schneider Organization, has been named senior director of publicity for RCA Records in New York . . . **Regina Jaskow Dunton**, formerly with London/Sire, has been named VP of publicity at Verve Music Group in New York. She replaces **Chris Wheat**, who has left Verve after more than five years, serving most recently as VP of media relations. He can be reached at chriswheat19@hotmail.com. **Melissa Dragich** is also pursuing new opportunities following her departure from Epic in the label's recent round of layoffs. She can be reached at melissadragich@hotmail.com.

THIS AND THAT: 1996 *Billboard* Century Award honoree **Carlos Santana** will receive the National Assn. of Recording Merchandisers' (NARM) Chairman's Award for Sustained Creative Achievement March 10 at the scholarship foundation gala dinner at this year's NARM convention . . . **Rob Thomas** and **Garth Brooks** have been added to the list of performers who will honor **Billy Joel**, MusiCare's person of the year, at the organization's annual dinner and silent auction Feb. 25 . . . **System of a Down** has been confirmed for this summer's *Ozzfest* tour.

In The Works

• On March 12, dance music artist/producer/DJ Grant Hardkiss issues *Heatstroke* under the name Hawke. The first single from the Six Degrees Records album is "Party People (We're Gonna Change the World)," featuring up-and-coming vocalist Sir Adamsmasher. Look for Hardkiss to begin a stateside club tour in March.

• Venerable alt-rocker Bob Mould returns March 12 with *Modulate*, the first of three planned sets from the artist this year. The others, *Long Playing Grooves* and *Body of Song*, are slated for release in May and September, respectively. All three recordings will be issued on Mould's new indie label, Granary Music. Featuring guest appearances by Aimee Mann and Michael Penn, *Modulate* is Mould's first release since 1998's critically praised *The Last Dog & Pony Show*.

• The Devlins offer their third Nettwerk collection *Consent* March 26—their first since 1997's *Waiting*. The Dublin-based band was recently featured on the TV programs *Six Feet Under* and *Dawson's Creek*.

• After being previewed on the *Tony Hawk Pro Skater 3* soundtrack, Maverick band Home Town Hero makes its full-length debut with an eponymous disc May 7. The set was produced by John Travis (Kid Rock, Buckcherry). The group has toured extensively during the past two years and is expecting to hit the road for a headlining club tour at the start of the spring season.



Knight Lights Up the Olympics. Legendary diva Gladys Knight is among the performers appearing on *Light Up the Land*, a commemorative CD of the 2002 Olympic Games. Knight co-wrote her contribution to the set, "This Is Our Time," with Tiger Roberts and William McDowell. It's the first single being worked to pop and AC radio. "It was an honor to participate in this project," she says. "Now more than ever, we need to rally national spirit and move forward with positivity and pride."

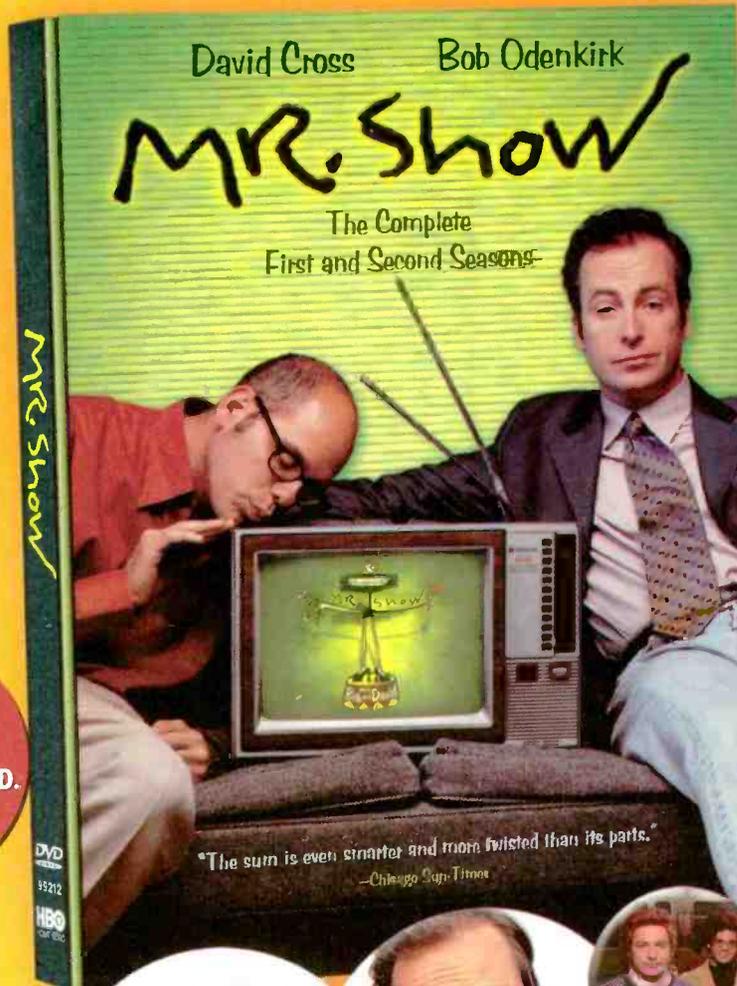
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Norah Jones: Blue Noter With Crossover Potential

BY STEVE GRAYBOW

NEW YORK—At 22 years of age, singer/pianist Norah Jones holds the distinction of being the youngest artist on the Blue Note Records roster—and of being one of the artists on the half-century-old jazz imprint most likely to cross over.

A New York resident by way of Texas, Jones had been honing her amalgam of jazz, blues, country,



JONES

and pop music with a trio in the big Apple for less than a year when she caught the ear of Blue Note president Bruce Lundvall.

"A friend's wife came to see us perform and told me that she worked in the label's royalties department and wanted to introduce me to Bruce," Jones recalls. "I laughed, because it seemed like an impossible dream."

Lundvall, whose open-door policy encourages employees to introduce him to new music, says that he was "floored to hear such a mature, beautiful voice and to learn that it belonged to someone so young."

A JAZZ-BASED DIRECTION

Come Away With Me (Feb. 26), Jones' Arif Mardin-produced major-label debut, showcases the singer's jazz and pop leanings on material penned by Jones and her trio, guitarist Jesse Harris and bassist Lee Alexander. Together, they cover songs by Hank Williams, J.D. Loudermilk, and Hoagy Carmichael that divulge Jones' myriad of influences.

"I heard demos of Norah performing jazz and pop songs and asked her in which direction she saw herself going," Lundvall recalls. "Norah's roots are in jazz, and she sees herself as a jazz artist, so that is the direction we took for her debut."

Jones says that she "has a lot of influences, so making this record was like a puzzle for me, because I was trying to figure out where I was going and how to show who I am. In the end, I definitely felt we succeeded."

The six-song demo Jones recorded for Blue Note, titled *First Sessions* and available exclusively on norahjones.com and at the singer's live shows, has proven to be a valuable marketing tool for Blue Note. According to senior VP/GM Tom Evered, 100 copies of the EP sold out at a recent Los Angeles show, one of which found its way to radio station KCRW, where Jones quickly became a fixture on the air. Due to what Evered terms as an "overwhelming response" at college radio, Blue Note plans to focus radio promotion plans for *Come Away With Me* at the college level, beginning with the track "Don't Know Why," which will then be solicited to triple-A radio following the album's release.

Retailers are also starting to show interest in the project.

"She has the potential to be a new-generation Diana Krall," says James Lonten, manager of a Borders Books & Music in New York. "She has a smooth delivery and an accessible charm that give her mainstream muscle. It will not be a surprise if she turns out to be a major pop superstar."

Jones is managed by Brooklyn, N.Y.-based Shell White and booked by Joe Brauner at Monterey Peninsula Artists in New York. Her songs are self-published through ASCAP.



by Larry Flick

Drift™

WHERE ARE THE STUDS? Remember when being in a punk band meant more than leaning slightly to the musical left of **Fred Durst**? Fortunately, the lads who comprise the cheekily named **Studfinder** do.

The Seattle-rooted trio is currently making a big booming noise with a self-made, 22-song disc that happily reaches back to the good ol' days when punk tunes came in the form of bite-

Doctor" or a pogo-paced reading of **Duran Duran's** "Hungry Like the Wolf," either of which could be a savvy entry into commercial rock radio. Though they might not take such a route into the mainstream, they enjoy the idea of deconstructing familiar fare.

Kuhn notes, "With any cover we do—and we do one or two at every show—it's more fun to take something really serious, or really important to a time period, and totally fuck it up. If we could do a **Yes** song as a 2-minute punk song, we would."

Beyond twiddling with oldies and writing their own potential hits, Studfinder is focused primarily on gigging as often as possible and having a good time.

"From the very first minute, this band has been about having fun," Kuhn says. "If it's not fun for us, then it's over. Our first show, my first as 'lead singer,' I didn't open my eyes for the first four songs. I was petrified. When I opened them and saw everyone smiling, I knew the fun we were having was shared. They got it. That is the most brilliant feeling. As long as it's fun, I'm in."

For further information on Studfinder, call 206-324-9739 or e-mail lawlorpop@msn.com.



STUDFINDER

size noise nuggets replete with appropriately chaotic instrumentation and youthful rebel yells. The element that sets Studfinder apart from the pack is a giddy sense of humor and undeniably classic-pop sensibility tucked beneath the necessary aggression. Although the band would probably loathe the comparison, they often conjure flattering comparisons to early **Green Day** with just a smidge of pre-*Total Request Live* **Blink-182** thrown in for good measure—particularly on the radio-ready gems "Better Places" and "Fishy." Frontman/primary songwriter **Mike Kuhn** (well-regarded in underground rock circles for his '90s tenure with the sadly defunct **Girl With 100 Heads**) has a knack for crafting sticky hooks that permanently latch onto the brain upon impact.

"Musically, I try to keep it as simple as possible, trying to twist punk rock clichés with proper acknowledgement of the source," he says. "I'm fond of a clever melody, so that's where I naturally go. Lyrically, I want words that fit the melody. My songs have been character vignettes: sort of like a punk-rock **Robert Altman** movie."

Most of all, though, Kuhn says he strives to make his songs "catchy and fun. If the song length is only 30 seconds, that's OK."

Although none of the songs on the act's CD are quite that short, brevity is the name of the game. With more than half of their tunes clocking in at a shave more than 2 minutes, Kuhn and his Studfinder co-horts, **Shawn Lawlor** (guitar) and **Brian Voss** (drums), are not likely to let any of their songs wear out their welcome. Every once in a while, they throw a festive curveball into the mix, like a revved-up rendition of **the Thompson Twins'** "Doctor

FEELING SOULFUL: It's always a pleasure to see a young artist evolve and grow stronger over time. During the past two years, **Alec Scott** has clearly been working hard and honing his unique approach to pop and R&B music.

In 2000, Scott issued the self-made *Fables of Freedom* (*Billboard*, Oct. 22, 2000), an EP that positioned him as a quirky hybrid of **Lenny Kravitz** and **Babyface**. On his new sterling 12-song set, *Live at CBGBs*, he reveals marked maturity and confidence. While he still proudly wears the influence of both Kravitz and Babyface, he's establishing a style that's undeniably his own.

Like *Fables of Freedom*, *Live at CBGBs* is spare and acoustic-rooted, allowing the listener to really dig into the depth of Scott's words, as well as the infectious, though delicate nature of his melodies. The live recording adds a haunting quality to the stand-out tunes: the melancholy "3 Monkeys" and the rock-etched "Come Outside and Play." Info: 443-676-2805 or peachyproducts@aol.com.

The tracks on this set have tremendous potential, but they require the guidance of a producer who can take them to the next level of commercial viability. In their current state, they scream with possibilities. We'd love to see what happens when Scott and his materials are tweaked by someone like **Mitch Froom**. Food for thought.

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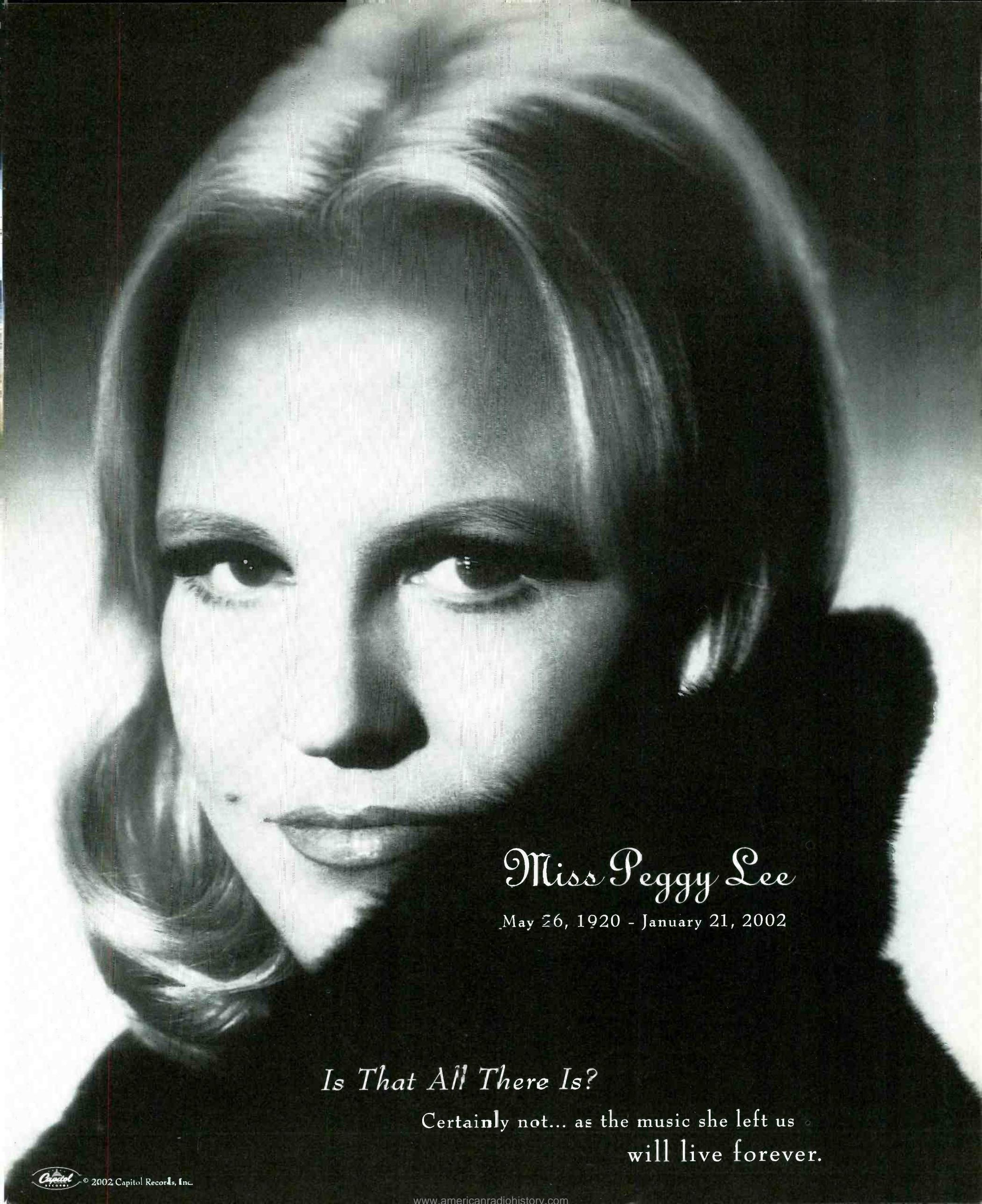


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Light Without Heat Reveals Vai's 'Secrets' On The Web

BY CHRISTA TITUS

NEW YORK—For guitarist/songwriter/producer Steve Vai, being unique has long been par for the course of his 26-year career. From the vivid illustrations that decorate his album covers to his almost-supernatural ability to manipulate a seven-string, Vai has willingly followed his muse into creative parts unknown. So, it's hardly surprising that his new

boxed set, *The Secret Jewel Box* (The Beat, *Billboard*, Dec. 1, 2001), is less a mere assortment of music and rather a clever combination of artwork, archive, and intrigue.

The Grammy Award-winning artist is revered as a virtuoso for his musical experimentation, and he may add another gramophone to his collection this year: He is nominated for a best rock instrumental performance Gram-

my for "Whispering a Prayer" from *Alive in an Ultra World* (*Billboard*, Aug. 4, 2001). Vai has worked with such acts as Ozzy Osbourne, Whitesnake, and the late Frank Zappa (his personal mentor), but in his words, he receives "zero radio airplay and no MTV or major press or anything like that." But that didn't stop the box's limited-edition run of 10,000 units from moving about 7,800 pre-orders by the time of its Dec. 11, 2001, release. At press time, about 2,000 were still available through his official Web site, vai.com—the only outlet where *The Secret Jewel Box* can be purchased in the States.

"It's something that I've worked on for many years, and we just really pushed and pushed and pushed until this became a reality," Vai says of the effort involved in creating the boxed set. "It was so much work, and still is, but when you have something like that in your hands, it's so rewarding."

The 10-inch-tall glossy black box is lined with red velvet and decorated with die-cut lettering. Its top opens to reveal a mirror and three guitar picks, and the front is held closed with a latch. The container and the three CDs it ships with (*The Elusive Light and Sound Vol. 1*, Alcatrazz's *Disturbing the Peace*, and *Frank Zappa: Original Recordings—Steve Vai Archives Vol. 2*) costs \$65. It is released through Vai's Light Without Heat Corp. with orders being fulfilled by Music Today.

The Secret Jewel Box is a potpourri of unreleased tracks, outtakes, rarities, bonus tracks from albums sold in Japan, soundtrack pieces, and one-off projects. It also contains work Vai did with Zappa and the bands Alcatrazz and the Classified, as well as piano interpretations of his songs by Zappa alumnus Mike Keneally.

Vai is a self-described "audio pack rat" who records anything he possibly can, so one CD (called *Hot Chunks*) will be an audio art project that contains unique aural snippets he's culled from his collection of hundreds of tapes. "It's gonna be like this audio tapestry," Vai says. "It's just a complete art project with vocals coming in and out, little skits that are real, music. And some people will really get it; some will think it's just whacked out. But it'll be cool."

Due to licensing and cost considerations, instead of releasing a completed collection, another seven CDs will be released during a period of about two years. Vai anticipates that the order of the titles will be *Archives, Vol. 3: Various Artists; Archives, Vol. 4; Archives, Vol. 5: Vai Piano Reductions*; the Alcatrazz double-CD *Panic Jungle (Live in Japan)*; *Steve Vai & the Classified*; and *Hot Chunks*.

Vai's manager, Ruta Sepetys of Sepetys Entertainment Group in Santa Monica, Calif., estimates that these

seven CDs will list for either \$13.99 or \$14.99 apiece. Although the boxes themselves were produced in a limited run, the titles they include will eventually be sold individually as well.

Fans who purchase *The Secret Jewel Box* and all the CDs that follow will receive a free booklet. Vai is writing the 100-page work-in-progress, which will serve as the box's liner notes and include photos.

What are the collection's secrets? When stacked together, the 10 CDs'

ects that I know my fans really like."

Sepetys says Vai's primary fan base comprises male guitar enthusiasts aged 18-40, but because of the emergence of such bands as Korn and Incubus that use seven-stringed Ibanez guitars, there has been a resurgence of interest in her client. "Over the past couple of years the demographic has opened up even more to include 13-year-olds," Sepetys explains. "But now, because of these popular bands that are talking about him in interviews and paying homage to Steve, we really opened up the demographic, so now I would say [it is] probably 15 to 40."

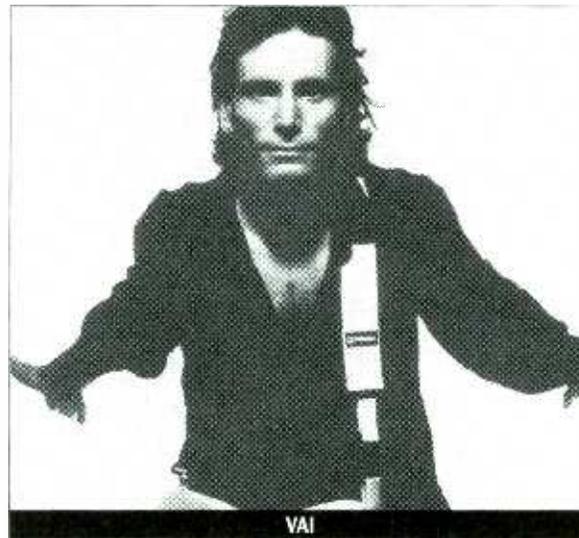
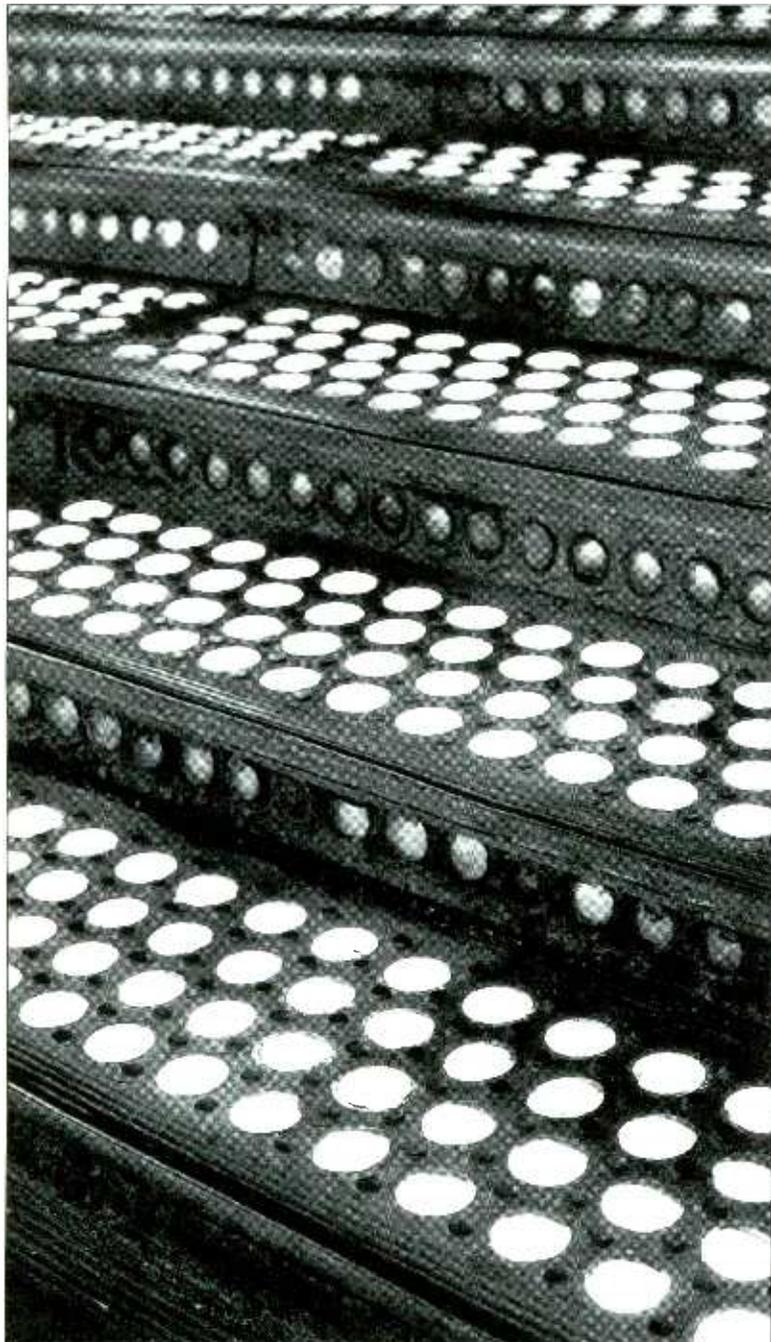
The Web and word-of-mouth are the primary means for promoting the boxed set in the U.S. and internationally. Athena Music International handles Vai's personal record label's (Favored Nations) marketing outside of America, and owner Evelyn Cream says Vai did mostly print media interviews to publicize the project during a four-week European tour last December.

"Once people hear about it and start talking about it, the ball just keeps rolling and getting bigger," notes Cream, who observes that Vai has very strong markets in Europe and Asia. "His fans are very loyal. They hear about it through media, through friends, through Steve's Web site, and they get interested in that way. And once people have it in their hands—I haven't physically seen it, but from what I understand, it is absolutely gorgeous—they show it to their friends, and anyone who is a fan is gonna go, 'Wow,' and then they'll go and buy it."

Of the 7,800 pre-ordered *Secret Jewel Boxes*, roughly 1,000 of them were shipped overseas. Cream did not know which international brick-and-mortar stores are carrying them, but she confirmed that they are available in such countries as Australia, France, Greece, and Denmark. (The distribution is handled by Red Distribution.)

"This has really been very under-the-radar. We did not do a print campaign; it was word-of-mouth via Steve doing limited press and via the Web site," Sepetys says of how marketing was handled in the States. "Steve's fans really are very devoted to his Web site and check it very often, so we really have great success promoting live concerts and projects over his Web site." But one method was used to promote *The Secret Jewel Box* through the site: The first 1,000 pre-purchasers were entered in a giveaway to win an autographed Steve Vai signature model Ibanez Gem guitar.

Vai's songs are published through Sy Vy Music (ASCAP). He is booked by Brian Greenbaum domestically and by Chris Dalston internationally; both of them are with Creative Artists Agency in Los Angeles.



'It was so much work, and still is, but when you have something like [this boxed set] in your hands, it's so rewarding.'

—STEVE VAI

spines will reveal a message. The archive CDs are part of a series whose volumes (there are supposed to be 12) contain artwork that are pieces of a puzzle. Yet another mystery concerns the box itself, but "you'll have to really investigate the box, and then you'll discover the secret" is all Vai will coyly reveal for a hint.

Another aspect that makes Vai's labor of love different from other compilations is that it is a conceptual piece instead of a chronological retrospective. He explains, "I'm not a pop star or anything like that, and one of the things I try to do is use every opportunity to release something as approaching it kind of [in an interesting way]; to make it from left field or outside the circle."

"I remember once I was with Frank Zappa; he had a vault filled with just about everything that he ever recorded, and I remember him saying once [that] he wants to release everything he ever recorded, and I thought, 'Well, there's an idea,'" Vai recalls with a laugh. "Obviously, it's impossible to do that, but the boxed set was a good opportunity for me to put together a little more eclectic-type things and left-field proj-

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TV Show Boosts Elektra's Remy Zero

After Minimal Sales, Acclaimed Alt-Rockers Score Theme Song, Airplay

BY ANDREW KATCHEN

BOSTON—When Americans want a dose of mainstream rock that favors sentimentality, melodic and tuneful songs, and a frontman that can actually sing—and does so rather often—it seems as though there's little choice but to look to across the Atlantic to such lamb-like U.K. acts as Coldplay and Travis for satisfaction.

But that was before Birmingham, Ala.'s Remy Zero dropped onto the pop landscape with its soaring, impressively catchy single "Save Me," a song that has been in steady rotation on triple-A radio and MTV2 and also appears on its July 2001 release, *The Golden Hum* (Elektra). The song also serves as the theme music for the WB-TV hit series *Smallville*.

Uncharacteristic of today's most mainstream stateside rock acts, Remy Zero's sound owes nothing to the likes of Limp Bizkit and Linkin Park. Rather, its songs recall the hopeful and anthemic qualities of U2, the intricate and often gnashing melodies of early, *Pablo Honey*-era Radiohead, and the sonic dreamscapes of My Bloody Valentine. The drowsy blues tendencies of guitarists Shelby Tate and Jeffrey Cain give the music a Southern personality and charm last heard in the mainstream on such albums as R.E.M.'s *Murmur* or *Document*. Even when rocking at the loudest decibels, which the band does frequently, singer Cinjun Tate's cartwheeling croon offers passionate brushstrokes to its inspired and introspective songs.

'SMALLVILLE' IS FAMILIAR

Shelby Tate credits growing up in Alabama with giving him the desire to seek out the more obscure, lesser-known music to which he was actively drawn.

"You had to look harder to find the music you wanted to hear," he says. "You're not fed a lot of the cool, new, interesting things, which is a plus and a minus. At the time, that was really frustrating. There you get pretty much a mainstream series of music or films or nothing."

But drummer Gregory Slay extols the benefits of coming up in a cloistered, less populated musical community: "You don't have the eyes of the world watching you, and you don't have a huge level of outside competition, so it almost breeds an inside competition with yourself to see how far you're gonna go," he says.

Remy Zero's recent brush with

success hasn't altered the band's relationship with its fans—nor has it affected the way its members view themselves as musicians.

"You know, everybody wants to have more people listen to their music," Tate says. "This, now, is definitely icing in the sense that I get to tour around with my best friends, and I get to make music. If I focused on the outside things as much, I'd think, 'OK, we've really got to get on MTV.' But I love it



'Once you get in a situation where your record is out there and a fan tells you a story about your lyrics, everything else just fades away.'

—SHELBY TATE, REMY ZERO

when things are going great. Once you get in a situation where your record is out there and a fan tells you a story about your lyrics, everything else just fades away."

But music-making hasn't always been as promising for Remy Zero. Weathering the release of two records that garnered minimal album sales, despite 1998's *Villa Elaine* drawing critical praise, the band endured without a label at one point and contemplated its future.

Persistence and what Tate refers to as a strong band "insularity" worked in the group's favor, and it is now enjoying the commercial attention generated by *The Golden Hum*, a set that balances a layered and raucous jubilation with a devout attention to harmony and simplicity.

Strict adherents to purely aggressive music may be at a loss to find *The Golden Hum* a compelling piece of work. But Remy

Zero's balance of loud and quiet dynamics won't be lost on those who appreciate guitar- and bass-driven tunes.

With its cinematic, Brian Eno-inspired opener—where organs, strings, and piano weave through gentle bass and guitar lines—*The Golden Hum* establishes that it has more on its mind than just gratuitously rocking out. While the instrumental beginning collapses into the visceral charger "Glorious #1," songs like the pastoral "Out/In," "Perfect Memory," and "Belong" incorporate brief synthesizer tinkers, which are used for textural and atmospheric enhancement.

On "Over the Rails & Holiday," bassist Cedric LeMoine and Slay work the song's chorus into a fevered game of cat-and-mouse. Tate's dynamic vocal presence is at the forefront of each song, staking claim as its own instrument while never pulling the listener's attention away from each component.

SEARCHING OUT FANS

Elektra marketing/artist development VP Dana Brandwein says, "They write passionate songs that have great big hooks and great instrumentation around them, and that makes them unique. The music is familiar, and it's not so out there that a person can't take it all in."

Included on *The Golden Hum* is a video clip for the unreleased song "The Searchers," which Elektra will e-mail to disc buyers once they submit an e-mail address to the label. Elektra will then use that address in the future to notify fans about Remy Zero news and tour dates. As of yet, the label has not decided on a follow-up single to "Save Me."

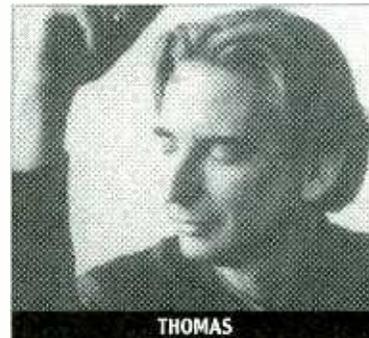
Remy Zero's music has also appeared on samplers for such retail establishments as Urban Outfitters and Landmark Theaters. The group's songs are published through Warner/Chappell Music. Doug Buttleman and Jason Rio of DBMI are the band's management.

MTV Music Programming VP Amy Doyle says, "Many times we're introduced to a band for the first time via video or a CD. Then comes the live show, which in many cases, rarely is as sonically compelling. In the case of Remy Zero, their live show is clearly where they shine. If a band's live show is any indication of longevity, Remy Zero has a long, successful road ahead."

The Classical Score

by Steve Smith

AMERICAN MAVERICK: At first glance, it might appear that two new recordings by conductor Michael Tilson Thomas and his San Francisco Symphony to be released on Tuesday (5) could not be more different. One—the inaugural release on the orchestra's new SFS Media label—features a striking new reading of Mahler's expansive *Symphony No. 6*, a benchmark achievement of the European symphonic tradition. The other, *Charles Ives: An American Journey*, finds baritone superstar Thomas Hampson and the San Francisco Symphony Chorus



joining the orchestra in a survey of short works by American iconoclast Charles Ives on RCA Red Seal. To Thomas, the pairing of the releases, though coincidental, is appropriate: Despite their differences, Mahler and Ives actually shared a great deal in common.

"Both Mahler and Ives had an obsession with musical materials that came from the vernacular," Thomas explains. "In Mahler's symphonies, there were constant references to cabaret, dance music, military marches, and funeral marches. That's the same process that Ives was involved in, but he was more daring in his desire to record [not only] the sources of his music, but also the mistakes and quirks that the individual players have and the noise that surrounded the performance. Ives might have included the sound of a little village band playing—which could also happen in Mahler—but Ives would also have included the clangorous sounds of the blacksmith's shop or the sounds of a football game disrupting the flow of the serenade."

The Mahler recording marks the beginning of a complete cycle of the composer's symphonies to be recorded and released during the next several years on SFS Media, which will be distributed by Delos in the U.S. and by the new U.K.-based label Avante in Europe.

According to Thomas, the new label was not an effort to circumvent the majors, but rather an attempt to position the orchestra to

take better advantage of cutting-edge technologies and recording formats, both now and in years to come. The sumptuous sonics of the disc, which was produced by Andreas Neubronner of Tritonus Music Production, were captured in the Super Audio CD format, thanks to an arrangement with Sony. The disc features both stereo and surround mixes, as well as a conventional CD audio track.

The choice of Mahler to introduce the new label was a natural one for Thomas. "This is a composer I've had a very powerful relationship with for my whole life," he says. "The work that I've done with the San Francisco Symphony—our process of getting to know each other and arriving at this extroverted, expressive way that we are developing—has a lot to do with this music."

Thomas considers *Symphony No. 6*, sometimes referred to as the "tragic symphony," to be a musical portrait of mankind's proclivity for destruction. That view of the score was no doubt heightened during the live performances captured on this recording, which took place in the days immediately following last Sept. 11.

For the new RCA release, Thomas selected works by Ives that spanned the gamut of the composer's output, from sentimental songs to transcendental orchestral tapestries. If the events of Sept. 11 charged the emotions in the Mahler recording, Thomas suggests that they also cast Ives' music in a new light. "Ives' big message as an artist was to remember and hold onto images of the America that he had known as a boy: the heartfelt simplicity of village life with all of its hymns, folk songs, and dances. It's been very thought-provoking since Sept. 11 [to see] the way that this music, with its breadth of Americana—sometimes seemingly humorous, sometimes quite profound and mystical—has deepened in significance."

Like the Mahler project, *An American Journey* was recorded by Neubronner to emphasize the orchestra's virtuosity and the spectacular dynamic range the music demands.

"In a way, I wanted to make this a very sophisticated audiophile record," Thomas says, "because the music has such an unbelievable dynamic range—like the huge sound of chorus and orchestra and organ and at the same time wispy sounds coming from ensembles in the extreme distance—that this was the ultimate test of any stereo system. This is the closest I think anyone's ever come to achieving that on disc."

Higher Ground™

by Deborah Evans Price



REORGANIZATION: As the dust settles from Warner Music Group's acquisition of Word Entertainment from Gaylord Entertainment (*Billboard*, Dec. 8, 2001), Word is in the midst of restructuring. The Los Angeles music publishing office has closed. Additionally, Everland Entertainment and its special products division have been consolidated into other departments within Word.

"Everland had not caught fire. The *Threads* product did not do well economically, and through the Gaylord years we were not able to bolster that up," Word Entertainment president **Malcolm Mimms** tells *Higher Ground* regarding the children's product line. "We'll revisit the kids market and what was happening there."

Ten employees lost their jobs including executive director/special markets

Chris Smith and senior director of A&R/special markets **Bubba Smith**. Among the most disappointing news is that Word Label Group president **Loren Balman** is gone. He was a

visionary executive who had guided Word through some tumultuous times. But at the rate new Christian independent labels are springing up, he shouldn't be vacationing very long before he is presented with an offer.

Mimms acknowledges the transition is difficult but necessary. "Warner had nothing to do with any of it," he says. "It was me analyzing the business. We'd been in the status-quo position during the sale. Typically you don't make changes in personnel during that kind of period. After the sale, this is just a way to try to address business concerns. We're just trying to do business better."

Mimms says there are "no plans for a wholesale head-count reduction. That's not going on. We're going to continue to be Word Records, and it's going to be a bigger, better Word."

MORE 'CREATIVE' ENDEAVORS: Creative Trust Entertainment, best-known as the management company that represents **Steven Curtis Chapman**, **Third Day**, and **Mark Schultz**, is expanding with the launch of a new label, Creative Trust Workshop (CTW). Creative Trust president **Dan Raines** will help the new venture, and Creative Trust VP **David Huffman** will be VP of the new label, with **Jim Houser** serving as senior brand manager for CTW.

The first release from the new label, *Traveling Light: Songs From the 23rd Psalm*, is a companion to the best-selling **Max Lucado** book *Traveling Light*. Produced by **Brown Bannister** and **Steve Hindalong**, the album will feature music from **Amy Grant**, **Third**

Day's **Mac Powell**, **Sara Groves**, **Toby McKeehan**, **Russ Taff**, and country artist **Bryan White**. The album will be released April 16, and the first single, "In Green Pastures" by **Jaci Velasquez**, will be released to Christian radio Feb. 15.

CTW will continue to work with Lucado on future projects. Production is currently under way on a video based on Lucado's popular children's book *You Are Mine*.

SGMA NOMS ANNOUNCED: **Greater Vision**, **Gold City**, and **Florida Boys** are among the top nominees for the Southern Gospel Music Assn.'s 2002 SGMA Awards. The show will be held May 22 at the Park Vista Resort in Gatlinburg, Tenn. SGMA executive director **Heather Campbell** says, "It is exciting to present such a distinguished slate of nominees for 2002."

The annual awards banquet serves as a fundraiser for the Southern Gospel Music Hall of Fame and Museum located in Dollywood in Pigeon Forge, Tenn. For more information on tickets for the SGMA Awards, call 800-684-SGMA. Following is a partial listing of nominees:

Artist of the year: Gold City, Greater Vision, Hoppers, Florida Boys, Kingdom Heirs.

Album of the year: *Every Time I Feel the Spirit*, Dove Brothers Quartet (Homeland); *Heroes of the Faith*, Legacy Five (Cathedral Records); *I've Won*, McKameys (Horizon Records); *Movin' On*, Florida Boys (Homeland); *Pressed Down, Shaken Together, Running Over*, Gold City (Daywind).

Female vocalist: Sheri Easter, Karen Peck Gooch, Kim Hopper, Debra Talley, Lauren Talley.

Male vocalist: Gene McDonald, Arthur Rice, John Rulapaugh, Jonathan Wilburn, Gerald Wolfe.

Male group: Dove Brothers Quartet, Florida Boys, Gold City, Inspirations, Kingdom Heirs.

Mixed group: Crabb Family, Hayes Family, Hoppers, McKameys, Perrys.

Trio: Booth Brothers, Jeff & Sheri Easter, Greater Vision, Karen Peck & New River, Talley Trio.

New artist: Crossway Quartet, Journeymen Quartet, McRaes, Old Time Gospel Hour Quartet, Rejoice!

Solo artist: Mike Bowling, Michael Combs, Jessica King, Ivan Parker, Kirk Talley.

Producer: Mike Bowling, Jeff Collins, Tim Greene, Wayne Haun, Kevin McManus.

Songwriter: Mark Bishop, Gerald Crabb, Phil Cross, Rodney Griffin, Kyla Rowland.

Execs Launch Doxology Label

BY DEBORAH EVANS PRICE

NASHVILLE—Some of Christian music's most experienced executives have teamed to launch Doxology Records. Former Myrrh Records VP of A&R Dan Posthuma will serve as Doxology Records president/GM. Roland Lundy, former president of Word, will serve as chairman of the board, whose members include Southern gospel music patriarch Bill Gaither; Integrity Music CEO Jerry Weimer; independent producers Michael Omartian, Dann Huff, and Monroe Jones; and former banking executive John Newcomer.

"I've known each of these guys a long time. I've made music with most of them and fought good battles with all of them," says Posthuma, who has produced Leslie Phillips, Margaret Becker, and Bryan Duncan, as well as signed and developed Fernando Ortega, Crystal Lewis, and Mark Schultz. "We know and trust each other. They are like-hearted and like-minded men, whose collective wisdom will support and challenge Doxology every step of the way."

Based outside Nashville in Franklin, Tenn., the new venture will focus on artists who want to create music for the church. "We want to work artists who want to make themselves available to the church and introduce to it songs of encouragement, testimony, and invitation," Posthuma says. "That's why we chose the name 'Doxology,' which is a song sung by the congregation. The emphasis should be on the people in the pews, not the person on the platform."



Doxology will be distributed through Chordant. Allen Asbury is the label's first signing. A former youth pastor, Asbury has performed the role of Simon Peter in the international production of *The Promise* for the past several years. Asbury's label debut, produced by Chris Harris, is due out in June.

"Gaither introduced me to Allen a few months ago, and I immediately fell in love with him," Posthuma says. "Allen's voice and stature command your attention, but he has a gentle presence that speaks of grace. He's a great artist to launch Doxology, and we're having a lot of fun making this first record."

Posthuma thinks it's an opportune time to launch an independent label. "There is always a need in the music industry for both the major labels and independents," he says. "Both have their particular strengths. The majors usually have more leverage, while a smaller label can move more quickly and is better able to focus, making sure all its functions operate in unison. Also, a smaller label can often do a better job of nurturing its artists, as well as developing their own particular uniqueness. The majors have pretty much dominated the Christian music industry for the last decade, and that's why I do feel the time is right for some focused independents. I'm thrilled that we are going to have a chance to do that at Doxology."

In The Spirit™

by Lisa Collins



WOW GOSPEL: With the new year comes an emerging gospel tradition: a new installment of the highly successful "WoW Gospel" series. *WoW Gospel 2002* marks the fifth year of the best-selling two-CD set that showcases top 30 songs by top 30 artists. Three of the last four installments of the popular annual series—a collaborative effort from Verity Records, Provident Music Group, EMI Christian Music Group, and Word Entertainment—have gone platinum. Verity Records VP **Jazzy Jordan** is confident the Feb. 5 release will do just as well and points out that the brand has become so successful for retail that pre-orders are up 25%.

"We've definitely built a niche where consumers are waiting for it. Our biggest challenge is to advertise it in such a way that buyers know when it's in the stores," Jordan says. "Then, each year we make sure that there is something unique that we can release to radio to stimulate airplay and bring awareness to the release date. For example, this year on our sampler, we have a live version of **New Life Community Choir** featuring **John P. Kee's** song "I Believe" that was previously not available. Also on the sampler is new music from **Marvin Sapp**, **LaJeune Thompson**, **Deitrick Haddon**, and **Anointed**."

Other artists featured on *WoW Gospel 2002* include **Kirk Franklin & INC**, **Hezekiah Walker**, **BeBe Winans**, **CeCe Winans**, **Daryl Coley**, **Donald Lawrence & the Tri City Singers**, **Bishop T.D. Jakes**, **Yolanda Adams**, **Richard Smallwood**, **Kurt Carr**, **Fred Hammond**, **Donnie McClurkin**, **Dottie Peoples**, and **Lee Williams**.

MURDOCK'S NEW 'HOME': Come Feb. 26, **Shirley Murdock**—who steamed up the R&B charts with such hit singles as "As We Lay"—turns the page on that chapter of her life to embark upon a career in gospel music with the release of *Home* (EMI Gospel/Dexterity Sounds).

Murdock's conversion to gospel hardly happened overnight. She was featured on the lead single of **Bishop T.D. Jakes'** gold-selling *Sacred Love Songs* ("The Lady, Her Lover and Her Lord") and also appears on Jakes' current album, *The Storm Is Over*.

"Bishop Jakes was very instrumental in helping me through this transitional period in my life," Murdock says. "I thank and praise God for him and his friendship. I'm grateful for the deposits they've made into my life. I'm so excited about the rest of my life and the opportunity to be a builder in the kingdom of God."

"Our agenda is more than selling records," Jakes says. "Our theme is, 'Music with a message.' Our goal is to help promote a positive message to a world already saturated with negative influences by promoting artists

with extraordinary gifts and hearts for the ministry."



MURDOCK

In addition to the new album, Murdock is currently touring with the gospel play *A Woman's Revenge*, starring **El DeBarge**, **Daniel Winans**, and **Derrick Brinkley**.

HIGH STANDARD: Early buzz has it that Malaco Records has a hit on its hands with the latest disc from **Men of Standard**, titled *Men of Standard—Volume III*. The March 5 release ends the group's two-year hiatus from recording and a long-standing feud with the label. With the recent departure of **Tilisa Stinson**, Jackson, Miss.-based Malaco is shifting the weight of Muscle Shoals label to Malaco's gospel division, under the leadership of **Jerry Mannery**, who is looking to tap a younger demographic with **Men of Standard** and the recent signing of a new quartet, **the Bonner Brothers**.

"When you think about Malaco, our artists tend to stay for a long period, and when that happens, you get old, particularly if you don't infuse fresh blood as you go along," Mannery explains. "The good thing is that while many of our artists are seasoned, they are still marquee artists, but we are definitely in a rebuilding mode."

BRIEFLY: Savoy Records is gearing up for the March 15 recording of **the Georgia Mass Choir**, which is tentatively set to feature **Canton Spiritual's** lead, **Harvey Watkins**.

FIRST WORD: *The People Empowered to Win Crusade* (Jan. 29), the latest from Blackberry Records with Houston-based pastor **James Dixon II**, features **the Williams Brothers** on three cuts. According to Blackberry Records director of marketing and promotions **Sandra Graham**, the album is a pilot project.

"This is the first project that we've had to feature spoken-word and music," Graham says. "There are three tracks from the Williams Brothers and a 25-minute sermon from pastor Dixon."

The brothers will also team with Dixon for a crusade—one per month—beginning in March in Houston and running through December.

Games Get Ready To Rock

Concerts By Music's Hottest Talents Heat Up Winter Olympics

BY RAY WADDELL

NASHVILLE—The talent lineup for Olympic Medals Plaza during the Winter Olympics in Salt Lake City has reached, well, olympic proportions.

Salt Lake organizing committee executive producer Gail Seay and talent consultant Jeff Pollack have put together a string of concerts that begins with Dave Matthews Band Feb. 9 and includes such top headliners as Foo Fighters (11), Macy Gray (12), Barenaked Ladies (13), Sheryl Crow (14), Smash Mouth (15), Brooks & Dunn (16), Train (17), Nelly Furtado (18), Creed (19), Marc Anthony (20), Alanis Morissette (21 [tentative]), Goo Goo Dolls (22), 'N Sync (23), and Martina McBride (24).

EXCELLENT OPPORTUNITY

If acts on a lineup such as this had charged their going live-performance rates, the talent budget alone would have easily topped \$2 million. As it stands, artists will play for travel, lodging, and an honorarium, and few turned down the opportunity, according to Seay.

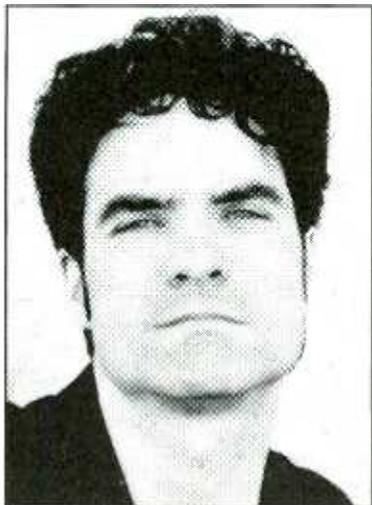
"Most of the acts are very excited to be here," Seay says. "Some are trying to take extra days to take in the Olympic experience or for skiing, and others are filling in between tour dates. Every situation is different, but most love the idea of mixing it up with the Olympic athletes."

For the acts, performing at such a patriotic and high-profile event has benefits beyond the average paying gig. Train—which is nominated for five Grammy Awards—will play Olympic Medals Plaza fresh off a European concert run.

"It's an honor," says Train lead vocalist Pat Monahan, speaking by phone following a performance in Stuttgart, Germany. "You only get one or two chances to ever see the Olympics, let alone perform at the Olympics."

Returning from overseas to play an international event gives Train a unique perspective, Monahan says. "Europe has been a great experience for us, and then to come back to our home country and play in front of not only our own country but [people] from all these other places will be incredible. This could be the most important Olympics ever, and it isn't just about the U.S.—it's about everybody."

Other artists are equally enthusiastic about playing Olympic Medals Plaza. "Ronnie [Dunn] and Kix [Brooks] are very excited to be a part of this," says Clarence Spalding, co-manager of Brooks & Dunn for TBA Entertainment.



'To play in front of not only our own country but [people] from all these other places will be incredible. This could be the most important Olympics ever, and it isn't just about the U.S.—it's about everybody.'

—PAT MONAHAN, TRAIN

"This is a very good year to be asked to be a part of the Olympics, given everything that has happened," Spalding continues. "This is one of those things where you don't even ask about money. Besides that, Ronnie and Kix will also be participating in the two-man luge, on the Coors Light sled."



Seay says the mandate from the organizing committee was to make Olympic Medals Plaza the heart of the Games. "One of the things we set out to do is make the Olympics a great experience for younger people and draw in a younger audience. When booking acts for Olympic Medal Plaza, we wanted party bands, fun bands. The most important thing is to create a place where people can gather from every country— younger, older, all demographics. We want people dancing and keeping warm."

Concerts will follow the daily Olympic medals presentations, which will begin at 5:30 p.m. MST and run until about 8 p.m. Performances will last one to one-and-a-half hours.

"This will be a full-blown concert experience," Seay says. "We have seating for 10,000 and a standing area for 10,000 more, and the standing area is closer to the stage. There are also corporate suites that are warmer."

The entire official Olympic Medals Plaza site was built from scratch on what were two downtown Salt Lake City parking lots. The full-sized, revolving stage will boast top-notch production, including a 30,000-pound aluminum and steel "curtain" that will debut during the Olympics.

John MacInnis is the show's director; other principles include scenic designer Steve Bass, designer Chuck Hoberman, lighting designer Robert Barnhard, sound designer Michael Wolf (Clair Brothers), and NBC senior VP of business development and consumer products Kim Niemi.

MUSIC FROM BEGINNING TO END

Every Olympic medalist will receive 10 tickets, and entry into Olympic Medals Plaza will be offered as a free event, with ticket distribution via Olympic event purchases and through special promotions.

The opening ceremony at Rice Eccles Stadium Feb. 8 will feature performances by Sting, Dixie Chicks, LeAnn Rimes, Robbie Robertson, Yo-Yo Ma, Rita Coolidge and Walela, Eclipse, the Desert String Band and Bunkhouse Orchestra, and the Mormon Tabernacle Choir with the Utah Symphony. The opening ceremony is produced by Don Mischer Productions.

The Feb. 24 closing ceremonies, also at Eccles Stadium, will include performances by Harry Connick Jr., Charlotte Church, Bon Jovi, 'N Sync (who will perform the national anthem), Russell Watson, Christina Aguilera, and Diane Reeves.

Scher Files Suit Against Metropolitan, Others

BY RAY WADDELL

NASHVILLE—In the latest chapter of the ongoing John Scher/Metropolitan Entertainment Group saga, Scher filed suit in New Jersey Superior Court Jan. 25 against Metropolitan, the Northeast concert promotion company he founded more than 30 years ago.

Also named in the suit are Scott Mackin, CEO of Metropolitan and its parent, Covanta Energy Corp.; Covanta executives Thomas Etter and Jeffrey Horowitz; and Ogden Entertainment, a wholly-owned subsidiary of Covanta (*Billboard Bulletin*, Jan. 29).

The civil action, which seeks unspecified compensatory and punitive damages, largely centers on Scher's non-compete agreement following his resignation as president/CEO from Metropolitan last August (*Billboard*, Aug. 25, 2001). Scher seeks "immediate declaratory and injunctive relief" from what he terms the "unreasonable, overbroad, and anti-competitive restrictions" that prohibit Scher from working as a promoter in the U.S. for up to four years.

In 2000, Covanta decided to divest itself of non-energy assets, including its 50% stake in Metropolitan. According to Scher's suit, he "vigorously pursued and obtained an offer" for Metropolitan, but Covanta and Mackin filed suit against Scher—a 40% shareholder and board member in Metropolitan—last July, claiming he had breached his fiduciary duty to Metropolitan and its shareholders. The suit alleges that ensuing delays "resulted in one of the prospective [Metropolitan] purchasers withdrawing a \$17 million offer to purchase" the company.

'FORCED' RETIREMENT

Scher says he was forced into the resignation agreement through Mackin's admitted "scorched earth" strategy. Other terms of the original settlement included Scher's transfer to Covanta of 26.5% of his 40% stake and resignation from the board, along with a 50% reduction in salary and the "onerous" non-compete stipulation.

Scher further alleges in the suit that the defendants "engaged in a concerted effort to ruin [his] reputation in the entertainment industry and to prevent him from obtaining employment in the industry" by "intimidating potential employers and investors." The action also contends that Mackin's actions cost Scher involvement in a European tour package, presu-

ably the Family Values franchise.

Last October, Scher purchased back the label (Hybrid Recordings), Broadway, and management arms of Metropolitan (*Billboard Bulletin*, Oct. 31, 2001) for \$300,000—a move the suit says was made "rather than allow the three non-core divisions to dissolve completely." Scher contends that, according to the original settlement, he could assume control of the non-core divisions if Covanta opted to dissolve them.

The action also states that, without Scher's knowledge, Mackin and Etter sold the recording contract for the group Guster, called "Hybrid Recordings' most valuable asset." Guster is now signed to Palm Pictures/Warner Bros.

The action charges the plaintiffs with attempting to stymie Scher's involvement in a new enterprise with a "start-up" entertainment company by advising the company to "cease and desist in hiring Scher if they had any intention to entering the concert business in the future." The suit states that it is "imperative" that Scher "be allowed to work immediately as a promoter."

The suit also asserts that, given that Metropolitan and a "competitor"—presumably Clear Channel Entertainment (CCE)—control "well over 75%" of the concert promotion business in the defined geographic area, the non-compete agreement serves to "stifle competition" in that area and constitutes an "illegal conspiracy in restraint of trade."

Scher chose not to comment for this story; Mackin did not return phone calls by press time.

Covanta's stock has dropped precipitously since Dec. 24, 2001, and is currently \$1.55, off a 52-week high of \$22.85. Metropolitan's concert division is apparently very much still on the block, with potential buyers including former Delsener-Slater promoter Mitch Slater and CCE. Sources say the asking price for Covanta's 76.5% stake in Metropolitan is now in the "fire sale" \$7 million-\$8 million range, given Covanta's circumstances (*Billboard Bulletin*, Jan. 15).

Meanwhile, Scher has positioned his reclaimed "non-core" businesses under a new corporate umbrella christened Metropolitan Talent Inc., which includes the label Hybrid Recordings, the Broadway/TV division, and management clients Vertical Horizon, Rusted Root, Art Garfunkel, and Nine Days. All four management clients are scheduled to release albums this year.

FEBRUARY 9
2002

Billboard®

BOXSCORE™
CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
LUIS MIGUEL	Cox Arena, San Diego Jan. 24-25	\$988,165 \$100/\$45	13,101 17,004 two shows	House of Blues Concerts
AEROSMITH, CHEAP TRICK	Great Western Forum, Inglewood, Calif. Jan. 13	\$821,342 \$85/\$40	14,668 17,116	Clear Channel Entertainment
AEROSMITH, CHEAP TRICK	Compaq Center, San Jose, Calif. Jan. 9	\$700,515 \$75/\$45	12,502 17,116	Clear Channel Entertainment
CREED, TANTRIC, VIRGOS	Philips Arena, Atlanta Jan. 16	\$575,991 \$40.50	14,600 sellout	Clear Channel Entertainment
CREED, TANTRIC, VIRGOS	Compaq Center, Houston Jan. 21	\$569,430 \$45	12,956 sellout	Clear Channel Entertainment
AEROSMITH, CHEAP TRICK	Delta Center, Salt Lake City Jan. 7	\$562,515 \$75/\$35	11,798 18,168	Clear Channel Entertainment
CREED, TANTRIC, VIRGOS	New Orleans Arena, New Orleans Jan. 24	\$536,457 \$41.50/\$35.50	13,939 sellout	Beaver Prods.
AEROSMITH, CHEAP TRICK	Selland Arena, Fresno, Calif. Jan. 15	\$528,129 \$60.50/\$40.50	10,103 sellout	House of Blues/Hewitt/Silva
STEVIE WONDER'S HOUSE FULL OF TOYS	Great Western Forum, Inglewood, Calif. Dec. 15	\$446,830 \$250/\$150/\$75/\$25	9,790 14,360	KJLH, Nederlander Organization
AEROSMITH, CHEAP TRICK	San Diego Sports Arena, San Diego Jan. 17	\$432,420 \$65/\$30	9,069 15,059	Clear Channel Entertainment
BRIAN MCKNIGHT, TYRESE	Radio City Music Hall, New York Jan. 19	\$306,315 \$60/\$55/\$45/\$35	5,943 sellout	Radio City Entertainment, CD Enterprises
NELLY, THE ST. LUNATICS	The Mark of the Quad Cities, Moline, Ill. Jan. 18	\$199,323 \$32.50	6,612 sellout	Steve Litman Presents, in-house
BRIAN MCKNIGHT, TYRESE	Fox Theatre, Detroit Jan. 12	\$187,653 \$75/\$27.50	4,831 sellout	Olympia Entertainment
JOSE CARRERAS	Broward Center, Fort Lauderdale, Fla. Jan. 21	\$172,156 \$150/\$39	2,591 sellout	Fantasma Prods.
NELLY, MYSTIKAL	Alltel Arena, North Little Rock, Ark. Jan. 20	\$171,944 \$32/\$26	6,037 6,919	Jodel Investment Group
B.B. KING, BOBBY "BLUE" BLAND	Fox Theatre, Detroit Jan. 18	\$150,990 \$75/\$30	4,831 sellout	Olympia Entertainment
WILLIE NELSON	Whittemore Center Arena, Durham, N.H. Jan. 26	\$126,441 \$38/\$28.50/\$18.50	4,847 sellout	in-house, Concerts North, Meadowbrook Prods.
TRAVIS TRITT	Municipal Auditorium, Charleston, W.Va. Jan. 12	\$103,415 \$32.50	3,182 sellout	Outback Concerts
TRAVIS TRITT	Memorial Auditorium, Spartanburg, S.C. Jan. 11	\$97,143 \$32.50	2,989 sellout	Outback Concerts
DC TALK	Patriot Center, Fairfax, Va. Jan. 19	\$96,909 \$29/\$24	4,254 5,835	DC Concerts
BRIAN MCKNIGHT, TYRESE	Benedum Center, Pittsburgh Jan. 10	\$87,708 \$65/\$35	2,383 2,845	Clear Channel Entertainment
TRAVIS TRITT, LARRY THE CABLE GUY	BJCC Concert Hall, Birmingham, Ala. Jan. 18	\$87,678 \$42.50/\$32.50	2,603 sellout	Outback Concerts
B.B. KING, BOBBY KEYES, LUCKY STEREO	Merrill Auditorium, Portland, Maine Jan. 13	\$87,435 \$50/\$45	1,806 1,908	Clear Channel Entertainment
TRAVIS TRITT, LARRY THE CABLE GUY	Oman Arena, Jackson, Tenn. Jan. 19	\$74,672 \$26	2,872 3,506	Outback Concerts
DOO WOP EXTRAVAGANZA	Westbury Music Fair, Westbury, N.Y. Dec. 8	\$73,198 \$35	2,719 5,484	Clear Channel Entertainment
KING CRIMSON, JOHN PAUL JONES	Massey Hall, Toronto Dec. 5	\$72,345 (\$113,660 Canadian) \$35.33/\$22.60	2,289 sellout	House of Blues Canada
BRIAN MCKNIGHT	State Theatre, Minneapolis Jan. 26	\$72,240 \$47.50/\$37.50	1,800 1,838	Jam Prods.
DAVE KOZ, BRENDA RUSSELL, RICK BRAUN, PETER WHITE, DAVID BENOIT	Ruth Eckerd Hall, Clearwater, Fla. Dec. 12	\$72,149 \$60/\$35/\$29	2,074 sellout	in-house
SUM 41, UNWRITTEN LAW, GOB	RIMAC Arena, San Diego Jan. 25	\$71,856 \$16	4,469 sellout	House of Blues Concerts
JUDAS PRIEST, ANTHRAX	Warfield Theatre, San Francisco Jan. 19	\$71,535 \$35/\$28.50	2,250 sellout	Clear Channel Entertainment
BRIAN MCKNIGHT, TYRESE	Taft Theatre, Cincinnati Jan. 13	\$71,256 \$42/\$38	2,102 2,490	Clear Channel Entertainment
B.B. KING, ALBERT CUMMINGS	Maxwell C. King Center, Melbourne, Fla. Dec. 28	\$70,873 \$42.50/\$32.50	1,727 sellout	Fantasma Prods.
THE STROKES	Salon 21, Mexico City Jan. 26	\$70,652 (650,000 pesos) \$27.17	2,600 sellout	OCESA Presents, CIE Events
LESLEY GORE, LOU CHRISTIE, BEN E. KING, FELIX CAVALIERE'S ROSCALS	Sunrise Musical Theatre, Sunrise, Fla. Dec. 29	\$70,431 \$39.50/\$34.50	2,469 3,960	Clear Channel Entertainment
SOULIVE, ROBERT RANDOLPH	Irving Plaza, New York Dec. 31	\$69,800 \$70/\$30	1,502 2,150 two shows	Clear Channel Entertainment

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TOURING



by Linda Deckard

Venue Views™

THE NAME GAME: Verizon Wireless and Clear Channel Entertainment (CCE) have sealed a sixth title-sponsor deal. The former **Aerial Theater** in Houston is now the **Verizon Wireless Theater**. It joins CCE amphitheaters in San Antonio; Charlotte, N.C.; Indianapolis; Irvine, Calif.; and Virginia Beach, Va., that share that name.

Bob Roux, president of CCE-Music/Southwest region, tells *Billboard* that the 2,400-seat venue has seen quite a resurgence of late, as has downtown Houston. He says an article in the *Houston Chronicle* last month provided a list of 50 nightclubs and restaurants that have opened downtown since 1998.

Verizon Wireless Theater is part of **Bayou Place**, which opened in



1998 and consists of several entertainment spots. It will host more than 100 events in 2002, Roux says, attributing that in part to what he perceives as a diversification of radio programming and his belief that radio is "more aggressive in building tomorrow's headliners."

Meanwhile, Edward Jones Corp. is in the process of buying naming rights to what had been the **Trans World Dome** in St. Louis. TWA was one of a growing number of stadium-title sponsors that had declared bankruptcy. It was purchased by AMR Corp., parent to American Airlines—which did not assume the title deal—and the venue was renamed **the Dome at America's Center** during the interim between sponsors.

Stadium director **Bruce Sommer** is thrilled with the new deal. "We get more money," he says. The stadium gets 25% of the rights agreement for operating expenses, which, if the deal sticks, would amount to \$500,000 a year. That's compared with \$300,000 under the old deal, cut before football team the Rams moved to St. Louis from Los Angeles. Sommer says the agreement should be finalized by April 1.

The brokerage firm will pay \$2.7 million a year for 12 years to name the \$280 million complex. The deal was brokered by the Rams' front office. The deal for **the Edward Jones Dome** includes an option to renew the rights for 11 more years at a cost of \$3.20 million per year. The St. Louis venue usually gets one or two concerts a year.

SUNDAY MORNING COMING DOWN: Aerosmith and Creed dominate the top 10 Boxscores this week (see page 21). Creed has hit the road at high speed, selling out three dates and grossing nearly \$1.7 million from a total attendance of 41,495.

Trey Fezell, VP of bookings at **Philips Arena** in Atlanta, says the Creed show was the 75th concert for the arena and the opening night for the tour. The food and drink per cap was a healthy \$12.20, and merchandise was another \$8.60 per head, Fezell reports.

Aerosmith reports grosses of \$3 million from five shows in January. One unusual accommodation occurred at **the Forum** in Inglewood, Calif., where Aerosmith—with opening act **Cheap Trick**—performed on a Sunday night.

Since the Forum is owned by the Faithful Central Bible Church, **Adam Millar**—director of booking for **Staples Center** in Los Angeles, which books the Forum—tries to steer events away from Sundays, leaving it open for services. The church bought the Forum 13 months ago and can now use it to hold one Sunday service instead of the three it held in its former, but still existing, 2,500-seat sanctuary.

Millar says the church generally gets to use the Forum 48 out of 52 Sundays, but its fathers understand that some family shows and concerts also need Sundays. "Aerosmith has 18 trucks," he notes. "It would have been impossible to load in late in the day."

The per cap on food and drink was \$7.79 and on merchandise \$5.60 for Aerosmith at the Forum. Aramark is the concessionaire.

FACES IN NEW PLACES: **Scott Blackmun** has been named COO for AEG, a wholly-owned subsidiary of the Anschutz Corp., which either owns or controls **Staples Center, the London Arena, the Forum, the Kodak Theater** in Los Angeles, several sports franchises, Envision, Concerts West, Golden Voice, and Creative Battery, among other properties. Blackmun is charged with overseeing operations and strategic planning for all of those enterprises. Blackmun had been acting CEO for the U.S. Olympic Committee.

Jim Mallonee was named VP of House of Blues (HOB) Concerts' Southeast region. Mallonee joined HOB in 1997 as a talent buyer for the Myrtle Beach, S.C., and Orlando, Fla., venues.

ALBUMS

Edited by Michael Paoletta

POP

VARIOUS ARTISTS

Black Hawk Down
PRODUCERS: Hans Zimmer, Bob Badami, and Pietro Scalia
Decca 440 017 102

Black Hawk Down—Ridley Scott's film version of Mark Bowden's harrowing report on the fatal 1993 U.S. military debacle in Somalia—is a hyper-intense, even gut-wrenching cinematic experience. Although music might seem beside the point in such a painfully realistic film, the score actually provides affecting ambience; yet the vital aspect of the music doesn't reside wholly in Oscar-winner Hans Zimmer's synthesized shifts between Arvo Pärt-derived tragedy and Near Eastern pastiche. It stems more from the input of two African artists, along with the smoldering electro-organic rumble of the score band led by ambient guitarist Michael Brook. Baaba Maal traces arabesques of emotion through Zimmer's opening "Hunger," with the West African star's vocalise adding scene-setting gravitas. Upping the ante is Parisian rai star Rachid Taha's own "Barra Barra," a metallic groove of Third World/First World collision that has near-visceral force. The more pop offerings here—insipid new age from Denez Prigent and Lisa Gerrard, plus Joe Strummer's tediously sentimental "Minstrel Boy"—are merely distractions. Brook, guitarist Hector Pereira, and company provide more meaningful sounds on "Mogadishu Blues" and other cues, although extra material from them would have added value to the CD.—**BB**

★ SUZZY & MAGGIE ROCHE

Zero Church
PRODUCERS: Stewart Lerman and Suzzy Roche
Red House 157

Sadly, the wondrous Roches have been dormant as a trio since their father died in 1977. But Suzzy and Maggie Roche, at least, reunite on this album. An intense collection of prayers set to music, *Zero Church* (titled after the address of the Roches' rehearsal space in Cambridge, Mass.) is the result of the sis-

S P O T L I G H T S

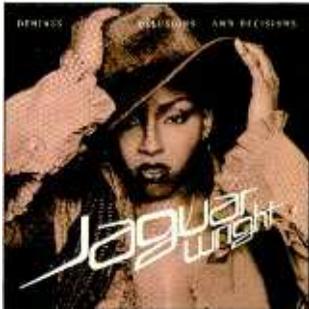


CITIZEN COPE
Citizen Cope
PRODUCERS: Bob Power, Clarence Greenwood, and NEALHOGUE
DreamWorks 13816

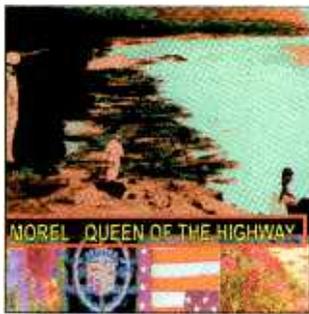
Citizen Cope (aka Clarence Greenwood) is of such a rare breed that it's hard not to look to G. Love and Special Sauce leader Garrett Dutton as a reference point. Like Dutton, Greenwood infuses seemingly marijuana-slowed acoustic and quietly electric tracks with irresistible doses of hip-hop. But, unlike Dutton, Greenwood—formerly of Maryland hip-hop act Basehead—applies a decidedly pop feel to most of his tracks, evident in such thrillingly funky, piccolo-snare-driven cuts as "Contact" and "200,000 (In Counterfeit 50 Dollar Bills)." While on the balance of this, his DreamWorks debut, he seems to occupy the ground between G. Love and D'Angelo—fusing rock and hip-hop, without creating something remotely akin in volume and attitude to today's rap/rock regime—he's able to switch gears with ease and produce "Salvation," a stark acoustic track. A remarkable outing on which nothing seems lost in the translation from heart to wax (or rather, plastic).—**WO**

JAGUAR WRIGHT
Denials, Delusions & Decisions
PRODUCERS: various
Motive/MCA 2683

Mary J. Blige may be the queen of hip-hop soul but MCA labelmate Jaguar Wright makes a strong case to be included in that court with her debut, *Denials, Delusions & Decisions*. Wright, who made a name for herself guesting with the Roots, offers a unique blend of streetwise hip-hop attitude and classic soul on this winning set. The Philadelphia native's first offering, "I Can't Wait," featuring Bilal, is a torrid affair. "Ain't Nobody Playin'" fea-



turing Roots' frontman Black Thought, is an equally passionate number, although this time the singer/songwriter is laying down the law to a disrespectful friend. Wright, who also leans toward more traditional R&B fare with tracks like "Stay" and "The Country Song," ably covers Patti LaBelle's "Love, Need and Want You," which is no small feat. *Denials, Delusions & Decisions* introduces a fresh voice to the world of R&B. All hail the princess of hip-hop soul.—**RH**



MOREL
Queen of the Highway
PRODUCER: Richard Morel
Yoshitoshi Recordings YRCDLP5

In the dance/electronic landscape, singer/songwriter/producer (and remixer) Morel—aka Richard Morel—is a unique and rare individual. While his songs are incredibly contemporary à la progressive house kingpins Sasha & Digweed and Deep Dish, they, nonetheless, hark back to the early alternative rock/synth pop recordings of Fad Gadget, David Bowie, New Order, and Yaz, when smart words were as important as deft beats and rhythms. In this way—like authors William S. Burroughs, Jack Kerouac, and J.T. LeRoy—Morel creates intoxicatingly vivid narratives that skillfully push the boundaries of dance/electronic music. That said, *Queen of the Highway* includes tales of street hustlers ("All of the Sweet Ones"), unrequited love ("Funny Car"), secrets and lies ("A World Set Free"), not fitting in ("Mean Time"), and true colors ("True"). A tough sell, indeed, *Queen of the Highway* has numerous rewards for the adventurous ones who are up for a good challenge.—**MP**

ters' life-changing participation in a seminar at Harvard University's Institute on the Arts and Civic Dialogue founded by playwright/author/actress Anna Deavere Smith. A cappella lead track "Couldn't Hear Nobody Pray," featuring Sweet Honey in the Rock's Dr. Ysaye Barnwell, suitably sets the tone with a traditional spiritual. Shaker hymn "This Gospel How Precious,"

another a cappella gem, is simply Suzzy and Maggie, while "Each of Us Has a Name," from a Hebrew prayer, brings in third sister Terre (and brother Dave) in a veritable, and hopefully portentous, Roches reunion. And while past Roches' kind-hearted playfulness is approximated on "Anyway," the lovely, heartbreaking "New York City" offers a moving Sept. 11 memorial.—**JB**

★ **ROSIE THOMAS**
When We Were Small
PRODUCER: Martin Feveyear
Sub Pop 0583

Performing as "Sheila," a pizza delivery driver in a neck brace and enlarged spectacles, Thomas has made a name for herself as a stand-up comic. But it's a melancholic smile—not a laugh—that is the uncontrollable reaction to

her debut album. A magical remembrance of childhood and the bitter-sweet journey of growing up, *When We Were Small* exudes hope and heart through Thomas' longing guitar and piano stylings and ardently pure vocals. On "Wedding Day," a song about bravely moving through the world on your own, lyrics such as "I'm gonna drive through the hills/Put my hand out the window/And sing 'til I run out of words" evoke that universal need to fully escape from time to time. The stark piano piece "Farewell," with Thomas' Sarah McLachlan-like sound, makes the confused emotions of a child of divorce simply understood. A shining singer/songwriter star.—**JP**

ROBERT BRADLEY'S BLACKWATER SURPRISE

New Ground
PRODUCER: Jay Joyce
Vanguard 79597

New Ground finds blind, raspy-voiced former street singer Robert Bradley regrouping after the loss of the Blackwater Surprise's core—founding members and brothers Andrew and Michael Nehra. A loss that could have proved catastrophic—as the brothers handled bass, guitar, backing vocals, and production duties—hasn't seemed to inflict all that much damage on the Detroit band, though—especially with producer Jay Joyce (John Hiatt, Patty Griffin) stepping in here, lending a songwriting hand on several of the album's best cuts. While Bradley and company have clearly failed to deliver an album on par with their gritty, self-titled 1996 debut, the spirit is still there. *New Ground*—like 2000's *Time to Discover*—contains about five really great songs, including first single "Train," the sweet, swaying soul cut "See Her," the endearing "Feel the Fire," and the hilarious "Willie Lee," a country blues tune on which Bradley pokes fun at his younger brother: "Said that working was too damn hard/All day long, getting high with his friends." Also, "Lindy," a virtual collage of sounds on which Bradley speaks half of his lyrics, is a successful if minor departure. A patchy must-have for the devoted that may just have a single or two catchy enough to spark interest from the uninitiated.—**WO**

(Continued on next page)

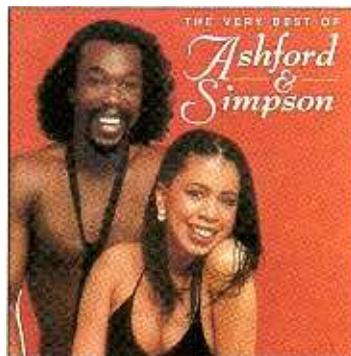
V I T A L R E I S S U E S

ALISON BROWN
Best of the Vanguard Years
COMPILATION PRODUCER: Fred Jasper
ORIGINAL PRODUCERS: Garry West, Mike Marshall, and David Grisman
Vanguard Records 79709

Culled from banjo virtuoso/investment banker/label entrepreneur Alison Brown's four Vanguard releases (1990-96), *Best of the Vanguard Years* is an intriguing portrait of a confident yet still-evolving musician and composer. Brown's melding of bluegrass, jazz, and world beats is at times stunning, tilting more toward traditional bluegrass on earlier compositions such as the rhythmic "Wolf Moon," the rambunctious "Shoot the Dog," and the gently sway-

ing "Chicken Road." The gorgeous banjo and piano duet "Without Anastasia" is almost classical in its form and European influences, while the ever-innovative Brown taps into a kind of surf-vibe-meets-mambo on "Mambo Banjo" and Celtic sensibilities on "Cara's Way (The Little People)." Brown gets even more experimental with the delightful Eastern funk of "The Dalai Camel," and the jazz fusion of "Deep North" (featuring a didgeridou), and alternates between traditional and contemporary without sacrificing virtuosity on such cuts as "Leaving Cottontale" and "Hello, Mendocino." Elsewhere, compositions like "Look Left" and "The Inspector" give in com-

pletely to Brown's more jazzy impulses. A beautiful example of Brown's totally original art and style.—**RW**



ASHFORD & SIMPSON
The Very Best of Ashford & Simpson
COMPILATION PRODUCER: Gregg Geller
ORIGINAL PRODUCERS: Nickolas Ashford, Valerie Simpson, and Quincy Jones
Warner Bros./Rhino R2 79804

You've no doubt hummed a Nickolas Ashford & Valerie Simpson tune. That's because the prolific husband-and-wife tunesmiths wrote several enduring Motown classics ("You're All I Need to Get By," "Ain't Nothin Like the Real Thing"), as well as such catchy numbers as "I'm Every Woman," "Reach Out and Touch (Somebody's Hand)," and "Let's Go Get Stoned" (covered by Ray Charles, it was the duo's first songwriting hit). The A&S formula—meld-

ing dual church upbringing with R&B/pop crescendos and from-the-heart lyrics—sparked a new brand of contemporary gospel and launched the duo's own career as a musical act, first with Warner Bros. and later with Capitol. That's the focus of this 15-track collection, which opens with a live medley of A&S' Motown hits, then leads into such top 10 titles as "It Seems to Hang On," and "Found a Cure," plus the still-wrenching ballad "Is It Still Good to Ya" and their collaboration on Quincy Jones' "Stuff Like That." While A&S didn't notch as many No. 1s on their own—the pair's only chart-topper was 1984's "Solid"—this compilation is definitely solid proof of their talent.—**GM**

CONTRIBUTORS: Bradley Bambarger, Jim Bessman, Leila Cobo, Larry Flick, Rashaun Hall, Gail Mitchell, Wes Orshoski, Michael Paoletta, Jill Pesselnick, Deborah Evans Price, 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 bureau.

(Continued from preceding page)

DANCE/ELECTRONIC

★ FAT JON THE AMPLE SOUL PHYSICIAN

Wave Motion
PRODUCER: Fat Jon the Ample Soul Physician

Mush 1205
 With the title of "ample soul physician," Cincinnati native Fat Jon provides the cure for those tired of conventional hip-hop/turntablism on his full-length debut. Composed of select tracks from his two previous EPs, *Dyslexic* and *Stasis*, *Wave Motion* proves that hip-hop is about more than the MC. The producer, who also serves as a rapper/producer for indie act Five Deez, is able to convey various emotions through the set's sample-hued, instrumental tracks. "1975" has a cinematic feel, thanks in part to some old James Brown sound bites. Conversely, the laid-back nature of "Where?" is accented by the various jazz samples Jon employs. For info, log on to Dirtyloop.com.—**RH**

COUNTRY

DERYL DODD

Pearl Snaps
PRODUCERS: Shane Decker and Blake Chancey
Lucky Dog 85754

Deryl Dodd's re-emergence on Sony imprint Lucky Dog comes after the artist's successful battle with encephalitis. He's showing no ill effects here, showcasing a clear, strong tenor, keen songwriter instincts, and choice covers. The title cut is a good-time honky-tonker, and "She'll Have You Back" is a killer classic country weeper that benefits from its live setting. Dodd resurrects the Tom T. Hall standard "That's How I Got to Memphis" and Gordon Lightfoot's "Sundown" to great effect and nails such ballads as "One Ride in Vegas" and Jamie Hartford's sweeping "Good Things Happen." He cranks things up a notch on "Honky Tonk Champagne" and the twangy "On Earth As It Is in Texas," and he moans the blues with authority on "Cows." Later, Dodd sings "What Some Call a Weakness" and "A Bitter End" with passion, and throughout he seems to approach this project with a renewed sense of purpose.—**RW**

GURF MORLIX

Fishin' in the Muddy
PRODUCER: Gurf Morlix
Catamount Records 010

Highly regarded producer Gurf Morlix (Lucinda Williams, Robert Earl Keen)

steps out with his second record on Catamount, and as might be expected, it's a diverse, musically ambitious affair. Morlix's searing slide guitar work punctuates such wounded anthems as "Torn in Two" and "Driftin' Apart," and up-tempo like the sweaty, effects-laden title cut and the rousing road trip "I Ain't Goin' That Way" rock righteously. Conversely, "My Lesson," with its drunken banjo and hand-dog lyrics, comes off like a 4 a.m. introspection, and "There Goes the Bone" is just plain—and pleasantly—weird. Morlix is a fine, if quirky, songwriter, capable of Petty-esque bite on "Center of the Universe" and broad foreboding on "I'm Hungry and I'm Cold." No vocal gymnast, Morlix nevertheless is an effective singer and the perfect vehicle for his left-of-center compositions. A solid collection, *Fishin' in the Muddy* is without a doubt one of the strongest albums ever released by someone named "Gurf."—**RW**

LATIN

JOAN SEBASTIAN

Lo Dijo el Corazón
PRODUCER: Joan Sebastian
Musart/Balboa 6-09991-26332-8

Lo Dijo el Corazón, singer/songwriter Joan Sebastian's first studio album following his superlative live disc, once again highlights a prolific composer with an uncanny knack for writing catchy melodies. *Lo Dijo el Corazón* is, predictably, an album of romantic ballads—Sebastian's forte—that are accessible, straightforward, and never taxing on the listener. The difference here is the heavy use of the accordion as the main accompanying instrument, with satisfying, unpredictable results. "Cascaditas de te Quiero," for example, has an almost lambada-esque sound, while the upbeat "Ciega y Loca" features Brazilian drums. "El Písetón" is a traditional Mexican huapango, but there's also a tango and an occasional waltz. There's also a few unremarkable tracks, but they're easily digestible. The single "Manantial de Llanito" is not as powerful as Sebastian's previous hit, "Secreto de Amor," but as a whole, the album is resolutely upbeat, all the more noteworthy in the face of Sebastian's ongoing battle with cancer.—**LC**

VARIOUS ARTISTS

Divas del Rock
PRODUCERS: various
BMG U.S. Latin 74321-91412

The notion of an album celebrating the music of female roqueras is not only commendable but also tantalizing. Lucky for BMG that so many remark-

able female voices—Julietta Venegas, Andrea Echeverri (of Aterciopelados), and Alejandra Guzmán, among others—belong on its roster, all of which have excellent tracks that find a place on this collection. *Divas del Rock* also scores with Tijuana No's whacky "Pobre de Tí" and La Lupita's "El País de la Lujuria," a mix of guitar rock'n'roll and Tower of Power horns. But other programming decisions are unremarkable and, moreover, baffling. Most notably, why include Natalia Oreiro's very pop "Huracán," and why feature three tracks by Ramsey? It can't possibly be due to a lack of repertoire. After all, the incarcerated Gloria Trevi, who deserved a spot here, just saw some of her catalog rereleased by BMG. *Divas del Rock* does cover a broad range of styles and conveys that the female voice of rock is out there and working. But some fine tuning would have allowed it to reach its full potential.—**LC**

BLUES

VARIOUS ARTISTS

The Blues White Album
PRODUCER: Randy Labbe
Telarc 83553

There's nothing too complicated going on with this album. The premise is easy enough to comprehend: blues covers of songs from the Beatles' *White Album*. Some of the tracks were obvious choices, such as Lucky Peterson's version of "Yer Blues," Joe Louis Walker's fine rendition of "While My Guitar Gently Weeps," and Kenny Neal, Lucky Peterson, and Tab Benoit's cool blues take on "Revolution." More surprising is Maria Muldaur's wonderful version of "Ob-la-di, Ob-la-da" and "Dear Prudence," which harmonica boss Charlie Musselwhite and guitarist Colin Linden have rendered as a catchy, nostalgic instrumental. "Happiness Is a Warm Gun," performed by Anders Osborne, sounds like the original track, so one wonders what the point was. "Let's Do It in the Road" proved to be too much of a rock tune for Jimmy Thackery to resist. Overall, it's a diverting, albeit somewhat uneven, tribute to the Fab Four.—**PVV**

WORLD MUSIC

★ SOLAS

The Edge of Silence
PRODUCERS: Neil Dorfman and Seamus Egan
Shanachie 78046

The Edge of Silence will be remembered as the album where Solas began

to push the envelope and first hinted that nothing was beyond its collective musical soul. Certainly the best Irish/American band out there, Solas has now taken on songs by Tom Waits, Bob Dylan, Jesse Colin Young, and Nick Drake, as well as tracking such tunes as the jazz figure "Charmy Chaplin" and the tasty Irish instrumental numbers "Who's in the What Now" and "Beck Street." The act's cover of Drake's "Clothes of Sand" is very moving and emotionally spot-on; the treatment of Waits' "Georgia Lee," cast in the mood of a Celtic ballad, touches the grief at the heart of the lyric. Nothing on the album, however, surpasses the profound effect of the Antje Duvecot song "Black Annis." An unforgettable tale of sexual abuse, "Black Annis" is based on a figure from Scottish folklore, beautifully sung by Dierdre Scannlan, and set to an arrangement that evokes a world of secrets and shadows. It's the high point of a powerful record.—**PVV**

★ ISSA BAGAYOGO

Timbuktu
PRODUCER: Yves Wernert
Six Degrees 657036 1062

This compelling album is Malian singer/songwriter Issa Bagayogo's second full-length, albeit his American debut. (Six Degrees is planning a worldwide reissue of *Sya*, his debut disc, later this year.) Once again, we're doing things backward in the U.S., but that doesn't detract from the seductive pull of this material. Bagayogo is working a style that Bamako fans are labeling Afro-electro. For a taste of this new groove in full flight, cue up "Nogo" and "Dambalou." The sway of trance-electronica and Afro-pop combine effortlessly with the traditional feel of balafon and kamélé n'goni, creating a hypnotic sound that feeds off a laid-back, circular melodicism and insistent syncopation. Bagayogo's dusky vocal style is essential to the trance vibe that underwrites the album. Add this man's name to the growing list of Mali's emerging world-music luminaries.—**PVV**

CHRISTIAN

★ GREATER VISION

Live at First Baptist Atlanta
PRODUCERS: Gerald Wolfe and Wayen Haun
Daywind DAY1267

Southern gospel music is a genre so perfectly suited to live recordings. Emotionally charged performances,

rousing songs, and audience enthusiasm are staples at any Southern gospel show—and such qualities are found in abundance on this album (also available on DVD), recorded at Atlanta's First Baptist Church by Southern gospel's top trio. Listeners will feel like they're in the first pew, clapping right along as baritone Rodney Griffin, lead vocalist Gerald Wolfe, and tenor Jason Waldroup deliver one musical highlight after another. The project opens with a glowing introduction by First Baptist Atlanta's senior pastor/acclaimed author Dr. Charles Stanley. From there, it's an engaging blend of music and talk. The set showcases the songwriting skills of Griffin, who has become the most awarded songwriter in the Southern gospel community. Except for the classic "Well Done My Child," he penned every track. Among the highlights are "With All the Many Miracles," "He'd Still Been God," and "Soon We'll See."—**DEP**

CLASSICAL

REYNALDO HAHN: Le Rossignol Eperdu
Earl Wild, piano

PRODUCER: Michael Rolland Davis
Ivory Classics 72006

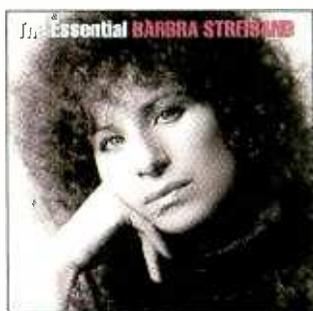
One of the Belle Epoque's top songwriters (as well as the lover and then lifelong friend of Marcel Proust), the Venezuelan-born French composer Reynaldo Hahn (1874-1947) has suffered for recognition of his other works; the gem-like brilliance of his *melodies* has blinded posterity to the virtues of such works as his Piano Quintet, Violin Concerto, and a collection of "poems for piano," *Le Rossignol Eperdu* (The Bewildered Nightingale). It might have been a long while in coming, but the composer couldn't have hoped for a more finely wrought re-creation of the latter work. In the hands of seemingly ageless octogenarian Earl Wild, this premiere recording of the complete, two-disc *Le Rossignol Eperdu* should be a current *cause célèbre*. The 53 brief pieces are solo keyboard evocations of rare lyrical grace, and aided by sympathetic production, Wild plays them as full of sentiment but without sentimentality. Those who fell for Susan Graham's Sony Classical disc of Hahn songs should seek out this set, as should all those who adore piano music by the more household names of Satie, Debussy, and Ravel. Distributed by HNH International.—**BB**

N O T E W O R T H Y

BARBRA STREISAND

The Essential Barbra Streisand
PRODUCERS: Barbra Streisand and Jay Landers
Columbia 86123

Columbia launches a year-long celebration of La Streisand's 40th anniversary with the label by issuing a 40-song, career-spanning double-CD. The legendary artist's 58th release collects many of her pop hits and also includes two previously (absolutely stunning) unreleased cuts: Richard Rogers & Oscar Hammerstein's "You'll Never Walk Alone" and Larry Morey and Frank Churchill's "Someday My Prince Will Come." Though the advent of such a milestone anniversary certainly calls for an encap-



sulation of an artist's music, Streisand has been the subject of numerous retrospectives and compilations in the past; of

course, her catalog is glorious. Who won't enjoy revisiting gems like 1979's saucy diva showdown "No More Tears" (with Donna Summer) or 1971's inspirational "Stoney End"? But with only two unreleased songs to chew on, this is a project for hardcore completists and for those who don't already have the other gems in another format.—**LF**

CHUCK E. WEISS

Old Souls & Wolf Tickets
PRODUCERS: Chuck E. Weiss, Tony Gilkyson, and John Herron
Slow River/Ryko 57

With its swampy blend of chain-gang chant and voodoo blues and a lyric about Brian Jones' bones rolling in the



grave, *Old Souls & Wolf Tickets*' very first track makes it clear that you're in for a wonderfully weird journey through

rock'n'roll cool, one that veers through boogie-woogie, Texas blues, jazz, and even lounge. Bellowing about lickin' batter in the kitchen, two-tone cars, wakes, kittens, and hep cats, the throaty-voiced Weiss comes off as a French Quarter-haunting, skirt-chasin', cocktail-toting drunken mess that's as likely to howl at the moon (or mutter the words "sneaky Jesus" like an angry pirate) as he is to quote Hemingway in between drags on a cigarette. Wonderfully, *Old Souls & Wolf Tickets*—like some of the greatest rock records—teeters on the edge of genius and pure shit. And that's probably what makes it so damn fun. If ever there was a standard bearer of rock'n'roll cool, this guy is it.—**WO**

SINGLES

Edited by Chuck Taylor

POP

'N SYNC Girlfriend (4:13)
PRODUCER: the Neptunes
WRITERS: J. Timberlake, C. Hugo, and P. Williams
PUBLISHERS: Tenman Tunes/Chase Chad Music, ASCAP; EMI April/Waters of Nazareth, BMI

Live Records (CD promo)
 With its new single, "Girlfriend," 'N Sync completes its transition away from anything its original fan base has ever embraced. As pure pop music becomes less and less hip to radio, the quintet has dramatically transitioned to a decidedly R&B bent—but unfortunately, the results here are as generic as white bread. Instead of gently evolving with the times and holding tightly to its innovative edge (as in the earlier hit "Pop"), the group has now resorted to a connect-the-dots urban instrumental palette—courtesy of ubiquitous R&B producers the Neptunes—and sounds like a hundred other acts vying to make the grade at the heavily urban-slanted airwaves. This attempt to stay cool has left the guys smelling more like warmed-over leftovers. They can certainly do better.—**CT**

AC

ELTON JOHN This Train Doesn't Stop There Anymore (4:35)
PRODUCER: Patrick Leonard
WRITERS: B. Taupin and E. John
PUBLISHERS: William Bong, PRS; Warner Tamerlane/Universal Songs of Polygram, BMI; Wretched/Warner Bros., ASCAP
Universal Records 20696 (CD promo)

While many critics have heralded Elton John's current *Songs From the West Coast* as his finest work in a decade, the public has responded differently: In fewer than four months, the album is in the deeper trenches of The Billboard 200, barely having cracked gold status. First single "I Want Love" was far from a classic—and the video starring Robert Downey Jr. was a dreadful misfire. Follow-up "This Train Doesn't Stop There Anymore" is more on track for those who love Elton for his strong melodic sense, and it paints an evocative mood of melancholy that works on many levels. A whimsical video that stars 'N Sync's Justin Timberlake as a '70s-variety Elton should also significantly raise the profile on this one. This is much more in line with the Elton that so many adore.—**CT**

COUNTRY

DALE WATSON & THE JORDANAIREs In the Jailhouse Now (1:51)
PRODUCER: Gail Davies
WRITER: J. Rodgers
PUBLISHER: not listed
Audium Records 8146 (CD promo)

This delightful single is just one of the many gems to be found on *Caught in the Webb*, a tribute album that celebrates the music of country great Webb Pierce. Produced by Gail Davies, the project includes Davies, Dwight Yoakam, Pam Tillis, and others reviving some of Pierce's memorable hits. On this ener-

SPOTLIGHTS



TRAIN She's on Fire (3:54)
PRODUCER: Brendan O'Brien
WRITERS: Train
PUBLISHERS: EMI April/Blue Lamp Music, ASCAP; EMI Blackwood/Wunderwood, BMI

Columbia 56646 (CD promo)
 With five Grammy Award nominations for its "Drops of Jupiter (Tell Me)"—including the prestigious record and song of the year categories—this Train is more on track than ever. The latest release from its double-platinum *Drops of Jupiter* maintains the group's melodic accessibility, while turning up the guitars just enough to assure that this isn't another band that's going soft with success. Lyrically, lead vocalist Pat Monahan sings about a rather obsessive preoccupation with an object of affection: "And if I could be inside her light/I would steal enough to make my way into the night," as his fellow bandmates contribute a solid, rock-infused backdrop and some keen harmonies. Once again, this track sounds different enough from previous releases to show off Train's solid versatility. Look for the band's profile to rise even higher when it performs Feb. 17 at the Winter Olympic Games.—**CT**

ENRIQUE IGLESIAS Escape (3:28)
PRODUCER: Steve Morales
WRITERS: E. Iglesias, S. Morales, K. DioGuardi, and D. Siegel
PUBLISHER: not listed

Interscope Records 10685 (CD promo)
 Enrique Iglesias comforted the masses with his embracing ballad "Hero," which became a post-Sept. 11 anthem for the nation and a solid No. 3 hit on The Billboard Hot 100. The second single from *Escape* is a light, uptempo jaunt that showcases the other side of the entertainer as one of few male singers still charting with pure pop music. Fortunately, the title track is



not a retread of his breakthrough "Bailamos," and it doesn't regurgitate the Latin instrumental palette that defined much of the music coming from Spanish crossover artists several years ago. Instead, it joyfully chugs along, with Iglesias chanting, "You can run, you can hide, but you can't escape my love," with a guitar lick or two tossed in for spice in the background. This is a song that washes the gray from the winter sky and fosters a feeling of well-being and hope. It's also catchy as a cold. Sounds like another solid hit.—**CT**



KID ROCK Lonely Road of Faith (4:52)
PRODUCER: Kid Rock
WRITER: R.J. Ritchie
PUBLISHERS: Thirty Two Mile Music/Warner-Tamerlane, BMI

Lava/Atlantic 300745 (CD promo)
 Kid Rock wants you to know that he's really just a sensitive cowboy at heart. At least that's the message in "Lonely Road of Faith," the second single from his current album, *Cocky*. On "Lonely Road of Faith," Kid Rock switches from the playboy posturing of his previous single, "Forever," to a more introspective, almost melancholy mood—apparently inspired by the likes of Hank Williams, Travis Tritt ballads, and religious sermons, with a down-home-piano sound to boot. But lest anyone forget that this is Kid Rock, midway through the song, he launches into a growling rap that serves in stark contrast to the laid-back country demeanor of the song. Fans and radio programmers who prefer Kid Rock's bad-ass, hard-partying persona might find this song a little hard to swallow, but "Lonely Road of Faith" should please those who admire Kid Rock for his musical diversity.—**CH**

ROCK

RYAN ADAMS Answering Bell (3:02)
PRODUCER: Ethan Johns
WRITER: R. Adams
PUBLISHER: Barland Music, BMI

Lost Highway 088 170 256 (CD promo)
 "Answering Bell" should prove an interesting litmus test for label Lost Highway. The release of this bouncy mid-

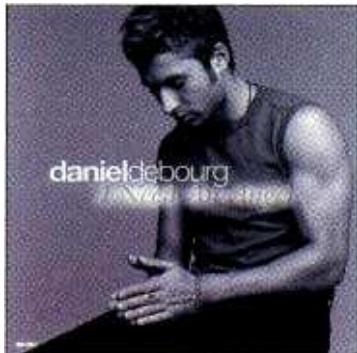
getic single, Dale Watson turns in an excellent cover of the Jimmie Rodgers-penned classic. The Jordanaires provide their distinctive vocals, which play nicely against Watson's roadhouse-ready sound. Watson's lively performance breathes new life into this fun little number. Davies' production is crisp and vibrant. The fact that it clocks in at less than two minutes and is such a great tempo record should help entice programmers to

give it a shot. This single has a lot going for it—it's a great performance of a well-loved hit that comes from a really cool project. Add to all that the fact that a portion of the album's proceeds benefit the Minnie Pearl Cancer Foundation and the Country Music Hall of Fame and Museum, and the deal gets even sweeter. This is a song not to be missed from an album that could become this year's hip coffee-table record.—**DEP**

NEW & NOTEWORTHY

DANIEL DeBOURG I Need an Angel (4:14)
PRODUCER: R. Kelly
WRITER: R. Kelly
PUBLISHERS: Zomba Songs/R. Kelly Publishing, BMI

DreamWorks 13848 (CD promo)
 Any song that opens with a 12-second cascade of harp strings is courageously going against the grain of today's pop landscape. This epic ballad is quite a hand-wringer, courtesy of songwriter/producer R. Kelly, who guides newcomer Daniel DeBourg through a melodramatic ballad that reaches for the heavens—quite literally, as



he tells of hard times and pleads for assistance from an angel, with

a full choir in attendance just in case no one up there heard him. DeBourg is a captivating presence, with a voice that will no doubt be compared to his mentor, with a dash of Jon Secada tossed in for even more theatrical fanfare. "I Need an Angel" is a one-man gospel throwdown and a wondrous launch for an old-fashioned singer whose vocal talent—imagine that—is not to be missed. Radio stations will stick to the 4:14 edit, but boy, is the 5:14 album version a guilty pleasure. Look for DeBourg's full-length debut, *Tell the World* in April.—**CT**

tempo, featuring Counting Crows' Adam Duritz on backing vocals, is sure to give the imprint a better sense of the mainstream's interest in Adams—the former frontman for the underappreciated alt-country great Whiskeytown—than previous single "New York, New York," which garnered attention through an association to Sept. 11. Sweetened by the whirl of a B-3, "Answering Bell" offers a better glimpse at Adams' range—but just a peak at the diversity of parent album *Gold*. Cleverly bookmarked with a banjo-led intro and steel guitar-laced outro and boasting emotional choruses pairing Adams (who's nominated for three Grammys) with Duritz, the track has got the goods.—**WO**

R&B

AVANT Makin' Good Love (4:02)
PRODUCER: Steve "Stone" Huff
WRITERS: S. Huff and Avant
PUBLISHERS: Tuff Huff Music/Zomba/Grind Time/Paytown Publishing, BMI

Magic Johnson Music/MCA 25620 (CD promo)
 With two wildly successful singles under his belt—2000's "Separated" and "My First Love" featuring Keke Wyatt—it's a shame that Avant and Co. couldn't come up with a better single to lead off his second set, *Ecstasy*. "Makin' Good Love" isn't a bad song, but it doesn't have that gut-wrenching emotion of the aforementioned singles. Musically, the ballad is a paint-by-numbers affair with the requisite big bridge, while the song's theme of a satisfying sexual rendezvous offers nothing new to the genre. Hopefully, *Ecstasy* will feature more of the sounds that made the singer a star.—**RH**

WEEZER Photograph (2:12)
PRODUCER: Ric Ocasek
WRITER: not listed
PUBLISHER: not listed
Geffen 10607 (CD promo)

Weezer's latest, self-titled album, now certified platinum, spews forth another fun cut with "Photograph." This time, the group takes straight-ahead rock'n'roll and mixes it with some classic influences from the '80s. Longtime group producer Ric Ocasek once again brings his mastery of the retro feel to the helm, without losing sight of today's sound, succeeding as much as the band's 1994 hit "Buddy Holly" did. Alongside the group's usual distorted guitar strums come new wave-style handclaps, falsetto background vocals, and "Oh, baby" chants, plus more vocal harmony than is usually heard on a Weezer single. The group is currently finding a success unseen since its debut set seven years ago, thanks largely to the first two radio-friendly singles, "Hashpipe" and "Island in the Sun"; this cut marks a third winner for the album. Effectively over in just two minutes—one of the shortest singles in recent years, even for modern rock—"Photograph" will be a nice, tidy nugget for modern playlists this winter.—**EA**

FOR THE RECORD

David Foster was mistakenly credited as the producer of Josh Groban's "To Where You Are" in the Feb. 2 issue of *Billboard*. The correct producer is Richard Marx.

Rhythm, Rap, and The Blues™

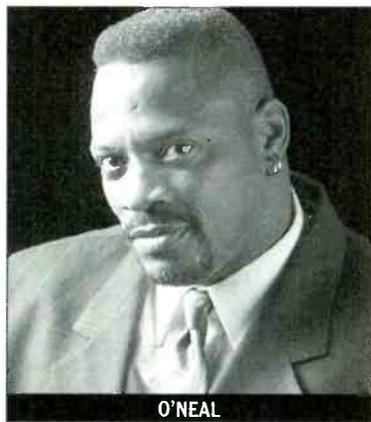
by Gail Mitchell



AFRICAN-AMERICAN WOMEN'S 'TIME': Kraft Foods is offering the exclusive music compilation *Women of the Times*. The limited-edition CD, created in association with Universal Music Enterprises, features 10 songs that cover six decades of soul, from Sarah Vaughan ("Someone to Watch Over Me") to India.Arie ("Strength, Courage & Wisdom"). In between are tracks by Patti LaBelle ("New Attitude"), Jennifer Holliday ("And I'm Telling You I'm Not Going"), and Shanice ("I Love Your Smile").

Available between Jan. 28 and Feb. 28 at supermarkets in Atlanta; Baltimore; Washington, D.C.; Charlotte, N.C.; Chicago; Detroit; Memphis; and New York, the CD sells for \$2.99 with the purchase of three participating Kraft products. Kraft is also donating \$80,000 from a portion of the CD's sales to the United Negro College Fund.

WHAT'S GOING ON WITH . . . Vintage R&B/soul singer Alexander O'Neal? The former lead singer of Flyte Tyme—later reincarnated as the Time—and Cherrelle's favorite



O'NEAL

duet partner (remember "Saturday Love" and "Never Knew Love Like This?") notched a No. 1 R&B hit with "Fake" in 1987. Well, he's looking to the U.K. to restart his career.

The Minneapolis-based artist releases *Saga of a Married Man* through Eagle Records Feb. 4, preceded by the uptempo single "You're Gonna Miss Me." Two days before the album's street date, O'Neal embarks on a 41-date U.K. tour booked by London-based RMG Concerts. "There's no pressure on me when I come to England," O'Neal says. "I'm at home." Indeed: He is the only R&B artist to sell out London's Wembley Arena for six nights.

The singer, who's managed by Alis-tair Abrahams of London-based AMI Limited, scored major success in the U.K. during the mid-'80s to early '90s.

Eleven years ago, his Tabu album *All True Man* shot to No. 2, while his 1987 multi-platinum set *Hearsay* and a U.K.-only remixed version (*All Mixed Up*) remained on the charts for more than two years. His last album, *Lovers Again*, was released in the U.K. on One World/EMI in 1996.

Saga of a Married Man, which focuses on the various states of relationships, is licensed by former Prince cohort Bobby Z's Zinc label. "It's a great time for me in my life—I'm looking forward to a lot of success," says O'Neal, who has lately been taking time out to concentrate on his children and third marriage. Since parting from writer/producers Jimmy Jam and Terry Lewis, O'Neal has relied more on up-and-coming collaborators. One such example is young Minneapolis native Isaac Jason, who wrote four songs on the new album, including one of the few ballads, "Make Me a Happy Home."

INDUSTRY BRIEFS: *Instant Vintage* is the title of Raphael Saadiq's first solo album. It arrives May 28 on Pookie Records/Universal. Guests include Angie Stone, TLC's T-Boz, Organized Noize's Ray Murray, and D'Angelo, the last of whom appears on first single "Be Here" . . . Both Prince and DMX have signed worldwide publishing pacts with Universal Music Publishing Group . . . Reach Global has signed hip-hop DJ/producer Kid Capri (Jay-Z, Heavy D, KRS-One, Slick Rick) to a worldwide co-publishing pact . . . Goodie Mob member Cee-Lo takes a solo turn with the April 2 release of his Arista set, *Cee-Lo Green and His Perfect Imperfections* . . . The "godfather of rap"/comedian Rudy Ray Moore (who is the intro voice on Busta Rhymes' latest, *Genesis*) has produced *21st Century Dolemite*. The all-new project arrives in stores March 26 via the Right Stuff/Capitol.

ON TOUR: Michael Franti & Spearhead join Nikka Costa, Blackalicious, Saul Williams, and Karl Denson on the upcoming 2002 Sno Core Iceicle Ball tour. Stops include Los Angeles (Feb. 15), Seattle (Feb. 22), Vancouver (Feb. 24), New York (March 21), Boston (March 27), and Toronto (April 1).

SAVE THE DATE: The second annual National Black HIV/AIDS Awareness Day is Feb. 7; national spokesman is radio personality Tom Joyner. For more info, log on to blackaidsday.org.

Additional reporting provided by Kwaku in London.

Adams Spreads 'All The Love'

Pioneer Entertainment Disc Is Songstress' First Album In Five Years

BY GAIL MITCHELL

LOS ANGELES—Grown folks' music. That best describes the music of Oleta Adams, who's best-known for her 1990 hit cover of Brenda Russell's "Get Here."

"I like to write music for adults," the singer/songwriter/producer says. "The people who want to know how to mend the fences and stay together—not just get together."

"We're born to have relationships," she adds. "It's all about how to get along, which is what our nation is trying to deal with right now. There needs to be ongoing dialogue, and that's what I like to write about."

Adams sings her way through love, family, forgiveness, and other matters of the heart on her fifth album, *All the Love*. The Pioneer Entertainment project—her first album since 1997's *Come Walk With Me*—is due Feb. 12.

The album was originally a Monarch Records disc. When the label folded, Pioneer Entertainment—a subsidiary of Pioneer Electronics—licensed it. Working with producer/keyboardists Ricky Peterson and Peter Wolf, Adams produced two tracks and either wrote or co-wrote six of the 12 selections, including the jazzy, undulating title cut/lead single. Guest players include saxophonist Gerald Albright, guitarist Paul Jackson Jr., and John Cushon (Adams' husband) on drums.

"One stipulation I have for choosing a producer is that the person needs to be a real musician so we can speak the language," says Adams, who has previously recorded for Fontana/Mercury and Harmony Records and is published through Sage 'N Sun Music Ltd. (BMI).

Adding to that experience was Adams' dabbling into different musical styles. From the smooth-and-easy love ballad "All the Love," she slips into an urban vibe on the self-penned "A Bump in the Road," which talks about relationship potholes, then segues into the Christian-overtone "The Power of Sacrifice" and "Just Before I Go to Sleep." Then there's "In the Beginning," a track Adams says has a "Sting-like quality to it. When I grow up, I want to be like Sting: You can have jazz, deep lyrics, and everything else in your music. That's the perfect ideal to me."

What could be less than ideal is the response from radio, which has become increasingly narrowcast and youth-oriented since Adams' last album. She acknowledges that snaring the medium's ears "will probably be difficult, to some extent."

But if the reaction from WLOQ Orlando, Fla., music director Patricia James is any indication, radio may see the light. "Oleta's new single is a beautifully penned and sung record showcasing her great vocal gift," James says. "Her talents have been truly missed."

In addition to targeting urban, smooth-jazz, and AC radio, Pioneer has coordinated an extensive TV

campaign. Adams has either appeared or is confirmed to appear on BET's *NY/LA*, CBS' *The Early Show*, NBC's *Today* show, VH1, and *Larry King Live*. Supplemental marketing strate-



ADAMS

gies include an e-card mailing, an album-release party at B.B. King's New York nitery, a performance at the National Assn. of Recording Merchant's March conference, plus the William Morris Agency-booked sing-

er's ongoing slate of concerts both here and overseas.

"What we're trying to do more than anything else is gain visual exposure," Pioneer promotions/marketing coordinator Tonya "Royal T" Butler explains. "Luckily, we landed someone like Oleta who, even though she's been out of the limelight for a while, everybody really misses. She doesn't consider this a comeback, and neither do we."

Adams has certainly come a long way from holding court at Kansas City, Kan.'s Hyatt Regency Hotel, when her vocal talent spurred a career-turning invitation from British band Fears to guest on its 1989 *The Seeds of Love* album, video, and European tour. "I just want people to know I'm still here and growing musically," says Adams, who's managed by Chevy Nash of Nashville-based Engine Entertainment. "I hope they hear a freshness in this album. It's not so much about being a star. That's a byproduct. Each of us has an opportunity to make a small contribution in this world, and that's what I hope I'm doing."

Billboard HOT RAP SINGLES™

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	ROUND AND ROUND	DEF SOUL/DEF JAM 588852/DJMG	Jonell & Method Man
2	2	THAT WAS THEN	ROY JONES, JR. FEATURING DAVE HOLLISTER, PERION & HAHZ THE RIPPA	Roy Jones, Jr. Featuring Dave Hollister, Perion & Hahz The Ripa
3	7	DANSIN WIT WOLVEZ	FADE 342397/ECMD	Strik Nine
4		ROCK EM	WHITESTONE 1277	Boobakaw And Tha Wild Younginz Featuring Vita
5	5	JUMP UP IN THE AIR	WESTBOUND 555	Original P Introducing Hyped Up Westbound Soljaz
6	4	THINK BIG	CRIMEWAVE 72002	Crimewave
7	13	BUSTER	1ST AVENUE 0001	Dennis Da Menace
8	3	BUNNY HOP	RED BOY 7183	Da Entourage
9	11	CAN I GET THAT??!	EARGASM 3511	Bear Witnez!
10	8	PIMPS/PLAYERS	UTP 901017/ORPHEUS	Skip Featuring Corey C
11	24	GHOST SHOWERS	EPIC 79688	Ghostface Killah
12	6	AIN'T NOBODY (WE GOT IT LOCKED!)	HOUSE OF FIRE 1285	The Rawlwo Boys Featuring T.O.R.O. & Lil' Smoke
13	9	GOT UR SELF A...	ILL WILL/COLUMBIA 795787/CRG	Nas
14	10	BOUNCIN' BACK (BUMPIN' ME AGAINST THE WALL)	JIVE 429927/ZDMBA	Mystikal
15		2-WAY	BIG YARD 155891/MCA	Rayvon Featuring Shaggy, Ricardo "Rik Rok" Ducent, Brian & Tony Gold
16		UZI (PINKY RING)	WU-TANG/LOU/D/COLUMBIA 796877/CRG	Wu-Tang Clan
17	15	SPECIAL DELIVERY	BAD BOY 794097/ARISTA	G. Dep
18	16	ALWAYS ON TIME	MURDER INC./DEF JAM 5887957/DJMG	Ja Rule Featuring Ashanti
19	12	BREAK YA NECK	J 21061	Busta Rhymes
20		JIGGA	RDC-A-FELLA/DEF JAM 5883307/DJMG	Jay-Z
21	20	PART II	DEF JAM 5888917/DJMG	Method Man & Redman
22	17	FATTY GIRL	FB 015283/UNIVERSAL	Ludacris, LL Cool J & Keith Murray
23		ONE MORE CHANCE/STAY WITH ME	BAD BOY 793807/ARISTA	The Notorious B.I.G.
24		THAT'S THE WAY WE ROLL	FARMCLUB.COM/WEB 497439/INTERSCOPE	Alley Life
25		GROUND ZERO (IN OUR HEARTS YOU WILL REMAIN)	SELECT 25076	Cash & Computa

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 Maxi-Single available. ⊖ Cassette Single available. ⊕ Vinyl maxi-single available. ⊕ Vinyl single available. ⊕ Cassette maxi-single available. Catalog number is for ○. * Indicates unavailable, in which case, catalog number is for ○, ⊕, ⊖, or ⊕ respectively, based on availability. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

FEBRUARY 9
2002

Billboard

TOP R&B/HIP-HOP ALBUMS

Compiled by SoundScan
from a national subset panel
of core R&B/Hip-Hop stores.

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	NAS ▲ <small>ILL WIL/COLUMBIA 85736*/CRG (12.98/18.98)</small>	NUMBER 1 Stillmatic	1	6	52	54	55	MISSY "MISDEMEANOR" ELLIOTT ▲ <small>THE GOLD MIND/ELEKTRA 62639*/EEG (12.98/18.98)</small>	Miss E...So Addictive	1
2	2	2	LUDACRIS ▲ <small>DISTURBING THE PEACE/DEF JAM SOUTH 586446*/DJMG (12.98/18.98)</small>	Word Of Mouf	1	5	57	51	51	JANET ▲ <small>VIRGIN 10144* (12.98/18.98)</small>	All For You	1
3	3	3	JA RULE ▲ <small>MURDER INC./DEF JAM 586437*/DJMG (12.98/18.98)</small>	Pain Is Love	1	3	39	38	38	G. DEP <small>BAD BOY 73042*/ARISTA (11.98/17.98) ▲</small>	Child Of The Ghetto	23
4	4	4	OUTKAST <small>ARISTA 26093* (12.98/18.98)</small>	Big Boi & Dre Present... OutKast	4	4	55	53	53	DIRTY SOUTH <small>HARD 2 HIT 7088/STREET LEVEL (17.98 CD) ▲</small>	Everythang's Gon' Be Different...	53
5	12	15	KEKE WYATT <small>MCA 112605 (12.98/14.98)</small>	Soul Sista	5	5	58	47	47	NONNIE MCCLURKIN ▲ <small>VERITY 43150/ZOMBA (12.98/17.98) ▲</small>	Live In London And More...	22
6	6	5	MICHAEL JACKSON ▲ <small>EPIC 69400* (12.98 EQ/18.98)</small>	Invincible	1	5	48	39	39	VARIOUS ARTISTS <small>UTV/DEF JAM 586662*/DJMG (12.98/18.98)</small>	The Source Presents Hip Hop Hits — Volume 5	38
7	5	6	MYSTIKAL <small>JIVE 41770*/ZOMBA (12.98/18.98)</small>	Tarantula	4	5	51	50	50	LIL BLACKY <small>HIT A LICK 51279/TRIPLE X (18.98 CD) ▲</small>	Big Ballin	50
8	15	20	FAITH EVANS ● <small>BAD BOY 73041/ARISTA (12.98/18.98)</small>	Faithfully	2	5	67	79	79	BUBBA SPARXXX ● <small>BEAT CLUB 493127*/INTERSCOPE (12.98/18.98)</small>	Dark Days, Bright Nights	3
9	7	8	BUSTA RHYMES ● <small>FLIPMODE 20009*/J (12.98/18.98)</small>	Genesis	2	5	60	65	65	JENNIFER LOPEZ ▲ <small>EPIC 85965 (12.98 EQ/18.98)</small>	J.Lo	1
10	11	10	USHER ▲ <small>ARISTA 14715* (12.98/18.98)</small>	8701	3	5	63	60	60	R. KELLY ▲ <small>JIVE 41705*/ZOMBA (12.98/18.98)</small>	tp-2.com	1
11	9	7	ALICIA KEYS ▲ <small>J 20002 (12.98/18.98)</small>	Songs In A Minor	1	5	60	73	73	GINUWINE ▲ <small>EPIC 69622* (12.98 EQ/18.98)</small>	The Life	2
12	14	13	MASTER P <small>NEW NO LIMIT 860977/UNIVERSAL (12.98/18.98)</small>	Game Face	12	5	62	55	55	BONEY JAMES <small>WARNER BROS. 48004 (17.98 CD)</small>	Ride	27
13	13	11	MOBB DEEP ● <small>LOUD/COLUMBIA 85889*/CRG (12.98 EQ/18.98)</small>	Infamy	1	5	68	63	63	PROPHET JONES <small>UNIVERSITY/MOTOWN 01455/UNIVERSAL (12.98/18.98) ▲</small>	Prophet Jones	16
14	10	9	LIL BOW WOW ▲ <small>SO SO DEF/COLUMBIA 86130*/CRG (12.98 EQ/18.98)</small>	Doggy Bag	2	5	68	63	63	KRS-ONE AND THE TEMPLE OF HIPHOP <small>IN THE PAINT/Front PAGE 8363/KOCH (12.98/18.98)</small>	Spiritual Minded	64
15	21	27	JAHEIM ● <small>DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)</small>	[Ghetto Love]	2	5	78	76	76	GERALD LEVERT <small>ELEKTRA 62655/EEG (12.98/18.98)</small>	Gerald's World	2
16	8	12	YOLANDA ADAMS <small>ELEKTRA 62690*/EEG (12.98/18.98)</small>	Believe	7	5	67	50	62	JUVENILE ● <small>CASH MONEY 860913/UNIVERSAL (12.98/18.98)</small>	Project English	2
17	16	18	JOE <small>JIVE 41786/ZOMBA (12.98/18.98)</small>	Better Days	3	5	68	59	59	GHOSTFACE KILLAH <small>EPIC 61589* (12.98 EQ/18.98)</small>	Bulletproof Wallets	2
18	19	19	MARY J. BLIGE ▲ <small>MCA 112616* (12.98/18.98)</small>	No More Drama	1	5	69	76	80	TOO SHORT <small>SHORT/JIVE 41761/ZOMBA (11.98/17.98)</small>	Chase The Cat	14
19	18	21	JAY-Z <small>ROC-A-FELLA/DEF JAM 58661*/DJMG (9.98/14.98)</small>	MTV Unplugged	8	5	70	59	56	ORIGINAL P <small>WESTBOUND 1116 (11.98/17.98)</small>	Introducing Hyped Up Westbound Soljaz	69
20	20	17	VARIOUS ARTISTS <small>RUFF RYDERS 493177*/INTERSCOPE (12.98/18.98)</small>	Ryde Or Die Vol. III: In The "R" We Trust	9	5	71	69	81	LUTHER VANDROSS ▲ <small>J 20007 (12.98/18.98)</small>	Luther Vandross	2
21	23	25	AALIYAH ▲ <small>BLACKGROUND 10082* (12.98/18.98)</small>	Aaliyah	2	5	72	71	71	THE TEMPTATIONS <small>MOTOWN 016330/UNIVERSAL (12.98/18.98)</small>	Awesome	27
22	1	1	LIL' KEKE <small>IN THE PAINT 8231/KOCH (12.98/18.98) ▲</small>	Platinum In Da Ghetto	22	5	73	80	68	BRIAN MCKNIGHT ● <small>MOTOWN 014743/UNIVERSAL (12.98/18.98)</small>	Superhero	4
23	28	30	DMX ▲ <small>RUFF RYDERS/DEF JAM 586450*/DJMG (12.98/18.98)</small>	The Great Depression	1	5	74	73	57	VARIOUS ARTISTS <small>HIDDEN BEACH 85553*/EPIC (17.98 EQ CD)</small>	Hidden Beach Recordings Presents: Unwrapped Vol. 1	33
24	17	14	SOUNDTRACK <small>DEF JAM 586628*/DJMG (12.98/18.98)</small>	How High	6	5	76	72	65	DILATED PEOPLES <small>ABB/PRIORITY 31477*/CAPITOL (6.98/10.98)</small>	Expansion Team	8
25	24	16	NATE DOGG <small>ELEKTRA 62688*/EEG (12.98/18.98)</small>	Music & Me	3	5	77	87	58	VARIOUS ARTISTS <small>RED STAR 85857*/EPIC (18.98 EQ CD)</small>	Red Star Sounds — Volume One: Soul Searching	29
26	27	26	ANGIE STONE <small>J 20013* (12.98/18.98)</small>	Mahogany Soul	4	5	78	88	88	SOUNDTRACK ● <small>MURDER INC./DEF JAM 586832*/DJMG (12.98/18.98)</small>	The Fast And The Furious	5
27	30	32	JAY-Z ▲ <small>ROC-A-FELLA/DEF JAM 586396*/DJMG (12.98/18.98)</small>	The Blueprint	1	5	79	95	—	ERICK SERMON <small>J 20023* (12.98/18.98)</small>	[Music]	8
28	26	24	MACK 10 <small>CASH MONEY 860968*/UNIVERSAL (12.98/18.98)</small>	Bang Or Ball	4	5	79	95	—	SIR CHARLES JONES <small>MARDI GRAS 1060 (10.98/16.98)</small>	Love Machine	78
29	25	23	WU-TANG CLAN ● <small>WU-TANG/LOUD/COLUMBIA 86236*/CRG (12.98 EQ/18.98)</small>	Iron Flag	6	5	80	79	64	ANDRE WARD <small>ORPHEUS 70579 (16.98 CD)</small>	Feelin' You	79
30	29	29	JILL SCOTT ● <small>HIDDEN BEACH 86150/EPIC (14.98/18.98)</small>	Experience: Jill Scott 826+	7	5	81	83	75	DESTINY'S CHILD ▲ <small>COLUMBIA 61063*/CRG (12.98 EQ/18.98)</small>	Survivor	1
31	35	43	UGK <small>JIVE 41673/ZOMBA (11.98/17.98)</small>	Dirty Money	2	5	82	64	66	SOUNDTRACK <small>AFTERMATH/OGGYSTYLE 493128*/INTERSCOPE (12.98/18.98)</small>	The Wash	5
32	36	35	CRAIG DAVID ▲ <small>WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)</small>	Born To Do It	12	5	83	96	—	CYPRESS HILL <small>COLUMBIA 85740*/CRG (12.98 EQ/18.98)</small>	Stoned Raiders	26
33	31	28	ICE CUBE <small>PRIORITY 29091*/CAPITOL (12.98/18.98)</small>	Greatest Hits	11	5	84	81	82	PAYCHECK <small>CHECKMATE/MUGSHOT 0801/STONEY BURKE (11.98/17.98) ▲</small>	Check Yo'Self	61
34	33	34	FAT JOE <small>TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98)</small>	J.D.S.E.: Jealous Ones Still Envy	6	5	85	77	77	JILL SCOTT ▲ <small>HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) ▲</small>	Who Is Jill Scott? Words And Sounds Vol. 1	2
35	34	31	TIMBALAND & MAGOO <small>BLACKGROUND 10946* (12.98/18.98)</small>	Indecent Proposal	3	5	86	85	85	VARIOUS ARTISTS <small>FB 014859/UNIVERSAL (12.98/18.98)</small>	FB Entertainment Presents: The Goodlife Album	9
36	37	37	PETEY PABLO ● <small>JIVE 41723/ZOMBA (11.98/17.98)</small>	Diary Of A Sinner: 1st Entry	7	5	87	74	70	LIL SUN <small>DEEP SOUTH TYCOONS 7312 (18.98 CD) ▲</small>	Sunburnt	86
37	32	33	SOUNDTRACK <small>INTERSCOPE 493172 (12.98/18.98)</small>	Ali	31	5	88	85	69	BABYFACE <small>ARISTA 14667* (12.98/16.98)</small>	Face2Face	8
38	22	22	WARREN G <small>UNIVERSAL 016121* (12.98/18.98)</small>	The Return Of The Regulator	14	5	89	90	78	SADE ▲ <small>EPIC 85185 (12.98 EQ/18.98)</small>	Lovers Rock	2
39	40	48	8BALL <small>JCDR 860964/INTERSCOPE (12.98/18.98)</small>	Almost Famous	6	5	90	86	83	MICHAEL JACKSON <small>EPIC 85250 (18.98 EQ CD)</small>	Greatest Hits: HIStory — Volume 1	45
40	38	36	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS ▲ <small>DREAMWORKS 45029*/INTERSCOPE (12.98/18.98)</small>	Eternal	1	5	91	88	89	NELLY ▲ <small>FO REEL 157743*/UNIVERSAL (12.98/18.98)</small>	Country Grammar	1
41	42	40	MAXWELL ▲ <small>COLUMBIA 67136*/CRG (12.98 EQ/18.98)</small>	Now	1	5	92	93	93	LIL' ROMEO <small>SDJLA/PRIORITY 50198*/CAPITOL (11.98/17.98)</small>	Lil' Romeo	5
42	41	45	FABOLOUS ● <small>DESERT STORM/ELEKTRA 62679*/EEG (12.98/18.98)</small>	Ghetto Fabolous	2	5	93	92	92	CHINO NINO <small>FLAM FLAWLESS 13145 (10.98/17.98)</small>	Knockem Wit Game	92
43	44	42	IMX <small>TUG 39009/NEW LINE (12.98/17.98)</small>	IMx	42	5	94	94	94	MAURICE J. <small>PHOENIX 70594/ORPHEUS (11.98 CD)</small>	Devoted	93
44	43	44	DUNGEON FAMILY <small>ARISTA 14693* (12.98/18.98)</small>	Even In Darkness	4	5	95	95	95	LA' CHAT <small>IN THE PAINT 8239/KOCH (12.98/18.98)</small>	Murder She Spoke	16
45	45	49	JERMAINE DUPRI <small>SO SO DEF/COLUMBIA 85830*/CRG (12.98 EQ/18.98)</small>	Instructions	3	5	96	75	86	NATURES PROBLEM <small>LOW KEY 1121 (11.98/14.98)</small>	The Future	69
46	47	41	MR. CHEEKS <small>UNIVERSAL 014928 (12.98/18.98)</small>	John P. Kelly	5	5	97	91	—	MARIAH CAREY <small>COLUMBIA 85950*/CRG (17.98 EQ/22.98)</small>	Greatest Hits	36
47	46	52	INDIA.ARIE ▲ <small>MOTOWN 013770*/UNIVERSAL (12.98/18.98)</small>	Acoustic Soul	3	5	98	89	—	OUTLAWZ <small>IN THE PAINT 8324/KOCH (12.98/18.98)</small>	Novakane	24
48	49	46	JAGGED EDGE ▲ <small>SO SO DEF/COLUMBIA 85646*/CRG (12.98 EQ/18.98)</small>	Jagged Little Thrill	2	5	99	98	99	T.I. <small>GHET-O-VISION 14681/ARISTA (11.98/17.98)</small>	I'm Serious	27
49	54	61	SOUNDTRACK <small>HYPNOTIZE MINDS/OGGYSTYLE 493172 (12.98/18.98)</small>	Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album	4	5	100	98	99	CITY HIGH ● <small>BOOGA BASEMENT 490890/INTERSCOPE (12.98/18.98)</small>	City High	23
										PASTOR TROY <small>MADD SOCIETY 014173/UNIVERSAL (12.98/18.98)</small>	Face Off	13

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Billboard

TOP R&B/HIP-HOP CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	2PAC ▲ <small>AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)</small>	NUMBER 1 Greatest Hits	162	23	14	R. KELLY ▲ <small>JIVE 41527/ZOMBA (11.98/17.98)</small>	12 Play	178
2	6	2PAC ▲ <small>DEATH ROW 63008*/KOCH (19.98/25.98)</small>	All Eyez On Me	303	18	18	2PAC ▲ <small>AMARU/JIVE 41636/ZOMBA (11.98/17.98)</small>	Me Against The World	283
3	7	MARY J. BLIGE ▲ <small>UPTOWN 110681/MCA (6.98/11.98)</small>	What's The 411	103	15	17	JAY-Z ▲ <small>ROC-A-FELLA/DEF JAM 546822*/DJMG (12.98/18.98)</small>	Vol. 3... Life And Times Of S. Carter	70
4	12	DR. DRE ▲ <small>AFTERMATH 490486*/INTERSCOPE (12.98/18.98)</small>	Dr. Dre — 2001	102	25	15	JUVENILE ▲ <small>CASH MONEY 153162/UNIVERSAL (12.98/18.98)</small>	400 Degreez	162
5	2	JAY-Z ● <small>FREEZE/ROC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/16.98)</small>	Reasonable Doubt	216	17	10	BARRY WHITE ▲ <small>CASABLANCA/MERCURY 82278*/DJMG (6.98/11.98)</small>	Barry White's Greatest Hits Volume 1	104
6	4	AALIYAH ▲ <small>BLACKGROUND 10753 (12.98/17.98)</small>	One In A Million	93	19	9	YOLANDA ADAMS ▲ <small>ELEKTRA 62439/EEG (12.98/18.98) ▲</small>	Mountain High...Valley Low	103
7	8	MAKAVELI ▲ <small>DEATH ROW 63012*/KOCH (12.98/17.98)</small>	The Don Killuminati: The 7 Day Theory	189	14	14	AL GREEN ▲ <small>HIT THE RIGHT STUFF 30803/CAPITOL (10.98/17.98)</small>	Greatest Hits	361
8	5	MICHAEL JACKSON ▲ <small>EPIC 66073 (12.98 EQ/18.98)</small>	Thriller	239	21	24	NAS ▲ <small>COLUMBIA 57684*/CRG (7.98 EQ/11.98)</small>	Illmatic	32
9	15	SADE ▲ <small>EPIC 85287 (12.98 EQ/18.98)</small>	The Best Of Sade	369	16	16	JODECI ▲ <small>UPTOWN 110196/MCA (6.98/11.98)</small>	Forever My Lady	122
10	3	LUTHER VANDROSS <small>LEGACY/LV 66068/EPIC (10.98 EQ/17.98)</small>	Greatest Hits	5	—	—	MILES DAVIS ▲ <small>LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)</small>	Kind Of Blue	200
11	13	THE NOTORIOUS B.I.G. ▲ <small>BAD BOY 73000*/ARISTA (11.98/18.98)</small>	Ready To Die	330	—	—	MARY J. BLIGE ▲ <small>MCA 11156* (10.98/15.98)</small>	My Life	163
12	20	THE NOTORIOUS B.I.G. ▲ <small>BAD BOY 73011*/ARISTA (19.98/24.98)</small>	Life After Death	218	—	—	BOB MARLEY AND THE WAILERS ▲ <small>TUFF GONG/ISLAND 846210*/DJMG (12.98/18.98)</small>	Legend	279
							KEITH SWEAT ▲ <small>VINTERTIME/ELEKTRA 60763/EEG (11.98/17.98)</small>	Make It Last Forever	302

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 Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ● Recording industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (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 (Oro) △ Certification of 200,000 units (Platino). * 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.

Ash's Phoenix Rises Again With Solo Disc On Psychobaby

BY TAMARA PALMER

SAN FRANCISCO—Daniel Ash's eponymous album (Psychobaby Records, Feb. 5) is poised to pleasantly surprise listeners with its bold electronic movements. *Daniel Ash* is the artist's third solo collection in a career blessed with longevity. His recorded life spans more than 20 years, from early days with Bauhaus and Tones on Tail to Bauhaus permutation Love and Rockets and the continuing solo journey.

As Ash attests, the more electronic sound on the new disc has little to do with following club trends—though he's been interested in dance music for years. Instead, it has everything to do with the convenience and economy of building and piloting a home studio.

"It's great, because you can go in when you want, and it's just so much cheaper—the fact that you've got everything at your fingertips rather than going somewhere else," Ash says. "The technology has advanced so much that it's possible to make good quality sounds in a home studio—much more so than in the past."

He continues, "I always like to have a big hand in the final production of stuff—that's always been a big part of it for me, from the Bauhaus days through Tones on Tail and on."

Daniel Ash finds the artist—whose songs are published by Windswept Pacific—working with up-and-coming female producer Patina Crème. She was introduced to Ash by mutual friend DJ/producer/remixer Keoki a few years ago in Los Angeles. Crème helped shape the album's dynamic sound progression via her arrangement assistance in the studio. The pair takes trips into house, techno, and downtempo ter-



ritories, with Ash's guitar never too far from the picture.

Throughout the set, Ash's smoldering voice is as welcome as ever, singing typically irreverent words like those that introduce the relentless shaker "Hollywood Fix": "Jesus flies when you're having fun." Another highlight is "The Money Song," a modern interpolation of the O'Jays' "For the Love of Money."

Richard Rees, president of Texas-based Psychobaby, says, "If you take all of Daniel's past projects and combine them with his more recent work, you get this great rock/techno/trance fusion. This album is very contemporary and stands apart from his other bands. It's gratifying to play this for people who aren't aware of his earlier work and have them love it."

Psychobaby is taking a creative approach to promoting the disc. Ash (who is managed by Christopher the Minister and booked by the Agency Group, both based in Los Angeles) will perform at more than 40 venues in the U.S. in March and April. Around the same time, he'll host an in-flight audio channel on Delta Airlines in a set that spotlights songs from the new album,

including focus tracks "Spooky" and "Walk on the Moon." The former tune is among songs by such artists as Nikka Costa and Pete Yorn that were included on a promotional CD that accompanies the brochure for the new Nissan Altima. (Rees says 1 million copies of this CD were produced.)

Additionally, as an added-value incentive when purchasing the album from select retailers nationwide, a special 3-inch CD of "Spooky" (the "Spooky Cool Disc") will be available at the label's Web site (Psychobaby.com).

While the original version of "Spooky" is a laid-back, lounge-like love song, the label called upon DJ/remixer Freeze and Keoki to pick up the pace for dancefloors. Freeze's mix is especially playful, time-stretching and looping Ash's smoky vocals into charming hooks. "Spooky" was delivered to alternative and triple-A radio formats last month; "Walk on the Moon" follows in April.

"Daniel Ash's sound has always been unique," Keoki notes. "It's constantly evolving and regressing. I like the fact that his voice is dark and moody—it's timeless."

Keoki's own musical sensibilities have nicely influenced the total Daniel Ash musical picture, helping to broaden the base of Ash's sound to reach new destinations. It's been likewise for Ash, who collaborated with Keoki on his most recent album for Moonshine Music, *Jealousy*.

Believing in the album's potential to reach a diverse audience even beyond die-hard old goth fans and newer enthusiasts of electronic-based music, Keoki recommends it for a somewhat unlikely base of listeners: "Teen-boppers looking for an escape."

Beat Box™

by Michael Paoletta



THE NEW WAVE: On a recent Saturday night, New York's Hammerstein Ballroom at the Manhattan Center was home to "I Have a Dream 4," the annual party/rave. For 12 hours, DJ after DJ—including **Green Velvet**, **Dave Ralph**, **Charles Feelgood**, **DJ Irene**, and **Frankie Bones**—worked the smiling, happy crowd with a musical journey that encompassed



FELIX da HOUSECAT

progressive house, trance, electro, drum'n'bass, and techno. The evening's most cathartic moments occurred during Chicago house producer/DJ **Felix da Housecat's** set.

Of course, we knew we were in for something different and special when the first record Felix played was his own electrocutated take on **Stevie Nicks'** "Stand Back." From that point on, the man—who is at the forefront of the ever-growing new new-wave scene that also includes such electro-rooted acts as **Fischerspooner**, **Chicks on Speed**, **Peaches**, and **Miss Kittin & the Hacker**—treated everybody to a feisty mix of funky beats.

In addition to playing tracks like **Funk D'Void's** "Diabla," **Jackass + Mule's** "1-2-3 Miami," and **Prince's** "Controversy," Felix spotlighted a few tracks (including "Silver Screen Shower Scene" and "Madame Hollywood") from his seventh album, the rather flawless *Kittenz and Thee Glitz* (Emperor Norton).

The '80s-electro-flavored album (**Devo**-meets-**Giorgio Moroder**-meets-**the Flirts**-meets-**Kano**-meets-**Sparks**-meets-**Prince**) arrived last year in the U.K. via City Rockers Records; by year's end, influential British dance music/club culture magazine *Muzik* had named *Kittenz and Thee Glitz* album of the year. "When I learned the news, I cried like a little girl," acknowledges Felix (aka **Felix Stallings Jr.**).

"This album's taken on a life of its own," Felix explains. "When I was making the album, I knew I wanted the style to be European retro, like

a Euro-trash album—but trashy in a good way, which is why I had to feature artists like Miss Kittin."

Kittenz and Thee Glitz is very much an aural history of Felix's nearly two-decade-long career. Over the years, Felix has recorded under numerous monikers, including **Aphrohead** and **Elektrikboy**. He pioneered the "Wild Pitch" sound along with **Roy Davis Jr.** and **DJ Pierre**; released techno and vocal house tracks on such revered labels as Guerilla, Strictly Rhythm, and Soma, as well as on his own imprints (Thee Black Label, Radikal Fear, and Clashbackk); and remixed tracks for **Kylie Minogue** and **the Pet Shop Boys**, among others.

"I always thought I'd still be here in a **Prince and the Revolution** or **Sly and the Family Stone** way, not making electro-crash beats," Felix notes. "But I prefer the way it's turned out. It's more of a cult vibe, more the independent way, which is how I prefer it."

THE STYLE COUNCIL: In a cool and savvy marketing move, the Verve Music Group (VMG) hired DJ/production outfit **Thievery Corporation** (aka **Rob Garza** and **Eric Hilton**) to compile *Sounds From the Verve Hi-Fi*. It finds the duo—who is currently working on a new Thievery Corporation album—bringing together its fave tracks from the Verve vaults.

"Because Verve has great recordings, and because we play a lot of them in our DJ sets, the compilation was very easy to put together," Hilton explains. "We didn't have to put much thought into it; we did it by instinct."

As befits a label like Verve, *Sounds* covers a wide musical terrain, from bossa nova and samba to Latin jazz, hard bop, and Afro-Cuban. Highlights include **Astrud Gilberto's** "Light My Fire," **Walter Wanderley's** "Batucada," **Cal Tjader's** "Cuchy Frito Man," **Chico Hamilton's** "For Mods Only," and **Stan Getz and Luiz Bonfá's** "Menina Flor."

"This is the type of stuff we listen to a lot," Garza says. "Pure and simple, it's great listening music. And the fact that you can hear all the little subtleties—the shakers, the horns—only makes it that much more special."

"Rob and Eric have a true affinity for the music on our label," VMG marketing manager **Rob Silverberg** notes. "This union was a perfect match."

VMG A&R director **Jason Olaine** concurs, adding, "This is one of the things we do: reissue catalog stuff. And with Thievery Corporation at the helm, it gives the material a whole new twist."

The Beat Box Hot Plate

New York won't sleep on such an infectious track.

• **Dark Globe Featuring Boy George**, "Autoerotic" (Whole9Yards U.K. single). British production outfit Dark Globe—responsible for 1999's critically acclaimed *Tales of Dirt & Sparks*—previews its sophomore set with this funk-ed-up slice of Laidback-splashed electro-tech. Whether or not fans of Boy George will appreciate the artist's **Soul Sonic Force**-styled delivery is another story. Progressive/tribal mixes are supplied by **Cass & Slide** and **MashUp**.

• **Charles Webster**, "Ready" (Sta-

tra Recordings single). Culled from Webster's sublime *Born on the 24th of July*, "Ready" arrives with rich, soulful restructurings from folks like **Tommy Musto**, **Ron Trent**, and **Cassady**.

• **The Baldwin Brothers**, "Dream Girl" (TVT single). In no way related to **Alec**, **Billy**, **Stephen**, or **Daniel**, new band the Baldwin Brothers is a feisty quartet that combines live instrumentation with turntable wizardry. Equal parts sunshine pop and acidic funk, "Dream Girl" features **Miho Hatori** from **Cibo Matto**. If this track is any indication of the act's forthcoming full-length debut (*Cooking With Lasers*, due April 9), the future of electronic pop is looking very bright indeed.

MICHAEL PAOLETTA

Billboard HOT DANCE MUSIC

Maxi-Singles Sales, Top Electronic Albums and Breakouts are compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan.

THIS WEEK	LAST WEEK	2 WKS. AGO	Club Play		Artist	THIS WEEK	LAST WEEK	2 WKS. AGO	Maxi-Singles Sales		Artist
			TITLE	IMPRINT & NUMBER/PROMOTION LABEL					TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NUMBER 1		1 Week At Number 1				NUMBER 1		11 Weeks At Number 1
1	4	9	CAN'T GET YOU OUT OF MY HEAD	CAPITOL 77685	Kylie Minogue	1	1	1	LIFETIME (BEN WATT REMIX)	COLUMBIA 79640/CRG	Maxwell
2	1	3	FREELOVE	MUTE 42419/REPRISE	Depeche Mode	2	—	—	STAR GUITAR	FREESTYLE OUST/ASTRALWERKS 38812/VIRGIN	The Chemical Brothers
3	7	11	CAUGHT UP	GROOVILICIOUS 271/STRICTLY RHYTHM	DJ Disciple Featuring Mia Cox	3	24	—	EVERYDAY	NERVOUS 20487	Kim English
4	5	7	SEXUAL REVOLUTION	EPIC 79680	Macy Gray	4	—	—	CAN'T TAKE THAT AWAY (MARIAH'S THEME)	COLUMBIA 79399/CRG	Mariah Carey
5	9	14	MADONNA MEGAMIX	MAVERICK PROMO/WARNER BROS.	Madonna	5	5	7	TRUST YOUR LOVE	SOUNDWAY 70595/ORPHEUS	Koda
6	11	17	STAR GUITAR	FREESTYLE OUST/ASTRALWERKS 38812/VIRGIN	The Chemical Brothers	6	3	2	YES	TOMMY BOY 2286	Amber
7	16	28	YOU GOT ME (BURNIN' UP)	MCA 155918	Funky Green Dogs	7	4	5	WHERE'S YOUR HEAD AT	XL 38803/ASTRALWERKS	Basement Jaxx
8	2	1	GET THE PARTY STARTED (REMIXES)	ARISTA 15074	Pink	8	7	4	FREELOVE	MUTE/REPRISE 42419/WARNER BROS.	Depeche Mode
9	3	4	WHERE'S YOUR HEAD AT	XL 38803/ASTRALWERKS	Basement Jaxx	9	6	6	WHERE THE PARTY AT	SO SO DEF/COLUMBIA 79605/CRG	Jagged Edge With Nelly
10	6	2	EVERYDAY	NERVOUS 20487	Kim English	10	13	16	ONE GOOD REASON	247 72472/ARTEMIS	Nicole J. McCloud
11	14	21	AIN'T IT FUNNY (REMIX)	EPIC PROMO	Jennifer Lopez Featuring Ja Rule	11	9	8	WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS.	Madonna
12	18	26	TAKE MY HAND (REMIXES)	ARISTA PROMO	Dido	12	8	3	BY YOUR SIDE (REMIXES)	EPIC 79544	Sade
13	8	10	FEEL THE BEAT (REMIXES)	GROOVILICIOUS 269/STRICTLY RHYTHM	Darude	13	15	11	MUSIC	MAVERICK 44905/WARNER BROS.	Madonna
14	24	34	LOVE'S GONNA SAVE THE DAY	VINYL SOUL 121/MUSIC PLANT	Georgie Porgie	14	17	20	CAN'T FIGHT THE MOONLIGHT	CURB 77099	LeAnn Rimes
15	19	24	WORK	MAW 2302/TOMMY BOY	Masters At Work Feat. Puppah Nas-T & Denise	15	19	18	DON'T TELL ME	MAVERICK 44910/WARNER BROS.	Madonna
16	12	5	HARDER, BETTER, FASTER, STRONGER	VIRGIN 38811	Daft Punk	16	11	10	DESERT ROSE (VICTOR CALDERONE REMIX)	A&M 49732/INTERSCOPE	Sting Featuring Cheb Mami
17	13	8	IN STEREO (THE SUPERCHUMBO MIXES)	NERVOUS 20494	Flip Flop Featuring Faith Trent	17	—	—	IS IT LOVE?	RAZOR & TIE 80778	Chili Hi Fly
18	23	31	UNDERWATER	NETTWERK 33141	Delerium Featuring Rani	18	10	9	BREAK 4 LOVE	STAR 69 1217	Peter Rauhofer + Pet Shop Boys=The Collaboration
19	21	25	EMOTION (REMIXES)	COLUMBIA 79672	Destiny's Child	19	—	—	STRANGER IN MY HOUSE (REMIXES)	ELEKTRA 67173/EEG	Tamia
20	10	6	I'M A SLAVE 4 U	JIVE 42980	Britney Spears	20	12	19	I'M A SLAVE 4 U	JIVE 42980/ZOMBA	Britney Spears
21	15	15	YOUNG, FRESH N' NEW	VIRGIN PROMO	Kelis	21	—	—	HIDE U	KINETIC 54701	Kosheen
22	31	41	YOU GIVE ME SOMETHING	EPIC PROMO	Jamiroquai	22	20	13	BROWN SKIN (MEGAMIX)	MOTOWN 015315/UNIVERSAL	India Arie
23	20	13	DIRTY DANCIN'	YCLEF 21135/J	The Product G&B Featuring Carlos Santana	23	—	—	SURVIVOR (REMIXES)	COLUMBIA 79566/CRG	Destiny's Child
24	33	45	SON OF A GUN	VIRGIN PROMO	Janet Featuring Missy Elliott, P. Diddy & Carly Simon	24	—	—	TO THE MUSIC/BOUNCING OFF THE CEILING	STOCKHOLM 015367/MCA	A*Teens
25	27	33	I DON'T UNDERSTAND IT	STRICTLY RHYTHM 12618	Ultra Nate	25	—	—	STRONGER	JIVE 79405/ZOMBA	Britney Spears
26	30	39	PACIFIC COAST PARTY (REMIXES)	INTERSCOPE PROMO	Smash Mouth						
27	37	46	THE REAL LIFE	CREOENCE 33150/NETTWERK	Raven Maize						
28	17	12	GUIARRA G	TOMMY BOY SILVER LABEL 2332/TOMMY BOY	G Club Presents Banda Sonora						
29	22	16	GHETTO	TOMMY BOY SILVER LABEL 2307/TOMMY BOY	Rhythm Masters						
30	39	—	GETTIN' INTO U	F-111 PROMO/MINISTRY OF SOUND	W.D.S.P.						
			POWER PICK								
31	46	—	WHENEVER, WHEREVER	EPIC PROMO	Shakira						
32	35	38	WE ARE FAMILY (HEART & SOUL REMIXES)	TOMMY BOY SILVER LABEL 2331/TOMMY BOY	Various Artists						
33	29	30	SAMB-ADAGIO	MCA PROMO	Safri Duo						
34	28	29	SUBURBAN TRAIN	NETTWERK 33140	DJ Tiesto						
35	40	48	ME WITHOUT YOU	DEFINITY 015	Ospina Featuring Andricka Hall						
36	25	22	FINALLY	BIG BEAT 85225/ATLANTIC	Kings Of Tomorrow Featuring Julie McKnight						
37	42	49	GOLDEN BOYS	MCA 155826	Res						
38	45	—	LITTLE GIRL	NERVOUS 20507	Viola						
39	38	42	MUSICA ELECTRICA	STAR 69 1232	Alma Matris						
40	48	—	WAKE UP	TRANS CONTINENTAL 89983/LOGIC	Beki						
41	36	32	OPEN YOUR BOX (THE ORANGE FACTORY REMIXES)	MINDTRAIN 001	Ono						
42	47	—	FRAGILE	A&M PROMO/INTERSCOPE	Sting						
			HOT SHOT DEBUT								
43	NEW	1	YOU AND ME (FEELS SO GOOD)	JUNGLE RED PROMO	Solar City Featuring Pepper Mashay						
44	NEW	1	FREE TO CHANGE YOUR MIND	DREAMWORKS PROMO	Regency Buck						
45	NEW	1	BEL AMOUR	TOMMY BOY SILVER LABEL 2345/TOMMY BOY	Bel Amour						
46	NEW	1	IT'S LOVE (TRIPPIN')	GROOVILICIOUS PROMO/STRICTLY RHYTHM	Goldtrix Presents Andrea Brown						
47	NEW	1	I'M THE ONLY ONE	CRESCENT MOON PROMO/EPIC	MSM (Miami Sound Machine)						
48	26	19	RUNNIN'	GROOVILICIOUS 264/STRICTLY RHYTHM	Mark Picchiotti Presents Basstoy Featuring Dana						
49	34	18	BE FREE	STRICTLY RHYTHM 12614	Live Element						
50	43	40	MAYBE	BIG 3 PROMO/ARTEMIS	Mpress						

* Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. * Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: CD Maxi-Single available. Vinyl Maxi-Single available. Cassette Maxi-Single available. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

FEBRUARY 9 2002 Billboard TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	2 WKS. AGO	TOP ELECTRONIC ALBUMS		Artist	THIS WEEK	LAST WEEK	2 WKS. AGO	Title
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL					
			NUMBER 1		11 Weeks At Number 1				
1	1	1	VARIOUS ARTISTS	RAZOR & TIE 89041	Pulse				
2	2	3	GARBAGE	ALMO SOUNDS 493115/INTERSCOPE	Beautifulgarbage				
3	3	4	DAFT PUNK	VIRGIN 49606	Discovery				
4	4	5	VARIOUS ARTISTS	ULTRA 1110	Ultra. Chilled 01				
5	5	6	JOHNNY VICIOUS	ULTRA 1111	Ultra. Dance 01				
6	6	7	VARIOUS ARTISTS	ROBBINS 75025	Dance Party (Like It's 2002)				
7	7	8	ZERO 7	PALM 5007	Simple Things				
8	8	9	LOUIE DEVITO	DEE VEE 4001/AVUS/GRAMA	N.Y.C. Underground Party Volume 4				
9	9	10	DJ SKRIBBLE	BIG BEAT/WARNER ESP 35880/LONDON/SIRE	Essential Presents: Skribble's House				
10	10	11	BJORK	ELEKTRA 62653/EEG	Vespertine				
11	11	12	THE AVALANCHES	MODULAR 31177/LONDON/SIRE	Since I Left You				
12	12	13	VARIOUS ARTISTS	ROBBINS 75022	Trance Party (Volume One)				
13	13	14	NEW ORDER	REPRISE 89621/WARNER BROS.	Get Ready				
14	14	15	DARUDE	GROOVILICIOUS 106/STRICTLY RHYTHM	Before The Storm				
15	15	16	BASEMENT JAXX	XL 10423/ASTRALWERKS	Rooty				
16	16	17	VARIOUS ARTISTS	WARNER BROS./ELEKTRA/ATLANTIC 14720/ARISTA	Totally Dance				
17	17	18	PAUL VAN DYK	MINISTRY OF SOUND 5002	The Politics Of Dancing				
18	18	19	THE CRYSTAL METHOD	OUTPOST/GEFFEN 493063/INTERSCOPE	Tweekend				
19	19	20	CORNELIUS	MATADOR 10332	Point				
20	20	21	VARIOUS ARTISTS	ROBBINS 75024	Best Of Trance Volume 2				
21	21	22	DJ ESCAPE	GROOVILICIOUS 3514/STRICTLY RHYTHM	Party Time 2002				
22	22	23	PAUL OAKENFOLD	WARNER SUNSET/FFRR 31169/LONDON/SIRE	Swordfish: The Album (Soundtrack)				
23	23	24	SOUNDTRACK	ELEKTRA 62665/EEG	Lara Croft: Tomb Raider				
24	24	25	THE RIDDLER	TOMMY BOY SILVER LABEL 1523/TOMMY BOY	Dance Mix NYC				
25	25	26	JAMIROQUAI	EPIC 85594	A Funk Odyssey				

• 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 boxes, sets, and double albums with 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 (Oro). ▲ Certification of 200,000 units (Platino). △ 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. Heatseeker Impact shows albums removed from Heatseekers this week. † indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

FEBRUARY 9 2002 Billboard HOT DANCE BREAKOUTS

Club Play		Maxi-Singles Sales	
1	THE HEARTBREAK Friburn & Urik STAR 69	1	CAN'T GET YOU OUT OF MY HEAD Kylie Minogue CAPITOL
2	FUNK-A-TRON Rivera's Grooves SUBLIMINAL	2	WAKE UP Beki LOGIC
3	ALRIGHT STROBELIGHT Amtr@k Jrny STAR 69	3	KREKC Speedy J MUTE
4	RUMORE CHIMICO Alma Matris STAR 69	4	GHETTO Rhythm Masters TOMMY BOY SILVER LABEL
5	MY FRIEND Groove Armada JIVE ELECTRO	5	RIGHT ON Silicone Soul ULTRA

Breakouts: Titles with future chart potential, based on club play or sales reported this week. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

BlackHawk Pays Homage To Band Member On Columbia Disc

BY RAY WADDELL

NASHVILLE—Embarking on a new beginning of sorts, the members of BlackHawk are poised to release perhaps the most important album of their career in *Spirit Dancer*, due July 16 on Columbia.

The album will be BlackHawk's sixth and its first on Columbia, as well as the first since the death of founding member Van Stephenson of skin cancer last April (*Billboard Bulletin*, April 10, 2001). Co-founders Henry Paul and Dave Robbins resurface on *Spirit Dancer* with 11 meaty songs, tackling such "big picture" themes as love, faith, and spirituality while remaining true to the BlackHawk sound—namely Paul's unique vocals; crisp, rootsy instrumentation; and powerful harmonies.

Paul and Robbins admit Stephenson's death brought about some personal and professional soul searching, much of which resulted in *Spirit Dancer's* material. Robbins and Paul co-wrote eight of them, with Paul adding another with Billy Montana.

"When it became obvious that Van wouldn't be able to rejoin the group and be a creative force, it was up to Dave and I to continue," Paul says. "Once we figured that out and made the commitment, we set about making this record. From the standpoint of subject matter, we started coming up with these anthems, these large themes, and we rode that idea. We could never go back and write, 'I love you, baby' or 'Don't leave me.' There was nothing in us that wanted to write Music Row commercial drivel. These were songs that spoke to us in terms of message, and the message was rather large."

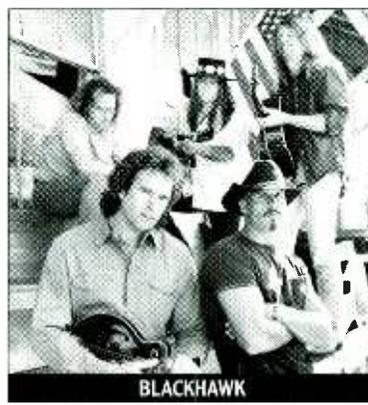
Robbins agrees. "We really poured as much into this record as any since the first record, and probably more than that one from an artistic standpoint. It stems from being at a point where we had to decide what we were going to do with this band. This album is about where we are right now, with a lot of faith, a lot of love, a lot of hope, and a lot of wanting to do the right thing and be grown men for once in our lives."

Paul adds, "This is a life-experience record, and I think we're uniquely qualified to write this record. It was time to be ourselves and put something real down and walk away with something that speaks to who we really are."

Songwriters Paul, Stephenson, and Robbins exploded onto the scene as BlackHawk in 1994 via an eponymous release on Arista Nashville that yielded five top 10 hits and sold more than 2 million copies. Sophomore release *Strong Enough* went platinum, but subsequent albums failed to live up to artistic or commercial expectations.

While Paul and Robbins feel that the

record-tour-record-tour cycle had an impact on the quality of their music, they both contend to have invested plenty in *Spirit Dancer*. "After the first album we were road-dogging it; we weren't writing because of a lot of factors, and we were cutting songs that may not have suited us," Robbins says.



"In a strange way, it had become apparent we had done our best work early on and then sort of floundered," Paul observes. "Our goal [this time] was to write a better record than the first one."

In Stephenson's absence, band member Randy Threet became the third voice in the three-part harmony. "Randy is a very durable singer and a very capable singer, and our range is comfortable for him," Paul says.

Robbins notes that BlackHawk wouldn't be BlackHawk without the harmonies. "That is a part of our musical trademark that is imperative. Even the two outside songs we cut for this record—when Henry put a vocal on them, it fit like a glove, and when Randy and I sang backup, it fit. Van used to say, 'When we get to the chorus, we all sing lead.'"

In total, *Spirit Dancer* is an ambitious project, from the twin-guitar, Southern rock of "Brothers of the Southland" to the compelling tribute to the American spirit of the debut single "Days of America" (written last April) and the crisp acoustics and inspired lyric of the Celtic-tinged "One Love."

One of the standout pieces is the soaring title cut, a moving nod to Stephenson that features inspired vocals from Paul; Native American flute, percussion, and chanting; and such poignant lyrics as "I feel him singing every once in a while/He's right beside us every mile we go, every town, every show."

"We knew we had to write a song for Van in honor of his memory," says Robbins, who co-wrote the cut with Paul and Jim Peterik.

While Stephenson's impact on BlackHawk is undeniable, the band is firmly focused on the future. "I like to think the guy's spirit and encourage-

ment [are] close at hand," Paul says. "I want to keep that man in my hip pocket from the standpoint of influences. But we want to dwell on the future."

WILL IT FLY?

For their part, officials at the label are more than pleased with the album BlackHawk brought to the table. "I thought the first album was one of the most unique and special I had heard in country music in a long time, and this one is so much deeper," Sony Music Nashville president Allen Butler says. "They have come full-circle as songwriters. This album's got radio [songs] on it, sit-in-the-living-room-and-listen [songs] on it, [and] slam-it-in-your-car-and-drive songs. It makes me feel good, and it makes me want to rock."

The band appreciates the label allowing it to make the record it wanted to make. "This is probably the least-manipulated album out there outside of the pop genre," Paul says. "I've got to give Allen Butler credit for that. He trusted us, and I honestly believe we didn't let him down. He let us co-produce [with Mike Clute] and use our band in the studio. We knew if we were going to have a chance at a comeback, we would have to take some chances. The sincerest form of art is also the riskiest."

Butler says BlackHawk will be Columbia's main priority for the spring. "They have sold multi-platinum, and that is how we're going to market them. They are an established act, a core country band, and committed to this format."

Paul thinks *Spirit Dancer* has radio potential. "We are a country music band, and hopefully, we can get on country radio with these songs." He and Robbins have already visited radio with unmastered cuts, to positive response. "We went back to radio like it was day one," Robbins says.

Most feel country radio and its listeners would be receptive to the right BlackHawk single. "I think maybe they had some bad single choices in the past—and then again, sometimes they have put out some singles I thought would do very well and didn't," says Randy "Shotgun" Shannon, national director of country music for Midwest Communications at WNCY Green Bay, Wis. "I think [current single "Days of America"] is a great song, even though it hasn't tested that well. They sound better than they have in a while, and it's great to hear them on the air again."

BlackHawk is booked by Monterey Peninsula Artists and managed by Mike Robertson. Paul's publishing is through Henry Paul Music (BMI), and Robbins' is through Dave Robbins Music (ASCAP).

Nashville

by Phyllis Stark



Scene

JOURNEYMAN: After releasing 15 country albums, **Randy Travis** decided a few years ago to fulfill his long-held desire to record a gospel collection. The resulting project, *Inspirational Journey* (Atlantic/WRN), was four years in the making and has logged an impressive 64 weeks on the Top Country Albums chart since its 2000 release.

Already the winner of two Dove Awards from the Gospel Music Assn., *Inspirational Journey* was recently nominated for a Grammy Award in the category of best Southern, country, or bluegrass gospel album. Travis' competition in this category includes two other acts with impressive country credentials: **the Oak Ridge Boys** and **Merle Haggard**. The latter, Travis says, is "one of my main influences as a singer."



TRAVIS

But Travis is most nervous about Grammy competition from fellow nominees **Bill & Gloria Gaither** and **the Gaither Vocal Band**. "They are one of the finest vocal groups I've ever heard in my life," he says of the band. "In fact, they scare me. I can't even figure out and find some of the harmony parts they sing."

So who will Travis be rooting for on Grammy night? He admits it will probably be himself. "I haven't won an award in quite a while, so I wouldn't mind picking one up," he says with a laugh.

Travis has previously won three Grammy Awards, for best country vocal performance in 1987 and 1988 and best country collaboration with vocals in 1998. While he has lost count of how many other awards he's won in his career, Travis says that "winning any award is just icing on the cake"—especially at this point in his career, when he has the time to savor it.

"My wife and I both tried to get in this business and were turned down for a little over 10 years," he says, referring to his spouse/manager, **Elizabeth**. "When things began to happen, it was at such a pace you seldom had time to rest or to look back at what you were

doing. I wanted to make a living as a singer and songwriter. Awards were not something I ever thought of, but I've been extremely fortunate."

Travis, who with Elizabeth is in the midst of building a house in Santa Fe, N.M., continues to pursue acting roles and is working on two new albums with longtime producer **Kyle Lehning**. One is a country project. The other is gospel, although Travis admits that, as with *Inspirational Journey*, "for me, doing a gospel album is going to sound like a country album," thanks to his distinctive delivery. Between music and acting jobs, Travis does voice work for Sirius Satellite Radio, recording interviews, stories, and background information on country artists, as well as other production duties, primarily in his home studio.

After spending most of his career with Warner Bros., Travis shifted to DreamWorks for one album in 1999. Last year, he signed with independent label Relentless Nashville, but Travis says that deal ended without any projects being released. Currently between label deals, Travis says that when the two new albums are completed he will shop them to record companies, several of which have already expressed interest.

Travis says he's been doing a lot more songwriting than at any other time in recent memory. He says that between his own material and that of other songwriters, "we have a great start. We've been able to find some really good music for both the gospel and country [projects]."

IN THE NEWS: **Clay Walker** has parted ways with manager **Erv Woolsey**. . . RCA Records has parted ways with **3 of Hearts**. Manager **Ken Kragen** tells *Billboard* the group has recorded some new sides in Muscle Shoals, Ala., which he is taking around to other labels. . . DreamWorks Records has signed **Tony Stampley**, son of veteran country singer **Joe Stampley**. **Rick Ferrell** and **Jolie & the Wanted** exit the DreamWorks artist roster. . . Former Warner Bros. national publicity manager **William Smithson** joins the management team at Force, whose clients include **Trisha Yearwood** and **Alan Jackson**. . . **Chevy Nash** has formed Nashville-based artist-management company Engine Entertainment. Her first client is **Oleta Adams**. Nash previously was VP of Morey Management Group. . . **Freddy Fender** is recuperating from successful kidney transplant surgery performed Jan. 24 in San Antonio. His 21-year-old daughter **Marla Huerta Garcia**, who donated the organ, is also recuperating.

FEBRUARY 9
2002

Billboard TOP COUNTRY ALBUMS

The top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	—	ALAN JACKSON ARISTA NASHVILLE 67039/RLG (12.98/18.98)	NUMBER 1 Drive	1	38	44	43	LEANN RIMES ● CURB 77979 (11.98/17.98)	I Need You	1
2	2	1	SOUNDTRACK ▲ MERCURY 170059 (11.98/15.98)	0 Brother, Where Art Thou?	1	39	—	—	COLLIN RAYE EPIC 65794/SONY (17.98 EQ CD)	Can't Back Down	39
3	3	2	GARTH BROOKS ▲ CAPITOL 31330 (10.98/18.98)	Scarecrow	1	40	45	39	CHELY WRIGHT MCA NASHVILLE 170210 (11.98/17.98)	Never Love You Enough	4
4	4	3	TOBY KEITH ▲ DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1	41	40	38	GARY ALLAN MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4
5	5	—	WILLIE NELSON LOST HIGHWAY 186231/MERCURY (12.98/18.98)	The Great Divide	5	42	39	41	TRACY BYRD RCA 67009/RLG (11.98/17.98)	Ten Rounds	12
6	6	4	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	1	43	38	36	MONTGOMERY GENTRY COLUMBIA 62167/SONY (11.98 EQ/17.98)	Carrying On	6
7	7	5	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	Coyote Ugly	1	44	43	44	PAT GREEN REPUBLIC 016018/UNIVERSAL (8.98/14.98)	Three Days	7
8	9	10	STEVE HOLY CURB 77972 (11.98/17.98)	Blue Moon	8	45	41	35	JAMIE O'NEAL ● MERCURY 170132 (11.98/17.98)	Shiver	14
9	8	6	MARTINA MCBRIDE ● RCA 67012/RLG (12.98/18.98)	Greatest Hits	1	46	46	42	JESSICA ANDREWS ● DREAMWORKS 450248/INTERSCOPE (11.98/17.98)	Who I Am	2
10	11	8	BROOKS & DUNN ● ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1	47	47	40	DIAMOND RIO ● ARISTA NASHVILLE 67999/RLG (11.98/17.98)	One More Day	5
11	12	12	RASCAL FLATTS ● LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	Rascal Flatts	11	48	42	52	PATTY LOVELESS EPIC 65651/SONY (11.98 EQ/17.98)	Mountain Soul	19
12	10	7	GEORGE STRAIT ● MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	1	49	49	48	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	Latest Greatest Straitest Hits	1
13	19	15	LONESTAR ● BNA 67011/RLG (12.98/18.98)	I'm Already There	1	50	52	49	TAMMY COCHRAN EPIC 69736/SONY (7.98 EQ/11.98)	Tammy Cochran	27
14	21	23	NICKEL CREEK SUGAR HILL 3909 (16.98 CD)	Nickel Creek	14	51	54	50	EARL SCRUGGS AND FRIENDS MCA NASHVILLE 170189 (11.98/18.98)	Earl Scruggs And Friends	41
15	15	14	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	Burn	1	52	53	45	CAROLYN DAWN JOHNSON ARISTA NASHVILLE 69336/RLG (10.98/16.98)	Room With A View	8
16	18	17	KENNY CHESNEY ▲ BNA 67976/RLG (12.98/18.98)	Greatest Hits	1	53	56	54	VARIOUS ARTISTS UTV 58506/UNIVERSAL (10.98/18.98)	This Is Your Country: 20 Contemporary Country Classics	27
17	13	11	TIM MCGRAW ▲ CURB 77978 (12.98/18.98)	Greatest Hits	1	54	50	51	THE CHARLIE DANIELS BAND BLUE HAT/AUDIUM 8133/KOCH (12.98/18.98)	The Live Record	38
18	16	13	SARA EVANS ▲ RCA 67964/RLG (11.98/17.98)	Born To Fly	6	55	48	46	LYLE LOVETT CURB 170234/MCA NASHVILLE (11.98/18.98)	Anthology Volume One: Cowboy Man	26
19	17	16	DIXIE CHICKS ▲ MONUMENT 66678/SONY (12.98 EQ/18.98)	Fly	1	56	51	53	GEORGE JONES BANDIT/BNA 67029/RLG (11.98/17.98)	The Rock: Stone Cold Country 2001	5
20	14	9	HANK WILLIAMS JR. CURB 78725 (7.98/17.98)	Almeria Club	9	57	57	57	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98)	Morning Wood	18
21	20	18	REBA MCENTIRE ● MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1	58	55	47	VARIOUS ARTISTS LOST HIGHWAY 170238/MERCURY (18.98 CD)	Hank Williams: Timeless	22
22	24	20	ALISON KRAUSS + UNION STATION ROUNDER 610495/IDJMG (11.98/17.98)	New Favorite	3	59	58	58	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98)	Phil Vassar	23
23	22	21	CYNDI THOMSON CAPITOL 28010 (10.98/17.98)	My World	7	60	62	62	ROY D. MERCER VIRGIN 49085/CAPITOL (10.98/16.98)	Greatest Hits: The Best Of How Big'a Boy Are Ya?	26
24	26	24	TRAVIS TRITT ▲ COLUMBIA 62165/SONY (11.98 EQ/17.98)	Down The Road I Go	8	61	63	60	BILLY GILMAN ▲ EPIC 62086/SONY (11.98 EQ/17.98)	One Voice	2
25	23	19	DAVID BALL DUALTONE 01109/RAZOR & TIE (11.98/17.98)	Amigo	11	62	60	66	SOUNDTRACK VANGUARD 79585 (16.98 CD)	Songcatcher	42
26	28	25	SOUNDTRACK LOST HIGHWAY 170221/MERCURY (12.98/18.98)	Down From The Mountain	10	63	59	55	MERLE HAGGARD ANTI 86634/EPI/TAP (18.98 CD)	Roots: Volume 1	47
27	27	27	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance	1	64	61	59	BILLY GILMAN ● EPIC 62087/SONY (11.98 EQ/17.98)	Dare To Dream	6
28	31	30	CHRIS CAGLE CAPITOL 34170 (10.98/17.98)	Play It Loud	20	65	64	64	JOE DIFFIE MONUMENT 85373/SONY (11.98 EQ/17.98)	In Another World	56
29	25	26	ALAN JACKSON ▲ ARISTA NASHVILLE 69335/RLG (12.98/18.98)	When Somebody Loves You	1	66	65	56	LEANN RIMES CURB 78726 (7.98/17.98)	God Bless America	20
30	30	29	TRACE ADKINS CAPITOL 30618 (10.98/17.98)	Chrome	4	67	68	70	RANDY TRAVIS WARNER BROS. 47893/WARN (11.98/17.98)	Inspirational Journey	34
31	29	22	CLINT BLACK RCA 67005/RLG (12.98/18.98)	Greatest Hits II	8	68	70	71	MARK WILLS MERCURY 170209 (11.98/17.98)	Loving Every Minute	10
32	32	28	VARIOUS ARTISTS TIME LIFE 18804 (17.98 CD)	Classic Country: Great Story Songs	28	69	67	68	RICKY SKAGGS SKAGGS FAMILY/LYRIC STREET 901003/HOLLYWOOD (11.98/17.98)	History Of The Future	35
33	33	31	BLAKE SHELTON WARNER BROS. 24731/WARN (11.98/17.98)	Blake Shelton	3	70	69	65	SHEDAISY LYRIC STREET 165021/HOLLYWOOD (12.98/18.98)	The Whole Shebang - All Mixed Up	30
34	34	32	TRICK PONY WARNER BROS. 47927/WARN (11.98/17.98)	Trick Pony	12	71	66	67	ROBERT EARL KEEN LOST HIGHWAY 170198/MERCURY (11.98/17.98)	Gravitational Forces	10
35	36	37	VARIOUS ARTISTS ROUNDER 610459 (11.98/17.98)	0 Sister! The Women's Bluegrass Collection	35	72	71	74	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (11.98/16.98)	People Like Us	5
36	35	33	BRAD PAISLEY ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3	73	73	73	ROY D. MERCER CAPITOL 32515 (10.98/16.98)	Roy D. Mercer Vs. Yankees	24
37	37	34	TRISHA YEARWOOD MCA NASHVILLE 170200 (11.98/17.98)	Inside Out	1	74	73	73	TRAVIS TRITT WARNER BROS. 47566/WARN (9.98 CD)	Super Hits Series Volume 2: Travis Tritt	50
						75			VARIOUS ARTISTS ROUNDER 610500 (17.98 CD)	Blue Trail Of Sorrow - 16 Top Bluegrass Gems	75

● 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 (Oro). △ Certification of 200,000 units (Platino). △ 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. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

FEBRUARY 9
2002

Billboard TOP COUNTRY CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	2	SHANIA TWAIN ◆ MERCURY 536003 (12.98/18.98)	NUMBER 1 Come On Over	221	13	14	TOBY KEITH ▲ DREAMWORKS 450209/INTERSCOPE (11.98/17.98)	How Do You Like Me Now?!	117
2	1	DIXIE CHICKS ◆ MONUMENT 68195/SONY (10.98 EQ/17.98)	Wide Open Spaces	209	14	8	WILLIE NELSON ▲ COLUMBIA 37542/SONY (11.98 EQ/17.98)	Willie Nelson's Greatest Hits (& Some That Will Be)	60
3	3	FAITH HILL ▲ WARNER BROS. /WARN (12.98/18.98)	Breathe	116	15	13	WILLIE NELSON ▲ LEGACY/COLUMBIA 64184/SONY (5.98 EQ/9.98)	Super Hits	342
4	4	WILLIE NELSON ● LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 Biggest Hits	177	16	17	THE CHARLIE DANIELS BAND ▲ EPIC 65684/SONY (7.98 EQ/11.98)	A Decade Of Hits	594
5	6	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	228	17	16	TOBY KEITH ▲ MERCURY 558962 (11.98/17.98)	Greatest Hits Volume One	165
6	5	JOHNNY CASH ● LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 Biggest Hits	147	18	19	VARIOUS ARTISTS MADACY 1326 (13.98 CD)	The Best Of Country	57
7	10	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (12.98/18.98)	Heartaches	163	19	18	THE JUDDS CURB 77965 (7.98/11.98)	Number One Hits	81
8	7	LEE GREENWOOD ▲ CAPITOL 98568 (11.98 CD)	American Patriot	22	20	22	ALISON KRAUSS ▲ ROUNDER 610325/IDJMG (11.98/17.98)	Now That I've Found You: A Collection	254
9	9	ALAN JACKSON ▲ ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	327	21	20	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	Super Hits	345
10	12	GARTH BROOKS ◆ CAPITOL 97424 (11.98/18.98)	Double Live	167	22	—	GARY ALLAN ▲ MCA NASHVILLE 170101 (11.98/17.98)	Smoke Rings In The Dark	112
11	11	HANK WILLIAMS JR. ▲ CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	398	23	21	TIM MCGRAW ▲ CURB 77659 (5.98/9.98)	Not A Moment Too Soon	353
12	11	JOHN DENVER MADACY 4750 (5.98/9.98)	The Best Of John Denver	187	24	23	LONESTAR ▲ BNA 67762/RLG (10.98/17.98)	Lonely Grill	135
					25	24	ANNE MURRAY SBK 31158/CAPITOL (10.98/16.98)	The Best...So Far	25

● 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 Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● 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 (Oro). △ Certification of 200,000 units (Platino). △ 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. ▲ indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

FEBRUARY 9
2002

Billboard® HOT COUNTRY SINGLES & TRACKS

Compiled from a national sample of airplay
supplied by Broadcast Data Systems' radio
track service. 149 Country Stations are elec-
tronically monitored 24 hours a day, 7 days a
week. Songs ranked by number of detections.



THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist	PEAK POSITION				
																PRODUCER (SONGWRITER)	PRODUCER (SONGWRITER)		
				👑 NUMBER 1 👑			2 Weeks At Number 1												
1	1	2	28	GOOD MORNING BEAUTIFUL	W.C. RIMES (T. LYLE, T. CERNEY)	Steve Holy	1	31	31	32	11	INSIDE OUT	M. WRIGHT (T. YEARWOOD, B. ADAMS, G. PETERS)	Trisha Yearwood Featuring Don Henley	31				
2	3	3	18	RUN	T. BROWN, G. STRAIT (T. LANE, A. SMITH)	George Strait	2	32	33	11	12	I CRY	B. CHANCEY (M. SELBY, T. SILLERS)	Tammy Cochran	32				
3	4	6	19	WRAPPED AROUND	F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVEACE)	Brad Paisley	3	33	34	11	13	JEZEBEL	P. WORLEY, C. WRIGHT (M. HUMMON, J. DEMARCUS)	Chely Wright	33				
4	2	1	12	WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING)	K. STEGALL (A. JACKSON)	Alan Jackson	1	34	36	34	11	I'M NOT GONNA DO ANYTHING WITHOUT YOU	K. STEGALL (R. VAN WARMER, R. ALVES)	Mark Wills With Jamie O'Neal	34				
5	8	10	11	THE LONG GOODBYE	K. BROOKS, R. OUNN, M. WRIGHT (P. BRADY, R. KEATING)	Brooks & Dunn	5	35	37	37	11	WHEN YOU LIE NEXT TO ME	D. HUFF (K. COFFEY, T. HARMON, J. O. MARTIN)	Kellie Coffey	35				
6	7	9	21	BRING ON THE RAIN	B. GALLIMORE, T. MCGRAW (B. MONTANA, H. DARLING)	Jo Dee Messina With Tim McGraw	6	36	39	36	11	SHE DOESN'T DANCE	M. MCGUINN, S. DECKER (M. MCGUINN, D. PRIMMER, S. DECKER)	Mark McGuinn	36				
7	10	11	11	THE COWBOY IN ME	B. GALLIMORE, J. STROUD, T. MCGRAW (C. WISEMAN, J. STEELE, A. ANDERSON)	Tim McGraw	7	37	40	46	11	JUST WHAT I DO	C. HOWARD (I. DEAN, K. BURNS)	Trick Pony	37				
8	6	5	11	WRAPPED UP IN YOU	A. REYNOLDS (W. KIRK, PATRICK)	Garth Brooks	5	38	38	38	11	DAYS OF AMERICA	M. D. CLUTE, H. PAUL, D. ROBBINS (H. PAUL, D. ROBBINS, L. T. MILLER)	Blackhawk	38				
9	5	4	11	WHERE THE STARS AND STRIPES AND THE EAGLE FLY	A. TIPPIN, M. BRADLEY, B. WATSON (K. BEARD, C. BEATHARD, A. TIPPIN)	Aaron Tippin	2	39	43	44	11	THE ONE	T. BROWN, M. WRIGHT (K. MANNO, B. LEE)	Gary Allan	39				
10	12	13	11	BLESSED	M. MCBRIDE, P. WORLEY (H. LINDSEY, T. VERGES, B. JAMES)	Martina McBride	10	40	41	40	11	HOMELAND	K. ROGERS, B. MAHER, J. MCKELL (K. MILES, J. SUNDRUD)	Kenny Rogers	39				
11	14	14	11	SOME DAYS YOU GOTTA DANCE	P. WORLEY, B. CHANCEY (T. JOHNSON, M. MORGAN)	Dixie Chicks	11	41	42	45	11	HEATHER'S WALL	B. WATSON, P. WORLEY (R. GILES, T. NICHOLS, G. GODARD)	Ty Herndon	41				
12	13	12	11	JUST LET ME BE IN LOVE	B. J. WALKER, JR. (T. MARTIN, M. NESLERT, S. SHAPIRO)	Tracy Byrd	12	42	48	55	11	SWEET MUSIC MAN	A. KRAUSS (K. ROGERS)	Reba	42				
13	15	15	11	IN ANOTHER WORLD	O. COOK, L. WILSON (T. SHAPIRO, W. WILSON, J. YEARY)	Joe Diffie	13	43	55	58	11	NOT A DAY GOES BY	D. HUFF (S. DIAMOND, M. DERRY)	Lonestar	43				
14	9	8	11	I WANNA TALK ABOUT ME	J. STROUD, T. KEITH (B. BRADDOCK)	Toby Keith	1	44	46	48	11	DESIGNATED DRINKER	K. STEGALL (A. JACKSON)	Alan Jackson Duet With George Strait	44				
15	17	19	11	I'M MOVIN' ON	M. BRIGHT, M. WILLIAMS (P. WHITE, D. V. WILLIAMS)	Rascal Flatts	15	45	44	42	11	GOD BLESS THE USA	J. CRUTCHFIELD, L. GREENWOOD (L. GREENWOOD)	Lee Greenwood	7				
16	16	16	11	SAINTS & ANGELS	S. EVANS, P. WORLEY (V. BANKS)	Sara Evans	16	46	47	47	11	BEER RUN	A. REYNOLDS (K. ANDERSON, K. BLAZY, G. OUCAS, A. WILLIAMS, K. WILLIAMS)	George Jones Duet With Garth Brooks	24				
17	18	20	11	I BREATHE IN, I BREATHE OUT	C. LINDSEY (C. CAGLE, J. ROBBIN)	Chris Cagle	17	47	50	53	11	MENDOCINO COUNTY LINE	M. SERLETIC (B. TAUPIN, M. SERLETIC)	Willie Nelson With Lee Ann Womack	47				
18	23	26	11	YOUNG	N. WILSON, B. CANNON, K. CHESNEY (C. WISEMAN, N. SHERIDAN, S. MCEWAN)	Kenny Chesney	18	48	51	—	11	TONIGHT I WANNA BE YOUR MAN	D. MALLEY (R. RUTHERFORD, T. VERGES)	Andy Griggs	48				
19	11	7	11	I'M TRYIN'	D. HUFF (C. WALLIN, J. STEELE, A. SMITH)	Trace Adkins	6	49	—	—	11	SQUEEZE ME IN	A. REYNOLDS (B. NICHOLSON, D. MCCLENTON)	Garth Brooks Duet With Trisha Yearwood	46				
20	22	22	11	THAT'S WHEN I LOVE YOU	B. GALLIMORE, P. VASSAR (P. VASSAR, J. WOOD)	Phil Vassar	20	50	53	—	11	DRIVE (FOR DADDY GENE)	K. STEGALL (A. JACKSON)	Alan Jackson	50				
21	21	21	11	ALL OVER ME	B. BRADDOCK (B. SHELTON, F. T. CONLEY, M. PYLE)	Blake Shelton	21	🔥 HOT SHOT DEBUT 🔥				51	51	—	11	SHE WAS	B. J. WALKER, JR. (N. COTY, J. MELTON)	Mark Chesnutt	51
22	24	25	11	WHAT IF SHE'S AN ANGEL	J. RITCHEY (B. WAYNE)	Tommy Shane Steiner	22	52	57	52	11	LOVE, WILL (THE PACKAGE)	D. MALLEY (T. RUSHLOW)	Tim Rushlow	52				
23	27	28	11	MY LIST	J. STROUD, T. KEITH (T. JAMES, R. BISHOP)	Toby Keith	23	53	—	—	11	KARMA	B. GALLIMORE (M. GREEN, A. MAYO)	Jessica Andrews	53				
24	26	23	11	I ALWAYS LIKED THAT BEST	P. WORLEY, T. JAMES (C. THOMSON, T. JAMES, J. KIMBALL)	Cyndi Thomson	23	54	56	—	11	MAYBE, MAYBE NOT	M. D. CLUTE, B. HUFF (M. MASON, J. COLLINS)	Mindy McCreedy	54				
25	25	24	11	DOES MY RING BURN YOUR FINGER	F. LIDDELL (B. MILLER, J. MILLER)	Lee Ann Womack	24	55	52	—	11	CIRCLES	M. MILLER, B. TANKERSLEY (D. LOGGINS, M. GREEN)	Sawyer Brown	52				
26	28	27	11	I SHOULD BE SLEEPING	J. KING, J. STROUD (L. DREW, S. SMITH)	Emerson Drive	26	56	60	60	11	THREE DAYS	G. LADANYI (P. GREEN, R. FOSTER)	Pat Green	56				
27	30	29	11	I DON'T HAVE TO BE ME ('TIL MONDAY)	R. VAN HOY (S. AZAR, J. YOUNG, R. C. BANNON)	Steve Azar	27	57	—	—	11	GOODBYE ON A BAD DAY	M. WRIGHT (S. LAWSON, J. A. PETERS)	Shannon Lawson	57				
28	29	30	11	I DON'T WANT YOU TO GO	P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, T. PDLK)	Carolyn Dawn Johnson	28	58	—	—	11	TRAVELIN' SOLDIER	NOT LISTED (B. ROBINSON, F. BRANIFF)	Dixie Chicks	58				
29	33	31	11	THAT'S JUST JESSIE	L. REYNOLDS (K. DENNEY, K. K. PHILLIPS, P. J. MATTHEWS)	Kevin Denney	29	59	49	43	11	GETTIN' BACK TO YOU	D. GIBSON (D. BERN, D. GIBSON, B. DAVIS)	Daisy Dern	43				
30	35	41	11	MODERN DAY BONNIE AND CLYDE	B. J. WALKER, JR., T. TRITT (W. ALDRIDGE, J. LEBLANC)	Travis Tritt	30	60	54	49	11	GOD, FAMILY AND COUNTRY	D. S. MILLER, C. MORGAN (C. MORGAN, C. MORRIS, L. MCDANIEL)	Craig Morgan	49				

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 for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. ♫ Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. Ⓢ CD Single available. Ⓣ DVD Single available. Ⓜ CD Maxi-Single available. ⓐ Cassette Single available. Ⓡ Vinyl Maxi-Single available. Ⓥ Vinyl Single available. ⓑ Cassette Maxi-Single available. ©2002, VNU Business Media, Inc. All rights reserved.

FEBRUARY 9
2002

Billboard® TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	2	75	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT	● CURB 73116	LeAnn Rimes	13	13	13	IT DON'T MATTER TO THE SUN/LOST IN YOU	● CAPITOL 58788	Garth Brooks as Chris Gaines
2	1	4	WHERE THE STARS AND STRIPES AND THE EAGLE FLY	LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin	14	10	10	THE WAY YOU LOVE ME	WARNER BROS. 16818/WRN	Faith Hill
3	4	4	OSAMA-YO' MAMA	CURB 73130	Ray Stevens	15	—	—	SIMPLE LIFE	COLUMBIA 79541/SONY	Mary Chapin Carpenter
4	3	3	GOD BLESS THE USA	CURB 73128	Lee Greenwood	16	16	16	UNBROKEN BY YOU	LYRIC STREET 164048/HOLLYWOOD	Kortney Kayle
5	5	5	THAT'S JUST JESSIE	LYRIC STREET 164063/HOLLYWOOD	Kevin Denney	17	12	12	ROCKY TOP '96	DECCA 155274/MCA NASHVILLE	The Osborne Brothers
6	6	6	AMERICA WILL ALWAYS STAND	RELENTLESS NASHVILLE 51377/MADACY	Randy Travis	18	11	11	GIRL IN LOVE	COLUMBIA 79648/SONY	Robin English
7	7	7	GOD BLESS AMERICA	CURB 73127	LeAnn Rimes	19	—	—	UNBREAKABLE HEART	DREAMWORKS 459042/INTERSCOPE	Jessica Andrews
8	19	19	MATTHEW, MARK, LUKE & EARNHARDT	DREAMWORKS 450327/INTERSCOPE	Shane Sellers	20	—	—	I'VE FORGOTTEN HOW YOU FEEL	LYRIC STREET 164038/HOLLYWOOD	Sonya Isaacs
9	21	21	I KNOW HOW THE RIVER FEELS	MCA NASHVILLE 172185	Mcalyster	21	14	14	ON A NIGHT LIKE THIS	WARNER BROS. 16751/WRN	Trick Pony
10	8	8	SOMETHIN' IN THE WATER	MONUMENT 79625/SONY	Jeffrey Steele	22	18	18	LOVE IS ENOUGH	RCA 69034/RLG	3 Of Hearts
11	—	—	LEGACY	MERCURY 172183	Neal Coty	23	17	17	NIGHT DISAPPEAR WITH YOU	LYRIC STREET 164050/HOLLYWOOD	Brian McComas
12	9	9	HOW DO I LIVE	▲ CURB 73022	LeAnn Rimes	24	—	—	THE FUN OF YOUR LOVE	BNA 65931/RLG	Jennifer Day
						25	—	—	GEORGIA	ARISTA NASHVILLE 69010/RLG	Carolyn Dawn Johnson

Records 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), with multi-platinum titles indicated by a numeral following the symbol. ©2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved. Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.

BY LEILA COBO

MIAMI—Mexican singer/songwriter Joan Sebastian had one of the biggest success stories of 2000 with *Secreto de Amor* (Secret of Love), an album notable not only for its breathtaking title track but also because it marked Sebastian's return to singing ballads after years of singing *ranchera* and performing on the *jaripeo* (a rodeo-like equestrian show and a Sebastian trademark) circuit.

Secreto de Amor sold more than 1 million copies in the U.S. alone, and Sebastian was again catapulted into the international arena. Last year, despite an ongoing battle with cancer, the prolific artist followed up this feat with a superlative live album. At the same time, he wrote most of *Lo Dijo el Corazón* (The Heart Said So) (Musart/Balboa), which is set for release Feb. 15.

Speaking from his cattle ranch in Veracruz, Mexico, Sebastian answered six questions for *Billboard*.

So you're a cattle rancher?

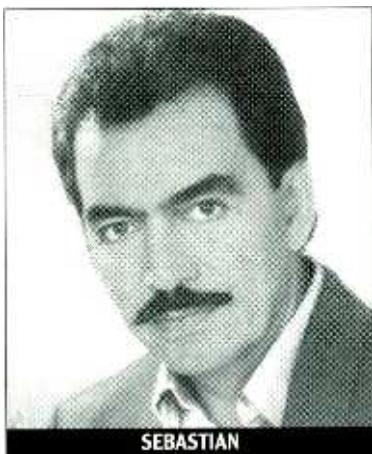
Yes. I'm very, very dedicated to being a rancher. We breed cattle for reproduction. We look for the most exceptional genes to get breeding studs. We've always been ranchers. As a child, I remember always being around cattle, and we supplied milk to the town. We had 20 little cows. Now, the ranch is called La Jarana, which is a typical Veracruz instrument. We breed three types of cattle, and the brand we use for the cattle is a combination of a cross, a heart, and a horseshoe. And together, they make up the jarana. But let's talk about music!

Yes—I know more about that than cattle. You're a very prolific writer. Here you are with an album of new material barely two years after *Secreto de Amor*. What's your creative process like?

I get bursts of inspiration. There are times when I'm silent for months, where I'm at peace and don't write a thing. And suddenly, in one month, I can write two albums. That's what

Sebastian Follows His 'Heart' On New Musart Set

6 Questions



SEBASTIAN

happens. And everything is in some way connected to my personal experiences. Through the years, I've realized I can only compose from my own experiences. I've never been able to write for other people. One time, an editor asked me for 10 songs, and they were the worst 10 songs I've written in my life. I've been lucky that sometimes, my music fits other people. But I only write about my experiences. And there are times when music surges, and it surges from everywhere.

It's no secret that you've been battling cancer for the past couple of

years and yet, rather than being melancholy, this is a very joyful album. Is it like a reaffirmation of life?

I'm so glad you've said that. It's definitely a celebration of life. And now that you've broached the subject, I'm very conscious that I'm battling a difficult illness, but it hasn't taken over my thoughts or my energy. I live fully enamored of my family and my life.

I'm well, and I have many dreams. I know I need to have different concerns with respect to my health, but I haven't let that sour my existence. I've assimilated my illness, and I'm fighting it, but I'm enjoying life as much as I can. So this album is definitely a celebration of life, of the fortune of being alive and breathing and having dreams.

It's a romantic album, but it's also very eclectic . . .

My albums are always romantic. But it's an album where musically, I went from one extreme to the other. From the folklore of my country—there's a *huapango*—to a ballad to a tango-esque bolero. And I say "tango-esque" so people from Argentina and Uruguay don't think I'm trying to do tangos. Curiously enough, this album is divided into sections. The first two tracks are like two musically different fusions. Then I have three songs that cover Mexican folklore; they're tracks that are made for the Mexican people. And then I have a section of ballads, including the single "Un Manantial de Llanto." It's an album that covers a musical amalgam. In a certain way, it represents Joan Sebastian's versatility, which has been one of the characteristics of my career.

This album comes in the wake of a very successful live album. Did you feel a lot of pressure to follow up?

More than pressure from [the single] "Secreto de Amor," which was a track that gave a push to my career and would have given a push to anyone's career, because it was an exceptional track. But at no time did I want to equal "Secreto de Amor." On the contrary, I wanted to get away from "Secreto de Amor," because I didn't want to repeat that formula. My goal was to show I could do other things, that I'm still current, and that I can formulate my work under other musical terms.

***Secreto de Amor* features a song written by you for your son, Julián. This time around, you have "A Gu Gu Gu, A Ga, Ga, Ga." Who is that for?**

I wrote it for my 2-year-old daughter. I've had the fortune of having my children grow up very close to me. The first word they've always said is "papá." And in this case, my daughter made me write this. I wrote it when she started to talk to me and look in my eyes. She was 6 months old. She's my youngest child. I have six, and I always dreamt [about] having at least 10.



by Leila Cobo

MIAMI UP AND RUNNING: As part of the continued expansion of CIE USA's (formerly OCESA Presents) activities in the U.S., the company's marketing and sponsorship division in Miami is now fully operational. Headed by **Hernán González**, senior VP of the CIE marketing and sponsorship group, the division is building strategic marketing partnerships and actively looking for opportunities both in the U.S. and Latin America.

"We consider ourselves an entertainment marketing company," González says, explaining that his division's role is an expansion of CIE's concert and event promotion arena. "Because we're doing different things that are not necessarily in a concert venue, those concerts are innovative and can be more accessible and affordable, and they allow a label to experiment and develop artists."

González says that the new division's scope of activity will be broad. It will involve working closely with record labels, as well as dealing with opportunities beyond the traditional music arena.

According to **Kate Ramos**, senior director of business development, CIE has already signed with singer **Chayanne** for the international representation of his upcoming tour in Latin America and the U.S. It kicks off in March in Chile and comes to the U.S. in the summer.

PIANO PASSION: Jazz trumpeter **Arturo Sandoval** launches a new phase in his career with the March



SANDOVAL

12 release of his first piano album, *My Passion for the Piano*, on Crescent Moon. Recorded in a jazz-trio format, Sandoval plays a combination of standards and some of his own material.

The notion of recording a piano album—an instrument Sandoval learned as an adult—came about at the urging of his wife, **Marianela**.

"After my concerts [during which Sandoval often plays the piano], people were always asking where they could buy a piano album," Sandoval told *Billboard* last fall (*Billboard*, Nov. 17, 2001), after finishing the recording of *My Passion*. "And [my wife] said, 'They're right. You must record at the piano.' And she made me do it one week I spent home."

GOT MÚSICA? Is there a Latin audience in Kentucky? No doubt, judging by a new Spanish-language music video show that launches Feb. 21 on Louisville's WYCS-TV, Channel 24, carried by cable system Insight Communications. Titled *Got Música?* (after the "Got Milk?" ads), the one-hour show airs at 7 p.m. Thursdays and repeats at 3 p.m. Saturdays and 10 p.m. Sundays.

Got Música? will feature music videos interspersed with artist interviews and live-show footage. In an effort to involve the community, an episode will be taped each week at a different location, such as a restaurant or a nightclub. "You have an audience of Latinos that want to see something in Spanish," executive producer **John Lannert** says, noting that there are between 15,000 and 20,000 Latinos in the Louisville area. "And you have a vehicle for American advertisers to reach Latin consumers in Spanish. It's using music to start a dialogue between Latin and American communities."

Got Música? will feature roughly 50% regional Mexican content and 50% other musical genres. Currently, Insight's subscription penetration is 250,000 homes, with that number expected to expand to 450,000.

MANAGEMENT NEWS: **Los Amigos Invisibles** have amicably parted ways with longtime management Cookman International. The band is working on an upcoming album with **Masters at Work** . . . Singer **Shalim** has parted ways with management the Crossover Agency. Crossover is focusing on PR and marketing for a wide variety of clients . . . The newly opened **Sancord**, run by **Ricardo Cordero**, will move to Los Angeles Feb. 1.

FOR THE RECORD: A story in the Jan. 19 issue of *Billboard* incorrectly reported that **Estéfano** was producing tracks on **Patricia Manterola's** upcoming BMG U.S. Latin album. Some tracks are being produced by other members of the Estéfano Production Group.



Coyote Signs Up. Mexican artist El Coyote, whose new disc is set for release Feb. 12, has renewed his contract with EMI Latin. Pictured at the signing in Puerto Vallarta, Mexico, are, from left, manager Gabino Alcaraz, EMI Latin regional Mexican/Tejano division VP/GM Miguel Trujillo, El Coyote, and EMI Latin president/CEO Jorgé A. Piño.

Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	1	2	COMO DUELE L. MIGUEL (A. MANZANERO)	Luis Miguel ♀ WARNER LATINA	1
NUMBER 1					
2	3	1	TANTITA PENA K. CAMPOS (K. CAMPOS, F. RIBA)	Alejandro Fernandez ♀ SONY DISCOS	1
3	4	4	SUERTE S. MEBARAK R., T. MITCHELL (S. MEBARAK R., T. MITCHELL)	Shakira ♀ EPIC / SONY DISCOS	1
4	7	11	LA AGARRO BAJANDO J. M. LUGO (J. MONTES QUILI)	Gilberto Santa Rosa ♀ SONY DISCOS	4
5	5	5	NO ME CONOCES AUN PALOMO (F. Y. QUEZADA, A. TRIGO)	Palomo ♀ DISA	3
6	6	7	CELOS M. ANTHONY (A. GONZALEZ (A. JAEN, M. ANTHONY))	Marc Anthony ♀ COLUMBIA / SONY DISCOS	6
7	13	14	FLOR SIN RETONO C. ZAA, M. SALCEDO (R. FUENTES GASSON)	Charlie Zaa ♀ SONOLUX / SONY DISCOS	7
8	12	13	EN LA MISMA CAMA Y. CANALES, A. ALVARADO (F. Y. QUEZADA)	Liberacion DISA	8
9	2	3	DEJAME ENTRAR E. ESTEFAN JR., S. KRYS (C. VIVES, M. MADERA, A. CASTRO)	Carlos Vives ♀ EMI LATIN	1
10	15	20	HUELO A SOLEDAD J. LOSADA, V. FEJUDO, P. DUBAN, A. QUINTEIRO, A. JAEN (A. GABRIEL)	Ana Gabriel ♀ SONY DISCOS	10
11	8	9	USTED SE ME LLEVO LA VIDA REY-NERRIO (ESTEFANO, D. POVEDA)	Alexandre Pires ♀ ARIOLA / BMG LATIN	5
12	16	12	YO QUERIA K. SANTANDER, O. BETANCOURT (C. CASTRO, T. COTUGNO, S. GIACOBRE)	Cristian ARIOLA / BMG LATIN	6
13	11	10	Y SOLO SE ME OCURRE AMARTE H. GATICA (A. SANZ)	Alejandro Sanz ♀ WARNER LATINA	10
GREATEST GAINER					
14	28	—	TOMA QUE TOMA NOT LISTED (T. GUBITSCH, H. DE COURSON)	Conchi Cortes ♀ EMI LATIN	14
15	18	26	COMO PUDISTE O. VALENZUELA (G. LIZARRAGA, O. VALENZUELA, J. LIZARRAGA)	Banda El Recodo FONOVISA	15
16	10	15	ESTAS QUE TE PELAS R. MARTINEZ, R. MUNOZ (M. A. PEREZ, C. REYNA JR.)	Intocable EMI LATIN	10
17	14	8	COMO SE CURA UNA HERIDA R. PEREZ (R. PEREZ, J. L. PILOTO)	Jaci Velasquez ♀ SONY DISCOS	1
HOT SHOT DEBUT					
18	NEW	3	MANANTIAL DE LLANTO J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART / BALBOA	18
19	17	24	SE QUE ME VAS A DEJAR B. SILVETTI (M. A. SOLIS)	Marco Antonio Solis FONOVISA	12
20	20	19	VOLVERE JUNTO A TI L. PAUSINI, A. CERRUTO, L. PAUSINI (C. HEPE, L. PAUSINI)	Laura Pausini ♀ WARNER LATINA	11
21	27	39	SUFRIENDO A SOLAS PRIVERA (J. A. FERRUSQUILLA)	Lupillo Rivera ♀ SONY DISCOS	21
22	21	22	NO SE VIVIR SIN TI J. GUILLEN (G. FRANCO)	Conjunto Primavera FONOVISA	17
23	22	17	DIME K. SANTANDER, B. OSSA (K. SANTANDER)	Jaime Camil ♀ UNIVISION	17
24	37	—	TE AVISO, TE ANUNCIO (TANGO) S. MEBARAK R., L. MENDEZ (S. MEBARAK R.)	Shakira ♀ EPIC / SONY DISCOS	24
25	NEW	2	LLOVIENDO ESTRELLAS K. SANTANDER, B. OSSA (A. MONTALBAN, E. REYES)	Cristian ARIOLA / BMG LATIN	25
26	9	6	HEROE M. TAYLOR, E. IGLESIAS, C. PAUCAR (E. IGLESIAS, P. BARRY, M. TAYLOR, C. GARCIA ALONSO)	Enrique Iglesias ♀ INTERSCOPE / UNIVERSAL LATINO	1
27	25	27	DE RAMA EN RAMA LOS TIGRES DEL NORTE (T. BELLO)	Los Tigres Del Norte FONOVISA	23
28	23	—	TE QUIERO COMER LA BOCA A. STIVEL (G. NOVILLIS, M. CAROSSI)	La Mosca Tse Tse ♀ EMI LATIN	23
29	NEW	1	NECESIDAD NOT LISTED (NOT LISTED)	Alexandre Pires ARIOLA / BMG LATIN	29
30	42	44	EL DUELO H. GATICA (B. CUEVAS, BOBE, ROJAS)	Laley Con Ely Guerra ♀ WEA ROCK / WARNER LATINA	30
31	19	23	PROMESAS M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	7
32	38	—	LA NEGRA TIENE TUMBAO S. GEORGE (F. OSORIO, S. GEORGE)	Celia Cruz SONY DISCOS	32
33	29	29	DE VERDAD D. CHILD, R. CANTOR (J. SIERRA, J. MARRI, S. MANDILE)	Alejandra Guzman ♀ RCA / BMG LATIN	22
34	31	18	MIENTEME K. SANTANDER, B. OSSA, J. GAVIRIA (B. OSSA, J. GAVIRIA, X. MUNOZ)	Olga Tanon WARNER LATINA	18
35	40	41	PENA DE AMOR T. VILLARIN (Y. CABRERA)	Puerto Rican Power J&N / SONY DISCOS	28
36	30	43	POR TU PLACER S. GEORGE (R. CONTRERAS, J. GRECO, M. CANCEL)	Frankie Negron ♀ WEACARIBE / WARNER LATINA	30
37	NEW	1	TE QUIERO IGUAL QUE AYER M. DE LEON (W. CASTILLO)	Monchy Y Alexandra ♀ J&N / SONY DISCOS	37
38	32	31	PEQUENA AMANTE M. BUENROSTRO (M. BUENROSTRO)	El Poder Del Norte DISA	31
39	36	35	RESUMIENDO B. SILVETTI (R. MONTANER, Y. MARRUFO)	Ricardo Montaner WARNER LATINA	11
40	24	30	AGUANTALO AHI E. F. TORRES SERRANT (J. BERMUDEZ)	Limi-t 21 ♀ EMI LATIN	24
41	NEW	1	HAY OTRA EN TU LUGAR NOT LISTED (NOT LISTED)	Pablo Montero RCA / BMG LATIN	41
42	43	32	SOLO A TU LADO QUIERO VIVIR B. WEEEN (D. ELIZONDO, J. YVE)	Jyve V ♀ EMI LATIN	32
43	45	36	SHHH A. B. QUINTANILLA III, C. 'CK' MARTINEZ (A. B. QUINTANILLA III, C. MARTINEZ, L. GIRALDO)	A.B. Quintanilla Y Los Kumbia Kings EMI LATIN	23
44	44	28	EL PRIMER TONTO J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART / BALBOA	15
45	NEW	1	QUITAME ESE HOMBRE NOT LISTED (J. L. PILOTO)	Pilar Montenegro ♀ UNIVISION	45
46	34	34	TAN FACIL QUE HUBIERA SIDO P. RAMIREZ (J. E. PINA)	Vicente Fernandez SONY DISCOS	25
47	35	33	VAS A SUFRIR GRUPO BRYNDIS (M. POSADAS)	Grupo Bryndis ♀ DISA	26
48	41	45	ME VOLVI A ACORDAR DE TI I. RODRIGUEZ (A. VEZZANI)	Los Angeles De Charly FONOVISA	41
49	NEW	1	UNO, DOS Y TRES NOT LISTED (J. R. MARTINEZ)	Iman UNIVISION	49
50	48	50	TE HE PROMETIDO G. PRAJIN (L. DANI)	El Original De La Sierra Z	28

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A panel of 89 stations (30 Latin Pop, 16 Tropical/Salsa, 54 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. ♀Videoclip availability. ©2002, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	COMO DUELE WARNER LATINA	LUIS MIGUEL	21	—	HAY OTRA EN TU LUGAR RCA / BMG LATIN	PABLO MONTERO
3	—	SUERTE EPIC / SONY DISCOS	SHAKIRA	22	20	DIME UNIVISION	JAIME CAMIL
4	—	USTED SE ME LLEVO LA VIDA ARIOLA / BMG LATIN	ALEXANDRE PIRES	23	19	SE QUE ME VAS A DEJAR FONOVISA	MARCO ANTONIO SOLIS
9	—	YO QUERIA ARIOLA / BMG LATIN	CRISTIAN	24	—	TOMA QUE TOMA EMI LATIN	CONCHI CORTES
2	—	DEJAME ENTRAR EMI LATIN	CARLOS VIVES	25	17	RESUMIENDO WARNER LATINA	RICARDO MONTANER
8	—	TANTITA PENA SONY DISCOS	ALEJANDRO FERNANDEZ	26	24	LA AGARRO BAJANDO SONY DISCOS	GILBERTO SANTA ROSA
10	—	FLOR SIN RETONO SONOLUX / SONY DISCOS	CHARLIE ZAA	27	23	MEDLEY GRAN COMBO LATIN WORLD	RIEL A LA VEGA
5	—	Y SOLO SE ME OCURRE AMARTE WARNER LATINA	ALEJANDRO SANZ	28	27	CELOS COLUMBIA / SONY DISCOS	MARC ANTHONY
7	—	COMO SE CURA UNA HERIDA SONY DISCOS	JACI VELASQUEZ	29	—	SI TU NO VUELVES SONY DISCOS	ALEJANDRO FERNANDEZ
11	—	VOLVERE JUNTO A TI WARNER LATINA	LAURA PAUSINI	30	22	TU CONVENELA MOCK & ROLL / LIDERES	LEY ALEJANDRO
16	—	TE AVISO, TE ANUNCIO (TANGO) EPIC / SONY DISCOS	SHAKIRA	31	26	MIENTEME WARNER LATINA	OLGA TANON
28	—	LLOVIENDO ESTRELLAS ARIOLA / BMG LATIN	CRISTIAN	32	33	COMO TU RCA / BMG LATIN	JAGUARES
15	—	HUELO A SOLEDAD SONY DISCOS	ANA GABRIEL	33	25	QUE SERA DE TI SONY DISCOS	MELINA LEON
6	—	HEROE INTERSCOPE / UNIVERSAL LATINO	ENRIQUE IGLESIAS	34	34	NUNCA IMAGINE SONY DISCOS	TOMMY TORRES
12	—	TE QUIERO COMER LA BOCA EMI LATIN	LA MOSCA TSE TSE	35	32	DAMELA LITTLE FISH	LA SECTA ALLSTAR
30	—	NECESIDAD ARIOLA / BMG LATIN	ALEXANDRE PIRES	36	35	ENTREGATE CRESCENT MOON / SONY DISCOS	SHALIM
18	—	EL DUELO WEA ROCK / WARNER LATINA	LALEY CON ELY GUERRA	37	38	COMO TE EXTRANO MERCURY / UNIVERSAL LATINO	PEDRO FERNANDEZ
13	—	DE VERDAD RCA / BMG LATIN	ALEJANDRA GUZMAN	38	—	MANANTIAL DE LLANTO MUSART / BALBOA	JOAN SEBASTIAN
14	—	QUE ME VOY O TE VAS FONOVISA	MARCO ANTONIO SOLIS	39	—	SI QUIERES PRISMA / ARIOLA / BMG LATIN	LOS TRI-O
21	—	SOLO A TU LADO QUIERO VIVIR EMI LATIN	JYVE V	40	—	PARA QUE NO TE VAYAS SONY DISCOS	VICENTE FERNANDEZ

TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
2	—	LA AGARRO BAJANDO SONY DISCOS	GILBERTO SANTA ROSA	11	13	UN CHIN CHIN WEACARIBE / WARNER LATINA	CHARLIE CRUZ
1	—	CELOS COLUMBIA / SONY DISCOS	MARC ANTHONY	12	—	LLOVIENDO ESTRELLAS ARIOLA / BMG LATIN	CRISTIAN
6	—	TOMA QUE TOMA EMI LATIN	CONCHI CORTES	23	20	SOLO A TU LADO QUIERO VIVIR EMI LATIN	JYVE V
8	—	LA NEGRA TIENE TUMBAO SONY DISCOS	CELIA CRUZ	24	21	EL BAILE DEL GORILA SONY DISCOS	ORIO SOLIDO
5	—	POR TU PLACER WEACARIBE / WARNER LATINA	FRANKIE NEGRON	25	17	DAME UNA OPORTUNIDAD KAREN / UNIVERSAL LATINO	JOSEPH FONSECA
9	—	PENA DE AMOR J&N / SONY DISCOS	PUERTO RICAN POWER	26	19	Y SOLO SE ME OCURRE AMARTE WARNER LATINA	ALEJANDRO SANZ
10	—	TE QUIERO IGUAL QUE AYER J&N / SONY DISCOS	MONCHY Y ALEXANDRA	27	25	SUERTE EPIC / SONY DISCOS	SHAKIRA
4	—	AGUANTALO AHI EMI LATIN	LI-MI-T 21	28	31	VOLVERE JUNTO A TI WARNER LATINA	LAURA PAUSINI
7	—	COMO DUELE WARNER LATINA	LUIS MIGUEL	29	27	OILE LATINO / SONY DISCOS	SERGIO VARGAS
15	—	TE LO PIDO SENOR M.P. / SONY DISCOS	TITO ROJAS	30	30	LLUVIA J&N / SONY DISCOS	ALEX BUENO
3	—	DEJAME ENTRAR EMI LATIN	CARLOS VIVES	31	23	TE QUIERO COMER LA BOCA EMI LATIN	LA MOSCA TSE TSE
14	—	MIENTEME WARNER LATINA	OLGA TANON	32	29	SIN TI PLATANO	DARLYN Y LOS HEREDEROS
18	—	TE AVISO, TE ANUNCIO (TANGO) EPIC / SONY DISCOS	SHAKIRA	33	35	BOCA ARIOLA / BMG LATIN	GISELLE
38	—	NECESIDAD ARIOLA / BMG LATIN	ALEXANDRE PIRES	34	40	EL AMOR QUE TU ME OAS M.P. / SONY DISCOS	TITO ROJAS
12	—	COMERTE A BESOS WEACARIBE / WARNER LATINA	FRANKIE NEGRON	35	34	ME TIENE LOC J&N / SONY DISCOS	PUERTO RICAN POWER
22	—	A CAMBIO DE QUE SONY DISCOS	HUEY DUNBAR	36	39	TE QUIERO UNIVERSAL LATINO	LOS TOROS BAND
24	—	HUELLAS P & A	LA LINEA	37	33	NUNCA IMAGINE SONY DISCOS	TOMMY TORRES
28	—	EL DUELO WEA ROCK / WARNER LATINA	LALEY CON ELY GUERRA	38	—	SEÑORITA A MI ME GUSTA SU STYLE CRESCENT MOON / SONY DISCOS	RABANES
11	—	MEDLEY GRAN COMBO LATIN WORLD	RIEL A LA VEGA	39	—	PARA NO VERTE MAS EMI LATIN	LA MOSCA TSE TSE
16	—	FLOR SIN RETONO SONOLUX / SONY DISCOS	CHARLIE ZAA	40	36	HAY QUE EMPEZAR OTRA VEZ SONY DISCOS	CELIA CRUZ

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	—	NO ME CONOCES AUN DISA	PALOMO	21	8	SALADO MUSART / BALBOA	PEPE AGUILAR
3	—	EN LA MISMA CAMA DISA	LIBERACION	22	17	UNA MUJER COMO TU FONOVISA	LOS RIELEROS DEL NORTE
4	—	COMO PUDISTE FONOVISA	BANDA EL RECODO	23	22	TE QUIERO MUCHO EMI LATIN	EL COYTE Y SU BANDA TIERRA SANTA
2	—	ESTAS QUE TE PELAS EMI LATIN	INTOCABLE	24	28	HUELO A SOLEDAD SONY DISCOS	ANA GABRIEL
7	—	NO SE VIVIR SIN TI FONOVISA	CONJUNTO PRIMAVERA	25	25	SE QUE ME VAS A DEJAR FONOVISA	MARCO ANTONIO SOLIS
10	—	SUFRIENDO A SOLAS SONY DISCOS	LUPILLO RIVERA	26	23	SI TU SUPIERAS FONOVISA	LOS TEMERARIOS
6	—	NO TE PODIAS QUEDAR FONOVISA	CONJUNTO PRIMAVERA	27	24	TU RECUERDO Y YO SONY DISCOS	LUPILLO RIVERA
9	—	DE RAMA EN RAMA FONOVISA	LOS TIGRES DEL NORTE	28	—	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO
—	—	MANANTIAL DE LLANTO MUSART / BALBOA	JOAN SEBASTIAN	29	33	POR QUE TUVO QUE SER DISA	EL PODER DEL NORTE
11	—	CAO A VEZ TE EXTRANO MAS FONOVISA	BANDA EL RECODO	30	27	EL ABANDONADO SONY DISCOS	JUAN RIVERA
5	—	PROMESAS UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	31	35	LLUVIA UNIVISION	JESSIE MORALES EL ORIGINAL DE LA SIERRA
12	—	PEQUENA AMANTE DISA	EL PODER DEL NORTE	32	29	PARA BIEN O PARA MAL MERCURY / UNIVERSAL LATINO	PEDRO FERNANDEZ
14	—	TAN FACIL QUE HUBIERA SIDO SONY DISCOS	VICENTE FERNANDEZ	33	30	BESAME MORENITA COSTAROLA / SONY DISCOS	ADAN CHALINO SANCHEZ
13	—	TANTITA PENA SONY DISCOS	ALEJANDRO FERNANDEZ	34	36	AQUI ESTOY YO DISCOS CISNE	ROGELIO MARTINEZ
26	—	UNO, DOS Y TRES UNIVISION	IMAN	35	39	LO DICE TU MIRADA ARIOLA / BMG LATIN	EMILIO NAVAJERA
18	—	ME VOLVI A ACORDAR DE TI FONOVISA	LOS ANGELES DE CHARLY	36	38	NO ME MORIRE DISCOS CISNE	ROGELIO MARTINEZ
19	—	SHHH EMI LATIN	A. B. QUINTANILLA Y LOS KUMBIA KINGS	37	—	EL CARA DE CHANGO EMI LATIN	LOS ORIGINALES DE SAN JUAN
15	—	VAS A SUFRIR DISA	GRUPO BRYNDIS	38	—	QUIERA DIDS SONY DISCOS	BANDA LOS RUCS
20	—	TUS CARTAS MUSART / BALBOA	CUISILLOS DE ARTURO MACIAS	39	34	INOCENTE POBRE AMIGO ARIOLA / BMG LATIN	JUAN GABRIEL
21	—	EL PRIMER TONTO MUSART / BALBOA	JOAN SEBASTIAN	40	40	ESCUCHA MI AMOR FONOVISA	LOS PALOMINOS

The most popular singles and tracks compiled from a national sample of Broadcast Data Systems radio playlists.





THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART	
														WEEKS ON CHART
			NUMBER 1			10 Weeks At Number 1								
1	1	1	MARC ANTHONY COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)	Libre	1	50	62	64		JOSE ALFREDO JIMENEZ ARIOLA 79006/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 2	39		
2	2	2	LUIS MIGUEL WARNER LATINA 41572 (11.98/17.98)	Mis Romances	2	52	52	61		RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 71815 (8.98/14.98)	En Vivo..El Hombre Y Su Musica	13		
3	3	4	ALEJANDRO SANZ WARNER LATINA 41541 (10.98/17.98) ♣	MTV Unplugged	3	53	46	42		INTOCABLE EMI LATIN 31412 (8.98/12.98)	14 Grandes Exitos	15		
4	5	5	LUPILLO RIVERA △ SONY DISCOS 84648 (15.98 EQ CD)	Sufriendo A Solas	3	54	56	50		LOS BUKIS FONOVISA 6166 (8.98/12.98)	Greatest Hits	42		
5	6	6	JOAN SEBASTIAN MUSART 12524/BALBOA (7.98/13.98) ♣	En Vivo: Desde La Plaza El Progreso De Guadalajara	1	55	48	49		JESSIE MORALES UNIVISION 310024 (9.98/13.98) ♣	El Original De La Sierra-16 Super Exitos	6		
6	4	3	CARLOS VIVES EMI LATIN 35956 (9.98/15.98) ♣	Dejame Entrar	1	56				PEPE AGUILAR ○ MUSART 2503/BALBOA (8.98/12.98)	Lo Mejor De Nosotros	10		
7	7	10	EL PODER DEL NORTE DISA 727018 (8.98/13.98) ♣	El Autentiko Y Unico En Vivo	7	57	63	53		VARIOUS ARTISTS LIDERS 950320 (8.98/14.98)	Todo Exitos De Hip Hop Vol. 2	56		
8	8	7	ALEJANDRO FERNANDEZ △ SONY DISCOS 84657 (10.98 EQ/16.98) ♣	Origenes	2	58	55	67		JESSIE MORALES UNIVISION 310034 (9.98/13.98) ♣	El Original De La Sierra: Loco	10		
9	11	8	PAULINA RUBIO ● UNIVERSAL LATINO 543319 (10.98/16.98) ♣	Paulina	1	59	57	69		INTOCABLE △ EMI LATIN 23730 (8.98/12.98) ♣	Es Para Ti	3		
10	9	11	LAURA PAUSINI WARNER LATINA 41070 (10.98/16.98)	Lo Mejor De Laura Pausini-Volvere Junto A Ti	9	60	58	54		VARIOUS ARTISTS DISA 729002 (9.98 CD)	Siempre Romanticos	45		
11	10	9	GIPSY KINGS NONE/SUCH 79642/AG (17.98 CD)	Somos Gitanos	3	61	67	58		LOS TRI-O PRISMA/ARIOLA 78910/BMG LATIN (15.98 CD)	Siempre En Mi Mente	7		
12	12	13	LOS ANGELES AZULES DISA 727014 (8.98/13.98) ♣	Historia Musical	2	62	71	—		JOAN SEBASTIAN △ MUSART 2280/BALBOA (10.98/16.98) ♣	Secreto De Amor	5		
			GREATEST GAINER								LOS CAMINANTES SONY DISCOS 84224 (9.98 EQ/13.98)	20 Exitazos-Nuestras Canciones	46	
13	37	34	ALICIA VILLARREAL ○ UNIVERSAL LATINO 014824 (8.98/13.98)	Soy Lo Prohibido	13	63				OLGA TANON ○ WARNER LATINA 89180 (10.98/16.98) ♣	Yo Por Ti	4		
14	14	15	VICENTE FERNANDEZ △ ² SONY DISCOS 84185 (10.98 EQ/16.98) ♣	Historia De Un Idolito Vol. 1	1	64	50	—		JIMMY GONZALEZ Y EL GRUPO MAZZ FREDDIE 71830 (8.98/13.98)	Siempre Humilde	50		
15	17	16	LALEY WEA ROCK 40349/WARNER LATINA (10.98/16.98) ♣	MTV Unplugged	13	65	53	57		IMAN UNIVISION 310035 (9.98/13.98)	Atrayendo Corazones	53		
16	15	17	A.B. QUINTANILLA Y LOS KUMBIA KINGS △ ² EMI LATIN 29745 (9.98/14.98)	Shhh!	1	66	61	59		VARIOUS ARTISTS J&N 84684/SONY DISCOS (10.98 EQ/16.98)	Salsa Hits	38		
17	18	18	LOS TEMERARIOS FONOVISA 6129 (10.98/12.98) ♣	Baladas Rancheras	3	67	69	62		GIPSY KINGS NONE/SUCH 79541/AG (16.98/24.98)	Volare! The Very Best Of The Gipsy Kings	3		
18	16	12	EL CHICHICUILOTE LIDERS 950220 (7.98/13.98)	Moviendo Las Plumas	11	68	65	44		JUAN GABRIEL ARIOLA 88777/BMG LATIN (11.98/16.98)	Por Los Siglos	21		
19	13	14	CHARLIE ZAA SONOLUX 84540/SONY DISCOS (9.98 EQ/16.98)	De Un Solo Sentimiento	9	69	75	—		GUARDIANES DEL AMOR FONOVISA 6158 (8.98/12.98)	Muriendo De Frio	69		
20	20	20	GRUPO BRYNDIS DISA 727012 (8.98/13.98) ♣	Historia Musical Romantica	1	70				LOS RAZOS ARIOLA 89296/BMG LATIN (9.98/12.98)	Con El Polvo Hasta La Muerte	23		
			PACESETTER								CHRISTINA AGUILERA ● RCA 69323/BMG LATIN (10.98/16.98)	Mi Reflejo	1	
21	42	32	VARIOUS ARTISTS MOCK & ROLL 950322/LIDERS (8.98/14.98)	Solo Exitos Underground: Only Hits	21	71	73	74		VICENTE FERNANDEZ △ SONY DISCOS 84445 (10.98 EQ/15.98) ♣	Mas Con El Numero Uno	3		
22	21	23	LIBERACION DISA 727017 (8.98/13.98) ♣	Ahora Y Siempre	9	72	43	60		OZOMATLI INTERSCOPE 493116 (12.98/18.98) ♣	Embrace The Chaos	1		
23	27	37	VARIOUS ARTISTS J&N 84682/SONY DISCOS (10.98 EQ/16.98)	Bachatahits 2002	18	73	72	65		MARCO ANTONIO SOLIS FONOVISA 528 (10.98/16.98)	En Concierto Vol. 2	27		
24	22	43	PALOMO DISA 720032 (6.98/10.98)	Fuerza Musical	9	74	70	—		BANDA EL RECODO FONOVISA 6102 (8.98/12.98) ♣	Contigo Por Siempre...	4		
25	25	24	VARIOUS ARTISTS EMI LATIN 36346 (10.98/17.98)	Radio Hits...Es Musica	24									
26	24	21	CRISTIAN △ ARIOLA 85324/BMG LATIN (10.98/15.98) ♣	Azul	2									
27	28	28	LOS ANGELES DE CHARLY FONOVISA 6154 (8.98/12.98) ♣	Te Voy A Enamorar	1									
28	23	22	ALEXANDRE PIRES ARIOLA 87883/BMG LATIN (14.98 CD)	Alexandre Pires	22									
29	34	30	JACI VELASQUEZ ○ SONY DISCOS 84269 (10.98 EQ/16.98)	Mi Corazon	7									
30	26	29	LUPILLO RIVERA ● SONY DISCOS 84276 (8.98 EQ/13.98)	Despreciado	1									
31	32	41	GRUPO BRYNDIS DISA 727016 (8.98/13.98) ♣	En El Idioma Del Amor	1									
32	36	31	JOSE ALFREDO JIMENEZ ARIOLA 79005/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 1	27									
33	35	25	SHAKIRA △ SONY DISCOS 83775 (10.98 EQ/16.98) ♣	MTV Unplugged	1									
34	30	26	LOS TIGRES DEL NORTE FONOVISA 6145 (8.98/12.98) ♣	Uniendo Fronteras	1									
35	38	51	VARIOUS ARTISTS FONOVISA 6170 (8.98/12.98)	Premios Que Buena 2001	35									
36	33	36	LOS HURACANES DEL NORTE FONOVISA 6156 (8.98/12.98) ♣	Mensaje De Oro	14									
37	54	54	SELENA ○ EMI LATIN 32119 (10.98/17.98)	Live, The Last Concert—Houston, Texas February 26, 1995	2									
38	31	27	MANU CHAO RADIO BEMA 10321/VIRGIN (17.98 CD) ♣	Proxima Estacion...Esperanza	8									
39	41	38	ANA GABRIEL SONY DISCOS 84636 (9.98 EQ/16.98)	Huelo A Soledad	26									
40	39	39	MARCO ANTONIO SOLIS ● FONOVISA 0527 (10.98/16.98) ♣	Mas De Mi Alma	1									
41			EL VACILON DE LA MANANA J&N 34/SONY DISCOS (11.98 EQ CD)	Tortilla Party	41									
42	29	19	ALEJANDRA GUZMAN RCA 89173/BMG LATIN (10.98/15.98)	Soy	19									
43	51	—	LOS TEMERARIOS DISA 027019 (8.98/13.98)	Poemas, Canciones Y Romance Vol. 2	43									
44	19	33	LITO & POLACO APONTE 1272 (8.98/13.98)	Mundo Frio	19									
45	64	—	PILAR MONTENEGRO UNIVISION 310026 (9.98/13.98)	Desahogo	45									
46	44	45	VARIOUS ARTISTS J&N 84683/SONY DISCOS (10.98 EQ/16.98)	Merengue Hits	20									
47	40	40	THALIA ○ EMI LATIN 34722 (8.98/14.98) ♣	Thalia Con Banda-Grandes Exitos	2									
48	49	48	VARIOUS ARTISTS MAVERICK MUSICA 89416/WARNER LATINA (11.98/18.98)	Platinum Rhythm	42									
49	45	52	MICHAEL SALGADO SONY DISCOS 84630 (8.98 EQ/13.98)	Sangre De Rey	26									

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 LUIS MIGUEL MIS ROMANCES (WARNER LATINA)	1 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	1 LUPILLO RIVERA SUFRRIENDO A SOLAS (SONY DISCOS)
2 ALEJANDRO SANZ MTV UNPLUGGED (WARNER LATINA)	2 CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	2 JOAN SEBASTIAN EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA (MUSART/BALBOA)
3 ALEJANDRO FERNANDEZ ORIGENES (SONY DISCOS)	3 VARIOUS ARTISTS BACHATAHITS 2002 (J&N/SONY DISCOS)	3 EL PODER DEL NORTE EL AUTENTIKO Y UNICO EN VIVO (DISA)
4 PAULINA RUBIO PAULINA (UNIVERSAL LATINO)	4 EL VACILON DE LA MANANA TORTILLA PARTY (J&N/SONY DISCOS)	4 LOS ANGELES AZULES HISTORIA MUSICAL (DISA)
5 LAURA PAUSINI LO MEJOR DE LAURA PAUSINI: VOLVERE JUNTO A TI (WARNER LATINA)	5 VARIOUS ARTISTS MERENGUE HITS (J&N/SONY DISCOS)	5 ALICIA VILLARREAL SOY LO PROHIBIDO (UNIVERSAL LATINO)
6 GIPSY KINGS SOMOS GITANOS (NONE/SUCH/AG)	6 OLGA TANON YO POR TI (WARNER LATINA)	6 VICENTE FERNANDEZ HISTORIA DE UN IDOLITO VOL. 1 (SONY DISCOS)
7 LALEY MTV UNPLUGGED (WEA ROCK/WARNER LATINA)	7 VARIOUS ARTISTS SALSA HITS (J&N/SONY DISCOS)	7 LOS TEMERARIOS BALADAS RANCHERAS (FONOVISA)
8 A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)	8 GILBERTO SANTA ROSA INTENSO (SONY DISCOS)	8 EL CHICHICUILOTE MOVIENDO LAS PLUMAS (LIDERS)
9 CHARLIE ZAA DE UN SOLO SENTIMIENTO (SONOLUX/SONY DISCOS)	9 INDIA THE BEST... (RMM)	9 GRUPO BRYNDIS HISTORIA MUSICAL ROMANTICA (DISA)
10 VARIOUS ARTISTS SOLO EXITOS UNDERGROUND: ONLY HITS (MOCK & ROLL/LIDERS)	10 VARIOUS ARTISTS BACHATAHITS 2001 (J&N/SONY DISCOS)	10 LIBERACION AHORA Y SIEMPRE (DISA)
11 VARIOUS ARTISTS RADIO HITS... ES MUSICA (EMI LATIN)	11 CELIA CRUZ LA NEGRA TIENE TUMBAO (SONY DISCOS)	11 PALOMO FUERZA MUSICAL (DISA)
12 CRISTIAN AZUL (ARIOLA/BMG LATIN)	12 FULANITO AMERICANIZADO (CUTTING)	12 LOS ANGELES DE CHARLY TE VOY A ENAMORAR (FONOVISA)
13 ALEXANDRE PIRES ALEXANDRE PIRES (ARIOLA/BMG LATIN)	13 CELIA CRUZ CARNIVAL DE EXITOS (RMM)	13 LUPILLO RIVERA DESPRECIADO (SONY DISCOS)
14 JACI VELASQUEZ MI CORAZON (SONY DISCOS)	14 VARIOUS ARTISTS MERENGUE MILLENNIUM VOL. 3 (LIDERS)	14 GRUPO BRYNDIS EN EL IDIOMA DEL AMOR (DISA)
15 SHAKIRA MTV UNPLUGGED (SONY DISCOS)	15 FRANKIE NEGRON PORTUPLACER (WEACARIBE/WARNER LATINA)	15 JOSE ALFREDO JIMENEZ LAS 100 CLASICAS VOL. 1 (ARIOLA/BMG LATIN)
16 SELENA LIVE, THE LAST CONCERT—HOUSTON, TEXAS FEBRUARY 26, 1995 (EMI LATIN)	16 JUAN LUIS GUERRA 440 COLECCION ROMANTICA (KAREN/UNIVERSAL LATINO)	16 LOS TIGRES DEL NORTE UNIENDO FRONTERAS (FONOVISA)
17 MANU CHAO PROXIMA ESTACION...ESPERANZA (RADIO BEMA/VIRGIN)	17 JOSEPH FONSECA JOSEPH FONSECA (KAREN/UNIVERSAL LATINO)	17 VARIOUS ARTISTS PREMIOS QUE BUENA 2001 (FONOVISA)
18 ANA GABRIEL HUELO A SOLEDAD (SONY DISCOS)	18 VARIOUS ARTISTS LATIN DANCING IN THE U.S.A. (SONY DISCOS)	18 LOS HURACANES DEL NORTE MENSAJE DE ORO (FONOVISA)
19 MARCO ANTONIO SOLIS MAS DE MI ALMA (FONOVISA)	19 CUBANISMO! THE VERY BEST OF CUBANISMO! MUCHO GUSTO! (HANNIBAL/RYKO DISC)	19 LOS TEMERARIOS POEMAS, CANCIONES Y ROMANCE VOL. 2 (DISA)
20 ALEJANDRA GUZMAN SOY (RCA/BMG LATIN)	20 EL GENERAL EL GENERAL IS BACK (MOCK & ROLL/LIDERS)	20 THALIA THALIA CON BANDA-GRANDES EXITOS (EMI LATIN)

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 (Gold). △ Certification of 200,000 units (Platinum). △ Certification of 400,000 units (Multi-Platinum). *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. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

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América Latina...

In Brazil: Less than a month after the untimely death of rocker Cassia Eller, her most recent album—*Acústico MTV*—is once again topping sales charts in Brazil. Released last year by Universal, *Acústico* had sold more than 250,000 copies before her death Dec. 29. At the time, there was speculation that Eller had died of a drug overdose, an assertion her family categorically denied. An autopsy report has now vindicated Eller: No signs of drugs or alcohol were found in her system... Luiz "Beto" Boaventura has been appointed president of EMI Recorded Music Brazil, effective immediately. Boaventura, who replaces Aloysio Reis, will be based in Rio de Janeiro and report directly to Rafael Gil, president/CEO of EMI Latin America. The new post marks Boaventura's return to EMI after 10 years as managing director for Warner Music Brazil. Prior to that, Boaventura spent 12 years with EMI Brazil, including five as its managing director. **TOM GOMES and LEILA COBO**

In Chile: *AM*, an album featuring covers of romantic euro-Latin ballads by Javiera y Los Imposibles, has been certified platinum after reaching sales of 20,000 units. This is a rare achievement for a rock band in Chile, especially in a depressed market. The success of the album, released last year by Sony Music, is partly due to its track list of well-known ballads from the '70s and '80s by, among others, Franco Simone ("Respiro"), Yuri ("Maldita Primavera"), Roberto Carlos ("Detalles"), Ricardo Coccianta ("Sinceridad"), and Joe Dassin ("A Ti"). The strength of the tunes has rendered *AM* the most successful Javiera y Los Imposibles release so far. The band—led by Javiera Parra, granddaughter of folk legend Violeta Parra—will perform Feb. 22 at the Viña del Mar Festival. **SERGIO FORTUNO**

In Mexico: To tie in with Valentine's Day, BMG will release *Noches de Bohemia*, a two-CD compilation of romantic material, the first week of February. The 41-track collection includes classic performances by some of the label's best-known stars, among them Rocío Dúrcal ("Contigo Aprendí," "Amor Eterno"), Emmanuel ("Amanecí en tus Brazos"), José José ("Lo Pasado Pasado"), Marco Antonio Muñoz ("Amada Amante"), and Armando Manzanero. **TERESA AGUILERA**

In Panama: Romantic radio station Amor 104.3 FM halted transmission recently as a result of low ratings. The station was part of the Frecuencias Asociadas network, which includes WAO Rock & Pop and Antena 8. An announcement has not yet been made regarding whether the station will relaunch with a different format. **ANASTACIO PUERTAS CAICEDO**



Like Father, Like Son? Alejandro Montaner is the latest celebrity offspring to follow in his father's footsteps. The 23-year-old son of Ricardo Montaner recently inked a deal with Sony Discos. A debut album is expected in May. Pictured at the signing in Sony Discos' Miami Beach offices, seated from left, are Sony Discos chairman Oscar Llord and Montaner. Standing, from left, are Sony Discos senior director of marketing Maria Elena Guerreiro, Sony Discos executive VP Jorge Melendez, manager Topi Mamery, Sony Discos senior VP of sales and marketing Jeff Young, and Sony Discos VP of promotions Jorge Ramos.

Sony Prepares Shakira's World Launch

BY HOWELL LLEWELLYN

MADRID—More than 300 Sony Music executives descended on Madrid Jan. 16 for what may be the biggest showcase ever seen in the Spanish capital. The center of attention was Colombian singer Shakira, whose dynamic performance was dubbed by Sony as a "world showcase" and followed a similar event in New York.



Among the Sony representatives from Europe, Japan, Australia, and the U.S. were Sony Music International senior VP Tracy Nurse and Sony Music Europe senior VP Julie Borchard. TV, radio, and other media execs came from 24 countries as far away as Norway and Canada.

Shakira's latest album, *Servicio de Lavandería*, has sold nearly 400,000 units in Spain after 10 weeks on the charts. It will have a staggered release as *Laundry Service* in Canada, the U.K., and the rest of the world through February and March. The four songs sung in Spanish on *Servicio* are performed in English on *Laundry Service*.

Servicio de Lavandería was released as *Laundry Service* in the U.S. last November (*Billboard*, Nov. 10, 2001). It entered The Billboard 200 at No. 3.

"This is Sony's second world launch of a Latino artist after Ricky Martin, and we expect her success to be at least as big outside Spanish-speaking countries as his was," Sony Columbia Spain managing director Raúl López says.

He adds that Madrid was chosen to host the world showcase "because it has an established fan base and in sales terms is Shakira's biggest market." López says the singer plans further promotional visits to Europe in February and March, and a European tour is planned for the fall.

The 2,000-capacity venue was dotted with washing machines, and Shakira commented that the title of the album reflected her recent life of "cleanliness and purification." Her onstage belly dancing, an art form the 25-year-old perfected as a child, caught the attention of the gathered music executives and media as much as the convincing five-song performance.

Jazz Notes™

by Steve Graybow

WHAT GOES AROUND: Today, it is called "jam band." A decade ago it was known as "acid jazz," and before that, in its formative years, it was "soul jazz." While the players, production values, and rhythmic backbones may change, these terms denote a linear progression of a distinct jazz style, marked by blues-based chord changes and contemporary rhythms that provide a harmonically broad palette over which soloists can take flight.

Organist **Reuben Wilson** feels this lineage profoundly. In the late '60s, Wilson recorded seminal soul-jazz

dates for Blue Note, including *Love Bug* (1969) and *Blue Mode* (1970). He continued to record throughout the '70s, before taking a sabbatical from music in the early '80s. By the end of the decade, though, Wilson was prompted back into the limelight when such artists as

US3 (Wilson is sampled prominently on the group's 1993 Blue Note acid-jazz release *Hand on the Torch*), **Brand New Heavies**, and **A Tribe Called Quest** began sampling classic jazz sides to give their music a hip, retro sound.

Nearly a decade later, Wilson again finds the sounds he helped pioneer reaching yet another generation of music fans. "The music I did in the Blue Note days turned into what is called 'acid jazz,'" Wilson says, "and today it is called 'jam band.' It is all the same thing. The tune 'Orange Peel,' which I recorded on *Blue Mode*, was pretty different at the time, because we were playing jazz licks over pop rhythms, and that is where acid jazz started. That music is similar to the jam-band music today. It sort of comes back for each generation—the same thing in a slightly different package."

For *Organ Blues* (Jazzateria, Feb. 5), Wilson reached into his past and pulled out several titles that inspired him in his formative years, such as "Old Time Shuffle Blues" by pianist **Lloyd Glen** and **Joseph C. Liggins'** "Honey Dripper." "I don't know how many people are familiar with his name now, but when I was a kid, Lloyd Glen was one of my favorite piano players," says Wilson, who further pays tribute to his musical inspirations with "Blues for McDuff," named in honor of organist "**Brother**" **Jack McDuff**, who passed away in January 2001.

Joining Wilson are drummer **Bernard Purdie**, saxophonist **Melvin Butler**, and guitarist **Grant Green Jr.**, whose father recorded alongside the organ player on a number of seminal soul-jazz sides. "I didn't know Grant [Jr.] when he was a child, but I was a fan of his father's, who I eventually had the pleasure of working with. I am pleased to say that Grant Jr. is a talented guitarist in his own right," Wilson says, noting that utilizing the junior Green on the record "brings everything full-circle."

Further, Wilson plays the role of jazz elder statesman by bringing Butler to the recording, giving a break to a deserving young musician. "My wife calls him 'Little Stanley Turrentine,'" Wilson says with a laugh, "because he can sound a bit like Stanley. But in truth, he is a

great player in his own right and is still growing. In jazz, it is important to give the young guys a break, because this music is all about new ideas and new creativity."

Jazzateria founder **Preston Powell II** says that he wanted the 67-year-old Wilson to record a blues project, because "in the end, it is the simplicity of the blues that brings out the best in a musician, not necessarily in terms of technique, but in terms of honesty." Wilson says that he always wanted to do an album of blues for Blue Note, but "every time I would suggest a blues tune, they would tell me not to do it. I wanted to reach back and pull out some of those tunes for this generation, so they could hear the music that I grew up listening to."

AND: Made in America, the Jazz Alliance International's (JAI) New York concert to honor those affected by last Sept. 11's events, raised \$260,000 from event proceeds and private donations to benefit the Robin Hood Foundation. The JAI is a nonprofit organization dedicated to expanding the audience and visibility of jazz; the Robin Hood Foundation assists those in need in New York... Musician/composer/producer/arranger **Patrick Williams** has been appointed artistic director of California's Henry Mancini Institute. The institute, founded in 1997, provides educational opportunities for young musicians.

Words & Music™



by Jim Bessman

APAP MVPs: Two favorite singer/songwriters starred in 20-minute showcases during last month's annual Assn. of Performing Arts Presenters (APAP) conference at New York's Hilton Hotel.

Bob Halligan Jr. led his exhilarating Celtic-Christian rock band **Ceili Rain**, which lived up to its Gaelic name (ceili means "a party with live music and dancing") in a set so highly energetic that an Irish step-dancer jumped up onstage and a female conference attendee threw money.

But equally memorable as Ceili Rain's music—which utilizes bagpipes, tin whistle, fiddle, and accordion with regular rock band instrumentation—was Halligan's preface to "That's All the Lumber You Sent" from the band's first album, *Ceili Rain*. Incidentally, this was an entry on this critic's top 10 list for 1998 (*Billboard*, Dec. 26, 1998).

Cunningly addressing a roomful of talent buyers, Halligan offered the following parable: "A man dies and goes to heaven, and Saint Peter meets him at the gate and says, 'Hey, buddy, did you book Ceili Rain at your performing arts center when you had the chance?' The guy starts with excuses, and Saint Peter says, 'These guys are going to be the house band in heaven—and you blew it.'"

Breaking from the tale, Halligan then gently chided the audience with, "Am I getting through to any of you with this yet?" Clearly, he was.

"I've already got a couple offers after the show, and I'm sure there will be plenty more," reports the New York-based SC Entertainment-booked Halligan, who self-publishes through WBOB (ASCAP) and is also known for having written songs for the likes of **Judas Priest**, **Kiss**, **Cher**, and **Michael Bolton**.

A few steps down the hall, singular singer/songwriter **Janis Ian** was getting her SRO room of prospective buyers out of their seats with a solo set featuring her super guitar work and vocal filtering—besides, of course, her ever-intense tunesmithing. Turns out she was taking a one-night break from a three-month hiatus from the road, during which she has been pursuing other types of writing.

"So far, I've had one story published at [e-book Web site] Fictionwise.com—a co-write with author **Mike Resnick** titled 'Water-Skiing Down the Styx'—that placed in their top 50 last year," Ian says. "I have another one coming out titled 'Prayerville' in an anthology called *Women Writing As Men*, to be published by DAW Books early next year. I'm also co-editing an anthology

with Mike—working title *Janis Ian: In Other Words*—that will be 15 top science fiction writers who've created stories based on my lyrics. I'm the one who gets to choose the writers, which is very cool, and nearly everyone I've asked has accepted." These include such well-known sci-fi writers as **Orson Scott Card**, **Stephen Baxter**, and **Mercedes Lackey**.



"Outside of that, I'm also finishing up editing a re-issue of my poetry book, circa 1967, *Who Really Cares*, which will be issued by Hawk Publishing next year sometime," Ian continues. "In addition to light editing of the original awful poetry, I'm adding a number of poems that didn't make the original because they were either too controversial or too weird."

Ian notes that 2001 was her best tour year financially since 1982 and that her goal is to stay home in Nashville writing for half the year, then tour and record for the other half. To this end, she's putting together a CD-ROM for promoters providing biographical material, live photos, and a downloadable concert promo poster.

"There's narrative by me over the whole thing, too," adds Ian, a Rude Girl Publishing (BMI) writer administered by Bug Music who is booked by Westwood, N.J.-based Drake & Associates. "Pretty neat."

MADACY PUBLISHES: Montreal-based Madacy Entertainment Group, parent company of the Relentless/Nashville label, has launched Madacy Publishing, with the label's president, **Dave Roy**, in charge. The new pubbery's first signing is the label's singer/songwriter **Irene Kelley**, whose "A Little Bluer Than That" is covered by **Alan Jackson** on his new album, *Drive*. In addition to various songs already owned by Madacy, Madacy Publishing will pick up approximately 30 additional songs by Kelley, who will begin cutting her second album in the spring.

Counterpoint Gets Napster Role

London-Based Company Will Facilitate The Accurate Calculation Of Royalties

BY JIM BESSMAN

NEW YORK—The role of tracking songs for royalty disbursement in Napster's new membership-based file-sharing service is being filled by Counterpoint Systems, the London-based provider of rights- and royalty-administration software to the entertainment industry.

"It's a very different, new-world model," says Counterpoint CEO Amos Biegun of the new Napster. Outlining its new royalty distribution challenges, Biegun adds, "Take the traditional model of sales of recordings, and it's a product-based sale: You go to a shop—or a warehouse ships units to a shop—and it's a royalty-bearing transaction, where a record company has to pay the publisher and songwriter. But with Napster, you download tracks, and each download—unless it's public domain—is a royalty-bearing transaction that is calculated in a very different method than the traditional [distribution] method of a truck shipping units to retailers."

That formula, Biegun continues, comes down to calculating the dealer's wholesale price per unit, multiplied by the number of units shipped, multiplied by the contractual royalty rate payable to the artist or the mechanical royalty due to the publisher.

"But in the new world, you don't have a per-unit rate, because you don't have a price per download," Biegun says. "You're taking a part of money to be derived from subscription fees and other fees like advertising or sponsorship or merchandising, and then apportioning those fees by the amount of downloads. There's no way in advance of the downloads to know what the unit value of the download will be."

The new setup is more akin to performing rights revenue than mechanical royalties, Biegun adds. "In the performing revenue model—like ASCAP or BMI—there are blanket fees paid by broadcasters to the societies for unlimited use of the societies' repertoire," he explains. "It's impossible to know in advance what each minute of music will be worth, because it's all based on a post-event calculation—rather than pre-event, as in the case of record sales."

What Counterpoint does provide Napster with, Biegun says, is the ability to track songs as they are shared through the Napster system, so that royalties can be accurately calculated and distributed to rights holders.

"We give Napster the tools to cal-

culate the royalties due at the end of each period in a timely and accurate way," he says, "and distribute those royalties in a variety of ways to record companies, artists—if applicable—and music publishers or their representatives, like the Harry Fox Agency."

Biegun says that Counterpoint has previously performed similar income calculation functions in the digital world, though not for subscription-based services like Napster. "There's

from Napster electronically and monitor their music."

Biegun says the issue of rights management in the digital world has become particularly important for music publishers, given their ever-shrinking market share.

"The music publishing arena is shrinking from retaining 50% of the royalties to something below 10%-15% over the last 25-30 years," Biegun notes, "where formerly it was 50-50 [between songwriters and publishers] for the life of the copyright. But now [music publishing has] become more of an administration business: Most

composers don't sell their songs now, but license them for smaller periods of time at smaller fees. So publishers' revenues have been reduced over the years, and the only way to stay profitable is to automate their administration processes."

At Counterpoint, then, "we've developed over the years software that allows music publishers to administer their interests worldwide, without having the need to set up royalty departments in every territory of the world like they had to do 20 years ago," Biegun says. "This allows them to set up centralized offices that administer multiple publishing territories from one physical location, expanding their business without having to open up physical offices in those territories."



Counterpoint



BMG Lands Jett. BMG Songs has signed Joan Jett to a long-term, worldwide administrative agreement. The deal covers future releases and Jett's catalog from both her years fronting the Blackhearts and her solo career, including such hits as "I Hate Myself for Loving You," "Bad Reputation," and "Fame Friends." The catalog features songs written by Jett and her producer/co-writer Kenny Laguna. BMG Songs has nonexclusive rights to license masters for synchronization. Pictured at the Beverly Hills offices of BMG Songs, from left, are Laguna, Jett, and BMG Songs president Scott Francis.

Developing Technologies, Ucik Merge To Form Plus24

BY CHRISTOPHER WALSH

Developing Technologies Distributors (DTD) and Ucik Inc. merged Jan. 1, forming a new entity—plus24—that will distribute all company products. The establishment of plus24 was announced Jan. 17 at the National Assn. of Music Merchants Expo in Anaheim, Calif.

Plus24 was founded by DTD principal Jim Pace and Ucik founder Martin Ucik. DTD is known for introducing Sanken microphones in the U.S., dB Technologies conversion systems, and Brainstorm Electronics time-code products. Ucik Ltd. is known for such European products as Friend-chip digital patch bays and format converters, MAM analog and MIDI products, SEK'D software and converters, Swissonic converters and clocking products, and Sommer Cable.

"I've been looking to expand our distribution company for some years now," says Pace. "We've always had good luck introducing new technologies to the marketplace, but our background has always been in

Southern California. We got to know Martin through one of the products that he was distributing. We started looking at the products that we were both distributing and found that



they complemented each other. We've done very well in the U.S. with high-end and niche products. Martin is very good at more broad-based products, importing, and working with international distribution."

While plus24 re-establishes its

distribution network, the merger will allow greater representation. Based in Pennsylvania, Jim Schaller covers the U.S. east of the Mississippi River, while Ucik, based in Santa Rosa, Calif., handles the west. The European distribution center is run by Bernard Frings, based outside of Brussels, while Pace, who addresses the Pacific Rim markets, works from plus24's West Hollywood base.

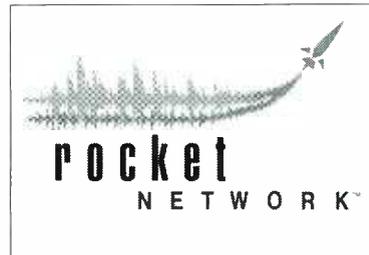
Plus24-distributed A/D and D/A converters, format converters—ADAT to TDIF, for example—and time-code products are befitting the multi-facility, multi-format, and home-based production common today. "The way the world has changed, we think that people are looking for real value," says Pace. "It's a lot more difficult to understand how things work and how they *should* work, because there's no training done anymore. Engineers would work their way up in studios; now everybody has [equipment] at home and looks in a magazine to try to figure out how to use it."

Studio Monitor™

by Christopher Walsh



ROCKET POWER: While DigiDesign's launch of the Pro Tools HD workstation and Mbox portable universal serial bus micro studio at the recent National Assn. of Music Merchants (NAMM) Expo in Anaheim, Calif., drew a sizable response, another technology company's product, also demonstrated by DigiDesign, drew similar enthusiasm: DigiStudio, a collaborative recording environment that allows Pro Tools users worldwide to work together.



DigiStudio is DigiDesign's implementation of San Francisco-based Rocket Network's technology; DigiDesign, however, is just one company that has implemented Rocket Network's technology into its products. To date, development partners Emagic and Steinberg have also released RocketPowered products, while Euphonix and Waveframe are working to integrate RocketPower into their own offerings, further growing the worldwide audio production network.

Rocket Network allows simultaneous, multi-user access to files that are immediately updated as users post sessions to the company's secure servers. The servers coordinate master arrangements of audio, posted by users through their particular RocketPowered software. As users log into a session, the most recent arrangement is downloaded directly into their audio application, and they continuously receive updates posted by collaborators. Rocket Network's central server system can act as a seamless data bridge between different audio products; the company's Application Programmer Interface is integrated into the various products by their respective manufacturers.

Previously, DigiStudio Internet collaboration capabilities were only available for professional Pro Tools systems. DigiStudio will soon support DigiDesign's home-project studio product line, including Mbox, introduced at NAMM and available in March.

"DigiStudio support on the Pro

Tools LE platform expands the base of users with access to DigiStudio, allowing the opportunity to collaborate with other musicians and studios around the world," says **Paul Foeckler**, DigiDesign's director of corporate marketing. "Users can create material at home, post it to an online session in DigiStudio, and download it in a professional studio."

Many high-profile projects have taken advantage of Rocket Network's convenience. **Andrew Pitcairn**, VP of sales and business development for Rocket Network, refers to a film score recorded at Manhattan Center Studios in New York for composer **David Arnold**, who was at London's AIR Studios.

"The conductor [Nick Dodd] who works with David flew to New York, where they were tracking an orchestra," Pitcairn explains. "At the end of a day's work, they'd post the takes David wanted to DigiStudio. At the same time, they were recording the whole session to tape. Prior to the decision to use DigiStudio, the plan was to record it all to tape. The conductor was going to get on an airplane carrying the tape and go back to London to mix. It turned out that before he got to Kennedy Airport, they had everything they needed in London already."

In the case of touring musicians, Rocket Network enables convenient and inexpensive remote monitoring. After U2's Boston performance featured on its *Elevation Tour 2001* DVD-Video, producer **Steve Lillywhite** and engineer **John Harris** (of New York-based remote recording service Effanel Music) created stereo and 5.1 mixes of the concert while the band continued touring.

"Edge couldn't be here," Effanel's **Randy Ezratty** explains, "so one of the engineers set up the interface between Abbey Road Studios. Edge was going to be there to listen to the stuff, and for timing reasons it made more sense to shoot it over the Net rather than FedEx tapes every day. We'd send files overnight. The next day, Edge would pull them up in Pro Tools, listen, make some modifications, and send them back to us."

"In essence, it's a big server that anybody on the network can grab," Ezratty marvels. "It falls into what we're doing, because so often the artists we're recording are in touring mode. To be able to find them anyplace and exchange files efficiently really works well."

FEBRUARY 9 2002 Billboard PRODUCTION CREDITS					
BILLBOARD'S NO. 1 SINGLES (FEBRUARY 2, 2002)					
CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	U GOT IT BAD Usher/ J. Dupri, B. M. Cox (Arista)	ALWAYS ON TIME Ja Rule Featuring Ashanti/ I. Gotti (Murder Inc./Def Jam/IDJMG)	GOOD MORNING Beautiful Steve Holy/ W. C. Rimes (Curb)	MY SACRIFICE Creed/ J. Kurzweg, K. Kelsey, Creed (Wind-Up)	BLURRY Puddle Of Mudd/ J. Kurzweg (Flawless/Geffen/ Interscope)
RECORDING STUDIO(S) (Location) Engineer(s)	SOUTHSIDE (Atlanta, GA) Brian Frye	CRACKHOUSE (New York) Milwaukee Buck	ROSEWOOD (Tyler, TX) Greg Hunt, Gary Leach	J. STANLEY PRODUCTIONS (Ocoee, FL) John Kurzweg, Kirk Kelsey, Creed	NRG THIRD STONE (New York) John Kurzweg
CONSOLES/ DAW(S)	SSL 4064 G+	Roland 770	Digidesign Pro Tools	Pro Control	Neve 8068
RECORDER(S)	Sony PCM 3348 HR	Pro Tools	Pro Tools	Pro Tools	Studer A827, Pro Tools
RECORDING MEDIUM	BASF 931	Pro Tools	Pro Tools	Pro Tools	Ampex 456
MIX DOWN STUDIO(S) (Location) Engineer(s)	SOUTHSIDE (Atlanta, GA) Phil Tan, Jermaine Dupri	HIT FACTORY (New York) Irv Gotti, 7, Glen Marchese	ROSEWOOD (Tyler, TX) Greg Hunt, Gary Leach	J. STANLEY PRODUCTIONS (New York) John Kurzweg, Kirk Kelsey, Creed	SOUNDTRACK (New York) Andy Wallace
CONSOLES/ DAW(S)	SSL 4063 G+	SSL 9000 J	Digidesign Pro Tools	Pro Control	SSL 4072 G+
RECORDER(S)	Panasonic SV3800	Studer A827, Pro Tools	Pro Tools	Pro Tools	Studer A820
MIX DOWN MEDIUM	BASF DAT	BASF 900	Pro Tools	Pro Tools	BASF 900
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers	BERNIE GRUNDMAN (Hollywood, CA) Brian Gardner	ROSEWOOD (Tyler, TX) Austin Deptula	GATEWAY (Portland, ME) Bon Ludwig	SONY (New York) Vlado Meller
CD/CASSETTE MANUFACTURER	BMG	UNI	WEA	BMG	UNI

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Asia Pacific Quarterly



Asia's Major Players Seek To Regain Stride In Year Ahead

BY STEVE McCLURE

TOKYO—Not surprisingly, the regional Asia Pacific chiefs of the Big Five multinational major record companies see the fight against piracy as their overriding concern in the coming year—both for their individual companies and for the industry as a whole.

“On the industry-wide front, our main concern is far and away the level of optical-disc piracy in Asia outside of Japan, which I believe has reached crisis level,” says Warner Music Asia-Pacific president Lachie Rutherford. “Malaysia and Taiwan are basically at a stage where Hong Kong was three years ago: You’re questioning whether the established industry can survive.”

Sony Music Asia president Richard Denekamp uses a medical metaphor to describe the situation: “It’s like you’re talking about patients who are terminal...markets are disappearing. Malaysia is one, Hong Kong is one...and Taiwan, which, together with Korea, was one of the major markets of Asia.”

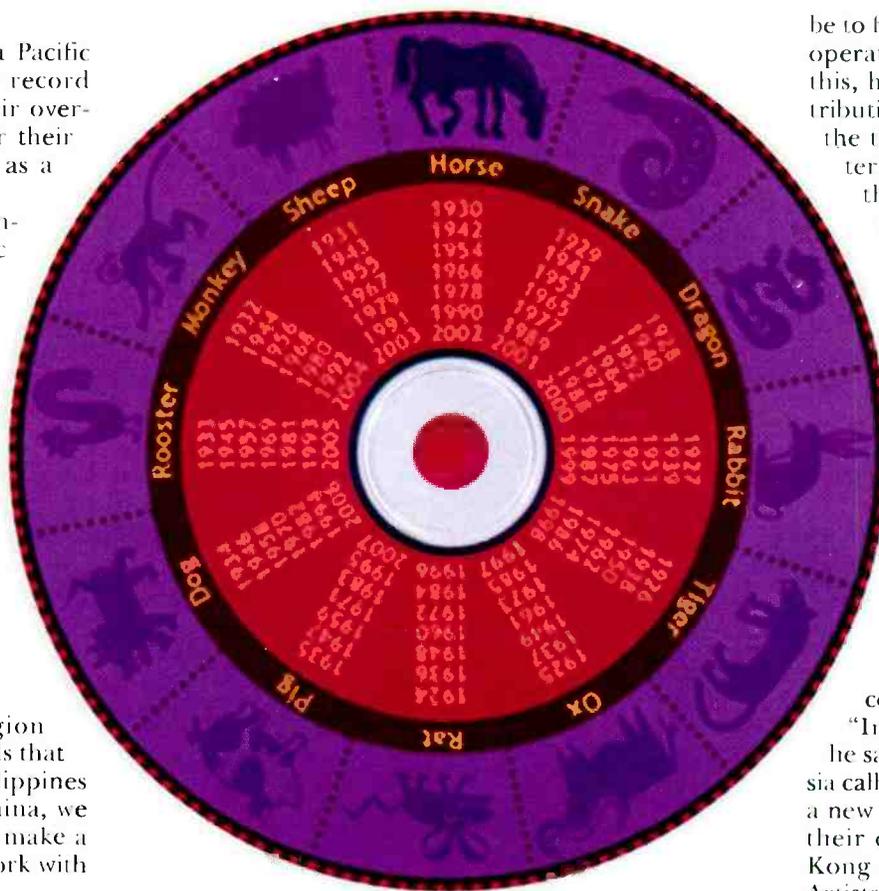
ON TO CHINA

Noting that piracy has “really set the region back,” EMI Asia president Matthew Allison adds that there are signs of it becoming worse in the Philippines and Indonesia. “And, as we go forward in China, we need to fight it there too. “We really need to make a conscious effort to fight it as an industry and work with other industries, as well.”

In terms of specific priorities for the coming year, Sony, for example, will concentrate on making its recently established mainland China operation fully operational. Says Tim Prescott, senior VP of BMG Asia Pacific, “Our most important task is to intelligently manage the difficult market conditions, particularly in Japan and Pan China, while at the same time seizing on opportunities to grow our market share and the return on our investments. We have a new A&R strategy in place in Asia, and we expect this to bring us some healthy gains in the years ahead.”

Likewise, Allison says EMI will pay close attention to building successful local rosters, particularly in Malaysia, Indonesia, Australia, Hong Kong and New Zealand. At Universal Music Asia Pacific, chairman Norman Cheng sums up his company’s mission in 2002 this way: “To maintain our leadership role in the region and also increase our market share, despite the adverse economic climate.”

For Warner’s Rutherford, the most important thing this year is to continue to build the company’s “profitable share” in Southeast Asia and Japan. “I think one



China's Year Of The Horse Will Bring Continued Fight Against Piracy In The Region

of the problems is that, particularly in Southeast Asia, given some of the current practices in those markets, market share doesn't bear any relationship to profitability at all," he says. "We don't play that game. We try and strike a balance."

EXTENDING JOINT DISTRIBUTION

Another key task for Sony Asia, says Denekamp, will

be to further rationalize and streamline the company's operations throughout the region. One way of doing this, he explains, is to continue to work on joint distribution of product with EMI and BMG—something the three labels are already doing in Taiwan. Other territories Sony, EMI and BMG are looking at in this regard are South Korea, India, the Philippines and possibly Indonesia and Thailand, he says.

The challenge in 2002, says Denekamp, is to “reinvent ourselves as an industry. I think every record company is feeling the difficulty of shrinking markets and rising piracy. We simply have to rationalize our cost structure. One way of doing that is to do certain things together. As long as you find distribution in a less-competitive or non-competitive area, you might as well do it together.”

With such a wealth of cultural riches and so many diverse markets in Asia, it's sometimes difficult for the regional heads to come up with a list of priority acts from the region at the snap of a finger. EMI's Allison describes the typically eclectic smorgasbord of talent his company plans to promote in the region this year. “In Taiwan, we have artists like Elva and Shun Za,” he says. “There's a kind of classic-rock act in Indonesia called Bip that we're very excited about, and there's a new act in Korea called Ashi, who have just released their debut album. We also have an artist in Hong Kong called Denise Ho that we signed from Capital Artists.”

EMI has also signed a Malaysian devotional act called Rabbani, which the label hopes will benefit from its efforts to boost cross-promotion between Indonesia and Malaysia. BMG's Prescott is bullish about the pan-region potential of Taiwanese male vocalist Jay Chou. “He is already one of our most exciting and successful new artists, with the current sales of his album *Jay's Fantasy* now over 600,000 copies sold across Asia,” Prescott says. “He has the potential to be an absolute superstar in our region, and maybe elsewhere. I also think [Taiwanese female R&B vocalist] Landy Wen will continue to extend her popularity across the region in 2002.”

TAPPING A MARKET

For Universal, there's no question who the year's No. 1 priority act will be: Chinese classical pianist Yundi Li. “Any act that can go platinum in two weeks in a ‘down’ market like Hong Kong shows the kind of potential we're looking for in an artist,” says Cheng. “I believe that here is an artist whose biggest market

Continued on page APQ-2

Indies' Strategy: Diversify To Survive

In a market that's shrunk 60% in four years, Hong Kong labels brace for a rough ride ahead in the Year of the Horse.

BY WINNIE CHUNG

HONG KONG—This is a market with only 6.7 million people and, judging by music sales in recent years, only a small percentage of those inhabitants actually fork out cold cash for compact discs. It's a market that has already shrunk by more than 60% in the past four years, and the prognosis from record executives is that it is going to be another hell of a ride during the Year of the Horse.

While major labels may have the

EARLY EXPANSION
Avex's formula for business success isn't new. It's one that has worked for leading indie EEG and its subsidiary, Music Plus. In two short years, EEG has built itself up to be a formidable force in local repertoire despite slow times. When the entertainment company was formed in 1999, it jointly expanded on its artist-management, concert-promotion and film-production businesses.

ever, it has also signed on two new artists—Maggie Fu, who released her debut album, *Singer Songwriter*, last June, and Johnny Tseng—who are being managed by its talent subsidiary, Image Corporation.

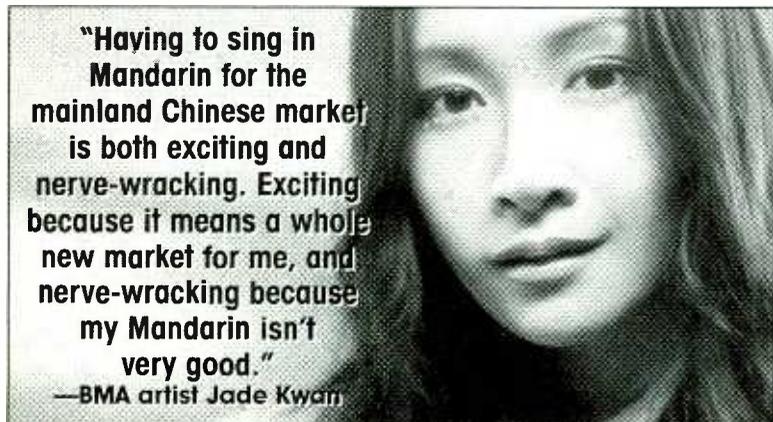
"We will be continuing the same strategy this year but are hoping to discover one new talent each year," says Golden Harvest Music GM Peter Wong. "For 2002, Maggie will be our priority because she is more mainstream than Johnny, who has more of an alternative and Christian sound. We will be trying to push her in other Southeast Asian markets."

LIMITED RELEASE SCHEDULE

At Avex, Tan is also looking to develop new acts in Hong Kong—"anything that sells," says Tan. Currently, the label only has one signed Hong Kong artist, former disc jockey/actor Hei Wong. With a busy acting career, Wong can only release one or, at best, two albums a year (on average, Hong Kong singers release between two to three albums—in Cantonese and Mandarin—each year). As such, Avex's main regional priority for 2002 will be popular Taiwanese rocker Shino Lin.

At BMA, Jade Kwan will take priority this year with a focus on the Mainland Chinese market. "Her albums have been predominantly in Cantonese before, but, in the coming year, we're going to be planning more Mandarin repertoire. This would apply for all our other singers, as well," says BMA's Chan. "The Southeast Asian market pretty much follows Hong Kong trends, but we'll need to have more Mandarin repertoire to enter the Mainland."

Although the label is not expecting any new developments this soon after China's accession to the WTO, BMA—like many other labels—is busy preparing for the day when market conditions improve in China. "China will definitely be our main focus a year from now. I think our business base will be quite good then and the market conditions will be a lot more stable than it is now," adds Chan. ■



"Having to sing in Mandarin for the mainland Chinese market is both exciting and nerve-wracking. Exciting because it means a whole new market for me, and nerve-wracking because my Mandarin isn't very good."
—BMA artist Jade Kwan

advantage of making up for local losses through their more profitable market regions, indies here face more of a do-or-die situation. And what they are doing here, as in other Asian markets, is looking for viable ways of spreading risk and raising income by diversifying into other related areas of business, such as concert promotion and artist management.

"Market conditions are very bad in Hong Kong and Taiwan, and music labels have to be more diversified," says Holly Tan, GM of Avex Asia. "You really need to be more active in more fields. Our strategy next year will be horizontal expansion into areas like talent management and music publishing. We're also looking into concert promotions."

Avex, a division of the leading Japanese independent music company, is also planning to go for a listing on the Growth Enterprise Market (GEM), a secondary market of the Hong Kong Stock Exchange catering to new businesses. The application is expected to be made through a new holding company set up by Avex in Hong Kong, uniting operations of both its Taiwan and Hong Kong businesses.

The group's holding company, Emperor Entertainment Group, was listed on the GEM board in December 2000.

New artists are signed to EEG for between five and eight years, both for management and recording work, which allows the label to nurture new singers for two years before cashing in on their popularity later with concerts, commercials and movie work. Needless to say, some of Hong Kong's highest-earning singers—such as young heartthrob Edison Chen—belong to EEG.

"No matter how popular the singer is, you can't earn enough from record sales alone to survive," says Calvin Chan, GM of BMA Records, which has signed such acts as B2, Hon Yeung and Jade Kwan and has a subsidiary that manages them as well.

Golden Harvest Music, established less than a year ago, also relies on a synergy between its recording arm, its artist-management arm and film-production units to help spread risk and maximize income. The firm was formed last year by film stalwart Golden Harvest Entertainment to capitalize on its movie music and original scores. How-

MAJOR PLAYERS

Continued from page APQ-1

will be Japan and then Europe. It also shows that there is a very diverse market out there—a market that's not only interested in pop and hip-hop and rap-metal, but a market that sorely needs to be tapped with the right product and the right artists, and in Yundi Li we have it all."

Denekamp says Sony's main priority in terms of regional artist development will continue to be Chinese repertoire, which he says will continue to be the driving force of the Asian music market. "That's where our priority for the



GUARDED OPTIMISM

While not wildly optimistic about what's in store for the region in the coming year, the regional chiefs do permit themselves a certain degree of guarded optimism. "Apart from an improvement in the general business environment, I would like to see some progress in access to the Chinese market—together with an increasing clamp-down on piracy in China and elsewhere," says BMG's Prescott.

"With China, I wouldn't classify myself as wildly optimistic," says Warner's Rutherford, "but I would say that there are some promising signs there," citing

China's recent accession to the WTO and the prospect of liberalization of regulations regarding distribution of product by foreign labels' Chinese subsidiaries. "I think piracy levels will come down [in China]. I'm not saying we'll go to 10% piracy—I think the piracy rate will go from 95% to 75%. I'm reasonably optimistic."



EMI's Allison



BMG's Prescott



Universal's Cheng



Warner's Rutherford



Sony's Denekamp

Asian region has to lie," he says. "We want to develop more Coco Lees."

He also notes that Sony Music Entertainment (Japan) and Sony Music International are official sponsors of the 2002 World Cup soccer tournament, which is being jointly hosted by South Korea and Japan, which he hopes will help to further open the Korean market to Japanese repertoire.

Similarly, says Rutherford, "Chinese repertoire is still the main game in town. In spite of the pirate problems, we still sell a lot, because we have major artists and they do the business. But, gee, we could sell so much more if someone down the road wasn't copying them as well." Priority Asian acts for Warner

NEW PRODUCT LAUNCHES

Citing EMI's recent alliances with companies such as Nokia, Soundbuzz and Microsoft in the region, Allison says he hopes such deals will enable EMI to more effectively market its acts and reach a broader consumer base. "Nokia appointed us as its preferred provider for music," Allison says.

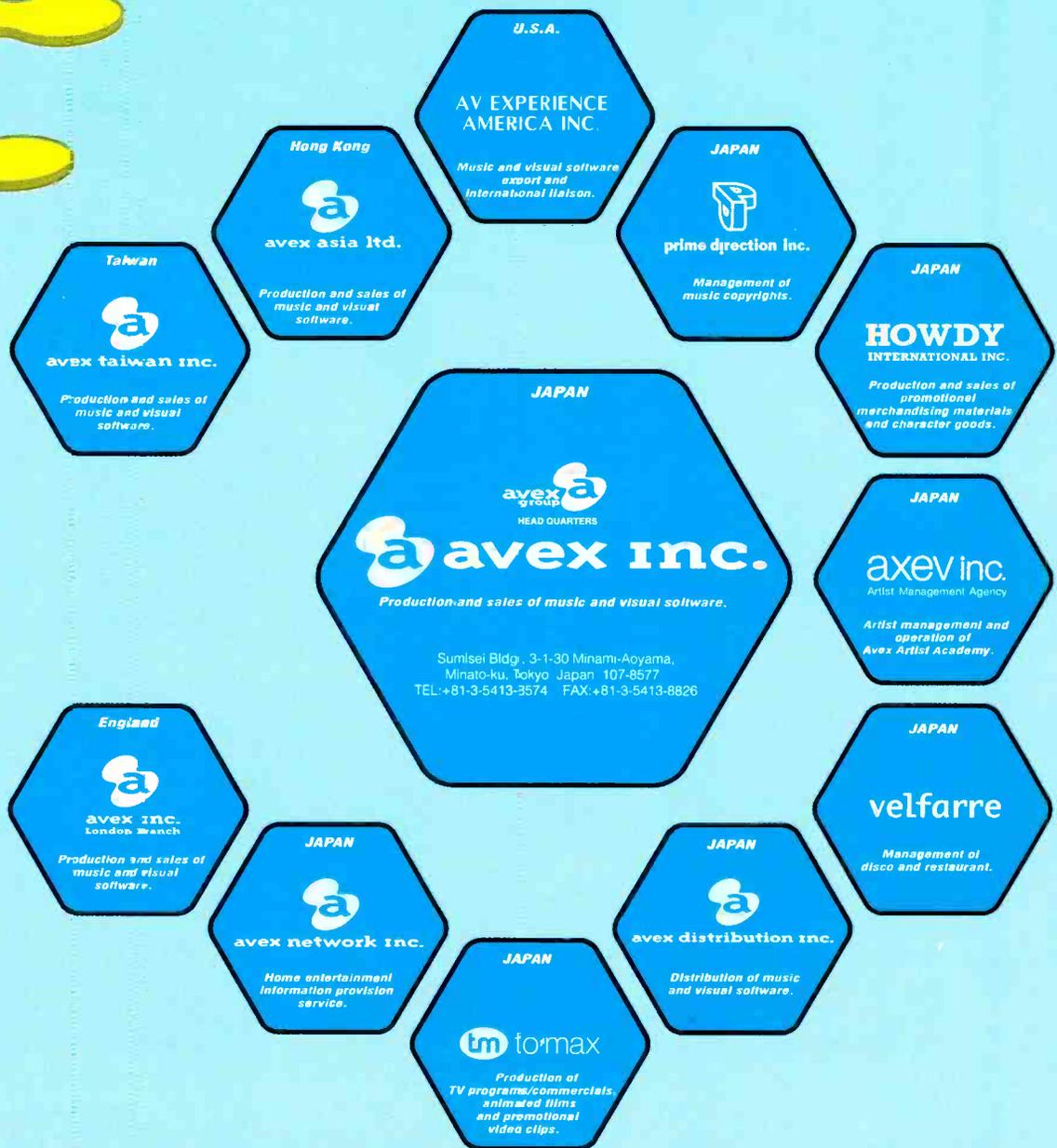
"We're launching a number of products with Nokia this year, such as the first handset that's also an MP3 player."

Says Sony's Denekamp, "I have no idea what's going to happen in the year ahead, but what I do hope is that we'll stop the decline and bottom out and turn the corner and start growing again." But, he warns, fighting piracy—not only physical piracy, but the kind of Internet-based piracy that is rampant in territories such as Taiwan—can only be effective if it's carried out on an industry-wide basis.

Cheng says he hopes Universal will continue as "the leading major in this region" and will also sign at least one new major local talent in Japan, Korea and Greater China. "I personally think that, instead of dwelling on the negatives, it's time for us to think ahead and move on," says Cheng. "Otherwise, we'll just be standing still and looking at our toes." ■



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INTERNATIONAL

French Sales Buck Gloomy Trend

Public's Taste For Domestic Music Boosts Shipments By Almost 11%

BY EMMANUEL LEGRAND

CANNES—In contrast to the gloom gathering over most of Europe's music markets, the French public's enthusiasm for domestic repertoire pushed up record sales there by almost 11% in value during 2001.

Shipments rose by 10.8% in trade value and 7.4% in units, according to new statistics from French labels body SNEP. The only other European markets expected to show growth in 2001 are the U.K. and Finland. In Germany and Italy, a 10%-15% value decline is predicted.

"The 2001 figures confirm a reality—when domestic repertoire is strong, the whole market reacts positively," SNEP director general Herve Rony claims. "We had been through bad times, and one can think that the worst is behind us. We are confident that the dynamism of the record companies is the best way to resist the economic gloom."

SNEP's figures show that France—the world's fifth-largest market—enjoyed a strong last quarter, with shipments up 17.8% in value compared with the same period in 2000. "The end of the year has been remarkable," confirms Antonie Cartier, the body's chief economist.

Universal Music confirmed its position as the undisputed market leader in 2001, according to SNEP. The company's market share grew from 35% in 2000 to 36% in 2001. Despite a lack of strong international releases, Sony Music managed to retain a strong second place (at 22.7% against 24.35%). EMI came in third at 21.5%, up from 20.1%—split between the Virgin labels at 12.5% (12.35% in 2000) and other EMI labels at 9% (up from

7.75%). Warner Music had 10% (up from 9.5%), and BMG had 6.8% (down from 7.35%).

Cartier says that 83% of the market increase year on year could be attributed to domestic repertoire. Sales of French-speaking acts rose to 58% of overall sales (up from 56.6% in 2000), one of the highest rates in Europe. International repertoire accounted for 35.7% (down from 37.2%) and classical for 5.4% (down from 6.2%). "Sales of local repertoire have doubled in 10 years," Cartier says.

That dominance is confirmed by the number of positions held by French-speaking acts in the year-end best-selling albums listing—no fewer than 18 of the top 20. Only BMG's Dido and Epic's Michael Jackson carried the flag for international repertoire in the top 20.

French executives now expect the trend to be confirmed in 2002, fueled by some important releases by domestic acts. "I believe that the growth will continue," Universal Music France chief executive Pascal Negre says. "There has never been so much diversity and talent out there."

But Patrick Zelnik, president of indie company Naïve and of independent labels body UPPF, sounds a cautious note. While recognizing that the 2001 figures show "a pleasant situation," he adds, "the reality is such that I am not sure we can say that the market is in good health."

Sony Music president Olivier Montfort is convinced the French market still has growth potential: "If you look at the average CD consumption rate in Europe, France is still behind the European average. If we were to sell just half a CD more per person per year, we'd be well off."



NEGRE

Pirates Of Ethnic Music Targeted In Australia

BY CHRISTIE ELIEZER

SYDNEY—The Australian Record Industry Assn. (ARIA) is taking energetic steps to clean up the large black market that exists here of music in the Indian, Chinese, and Arab languages.

According to ARIA, almost 100% of such foreign-language CDs sold in Australia are counterfeit copies, sourced from Pakistan and Malaysia. The labels body already spends around \$1 million Australian (\$520,000) every year in its battle against pirates of Western pop records who, it estimates, have 9% of the recorded music market

here. According to the International Federation of the Phonographic Industry, the Australian market was worth \$963.9 million Australian (\$561.3 million) at retail in 2000. The need for firm action against the ethnic markets' counterfeiters is rising, as an increasing number of legitimate Asian companies begin targeting the non-English-speaking sector here.

Immediately before Christmas

2001, ARIA's Music Industry Piracy Investigation (MIPI) unit joined Sydney police to raid four of the 100 total Indian retail establishments in the city. The targets included music-only and mixed business outlets.



SPECK

The investigators seized 2,500 CDs of Hindi, Tamil, and Bengali pop, as well as film music, that each retail for between \$20 Australian and \$30 Australian (\$10.40-\$15.60). A full-priced legitimate Western pop album is \$31 Australian (\$16.10). Four Australian nationals of Indian descent and two companies are expected to be charged, according to MIPi GM Michael Speck.

MULTIMILLION-DOLLAR INDUSTRY

The foreign-language pirated market is "a multimillion-dollar industry in Sydney alone," Speck claims. "We estimate anywhere from 400,000 to 500,000 units are sold a year." The Indian High Commission in the Australian capital of Canberra has been liaising with government authorities and customs on countering the trade.

There are at least 70,000 families of Indian descent in Australia. The country is considered a viable enough market for Indian pop and classical singers to tour. Videos for Indian market consumption are also shot in Australia and New Zealand.

Calcutta, India-based leading Indian label Saregama/RPG Global Music, in which EMI has a 5% stake, is currently investing \$100,000 Australian (\$52,000) to establish a regional manufacturing base in Sydney.

Raman Sukumaran, Saregama GM for the Asia-Pacific region, intends to have 200,000 units manufactured annually in Australia from mid-February onward, for distribution in the Far East and Southeast Asia. Sydney-based Sukumaran anticipates Australian sales at 10,000 units per month. The company will use the recently launched Australian arm of its Fijian distributor, South Pacific Recordings, to tap into the Indian-language CD and video market here.

Sukumaran insists that the answer to the piracy problem "is to keep raiding these stores and fine them heavily in the courts until they take notice." But, he cautions, "it can be a long process. We were involved with 150 raids in Fiji to get a foothold in the market there."

Connor's Success Spurs Renewal Of X-Cell/Sony Pact

BY ELLIE WEINERT

HAMBURG—With two albums installed in the German top 10 and singer Sarah Connor on the verge of a European breakthrough, the time was clearly right for Berlin-based label X-Cell records to strengthen its links with Sony Music.

On Jan. 21, Sony Music Germany confirmed that its long-term joint-venture deal between X-Cell Records and Epic, originally inked in 1997, had been renewed, despite interest from other labels. Sony declines to reveal the length of the deal.

To date, the partnership has produced a series of hits in Germany from a string of pop and dance artists including Band Ohne Namen, Sofa Planet, Connor, and the late Melanie Thornton. Both Connor ("From Sarah With Love") and Thornton ("Wonderful Dream") have hits on the *Music & Media* Eurochart Hot 100 Singles listing, based on sales success in Germany, Switzerland, and Austria (G/S/A).

X-Cell managing director and founder George Glueck describes the competition between other labels for X-Cell's output following the expiry of the original deal last year as "a hot race." Glueck, who is "immensely proud" of X-Cell's achievements, adds that he is counting on Sony's global clout to help develop international success for the label's artists.

Sony Music Europe Entertainment president Paul Burger describes Glueck as "a unique record man



They Got 'Soul.' A total of 175 Sony Music execs and press from across Europe and the Middle East attended a showcase at London's Kensington Roof Gardens venue to launch *Green Eyed Soul*, the debut album from German singer Sarah Connor on X-Cell/Epic. Pictured, from left, are Sony Music Entertainment Germany/Switzerland/Austria president Balthasar Schramm, X-Cell managing director and founder George Glueck, Connor, Sony Music International president Rick Dobbis, and Sony Music Entertainment Europe president Paul Burger.

with an exceptional track record. He has that very rare talent of finding and developing artists with international appeal."

Connor, a 21-year-old singer from Bremen, Germany, spent some three months on the Eurochart Hot 100 last year with "Let's Get Back

to Bed, Boy," and the strongest sales support came from the G/S/A region. The artist is now an international priority act for Sony.

In Germany, Connor's debut album, *Green Eyed Soul*, has passed the platinum mark (300,000 units), selling more than a half-million throughout the G/S/A region. A 15-date G/S/A tour is scheduled for April, and the album is currently being rolled out across Europe.

U.S. singer Thornton, former member of the duo La Bouche, died in a plane crash last November (*Billboard*, Nov. 26, 2001). Earlier that year, she launched a blossoming solo career with X-Cell, scoring chart hits in Germany with "Love How You Love Me" and "Makin' Ooh, Ooh." Her album *Ready to Fly* is also platinum in Germany.

Alongside the label deal, Glueck has taken on an exclusive A&R consultancy role with Sony Music Germany, effective immediately. In this role, he will work closely with the A&R team on all its labels. "I will always continue to look for talent of longevity, [with the potential] of becoming icons and appealing to the public beyond the usual marketing campaigns," he says. "This is the only way to save the industry—not only to promote music but to find and support exceptionally talented artists and provide them with hit material."

Additional reporting by Tom Ferguson in London.

'New Day' Dawns For Canada's Moccio

Songwriter On Verge Of Recognition After Celine Dion Records His Song

BY LARRY LeBLANC

TORONTO—Canadian songwriter Stephan Moccio says life has been chaotic since it was confirmed recently that one of his songs was both the title and lead-off single of Celine Dion's upcoming album.

"My life has not been the same," exclaims the 29-year-old Toronto-based songwriter/producer, who co-penned "A New Day Has Come" with Montreal-based Aldo Nova. Dion's eighth English-language album is released worldwide March 25 (March 26 in the U.S.) by Epic/Columbia Records, and the title track is due worldwide as a single Feb. 19 (*Billboard*, Jan. 26).

Nova comments, "We were going more for an Enya vibe than a standard ballad. I wrote the lyrics for Celine and her 1-year-old child."

"They came up with something magical and unique," Dion's manager/husband René Angelil says. "Right away, Celine and I knew this was the song we were waiting for."

CAREER BOOST

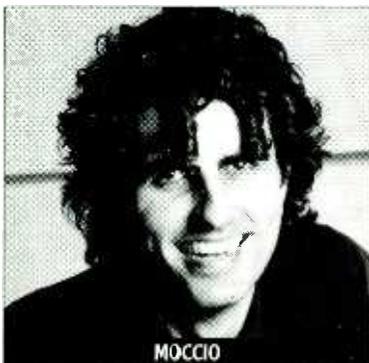
Dion's version of Moccio's song will likely give him a sizeable career boost, but the St. Catherine's, Ontario-born writer—whose mother tongue is French—says, "She also means so much to me because of my heritage." When Nova played Dion's track via the telephone two months ago, Moccio says he "broke down and cried."

Moccio first met Dion in 1992 while attending university in London, Ontario. He spotted Angelil at a sound-check prior to a show there and, introducing himself, informed Angelil that he and his then-songwriting partner Gary McAuley had a suitable song for Dion. "René took us backstage, and we had a lovely time talking with Celine," Moccio recalls. "I joked to her, 'Maybe one day, I'll be writing for you.'"

The match-up with Nova came about when Gary Furniss, president of Moccio's co-publisher—Sony/ATV Music Publishing (Canada)—approached Montreal-based Sony Music Canada A&R VP Vito Luprano, who is executive producer of Dion's recordings. Luprano then contacted Nova. "I put them together, and they wrote me this smash," Luprano says.

Furniss crows, "This is a case study of a songwriter going from a one-song publishing deal to writing for the biggest pop star in the world." Moccio's own publishing company is Sing Little Penguin. In 1996, he accepted a single-song co-publishing agreement with Sony/ATV, which led to a full co-publishing deal. Impressed by a tape of Moccio and McAuley's work, Toronto-based Sony Music Canada A&R VP Michael Roth passed it to Furniss.

"Stephan, Gary, and I went into our studio to record a demo," Furniss recalls. "I was immediately blown away by Stephan's musicianship and his sense of melody. I offered him a one-song deal on his half of their song,



'How Do I Win Your Heart,' and began working with him."

Sony/ATV hooked up Moccio for co-writing with its roster of artists, including Chantal Kreviazuk, David Martin, and Tara Lynn Hart and with veteran Canadian songwriters Marc Jordan, Dan Hill, and Dean McTaggart.

Moccio was also given the run of Sony Music Canada's studios in Toronto to record with and produce various Sony acts. He is currently producing the debut of 21-year-old Canadian cellist Denise Djokic for Sony Classics. "What Gary and Mike have created is a

nice, Motown-styled environment," Moccio says. "It's been school for me."

A child prodigy raised in Niagara Falls, Ontario, Moccio began playing piano at age 3. Between the ages of 9 and 14, he was a pianist and a drummer in local bands. By 13, he had started playing on jingles. As a pianist, he began a four-year bachelor of music program at the University of Western Ontario in 1991. Evenings, though, were spent playing jazz and, with McAuley, R&B in local clubs.

While in his second year at the university, Moccio was surprised to be telephoned by Los Angeles-based producer/songwriter David Foster, to whom he had sent a demo tape. At the time, Moccio wanted to jettison his studies and move to L.A. "to become a superstar producer." Canadian-born Foster urged him to complete his schooling, and Moccio hung in for two more years.

"Stephan's only 29?" longtime Dion collaborator Foster asks. "I've known him for over a decade. [With the Dion single] he's playing hardball now. It's still only one song—having said that, it's certainly an accomplishment."

Taiwan's Rock Saw 40% Staff Cut Due To 2001 Restructuring

BY TIM CULPAN

TAIPEI—Taiwan's Rock Group International—parent of the country's leading independent label—has confirmed that its restructuring program in 2001 resulted in a 40% staff reduction.

The restructuring saw staff numbers fall from 280 to 160—although around 15 people were subsequently re-employed at warehousing and distribution operation REBS, the four-way joint venture launched in September 2001 by Rock and the local affiliates of EMI, BMG, and Sony (*Billboard*, Jan. 26).

Describing 2001 as "a very bad year—the worst ever," Rock Group International chairman Johnny Duann says the cuts were needed to revitalize the company. Rock Group International is the parent company of a group that includes Taiwan's leading indie Rock Records, new media company Rock Internet Corp. (RIC), and communications company Rock Communications.

Piracy and an economic downturn combined to force Rock Records' sales down 40% in 2001 to around \$100 million Taiwan (\$2.9 million) after a fall in 2000 of 20%. That was in line with an overall sales drop across the Taiwanese record business, according to industry estimates.

Rock Records president Ason Chen says the declines were even worse than his original prediction of a 20%-25% drop. Figures for total

group revenue are not available, but Rock Records makes up the lion's share of its business.

Rock's cutbacks started in January 2001, when a first tranche of 30 jobs was lost in administration, marketing, and promotion. With the launch of REBS, Rock's warehousing and distribution arm closed, resulting in the loss of 30 jobs. A further 30 positions then went in the finance and administration departments and more than 40 in marketing and promotions. Some 50 staffers were also laid off from the company's international division. In addition, Rock-owned label Magic Stone, which operated autonomously, was brought under the Rock Records umbrella.

In the past few years, there have been rumors about a possible merger or buyout of Rock by one of the international majors, but Duann insists he is not interested in selling out to another label. Duann and his brother Sam, who is Rock Group GM and RIC president, are the sole shareholders in the company.

With CD sales plummeting, Rock is hoping to refocus its revenue strategy toward promoting live performances and leveraging each artist's star power across other media. Its artists have been involved in making movies, promoting products, and hosting TV shows, as well as appearing live. "Even though album sales have been falling, concerts are a growing business for us," Chen says.

NEWSLINE...

Warner Music Canada senior VP of A&R and domestic marketing Dave Tollington retired Jan. 31. Sources suggest that Tollington was offered and accepted an early-retirement package; he did not return calls seeking comment. Tollington joined Warner Music International's Canadian affiliate as a publicist in 1977 and was appointed senior VP in 1989. "We didn't let Dave go; he has retired," Warner Canada president/CEO Garry Newman says. "We're changing the direction the company is going. I've always said that this is a great distribution company. Now we're going after marketing." Tollington's departure marks the latest shift at Warner Music Canada. Last October, Steven Kane was named senior VP/managing director, replacing 19-year Warner vet Kim Cooke, who had been let go abruptly. Kane came from Universal Canada, where he was senior VP of Universal/Island/Def Jam. In November, senior VP/CFO Claude Sassoon accepted an early-retirement package after 22 years at the company. Jonathan Fairhurst was then named VP of finances. He had been director of finance for WMI operations in Canada and Latin America. **LARRY LeBLANC**

Taiwan's Sherry Chang Hui Mei was named Asia's most popular artist during the Channel V Chinese Music Awards Jan. 25 at the Beijing Capital Stadium. The singer, who had been banned in mainland China for performing at the inauguration ceremony of Taiwanese president Chen Shui Bian, was allowed back in the country only last year. Mainland Chinese singer Faye Wong and Taiwanese teen idol Jay Chou were voted most popular female and male artists, respectively. Chou also won the new-generation singer/songwriter prize for Taiwan; Hong Kong's winner was Nicholas Tse. The 50-award ceremony was jointly organized by Channel V and China Central Television (CCTV) and co-presented by the Ministry of Culture's Friendship Assn. of Cultural Circles of China. Channel V viewers cast a record 4 million votes this year—up 12.5% from last year. The ceremony was broadcast Jan. 27 on Channel V Greater China, which claims to reach 25.5 million households. CCTV will air the event Feb. 12, the first day of the Chinese New Year holiday period. **WINNIE CHUNG**



Peter Jenner, manager of U.K. artists Billy Bragg and Eddi Reader, was voted chairman of the International Music Managers Forum during MIDEM. The former manager of Pink Floyd and the Clash will hold the title for two years. Australia's Michael McMartin and Holland's Wim Reijnen have both been elected as vice chairmen. **CHRISTIE ELIEZER**

Classical conductor Seiji Ozawa waltzed into the top 10 of the Japanese album chart with his Universal Classics album featuring the Vienna Philharmonic, *New Year's Concert 2002*. It is the first classical LP to reach those heights on the listings, which are published by music trade paper *Oricon*. The concert was recorded Jan. 1 in Vienna and broadcast live on TV and radio by the Japan Broadcasting Corp. "Another reason the album has sold so well in Japan is that Maestro Ozawa is, of course, Japanese," notes Tomohide Ishikawa, corporate executive of classics at Universal Music K.K. The album entered the Jan. 28 *Oricon* album chart at No. 9. According to Universal Music K.K., it has sold some 200,000 copies in Japan since its Jan. 19 release. **STEVE McCLURE**

Nashville-based Gaylord Entertainment will close the Sydney-based Australia-Pacific office of its MusicCountry channel Feb. 28. Australian managing director Gill Robert and eight staffers will lose their jobs. Gaylord is also winding down its office in Brazil. It will continue to beam to those territories from the U.S., without domestic content. **CHRISTIE ELIEZER**

Executive Turntable

RECORD COMPANIES: Shridhar Subramaniam is promoted to CEO of Mumbai-based Sony Music India. He was deputy managing director.

Miltos Karadsas is named managing director of EMI's Athens-based Greek affiliate, Minos-EMI. He was VP/GM at Greek indie label Nitro Music.

Alan Pell is promoted to A&R director of London-based EMI:Chry-

alis. He was an A&R executive.

MUSIC TV: Yu Sasamoto is promoted to president/CEO of MTV Japan. He was executive VP/representative director.

Maurizio Vitale is promoted to VP/art director of MTV Networks Europe/MTV South, based in London. He was creative director for MTV Italia and MTV España.

Sony Takes Partners, Aims To Dance Through Europe In 2002

BY CHUCKY THOMAS

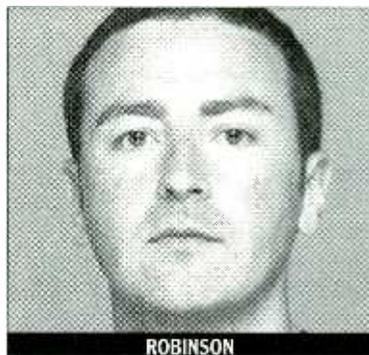
LONDON—Sony Music looks set to make a considerable impact on dance-music sales in Europe this year. To the fore are new London-based joint-label venture Illustrious Records—under the tenure of recently appointed head Kevin Robinson (*Billboard Bulletin*, Aug. 10, 2001)—and Sony Music Independent Network Europe (SINE), which continues to augment its independent label partners.

Robinson's music-business career includes a 10-year stint as director of EMI Dance and head of its Positiva imprint until he left in July 2001. Positiva's ongoing success left him without a sense of challenge in his work: The label, now run by A&R director Jason Ellis, had 10 U.K. top 40 singles in 2001, including two top five hits. "I found it hard to see how I could take the label any further," Robinson says.

Sony Music U.K. chairman/CEO Rob Stringer and Epic Records U.K. man-

aging director Nick Raphael were among those courting Robinson for his next career move. "I wanted equity in whatever I did, and there's a lot more autonomy here [than elsewhere]," Robinson claims. "It's a good deal, so if I do well, I get rewarded for it."

Robinson anticipates the first two years of his minimum three-year deal will be spent establishing his roster. Illustrious' present lineup consists mainly of non-U.K. acts, including Cologne, Germany-based trance act Fragma, which has already proved its crossover appeal. The act, which Robinson brought with him from Positiva, sold more than 500,000 copies in the U.K. alone of "Toca's Miracle" on that label in 2000. It also provided Illustrious' first single release, "Say That You're Here," which became a U.K. top 30 hit in November 2001. The label will release Fragma's second album, *Embrace*, in Europe this spring.



ROBINSON

Robinson observes, "The dance market is thriving in the U.K., but big crossover records or artists that have sold 100,000 albums are appealing to people outside the realms of dance."

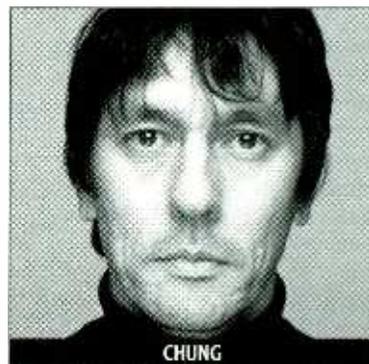
Feb. 9 sees the U.K. release of Illustrious' first single of this year—"Point of View" by Italian act DB Boulevard, which Robinson signed to the label for the world excluding Spain and Italy.

Under the guidance of London-based senior VP Mark Chung, SINE is concentrating on building Illustrious' sales outside the U.K. The division licenses European independent labels and markets their repertoires outside their home territories. When Chung joined the company in 1997, the roster consisted mainly of English guitar-based acts. But, noting that a large number of independent record labels across Europe worked predominantly with dance music but remained unrepresented at SINE, Chung says, "The first deals I did here were mainly with dance labels."

SINE has relationships with U.K. indies Skint/Loaded Records, South-

ern Fried, and Xtravaganza Records, as well as Hanover, Germany-based independent Peppermint Jam. Its key objective is acquiring repertoire streams in preference to one-off deals. As Chung puts it, "A&R-ing A&R people is what we do."

SINE's success is reliant upon using its global network to market records. "It's one thing establishing yourself as a player in your own market, but not having global reach is always an issue for independents," Chung says. Deal structures range from pure licensing to profit-sharing and first-option deals; his arrangement with Brighton, England-based Skint/Loaded takes the form of an equity split and is an unusual exception.



CHUNG

SINE's most successful dance album to date, Fatboy Slim's 1998 *You've Come a Long Way Baby* (Skint), has sold more than 4 million copies worldwide. Skint/Loaded head of A&R Damian Harris says, "You can always attain a certain level of recognition through dance-music record shops and having your

records exported, but [as for] moving it up to the next level—that's really what SINE gives us." Skint's forthcoming X-Press 2 album, *Muzikizum*, due in April, is shaping up to be one of the most hotly anticipated dance releases of 2002.

Peppermint Jam is SINE's latest partner in this genre. (The imprint will also benefit from local marketing support via Sony Germany.) Managing director Errol Rennalls expects to see the label's profile raised globally through "a partner that understands the organics of our business and appreciates the type of music we will be making in the future."

Chung has also set up SINE Dance—headed by Sony Music Entertainment Europe director of marketing/A&R, dance music Nanou Lamblin—to license tracks and artists that are marketed through SINE. In 2001, Lamblin was responsible for signing U.S. producer Roger Sanchez's debut album, *First Contact*, for the world outside the U.S., the U.K., and Ireland. In July 2001, lead single "Another Chance" (Defected) hit No. 1 in the U.K. after enjoying Pan-European club success.

Lamblin is now focusing on Australian drum'n'bass outfit Puretone; the act, sub-licensed to Gusto Records in the U.K., has already managed two platinum-selling Australian singles (more than 70,000 units each). Its "Addicted to Bass" single peaked at No. 2 on the Jan. 19 Official U.K. Charts Co. singles sales chart, and an album, *There's No Accounting for Taste*, is being readied to follow.

Controversy Plagues Israel's Tamuz Awards

BY SASHA LEVY

TEL AVIV, Israel—Eitan Gafni, the Israeli industry veteran behind the Tamuz Awards—which aspire to be the country's answer to the Grammy Awards—says the annual ceremony is "on its way," despite criticism that this year's event was not representative of local tastes.

The two big winners at the third annual Tamuz awards, held Jan. 18 at Tel Aviv's Hangar II venue, were Western-styled Israeli rock music and leading Israeli label Hed Arzi.

Gafni set up the awards with trade association the Israeli Music Academy three years ago. The only domestic music awards to be televised, they are intended to give the industry the opportunity to recognize professional excellence in its peers. Winners were chosen by an 800-strong academy of voters from the local music business, although only 540 voted this year.

Criticism comes from, among others, Yohai Hai, managing director of collecting society the Mediterranean and Israeli Music Federation. Shortly before the awards, Hai pulled his organization's representation from the award committee, claiming that the nominations did not sufficiently

recognize Mediterranean or Eastern music. (Mediterranean music, with its roots in such countries as Morocco, Algeria, and Iraq, accounts for around 60%-70% of local music sales.)

After what Hai calls "enormous emotional pressure," the body rejoined. But he adds that "unless some radical revisions are made, we won't be there next year. Last year, we thought of our own awards, and we'll probably do it."

Only one Mediterranean act, Sarit Hadad (A&G Productions), won in a key category (best female singer). "No one can deny Sarit Hadad deserved [it]," Hai notes. "But lots of other musicians were not recognized in the nominations or the awards."

Gafni counters that "the purpose of Tamuz is not to reward those who are already famous but to recognize the unknowns behind the scenes."

Other observers complain that the awards were biased toward Hed Arzi, which has the largest representation in the voting academy. One Tamuz insider concedes, "Hed Arzi is the largest company. We know there are problems." But the insider insists that as the voting procedure was overseen by an attorney, "no one can say that the votes are

illegal." Similar claims of bias were made last year toward Helicon, another leading Israeli label.

Gafni says, "I cannot say I'm pleased with the way the awards went: There have to be more improvements, but Tamuz is on its way—even if I don't continue to be personally involved with it. It will take another two or three years."

Veteran singer/TV presenter Gidi Gov hosted the 150-minute show, which was broadcast live on commercial TV Channel 2. This year's awards featured 25 categories, down from last year's unwieldy 35, all dedicated to local music. Live performers included Gov, double winner David De'or (Hed Arzi), and Helicon-signed artists Rita & Rami Kleinstein, who were named best live act and whose album *Rita and Rami* won the producer's award for Louie Lehav.

A lifetime achievement award went to Hed Arzi founder Ze'ev Levine. Key category winners from his label included De'Or (best male singer and vocal performance), Teapacks (best group), Danny Sander (best album), and Arkadi Duchin (best composer). The only publicly voted award, for best newcomer, went to Helicon act Subliminal.

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JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
WEEK	LAST WEEK	WEEK	LAST WEEK	WEEK	LAST WEEK	WEEK	LAST WEEK
IDEMPA PUBLICATIONS INC. 01/30/02		OFFICIAL UK CHARTS CO. 01/28/02		IMEDIA CONTROLS 01/30/02		SNEP/IFOP/TITE-LIVE 01/29/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	NEW	1	NEW	1	NEW
2	1	2	NEW	2	4	2	9
3	2	3	2	3	3	3	2
4	NEW	4	1	4	2	4	3
5	3	5	NEW	5	1	5	5
6	5	6	NEW	6	5	6	6
7	7	7	NEW	7	10	7	4
8	4	8	4	8	6	8	7
9	8	9	3	9	7	9	8
10	NEW	10	NEW	10	8	10	NEW
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	NEW	11	NEW	11	21	11	56
12	NEW	12	NEW	12	18	12	25
13	NEW	13	NEW	13	NEW	13	NEW
14	NEW	14	NEW	14	NEW	14	NEW
15	NEW	15	NEW	15	NEW	15	NEW
16	NEW	16	NEW	16	NEW	16	NEW
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	9	1	1	1	NEW	1	1
2	1	2	2	2	2	2	NEW
3	2	3	4	3	NEW	3	2
4	NEW	4	5	4	1	4	4
5	NEW	5	22	5	3	5	5
6	3	6	3	6	6	6	8
7	NEW	7	16	7	4	7	3
8	8	8	8	8	5	8	6
9	15	9	7	9	8	9	9
10	5	10	15	10	7	10	NEW

CANADA		SPAIN		AUSTRALIA		ITALY	
WEEK	LAST WEEK						
ISOUNDSCAN 02/09/02		IAFYVE 02/09/02		ARIA 01/29/02		(FIM) 01/29/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	NEW	2	2
2	2	2	2	2	1	1	1
3	NEW	3	NEW	3	4	3	5
4	3	4	4	4	2	4	4
5	4	5	3	5	5	5	6
6	6	6	NEW	6	6	6	3
7	9	7	6	7	10	7	8
8	RE	8	8	8	3	8	9
9	7	9	7	9	7	9	NEW
10	8	10	5	10	9	10	7
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	RE	11	4	11	NEW	11	36
12	16	12	NEW	12	NEW	12	31
13	18	13	NEW	13	22	13	NEW
14	19	14	NEW	14	34	14	NEW
15	NEW	15	NEW	15	36	15	NEW
16	NEW	16	NEW	16	NEW	16	NEW
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	NEW	1	1	1	2
2	3	2	1	2	5	2	NEW
3	2	3	2	3	2	3	3
4	1	4	3	4	4	4	4
5	4	5	4	5	10	5	NEW
6	9	6	6	6	12	6	5
7	5	7	5	7	6	7	7
8	7	8	8	8	3	8	8
9	8	9	7	9	8	9	6
10	6	10	9	10	9	10	7

Global Music Pulse

Edited by Nigel Williamson



ROOTS REVIVAL: Reggae fans had probably despaired that Jamaican legend **Lee "Scratch" Perry** would never again make a decent album. The notoriously eccentric producer credited with inventing the dub style and helming some of **Bob Marley's** best



recordings burnt down his famous Black Ark studio under bizarre circumstances more than 20 years ago, and in recent years he has been living in Switzerland. Since then, his live appearances and sporadic recordings have been erratic. But Perry has surprised and rewarded loyal fans with a fine new set, *Jamaican E.T.*, released Jan. 28 in Europe on Trojan. "It was recorded in London last year with British musicians," he says. "It's a return to my classic roots-reggae sound. The sound 'Scratch' made is what made Bob Marley famous, and I'm still making it." **NIGEL WILLIAMSON**

SNAP HIT: No crocodile tears for Denmark's **DJ Aligator**, whose "The Whistle Song" climbed to No. 5 on the U.K. singles chart in January. Meanwhile, his new single, "The Stomp Song," has just been released domestically. "The Whistle Song" was first released in the U.K. almost two years ago. EMI Denmark director of international exploitation **Ole Mortensen** says that as a result of its U.K. success, affiliates in Germany, Benelux, Austria, and Switzerland are rereleasing the track, while North America is set for a debut. "The Whistle Song" went quadruple-platinum at home (200,000 units) and gold in other Scandinavian territories. **CHARLES FERRO**

TELLING STORIES: Algerian singer/songwriter **Souad Massi** is the new name to watch in world-music circles. Her exquisite debut album, *Raoui* (The Storyteller), released on Island/Universal in France and on Wrasse Records in the U.K., has led critics to compare her to **Tracy Chapman** and **Joan Baez**. Massi accompanies herself on acoustic guitar and sings in Arabic and French on songs that range from the pensive "Matekiche" (Don't Cry) to the rockier "Lamean" (Trust) to the reggae-tinged "Khasara Aalik" (It's a Pity). The album is shot through with

an uplifting optimism. "I've suffered from every injustice, but a day will come when the sun will shine," she says. The album also gained her a nomination for best newcomer in the inaugural Awards for World Music, sponsored by the U.K.'s BBC Radio 3 and voted for on a Europe-wide basis. **KWAKU**

30 YEARS ON: The most legendary of Australian rock festivals, Sunbury Pop, was held on Australia Day (Jan. 26) 1972, outside Melbourne. Headliners **Billy Thorpe & the Aztecs'** skull-meltingly loud set—through a double wall of Marshall amps and frequent exhortations to "suck more piss" (translation: drink more beer)—gave them instant iconic status before the 35,000-strong crowd. Equally captivating were **Chain**, **Spectrum**, **Coloured Balls**, **La De Das**, **the Wild Cherries**, **Taman Shud**, and **Max Merrit & the Meteors**. The festival's 30th anniversary sees the Feb. 6 release of a DVD-Video, *Sunbury '72*, through Aztecs drummer **Gil Matthews'** film company, Umbrella Entertainment. It combines late filmmaker **John Dixon's** hour-long TV documentary, with extra footage that includes film clips of the Aztecs. **CHRISTIE ELIEZER**

SOMETHING ELSE: Finland's **TikTak** had barely recovered from receiving double-platinum accolades marking 80,000 units sold of its 1999 debut, *Frendit* (Friends), when the group of six 16-year-old girls received news that sophomore set *Jotain Muuta* (Something Else) shipped more than 60,000 units within a month of release. TikTak (known outside Finland as **Tik'n'Tak**) released its debut in English and supported **Aaron Carter** on two North American tours in 2001. The band makes "pop with an edge" in the tradition of the **Bangles** and the **Go-Go's**, according to **Guggi Kokljuschkin**, Universal Music Finland managing director: The girls play their own instruments. "TikTak has earned considerable credibility, which has helped them find more varied audiences than before," Kokljuschkin says. **JONATHAN MANDER**

BRINGING IT ON AGAIN: U.K. rock act **Gomez** releases its third album, *In Our Gun*, March 18 internationally via Hut/Virgin. No North American date has been finalized. The album follows a two-year hiatus since the release of the band's sophomore disc, *Liquid Skin*, and will be preceded in the U.K. by a single, "Shot Shot," March 4. The track will be accompanied by the song "Pop Juice," which features legendary folk-rock double-bass player **Danny Thompson** (**Tim Buckley/John Martyn/Pentangle**). Gomez burst onto the scene in 1998 with its widely acclaimed Technics Mercury Music Prize-winning debut, *Bring It On*. **CHRIS BARRETT**

Music & Media

EUROCHART

Eurocharts are compiled by *Music & Media* from the national singles and album sales charts of 18 European countries.

(MUSIC & MEDIA) 01/30/02

SINGLES

1	4	GET THE PARTY STARTED	PINK ARISTA
2	7	SOMETHIN' STUPID	ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS/EMI
3	2	PAID MY DUES	ANASTACIA EPIC
4	3	LA MUSIQUE	STAR ACADEMY ISLANO/UNIVERSAL
5	NEW	WHENEVER WHEREVER	SHAKIRA EPIC
6	NEW	HERO	ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
7	6	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE PARLOPHONE/EMI
8	NEW	LES MOTS	MYLENE FARMER & SEAL POLYDOR
9	7	J'AI TOUT OUBLIE	MARC LAVOINE & CRISTINA MAROCCO MERCURY
10	NEW	OVERPROTECTED	BRITNEY SPEARS JIVE/ZOMBA

HOT MOVER SINGLES

15	18	HOW YOU REMIND ME	NICKELBACK ROADRUNNER
16	31	BECAUSE I GOT HIGH	AFROMAN UNIVERSAL
21	NEW	CAUGHT IN THE MIDDLE	AT COLUMBIA
27	40	HEY BABY	NO DOUBT FEATURING BOUNTY KILLER INTERSCOPE/UNIVERSAL
32	NEW	ALIVE	P.D.O. ATLANTIC

ALBUMS

1	1	ROBBIE WILLIAMS	SWING WHEN YOU'RE WINNING CHRYSALIS/EMI
2	2	ANASTACIA	FREAK OF NATURE EPIC
3	3	SOUNDTRACK	THE LORD OF THE RINGS REPRISE/WARNER
4	4	LINKIN PARK	HYBRID THEORY WARNER BRDS
5	NEW	DIE TOTEN HOSEN	AUSWARTSSPIEL JKP/EAST WEST
6	9	NICKELBACK	SILVER SIDE UP ROADRUNNER
7	5	ALICIA KEYS	SONGS IN A MINOR J/BMG
8	7	STEREOPHONICS	JUST ENOUGH EDUCATION TO PERFORM V2
9	RE	DIDO	NO ANGEL CHEEKY/ARISTA
10	10	BRITNEY SPEARS	BRITNEY JIVE/ZOMBA

THE NETHERLANDS

(STICHTING MEGA TOP 100) 01/28/02

SINGLES

1	1	LOPEN OP HET WATER	MARCO BORSATO & SITA POLYDOR
2	2	L'AMOUR TOUJOURS (I'LL FLY WITH YOU)	GIGI D'AGOSTINO BXR/MEDIA
3	4	WHAT IF	KATE WINSLET EMI
4	3	CLUB BIZARRE	BROOKLYN BOUNCE EPIC
5	5	GET THE PARTY STARTED	PINK ARISTA

ALBUMS

1	1	BLOF	BLAUWE RUIS EMI
2	2	SITA	HAPPY JIVE/ZOMBA
3	3	ROBBIE WILLIAMS	SWING WHEN YOU'RE WINNING CHRYSALIS
4	4	ANASTACIA	FREAK OF NATURE EPIC
5	6	ENYA	A DAY WITHOUT RAIN WEA

NORWAY

(VERDENS GANG NORWAY) 01/29/02

SINGLES

1	1	RAMP! THE LOGICAL SONG	SCOOTER EOEL
2	2	GET THE PARTY STARTED	PINK ARISTA
3	NEW	CAUGHT IN THE MIDDLE	AT COLUMBIA
4	3	HEY BABY	NO DOUBT FEATURING BOUNTY KILLER INTERSCOPE/UNIVERSAL
5	8	BIMBO	LAMBRETTA POLAR/UNIVERSAL

ALBUMS

1	NEW	SCOOTER	PUSH THE BEAT FOR THIS JAM EOEL
2	5	SECRET GARDEN	ONCE IN A RED MOON UNIVERSAL
3	2	BONNIE TYLER	GREATEST HITS NORSE GRAM
4	1	ROBBIE WILLIAMS	SWING WHEN YOU'RE WINNING CHRYSALIS
5	3	MORTEN ABEL	I'LL COME BACK & LOVE YOU FOREVER VIRGIN

SWEDEN

(GLF) 01/25/02

SINGLES

1	NEW	WHENEVER WHEREVER	SHAKIRA EPIC
2	1	LIFE	E-TYPE STOCKHOLM/UNIVERSAL
3	3	OVERPROTECTED	BRITNEY SPEARS JIVE/ZOMBA
4	2	PAID MY DUES	ANASTACIA EPIC
5	4	ROCKA PÅ!	MARKOOLID VS. THE BOPPERS BONNIER

ALBUMS

1	1	ANASTACIA	FREAK OF NATURE EPIC
2	2	WEEPING WILLOWS	INTO THE LIGHT GRAND RECORDINGS/VIRGIN
3	3	SOPHIE ZELMANI	SING AND DANCE COLUMBIA
4	4	BENNY ANDERSSON	BENNY ANDERSSON'S ORKESTER MONO MUSIC/SONY
13	13	DR. HOOK	SHARING THE NIGHT TOGETHER CMC/EMI

NEW ZEALAND

(RECORD PUBLICATIONS LTD.) 01/30/02

SINGLES

1	1	GET THE PARTY STARTED	PINK ARISTA
2	NEW	FAMILY AFFAIR	MARY J. BLIGE MCA
3	NEW	U GOT IT BAD	USHER ARISTA
4	NEW	HOW YOU REMIND ME	NICKELBACK ROADRUNNER
5	2	SUPERMAN (IT'S NOT EASY)	FIVE FOR FIGHTING COLUMBIA

ALBUMS

1	NEW	NICKELBACK	SILVER SIDE UP ROADRUNNER/UNIVERSAL
2	1	THE HERBS	LISTEN—THE VERY BEST OF THE HERBS WEA
3	2	ROBBIE WILLIAMS	SWING WHEN YOU'RE WINNING EMI
4	3	BEE GEES	THEIR GREATEST HITS—THE RECORD POLYDOR
5	4	JENNIFER LOPEZ	J.L.D. EPIC

DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 01/29/02

SINGLES

1	1	HOW YOU REMIND ME	NICKELBACK ROADRUNNER/UNIVERSAL
2	2	L'AMOUR TOUJOURS (I'LL FLY WITH YOU)	GIGI D'AGOSTINO ICEBERG
3	3	PAID MY DUES	ANASTACIA EPIC
4	NEW	GET THE PARTY STARTED	PINK ARISTA
5	NEW	THE WORLD OUTSIDE MY DOOR	EYED EMI/MEDLEY

ALBUMS

1	NEW	SAYBIA	THE SECOND YOU SLEEP EMI/MEDLEY
2	1	ANASTACIA	FREAK OF NATURE EPIC
3	2	KIM LARSEN & KJUKKEN	SANGE FRA GLEMMEBOKEN EMI
4	8	NICKELBACK	SILVER SIDE UP ROADRUNNER/UNIVERSAL
5	3	ROD STEWART	THE STORY SO FAR—THE VERY BEST OF WARNER BRDS.

PORTUGAL

(PORTUGAL/AFPI) 01/29/02

SINGLES

1	1	SOMETHIN' STUPID	ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS/EMI
2	3	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE PARLOPHONE
3	4	FALLIN'	ALICIA KEYS J/BMG
4	5	I'M A SLAVE 4 U	BRITNEY SPEARS JIVE/ZOMBA
5	NEW	OUT OF REACH	GABRIELLE POLYDOR

ALBUMS

1	1	BACKSTREET BOYS	THE HITS—CHAPTER ONE JIVE/ZOMBA
2	5	DIVINUS	SUCCESSOS PORTUGUESES ENN GREGORIANO EMI
3	2	ENIGMA	L.S.O.—LOVE SENSUALITY DEVOTION VIRGIN
4	4	CANTA BAHIA	MORANGO DO NORDESTE VIDISCO
5	7	ALEXANDRE PIRES	E POR AMOR RCA

COMMON CURRENCY

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

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
ANASTACIA Freak of Nature (S)				2					4	4
CREED Weathered (S)	2					5		7		
ENYA A Day Without Rain (W)				8		8				5
LINKIN PARK Hybrid Theory	3					7		2		
NICKELBACK Silver Side Up (U)	5			6		2				
SOUNDTRACK The Lord of the Rings			10	5				9		
ROBBIE WILLIAMS Swing When You're Winning (E)			2	4				4	8	3

ARGENTINA

(CAPIFI) 01/22/02

ALBUMS

1	1	BANDANA	BANDANA BMG
2	4	DIEGO TORRES	UN MUNDO DIFERENTE RCA
3	3	ALEJANDRO SANZ	MTV UNPLUGGED WEA
4	5	SHAKIRA	SERVICIO DE LAVADERIA/LAUNDRY SERVICE EPIC
5	2	LUIS MIGUEL	MIS ROMANCES WEA LATINA
6	6	BRITNEY SPEARS	BRITNEY JIVE/EMI
7	NEW	LOS AUTENTICOS DECADENTES	LOS REYES DE LA CANCION BMG
8	NEW	GUSTAVO CERATI	11 EPISODIOS BMG
9	10	SOLEDAD	LIBRE EPIC
10	7	GORILLAZ	GORILLAZ PARLOPHONE

Events Calendar

FEBRUARY

Feb. 5, **The Circle: How to Get Signed to a Deal**, Musical Theater Works, New York. 516-621-6424.

Feb. 8-9, **14th Annual Frank Sinatra Celebrity Golf Tournament**, Renaissance Esmeralda Resort, Indian Wells, Calif. 760-773-1627.

Feb. 9, **DIY Convention 2002**, Wyndham Bel Age Hotel, Los Angeles. 323-665-8080.

Feb. 9, **Third Annual T.J. Martell Foundation Family Day**, Basketball City, New York. 615-256-2002.

Feb. 10, **Governors Awards**, presented by the San Francisco chapter of the National Academy of Recording Arts and Sciences, Regency Center Grand Ballroom, San Francisco. 310-392-3777.

Feb. 11, **The Art of Artist Management**, presented by the National Assn. of Recording Industry Professionals, Wyndham Bel Age Hotel, West Hollywood, Calif. 818-769-7007.

Feb. 12-14, **M3 REPLiTech North America**, Los Angeles Convention Center, Los Angeles. 800-800-5474.

Feb. 20, **Brit Awards**, Earls Court, London. 44-207-385-1200.

Feb. 21-24, **14th Annual International Folk Alliance Conference**, Adam's Mark Hotel, Jacksonville, Fla. 301-588-8185.

Feb. 23, **Kristen Ann Carr Fund's Ninth Annual Winter Semi-Formal**, 200 Fifth Club, New York. 718-522-7171.

Feb. 23, **NAACP Image Awards taping**, Universal Amphitheatre, Los Angeles. 323-938-5268.

Feb. 23, **Start and Run Your Own Record Label**, New Yorker Hotel, New York. 212-688-3504.

Feb. 23-24, **Biz-Music: Understanding the Music Business**, Roosevelt Hotel, New York. 212-465-3392.

Feb. 26, **Fourth Annual Entertainment Law Initiative Luncheon and Conference**, Regent Beverly Wilshire Hotel, Los Angeles. 310-392-3777.

Feb. 27, **44th Annual Grammy Awards**, Staples Center, Los Angeles. 310-392-3777.

Feb. 27-March 2, **33rd Annual Country Radio Seminar**, Nashville Convention Center, Nashville. 615-327-4487.

MARCH

March 1-3, **Building a Songwriting Career**, sponsored by the Songwriters Guild Foundation and the Songwriters Guild of America, Hampton Inn and Suites Hotel, Memphis. 615-329-1782.

March 2-3, **Global Entertainment & Media Summit**, New Yorker Hotel, New York. 973-228-4450.

March 6, **2002 World Music Awards**, Monte Carlo Sporting Club, Monte Carlo, Monaco. 377-93-25-43-69.

March 8-10, **Intercollegiate Broadcasting System National College Radio Convention**, Hotel Pennsylvania, New York. 845-565-0003.

March 8-10, **Southland Theatre Artists Goodwill Event**, sponsored by the T.J. Martell Foundation, Luckman Fine Arts Complex, Los Angeles. 615-256-2002.

March 8-12, **National Assn. of Recording Merchandisers Featuring the Assn. for Independent Music Convention & Trade Show**, San Francisco Marriott, San Francisco. 856-596-2221.

March 11, **Best Cellars Wine Dinner**, sponsored by the T.J. Martell Foundation, Loews Vanderbilt Plaza, Nashville. 615-256-2002.

March 14, **Heston Hoston Golf Classic**, sponsored by the T.J. Martell Foundation, Miami Shores Country Club, Miami. 615-256-2002.

March 14-16, **Billboard/Airplay Monitor Radio Seminar & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

March 19, **41st Songwriter Showcase**, presented by the Songwriters Hall of Fame, Makor, New York. 212-957-9230.

March 19-23, **2002 Game Developers Conference**, San Jose Convention

Center, San Jose, Calif. gdconf.com.

March 20-24, **Cowboy Poetry & Music Festival**, Melody Ranch Motion Picture Studio, Santa Clarita, Calif. 661-286-4021.

March 20-24, **32nd Annual Recording Media Forum**, presented by the International Recording Media Assn., the Westin La Paloma, Tucson, Ariz. 609-279-1700.

March 23-27, **Winter Music Conference**, Miami Beach Convention Center, Miami Beach. 954-563-4444.

March 27-30, **March Madness Black College Spring Music Jam**, Morris Brown College, Atlanta. 770-621-5820.

APRIL

April 15, **Florida Heroes Awards**, presented by the Florida chapter of the National Academy of Recording Arts and Sciences, Biltmore Hotel, Coral Gables, Fla. 305-672-4060.

April 23, **2002 Heroes Awards**, presented by the Washington, D.C., chapter of the National Academy of Recording Arts and Sciences, Willard Inter-Continental, Washington, D.C. 202-662-1341.

April 25, **Dove Awards**, sponsored by the Gospel Music Assn., Nashville. 615-242-0303.

April 27, **KLOS Mark & Brian Celebrity Golf Tournament**, sponsored by the T.J. Martell Foundation, Coyote Hills Golf Club, Fullerton, Calif. 615-256-2002.

April 30, **Fishing for a Cure**, sponsored by the T.J. Martell Foundation, Nashville Shores, Nashville. 615-256-2002.

MAY

May 2, **Skylar Neil Memorial Golf Tournament**, sponsored by the T.J. Martell Foundation, Malibu Country Club, Malibu, Calif. 615-256-2002.

May 7-9, **Billboard Latin Music Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

May 9, **Steven J. Ross Award Dinner**, presented by the UJA-Federation of New York, Waldorf-Astoria, New York. 212-836-1126.

May 21, **Academy of Country Music**

Awards, Universal Amphitheatre, Los Angeles. 310-201-8816.

May 22, **2002 SGMA Awards**, sponsored by the Southern Gospel Music Assn., Park Vista Resort, Gatlinburg, Tenn. 865-908-4040.

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

May 29-31, **Emerging Artists and Technology in Music Conference**, MGM Grand Hotel, Las Vegas. eat-m.com.

JUNE

June 6, **Radio-Mercury Awards Luncheon and Ceremony**, Waldorf-Astoria, New York. 2132-681-7207.

June 11-13, **E.A.R.S. Talent Showcase & Music Conference 2002**, Puck Building, New York. 718-385-3133.

June 13, **The Songwriters Hall of Fame 33rd Annual Awards Dinner**, presented by the National Academy of Popular Music, Sheraton New York Hotel & Towers, New York. 212-573-6933.

June 16, **MuchMusic Video Awards**, MuchMusic headquarters, Toronto. 416-591-7400.

June 24-26, **M3 REPLiTech Europe**, Amsterdam Rai, Amsterdam. 800-800-5474.

June 25, **BET Awards**, Kodak Theater, Los Angeles. 202-608-2000.

JULY

July 16-18, **2002 Video Software Dealers Assn. Convention**, Rio Suite Hotel and Casino, Las Vegas. 818-385-1500.

AUGUST

Aug. 7-9, **Billboard R&B/Hip-Hop Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

SEPTEMBER

Sept. 10-12, **Billboard Dance Music Summit**, Marriott Marquis, New York. 646-654-4660.

Sept. 12-14, **National Assn. of Broadcasters Radio Show**, Washington State Convention and Trade Center, Seattle. 800-342-2460.

OCTOBER

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

Submit items for Lifelines, Good Works, and Events Calendar to Jill Pesselnick at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at jesselnick@billboard.com.

Life Lines

BIRTHS

Girl, Marcella Francesca, to **Franческа** and **James Hetfield**, Jan. 17 in San Francisco. Father is the co-founder of Metallica.

Girl, Myla Grace, to **Tamia** and **Grant Hill**, Jan. 23 in Orlando, Fla. Mother is an Elektra recording artist. Father is a basketball player for the Orlando Magic.

MARRIAGES

Chanté Moore to **Kenny Lattimore**, Jan. 1 in Ocho Rios, Jamaica. Bride and groom are recording artists.

Rachel Dillman to **Shep Alster**, Jan. 27 in Miami Beach. Bride is a licensing manager for Licensing Ventures. Groom is president of the entertainment wholesaler Hitmenow.com.

DEATHS

Hank Crosby, 73, of complications following triple bypass surgery, Jan. 22 in Detroit. Crosby was a key song-

writer/producer at Motown Records in the 1960s and was particularly involved in the career development of Stevie Wonder. He had writer and/or production credits on such Wonder milestones as "Fingertips—Pt. 2," "Uptight (Everything's Alright)," and "I Was Made to Love Her." Crosby also played saxophone on a number of Motown hits and co-wrote the Smokey Robinson and the Miracles No. 1 single "Tears of a Clown."

Pete Bardens, 57, of lung cancer, Jan. 22 in Malibu, Calif. During the 1960s, keyboardist Bardens played in a succession of London-based combos, performing alongside Ray Davies (in the Blues Messengers), Rod Stewart (in Shotgun Express), Van Morrison (in Them), and Fleetwood Mac's Peter Green and Mick Fleetwood (in the Cheynes). He founded the prolific progressive-rock unit Camel in 1972 and later fronted Mirage.

Good Works

GRAMMY IN THE SCHOOLS: The Grammy in the Schools Careers in Music tour kicked off its 15-city trek Jan. 16 in Austin and wraps up in Atlanta May 10. Each program includes a panel of top recording and music industry professionals talking to students about career opportunities in the music industry and specific workshops regarding such subjects as songwriting and engineering. All student participants receive a directory of schools offering music industry programs. The tour includes stops in San Francisco; Washington, D.C.; Los Angeles; Nashville; Memphis; Philadelphia; Boston; New York; Tampa, Fla.; and New Or-

leans. Contact: **Barb Dehgan** at 310-392-3777.

BENEFIT CONCERT: New Orleans Saints star **Joe Johnson** and his Built 2 Last—The Joe Johnson Foundation, in association with Viked Out Entertainment, will present the five-hour R&B and hip-hop United We Stand concert Feb. 2 at Zephyrs Field in New Orleans as part of the Super Bowl XXXVI festivities. The event will be hosted by **Sean "P. Diddy" Combs** and will feature **Faith Evans, Carl Thomas, Jermaine Dupri, Fabolous, Bubba Sparxxx, Black Rob, Nate Dogg, Biz Markie**, and others. Proceeds from ticket sales benefit the International Assn. of Black Firefighters and the September 11th Fund. The Built 2 Last Foundation, which teaches kids how to become independent and productive adults, will raffle

off a pair of tickets to the Super Bowl prior to the concert. Tickets are \$35 in advance. Contact: **Juanita Stephens** at 718-858-2814.

ALL-STAR AUCTION: During the NBA's All-Star Weekend, Philadelphia 76er **Allen Iverson** and **Russell Simmons** will serve as honorary chairs at the Inner-City Games Philadelphia celebrity auction party Feb. 8. The event, which takes place at the Philadelphia jazz club Zanzibar Blue, will also feature a performance by **Run D.M.C.** Auction items include the new Hummer H2 sport utility vehicle and an autographed uniform from Iverson. Funds will aid the Inner-City Games Foundation, chaired by **Arnold Schwarzenegger**, which provides physical activity and educational programs for children. Contact: **Kymberlee Norsworthy** at 201-985-8892.

FOR THE RECORD

An article on Default appearing in the Feb. 2 issue of *Billboard* incorrectly identified the band's publishing information. Default's songs are published by EMI Music Publishing.

Universal Music Enterprises will release the 2002 Grammy Award nominee compilation via its UTV label. The Feb. 2 issue of *Billboard* incorrectly reported that Universal Music Entertainment would release the project.

Solution to this week's puzzle (page 74)

F	O	A	M	A	T	D	E	A	F	H	A	S		
A	C	R	I	M	E	O	N	T	O	A	R	C		
T	H	E	S	T	R	A	N	G	E	R	N	E	O	
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Search tour itineraries at billboard.com.

MERCHANTS & MARKETING

Magazine Gives Dream Street Powerful Marketing Push

BY SHARON LEVINE

NEW YORK—Even with the singles market on the wane, the think tank behind boy band Dream Street has turned to the configuration to help sustain sales for the group by including teen fanzine-styled magazines as a premium with the purchase of its single.

Last November, Dream Street's label (Utopia Entertainment Group/Edel) issued the single "I Say Yeah," which was packaged with the premium of a publication designed in teen-magazine style—marking the third time in a year that the band's management employed that marketing strategy. Twenty thousand copies of the single were shipped with the premium.

The magazine is fronted by a full-page picture of the boys and three up-and-coming artists (all young girls) geared toward the group's demographic appeal.

In 2001, Dream Street peaked at No. 37 on The Billboard 200 and No. 1 on the Top Independent Albums chart. According to SoundScan, it has moved 644,000 units since its July 10, 2001, street date, with little exposure by means of airplay.

Louis Baldonieri and Brian Lukow of the band's management company—New York-based Dream Street Entertainment—are the masterminds behind the concept, which has never been applied to singles before—although in the past, plenty of music magazines have done the reverse by using singles as premiums.

Baldonieri and business partner Lukow formed Dream Street with the idea of capitalizing on the boy-band phenomenon. After talking to a merchandiser friend and hearing about all the money that Backstreet Boys were reaping, Baldonieri did the math and thought, "Backstreet Boys aren't even boys. If I were to do that, I would cast boys from Broadway."

Although its members changed through several casting calls, the final five were chosen by January 1999 and had a brief stint with Lava, although the label never issued any Dream Street music. By April 2001, Baldonieri met Edel Entertainment president/CEO Ron Urban, who facilitated Dream Street's current record deal with Edel.

Dream Street Entertainment began using the magazine premium in November 2000 in the traditional

way: by selling the publication to stores that carry magazines. Each copy of *dreamstreet: THE MAGAZINE* contained a free CD-ROM spotlighting a live video performance and clips of "It Happens Everytime," "Sugar Rush," "Gotta Get the Girl," and "Jennifer Goodbye," which are all from Dream Street's debut.

That magazine—published nine months before the band's album was in record stores—beckoned to preteen girls' allowances. It served as an introductory vehicle to the band, containing such information as two-page autobiographies and concert reviews, as well as reviews of other artists like Christina Aguilera and Ricky Martin.

In March 2001, Dream Street Entertainment altered its tactics, using the magazine as the premium to ac-

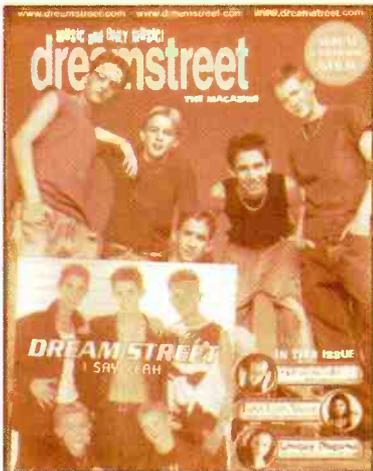
company a CD single, and sold it to record stores. That CD-ROM contained the single and music video for "It Happens Everytime" and clips of "I Say Yeah," "Feel the Rain," and "Let's Get Funky Tonight." In this second issue, the cover featured the five-member boy band and 10 performers—aged 20 and younger—from

Aaron Carter. Of course, the band's Web site address (dreamstreet.com) is the header, in the event of readers craving even more Dream Street information.

With the release of Dream Street's second single, "I Say Yeah," in November, Dream Street Entertainment once again packaged it with a free magazine, which boasted 3D glasses and posters—à la Michael Jackson's *Captain EO* movie—book covers, and a coupon for 20% off merchandise ordered through the magazine with proof of album purchase. The singles cost either \$2.99 or \$3.99, depending on location.

Baldonieri says that the packet was placed against the more visible location of retail outlet walls, rather than among other singles, and its non-traditional shape drew attention to it.

Trans World Entertainment field music marketing manager and director of singles product Vinnie Birbiglia hails the Dream Street effort. "It was a very good marketing idea, which did very well," he says. "It built a great, loyal kid following." He also believes the package gave customers good value.



UMVD's NetReach Promotes Artists Through Virtual Street Teams

BY BRIAN GARRITY

NEW YORK—In a move that signals the importance of online marketing in driving demand for new albums by artists targeting younger demographics, Universal Music and Video Distribution (UMVD) has institutionalized the functions of its Web "street teams" by creating a new in-house division devoted specifically to viral and fan-based promotions on the Internet.

The group, known as NetReach, will be overseen by Angela Sanchez (the division's manager of Internet marketing) and will operate a sub-unit of UMVD's umbrella Internet services unit, NetSource. Sanchez reports directly to NetSource senior director of new media Susan Roberts.

IF YOU DRIVE THEM, THEY WILL COME

NetReach is designed to bolster product and artist awareness through the creation, promotion, and management of online fan groups and communities.

UMVD president Jim Urie says that regardless of format—digital or physical—"you have to drive demand and make people want it. And that's what we're trying to do with NetReach: drive demand."

UMVD is also betting that it can use NetReach to increase demand for Vivendi Universal gaming, film, and DVD properties, as well as related consumer products for third parties that appeal to the same demographic that is being targeted in music.

"What they're doing is grass-roots lifestyle marketing that would work for a number of products," Urie says. "There's no reason we wouldn't take on the next Skechers or the next Vans or the next hot skateboard."

Among the features NetReach will provide for its users are search-engine optimization, fan postings, and the creation of artist fan clubs. Additionally, it will offer UMVD-distributed labels and other partners a tracking technology called U-Fanz that reports the results of online viral marketing campaigns. Additionally, NetReach will work to develop new ventures with UMVD's field representatives, artist development representatives, and college representatives to create synergies between its virtual and physical marketing operations.

Urie says that, for example, UMVD hopes to channel feedback

from tracks and artist testing that is done online through its artist development representatives and back to retail to create more integrated efforts on artist promotions.

STREETS WON'T INTERSECT

But the institutionalization of Web street teams at UMVD isn't likely to have a significant impact on more traditional street marketing by labels. Urie points out that they are two different businesses.

"The labels will continue to want to do as much of the street-team stuff as they can, because that's just so integral to marketing certain kinds of music, where they want to find the group of kids on the street corner and turn on the coolest kid

Mart.com and fye.com to Internet-only retailers like Amazon.com and CDnow.com.

NetSource is also responsible for developing online resources. The unit recently created a zip-code-based search tool called U-Link that lists all of the retail stores in a given area carrying UMVD product. The feature is rolling out across Universal artist and information sites.

"If someone goes on one of our artists sites and is interested and wants to buy the record, you can click on U-Link, put in the zip code, and it tells them all the stores in their immediate area [where they can buy it]," Urie explains.

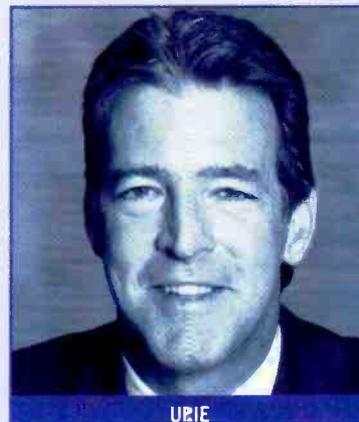
E-BOOK BRIMMING WITH INFO

NetSource also designed an online new-release book that may be viewed by retail partners. It is featured on another new UMVD Internet project: UMVD.com, a business-to-business Web site for media, merchants, marketers, vendors, and other business partners that launched late last year. The site—specializing in a wide range of information on Universal Music Group's artist catalog and digital assets—features extensive publicity materials; more than 15,000 album covers; new-release solicitation books; label, artist and retail logos; audio clips for more than 12,000 albums; and expanded search capabilities for specialty catalogs, product lines, and newly uploaded assets. Urie calls the site "a one-stop source for up-to-date artist and release information."

UMVD executive VP Jim Weatherston adds that the site is designed to reduce costs and improve efficiencies in distributing label-branded information and publicity content.

Urie says the common thread in all the company's Internet projects is a focus on marketing.

"To me, the Internet has always been about marketing," he says. "When I was a kid, guys made records and sold them out of the back of their cars. The trick wasn't in how you delivered the music—the trick was to make somebody want to buy it. The whole music industry ran down this, 'Oh boy, wouldn't online distribution be great?' line, and they forgot about the marketing opportunities that were available that we should be developing online."



URIE

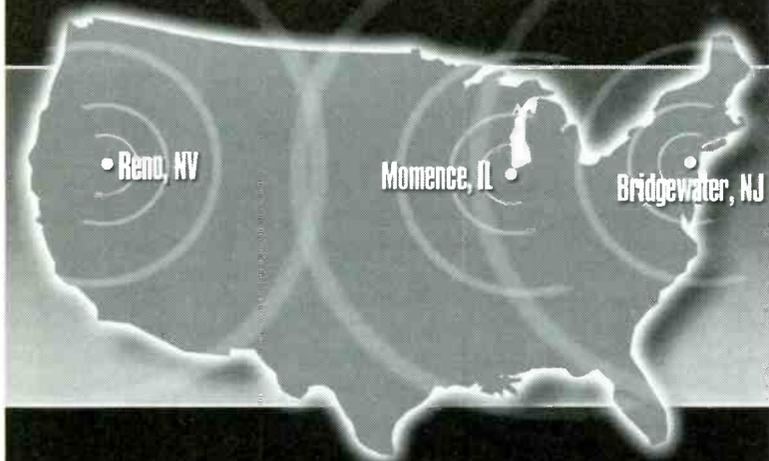
in that group," he says. "They don't want to turn on the whole group; they want to turn on the coolest kid in the group. And they are going to keep trying to do that."

In contrast, Urie says that Web street teams are about targeting and creating avid fan bases.

"On the Net, we are looking for people who are avid about whatever it happens to be," he says. "It doesn't necessarily make them the coolest tastemaker kid in the neighborhood. And I'm not sure we can really determine that. We try to. We're trying to go to cool chat rooms and use cool portals and cool lists, but you never know. It's just how much volume we can get out there to avid fans of whatever that fan is interested in."

NetReach—which started inside Universal Music Group's eLabs unit in 1998 as the company's online "grass-roots" marketing division—is just one of a number of efforts in online services by Universal's distribution arm. NetSource deals with online marketing efforts with all customer Web sites, ranging from bricks-and-clicks like Wal-

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MERCHANTS & MARKETING

In The News

• Handleman has resumed shipping music to Kmart, following the discount retailer's Chapter 11 bankruptcy filing Jan. 22 (*Billboard*, Feb. 2). Meanwhile, Universal Music and Video Distribution—a direct seller of video to the 2,100-unit chain that is owed \$30.8 million—says it expects to resume business with Kmart shortly. Troy, Mich.-based Handleman has been designated a “critical vendor” by the bankruptcy court overseeing Kmart's reorganization. The rackjobber says it expects to recoup its \$60 million accounts-receivable balance. Handleman's Anchor Bay Entertainment subsidiary has an accounts-receivable balance of \$3.5 million and will submit a claim as an unsecured creditor.

• RealNetworks reported a net loss for 2001 of \$74.8 million, or 47 cents per share, compared with a net loss of \$110.1 million, or 72 cents per share, last year. Though the company now boasts 500,000 paying subscribers to its GoldPass and RealOne subscription services, total revenue declined 21.8% to \$188.9 million. Software-license revenue fell 26.7% to \$108.6 million, and advertising revenue declined 61.9% to \$15.6 million. Seattle-based RealNetworks also took a \$25.3-million write-down on certain investments and had a \$3.95-million loss from its 40% stake in MusicNet. The company says it expects MusicNet's losses to continue through this year and that it is not sure when the digital-music venture will show a profit. In the fourth quarter, RealNetworks had a net loss of \$11.8 million, or 7 cents per share, vs. a net loss of \$33.3 million, or 21 cents per share, in the same period in 2000. Revenue fell 22% to \$45.4 million. RealNetworks has repurchased \$10.7 million in stocks under a buyback program that it began last year and will continue this year (*Billboard Bulletin*, Sept. 25, 2001). As of Dec. 31, 2001, it had \$344.5 million in cash on hand, down 5.5% from a year ago.

• Ticketmaster says 2001 ticketing revenue rose 11.8% to \$579.7 million, as the company sold 86.7 million tickets, up from 83 million in 2000. Of that number, 32.1% were sold online, vs. 24.5% last year. Ticketmaster hopes to sell 45% of its tickets online this year. Total revenue rose 11.3% to \$675.2 million. However, the company posted a net loss of \$164.5 million, or \$1.16 per share, vs. a net loss of \$230 million, or \$1.65 per share, in 2000. Chief financial officer Tom McInerney says the Los Angeles-based company expects to show “a small net profit” in 2002.



by Chris Morris

Declarations Of Independents™

HOT DAMN: Good news for Texas music fans: **The Flatlanders** will release a new album May 21 on Los Angeles-based New West Records.

The band can accurately be described as a neo-country supergroup. It was founded in the early '70s in Lubbock, Texas, by **Joe Ely**, **Jimmie Dale Gilmore**, and **Butch Hancock**. The group's rep was based on a single album that was cut in March 1972 and originally released only on eight-track cassettes; it wasn't until the collection was finally reissued as an LP in 1980 by Charly Records in England that the world at large got to hear this amazing formative effort.

In the ensuing years, these three principal singer/songwriters of the Flatlanders have forged formidable solo careers. Ely attained the greatest stardom, recording notable rock-oriented hard-country albums for MCA and Hightone starting in 1977. Gilmore's astonishing songs and tender **Jimmie Rodgers**-like vocals have been heard on imaginative albums for Hightone, Elektra, and Rounder. And Hancock, the most independent of the lot, has recorded prolifically for his own Rainlight imprint and for Sugar Hill.

As Gilmore told *Billboard* in an interview two years ago (*Billboard*, Feb. 19, 2000), the germ for a Flatlanders reunion came when the three former partners collaborated on a track for the soundtrack to the film *The Horse Whisperer*. The trio did another recording, for a tribute to Texas songwriting legend **Townes Van Zandt**, and a couple of road trips ensued.

The new studio collaboration will include the participation of the other instrumentalists from the original '72 session, mandolinist/vocalist **Tony Pearson**, and musical saw player **Steve Wesson**. Steel guitarist/noted producer **Lloyd Maines** is featured among the backup personnel.

QUICK HITS: **Paul DeGooyer** has been promoted to GM at Palm Pictures in New York. DeGooyer joined the company last June as head of DVD. He previously served as head of marketing and A&R at Red Distribution's Red Ink, U.S. label manager for **Peter Gabriel's** New World Records and as senior product manager and director of marketing for Sony's Tri-Star Music. At Palm, he will report jointly to founder **Chris Blackwell** and head of music **Mike Bone**, overseeing day-to-day operations and marketing strategies for both music and DVD releases... Navarre in New Hope, Minn., has inked an exclusive North American distribution deal with Native Language Music. The first

release (Feb. 26) from the Irvine, Calif.-based label under the new pact will be *Smooth Jazz Awards Collection, Vol. 2*, with tracks by **Peter White**, **Richard Elliot**, **Spyro Gyra**, **Jeff Lorber**, and **Everette Harp**.

FLAG WAVING: So how did the **Mooney Suzuki's** guitarist **Graham Tyler** get the roof-lifting axe sound heard



THE MOONEY SUZUKI

on the band's Gammon Records album *Electric Sweat*, due April 9? Well, he found it in a bar.

The Old Absinthe House in New Orleans, to be precise. Tyler explains that after the Crescent City landmark—a favorite of such imbibers as **Led Zeppelin** and the **Rolling Stones**—was demolished, a friend of his father's lifted a section of hardwood from the saloon's old bar. The guitarist turned a chunk of it over to luthier **Ed Roman**, who fashioned a unique—and loud—custom instrument for Tyler. “The guitar is a magical beast,” he says proudly.

Tyler's fuzzed-out sound and aggressive attack is key to the style of the Mooney Suzuki. The New York garage-rock combo issued a well-received EP and album for garage specialists Estrus Records, but recently hooked up with Gammon.

While singer **Sammy James Jr.** is ardent in his praise of Estrus (which picked up the group after they drove across country to Bellingham, Wash., to do a date in the label's hometown), he adds, “Doing another record for Estrus, we wouldn't reach anybody new.”

Electric Sweat was cut in producer **Jim Diamond's** noted Ghetto Recorders studio in Detroit. After a gig at Detroit's Magic Stick, the quartet toured Diamond's facility. James recalls, “We were, like, ‘Oh my God, this is awesome.’ It was the antithesis of a New York studio.”

The Mooneys' hard brew of the **Music Machine**, the **Velvet Underground**, and the **Who** will be on view in a long run of coast-to-coast dates that commence in March.

Retail Track™



by Ed Christman

WONDERING ALOUD: Let's look at two facts. No. 1: So far this year, album sales are down 6.5%, as of Jan. 27. And that dismal performance comes against last year's numbers, which marked the first yearly sales decline in a decade.

No. 2: **Alan Jackson's** *Drive* sold 423,000 units in its debut week. It moved that amount for a number of reasons, including the great setup by the RCA Label Group and the popularity of lead track "Where Were You (When the World Stopped Turning)."

But I would wager that another reason behind the strong debut is because the music consumer is always hungry to buy good music from a known entity like Jackson, something that the music industry seldom gives them the chance to do in January—or, for that matter, the first quarter of any year. Jackson's sales triumph is living testimony to what music merchants have been clamoring for years: "Give us product in the first quarter, and we will sell records."

Alas, star artists and their managers always insist on fourth-quarter releases—if you believe label executives who claim they are not guilty of passing the buck—that they believe will result in incremental sales, thanks to the heavy traffic walking through record stores at that time of the year. But what happens annually without fail is that the glut of star product that hits stores at the same time results in some albums getting lost in the shuffle.

Because of that, those titles don't have a chance to achieve their maximum sales potential—something that might have occurred if they were released in a less cluttered market when the retailers were hungry for something new to sell, when radio was looking for a new song to jump on instead of playing new tracks from old projects, and when the public has less music vying for its attention and dollars.

With that in mind, I ask, Would albums from **Lenny Kravitz**, **Kid Rock**, **Natalie Merchant**, **Jewel**, **Paul McCartney**, **Mick Jagger**, **Prince**, and **M.C. Hammer**—all issued in the thick of the holiday selling season last year—have fared better if their releases were held over to the first quarter of this year? Based on the industry's track record with regard to the first-quarter release schedule, I wonder if we will ever know the answer to that question.

SILVER LINING: The music industry got some good news last week, when the bankruptcy court judge presiding over Kmart's Chapter 11 reorganization (*Billboard*, Feb. 2), approved the merchant's petition to pay "critical

vendors." Kmart's rackjobber, Handleman—which is owed some \$60 million by the merchant—is one of two vendors designated as critical. Critical vendor status is a rarely used aspect of the Chapter 11 code that allows a debtor to pay off, in full, the



pre-petition debt owed to vendors whose products or services they can't survive without. According to one source familiar with Chapter 11 proceedings, it is usually used to pay off trucking outfits that are in possession of merchandise in transit at the time of the filing.

One distribution executive says that Handleman "did a good job of pressuring Kmart to be designated as a critical vendor: You don't think Kmart did that on their own out of the kindness of their heart, do you?"

Now that the judge has approved the payment of 100 cents on the dollar to Handleman, that means Kmart's other creditors do not have any recourse to pursue that payment, even if the outcome of the Chapter 11 results in those other vendors only getting, let's say, 60 cents on the dollar. Going forward, Handleman will be fine as well, as it will be paid on a timely basis from Kmart's \$2 billion debtor-in-possession facility.

While Handleman's rackjobbing operation is coming out whole, its Anchor Bay Entertainment unit, which is due about \$3.5 million from Kmart, will be stuck with the rest of the pack, submitting a claim as an unsecured creditor.

The major video vendors will also have to wait for payment until Kmart's reorganization is resolved. On the heels of the Valley Chapter 11 filing and the disintegration of East Texas Distributors, the Kmart filing has to hurt, particularly in light of the fact that the major vendors manage their own inventory with the Troy, Mich.-based merchants. That likely means that Kmart stores were loaded up with more of the major vendor product than they would be if its stores were being racked or if the merchant was doing its own buying.

Although the issue has yet to come before the Kmart bankruptcy judge, some industry observers speculate that the major video vendors will likely get some relief in the way of 546-G credits, which will allow them to knock off some pre-petition debt by supplying new credit for new releases.

Wiggles Working Their Way Into U.S.

By **MOIRA McCORMICK**

CHICAGO—With their recent debut on the Disney Channel, children's act the Wiggles—who have sold more than 1 million audio units and more than 3 million video units in their native Australia—expect to increase their visibility exponentially in the U.S. market.

The four-man group's American/Canadian label, HIT Entertainment (a U.K. company that last year acquired U.S.-based Lyric Studios, home of Barney the Dinosaur), introduced the Wiggles to stateside audiences in 1999. Trailers of Wiggles videos (there are now nine), each of which is released with a corresponding audio title, appeared on "Barney the Dinosaur" videos, and the group itself performed live during a Barney stage show in 2000. The Wiggles appeared in the Macy's Thanksgiving Day parade last November and were guests on NBC's *Today* the next morning, kicking off the program's annual toy drive.

DOWN UNDER TAKING OVER

"It was a grass-roots approach that made good use of our [established] exposure vehicles, and it made millions of impressions," HIT Entertainment VP of marketing Sue Beddingfield says. "Now, they're taking hold on their own."

Since their U.S. introduction, HIT

says the Wiggles have sold more than 2.5 million audio and video units combined. Their most recent release, *Wiggly, Wiggly World!*, features a number of Down Under celebrity guest stars, including Crowded House's Tim Finn, Rolf Harris of "Tie Me Kangaroo Down"



BEDDINGFIELD

fame, country music legend Slim Dusty, and aboriginal balladeer Jimmy Little.

The four Wiggles—Anthony Field, Murray Cook, Greg Page, and Jeff Fatt—are trained in early childhood education. They perform some 500 concerts a year, mostly in Australia. Beddingfield says a November 2001 American tour saw sellout venues, and the group is returning in mid-February to tour the southern U.S.: "We expect them to sell out the small to midsize venues."

Beddingfield says Fox Family Chan-

nel had initial U.S. broadcast rights to the Wiggles prior to Disney Channel. The Disney deal involves music-video interstitials—85 of which are produced at this point—that began airing Jan. 28 during preschool programming block *Playhouse Disney*. According to a Disney Channel spokeswoman, the Wiggles interstitials air three or four times during the block.

Disney Channel senior VP of programming Jill Casagrande says, "Short-form programming is an integral part of the viewing experience for children, so it's just as important as longform programming to Disney Channel."

"We consider this introduction a test of the market," Disney Channel GM/executive VP Rich Ross says, "and will continue conversations with HIT Entertainment for an expansion, perhaps into a half-hour series."

"We think this new visibility will increase their sales across the board, since Disney Channel is in 79 million households," Beddingfield says. "Before, awareness of the Wiggles was primarily among other consumers of HIT Entertainment product."

HIT is discussing with Disney the cross-promotion possibilities with the Wiggles and Disney Channel on upcoming Wiggles releases and point-of-purchase materials. Two more Wiggles audio/video releases are due this year.

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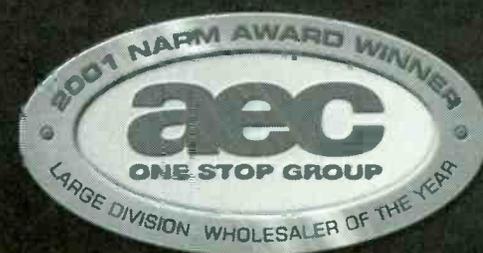
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MusicVision Uses Artists' Sites To Lure Ad Dollars

BY CHRIS MOLANPHY

NEW YORK—Calling itself “the largest music marketing company no one has heard of,” New York-based MusicVision has quietly built a business for itself handling Web-site management and multimedia promotional efforts for such top acts as 'N Sync, Mariah Carey, OutKast, 311, and Alanis Morissette.

Now the company, in a coming-out party of sorts, is looking to use its network of relationships with recording stars and other music sites to attract advertising dollars from major labels and corporate America.

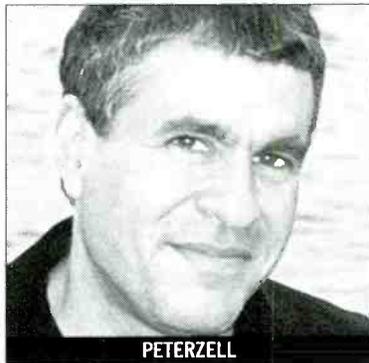
With a combined collection of on-line destinations that boasts more than 11 million unique users (according to Nielsen Net Ratings), MusicVi-

sion is attempting to monetize that network through ads from consumer companies looking to reach music-oriented demographics.

Recently, MusicVision partnered with VH1 as the sole Web marketer promoting the channel's My VH1 Awards. It also has helped create and distribute a series of public-service announcements with 'N Sync—both for the band's Web site and to show at its concerts—on behalf of the U.S. government's My Anti-Drug campaign.

MusicVision VP of direct sales and marketing Marcus Peterzell says, “We appeal to people who want to reach audiences.”

Of course, that has been the plan since president/CEO Mark Weiss, a veteran of online ad firm 24/7 Media,



PETERZELL

formed MusicVision in 1999, back when the sky seemed the limit on Web hosting for musical acts. But given the tough climate for online advertising, expectations for the opportunities in selling ad space on Web sites have

changed in recent years—a reason MusicVision has kept a low profile.

RETURN TO PROFITABILITY

Since the company's inception, the once-flourishing online ad market has bottomed out with the dotcom collapse, and competitors, including ArtistDirect, another specialist in Web-site hosting/management, have been rethinking and scaling back their reliance on ad-driven business lines. Still other rivals have left the market and/or folded altogether.

As for MusicVision, after entering 2000 as a profitable entity, it is only now returning to the plus side on the bottom line. Privately funded and having just raised its third round of capital, the company expects to return to profitability at the end of this year. Meanwhile, it is expanding its roster of artists, adding such acts as Blink-182.

The core of MusicVision's network-building efforts remains the signing of artists. However, it now sees Web hosting as only the beginning of a relationship. Weiss says, “We host as a service to the artists, but it's not a moneymaker.”

The company's success hinges on its ability to tap into the fan bases of its acts with an array of multimedia programs that can attract corporate sponsorship. Peterzell—also an alumnus of 24/7 Media, as well as Music Marketing Network—was recently hired to oversee and promote within the industry the company's expanding services, including digital radio stations that are programmed by an act, and targeted e-mail promotions, which can play a song instantly upon opening a message, give fans access to

rare music, or offer access to the artists themselves.

MusicVision also offers partnership opportunities with corporate clients. Deals have been cut with Dr Pepper, Adidas, and even Microsoft, which created an 'N Sync-branded Internet-hosting entity through its MSN service last summer. In another example, while Carey was at Virgin Records America, the label's promoters worked with MusicVision on an e-mail campaign that let fans preview her album *Glitter* and win a Motorola pager.

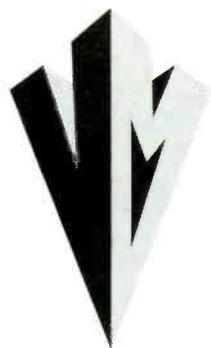
Beyond banking on a revival in the online ad market, the company is also looking to a wireless and broadband future by means of corporate-sponsored wireless co-branded Internet service providers like the 'N Sync/Microsoft partnership, which expired last December. (The group recently defected from Microsoft, entering into a strategic marketing deal with AOL. However, MusicVision continues to handle the hosting for nsync.com.) Peterzell says that for now, in the face of a challenging business climate, MusicVision is “pleasantly surprised” to be pulling in steady business from Fortune 1000 companies.

That success is pleasing MusicVision's artist partners, too. Adam Ritholz, a partner at Leibowitz Roberts & Ritholz LLP—the law firm that represents 'N Sync—lauds MusicVision for being a revenue-driven business partner: “They're not only motivated to produce a high-quality product, but also a stream of revenue from the Web site, which until recently has not been as important to the major labels.”

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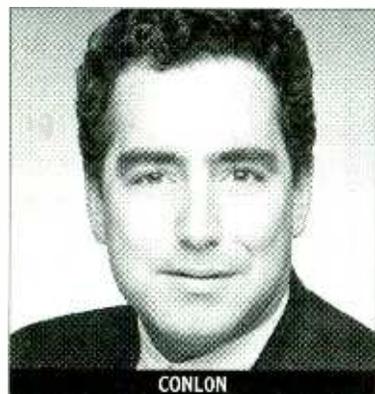
by Brian Garrity

PRESSPLAY'S PUB PACT: The plot thickens in the debate regarding payment of publishing royalties in digital music services. In an effort to shore up its standing with songwriters and publishers, Pressplay has inked a licensing deal with BMI that grants the subscription service the performance rights to 4.5 million compositions in the BMI repertoire. Financial details were not disclosed.

BMI VP of marketing and business development/media licensing **Richard Conlon** says it is hoped that the deal with Pressplay creates a template that the performing rights organization will use as a model to cut deals with other subscription services.

"We did create this license specifically for a co-branded type of construct," he says. "Pressplay is a syndicator, and it is co-branding with other parties, so we had to address a number of issues that became a little more complex than a standard Web license."

Standard BMI Web licenses do not allow syndication and co-branding



CONLON

of content. However, the two sides are coyly stepping around questions of whether Pressplay is agreeing to pay performance royalties on downloads as well as streams.

The matter may not be settled yet. Sources familiar with the situation point out that BMI offers "interim download coverage" to subscription service companies disputing the need to pay performance royalties on downloads. In those cases, the company pays BMI a small upfront deposit to cover downloads, pending final resolution of the royalty debate.

Digital music companies and their trade organization, the Digital Media Assn., have long argued that they should not have to pay both performance and mechanical royalties in a digital transmission. They contend that mechanicals should be paid on downloads and performance royalties paid for on-demand streams.

Last fall, the Recording Industry Assn. of America and the National Music Publishers' Assn. entered into a stop-gap agreement for mechanical publishing rights that claims to cover both downloads and on-demand streams (*Billboard Bulletin*, Oct. 9, 2001). Stay tuned.

In other Pressplay news, the company has expanded its indie content selection via a licensing deal with TVE Records. The agreement gives Pressplay access to content from the likes of **Nine Inch Nails**, **Sevendust**, **XTC**, **Default**, **Underworld**, **Naughty by Nature**, and others. Pressplay currently has content licensing deals with Universal Music Group, Sony Music Entertainment, and EMI Recorded Music, as well as a number of independent labels.

SMALLENS TO ODDCAST: Sandy Smallens, former executive VP of programming and content for GetMusic/RollingStone.com, has joined Oddcast, a New York-based developer of interactive media applications, as president/COO. While she was at GetMusic, Smallens arranged deals for two Oddcast applications featured on its site: the VideoMixer and KaraokeStation.

DCN GOES HIGH SPEED: Digital Club Network (DCN) is developing a concert series for high-speed AOL broadband users. AOL Music will feature dozens of live concerts from DCN that have been encoded specifically for users with speedy Internet connections. The series will include performances by **Dispatch**; **Wanda Jackson**; **Wellwater Conspiracy**, featuring former members of **Soundgarden** and **Monster Magnet**; **Groove Collective**; and **Spoon**. The offering is an expansion of an alliance between AOL and DCN—an aggregator and Webcaster of live music from more than 50 U.S. venues—that was announced last July.

LAUNCH BOWS COUNTDOWN: Yahoo's Launch.com is bowing a weekly top 10 countdown feature that ranks the most popular videos streamed on the site. The list is based on requested selections from Launch's on-demand music video library of more than 8,000 titles. It will also include trivia polls, artist information, commerce links, and a chart system reflecting the streaming habits of its online music consumers. In its debut week, the top 10 included **Britney Spears**, **Shakira**, **Linkin Park**, **Ja Rule**, **'N Sync**, and **Creed**.

RioPort, BMG Pact Gives Rental Downloads Portability

BY BRIAN GARRITY

NEW YORK—The first major label has begun experimenting with the much-lobbied-for concept of allowing consumers to move rental downloads off their computers.

A recently announced subscription licensing pact between RioPort and BMG Entertainment not only grants content access but also OKs the transfer of rented tracks to certain secure portable devices and other consumer electronics products, which is a first.

Pressplay, the subscription service from Universal Music Group and Sony Music, currently offers a feature that allows subscribers to burn select tracks to blank CDs. Last year, EMI entered into a deal with CD-burning company Roxio to explore secure burning opportunities.

But no service currently has the ability to transfer subscription content to digital music devices. RioPort's offering will allow all available tracks to be transferred to RioPort-compatible devices, including portable music players, cell phones, digital stereos, and set-top boxes.

Part of the problem regarding the

'We made a decision early on that we wouldn't launch our online subscription service until we had all these critical components in place. Our ground-breaking agreement with BMG is a major step in achieving this goal.'

—JIM LONG, RIOPORT

issue of portability has been a technology barrier. Early-generation digital music players weren't equipped with secure internal clocks, because the notion of downloads for rent didn't exist when they were created. But that hurdle was cleared in January when RioPort announced that it had developed a technology solution that allows rental downloads to be transferred to portable devices (*Billboard Bulletin*, Jan. 3). The technology is compatible with Microsoft's digital-rights management platform and can enforce security and usage rules on digital files

transported outside the computer desktop environment. RioPort CEO Jim Long says that the technology is compatible with monthly renewal and accumulating download business models.

At the Consumer Electronics Show in Las Vegas in January, Samsung, Sanyo, and SonicBlue announced plans to introduce portable playback devices featuring a host of RioPort's transfer-to-device technologies—a platform known as d2d—early in 2002.

Long says the goal of RioPort's subscription service is to combine ease of use, a wide musical selection, and the abilities to own downloads and offer portability and remote access. "We made a decision early on that we wouldn't launch our online subscription service until we had all of these critical components in place. Our ground-breaking agreement with BMG is a major step forward in achieving this goal."

The need for portability has been recognized by the digital music community for some time. Research firm IDC estimates sales of MP3-compatible devices will reach 18 million by 2005. And the ability to transfer online music subscription downloads to portable devices has been noted by industry analysts as a critical sticking point to mass-consumer adoption of commercial online subscription models.

BMG is the first content partner for RioPort's PulseOne music subscription service. RioPort intends to launch the offering later this quarter.

TRAFFIC TICKER

Top Overall Sites

Traffic In December

TOTAL VISITORS (in 000s)

1. amazon.com	22,950
2. windowsmedia.com	7,077
3. real.com	6,837
4. columbiahouse.com	4,211
5. walmart.com	4,069
6. barnesandnoble.com	4,032
7. bestbuy.com	4,022
8. half.com	3,098
9. cdnow.com	2,765
10. kazaa.com	2,408
11. bmgmusicservice.com	2,176
12. napster.com	2,014
13. circuitcity.com	1,978
14. musicmatch.com	1,958
15. bluelight.com	1,936

AVERAGE MINUTES PER VISITOR PER MONTH

1. audiogalaxy.com	38:05
2. live365.com	28:40
3. mtv.com	23:36
4. aimster.com	23:17
5. mp3.com	19:10
6. amazon.com	16:38
7. radiofreevirgin.com	15:58
8. musicmatch.com	14:36
9. bmgmusicservice.com	13:29
10. kazaa.com	12:55
11. half.com	12:45
12. bet.com	12:07
13. barnesandnoble.com	11:38
14. bestbuy.com	11:30
15. cdnow.com	11:12

Nielsen//NetRatings

Source: Nielsen//NetRatings, December 2001. Sites categorized by Billboard. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.

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FEBRUARY 9 2002 Billboard TOP KID VIDEO™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	YEAR OF RELEASE	PRICE	
			NUMBER 1	7 Weeks At Number 1		
1	1	7	THE LAND BEFORE TIME: THE BIG FREEZE UNIVERSAL STUDIOS HOME VIDEO 87981	2001	19.98	
2	2	1	BOB THE BUILDER: THE BIG GAME LYRICK STUDIOS 24108	2001	14.99	
3	3	1	POKEMON: MEWTWO RETURNS WARNER HOME VIDEO 22142	2001	14.95	
4	22	1	BARNEY: BE MY VALENTINE BARNEY HOME VIDEO/THE LYONS GROUP 2047	2001	14.95	
5	4	1	HOLIDAY IN THE SUN DUALSTAR VIDEO/WARNER HOME VIDEO 37442	2001	19.96	
6	10	1	HAPPY HEARTS DAY WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21300	2001	12.99	
7	7	1	SCOOBY-DOO & THE CYBER CHASE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1746	2001	19.96	
8	18	1	WINNIE THE POOH: UN-VALENTINE'S DAY WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24200	2002	12.99	
9	5	1	BARBIE IN THE NUTCRACKER ARTISAN HOME ENTERTAINMENT 12060	2001	19.98	
10			THE BOOK OF POOH: A VALENTINE FOR EYORE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24197	2001	12.99	
11	11	1	RUGRATS: ALL GROWED UP NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 838413	2001	12.95	
12	6	1	BOB THE BUILDER: CAN WE FIX IT? LYRICK STUDIOS 24101	2001	14.99	
13	9	1	BOB THE BUILDER: PETS IN A PICKLE LYRICK STUDIOS 24102	2001	14.99	
14	8	1	DORA THE EXPLORER: TO THE RESCUE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874443	2001	12.95	
15	14	1	BARNEY: LET'S GO TO THE ZOO BARNEY HOME VIDEO/LYRICK STUDIOS 2035	2001	14.95	
16	24	1	BLUE'S CLUES: ABC'S AND 123'S NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 835743	1998	9.95	
17	12	1	BOB THE BUILDER TO THE RESCUE! LYRICK STUDIOS 24100	2001	14.99	
18	20	1	DORA THE EXPLORER: WISH ON A STAR NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673	2001	12.95	
19			CLIFFORD: PUPPY LOVE ARTISAN HOME ENTERTAINMENT 12441	2001	12.98	
20	13	1	BABY MOZART ARTISAN HOME ENTERTAINMENT 00002	2001	14.98	
21			HAPPY BIRTHDAY CLIFFORD ARTISAN HOME ENTERTAINMENT 12440	2001	12.98	
22			CHARLOTTE'S WEB PARAMOUNT HOME ENTERTAINMENT 8099	1973	14.95	
23	17	1	POWER RANGERS: IN 3-D FOXVIDEO 2001849	2001	14.98	
24	16	1	SESAME STREET: KIDS' FAVORITE SONGS SONY WONDER 55431	2001	9.98	
25	15	1	SCOOBY DOO: SPOOKIEST TALES TURNER HOME ENTERTAINMENT/WARNER HOME VIDEO 1759	2001	14.95	

FEBRUARY 9 2002 Billboard RECREATIONAL SPORTS™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE PROGRAM SUPPLIER & NUMBER	PRICE		
			NUMBER 1	1 Week At Number 1		
1	4	1	DO YOU BELIEVE IN MIRACLES? WARNER HOME VIDEO 91875	14.94		
2	1	1	WWF: SURVIVOR SERIES SONY MUSIC ENTERTAINMENT 54109	19.98		
3	2	1	2001 WORLD SERIES Q VIDEO 20017	19.95		
4	3	1	WWF: THE ROCK - BRING IT ON SONY MUSIC ENTERTAINMENT 54111	19.98		
5	5	1	NASCAR RACERS: START YOUR ENGINES FOXVIDEO 2000298	5.78		
6	11	1	WWF: SUMMERSLAM 2001 SONY MUSIC ENTERTAINMENT 274	19.95		
7	8	1	WWF: UNDERTAKER — THIS IS MY YARD SONY MUSIC ENTERTAINMENT 288	14.95		
8	9	1	THE BEST OF BACKYARD WRESTLING 2: MORE hardcore THAN EVER BEFORE VENTURA DISTRIBUTION 2000	19.99		
9	7	1	WWF: HARDY BOYZ SONY MUSIC ENTERTAINMENT 54106	14.95		
10	10	1	WWF: LITA IT JUST FEELS RIGHT WORLD WRESTLING FEDERATION HOME VIDEO 279	14.95		
11	13	1	WWF: WRESTLEMANIA X-SEVEN WORLD WRESTLING FEDERATION HOME VIDEO 269	19.95		
12	12	1	TONY HAWK'S TRICK TIPS: VOL. II REDLINE ENTERTAINMENT 77020	14.98		
13	14	1	TONY HAWK: SKATEBOARDING TRICK TIPS: VOL. 1 REDLINE ENTERTAINMENT 77002	15.95		
14	17	1	WWF: INVASION 2001 SONY MUSIC ENTERTAINMENT 273	19.95		
15			WWF: BEST OF RAW VOL. 1 SONY MUSIC ENTERTAINMENT 838	14.95		
16	16	1	WWF: UNFORGIVEN 2001 SONY MUSIC ENTERTAINMENT 54101	14.95		
17	18	1	WWF: BEST OF WRESTLEMANIA SONY MUSIC ENTERTAINMENT 831	14.95		
18	19	1	BALL ABOVE ALL VENTURA DISTRIBUTION 0803	14.98		
19			WWF: ROYAL RUMBLE WORLD WRESTLING FEDERATION HOME VIDEO 267	19.95		
20	15	1	WWF: NO MERCY 2001 SONY MUSIC ENTERTAINMENT 54103	19.95		

FEBRUARY 9 2002 Billboard HEALTH & FITNESS™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE PROGRAM SUPPLIER & NUMBER	PRICE		
			NUMBER 1	2 Weeks At Number 1		
1	1	1	BASIC YOGA FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11586	9.99		
2	6	1	THE CRUNCH: TAE BOXING WORKOUTS ANCHOR BAY ENTERTAINMENT 10813	14.98		
3	4	1	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES ARTISAN HOME ENTERTAINMENT 10152	14.98		
4	2	1	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	9.99		
5	5	1	YOGA FOR BEGINNERS: ABS YOGA LIVING ARTS 1075	9.98		
6	8	1	YOGA FOR BEGINNERS: STRESS RELIEF LIVING ARTS 1077	9.98		
7	3	1	DENISE AUSTIN: POWER YOGA PLUS ARTISAN HOME ENTERTAINMENT 11754	14.98		
8	12	1	TOTAL YOGA LIVING ARTS 1080	9.98		
9	14	1	FAT BURNING WORKOUT FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11949	9.99		
10	10	1	YOGA FOR BEGINNERS COLLECTION LIVING ARTS 1070	17.98		
11	11	1	THE METHOD PILATES: TARGET SPECIFICS PARADE VIDEO 840	12.98		
12	13	1	CRUNCH: FAT BURNING YOGA ANCHOR BAY ENTERTAINMENT 11947	9.99		
13	7	1	DENISE AUSTIN: ULTIMATE FAT BURNER ARTISAN HOME ENTERTAINMENT 12251	14.98		
14	16	1	METHOD-ALL IN ONE PARADE VIDEO 906	12.98		
15	9	1	YOGA CONDITIONING FOR WEIGHT LOSS LIVING ARTS 1203	14.98		
16	17	1	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE VENTURA DISTRIBUTION 2271	34.95		
17	19	1	THE METHOD PILATES: PRECISION TONING PARADE VIDEO 572	12.98		
18	15	1	PILATES: BEGINNING MAT WORKOUT LIVING ARTS 1231	14.98		
19	18	1	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS LIVING ARTS 1088	14.98		
20	17	1	10 MINUTE SOLUTION ANCHOR BAY ENTERTAINMENT 10975	9.99		

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theoretically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theoretically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2002, VNU Business Media, Inc. and VideoScan Inc. All rights reserved.

All 3 charts compiled from a national sample of retail store and rack-publisher reports collected, compiled, and provided by VideoScan.

HOME VIDEO

Classic Titles Make Viable DVD Market

BY SAM ANDREWS

LONDON—With a focus on DVD-Video versions of classic catalog titles and peerless cult masterpieces, Anchor Bay Entertainment U.K. has entered the home-video market with a flourish. The British arm of the indie U.S. distributor owned by Handleman's North Coast Entertainment bowed its first home-video releases immediately before Christmas 2001 and has held its own by concentrating on this rampant U.K. DVD-Video market.

The company's performance has even surprised Handleman, says Anchor Bay U.K.'s chief executive Mo Claridge, a British video industry veteran. "We've become a cash cow in three months. Handleman rang up the other day, saying that according to their forecasts, we'd need some money about now. We said we didn't in the first six weeks."

Claridge notes that Anchor Bay U.K.'s success comes down to the strength of the product and the strength of the DVD-Video format. Its first wave of catalog and cult titles—*Withnail and I*, *The Stepford Wives*, and *Halloween*—hit U.K. stores to great consumer interest.



CLARIDGE

Time Bandits, *Nosferatu*, *Fitzcarraldo*, and *Paris, Texas* will be released soon.

"If you had 50 [titles] like *The Evil Dead*, *Halloween*, *Withnail and I*, and *Long Good Friday*, you could turn over £5 million [\$7 million] a year and do nothing," Claridge says. "That's the value of quality catalog. A lot of the real fans had already bought it on VHS and were not going to buy it again unless it was on DVD."

Having sold around 40,000 copies in the first few weeks of release, *Withnail and I*, acquired as part of the Hand Made Films catalog, has quickly settled down into one of those steady sellers that video labels long for.

"I don't believe the disc will stop selling," Claridge predicts. "The first-week sales drop-off was 40%, but the second-week [drop-off] was 1%, and I don't believe we will fall below that. I think we will sell 1,500-2,000 copies a week until the license runs out [in five years' time]."

The company launches the DVD-Video of the classic horror movie *The Evil Dead* with a theatrical run March 5, something it will be doing more of in the future. Claridge explains, "Eventually, I think we will get to the point where we are pitching for the big movies and doing original theatricals."

Although predominantly a sell-through distributor, Anchor Bay U.K. will also start releasing four to six titles a year for the rental business, day-and-date with retail, and will offer a TV holdback.

FEBRUARY 9 2002 Billboard TOP MUSIC VIDEOS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPE/DVD PRICE
			NUMBER 1	1 Week At Number 1	
1	NEW	1	AND ALL THAT COULD HAVE BEEN NOTHING/INTERSCOPE VIDEO 60665	Nine Inch Nails	19.98/32.98
2	1	1	ELEVATION TOUR 2001 INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 586543	U2	19.98/32.98
3	2	1	BRITNEY: THE VIDEOS ▲ JIVE/ZOMBA VIDEO 41785	Britney Spears	14.98/19.98
4	3	1	AMERICA: A TRIBUTE TO HEROES WARNER MUSIC VIDEO 38562	Various Artists	19.99/19.96
5	4	1	ALL FOR YOU VIRGIN MUSIC VIDEO 10144	Janet Jackson	24.98 DVD
6	5	1	HELL FREEZES OVER ▲ GEFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548	Eagles	24.95/24.99
7	8	1	VIDEO GREATEST HITS: HISTORY EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50123	Michael Jackson	14.98/24.98
8	7	1	CHOICES-THE MOVIE ◊ COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 90639	Three 6 Mafia	14.98/19.98
9	11	1	FRAT PARTY AT THE PANKAKE FEST WARNER REPRISE VIDEO 38554	Linkin Park	19.98/24.99
10	10	1	STILL UPPER LIP LIVE ELEKTRA ENTERTAINMENT 40232	AC/DC	19.98/24.98
11	13	1	ONE NIGHT ONLY ● MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 60885	Elton John	16.98/24.98
12	16	1	THE UP IN SMOKE TOUR ▲ EAGLE VISION/RED DISTRIBUTION 30001	Various Artists	19.95/23.97
13	9	1	WHEN INCUBUS ATTACKS: VOL. 2 ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58231	Incubus	14.98/19.98
14	12	1	GODSMACK LIVE IMAGE ENTERTAINMENT 1373	Godsmack	19.98/24.99
15	17	1	DROWNED WORLD TOUR 2001 WARNER MUSIC VIDEO 38558	Madonna	19.98/24.99
16	14	1	GREATEST VIDEO HITS COLLECTION: 1988-2000 ● VIRGIN MUSIC VIDEO 77512	The Smashing Pumpkins	19.98/19.98
17	22	1	L(IVE) D(OSAGE) 50-LIVE IN PEORIA EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54065	Mudvayne	14.98/19.98
18	23	1	ALL THIS TIME A&M VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 98169	Sting	19.98/24.98
19	18	1	LIVE IN NEW YORK CITY COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54071	Bruce Springsteen & The E Street Band	19.98/29.98
20	15	1	IN THE FLESH - LIVE COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54185	Roger Waters	12.98/19.98
21	24	1	HISTORY ON FILM: VOLUME II EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50138	Michael Jackson	14.95/19.97
22	21	1	LIVE: 2001 COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54029	Journey	14.98/19.98
23	27	1	LIVE FROM AUSTIN, TEXAS ▲ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50138	Stevie Ray Vaughan And Double Trouble	14.95/19.97
24	26	1	THE VIDEOS: 1994-2001 ▲ BMG VIDEO 65012	Dave Matthews Band	19.95/24.97
25	NEW	1	DREAM CHASER COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54178	Jessica Simpson	14.98/19.98
26	31	1	SUPERNATURAL LIVE ▲ ARISTA RECORDS INC./BMG VIDEO 18750	Santana	19.95/24.97
27	28	1	THE VIDEO HITS-CHAPTER ONE ▲ JIVE/ZOMBA VIDEO 41779	Backstreet Boys	19.98/24.98
28	30	1	SALIVAL TOOL DISSECTIONAL/VOLCANO/ZOMBA VIDEO 31159	Tool	24.98/29.98
29	29	1	BRITNEY IN HAWAII: LIVE & MORE ▲ JIVE/ZOMBA VIDEO 41704	Britney Spears	19.95/24.97
30	6	1	DIGITAL CONNECTIVITY ROADRUNNER VIDEO 610969	Fear Factory	19.98/24.98
31	25	1	ANGEL DEF JAM HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 60979	DMX	19.98/24.98
32	32	1	LISTENER SUPPORTED ▲ BMG VIDEO 65005	Dave Matthews Band	19.95/24.97
33	19	1	A BILLY GRAHAM HOMECOMING VOLUME ONE SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4403	Bill & Gloria Gather Presents Their Homecoming Friends	29.95/23.97
34	33	1	THE ESSENTIAL VIDEO COLLECTION COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54084	Billy Joel	14.98/19.98
35	37	1	LIVE FROM NEW YORK CITY ● J RECORDS/BMG VIDEO 20027	O-Town	14.98/19.98
36	34	1	DEATH ROW UN CUT ◊ DEATH ROW/VENTURA DISTRIBUTION 86200	2Pac/Snoop Doggy Dogg	19.98/19.95
37	36	1	ENLARGED TO SHOW DETAIL 2 VOLCANO/ZOMBA VIDEO 32185	311	19.98/24.98
38	35	1	PLATINUM COLLECTION MERCURY RECORDS/UNIVERSAL MUSIC & VIDEO DIST. 170258	Shania Twain	24.98 DVD
39	20	1	A BILLY GRAHAM HOMECOMING VOLUME TWO SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4404	Bill & Gloria Gather Presents Their Homecoming Friends	29.95/23.97
40			ON BROADWAY SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 44403	Mark Lowry	29.95 VHS

◆ IRMA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ◊ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ▲ RIAA platinum cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2002, VNU Business Media, Inc. and VideoScan Inc. All rights reserved.

FEBRUARY 9 2002 Billboard TOP VHS SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
			Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.				
			SM				
			NUMBER 1				
1	1	5	THE PRINCESS DIARIES WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638	Anne Hathaway Julie Andrews	2001	G	22.99
2	2	4	SNOW WHITE AND THE SEVEN DWARFS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22253	Animated	1937	G	19.99
3	3	12	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	24.99
4	4	7	PEAR HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23671	Ben Affleck Josh Hartnett	2001	PG-13	24.99
5	5	6	JURASSIC PARK III UNIVERSAL STUDIOS HOME VIDEO 86742	Sam Neill William H. Macy	2001	PG-13	22.98
6	6	6	RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5402	Jackie Chan Chris Tucker	2001	PG-13	22.94
7	7	7	THE LAND BEFORE TIME: THE BIG FREEZE UNIVERSAL STUDIOS HOME VIDEO 87961	Animated	2001	NR	19.98
8	8	2	BOB THE BUILDER: THE BIG GAME LYRICK STUDIOS 24108	Animated	2001	NR	14.99
9	10	11	SAVE THE LAST DANCE PARAMOUNT HOME ENTERTAINMENT 156613	Julia Stiles	2000	PG-13	14.95
10	NEW		TUPAC SHAKUR: BEFORE I WAKE XENON ENTERTAINMENT 4099	Tupac Shakur	2001	NR	14.98
11	9	13	DR. DOLITTLE 2 FOXVIDEO 2027671	Eddie Murphy	2001	PG	22.98
12	12	11	O BROTHER, WHERE ART THOU? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13	14.99
13	13	11	CAST AWAY FOXVIDEO 2002443	Tom Hanks Helen Hunt	2000	PG	19.98
14	15	16	THE MUMMY RETURNS UNIVERSAL STUDIOS HOME VIDEO 86741	Brendan Fraser Rachel Weisz	2001	PG-13	22.98
15	14	14	CATS & DOGS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 21253	Jeff Goldblum Elizabeth Perkins	2001	PG	22.98
16	16	26	COYOTE UGLY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21794	Piper Perabo Adam Garcia	2000	PG-13	14.99
17	18	26	TARZAN WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 15799	Animated	1999	G	22.99
18	11	9	HOW THE GRINCH STOLE CHRISTMAS UNIVERSAL STUDIOS HOME VIDEO 85825	Jim Carrey	2000	PG	24.98
19	17	7	POKEMON: MEWTWO RETURNS WARNER HOME VIDEO 22142	Pokemon	2001	NR	14.95
20	23	30	BRING IT ON UNIVERSAL STUDIOS HOME VIDEO 87173	Kirsten Dunst	2000	PG-13	14.98
21	21	11	THE WEDDING PLANNER COLUMBIA TRISTAR HOME VIDEO 05718	Jennifer Lopez Matthew McConaughey	2000	PG-13	14.95
22	28	29	MULAN WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 4773	Animated	1998	G	22.99
23	NEW		BARNEY: BE MY VALENTINE BARNEY HOME VIDEO/THE LYONS GROUP 2047	Barney	2001	NR	14.95
24	19	18	SPY KIDS (PAN & SCAN) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23538	Antonio Banderas Alan Cumming	2001	PG	24.99
25	20	9	HOLIDAY IN THE SUN DUALSTAR VIDEO/WARNER HOME VIDEO 37442	Mary-Kate & Ashley Olsen	2001	NR	19.96
26	NEW		HAPPY HEARTS DAY WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21300	Rolie Polie Olie	2001	NR	12.99
27	RE-ENTRY		SCOOBY-DOO & THE CYBER CHASE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1746	Scooby Doo	2001	NR	19.96
28	24	17	HAPPY GILMORE ◆ UNIVERSAL STUDIOS HOME VIDEO 82820	Adam Sandler	1996	PG-13	9.98
29	NEW		WINNIE THE POOH: UN-VALENTINE'S DAY WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24200	Winnie The Pooh	2002	NR	12.99
30	26	15	GONE IN 60 SECONDS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21793	Nicolas Cage Angelina Jolie	2000	PG-13	19.99
31	34	14	WHAT WOMEN WANT PARAMOUNT HOME ENTERTAINMENT 156603	Mel Gibson Helen Hunt	2000	PG-13	14.95
32	RE-ENTRY		THE EMPEROR'S NEW GROOVE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21638	Animated	2000	G	26.99
33	35	11	DUMBO-60TH ANNIVERSARY EDITION WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21623	Animated	1941	G	22.99
34	38	27	OFFICE SPACE FOXVIDEO 14244	Ron Livingston Jennifer Aniston	1999	R	9.98
35	RE-ENTRY		PINOCCHIO ◆ WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 18679	Animated	1940	G	22.99
36	32	3	PRINCESS OF THIEVES WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22283	Animated	2001	NR	19.99
37	29	16	BARBIE IN THE NUTCRACKER ARTISAN HOME ENTERTAINMENT 12060	Barbie	2001	NR	19.98
38	NEW		THE BOOK OF POOH: A VALENTINE FOR EYORE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24197	Winnie The Pooh	2001	NR	12.99
39	27	7	BEETHOVEN'S 4TH UNIVERSAL STUDIOS HOME VIDEO 87175	Judge Reinhold Julia Sweeney	2001	NR	19.98
40	RE-ENTRY		RUGRATS: ALL GROWED UP NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 839413	Animated	2001	NR	12.95

◆ 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. ● IRMA 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. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. and VideoScan. All rights reserved.

FEBRUARY 9 2002 Billboard TOP DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.			
			SM			
			NUMBER 1			
1	NEW		AMERICAN PIE 2 (WIDESCREEN-UNRATED) UNIVERSAL STUDIOS HOME VIDEO 21768	Jason Biggs Alyson Hannigan	NR	26.98
2	NEW		AMERICAN PIE 2 (PAN & SCAN-UNRATED) UNIVERSAL STUDIOS HOME VIDEO 21650	Jason Biggs Alyson Hannigan	NR	26.98
3	1	3	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 21270	Paul Walker Vin Diesel	PG-13	26.98
4	NEW		AMERICAN PIE 2 (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 21769	Jason Biggs Alyson Hannigan	R	26.98
5	NEW		AMERICAN PIE 2 (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21769	Jason Biggs Alyson Hannigan	R	26.98
6	NEW		BUFFY THE VAMPIRE SLAYER-SEASON ONE FOXVIDEO 2000828	Sarah Michelle Gellar	NR	39.98
7	2	2	JEEPERS CREEPERS MGM HOME ENTERTAINMENT 1002776	Gina Philips Justin Long	R	26.98
8	NEW		TRON: 20TH ANNIVERSARY COLLECTOR'S EDITION WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23569	Jeff Bridges Bruce Boxleitner	PG	29.99
9	3	7	PEAR HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23689	Ben Affleck Josh Hartnett	PG-13	29.99
10	6	12	SHREK (SPECIAL EDITION) DREAMWORKS HOME ENTERTAINMENT 83012	Mike Myers Eddie Murphy	PG	26.99
11	4	6	RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5404	Jackie Chan Chris Tucker	PG-13	26.98
12	NEW		TOMBSTONE HOLLYWOOD PICTURES HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23118	Kurt Russell Val Kilmer	R	29.99
13	14	15	SNOW WHITE AND THE SEVEN DWARFS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22254	Animated	G	29.99
14	7	5	MOULIN ROUGE FOXVIDEO 2000670	Nicole Kidman Ewan McGregor	PG-13	29.98
15	NEW		AMERICAN PIE/AMERICAN PIE 2 UNIVERSAL STUDIOS HOME VIDEO 21651	Jason Biggs Alyson Hannigan	NR	44.98
16	RE-ENTRY		SCARY MOVIE 2 DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24014	Anna Faris Regina Hall	R	29.99
17	12	4	THE PRINCESS DIARIES (PAN & SCAN) WALT DISNEY HOME VIDEO 24220	Anne Hathaway Julie Andrews	G	29.99
18	10	8	EVOLUTION DREAMWORKS HOME ENTERTAINMENT 88923	David Duchovny Orlando Jones	PG-13	26.99
19	8	3	WHAT'S THE WORST THAT COULD HAPPEN? MGM HOME ENTERTAINMENT 1002563	Martin Lawrence Danny Devito	PG-13	26.98
20	5	9	PLANET OF THE APES FOXVIDEO 2002936	Mark Wahlberg Helena Bonham Carter	PG-13	29.98
21	20	12	SWORDFISH WARNER HOME VIDEO 21322	John Travolta Hugh Jackman	R	24.98
22	13	6	JURASSIC PARK III (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21101	Sam Neill William H. Macy	PG-13	26.98
23	RE-ENTRY		WHAT WOMEN WANT PARAMOUNT HOME ENTERTAINMENT 338384	Mel Gibson Helen Hunt	PG-13	29.99
24	RE-ENTRY		FACE/OFF PARAMOUNT HOME ENTERTAINMENT 154957	John Travolta Nicolas Cage	R	29.98
25	16	4	TWO CAN PLAY THAT GAME COLUMBIA TRISTAR HOME VIDEO 07107	Vivica A. Fox Morris Chestnut	R	27.96

FEBRUARY 9 2002 Billboard TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	
			Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.			
			MUTUAL			
			NUMBER 1			
1	NEW		AMERICAN PIE 2 (RATED) UNIVERSAL STUDIOS HOME VIDEO 89017	Jason Biggs Alyson Hannigan	R	
2	1	3	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 88061	Paul Walker Vin Diesel	PG-13	
3	2	2	JEEPERS CREEPERS MGM HOME ENTERTAINMENT 1002775	Gina Philips Justin Long	R	
4	3	3	THE GLASS HOUSE COLUMBIA TRISTAR HOME VIDEO 06312	Leelee Sobieski Diane Lane	PG-13	
5	NEW		AMERICAN PIE 2 (UNRATED) UNIVERSAL STUDIOS HOME VIDEO 89273	Jason Biggs Alyson Hannigan	NR	
6	4	3	WHAT'S THE WORST THAT COULD HAPPEN? MGM HOME ENTERTAINMENT 1002560	Martin Lawrence Danny Devito	PG-13	
7	5	5	THE PRINCESS DIARIES WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638	Anne Hathaway Julie Andrews	G	
8	6	6	RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5402	Jackie Chan Chris Tucker	PG-13	
9	7	6	THE SCORE PARAMOUNT HOME ENTERTAINMENT 339213	Robert De Niro Edward Norton	R	
10	9	9	MOULIN ROUGE FOXVIDEO 2002758	Nicole Kidman Ewan McGregor	PG-13	
11	8	4	EVOLUTION DREAMWORKS HOME ENTERTAINMENT 88923	David Duchovny Orlando Jones	PG-13	
12	12	11	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon	PG-13	
13	10	7	PEARL HARBOR TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 1546	Ben Affleck Josh Hartnett	PG-13	
14	11	5	SCARY MOVIE 2 DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24014	Anna Faris Regina Hall	R	
15	13	10	AMERICA'S SWEETHEARTS COLUMBIA TRISTAR HOME VIDEO 07323	Julia Roberts Billy Crystal	PG-13	
16	14	6	JURASSIC PARK III UNIVERSAL STUDIOS HOME VIDEO 21101	Sam Neill William H. Macy	PG-13	
17	15	12	SWORDFISH WARNER HOME VIDEO 21322	John Travolta Hugh Jackman	R	
18	17	9	PLANET OF THE APES FOXVIDEO 2002932	Mark Wahlberg Helena Bonham Carter	PG-13	
19	19	12	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	PG	
20	NEW		BUBBLE BOY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32312	Jake Gyllenhaal	PG-13	

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BUSINESS OPPORTUNITIES

Statement of Interest For In-house Catering and Concession Services At the Kansas City, MO Convention Center

The Kansas City Convention Center, operated by the City of Kansas City, Missouri, is soliciting Statements of Interest from firms interested in providing nonexclusive catering sales and exclusive concession sales in its facilities.

For the period 9/1/00 to 8/31/01 concession sales at the facility were \$1.3 million and catering sales, on a non-exclusive basis, were \$3.8 million. We anticipate the new contract becoming effective 5/1/02.

Interested firms should provide a statement of interest by no later than Friday, February 15, 2002. In order to receive the proposal materials the statement must include: company name, name of contact person, address, telephone and fax number. Send to:

Carol Gavin, Project Manager

Convention and Entertainment Centers

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PROGRAMMING

FEBRUARY 9 2002 Billboard VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"New Ons" are reported by the networks (not by BDS) for the week ahead

For week ending
JANUARY 27, 2002

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Continuous programming 1234 W Street, NE, Washington, D.C. 20018	Continuous programming 2806 Opryland Drive, Nashville, TN 37214	Continuous programming 1515 Broadway, New York, NY 10036	Continuous programming 1515 Broadway, New York, NY 10036
1 GLENN LEWIS, DON'T YOU FORGET IT 2 BRANDY, WHAT ABOUT US? 3 ALIYAH, MORE THAN A WOMAN 4 LIL BOW WOW, THANK YOU 5 MASTER P, OODHHWEE 6 B2K, UH HUH 7 IMX, FIRST TIME 8 R. KELLY, THE WORLD'S GREATEST 9 FAITH EVANS, I LOVE YOU 10 JADAKISS & BUBBA SPARXXX, THEY AIN'T READY 11 DMX, I MISS YOU 12 PETEY PABLO, I 13 FABOLOUS, YOUNG'N (HOLLA BACK) 14 JOE, LET'S STAY HOME TONIGHT 15 BUSTA RHYMES, BREAK YA NECK 16 ALICIA KEYS, A WOMAN'S WORTH 17 SHARISSA, ANY OTHER NIGHT 18 JERMAINE DUPRI, WELCOME TO ATLANTA 19 NAS, GOT UR SELF A GUN 20 OUTKAST, THE WHOLE WORLD 21 BUBBA SPARXXX, LOVELY 22 JA RULE, ALWAYS ON TIME 23 MR. CHEEKS, LIGHTS, CAMERA, ACTION 24 MYSTIKAL, BOUNCIN' BACK 25 LUDACRIS, ROLL OUT (MY BUSINESS) 26 KEKE WYATT, NOTHING IN THIS WORLD 27 LUDACRIS, LL COOL J & KEITH MURRAY, FATTY GIRL 28 BEANIE SIGEL & FREEWAY, ROC THE MIC 29 JAHEIM, ANYTHING 30 BRIAN MCKNIGHT, STILL 31 YOLANDA ADAMS, NEVER GIVE UP 32 FAT JOE, WE THUGGIN 33 RAY J, KEEP YOUR HEAD UP 34 BENZINO, BOOTIEE 35 MARY J. BLIGE, NO MORE DRAMA 36 JAGGED EDGE, GOODBYE 37 MOBB DEEP, HEY LUV (ANYTHING) 38 CRAIG DAVID, 7 DAYS 39 'N SYNC, GONE 40 JUVENILE, FROM HER MAMA (MAMA GOT A*)	1 GARTH BROOKS, WRAPPED UP IN YOU 2 ALAN JACKSON, WHERE WERE YOU 3 MARTINA MCBRIDE, BLESSED 4 KENNY CHESNEY, YOUNG 5 JO DEE MESSINA, BRING ON THE RAIN 6 SARA EVANS, SAINTS & ANGELS 7 TIM MCGRAW, THE COWBOY IN ME 8 TOBY KEITH, MY LIST 9 CHRIS CAGLE, I BREATHE IN, I BREATHE OUT 10 TRACE ADKINS, I'M TRVIN' 11 STEVE HOLY, GOOD MORNING BEAUTIFUL 12 ALISON KRAUSS, LET ME TOUCH YOU FOR AWHILE 13 RASCAL FLATTS, I'M MOVIN' ON 14 NICKEL CREEK, THE LIGHTHOUSE'S TALE 15 EARL SCRUGGS, FOGGY MOUNTAIN BREAKDOWN 16 TRISHA YEARWOOD, INSIDE OUT 17 DAVID BALL, RIDING WITH PRIVATE MALONE 18 TRAVIS TRITT, MODERN DAY BONNIE & CLYDE 19 TRACY BYRD, JUST LET ME BE IN LOVE 20 CHELY WRIGHT, JEZEBEL 21 CYNDI THOMSON, I ALWAYS LIKED THAT BEST 22 GARY ALLAN, RIGHT WHERE I NEED TO BE 23 BRAD PAISLEY, WRAPPED AROUND 24 KEITH URBAN, WHERE THE BLACKTOP ENDS 25 DIAMOND RID, ONE MORE DAY 26 JESSICA ANDREWS, WHO I AM 27 AARON TIPPIN, WHERE THE STARS AND STRIPES AND THE EAGLE FLY 28 TIM MCGRAW, ANGEL BOY 29 JAMIE O'NEAL, WHEN I THINK ABOUT ANGELS 30 SARA EVANS, I COULD NOT ASK FOR MORE 31 SOGGY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW 32 TOBY KEITH, I WANNA TALK ABOUT ME 33 CYNDI THOMSON, WHAT I REALLY MEANT TO SAY 34 CHRIS CAGLE, LAREDO 35 NICKEL CREEK, WHEN YOU COME BACK DOWN 36 BLACKHAWK, DAYS OF AMERICA 37 CAROLYN DAWN JOHNSON, COMPLICATED 38 LEE ANN WOMACK, I HOPE YOU DANCE 39 BROOKS & DUNN, ONLY IN AMERICA 40 JESSICA ANDREWS, KARMA	1 PUDDLE OF MUDD, BLURRY 2 R. KELLY, THE WORLD'S GREATEST 3 BRANDY, WHAT ABOUT US? 4 LUDACRIS, ROLL OUT (MY BUSINESS) 5 THE OFFSPRING, DEFY YOU 6 CREED, MY SACRIFICE 7 BLINK-182, FIRST DATE 8 DEFAULT, WASTING MY TIME 9 THE CALLING, WHEREVER YOU WILL GO 10 JA RULE, ALWAYS ON TIME 11 BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN 12 JENNIFER LOPEZ, AIN'T IT FUNNY 13 ALICIA KEYS, A WOMAN'S WORTH 14 ALIEN ANT FARM, MOVIES 15 VANESSA CARLTON, A THOUSAND MILES 16 JIMMY EAT WORLD, THE MIDDLE 17 OUTKAST, THE WHOLE WORLD 18 STROKES, LAST NITE 19 'N SYNC, GIRLFRIEND 20 HOOBASTANK, CRAWLING IN THE DARK 21 SUM 41, MOTIVATION 22 FOOD FIGHTERS, THE ONE 23 CRAIG DAVID, 7 DAYS 24 MYSTIKAL, BOUNCIN' BACK 25 ALICIA KEYS, HANDS CLEAN 26 SHAKIRA, WHENEVER, WHEREVER 27 NAS, GOT UR SELF A GUN 28 EVE, WHO'S THAT GIRL 29 FAITH EVANS, I LOVE YOU 30 NICKELBACK, TOO BAD 31 JERMAINE DUPRI, WELCOME TO ATLANTA 32 KID ROCK, LONELY ROAD OF FAITH 33 GLENN LEWIS, DON'T YOU FORGET IT 34 P.D., YOUTH OF THE NATION 35 GARBAGE, BREAKING UP THE GIRL 36 'N SYNC, TEARIN' UP MY HEART 37 MASTER P, OODHHWEE 38 PETEY PABLO, I 39 MR. CHEEKS, LIGHTS, CAMERA, ACTION 40 NO DOUBT, JUST A GIRL	1 CREED, MY SACRIFICE 2 MARY J. BLIGE, FAMILY AFFAIR 3 NO DOUBT, HEY BABY 4 PINK, GET THE PARTY STARTED 5 NICKELBACK, HOW YOU REMIND ME 6 ALANIS MORISSETTE, HANDS CLEAN 7 JEWEL, STANDING STILL 8 ALL STAR TRIBUTE, WHAT'S GOING ON 9 NATALIE IMBRUGLIA, WRONG IMPRESSION 10 SHAKIRA, WHENEVER, WHEREVER 11 THE CALLING, WHEREVER YOU WILL GO 12 LENNY KRAVITZ, DIG IN 13 DAVE MATTHEWS BAND, EVERYDAY 14 KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD 15 PUDDLE OF MUDD, BLURRY 16 ELTON JOHN, THIS TRAIN DON'T STOP THERE ANYMORE 17 JENNIFER LOPEZ, AIN'T IT FUNNY 18 BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN 19 ALICIA KEYS, A WOMAN'S WORTH 20 NICKELBACK, TOO BAD 21 DEFAULT, WASTING MY TIME 22 TRAVIS, SIDE 23 LIFEHOUSE, BREATHING 24 ALIEN ANT FARM, MOVIES 25 MICK JAGGER, GOD GAVE ME EVERYTHING 26 USHER, U GOT IT BAD 27 FATBOY SLIM, WEAPON OF CHOICE 28 CRAIG DAVID, 7 DAYS 29 INCUBUS, DRIVE 30 TRIN, DROPS OF JUPITER 31 MARY J. BLIGE, NO MORE DRAMA 32 MOBY, SOUTH SIDE 33 STAINED, IT'S BEEN AWHILE 34 SUGAR RAY, WHEN IT'S OVER 35 PINK, THERE YOU GO 36 CREED, HIGHER 37 LIFEHOUSE, HANGING BY A MOMENT 38 LENNY KRAVITZ, AGAIN 39 COLDPLAY, TROUBLE 40 ALIEN ANT FARM, SMOOTH CRIMINAL
NEW ONS LIL COREY, HUSH LIL' LADY RED EYEZZ, PUT YO SET UP	NEW ONS WILLIE NELSON, MENDOCINO COUNTY LINE	NEW ONS ENRIQUE IGLESIAS, ESCAPE ADEMA, THE WAY YOU LIKE IT THE X-ECUTIONERS, IT'S GOIN' DOWN	NEW ONS ENRIQUE IGLESIAS, ESCAPE INDIA.ARIE, VIDEO INDIA.ARIE, READY TO LOVE CHRIS ISAAK, LET ME DOWN EASY SADE, PARADISE BASEMENT JAXX, WHERE'S YOUR HEAD AT

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 9, 2002

MTV	MTV 2	MTV	MTV
Continuous programming 200 Jericho Quadrangle, Jericho, NY 11753	Continuous programming 1515 Broadway, New York, NY 10036	Continuous programming 1111 Lincoln Rd, Miami Beach, FL 33139	5 hours weekly 223-225 Washington St, Newark, NJ 07102
ROB ZOMBIE, NEVER GONNA STDP (NEW) PHANTOM PLANET, CALIFORNIA (NEW) GARBAGE, BREAKING UP THE GIRL (NEW) JIMMY EAT WORLD, THE MIDDLE (NEW) KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD (NEW) BLINK-182, FIRST DATE (NEW)	NEW CEE-LO, CLOSET FREAK DASHBOARD CONFESSIOAL, SCREAMING INFIDELITIES THE X-ECUTIONERS, IT'S GOING DOWN INDIA.ARIE, READY FOR LOVE NAPPY ROOTS, AYNWAW SADE, PARADISE BEANIE SIGEL & FREEWAY, ROC THE MIC LOW, HALF LIGHT	BACKSTREET BOYS, DROWNING NELLY FURTADO, TURN OFF THE LIGHT LALEY CON ELY GUERRA, EL DUELO GORILLAZ, ROCK THE HOUSE ENRIQUE IGLESIAS, HERO ALJANDRO SANZ, Y SOLO SE ME OCURRE AMARTE NO DOUBT, HEY BABY JESSICA SIMPSON, A LITTLE BIT JAMIROQUAI, YOU GIVE ME SOMETHING SHAKIRA, SUETE CREED, MY SACRIFICE BRITNEY SPEARS, OVERPROTECTED GARBAGE, CHERRY LIPS LENNY KRAVITZ, DIG IN 'N SYNC, GIRLFRIEND LINKIN PARK, IN THE END SYSTEM OF A DOWN, CHOP SUEY BLINK-182, STAY TOGETHER FOR THE KIDS KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD THE CORRS, WOULD YOU BE HAPPIER	PAUL MCCARTNEY, FREEDOM KID ROCK, FOREVER ELTON JOHN, THIS TRAIN DON'T STOP THERE ANYMORE NO DOUBT, HEY BABY MICK JAGGER, GOD GAVE ME EVERYTHING MISS 'MISDEAMOR' ELLIOTT, TAKE AWAY M.C. HAMMER, NO STOPPIN' US PINK, GET THE PARTY STARTED LIFEHOUSE, BREATHING STEREOPHONICS, HAVE A NICE DAY GARBAGE, ANDROGYNY MACY GRAY, SEXUAL REVOLUTION STARSAILOR, GOOD SOULS NATALIE MERCHANT, JUST CAN'T LAST NAS, GOT UR SELF A DAVE MATTHEWS BAND, EVERYDAY ALICIA KEYS, A WOMAN'S WORTH CAKE, LOVE YOU MADLY DE LA SOUL, BABY PHAT CREED, MY SACRIFICE
[OVEN FRESH] ALIYAH, MORE THAN A WOMAN ENRIQUE IGLESIAS, ESCAPE ABANDONED POOLS, THE REMEDY UNWRITTEN LAW, SEEN' HEAR MARUMARI, BABY M HEADSTRONG, ADRIANA S.I., FUTURES, FREESTYLE DISCO IFFY, DOUBLE DUTCH QUARASHI, STICK 'EM UP WEST COAST BAD BOYS, PDP LOCKIN' II	NEW ENRIQUE IGLESIAS, ESCAPE (NEW) ROBIN BLACK & THE INTERGALACTIC ROCK STARS, SO SICK OF YOU (NEW) SYSTEM OF A DOWN, TOXICITY (NEW) INCUBUS, NICE TO KNOW YOU (NEW) SUM 41, MOTIVATION CREED, MY SACRIFICE USHER, U GOT IT BAD SWOLEN MEMBERS, FUEL INJECTED KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD JANET DUPRI, SON OF A GUN BRITNEY SPEARS, OVERPROTECTED WESTLIFE, QUEEN OF MY HEART MARY J. BLIGE, DANCE FOR ME INCUBUS, WISH YOU WERE HERE ALIYAH, MORE THAN A WOMAN ELTON JOHN, THIS TRAIN DON'T STOP THERE ANYMORE MICHELLE BRANCH, EVERYWHERE SHAKIRA, WHENEVER, WHEREVER	LIL ROMEO, NICK CANON & SW, PARENTS JUST DON'T UNDERSTAND OUTKAST, THE WHOLE WORLD JILL SCOTT, HE LOVES ME MYSTIKAL, BOUNCIN' BACK BUBBA SPARXXX, LOVELY JA RULE, ALWAYS ON TIME METHOD MAN & REDMAN, PART II FAITH EVANS, I LOVE YOU ICAN, HUSTLE HARD DE LA SOUL, BABY PHAT NATE DOUG, I GOT LOVE WU-TANG CLAN, UZI (PINKY RING) N.O.R.E., GRIMEY CEE-LO, CLOSET FREAK COREY, HUSH LIL' LADY	USHER, U GOT IT BAD O-TOWN, WE FIT TOGETHER JA RULE, ALWAYS ON TIME THE CALLING, WHEREVER YOU WILL GO BRANDY, WHAT ABOUT US? NO DOUBT, HEY BABY SUM 41, MOTIVATION MANDY MOORE, CRY OUTKAST, THE WHOLE WORLD ALIYAH, ROCK THE BOAT PINK, GET THE PARTY STARTED LINKIN PARK, IN THE END LUDACRIS, ROLL OUT (MY BUSINESS) SUGAR RAY, ANSWER THE PHONE ALICIA KEYS, A WOMAN'S WORTH

Music & Showbiz



by Carla Hay

COUNTRY CROSSOVER: Reba McEntire has conquered the music world, Broadway, and TV. As one of the network's highest-rated series, her WB sitcom, *Reba*, has been renewed for a second season. McEntire also won this year's People's Choice Award for best female performer in a new television series. So what's next for this crossover dynamo? McEntire tells *Billboard* that she is in discussions with CBS to star in a TV movie of *Annie Get Your Gun*. (She starred in the Broadway musical last year.)

recycled ideas? *Being*—a documentary-styled show told from the artist's point of view—sounds an awful lot like MTV's *Diary*. *Guerilla Concerts*, featuring surprise performances, has the same concept as MTV's new series *mtu-JAMMED*. And *Ultimate Albums*, with artists and fans discussing influential albums, sounds like an extended version of VH1's past special *The 100 Greatest Albums of Rock'n'Roll*.

Contrary to published reports, Nickelodeon says that the *Master P/Lil' Romeo* sitcom it has in development is currently untitled and that the show is only a pilot and has not yet been approved as a series.



MCENTIRE

IN BRIEF: *The Man From Elysian Fields*, starring Mick Jagger and Andy Garcia, has been picked for U.S. distribution by Samuel Goldwyn Films and Fireworks Pictures. Due for release this fall, the movie features Jagger as the owner of a male escort service.

Black Dog Films in Los Angeles has named Catherine Finkenstaedt as its executive producer and Kim Dellara its creative director. They were previously executive producers at the now-defunct Propaganda Films. In related news, former Propaganda president Rick Hess is now a feature-film agent at Creative Artists Agency. Janet Haase, previously an executive producer at Propaganda subsidiary Satellite Films, has been named executive producer at L.A.-based production company Atlas.

Meanwhile, former Black Dog executive producer Vicki Mayer has been named executive producer/rep at Squeak Pictures in Los Angeles. She replaces Rosanne Cunningham, who is now executive producer at L.A.-based production company Partizan.

MTV NETWORKS NEWS: MTV2 is launching a new concert series, *\$2 Bill*, in which a different artist will perform in a different U.S. city on the second day of every month for only \$2 per ticket. The series kicks off Feb. 2 with the *Strokes* in Los Angeles. Future episodes will feature *India.Arie*, *Alien Ant Farm*, and *Jimmy Eat World*.

On VH1's slate to debut in March are three new series. But what's with the

NEWSLINE...

MTV has promoted Brian Graden to president of entertainment and has named Peter Baron its VP of label relations. Graden was MTV president of programming, and Baron was head of video production at Interscope/Geffen/A&M Records. . . Clear Channel's new appointments: Dick Harlow joins as VP/market manager for Wichita, Kan.; Michael Martin, director of operations for the San Francisco area, adds programming duties; Kim Field is upped from director of sales for Findlay/Tiffin, Ohio, to VP/market manager of the region; and Robert Greer segues from director of sales to market manager for Portsmouth, N.H.

Compiled by Carla Hay in New York.

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Cover The Counter

by Geoff Mayfield



TOUGH NAILS: You'll notice that **Nine Inch Nails** (NIN) has not only the Hot Shot Debut at No. 1 but also the second-highest new entry on The Billboard 200, at No. 37. Actually, in the mind of NIN frontman **Trent Reznor**, the *All That Could Have Been: Deluxe Edition* is simply a special version of the same-titled basic release. Lump sales from the two together—61,500 with more than 33,000 for the double-disc version and another 28,000 for the single-disc offering—would place at No. 12 this week. There have been instances throughout the past decade when value-added special editions, spruced up by glitzy packaging or additional content—including those from **Madonna**, **Janet Jackson**, **Aaliyah**, and **Bonnie Raitt**—counted toward an original title's overall sales. In that same period, some artists have simultaneously offered the choice of either a multiple-disc or single-disc of similar material, including **AC/DC's Live** (1992), **Prince's The Hits/The B-Sides** (1993), and **U2's The Best of 1980-1990/1990/1991 B-Sides** (1998). In those cases, the differences in cost and length of content led us to track the two versions as separate titles.

After careful consideration of the many special packages that were merged with their original artists' sales, *Billboard* and SoundScan agreed it would be more appropriate to track NIN's deluxe *All That Could Have Been* as a separate item, as we did in the cases of the above-mentioned multi-disc albums.

When given the option of a slimmer album, fans tend to vote for the longer one, as has happened in NIN's case. AC/DC's single-album peaked

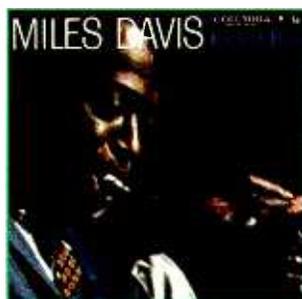


at No. 15 and charted for 48 weeks, while the two-fer reached no higher than No. 34 during a 14-week run, but the value-added U2 and Prince releases fared better than their shorter

alternatives. The U2 set that included B-sides peaked at No. 2, compared with a peak at No. 45 for the one without. Prince's three-disc offering peaked at No. 19, while his *The Hits 1* and *The Hits 2* debuted at Nos. 46 and 54, respectively.

The first disc in the deluxe *All That Could Have Been* is the same live album offered in the shorter one. The additional disc contains Reznor's remixes of various NIN songs and a few new tracks. In stores, that second disc is available on the deluxe album. It is also sold exclusively through NIN's website. With almost 5,000 copies sold, it easily leads Top Internet Album Sales, leading next title by about 2,000 units.

MILES TO GO: **Miles Davis'** classic *Kind of Blue*, one of the few jazz titles ever to appear on Top Pop Catalog Albums in that chart's 10-year history, surges 29-9 with a 32% increase, good for Greatest Gainer honors. Although one of the most revered recordings in his career, the 1959 album never appeared on The Billboard 200; all 139 of its chart weeks have been on the catalog list. Certified triple-platinum, it has sold 2 million copies



since 1993, according to SoundScan.

The catalyst for *Blue's* latest uptick was a Davis segment on *CBS Sunday Morning*, which also boosts *The Essential Miles Davis* by 33% (24-17 on this week's unpublished Top Jazz Albums). Despite the exposure, three of the late trumpeter's other best-selling catalog albums—*Sketches of Spain*, *Birth of the Cool* and the 1999 compilation *Love Songs*—see gains of 100 units or less.

TV also takes a bow for the Pacesetter that critics' darlings **the Strokes** win on The Billboard 200, as a 60% gain hurls *Is This It* up 30 rungs to No. 33. Prior to its *Saturday Night Live* visit, the band peaked at No. 63.

LONELY AT THE TOP: For the second straight week, the top two albums on The Billboard 200 are the only ones to sell more than 100,000 units. Despite a second-week drop of 45.6%, **Alan Jackson** easily leads the chart with a still-handsome 230,000 units, followed by **Creed** with 119,000. With nothing earth-shattering in the Jan. 29 release schedule, those two albums should prevail again next week, although a reconfigured version of **Mary J. Blige's No More Drama**, now No. 18 on Top R&B/Hip-Hop Albums and No. 28 on the big chart, should elevate that title.

Last week, Jackson became only the sixth country act to bow at No. 1 on The Billboard 200 in that chart's history. **Garth Brooks** became the first in 1991 with *Ropin' the Wind*. No country artist other than Brooks was able to do so again until **Leann Rimes'** second set arrived in 1997. **Tim McGraw**, **Dixie Chicks**, and **Faith Hill** each joined that short list in 1999.

This week, with albums at Nos. 4, 5, 6, and 10, Island Def Jam Music Group becomes the first distributing label to land four top 10 titles since the Dec. 16, 2000, *Billboard*, when **Zomba** placed **Backstreet Boys**, **Britney Spears**, **R. Kelly**, and **'N Sync** in the top 10.

Singles Minded

by Silvio Pietrolungo, Minal Patel, Wade Jessen



PUTTYTAT: **Tweet**, a 30-year-old newcomer discovered by **Missy Elliott** and **Timbaland**, climbs 29-18 on Hot R&B/Hip-Hop Singles & Tracks with "Oops (Oh My)," nabbing Greatest Gainer/Airplay honors. The airplay-only track jumps 10 positions to No. 17 on Hot R&B/Hip-Hop Airplay with an audience gain of 8.4 million and is the Hot Shot Debut on The Billboard Hot 100, entering at No. 54.

Though "Oops" is Tweet's first solo foray, she appears on two other charting singles on R&B Singles & Tracks. Her first appearance on the

for a second week, up 161 plays to 5,886 detections. Holy's first No. 1 inspires seven other artists who likewise compete on the chart with titles from a debut solo album but have yet to reach the top with previous singles: **Rascal Flatts** (17-15), **Chris Cagle** (18-17), **Carolyn Dawn Johnson** (29-28), **Tammy Cochran** (32-32), **Mark McGuinn** (39-36), **Trick Pony** (40-37), and **Tim Rushlow** (57-52). Three of these seven acts have scored at least one top five hit, and the remaining four have taken at least one title from their respective debut sets into the chart's top 10.

Elsewhere on Hot Country Singles & Tracks, **Mark Chesnutt** takes the Hot Shot Debut at No. 51 with "She Was" after being absent from the chart as a solo act for more than a year. A duet outing with **Tracy Byrd** on "A Good Way to Get on My Bad Side" took the pair to No. 21 last summer.



IT'S BEEN A WHILE: **Linkin Park's** "In the End" climbs 7-5 on The Billboard Hot 100, becoming the third rock track in that chart's top five. "End" joins former No. 1 "How You Remind Me" from **Nickelback** (No. 2) and **Creed's** "My Sacrifice" (No. 4). All three songs reached the top three on both Modern Rock Tracks and Mainstream Rock Tracks.

It has been more than 10 years since we had three songs that reached both the Mainstream Rock and Modern Rock charts appear simultaneously in the Hot 100 top five. In the Oct. 21, 1989, issue, **the Cure's** "Love Song" ranked No. 2, "Sowing the Seeds of Love" by **Tears for Fears** was No. 3, and **the Rolling Stones'** "Mixed Emotions" was No. 5.

ONE OF THE FELLAS: **Cam'ron** makes his first chart noise as a member of **Jay-Z's** Roc-a-Fella Records imprint, with the aptly titled "The Roc," which features **Memphis Bleek** and **Beanie Sigel**. Cam'ron, who previously recorded for Epic, enters at No. 77 on Hot R&B/Hip-Hop Singles & Tracks. Initially titled "Just Fir" when it appeared on underground mix tapes, the title was changed to represent the union of the artists on the Roc-a-Fella roster. The track garners enough airplay from a preliminary servicing to DJs and mix shows to enter the R&B Airplay chart at No. 73 with 3.8 million in audience.

This marks Cam'ron's first chart appearance since "What Means the World to You" reached the top 30 in November 2000. In addition to "The Roc," Sigel is also on the chart with another Roc-a-Fella newbie, **Freeway**, on "Roc the Mic," which takes a leap from 41 to 36 on the Singles & Tracks chart. Both Sigel entries are freestyle raps rather than traditional hook-and-chorus tracks.

chart came as a featured artist with **Ginuwine** on the Elliott hit "Take Away," which holds at No. 13 on R&B Singles & Tracks while climbing 48-45 on the Hot 100. Tweet is also featured on **Timbaland & Magoo's** "All Y'all," which peaked at No. 58 on R&B Singles & Tracks in November and this week re-enters at No. 96. Timbaland—who produced all three tracks—and Elliott first noticed Tweet at a recording session when she was a member of the girl group Sugah.

YOUTHFUL EXUBERANCE: Up 736 detections, **Kenny Chesney's** "Young" swipes the biggest gain on Hot Country Singles & Tracks and crosses the Airpower threshold as it leaps 23-18. For good measure, Chesney's single also turns in the most new airplay on the chart and is the youngest top 20 title with just seven chart weeks, making "Young" Chesney's fastest-rising single to date.

"Young" spins on each of our 148 monitored signals with first-time detections at 25 of those stations. With 264 spins to date, KPLX Dallas is the cumulative airplay leader. Across town, Dallas competitor KSCS leads the weekly tally this issue with 52 detections. The new title introduces Chesney's forthcoming *No Shirt, No Shoes, No Problems* set, which is due April 25.

Meanwhile, **Steve Holy's** "Good Morning Beautiful" tops Hot Country Singles & Tracks

Assistance in preparing this column was provided by **Gordon Murray**.

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	—	2	ALAN JACKSON ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	49	NEW	1	BAD RELIGION EPI/TAP 86635* (17.98 CD)	The Process Of Belief	49	
2	2	1	10	CREED ▲ ⁵ WIND-UP 13075 (11.98/18.98)	Weathered	1	50	67	77	11	KEKE WYATT MCA 112609 (12.98/14.98)	Soul Sista	50
3	3	2	66	LINKIN PARK ▲ ⁶ WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]	2	51	45	45	7	JOE JIVE 41786/ZOMBA (12.98/18.98)	Better Days	32
4	5	3	9	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 588446*/DJMG (12.98/18.98)	Word Of Mouf	3	52	73	87	12	DEFAULT TVT 2310 (11.98 CD) †	The Fallout	52
5	4	4	20	NICKELBACK ▲ ³ ROADRUNNER 618485/DJMG (12.98/18.98)	Silver Side Up	2	53	42	46	8	YOLANDA ADAMS ELEKTRA 62690/EEG (12.98/18.98)	Believe	42
6	6	7	17	JA RULE ▲ ² MURDER INC./DEF JAM 588437*/DJMG (12.98/19.98)	Pain Is Love	1	54	60	57	14	DMX ▲ RUFF RYDERS/DEF JAM 588450*/DJMG (12.98/19.98)	The Great Depression	1
7	7	5	6	NAS ▲ ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	5	55	44	40	11	ROD STEWART WARNER BROS. 78328 (12.98/18.98)	The Very Best Of Rod Stewart	40
8	8	12	25	USHER ▲ ³ ARISTA 14715* (12.98/18.98)	8701	4	56	181	—	2	SOUNDTRACK EPIC 86311 (18.98 EQ CD)	A Walk To Remember	56
9	9	6	10	PINK ▲ ² ARISTA 14718 (12.98/18.98)	M!ssundaztood	6	57	54	56	27	'N SYNC ▲ ⁵ JIVE 41758/ZOMBA (12.98/18.98)	Celebrity	1
10	11	13	57	SOUNDTRACK ▲ ⁴ MERCURY (NASHVILLE) 170069 (11.98/18.98)	O Brother, Where Art Thou?	10	58	53	60	6	MASTER P NEW NO LIMIT 860977/UNIVERSAL (12.98/18.98)	Game Face	53
11	10	10	62	ENYA ▲ ⁵ REPRISE 47426/WARNER BROS. (12.98/18.98)	A Day Without Rain	2	59	43	—	2	WILLIE NELSON LOST HIGHWAY 198231/MERCURY (NASHVILLE) (12.98/18.98)	The Great Divide	43
12	12	8	31	ALICIA KEYS ▲ ⁴ J 20002 (12.98/18.98)	Songs In A Minor	1	60	47	43	6	VARIOUS ARTISTS RUFF RYDERS 493177*/INTERSCOPE (12.98/19.98)	Ryde Or Die Vol. III: In The "R" We Trust	34
13	13	9	10	VARIOUS ARTISTS ▲ ³ EMI/UNIVERSAL/SONY/ZOMBA 11154/VRGIN (12.98/19.98)	Now 8	2	61	56	39	65	U2 ▲ ³ INTERSCOPE 524653 (12.98/18.98)	All That You Can't Leave Behind	3
14	15	11	7	NO DOUBT ▲ INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9	62	52	50	7	JOSH GROBAN 143-8154/WARNER BROS. (18.98 CD) †	Josh Groban	41
15	14	14	11	SHAKIRA ▲ ² EPIC 63900 (12.98 EQ/18.98)	Laundry Service	3	63	51	47	6	VARIOUS ARTISTS UTV/DEF JAM 586662/DJMG (12.98/18.98)	The Source Presents Hip Hop Hits — Volume 5	47
16	16	16	20	P.O.D. ▲ ATLANTIC 83475*/AG (11.98/17.98)	Satellite	6	64	66	59	18	VARIOUS ARTISTS ▲ WARNER BROS./ELEKTRA/ATLANTIC 14684/ARISTA (12.98/18.98)	Totally Hits 2001	3
17	18	22	22	PUDDLE OF MUDD ▲ FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	10	65	55	54	10	STING ● A&M 493169/INTERSCOPE (12.98/18.98)	... All This Time	32
18	17	17	11	GARTH BROOKS ▲ ³ CAPITOL (NASHVILLE) 31330 (10.98/18.98)	Scarecrow	1	66	69	69	12	PETE PABLO ● JIVE 41723/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	13
19	19	18	8	OUTKAST ARISTA 26093* (12.98/18.98)	Big Boi & Dre Present... OutKast	18	67	50	42	7	SOUNDTRACK DEF JAM 586628*/DJMG (12.98/18.98)	How High	38
20	26	25	3	SOUNDTRACK V2 27119 (12.98/18.98)	I Am Sam	20	68	61	51	15	ANDREA BOCELLI ▲ PHILIPS 589341 (12.98/18.98)	Cieli Di Toscana	11
21	20	15	13	ENRIQUE IGLESIAS ▲ ² INTERSCOPE 493148 (12.98/18.98)	Escape	2	69	58	52	13	BACKSTREET BOYS JIVE 41779/ZOMBA (12.98/18.98)	The Hits — Chapter One	4
22	21	20	12	BRITNEY SPEARS ▲ ¹ JIVE 41776/ZOMBA (12.98/18.98)	Britney	1	70	57	55	19	DIANA KRALL ▲ VERVE 549846/VG (12.98/18.98)	The Look Of Love	9
23	24	23	11	JEWEL ▲ ATLANTIC 83519*/AG (12.98/18.98)	This Way	9	71	64	72	40	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	2
24	23	21	10	KID ROCK ▲ LAVA/ATLANTIC 83482*/AG (12.98/18.98)	Cocky	7	72	49	41	11	MADONNA ▲ MAVERICK 48000/WARNER BROS. (12.98/18.98)	GHV2: Greatest Hits Volume 2	7
25	40	37	10	HOOBASTANK ● ISLAND 586435/DJMG (18.98 CD) †	Hoobastank	25	73	71	68	47	ALIEN ANT FARM ▲ NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (12.98/18.98) †	ANThology	11
26	NEW	1	1	NINE INCH NAILS NOTHING 493185/INTERSCOPE (32.98 CD)	And All That Could Have Been, Live: Deluxe Edition	26	74	75	62	6	WU-TANG CLAN ● WU-TANG/LOU/D/COLUMBIA 88236*/CRG (12.98 EQ/18.98)	Iron Flag	32
27	25	24	13	MICHAEL JACKSON ▲ ² EPIC 69400* (12.98 EQ/18.98)	Invincible	1	75	72	74	48	DAVE MATTHEWS BAND ▲ ³ RCA 67888 (11.98/18.98)	Everyday	1
28	29	29	22	MARY J. BLIGE ▲ MCA 112616* (12.98/18.98)	No More Drama	2	76	70	58	57	NELLY FURTADO ▲ ² DREAMWORKS 450213/INTERSCOPE (12.98/18.98) †	Whoa, Nelly!	24
29	30	30	6	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 86130/CRG (12.98 EQ/18.98)	Doggy Bag	11	77	74	66	9	SOUNDTRACK INTERSCOPE 493172 (12.98/19.98)	Ali	61
30	22	19	12	PINK FLOYD ▲ ³ CAPITOL 36111 (19.98/24.98)	Echoes — The Best Of Pink Floyd	2	78	81	88	78	SOUNDTRACK ▲ ³ CURB 78703 (11.98/17.98)	Coyote Ugly	10
31	27	26	6	MYSTIKAL JIVE 41770/ZOMBA (12.98/18.98)	Tarantula	25	79	78	71	11	ROB ZOMBIE ● GEFFEN 493147*/INTERSCOPE (12.98/18.98)	The Sinister Urge	8
32	28	27	9	BUSTA RHYMES ● FLIPMODE 20009*/J (12.98/18.98)	Genesis	7	80	80	80	92	DISTURBED ▲ ² GIANT 24738/WARNER BROS. (11.98/17.98) †	The Sickness	29
33	63	63	16	THE STROKES RCA 68101* (17.98 CD)	Is This It	33	81	85	75	20	JAY-Z ▲ ROC-A-FELLA/DEF JAM 586396*/DJMG (12.98/19.98)	The Blueprint	1
34	38	49	28	CRAIG DAVID ▲ WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	11	82	59	48	8	VARIOUS ARTISTS ● INTERSCOPE 493188 (19.98 CD)	America: A Tribute To Heroes	17
35	32	35	22	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	9	83	95	136	42	JAHEIM ● DIVINE MILL 47452/WARNER BROS. (11.98/17.98)	[Ghetto Love]	9
36	33	31	21	SYSTEM OF A DOWN ▲ AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)	Toxicity	1	84	90	85	38	SUM 41 ▲ ISLAND 548562/DJMG (12.98/18.98)	All Killer No Filler	13
37	NEW	1	1	NINE INCH NAILS NOTHING 493185/INTERSCOPE (18.98 CD)	And All That Could Have Been, Live	37	85	79	73	8	NATE DOGG ELEKTRA 62688*/EEG (12.98/18.98)	Music & Me	32
38	31	28	14	INCUBUS ▲ IMMORTAL 85277*/EPIC (12.98 EQ/18.98)	Morning View	2	86	99	64	49	VARIOUS ARTISTS ▲ ² INTEGRITY 61001/TIME LIFE (19.98 CD)	Songs 4 Worship — Shout To The Lord	51
39	68	70	32	SOUNDTRACK ▲ INTERSCOPE 493035 (12.98/18.98)	Moulin Rouge	3	87	111	121	37	INDIA.ARIE ▲ MOTOWN 013770*/INTERSCOPE (12.98/18.98)	Acoustic Soul	10
40	34	33	36	STAINED ▲ ⁴ FLIP/ELEKTRA 62626/EEG (12.98/18.98)	Break The Cycle	1	88	62	81	5	SOUNDTRACK COLUMBIA 85933/CRG (18.98 EQ CD)	Orange County	62
41	35	38	37	SOUNDTRACK ▲ DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	Shrek	28	89	86	78	40	JANET ▲ ² VRGIN 10144* (12.98/18.98)	All For You	1
42	37	32	10	SOUNDTRACK ● REPRISE 4810/WARNER BROS. (19.98 CD)	The Lord Of The Rings: The Fellowship Of The Ring	29	90	89	97	8	FAT JOE TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98)	J.O.S.E.: Jealous Ones Still Envy	37
43	36	44	13	THE CALLING ● RCA 67585 (11.98/17.98) †	Camino Palmero	36	91	76	—	2	FRANK SINATRA REPRISE 78295/WARNER BROS. (12.98/18.98)	Greatest Love Songs	76
44	39	36	7	MOBB DEEP ● LOU/D/COLUMBIA 85889*/CRG (12.98 EQ/18.98)	Infamy	22	92	77	65	8	LIMP BIZKIT FLIP 493192*/INTERSCOPE (12.98/18.98)	New Old Songs (Re-Mix)	26
45	46	53	53	JENNIFER LOPEZ ▲ ³ EPIC 85965 (12.98 EQ/18.98)	J.Lo	1	93	127	175	24	MICHELLE BRANCH ● MAVERICK 47985/WARNER BROS. (17.98 CD)	The Spirit Room	64
46	65	76	12	FAITH EVANS ● BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	14	94	87	79	23	SOUNDTRACK ● MURDER INC./DEF JAM 548832*/DJMG (12.98/18.98)	The Fast And The Furious	7
47	41	34	6	JAY-Z ROC-A-FELLA/DEF JAM 586614/DJMG (19.98/14.98)	MTV Unplugged	31	95	88	98	17	JIMMY EAT WORLD DREAMWORKS 450334*/INTERSCOPE (17.98 CD)	Jimmy Eat World	54
48	48	61	28	AALIYAH ▲ BLACKGROUND 10082* (12.98/18.98)	Aaliyah	1	96	92	99	20	FABOLOUS ● DESERT STORM/ELEKTRA 62679*/EEG (12.98/18.98)	Ghetto Fabolous	4
							97	97	120	6	STEVE HOLY CURB 77972 (11.98/17.98) †	Blue Moon	97
							98	115	131	7	MERCYME INWORD 85725/EPIC (16.98 EQ CD) †	Almost There	98

FEBRUARY 9 2002 **Billboard** TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	6	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY 8615/EPIC	Live At Montreux 1982 & 1985
2	3	2	B.B. KING & ERIC CLAPTON	DUCK REPRISE 47612/MARNER BROS.	Riding With The King
3	2	2	VARIOUS ARTISTS	NARM 50007	Get The Blues!
4	4	4	BUDDY GUY	SILVERTONE 41751/ZOMBA	Sweet Tea
5	9	2	THE WORD	ROPEADDOPE 93046/AG	The Word
6	5	2	JIMMIE VAUGHAN	ARTEMIS 751091	Do You Get The Blues?
7	6	2	DELBERT MCCLINTON	NEW WEST 8024	Nothing Personal
8	7	2	VARIOUS ARTISTS	ALLIGATOR 11213	Alligator Records 30th Anniversary Collection
9	10	2	PEGGY SCOTT-ADAMS	MISS BUTCH 4019/MARDI GRAS	Hot & Sassy
10	8	2	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY 83842/EPIC	Blues At Sunrise
11	13	2	VARIOUS ARTISTS	UTV 556176	Pure Blues
12	12	2	R.L. BURNSIDE	FAT POSSUM 80343/EPIGRAPH	Burnside On Burnside
13	11	2	ETTA JAMES	CHESS 112490/MCA	Love Songs
14	15	2	WILLIE NELSON	ISLAND 542517/DJMG	Milk Cow Blues
15		2	MEL WAITERS	WALDOXY 2828/MALACO	Let Me Show You How To Love

FEBRUARY 9 2002 **Billboard** TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	36	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 542855/UTV	One Love: The Very Best Of Bob Marley And The Wailers
2	2	2	UB40	VIRGIN 50525	The Very Best Of UB40
3	3	2	ELEPHANT MAN	GREENSLEEVES 266*	Log On
4	8	2	VARIOUS ARTISTS	VP 1629*	Reggae Gold 2001
5	4	2	DAMIAN "JR. GONG" MARLEY	MOTOWN 014742/UNIVERSAL	Halfway Tree
6	6	2	VARIOUS ARTISTS	VP 1369*	Strictly The Best 27
7	5	2	VARIOUS ARTISTS	VP 1640*	Strictly The Best 28
8	10	2	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 596408/DJMG	Exodus (Deluxe Edition)
9	9	2	T.O.K.	B-RICH 1632*/VP	My Crew, My Dawgs
10	11	2	VARIOUS ARTISTS	GREENSLEEVES 4003	The Biggest Regga Dancehall Anthems 2001
11	7	2	PETER TOSH	LEGACY/COLUMBIA 65344/CRG	Super Hits
12	12	2	BEENIE MAN	SHOCKING VIBES/VP 49033*/VIRGIN	Art And Life
13	13	2	BUJU BANTON	HIP-O 541336/UNIVERSAL	Ultimate Collection
14		2	MR. VEGAS	GREENSLEEVES 263*/	Damn Right
15		2	VARIOUS ARTISTS	JAMDOWN 40045	Dancehall Xplosion 2001

FEBRUARY 9 2002 **Billboard** TOP WORLD ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	2	SOUNDTRACK	UNIVERSAL 017012	Black Hawk Down
2	3	2	SOUNDTRACK	VIRGIN 10790	Amelie
3	2	2	GIPSY KINGS	NONESUCH 79642/AG	Somos Gitanos
4	4	2	ISRAEL KAMAKAWIWO'OLE	BIG BOY 5907/THE MOUNTAIN APPLE COMPANY	Alone In Iz World
5	5	2	BAHA MEN	S-CURVE 751052/ARTEMIS	Who Let The Dogs Out
6	6	2	AFRO CELT SOUND SYSTEM	REAL WORLD/NARADA 10184/VIRGIN	Volume 3: Further In Time
7	8	2	VARIOUS ARTISTS	PUTUMAYO 195	Samba Bossa Nova
8	9	2	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT	MUSIC MATTERS 9020*	The Irish Tenors: Ellis Island
9	7	2	ALESSANDRO SAFINA	MUSIC FOR A BETTER WORLD 49311*/INTERSCOPE	Alessandro Safina
10	10	2	MANU CHAO	RADIO BEMA 10321/VIRGIN	Proxima Estacion...Esperanza
11	11	2	BEBEL GILBERTO	ZIRIGUIBOM 1058/SIX DEGREES	Tanto Tempo Remixes
12	13	2	SOUNDTRACK	SONY CLASSICAL 89273	Woman On Top
13	12	2	BEBEL GILBERTO	ZIRIGUIBOM 1026/SIX DEGREES	Tanto Tempo
14		2	PILAR MONTENEGRO	UNIVISION 310026	Desahogo
15		2	KEOLA BEAMER	DANCING CAT 38012/WINDHAM HILL	Soliloquy-Ka Leo O Loko

FEBRUARY 9 2002 **Billboard** TOP CONTEMPORARY CHRISTIAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	12	P.O.D.	ATLANTIC 83496*/CHORDANT	Satellite
2	2	2	YOLANDA ADAMS	ELEKTRA 62690/CHORDANT	Believe
3	3	2	VARIOUS ARTISTS	INTEGRITY 61001/TIME LIFE	Songs 4 Worship — Shout To The Lord
4	4	2	MERCYME	IND 6133/WORD	Almost There
5	6	2	MICHAEL W. SMITH	REUNION 10029/PROVIDENT	Worship
6	5	2	VARIOUS ARTISTS	EMI CHRISTIAN/PROVIDENT/WORD/SPARROW 1850/CHORDANT	Wow Hits 2002: The Year's 30 Top Christian Artists And Hits
7	8	2	THIRD DAY	ESSENTIAL 10668/PROVIDENT	Come Together
8	9	2	DONNIE MCCLURKIN	VERITY 43150/PROVIDENT	Live In London And More...
9	11	2	ZOEGIRL	SPARROW 1828/CHORDANT	Life
10	10	2	STEVEN CURTIS CHAPMAN	SPARROW 1770/CHORDANT	Declaration
11	12	2	VARIOUS ARTISTS	INTEGRITY 1769/TIME LIFE	Songs 4 Worship — Holy Ground
12	13	2	MARY MARY	C2/COLUMBIA 7802/WORD	Thankful
13		2	KRS-ONE AND THE TEMPLE OF HIPHOP	IN THE PAINT/FRONT PAGE 8363/KOCH	Spiritual Minded
14	15	2	JENNIFER KNAPP	GOTE 2843/CHORDANT	The Way I Am
15	17	2	TOBYMAC	FOREFRONT 5294/CHORDANT	Momentum
16	16	2	CECE WINANS	WELLSPRING GOSPEL/SPARROW 1826/CHORDANT	CeCe Winans
17	14	2	VARIOUS ARTISTS	INTEGRITY 1770/TIME LIFE	Songs 4 Worship — Great Is The Lord
18	21	2	NICOLE C. MULLEN	WORD 6127*	Talk About It
19	18	2	JUMP 5	SPARROW 1913/CHORDANT	Jump 5
20	29	2	KURT CARR & THE KURT CARR SINGERS	GOSPO CENTRIC 4267/PROVIDENT	Awesome Wonder
21	22	2	AUDIO ADRENALINE	FOREFRONT 5299/CHORDANT	Life
22	37	2	BLESSED	ULTIMATE 102*	Journey For The Heart
23	20	2	BILL & GLORIA GAITHER PRESENTS THEIR HOMECOMING FRIENDS	SPRING HOUSE 2351/CHORDANT	A Billy Graham Homecoming Volume Two
24	19	2	BILL & GLORIA GAITHER PRESENTS THEIR HOMECOMING FRIENDS	SPRING HOUSE 2386/CHORDANT	A Billy Graham Homecoming Volume One
25	24	2	VARIOUS ARTISTS	HILLSONG AUSTRALIA/INTEGRITY 2010/WORD	You Are My World
26	23	2	THIRD DAY	ESSENTIAL 10670/PROVIDENT	Offerings: A Worship Album
27	26	2	CAEDMON'S CALL	ESSENTIAL 10621/PROVIDENT	In The Company Of Angels — A Call To Worship
28	34	2	AVALON	SPARROW 1796/CHORDANT	Oxygen
29	25	2	VARIOUS ARTISTS	INTEGRITY/MARANATHA/WINEYARD 1955/WORD	WOW Worship Green: Today's 30 Most Powerful Worship Songs
30	30	2	RELIENT K	GOTE 2842/CHORDANT	The Anatomy Of The Tongue In Cheek
31	35	2	FFH	ESSENTIAL 10620/PROVIDENT	Have I Ever Told You
32	28	2	POINT OF GRACE	WORD 6112	Free To Fly
33	27	2	YOLANDA ADAMS	ELEKTRA 62629/CHORDANT	The Experience
34	33	2	VARIOUS ARTISTS	WORSHIP TOGETHER/SPARROW 0314/CHORDANT	I Could Sing Of Your Love Forever 2
35	32	2	SONICFLOOD	IND 6165/WORD	Resonate
36	36	2	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR	DEXTERITY SOUNDS/EMI GOSPEL 0303/CHORDANT	The Storm Is Over
37		2	PHILLIPS, CRAIG AND DEAN	SPARROW 1820/CHORDANT	Let My Words Be Few
38	40	2	SELAH	CURB 78713*/WORD	Press On
39	38	2	VARIOUS ARTISTS	SPARROW 1779/CHORDANT	WOW-2001: The Year's 30 Top Christian Artists And Hits
40		2	VIRTUE	VERITY 43170/PROVIDENT	Virtuosity!

FEBRUARY 9 2002 **Billboard** TOP GOSPEL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	8	YOLANDA ADAMS	ELEKTRA 62690/EEG	Believe
2	2	2	DONNIE MCCLURKIN	VERITY 43150/ZOMBA	Live In London And More...
3	3	2	MARY MARY	C2/COLUMBIA 63740/CRG	Thankful
4		2	KRS-ONE AND THE TEMPLE OF HIPHOP	IN THE PAINT/FRONT PAGE 8363/KOCH	Spiritual Minded
5	4	2	CECE WINANS	WELLSPRING GOSPEL 51826/SPARROW	CeCe Winans
6	11	2	KURT CARR & THE KURT CARR SINGERS	GOSPO CENTRIC 490747/INTERSCOPE	Awesome Wonder
7	6	2	GREG O'QUIN 'N JOYFUL NOYZE	WORLD WIDE GOSPEL 3008*	Cliches
8	16	2	BLESSED	ULTIMATE 102*	Journey For The Heart
9	8	2	SHIRLEY CAESAR	WORD 85864/EPIC	Hymns
10	10	2	VARIOUS ARTISTS	EMI/WORD/VERITY 43163/ZOMBA	WOW Gospel 2001: The Year's 30 Top Gospel Artists And Songs
11	7	2	REV. CLAY EVANS AND THE AACR MASS CHOIR	MEKK 4014*	Constantly
12	5	2	DERRICK STARKS & TODAY'S GENERATION	CRYSTAL ROSE 20962	Sacrifice
13	9	2	YOLANDA ADAMS	ELEKTRA 62629/EEG	The Experience
14	39	2	JAMES GREAR & COMPANY	BORN AGAIN 1035/DIAMANTE SERVANT	What Will Your Life Say
15	15	2	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR	DEXTERITY SOUNDS 20303/EMI GOSPEL	The Storm Is Over
16	12	2	DOUG & MELVIN WILLIAMS	BLACKBERRY 1631/MALACO	Duets
17	21	2	VIRTUE	VERITY 43170/ZOMBA	Virtuosity!
18	20	2	ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY	AMEN 1503	Turn It Around
19	17	2	SOUNDTRACK	NEW SPIRIT 35107/YSCOT	Tae-Bo Inspirational: Walk By Faith...Not By Sight
20	18	2	RICHARD SMALLWOOD WITH VISION	VERITY 43172/ZOMBA	Persuaded — Live In D.C.
21	19	2	EASTERN MICHIGAN GOSPEL CHOIR	OOROHN 73722	Get To The Concept
22	23	2	ESTHER SMITH	DOROHN 73850	You Love Me...Still
23	22	2	NEW CREATION OF GOD	AMEN 1502	He's All I Need
24	13	2	MOSES TYSON, JR.	WORLD CLASS GOSPEL 50007/ALPINE	Music
25		2	THE BRIGHT STAR MALE CHORUS	BORN AGAIN 1036/DIAMANTE SERVANT	Live In Shreveport, LA
26	24	2	CARLTON PEARSON AND THE AZUSA MASS CHOIR	TOMMY BOY GOSPEL 1494/TOMMY BOY	Live At Azusa 4
27	27	2	FRED HAMMOND & RADICAL FOR CHRIST	VERITY 43140/ZOMBA	Purpose By Design
28	26	2	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	VERITY 43139/ZOMBA	Not Guilty...The Experience
29	14	2	THE BLIND BOYS OF ALABAMA	REAL WORLD 50918*	Spirit Of The Century
30	25	2	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR FEATURING JOHN P. KEE	VERITY 43168/ZOMBA	Mighty In The Spirit
31	28	2	LEE WILLIAMS AND THE SPIRITUAL QC'S	MCG 7016*	Good Time
32	30	2	SOUNDTRACK	GOSPO CENTRIC 70035/ZOMBA	Kingdom Come
33	31	2	VARIOUS ARTISTS	NEW HAVEN 28019	Gospel's Top 20 Songs Of The Century
34	33	2	ANOINTED	WORD 85413/EPIC	If We Pray
35	29	2	JOE PACE & THE COLORADO MASS CHOIR	INTEGRITY/WORD 86188/EPIC	Glad About It!
36		2	TIM "BISHOP" BROWN & THE MIRACLE MASS CHOIR	HOLY ROLLER 7014/DIAMANTE SERVANT	He's Done Enough
37	32	2	LFT CHURCH CHOIR/HEZEKIAH WALKER	VERITY 43151/ZOMBA	Love Is Live!
38	37	2	LASHUN PACE	SAVOY 14849/MALACO	God Is Faithful
39	40	2	T.D. JAKES	INTEGRITY/WORD 61069/EPIC	Get Ready! The Best Of T.D. Jakes
40	34	2	VARIOUS ARTISTS	EMI/WORD/VERITY 43149/ZOMBA	WOW Gospel 2000 — The Year's 30 Top Gospel Artists And Songs

● Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 400,000 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 (Oro) △ Certification of 200,000 units (Platino) ☆ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. † indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by **SoundScan**

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Billboard® HEATSEEKERS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	Title	WEEKS	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL				IMPRINT & NUMBER/DISTRIBUTING LABEL				
1	2	3	24	RASCAL FLATTS ● LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	Rascal Flatts	1 Week At Number 1	25	14	9	7	SCENE 23 143 31178/LONDON-SIRE (11.98/17.98)	Pop Stars 2: Music From The TV Show
				👑 NUMBER 1 👑								
2	NEW	1	1	LIL' KEKE IN THE PAINT 8231/KOCH (12.98/18.98)	Platinum In Da Ghetto	HOT SHOT DEBUT	26	33	25	8	REMY ZERO ELEKTRA 62678/EEG (17.98 CD)	The Golden Hum
				🔥 HOT SHOT DEBUT 🔥								
3	4	5	45	PETE YORN COLUMBIA 622167/CRG (7.98 EQ/12.98)	Music For The Morning After	GREATEST GAINER	27	28	24	9	NICOLE C. MULLEN WORD 85822/EPIC (11.98 EQ/17.98)	Talk About It
				💰 GREATEST GAINER 💰								
4	5	8	30	NICKEL CREEK SUGAR HILL 3909 (16.98 CD)	Nickel Creek		28	22	15	11	JUMP 5 SPARROW 51913 (16.98 CD)	Jump 5
5	3	4	9	STARSAILOR CAPITOL 36448 (10.98 CD)	Love Is Here		29	21	17	12	JAMIE O'NEAL ● MERCURY (NASHVILLE) 120132 (11.98/17.98)	Shiver
6	6	6	18	JOHN MAYER AWARE/COLUMBIA 85293/CRG (7.98 EQ/11.98)	Room For Squares		30	42	38	13	ILL NINO ROADRUNNER 618497/IDJMG (14.98 CD)	Revolution/Revolucion
7	7	7	16	G. DEP BAD BOY 730427/ARISTA (11.98/17.98)	Child Of The Ghetto		31	30	41	14	DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD)	The Places You Have Come To Fear The Most
8	8	10	10	ZOEGIRL SPARROW 51828 (16.98 CD)	Life		32	26	21	15	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE (11.98/15.98)	Awesome Wonder
9	9	11	7	CHRIS CAGLE CAPITOL (NASHVILLE) 34170 (10.98/17.98)	Play It Loud		33	26	21	16	ALEJANDRO SANZ WARNER LATINA 41541 (10.98/17.98)	MTV Unplugged
10	24	23	1	FLAW REPUBLIC 014891/UNIVERSAL (12.98 CD)	Through The Eyes		34	35	31	17	THE AVALANCHES MODULAR 31177/LONDON-SIRE (11.98 CD)	Since I Left You
11	11	13	10	JACK JOHNSON ENJOY 001 (15.98 CD)	Brushfire Fairytales		35	29	27	18	LUPILLO RIVERA △ SONY DISCOS 84648 (15.98 EQ CD)	Sufriendo A Solas
12	25	49	1	MUSHROOMHEAD FILTHY HANDS 016430/UNIVERSAL (12.98 CD)	XX		36	31	28	19	JOAN SEBASTIAN MUSART 12524/BALBOA (7.98/13.98)	En Vivo: Desde La Plaza El Progreso De Guadalajara
13	12	12	3	PO' WHITE TRASH AND THE TRAILER PARK SYMPHONY POCKET CHANGE 1003 (16.98 CD)	Po' Like Dis		37	44	—	20	GREG O'QUIN 'N JOYFUL NOYZE WORLD WIDE GOSPEL 3008 (12.98/16.98)	Cliches
14	15	16	12	TOBYMAC FOREFRONT 25294 (17.98 CD)	Momentum		38	32	26	21	TOYA ARISTA 14697 (11.98/17.98)	Toya
15	NEW	1	1	FIELDY'S DREAMS EPIC 85679 (13.98 EQ CD)	Rock N Roll Gangster		39	—	—	22	BLESSED ULTIMATE 102 (12.98 CD)	Journey For The Heart
16	NEW	1	1	JOHNNY VICIOUS ULTRA 1111 (19.98 CD)	Ultra.Dance 01		40	41	29	23	GOOD CHARLOTTE DAYLIGHT 85845/EPIC (11.98 EQ/17.98)	Good Charlotte
17	NEW	1	1	ANNIVERSARY VAGRANT 0359 (15.98 CD)	Your Majesty		41	—	—	24	THURSDAY VICTORY 145 (15.98 CD)	Full Collapse
18	13	14	8	LIL BLACKY HIT A LICK 51279/TRIPLE X (16.98 CD)	Big Ballin		42	50	43	25	TAMMY COCHRAN EPIC (NASHVILLE) 89736/SONY (NASHVILLE) (7.98 EQ/11.98)	Tammy Cochran
19	NEW	1	1	MEST MAVERICK 48147/WARNER BROS. (11.98 CD)	Destination Unknown		43	49	—	26	SHIRLEY CAESAR WORD 85864/EPIC (11.98 EQ/17.98)	Hymns
20	17	—	—	DIRTY SOUTH HARD 2 HIT 7088/STREET LEVEL (17.98 CD)	Everythang's Gon' Be Different...		44	40	32	27	WALTER BEASLEY SHANACHIE 5086 (18.98 CD)	Rendezvous
21	20	22	4	ZERO 7 PALM 5007 (11.98 CD)	Simple Things		45	—	—	28	ALKALINE TRIO/HOT WATER MUSIC JADE TREE 1067/MORDAM (8.98 CD)	Split (EP)
22	16	20	20	SOIL J 20022 (7.98/11.98)	Scars		46	27	18	29	CARLOS VIVES EMI LATIN 35956 (9.98/15.98)	Dejame Entrar
23	23	19	1	DJ SKRIBBLE BIG BEAT/WARNER ESP 35080/LONDON-SIRE (18.98 CD)	Essential Presents: Skribble's House		47	43	30	30	SHELBY LYNNE ISLAND 586436/IDJMG (12.98/18.98)	Love, Shelby
24	39	39	1	STEVE TYRELL COLUMBIA 86206/CRG (12.98 EQ/18.98)	Standard Time		48	34	42	31	PETER WHITE COLUMBIA 85212/CRG (18.98 EQ CD)	Glow
							49	48	33	32	NEW FOUND GLORY DRIVE-THRU 112338/MCA (12.98/18.98)	New Found Glory
							50	—	—	33	LIL SUN DEEP SOUTH TYCOONS 7312 (18.98 CD)	Sunburnt

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Billboard® TOP INDEPENDENT ALBUMS

Both charts compiled from a national sample of retail stores, mass merchant and internet sales reports collected, compiled, and provided by



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	Title	WEEKS	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL				IMPRINT & NUMBER/DISTRIBUTING LABEL				
1	NEW	1	1	BAD RELIGION EPITAPH 86635* (17.98 CD)	The Process Of Belief	1 Week At Number 1	25	27	15	15	VARIOUS ARTISTS TOMMY BOY 1524 (12.98/18.98)	Jock James: The All Star Jock James
				👑 NUMBER 1/HOT SHOT DEBUT 👑								
2	1	1	17	DEFAULT TVT 2310 (11.98 CD) †	The Fallout	GREATEST GAINER	26	—	—	16	VARIOUS ARTISTS NITRO 15846 (4.98 CD)	Punkzilla
				💰 GREATEST GAINER 💰								
3	NEW	1	1	LIL' KEKE IN THE PAINT 8231/KOCH (12.98/18.98) †	Platinum In Da Ghetto		27	21	21	17	OUTLAWZ IN THE PAINT 8324/KOCH (12.98/18.98)	Novakane
4	2	2	11	SEVENDUST TVT 5870 (10.98/17.98)	Animosity		28	—	—	18	THE CULT BEGGARS BANQUET 82026 (16.98 CD)	Pure Cult
5	4	3	16	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) †	Nickel Creek		29	43	31	19	LA' CHAT IN THE PAINT 8233/KOCH (12.98/18.98)	Murder She Spoke
6	5	8	7	IMX TUG 39009/NEW LINE (12.98/17.98)	IMx		30	24	16	20	JOAN SEBASTIAN MUSART 12524/BALBOA (7.98/13.98) †	En Vivo: Desde La Plaza El Progreso De Guadalajara
7	7	5	20	DREAM STREET ● UEG 18304/EDEL (12.98/18.98)	Dream Street		31	33	—	21	GREG O'QUIN 'N JOYFUL NOYZE WORLD WIDE GOSPEL 3008 (12.98/16.98) †	Cliches
8	6	4	8	DE LA SOUL TOMMY BOY 1443* (12.98/18.98)	AOI: Bionix		32	—	—	22	BLESSED ULTIMATE 102 (12.98 CD) †	Journey For The Heart
9	14	45	3	ELVIS PRESLEY BMG/MADACY SPECIAL PRODUCTS 5234/MADACY (10.98/10.98)	Elvis: The Very Best Of Love		33	40	47	23	THURSDAY VICTORY 145 (15.98 CD) †	Full Collapse
10	NEW	1	1	KRS-ONE AND THE TEMPLE OF HIP HOP IN THE PAINT/FRONT PAGE 8363/KOCH (12.98/18.98)	Spiritual Minded		34	38	—	24	VARIOUS ARTISTS VANGUARD 10363 (7.98 CD)	Another Year On The Streets Volume 2
11	13	12	8	VARIOUS ARTISTS ULTRA 1110 (19.98 CD)	Ultra. Chilled 01		35	30	19	25	WALTER BEASLEY SHANACHIE 5086 (18.98 CD) †	Rendezvous
12	11	9	3	PO' WHITE TRASH AND THE TRAILER PARK SYMPHONY POCKET CHANGE 1003 (16.98 CD) †	Po' Like Dis		36	—	—	26	ALKALINE TRIO/HOT WATER MUSIC JADE TREE 1067/MORDAM (8.98 CD) †	Split (EP)
13	10	6	11	KITTIE ARTEMIS 751088 (11.98/17.98)	Oracle		37	NEW	1	27	LIL SUN DEEP SOUTH TYCOONS 7312 (18.98 CD) †	Sunburnt
14	NEW	1	1	JOHNNY VICIOUS ULTRA 1111 (19.98 CD) †	Ultra.Dance 01		38	44	34	28	SNOOP DOGG PRESENTS THA EASTSIDAZ TVT 2230* (10.98/17.98)	Duces 'N Trayz—The Old Fashioned Way
15	NEW	1	1	ANNIVERSARY VAGRANT 0359 (15.98 CD) †	Your Majesty		39	35	25	29	DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD) †	Before The Storm
16	12	10	3	LIL BLACKY HIT A LICK 51279/TRIPLE X (16.98 CD) †	Big Ballin		40	25	35	30	CAROLE KING ROCKINGALE 8346/KOCH (18.98 CD)	Love Makes The World
17	9	7	10	PRINCE NPG 700047/REDLINE (18.98 CD)	The Rainbow Children		41	34	—	31	REV. CLAY EVANS AND THE AARC MASS CHOIR MEEK 4014 (10.98/15.98)	Constantly
18	17	—	—	DIRTY SOUTH HARD 2 HIT 7088/STREET LEVEL (17.98 CD) †	Everythang's Gon' Be Different...		42	28	24	32	SIGUR ROS PLAY IT AGAIN SAM 1.1* (17.98 CD) †	Agætis Byrjun
19	19	13	15	LOUIE DEVITO DEE VEE 40001/MUSICRAMA (16.98 CD)	N.Y.C. Underground Party Volume 4		43	32	18	33	INSANE CLOWN POSSE PSYCHOPATHIC 3000 (17.98 CD)	Forgotten Freshness Volume 3
20	20	14	7	DJ SKRIBBLE BIG BEAT/WARNER ESP 35080/LONDON-SIRE (18.98 CD) †	Essential Presents: Skribble's House		44	37	22	34	BASEMENT JAXX XL 104237/ASTRALWERKS (16.98 CD) †	Rooty
21	22	17	30	LIL JON & THE EAST SIDE BOYZ BME 2220*/TVT (10.98/16.98)	Put Yo Hood Up		45	31	30	35	THE CHARLIE DANIELS BAND BLUE HAT/AUDIUM 8133/KOCH (12.98/18.98)	The Live Record
22	15	—	—	CONCRETE BLONDE MANIFESTO 43201 (16.98 CD)	Group Therapy		46	42	23	36	PAUL VAN DYK MINISTRY OF SOUND 5002 (21.98 CD) †	The Politics Of Dancing
23	16	11	11	BARRY MANILOW CONCORD 2102 (12.98/17.98)	Here At The Mayflower		47	NEW	1	37	CORNELIUS MATADDR 10332 (16.98 CD)	Point
24	23	27	9	DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD) †	The Places You Have Come To Fear The Most		48	36	20	38	THE HIT CREW TURN UP THE MUSIC 1294 (7.98 CD)	Proud To Be American
							49	41	37	39	LOVAGE 75 ARK 75052*/TOMMY BOY (16.98 CD)	Music To Make Love To Your Old Lady By
							50	NEW	1	40	NEW AMSTERDAMS VAGRANT 0360 (15.98 CD)	Para Toda Vida

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. † 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). Number 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 (Oro). △ Certification of 200,000 units (Platino). ▽ Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. † indicates past or present Heatseeker title. © 2002 VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

FEBRUARY 9 2002 **Billboard** TOP INTERNET ALBUM SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
					NUMBER 1	1 Week At Number 1
1			NINE INCH NAILS	NOTHING 493184/INTERSCOPE	Still	1
2	1	3	ALAN JACKSON	ARISTA NASHVILLE 67039/RLG	Drive	1
3	3	3	SOUNDTRACK ▲	MERCURY (NASHVILLE) 170069	O Brother, Where Art Thou?	10
4	2	7	JOSH GROBAN	143 48154/WARNER BROS. ▲	Josh Groban	62
5	8	3	SOUNDTRACK	V2 27119	I Am Sam	20
6	5	5	SOUNDTRACK ●	REPRISE 48110/WARNER BROS.	The Lord Of The Rings: The Fellowship Of The Ring	42
7	7	6	ENYA ▲	REPRISE 47426/WARNER BROS.	A Day Without Rain	11
8			WILLIE NELSON	LOST HIGHWAY 186231/MERCURY (NASHVILLE)	The Great Divide	59
9			FRANK SINATRA	REPRISE 78295/WARNER BROS.	Greatest Love Songs	91
10	14	16	CREED ▲	WIND-UP 13075	Weathered	2
11	6	12	PINK FLOYD ▲	CAPITOL 36111	Echoes - The Best Of Pink Floyd	30
12	15	4	THE STROKES	RCA 68101*	Is This It	33
13	17	16	SOUNDTRACK ▲	INTERSCOPE 493035	Moulin Rouge	39
14	11	20	DIANA KRALL ▲	VERVE 549846/VG	The Look Of Love	70
15			NINE INCH NAILS	NOTHING 493188/INTERSCOPE	And All That Could Have Been (Live) Deluxe Edition	26
16	9	4	ROD STEWART	WARNER BROS. 78228	The Very Best Of Rod Stewart	55
17	12	37	U2 ▲	INTERSCOPE 524653	All That You Can't Leave Behind	61
18	13	31	ALICIA KEYS ▲	J 20002	Songs In A Minor	12
19	22	16	NICKELBACK ▲	ROADRUNNER 618485/IDJMG	Silver Side Up	5
20	21	8	PINK ▲	ARISTA 14718	M!ssundaztood	9
21	16	4	NO DOUBT ▲	INTERSCOPE 493158*	Rock Steady	14
22			NICKEL CREEK	SUGAR HILL 3909 ▲	Nickel Creek	148
23			RONAN TYNAN	SONY CLASSICAL 89863	My Life Belongs To You	-
24	24	2	SOUNDTRACK ▲	DREAMWORKS 450305/INTERSCOPE	Shrek	41
25	10	8	VARIOUS ARTISTS ●	INTERSCOPE 493188	America: A Tribute To Heroes	82

FEBRUARY 9 2002 **Billboard** TOP SOUNDTRACKS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
			NUMBER 1	22 Weeks At Number 1
1	1	23	O BROTHER, WHERE ART THOU? ▲	MERCURY 170069
2	2	3	I AM SAM	V2 27119
3	7	3	MOULIN ROUGE ▲	INTERSCOPE 493035
4	3	13	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
5	4	10	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRISE 48110/WARNER BROS.
6	16	2	A WALK TO REMEMBER	EPIC 86311
7	5	7	HOW HIGH	DEF JAM 586628*/IDJMG
8	8	7	ALI	INTERSCOPE 493172
9	9	3	COYOTE UGLY ▲	CURB 78703
10	6	3	ORANGE COUNTY	CDLUMBIA 85933/CRG
11	10	2	THE FAST AND THE FURIOUS ●	MURDER INC./DEF JAM 548832*/IDJMG
12	14	7	AMERICAN PIE 2 ●	REPUBLIC 014494/UNIVERSAL
13	12	10	JIMMY NEUTRON BOY GENIUS	NICK/JIVE 48501/ZOMBA
14	11	2	THE PRINCESS DIARIES ●	WALT DISNEY 860731
15	13	3	THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS	ISLAND 586631/IDJMG
16	17	3	THE ROYAL TENENBAUMS	HOLLYWOOD 162347
17	15	2	VANILLA SKY	REPRISE 48109/WARNER BROS.
18	19	2	THREE 6 MAFIA & HYPNOTIZE MINDS PRESENTS: CHOICES - THE ALBUM	HYPNOTIZE MINDS/LOU/COLUMBIA 1972/CRG
19	18	2	HARRY POTTER AND THE SORCERER'S STONE ●	WARNER SUNSET/NONE/SUCH/ATLANTIC 83491/AG
20	20	2	DOWN FROM THE MOUNTAIN	LOST HIGHWAY 170221/MERCURY (NASHVILLE)
21	21	3	SAVE THE LAST DANCE ▲	HOLLYWOOD 162288
22	22	2	TRAINING DAY	PRIORITY 50213*/CAPITOL
23	24	2	A KNIGHT'S TALE	CDLUMBIA 85648/CRG
24	23	2	THE WASH	AFTERMATH/OOGYSTYLE 4931/INTERSCOPE
25			ALMOST FAMOUS ●	DREAMWORKS 450279/INTERSCOPE

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. ● Albums with the greatest sales gain 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). Numeral 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 (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. † indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

FEBRUARY 9 2002 **Billboard** TOP POP CATALOG

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
					NUMBER 1
1	1	122	CREED ◆	WIND-UP 13053* (11/98/18/98)	Human Clay
2	2	98	ENYA ▲	REPRISE 46835/WARNER BROS. (12/98/18/98)	Paint The Sky With Stars - The Best Of Enya
3	3	5	CREED ▲	WIND-UP 13049 (11/98/18/98) ▲	My Own Prison
4	4	377	BOB SEGER & THE SILVER BULLET BAND ▲	CAPITOL 30334 (10/98/15/98)	Greatest Hits
5	5	129	PINK FLOYD ◆	CAPITOL 46001 (10/98/18/98)	Dark Side Of The Moon
6	12	581	JAMES TAYLOR ◆	WARNER BROS. 3113 (12/98/11/98)	Greatest Hits
7	9	144	METALLICA ◆	ELEKTRA 61113*/EEG (11/98/17/98)	Metallica
8	8	155	KID ROCK ◆	TOP GUN/LAVA/ATLANTIC 83119*/AG (12/98/18/98) ▲	Devil Without A Cause
					GREATEST GAINER
9	29	139	MILES DAVIS ▲	LEGACY/COLUMBIA 64935/CRG (7/98 EQ/17/98)	Kind Of Blue
10	10	7	MICHAEL JACKSON ◆	EPIC 66073 (12/98 EQ/18/98)	Thriller
11	19	19	SHANIA TWAIN ◆	MERCURY (NASHVILLE) 536003 (12/98/18/98)	Come On Over
12	7	8	INCUBUS ▲	IMMORTAL 63652/EPIC (12/98 EQ/18/98)	Make Yourself
13	11	14	CAROLE KING ◆	EPIC 65850 (7/98 EQ/11/98)	Tapestry
14	21	40	PINK FLOYD ▲	CAPITOL 29750 (11/98 CD)	Wish You Were Here
15	18	23	DIXIE CHICKS ◆	MONUMENT 68195/SONY (NASHVILLE) (10/98 EQ/17/98) ▲	Wide Open Spaces
16	17	20	DEF LEPPARD ▲	MERCURY 526718/IDJMG (11/98/18/98)	Vault - Greatest Hits 1980-1995
17	14	17	CELINE DION ▲	550 MUSIC 63760/EPIC (12/98 EQ/18/98)	All The Way...A Decade Of Song
18	16	12	SUBLIME ▲	GASOLINE ALLEY 111413/MCA (12/98/18/98)	Sublime
19	15	16	MADONNA ◆	SIRE 26440/WARNER BROS. (13/98/18/98)	The Immaculate Collection
20	6	6	GEORGE HARRISON ▲	APPLE 30474/CAPITOL (12/98 CD)	All Things Must Pass
21			VAN MORRISON ◆	POLYDOR 537459/UNIVERSAL (12/98/18/98)	The Best Of Van Morrison
22	24	37	AC/DC ◆	EASTWEST 92418/EEG (11/98/17/98)	Back In Black
23	20	13	U2 ▲	ISLAND 524613/IDJMG (12/98/18/98)	The Best Of 1980-1990
24			NIRVANA ◆	DGC 424425/INTERSCOPE (12/98/18/98)	Nevermind
25	22	18	THE BEATLES ◆	APPLE 48448*/CAPITOL (12/98/18/98)	Abbey Road
26	30	26	DIDO ▲	ARISTA 19025 (12/98/18/98) ▲	No Angel
27			NO DOUBT ◆	TRAUMA 492360*/INTERSCOPE (12/98/18/98) ▲	Tragic Kingdom
28	26	32	BOB MARLEY AND THE WAILERS ◆	TUFF GONG/ISLAND 846210/IDJMG (12/98/18/98)	Legend
29	23	21	FRANK SINATRA ▲	REPRISE 26501/WARNER BROS. (13/98/18/98)	Sinatra Reprise - The Very Good Years
30	25	28	SYSTEM OF A DOWN ●	AMERICAN/COLUMBIA 84924/CRG (7/98 EQ/11/98) ▲	System Of A Down
31	34	25	SADE ▲	EPIC 85267 (12/98 EQ/18/98)	The Best Of Sade
32	35	24	ABBA ▲	POLYDOR 517007/UNIVERSAL (12/98/18/98)	Gold - Greatest Hits
33	27	15	ANDREA BOCELLI ▲	PHILIPS 539207 (12/98/18/98) ▲	Romanza
34	31	22	FAITH HILL ▲	WARNER BROS. (NASHVILLE) 473733/WRN (12/98/18/98)	Breathe
35	28	35	JOURNEY ◆	COLUMBIA 44493/CRG (11/98 EQ/17/98)	Journey's Greatest Hits
36	32	31	TOM PETTY AND THE HEARTBREAKERS ▲	MCA 110813 (12/98/18/98)	Greatest Hits
37	33	27	AEROSMITH ◆	COLUMBIA 57367/CRG (7/98 EQ/11/98)	Aerosmith's Greatest Hits
38	39	—	AALIYAH ▲	BLACKGROUND 10753 (12/98/17/98)	One In A Million
39	38	30	POISON ▲	CAPITOL 53375 (7/98/11/98)	Greatest Hits 1986-1996
40	42	38	ELTON JOHN ◆	ROCKET/ISLAND 512532/IDJMG (6/98/11/98)	Greatest Hits
41			LED ZEPPELIN ▲	ATLANTIC 83268*/AG (11/98/17/98)	Early Days: The Best Of Led Zepplin Volume One
42	37	45	WILLIE NELSON ●	LEGACY/COLUMBIA (NASHVILLE) 89322/SONY (NASHVILLE) (7/98 EQ/11/98)	16 Biggest Hits
43	40	50	2PAC ▲	AMARU/DEATH ROW 490301*/INTERSCOPE (19/98/24/98)	Greatest Hits
44			KENNY ROGERS	ONG 0371/MADACY (2/98/4/98)	With Love
45	43	39	BROOKS & DUNN ▲	ARISTA NASHVILLE 18852/RLG (12/98/18/98)	The Greatest Hits Collection
46	41	36	JOHNNY CASH ●	LEGACY/COLUMBIA (NASHVILLE) 69739/SONY (NASHVILLE) (7/98 EQ/11/98)	16 Biggest Hits
47	44	46	QUEEN ▲	HOLLYWOOD 161265 (11/98/17/98)	Greatest Hits
48			PATSY CLINE ▲	MCA SPECIAL PRODUCTS 420265/MCA (2/98/4/98)	Heartaches
49	45	48	CREEDENCE CLEARWATER REVIVAL ▲	FANTASY 2* (12/98/17/98)	Chronicle The 20 Greatest Hits
50	46	41	LEE GREENWOOD ▲	CAPITOL (NASHVILLE) 98568 (11/98 CD)	American Patriot

● Albums with the greatest sales gain 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. ● 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). Numeral 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 (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ are all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. † indicates past Heatseeker title. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

Chart Codes:
—ALBUMS—
The Billboard 200 (B200)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatseekers (HS)
Independent (IND)
Internet (INT)
Jazz (JZ)
Contemporary Jazz (CJ)
Latin Albums (LA)
Latin: Latin Pop (LPA)
Latin: Regional Mexican (RMA)
Latin: Tropical/Salsa (TSA)
New Age (NA)
Pap Catalog (PCA)
R&B/Hip-Hop (RBA)
R&B/Hip-Hop Catalog (RBC)
Reggae (RE)
World Music (WM)
—SINGLES—
Hot 100 (H100)
Hot 100 Airplay (HA)
Hot 100 Singles Sales (HSS)
Adult Contemporary (AC)
Adult Top 40 (A40)
Country (CS)
Dance/Club Play (DC)
Dance/Sales (DS)
Hot Latin Tracks (LT)
Latin: Latin Pop (LPS)
Latin: Regional Mexican (RMS)
Latin: Tropical/Salsa (TSS)
R&B Hip-Hop (RBH)
R&B Hip-Hop Airplay (RA)
R&B Hip-Hop Singles Sales (RS)
Rap (RP)
Mainstream Rock (RO)
Modern Rock (MO)
Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

112: H100 60; HA 59; RA 30; RBH 33
 2002: NA 9
 2Pac: PCA 43; RBC 1, 2, 7, 14
 3 Doors Down: A40 15; T40 31
 311: MO 38
 8Ball: B200 177; RBA 39; RBH 87
 98 Degrees: HSS 71

—A—

Aaliyah: B200 48; PCA 38; RBA 21; RBC 6; H100 31, 58; HA 24, 57; RA 10, 20; RBH 10, 22
 Abba: PCA 32
 AC/DC: PCA 22
 Acoustic Alchemy: CJ 9
 Ryan Adams: A40 19
 Yolanda Adams: B200 53; CC 2, 33; GA 1, 13; RBA 16; RBC 18; RBH 79
 Adema: B200 140; MO 20; RO 27
 Trace Adkins: CA 30; CS 19; H100 79
 Aerosmith: PCA 37
 Afro Celt Sound System: WM 6
 Pepe Aguilar: LA 55; RMS 21
 Christina Aguilera: LA 71; HSS 32
 Ley Alejandro: LPS 30
 Alien Ant Farm: B200 73; MO 19; RO 39
 Alkaline Trio: HS 45; IND 36
 Gary Allan: CA 41; CCA 22; CS 39
 Alley Life: HSS 73; RP 24; RS 39
 Allure: RS 65
 Alma Matris: DC 39
 Herb Alpert: CJ 15
 Amber: DS 6; HSS 52
 Amethystium: NA 15
 Jessica Andrews: CA 46; CS 53
 Angelina: H100 100
 Los Angeles Azules: LA 12; RMA 4
 Los Angeles De Charly: LA 27; RMA 12; LT 48; RMS 16
 Anniversary: HS 17; IND 15
 Anointed: GA 34
 Marc Anthony: B200 179; LA 1; TSA 1; LPS 28; LT 6; TSS 2
 Louis Armstrong: JZ 15
 Ashanti: H100 3; HA 3; HSS 62; RA 1, 37, 43; RBH 1, 39, 46; RP 18; RS 30; T40 8
 A*Teens: DS 24
 Audio Adrenaline: CC 21
 The Avalanches: EA 11; HS 34
 Avalon: CC 28
 Avant: H100 44; HA 41; RA 7, 58; RBH 8, 61; RS 49
 Ramon Ayala Y Sus Bravos Del Norte: LA 51
 Steve Azar: CS 27

—B—

B2K: H100 55; HSS 1; RA 75; RBH 30; RS 1
 Babyface: RBA 87
 Backstreet Boys: B200 69; AC 6; H100 87
 Bad Religion: B200 49; IND 1; MO 37
 Baha Men: WM 5
 David Ball: CA 25; H100 90
 Banda El Recodo: LA 75; LT 15; RMS 3, 10
 Banda Sonora: DC 28
 Buju Banton: RE 13
 Barenaked Ladies: B200 152
 Cecilia Bartoli: CL 9
 Basement Jaxx: EA 15; IND 44; DC 9; DS 7; HSS 56
 Basstoy: DC 48
 Beanie Sigel: RA 32, 73; RBH 36, 77
 Bear Witness: HSS 28; RP 9; RS 14
 Walter Beasley: CJ 3; HS 44; IND 35
 The Beatles: B200 107; PCA 25
 Bee Gees: B200 136
 Beenie Man: RE 12
 Beki: DC 40
 Bel Amour: DC 45
 Regina Belle: RA 65; RBH 70
 Tony Bennett: JZ 2, 24
 Bigga Figgaz: RS 51
 Big Lew BKA Popeye Reds: RS 69
 Big Noyd: RA 70; RBH 71; RS 60
 Bilal: HSS 42, 54; RS 43
 Bjork: EA 10
 Clint Black: CA 31
 Blackhawk: CS 38
 Memphis Bleek: RA 73; RBH 77
 Blessed: CC 22; GA 8; HS 39; IND 32
 Mary J. Blige: B200 28; RBA 18; RBC 3, 23; H100 12, 18; HA 12, 18; HSS 14; RA 16, 34; RBH 16, 32; RS 10; T40 11, 25
 The Blind Boys Of Alabama: GA 29
 Blink-182: B200 120; MO 23, 32
 Andrea Bocelli: B200 68; CL 3; CX 1, 12; PCA 33
 Bond: CX 9
 Boobakaw And Tha Wild Younginz: HSS 31; RBH 81; RP 4; RS 7
 Chris Botti: CJ 5
 Bounty Killer: A40 23; H100 9; HA 9; T40 4
 Boyz II Men: B200 191
 Brandy: H100 13; HA 13; RA 5; RBH 5; T40 27
 Michelle Branch: B200 93; A40 22; T40 33
 Rick Braun: CJ 24
 Brian: HSS 61; RP 15; RS 24
 Jim Brickman: NA 2, 8; AC 11
 Sarah Brightman: B200 103; CX 2, 7
 The Bright Star Male Chorus: GA 25
 Brooks & Dunn: B200 108; CA 10; CCA 5; PCA 45; CS 5; H100 46; HA 42
 Garth Brooks: B200 18; CA 3; CCA 10; CS 8, 46, 49; H100 68; HA 66
 Andrea Brown: DC 46
 Tim "Bishop" Brown & The Miracle Mass Choir: GA 36
 B-Tribe: NA 10
 Alex Bueno: TSS 30
 Alex Bugnon: CJ 10
 Los Bukis: LA 53
 R.L. Burnside: BL 12
 Busta Rhymes: B200 32; RBA 9; H100 26; HA 21; RA 14; RBH 14; RP 19; RS 31, 70; T40 35
 Tracy Byrd: CA 42; CS 12; H100 67; HA 63

—C—

Caedmon's Call: CC 27
 Shirley Caesar: GA 9; HS 43
 Chris Cagle: CA 28; HS 9; CS 17; H100 78; HA 74
 The Callings: B200 43; A40 1; H100 8; HA 8; T40 5
 Cameo: HSS 64
 Jaime Camil: LPS 22; LT 23
 Los Caminantes: LA 62
 Cam'Ron: RA 73; RBH 77
 Blu Cantrell: HSS 21; RS 23
 Mariah Carey: B200 145; RBA 96; DS 4; HSS 15, 36, 64; RS 18, 58
 Larry Carlton: CJ 8
 Rodney Carrington: CA 57
 Kurt Carr Singers: CC 20; GA 6; HS 32
 Aaron Carter: B200 133
 Leslie Carter: HSS 26
 Case: H100 23; HA 28; RS 68; T40 18
 Cash & Computa: RP 25; RS 40
 Johnny Cash: CCA 6; PCA 46
 Manu Chao: LA 38; LPA 17; WM 10
 Steven Curtis Chapman: CC 10
 The Chemical Brothers: DC 6; DS 2; HSS 38
 Cher: A40 34; AC 20
 Eagle-Eye Cherry: A40 30
 Kenny Chesney: B200 150; CA 16; CS 18; H100 72; HA 71
 Mark Chesnutt: CS 51
 Cyrus Chestnut: JZ 22
 El Chichicuilote: LA 18; RMA 8
 Chili Hi Fly: DS 17
 Chocolate Bandits: RS 53
 Charlotte Church: B200 161; CX 3
 City High: B200 138; RBA 99; H100 20; HA 19; RA 41; RBH 45; T40 17
 Eric Clapton: BL 2
 Patsy Cline: CCA 7; PCA 48
 Tammy Cochran: CA 50; HS 42; CS 32

Kellie Coffey: CS 35
 Coldplay: B200 99; A40 27; MO 39
 John Coltrane: JZ 10, 14, 18
 Concrete Blonde: IND 22
 Conjunto Primavera: LT 22; RMS 5, 7
 Harry Connick, Jr.: JZ 4, 5
 Corey: H100 77; HSS 2; RA 69; RBH 40; RS 3
 Corey C: RP 10; RS 15
 Cornelius: EA 19; IND 47
 Conchi Cortes: LPS 24; LT 14; TSS 3
 Course Of Nature: MO 35; RO 24
 Mia Cox: DC 3
 El Coyote Y Su Banda Tierra Santa: RMS 23
 Creed: B200 2; INT 10; PCA 1, 3; A40 5; H100 4; HA 4; MO 9, 36; RO 1, 21; T40 6
 Creedence Clearwater Revival: PCA 49
 Crimewave: HSS 47; RBH 89; RP 6; RS 9
 Cristian: LA 26; LPA 12; LPS 4, 12; LT 12, 25; TSS 22
 Celia Cruz: TSA 11, 13; LT 32; TSS 4, 40
 Charlie Cruz: TSS 21
 The Crystal Method: EA 18
 Cubanismo!: TSA 19
 Cuisillos De Arturo Macias: RMS 19
 Brian Culbertson: CJ 13
 The Cult: IND 28
 Custom: MO 26; RO 28
 Cypress Hill: B200 172; RBA 82

—D—

D12: HSS 60; RS 74
 Da Brat: RS 58
 Da Entourage: HSS 20; RP 8; RS 12
 Daft Punk: EA 3; DC 16
 Dakota Moon: A40 32
 Dana: DC 48
 Charlie Daniels: CCA 21
 The Charlie Daniels Band: CA 54; CCA 16; IND 45
 Darlyn Y Los Herederos: TSS 32
 Darude: EA 14; IND 39; DC 13
 Dashboard Confessional: HS 31; IND 24
 Craig David: B200 34; RBA 32; H100 14; HA 15; RA 54; RBH 56; RS 62; T40 10
 Miles Davis: JZ 9, 17; PCA 9; RBC 22
 De La Soul: IND 8
 Default: B200 52; IND 2; H100 63; HA 62; MO 4; RO 5
 Def Leppard: PCA 16
 Delerium: DC 18
 Denise: DC 15
 Dennis Da Menace: HSS 40; RBH 97; RP 7; RS 11
 Kevin Denney: CS 29; H100 97; HSS 33
 John Denver: CCA 12
 Depeche Mode: DC 2; DS 8; HSS 65
 Daisy Dern: CS 59
 Destiny's Child: B200 104; RBA 80; AC 29; DC 19; DS 23; H100 85; RS 35
 Louie DeVito: EA 8; IND 19
 Diamond Rio: CA 47; AC 12
 Neil Diamond: B200 184
 Dibiase: RS 56
 Dido: PCA 26; AC 5; DC 12
 Joe Diffie: CA 65; CS 13; H100 71; HA 69
 Dilated Peoples: B200 181; RBA 74; RBH 84
 Celine Dion: PCA 17; AC 27
 Dirty South: HS 20; IND 18; RBA 53
 Disturbed: B200 80; RO 18, 35
 Dixie Chicks: B200 167; CA 19; CCA 2; PCA 15; CS 11, 58; H100 62; HA 61
 DJ Disciple: DC 3
 DJ Tiesto: DC 34
 DJ Escape: EA 21
 DJ Quik: RA 63; RBH 69
 DJ Skribble: EA 9; HS 23; IND 20
 DMX: B200 54; RBA 23; H100 91; RA 38; RBH 41; RS 73
 Placido Domingo: CL 15
 Dr. Dre: RBC 4; RA 46, 63; RBH 49, 69, 82
 Dream: HSS 39; RS 64
 Dream Street: IND 7
 Ricardo "RikRok" Ducent: HSS 61; RP 15; RS 24
 Huey Dunbar: TSS 16
 Dungeon Family: B200 170; RBA 44
 Jermaine Dupri: B200 135; RBA 45; H100 53; HA 50; RA 21; RBH 19
 Bob Dylan: B200 178

—E—

Eastern Michigan Gospel Choir: GA 21
 E-Dub: RS 63
 Elephant Man: RE 3
 Steven "Misdemeanor" Elliott: B200 155; RBA 50; DC 24; H100 45, 88; HA 44; RA 12, 57; RBH 13, 60
 Richard Elliot: CJ 14
 Emerson Drive: CS 26
 Enigma: B200 153
 King English: DC 10; DS 3; HSS 44
 Enya: B200 11; INT 7; NA 1; PCA 2; A40 8; AC 2; H100 47; HA 53; HSS 12; T40 34
 Faith Evans: B200 46; RBA 8; H100 61, 91, 95; HA 60; RA 19, 38, 40; RBH 21, 41, 43, 83; RS 73
 Rev. Clay Evans And The AARC Mass Choir: GA 11; IND 41
 Sara Evans: B200 165; CA 18; CS 16
 Eve: H100 20; HA 19; RA 41, 52; RBH 45, 52; T40 17

—F—

Fabulous: B200 96; RBA 42; H100 39; HA 37; RA 22; RBH 20; RS 52
 Fat Joe: B200 90; RBA 34; H100 21; HA 20; RA 8, 43; RBH 7, 46; RS 66; T40 37
 Maynard Ferguson: JZ 25
 Alejandro Fernandez: LA 8; LPA 3; LPS 6, 29; LT 2; RMS 14
 Pedro Fernandez: LPS 37; RMS 32
 Vicente Fernandez: LA 14, 72; RMA 6; LPS 40; LT 46; RMS 13
 FFH: CC 31
 Fiel A La Vega: LPS 27; TSS 19
 Fieldy's Dreams: HS 15
 Five For Fighting: B200 154; A40 4; AC 10; H100 28; HA 29; T40 21
 Flaw: HS 10
 Bela Fleck: CX 11
 Bela Fleck And The Flecktones: CJ 21
 Renee Fleming: CL 13
 Flip Flop: DC 17
 Juan Diego Florez: CL 7
 Joseph Fonseca: TSA 17; TSS 25
 Foo Fighters: MO 14; RO 20
 Frankie B Nice: RS 63
 Freeway: RA 32; RBH 36
 Bill Frisell: JZ 21
 Fu Manchu: RO 38
 Fulanito: TSA 12
 Fundisha: RA 67; RBH 66
 Funky Green Dogs: DC 7
 Nelly Furtado: B200 76

—G—

Warren G: B200 118; RBA 38
 G Club: DC 28
 Ana Gabriel: LA 39; LPA 18; LPS 13; LT 10; RMS 24
 Juan Gabriel: LA 68; RMS 39
 Bill & Gloria Gaither: CC 23, 24
 Garbage: EA 2
 G. Dep: HS 7; RBA 52; RBH 78; RP 17; RS 28
 El General: TSA 20
 Georgie Porgie: DC 14
 Stan Getz: JZ 8
 Ghostface Killah: RBA 67; HSS 63; RBH 93, 95; RP 11; RS 16
 Bebel Gilberto: WM 11, 13
 Billy Gilman: CA 61, 64
 Ginuwine: B200 164; RBA 3; H100 22, 45; HA 25, 44; RA 12, 26, 62; RBH 13, 28, 68; T40 24
 Gipsy Kings: LA 11, 67; LPA 6; WM 3
 Gisselle: TSS 33
 Goldtrix: DC 46
 Tony Gold: HSS 61; RP 15; RS 24
 Jimmy Gonzalez Y El Grupo Mazz: LA 64
 Good Charlotte: HS 40
 Gorillaz: B200 106
 John Got'ti: RS 44
 David Gray: B200 144
 Macy Gray: DC 4
 James Grear & Company: GA 14
 Al Green: RBC 19
 Green Day: B200 116
 Lee Greenwood: CCA 8; PCA 50; CS 45; HSS 19
 Pat Green: CA 44; CS 56
 Andy Griggs: CS 48
 Josh Groban: B200 62; INT 4
 Grupo Bryndis: LA 20, 31; RMA 9, 14; LT 47; RMS 18
 Guardianes Del Amor: LA 69
 Ely Guerra: LPS 17; LT 30; TSS 18
 Juan Luis Guerra 440: TSA 16
 Buddy Guy: BL 4
 Alejandra Guzman: LA 42; LPA 20; LPS 18; LT 33

—H—

Merte Haggard: CA 63
 Hilary Hahn: CL 8
 Hazh The Ripa: HSS 6; RBH 57; RP 2; RS 4
 Andricka Hall: DC 35
 Fred Hammond: GA 27
 Herbie Hancock: CJ 22
 George Harrison: PCA 20
 Darren Hayes: AC 21
 Headstrong: RO 36
 Don Henley: CS 31
 Ty Herndon: CS 41
 Elder Jimmy Hicks And The Voices Of Integrity: GA 18
 Faith Hill: CCA 3; PCA 34; AC 9
 The Hilliard Ensemble: CL 4
 The Hit Crew: IND 48
 Billie Holiday: JZ 13, 23
 Dave Hollister: HSS 6; RA 68; RBH 57, 72; RP 2; RS 4
 Steve Holy: B200 97; CA 8; CS 1; H100 32; HA 32
 Hoobastank: B200 25; MO 6; RO 11
 Hot Water Music: HS 45; IND 36
 Whitney Houston: HSS 17; RS 32
 Rebecca Lynn Howard: AC 11
 Los Huracanes del Norte: LA 36; RMA 18

—I—

Ice Cube: B200 102; RBA 33
 Enrique Iglesias: B200 21; A40 13; AC 1; H100 16; HA 16; LPS 14; LT 26; T40 20

Ill Nino: HS 30; RO 29
 Iman: LA 65; LT 49; RMS 15
 Natalie Imbruglia: A40 18; T40 38
 IMx: B200 196; IND 6; RBA 43
 Incendio: NA 14
 Incubus: B200 38; PCA 12; A40 39; MO 7, 15; RO 13, 17
 India: TSA 9
 India.Arie: B200 87; RBA 47; A40 16; AC 28; DS 22; RBH 90
 Injected: MO 33; RO 31
 Insane Clown Posse: IND 43; HSS 68
 Intocable: LA 52, 58; LT 16; RMS 4
 Chris Isaak: A40 29
 The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs: B200 160; RBA 40; RA 71; RBH 75

—J—

Alan Jackson: B200 1; CA 1, 29; CCA 9; INT 2; CS 4, 44, 50; H100 37; HA 35
 Janet Jackson: B200 89; RBA 51; DC 24; H100 88; HSS 43; RA 57; RBH 60; RS 29
 Michael Jackson: B200 27, 137; PCA 10; RBA 6, 89; RBC 8; H100 15; HA 14; RA 2; RBH 2
 Jadakiss: RBH 86
 Jagged Edge: B200 129; RBA 48; DS 9; H100 82; HSS 30; RA 35, 47, 67; RBH 38, 50, 66; RS 19
 Mick Jagger: RO 37
 Jaguares: LPS 32
 Jaheim: B200 83; RBA 15; RA 29; RBH 31; RS 46
 Bishop T.D. Jakes & The Potter's House Mass Choir: CC 36; GA 15
 T.D. Jakes: GA 39
 Boney James: CJ 1, 24; RBA 62; RA 68; RBH 72
 Etta James: BL 13; JZ 6
 Jamiroquai: EA 25; DC 22
 Tim Janis: CX 14; NA 11
 Ja Rule: B200 6; RBA 3; DC 11; H100 3, 10, 23; HA 3, 10, 28; HSS 62; RA 1, 11; RBH 1, 11; RP 18; RS 30, 45; T40 8, 12, 18
 Jay-Z: B200 47, 81; RBA 19, 27; RBC 5, 15; H100 66; HA 67; HSS 53; RA 27, 59; RBH 27, 65, 91; RP 20; RS 33, 42, 56
 Jaz O: RS 56
 Jewel: B200 23; A40 3; AC 19; H100 27; HA 31; T40 16
 Jose Alfredo Jimenez: LA 32, 50; RMA 15
 Jimmy Eat World: B200 95; MO 10
 Jodeci: RBC 21
 Joe: B200 51; RBA 17; H100 86; RA 33; RBH 35; RS 72
 Elton John: B200 143; PCA 40; AC 22, 24
 Johnny Vicious: EA 5; HS 16; IND 14
 Carolyn Dawn Johnson: CA 52; CS 28
 Jack Johnson: HS 11
 Jonell: H100 73; HSS 3; RA 53; RBH 26; RP 1; RS 2
 George Jones: CA 56; CS 46
 Roy Jones, Jr.: HSS 6; RBH 57; RP 2; RS 4
 Sir Charles Jones: RBA 78
 Richard Joo: CL 1
 Montell Jordan: RA 45; RBH 48
 Journey: PCA 35
 The Judds: CCA 19
 Jump 5: CC 19; HS 28; HSS 57
 Juvenile: RBA 66; RBC 16; H100 93; RA 44; RBH 47
 Jyve V: LPS 20; LT 42; TSS 23

—K—

Israel Kamakawiwo'ole: WM 4
 Anthony Kearns: WM 8
 John P. Kee: GA 28, 30
 Robert Earl Keen: CA 71
 Toby Keith: B200 35; CA 4; CCA 13, 17; CS 14, 23; H100 57; HA 56
 Kelis: DC 21
 R. Kelly: RBA 60; RBC 13; H100 21, 34; HA 20, 38; HSS 53; RA 8, 31; RBH 7, 34; RS 42, 66; T40 30, 37
 Keola Beamer: WM 15
 Alicia Keys: B200 12; INT 18; RBA 11; A40 25; AC 30; H100 7; HA 6; RA 3; RBH 3; T40 15
 Kid Rock: B200 24; PCA 8; RO 26
 Kidz Bop Kids: B200 173
 Killer Mike: H100 25; HA 23; RA 13; RBH 12; T40 39
 Carole King: IND 40; PCA 13
 B.B. King: BL 2
 Kings Of Tomorrow: DC 36
 Kittie: IND 13
 Jennifer Knapp: CC 14
 Knoc-Turn'Al: RA 46; RBH 49
 Koda: DS 5; HSS 50
 Kosheen: DS 21
 Diana Krall: B200 70; INT 14; JZ 1; AC 26
 Alison Krauss: B200 190; CA 22; CCA 20
 Lenny Kravitz: B200 124, 128; A40 7; H100 76; HA 75; T40 36
 KRS-One And The Temple Of Hiphop: CC 13; GA 4; IND 10; RBA 64
 Kurupt Seed: RS 48

—L—

La' Chat: IND 29; RBA 94
 Shannon Lawson: CS 57
 Led Zeppelin: PCA 41
 Melina Leon: LPS 33

Gerald Levert: RBA 65
 Glenn Lewis: H100 56; HA 55; RA 18; RBH 17; RS 36
 LaLey: LA 15; LPA 7; LPS 17; LT 30; TSS 18
 LFO: HSS 58
 The LFT Church Choir: GA 37
 Libera: CL 10
 Liberacion: LA 22; RMA 10; LT 8; RMS 2
 Lifehouse: B200 134; A40 9, 21; H100 48; HA 48
 Lil Blacky: HS 18; IND 16; RBA 57
 Lil Bow Wow: B200 29; RBA 14; RA 50, 67; RBH 54, 66
 Lil' J: HSS 10; RBH 74; RS 6
 Lil Jon & The East Side Boyz: IND 21; RBH 92
 Lil' Keke: B200 123; HS 2; IND 3; RBA 22
 Lil' Kim: HSS 75
 Lil' Romeo: RBA 91; H100 77; HSS 2; RA 69; RBH 40; RS 3
 Lil' Smoke: HSS 37; RP 12; RS 17
 Lil Sun: HS 50; IND 37; RBA 86
 Limi-t 21: LT 40; TSS 8
 Limp Bizkit: B200 92, 175
 La Linea: TSS 17
 Linkin Park: B200 3; A40 37; H100 5; HA 5; MO 2; RO 3; T40 9
 Lit: MO 28
 Lito & Polaco: LA 44
 Live Element: DC 49
 LL Cool J: H100 98; RA 51; RBH 53; RP 22; RS 37
 Lonestar: B200 139; CA 13; CCA 24; A40 35; AC 3; CS 43
 Jennifer Lopez: B200 45; RBA 59; DC 11; H100 10; HA 10; RA 11; RBH 11; T40 12
 Lovage: IND 49
 Patty Loveless: CA 48
 Lyle Lovett: CA 55
 Ludacris: B200 4; RBA 2; H100 17, 53, 98; HA 17, 50; RA 9, 21, 51, 61; RBH 9, 19, 53, 67; RP 22; RS 37, 58, 61, 67; T40 29
 Shelby Lynne: HS 47

-M-

Mack 10: B200 115; RBA 28
 Madonna: B200 72; PCA 19; DC 5; DS 11, 13, 15; HSS 51
 Magoo: RBH 96
 Cheb Mami: DS 16
 Barry Manilow: IND 23; AC 25
 Bob Marley: PCA 28; RBC 24; RE 1, 8
 Damian "Jr. Gong" Marley: RE 5
 Rogelio Martinez: RMS 34, 36
 Mary Mary: CC 12; GA 3
 Pepper Mashay: DC 43
 Master P: B200 58; RBA 12; H100 89; RA 39; RBH 44
 Masters At Work: DC 15
 matchbox twenty: A40 38; AC 4
 Keiko Matsui: CL 12
 Dave Matthews Band: B200 75, 197; A40 11, 17; T40 40
 Maurice J.: RBA 93
 Maxwell: B200 130; RBA 41; DS 1; HSS 34; RA 28, 55; RBH 29, 58; RS 25
 John Mayer: B200 169; HS 6
 Yo-Yo Ma: CL 2, 5
 Martina McBride: B200 100; CA 9; CS 10; H100 59; HA 58
 Paul McCartney: HSS 41
 Delbert McClinton: BL 7
 Nicole J. McCloud: DS 10; HSS 69
 Donnie McClurkin: B200 188; CC 8; GA 2; RBA 54
 Mindy McCready: CS 54
 Reba McEntire: B200 189; CA 21; CS 42
 Tim McGraw: B200 71, 156; CA 6, 17; CCA 23; CS 6, 7; H100 51, 52; HA 47, 49
 Mark McGuinn: CS 36
 Brian McKnight: B200 142; RBA 72; AC 23
 Julie McKnight: DC 36
 John Mellencamp: B200 183; A40 16; AC 28
 Roy D. Mercer: CA 60, 73
 Natalie Merchant: B200 187
 MercyMe: B200 98; CC 4
 Jo Dee Messina: B200 149; CA 15; CS 6; H100 51; HA 47
 Mest: HS 19
 Metallica: PCA 7
 Method Man: H100 73, 84; HSS 3; RA 36, 53; RBH 26, 37; RP 1, 21; RS 2, 34
 Tanto Metro & Devonte: RA 74; RBH 80
 Edgar Meyer: CL 5
 Miami Sound Machine: DC 47
 Luis Miguel: LA 2; LPA 1; LPS 1; LT 1; TSS 9
 Mikaila: HSS 23
 Christina Milian: HSS 7; RS 13
 Mimi: RA 63; RBH 69
 Kylie Minogue: DC 1; H100 33; HA 33; T40 14
 Minott: RS 48
 Mobb Deep: B200 44; RBA 13; H100 60; HA 59; RA 30, 70; RBH 33, 71; RS 60
 Monchy Y Alexandra: LT 37; TSS 7
 Jane Monheit: JZ 7, 20
 Ricardo Montaner: LPS 25; LT 39
 Pablo Montero: LPS 21; LT 41
 Montgomery Gentry: CA 43
 Mandy Moore: B200 186
 Jessie Morales: LA 54, 57; LT 50; RMS 31
 Craig Morgan: CS 60
 Alanis Morissette: A40 10; H100 49; HA 51; T40

22
 Van Morrison: PCA 21
 La Mosca Tse Tse: LPS 15; LT 28; TSS 31, 39
 Mpress: DC 50
 Mr. Cheeks: B200 162; RBA 46; H100 24; HA 22; HSS 70; RA 6; RBH 6; RS 47
 Mr. Vegas: RE 14
 Nicole C. Mullen: CC 18; HS 27
 Anne Murray: CCA 25
 Keith Murray: H100 98; RA 51; RBH 53; RP 22; RS 37
 Mushroomhead: HS 12
 Mystikal: B200 31; RBA 7; H100 42; HA 40; HSS 59; RA 15; RBH 15; RP 14; RS 22

-N-

Nappy Roots: RBH 88
 Nas: B200 7; RBA 1; RBC 20; H100 92; RA 42, 60, 66; RBH 42, 63, 64; RP 13; RS 20
 Nate Dogg: B200 85; RBA 25; RBH 99
 Ultra Nate: DC 25
 Natural: HSS 49
 Natures Problem: RBA 95
 Emilio Navaira: RMS 35
 NB Ridaz: H100 100
 Frankie Negron: TSA 15; LT 36; TSS 5, 15
 Nelly: B200 132; RBA 90; DS 9; H100 41; HA 45; HSS 30; RA 47; RBH 50; RS 19; T40 23
 Willie Nelson: B200 59; BL 14; CA 5; CCA 4, 14, 15; INT 8; PCA 42; CS 47
 The Neptunes: RBH 100
 New Found Glory: HS 49
 New Amsterdams: IND 50
 New Creation Of God: GA 23
 New Life Community Choir: GA 28
 New Order: EA 13
 Next: RA 29; RBH 31
 Nickel Creek: B200 148; CA 14; HS 4; IND 5; INT 22
 Nickelback: B200 5; INT 19; A40 2; H100 2; HA 2; HSS 16; MO 11, 16; RO 4, 6; T40 1
 Nine Inch Nails: B200 26, 37; INT 1, 15
 Chino Nino: RBA 92
 Nirvana: PCA 24
 No Doubt: B200 14; INT 21; PCA 27; A40 23; H100 9; HA 9; T40 4
 Nonchalant: RS 69
 Noreaga: RS 45
 The Notorious B.I.G.: RBC 11, 12; RP 23; RS 38, 71
 'N Sync: B200 57; H100 29, 70; HA 26, 70; RA 24; RBH 23; T40 26, 28

-O-

Paul Oakenfold: EA 22
 Mark O'Connor: CL 5
 The Offspring: H100 81; MO 8; RO 9
 Jamie O'Neal: CA 45; HS 29; CS 34
 Yoko Ono: DC 41
 Greg O'Quin 'N Joyful Noize: GA 7; HS 37; IND 31
 Los Originales De San Juan: RMS 37
 Original P: RBA 69; HSS 29; RBH 85; RP 5; RS 8
 Oro Solido: TSS 24
 Ozzy Osbourne: B200 127; RO 10, 30
 Ospina: DC 35
 O-Town: B200 180; AC 8
 OutKast: B200 19; RBA 4; H100 25; HA 23; RA 13; RBH 12; T40 39
 Outlawz: IND 27; RBA 97
 Ozomatli: LA 73

-P-

Petey Pablo: B200 66; RBA 36; RA 64; RBH 62
 Joe Pace & The Colorado Mass Choir: GA 35
 Lashun Pace: GA 38
 Lindsay Pagano: HSS 24
 Los Palominos: RMS 40
 Palomo: LA 24; RMA 11; LT 5; RMS 1
 Brad Paisley: CA 36; CS 3; H100 36; HA 34
 Pastor Troy: RBA 100
 Laura Pausini: LA 10; LPA 5; LPS 10; LT 20; TSS 28
 Paycheck: RBA 83
 P. Diddy: DC 24; H100 88; RA 57; RBH 60, 87, 100
 Pearl Jam: HSS 66
 Carlton Pearson And The Azusa Mass Choir: GA 26
 Amanda Perez: HSS 27
 Perion: HSS 6; RBH 57; RP 2; RS 4
 Pet Shop Boys: DS 18
 Tom Petty And The Heartbreakers: PCA 36
 Phillips, Craig And Dean: CC 37
 Pieces Of A Dream: CL 18
 Pilar Montenegro: LA 45; WM 14; LT 45; RMS 28
 Pink: B200 9; INT 20; A40 26; DC 8; H100 6; HA 7; T40 3
 Pink Floyd: B200 30; INT 11; PCA 5, 14
 Alexandre Pires: LA 28; LPA 13; LPS 3, 16; LT 11, 29; TSS 14
 Play: HSS 22
 El Poder Del Norte: LA 7; RMA 3; LT 38; RMS 12, 29
 R.O.D.: B200 16; CC 1; H100 69, 74; HA 68, 72; MO 3, 12; RO 7, 12
 Point Of Grace: CC 32
 Poison: PCA 39
 Christoph Poppen: CL 4
 Po' White Trash And The Trailer Park Symphony: HS 13; IND 12; RBA 55
 Elvis Presley: IND 9; HSS 25

Pretty Willie: HSS 35; RS 57
 Prince: IND 17
 The Product G&B: DC 23
 Prophet Jones: RBA 63; RA 56; RBH 59
 Puddle Of Mudd: B200 17; A40 33; H100 30, 94; HA 27; MO 1; RO 2, 15
 Puerto Rican Power: LT 35; TSS 6, 35
 Puppah Nas-T: DC 15

-Q-

Queen: PCA 47
 A.B. Quintanilla Y Los Kumbia Kings: LA 16; LPA 8; LT 43; RMS 17

-R-

Rabanes: TSS 38
 Radical For Christ: GA 27
 Raekwon: RBH 93
 Rani: DC 18
 Rascal Flatts: B200 110; CA 11; HS 1; CS 15; H100 75; HA 73
 Peter Rauhofer: DS 18
 Raven Maize: DC 27
 The Rawlo Boys: HSS 37; RP 12; RS 17
 Collin Raye: CA 39
 Rayvon: HSS 61; RP 15; RS 24
 Los Razos: LA 70
 Banda Los Rcs: RMS 38
 Redman: H100 84; RA 36; RBH 37; RP 21; RS 34
 Regency Buck: DC 44
 Relient K: CC 30
 Remy Zero: HS 26
 Res: DC 37
 Rhythm Masters: DC 29
 The Riddler: EA 24
 Los Rieleros Del Norte: RMS 22
 LeAnn Rimes: CA 38, 66; A40 28; AC 16, 18; DS 14; H100 19; HA 30; HSS 4, 67; T40 13
 Juan Rivera: RMS 30
 Lupillo Rivera: HS 35; LA 4, 30; RMA 1, 13; LT 21; RMS 6, 27
 RL: HSS 75
 Dawn Robinson: HSS 55; RS 50
 Daniel Rodriguez: HSS 18
 Kenny Rogers: PCA 44; CS 40
 Tito Rojas: TSS 10, 34
 Paulina Rubio: LA 9; LPA 4
 Ruff Endz: RA 72; RBH 76
 Tim Rushlow: CS 52

-S-

Sade: B200 194; PCA 31; RBA 88; RBC 9; DS 12
 Alessandro Safina: WM 9
 Safri Duo: DC 33
 Michael Salgado: LA 49
 Saliva: RO 33
 Adan Chalino Sanchez: RMS 33
 Poncho Sanchez: JZ 19
 Carlos Santana: DC 23
 Gilberto Santa Rosa: TSA 8; LPS 26; LT 4; TSS 1
 Alejandro Sanz: HS 33; LA 3; LPA 2; LPS 8; LT 13; TSS 26
 Savage Garden: AC 17
 Sawyer Brown: CS 55
 Scene 3: HS 25
 Diane Schuur: JZ 25
 S Club 7: AC 14
 Jill Scott: B200 109; RBA 30, 84; RA 48; RBH 55
 Peggy Scott-Adams: BL 9
 Earl Scruggs And Friends: CA 51
 Joan Sebastian: HS 36; IND 30; LA 5, 61; RMA 2; LPS 38; LT 18, 44; RMS 9, 20
 La Secta Allstar: LPS 35
 Bob Seger & The Silver Bullet Band: PCA 4
 Selah: CC 38
 Selena: LA 37; LPA 16
 Sensefield: A40 40
 Erick Sermon: RBA 77
 SevenDust: B200 147; IND 4; MO 40; RO 22
 Shaggy: B200 158; HSS 61; RP 15; RS 24
 Shakira: B200 15; LA 33; LPA 15; DC 31; H100 11; HA 11; LPS 2, 11; LT 3, 24; T40 7; TSS 13, 27
 Shalim: LPS 36
 Sharissa: H100 99; RA 49; RBH 51
 SheDaisy: CA 70
 Blake Shelton: CA 33; CS 21
 Sherm: RS 51
 Sigur Ros: IND 42
 Carly Simon: DC 24; H100 88; RA 57; RBH 60
 Frank Sinatra: B200 91; INT 9; PCA 29
 Ricky Skaggs: CA 69
 Skip: RP 10; RS 15
 Sleepy Brown: RA 61; RBH 67; RS 67
 Richard Smallwood With Vision: GA 20
 Smash Mouth: B200 193; DC 26
 The Smashing Pumpkins: B200 125
 Esther Smith: GA 22
 Michael W. Smith: B200 114; CC 5
 Snoop Dogg: IND 38; DS 4; HSS 36, 75; RBH 82
 Soil: HS 22; RO 40
 Solar City: DC 43
 Marco Antonio Solis: LA 40, 74; LPA 19; LPS 19, 23; LT 19; RMS 25
 Jimmy Sommers: CL 23
 SonicGood: CC 35
 Bubba Sparxxx: B200 176; RBA 58; RBH 86, 98
 Britney Spears: B200 22; DC 20; DS 20, 25; HSS 74; T40 32

Spyro Gyra: CL 16
 St. Germain: CL 11
 Staind: B200 40; A40 14; H100 43, 96; HA 46; MO 17, 21; RO 8, 19
 Derrick Starks & Today's Generation: GA 12
 Trammel Starks: NA 13
 Starsailor: B200 151; HS 5; MO 34
 Tommy Shane Steiner: CS 22
 Ray Stevens: HSS 9
 Rod Stewart: B200 55; INT 16
 Sting: B200 65; DC 42; DS 16
 Angie Stone: B200 101; RBA 26; H100 64; HA 64; RA 25; RBH 25; RS 55
 Stone Temple Pilots: HSS 46
 George Strait: B200 112; CA 12, 49; CS 2, 44; H100 38; HA 36
 Strik nine: HSS 11; RBH 73; RP 3; RS 5
 The Strokes: B200 33; INT 12; MO 5
 Sublime: PCA 18
 Sugar Ray: A40 20
 Sum 41: B200 84; MO 29
 Supervision: RS 59
 Keith Sweat: RBC 25
 System Of A Down: B200 36; PCA 30; H100 80; MO 13, 24; RO 16, 32

-T-

Tamia: DS 19; RS 75
 Olga Tanon: LA 63; TSA 6; LPS 31; LT 34; TSS 12
 Tantric: B200 146; MO 25; RO 25
 James Taylor: PCA 6
 Paul Taylor: CL 7
 Kiri Te Kanawa: CL 12
 Los Temerarios: LA 17, 43; RMA 7, 19; RMS 26
 The Temptations: RBA 71
 Tenacious D: B200 159
 Tha Eastsidaz: IND 38
 Thalia: LA 47; RMA 20
 Third Day: B200 157; CC 7, 26
 Carl Thomas: RBH 93
 Cyndi Thomson: B200 198; CA 23; CS 24
 Thursday: HS 41; IND 33
 Los Tigres Del Norte: LA 34; RMA 16; LT 27; RMS 8
 Timbaland & Magoo: B200 119; RBA 35
 Timbaland: RBH 96
 Aaron Tippin: CA 72; CS 9; H100 50; HA 54; HSS 8
 T.I.: RBA 98
 tobyMac: CC 15; HS 14
 T.O.K.: RE 9
 Too Short: RBA 68
 Tool: MO 18; RO 14
 Los Toros Band: TSS 36
 T.O.R.O.: HSS 37; RP 12; RS 17
 Tommy Torres: LPS 34; TSS 37
 Peter Tosh: RE 11
 Tower Of Power: CL 19
 Toya: HS 38; H100 35; HA 43; HSS 13; RS 21; T40 19
 Train: B200 141; A40 6, 36; AC 15; H100 40; HA 39
 Transmatic: A40 31
 Randy Travis: CA 67; HSS 45
 Travis: A40 24
 Faith Trent: DC 17
 Trick Pony: CA 34; CS 37
 Los Tri-o: LA 60; LPS 39
 Travis Tritt: CA 24, 74; CS 30
 Los Tucanes De Tijuana: LT 31; RMS 11
 Trik Turner: MO 22
 Shania Twain: CCA 1; PCA 11
 Tweet: H100 45, 54; HA 44, 52; RA 12, 17; RBH 13, 18, 96
 Ronan Tynan: CX 13; INT 23; WM 8
 Steve Tyrell: HS 24; JZ 3
 Moses Tyson, Jr.: GA 24

-U-

U2: B200 61; INT 17; PCA 23; A40 12; H100 83
 UB40: RE 2
 UGG: B200 166; RBA 31
 Uncle Kracker: AC 13
 Union Station: B200 190; CA 22
 Unwritten Law: MO 27
 Usher: B200 8; RBA 10; H100 1, 65; HA 1, 65; RA 4, 23; RBH 4, 24; T40 2

-V-

El Vacilon De La Manana: LA 41; TSA 4
 Luther Vandross: B200 199; RBA 70; RBC 10; RBH 94
 Paul Van Dyk: EA 17; IND 46
 Vanessa Amorosi: HSS 48
 Vangelis: CL 6
 Sergio Vargas: TSS 29
 Phil Vassar: CA 59; CS 20
 Jimmie Vaughan: BL 6
 Stevie Ray Vaughan And Double Trouble: BL 1, 10
 Eddie Vedder: MO 31
 Jaci Velasquez: LA 29; LPA 14; LPS 9; LT 17
 Alicia Villarreal: LA 13; RMA 5
 Viola: DC 38
 V.I.P. Music & Arts Seminar Mass Choir: GA 30
 Virtue: CC 40; GA 17
 Vita: HSS 31; RA 70; RBH 71, 81; RP 4; RS 7, 60
 Carlos Vives: HS 46; LA 6; TSA 2; LPS 5; LT 9; TSS 11

-W-

The Wailers: PCA 28; RBC 24; RE 1, 8

Mel Waiters: BL 15
 Hezekiah Walker: GA 37
 Andre Ward: CL 6; RBA 79
 Russell Watson: CX 8
 The Weathermen: RS 41
 Weebie: H100 89; RA 39; RBH 44
 Westbound Soljaz: HSS 29; RBH 85; RP 5; RS 8
 Barry White: RBC 17
 Peter White: CL 4; HS 48
 Hank Williams Jr.: B200 171; CA 20; CCA 11
 Doug Williams: GA 16
 John Williams: CX 5
 Lee Williams And The Spiritual QCs: GA 31
 Melvin Williams: GA 16
 Mark Wills: CA 68; CS 34
 CeCe Winans: CC 16; GA 5
 George Winston: MA 5
 Lee Ann Womack: CA 27; AC 7; CS 25, 47
 The Word: BL 5
 W.O.S.P.: DC 30
 Chely Wright: CA 40; CS 33
 Finbar Wright: WM 8
 Wu-Tang Clan: B200 74; RBA 29; RP 16; RS 27, 54
 Keke Wyatt: B200 50; RBA 5; H100 44; HA 41; HSS 72; RA 7; RBH 8; RS 26

-X-

The X-Ecutoners: MO 30

-Y-

Yanni: MA 3, 4, 7
 Trisha Yearwood: CA 37; CS 31, 49
 Yes: CX 10
 Pete Yorn: B200 131; HS 3
 Neil Young: RO 34

-Z-

Charlie Zaa: LA 19; LPA 9; LPS 7; LT 7; TSS 20
 Zero 7: EA 7; HS 21
 Zoegirl: CC 9; HS 8
 Rob Zombie: B200 79; RO 23

-SOUNDTRACKS-

Alli: B200 77; RBA 37; STX 8
 Almost Famous: STX 25
 Amelie: WM 2
 American Pie 2: B200 105; STX 12
 A Beautiful Mind: CX 4
 Black Hawk Down: WM 1
 Coyote Ugly: B200 78; CA 7; STX 9
 Crouching Tiger, Hidden Dragon: CX 15
 Down From The Mountain: CA 26; STX 20
 The Fast And The Furious: B200 94; RBA 76; STX 11
 The Fast And The Furious: More Fast And Furious: B200 126; STX 15
 Finding Forrester: JZ 16
 Harry Potter And The Sorcerer's Stone: B200 200; STX 19
 How High: B200 67; RBA 24; STX 7
 I Am Sam: B200 20; INT 5; STX 2
 Jimmy Neutron Boy Genius: B200 113; STX 13
 Kingdom Come: GA 32
 A Knight's Tale: STX 23
 Lara Croft: Tomb Raider: EA 23
 The Lord Of The Rings: The Fellowship Of The Ring: B200 42; INT 6; STX 5
 Moulin Rouge: B200 39; INT 13; STX 3
 O Brother, Where Art Thou?: B200 10; CA 2; INT 3; STX 1
 Orange County: B200 88; STX 10
 The Princess Diaries: B200 117; STX 14
 The Royal Tenenbaums: B200 182; STX 16
 Save The Last Dance: STX 21
 Shrek: B200 41; INT 24; STX 4
 Songcatcher: CA 62
 Swordfish: The Album (Soundtrack): EA 22
 Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 19
 Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album: B200 192; RBA 49; STX 18
 Training Day: STX 22
 Vanilla Sky: B200 185; STX 17
 A Walk To Remember: B200 56; STX 6
 The Wash: RBA 81; STX 24
 Woman On Top: WM 12

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FEBRUARY 9 2002		Billboard MODERN ROCK TRACKS™	
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	BLURRY FLAWLESS/GEFFEN/INTERSCOPE NUMBER 1 3 Weeks At Number 1	Puddle Of Mudd
2	2	IN THE END WARNER BROS.	Linkin Park
3	6	YOUTH OF THE NATION ATLANTIC	P.O.D.
4	4	WASTING MY TIME TVT	Default
5	10	LAST NITE RCA	The Strokes
6	8	CRAWLING IN THE DARK ISLAND/IDJMG	Hoobastank
7	5	WISH YOU WERE HERE IMMORTAL/EPIC	Incubus
8	9	DEFY YOU COLUMBIA	The Offspring
9	3	MY SACRIFICE WIND-UP	Creed
10	12	THE MIDDLE DREAMWORKS	Jimmy Eat World
11	7	HOW YOU REMIND ME ROADRUNNER	Nickelback
12	7	ALIVE ATLANTIC	P.O.D.
13	13	CHOP SUEY AMERICAN/COLUMBIA	System Of A Down
14	14	THE ONE COLUMBIA	Foo Fighters
15	16	NICE TO KNOW YOU IMMORTAL/EPIC	Incubus
16	15	TOO BAD ROADRUNNER/IDJMG	Nickelback
17	17	FOR YOU FLIPELEKTRA/VEEG	Staind
18	18	LATERALUS TOOL DISSECTIONAL/VOLCANO	Tool
19	20	MOVIES NEW NOIZE/DREAMWORKS	Alien Ant Farm
20	21	THE WAY YOU LIKE IT ARISTA	Adema
21	19	FADE FLIPELEKTRA/VEEG	Staind
22	24	FRIENDS & FAMILY RCA	Trik Turner
23	25	FIRST DATE MCA	Blink-182
24	27	TOXICITY AMERICAN/COLUMBIA	System Of A Down
25	22	MOURNING MAVERICK/REPRISE	Tantric
26	28	HEY MISTER ARTIST/DIRECT	Custom
27	31	SEEIN' RED INTERSCOPE	Unwritten Law
28	23	ADDICTED DIRTY MARTINI/RCA	Lit
29	29	MOTIVATION ISLAND/IDJMG	Sum 41
30	33	IT'S GOIN' DOWN LOUD/COLUMBIA	The X-Ecutioners
31	30	YOU'VE GOT TO HIDE YOUR LOVE AWAY V2	Eddie Vedder
32	26	STAY TOGETHER FOR THE KIDS MCA	Blink-182
33	35	FAITHLESS ISLAND/IDJMG	Injected
34	38	GOOD SOULS CAPITOL	Starsailor
35	36	CAUGHT IN THE SUN LAVA/ATLANTIC	Course Of Nature
36	NEW	BULLETS WIND-UP	Creed
37	NEW	SORROW EPITAPH	Bad Religion
38	37	I'LL BE HERE AWHILE VOLCANO	311
39	34	TROUBLE CAPITOL	Coldplay
40	32	PRAISE TVT	Sevendust

FEBRUARY 9 2002		Billboard MAINSTREAM ROCK TRACKS™	
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	MY SACRIFICE WIND-UP NUMBER 1 9 Weeks At Number 1	Creed
2	2	BLURRY FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
3	4	IN THE END WARNER BROS.	Linkin Park
4	3	HOW YOU REMIND ME ROADRUNNER	Nickelback
5	5	WASTING MY TIME TVT	Default
6	6	TOO BAD ROADRUNNER/IDJMG	Nickelback
7	7	ALIVE ATLANTIC	P.O.D.
8	9	FOR YOU FLIPELEKTRA/VEEG	Staind
9	8	DEFY YOU COLUMBIA	The Offspring
10	10	DREAMER EPIC	Ozzy Osbourne
11	12	CRAWLING IN THE DARK ISLAND/IDJMG	Hoobastank
12	17	YOUTH OF THE NATION ATLANTIC	P.O.D.
13	18	NICE TO KNOW YOU IMMORTAL/EPIC	Incubus
14	15	LATERALUS TOOL DISSECTIONAL/VOLCANO	Tool
15	13	CONTROL FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
16	19	CHOP SUEY AMERICAN/COLUMBIA	System Of A Down
17	14	WISH YOU WERE HERE IMMORTAL/EPIC	Incubus
18	16	DOWN WITH THE SICKNESS GIANT/REPRISE	Disturbed
19	11	FADE FLIPELEKTRA/VEEG	Staind
20	21	THE ONE COLUMBIA	Foo Fighters
21	33	BULLETS WIND-UP	Creed
22	20	PRAISE TVT	Sevendust
23	26	NEVER GONNA STOP GEFFEN/INTERSCOPE	Rob Zombie
24	23	CAUGHT IN THE SUN LAVA/ATLANTIC	Course Of Nature
25	22	MOURNING MAVERICK/REPRISE	Tantric
26	27	LONELY ROAD OF FAITH LAVA/ATLANTIC	Kid Rock
27	24	THE WAY YOU LIKE IT ARISTA	Adema
28	29	HEY MISTER ARTIST/DIRECT	Custom
29	28	WHAT COMES AROUND ROADRUNNER/IDJMG	Ill Nino
30	25	GETS ME THROUGH EPIC	Ozzy Osbourne
31	35	FAITHLESS ISLAND/IDJMG	Injected
32	32	TOXICITY AMERICAN/COLUMBIA	System Of A Down
33	31	AFTER ME ISLAND/IDJMG	Saliva
34	34	LET'S ROLL REPRISE	Neil Young
35	38	THE GAME GIANT/REPRISE	Disturbed
36	NEW	ADRIANA RCA	Headstrong
37	30	GOD GAVE ME EVERYTHING VIRGIN	Mick Jagger
38	NEW	SQUASH THAT FLY MAMMOTH	Fu Manchu
39	NEW	MOVIES NEW NOIZE/DREAMWORKS	Alien Ant Farm
40	NEW	UNREAL J	Soil

FEBRUARY 9 2002		Billboard TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	TITLE ARTIST IMPRINT/PROMOTION LABEL	Artist
1	1	NUMBER 1 7 Weeks At Number 1	
1	1	HOW YOU REMIND ME NICKELBACK ROADRUNNER/IDJMG	Nickelback
2	3	U GOT IT BAD USHER ARISTA	Usher
3	2	GET THE PARTY STARTED PINK ARISTA	Pink
4	4	HEY BABY NO DOUBT FEATURING BOUNTY KILLER INTERSCOPE	No Doubt
5	6	WHEREVER YOU WILL GO THE CALLING RCA	The Calling
6	7	MY SACRIFICE CREED WIND-UP	Creed
7	5	WHENEVER, WHEREVER SHAKIRA EPIC	Shakira
8	9	ALWAYS ON TIME JA RULE FEATURING ASHANTI MURDER INC./DEF JAM/IDJMG	Ja Rule
9	10	IN THE END LINKIN PARK WARNER BROS.	Linkin Park
10	11	7 DAYS CRAIG DAVID WILDSTAR/ATLANTIC	Craig David
11	8	FAMILY AFFAIR MARY J. BLIGE MCA	Mary J. Blige
12	14	AIN'T IT FUNNY JENNIFER LOPEZ FEATURING JA RULE EPIC	Jennifer Lopez
13	19	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB	LeAnn Rimes
14	24	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE CAPITOL	Kylie Minogue
15	18	A WOMAN'S WORTH ALICIA KEYS J	Alicia Keys
16	16	STANDING STILL JEWEL ATLANTIC	Jewel
17	15	CARAMEL CITY HIGH FEATURING EVE BOOGA BASEMENT/INTERSCOPE	City High
18	13	LIVIN' IT UP JA RULE FEATURING CASE MURDER INC./DEF JAM/IDJMG	Ja Rule
19	17	I DO!! TOYA ARISTA	Toya
20	12	HERO ENRIQUE IGLESIAS INTERSCOPE	Enrique Iglesias
21	20	SUPERMAN (IT'S NOT EASY) FIVE FOR FIGHTING AWARE/COLUMBIA	Five For Fighting
22	26	HANDS CLEAN ALANIS MORISSETTE MAVERICK/REPRISE	Alanis Morissette
23	21	#1 NELLY PRIORITY/CAPITOL	Nelly
24	23	DIFFERENCES GINUWINE EPIC	Ginuwine
25	28	NO MORE DRAMA MARY J. BLIGE MCA	Mary J. Blige
26	29	GIRLFRIEND 'N SYNC JIVE	'N Sync
27	35	WHAT ABOUT US? BRANON ATLANTIC	Branon
28	25	GONE 'N SYNC JIVE	'N Sync
29	27	ROLL OUT (MY BUSINESS) LUDACRIS DISTURBING THE PEACE/DEF JAM SOUTH AFRICA	Ludacris
30	30	THE WORLD'S GREATEST R. KELLY INTERSCOPE/JIVE	R. Kelly
31	32	BE LIKE THAT 3 DOORS DOWN REPUBLIC/UNIVERSAL	3 Doors Down
32	37	I'M NOT A GIRL, NOT YET A WOMAN BRITNEY SPEARS JIVE	Britney Spears
33	NEW	ALL YOU WANTED MICHELLE BRANCH MAVERICK/WARNER BROS.	Michelle Branch
34	31	ONLY TIME ENYA REPRISE	Enya
35	36	BREAK YA NECK BUSTA RHYMES J	Busta Rhymes
36	33	DIG IN LENNY KRAVITZ VIRGIN	Lenny Kravitz
37	34	WE THUGGIN' FAT JOE FEATURING R. KELLY TERROR SQUAD/ATLANTIC	Fat Joe
38	NEW	WRONG IMPRESSION NATALIE IMBRUGLIA RCA	Natalie Imbruglia
39	NEW	THE WHOLE WORLD OUTKAST FEATURING KILLER MIKE ARISTA	Outkast
40	NEW	EVERYDAY DAVE MATTHEWS BAND RCA	Dave Matthews Band

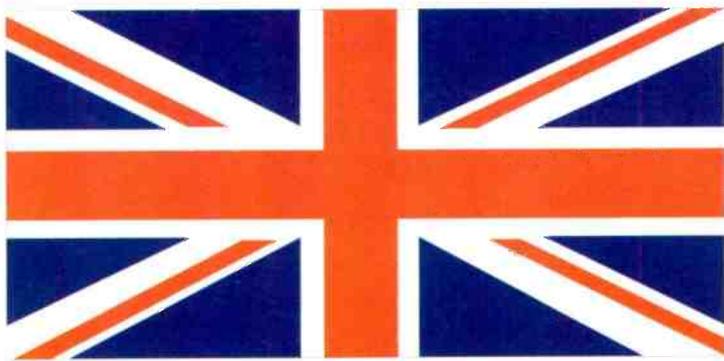
FEBRUARY 9 2002		Billboard ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	HERO INTERSCOPE NUMBER 1 9 Weeks At Number 1	Enrique Iglesias
2	2	ONLY TIME REPRISE	Enya
3	4	I'M ALREADY THERE BNA	Lonestar
4	3	IF YOU'RE GONE LAVA/ATLANTIC	matchbox twenty
5	5	THANK YOU ARISTA	Dido
6	6	DROWNING JIVE	Backstreet Boys
7	7	I HOPE YOU DANCE MCA NASHVILLE/UNIVERSAL	Lee Ann Womack
8	9	ALL OR NOTHING J	O-Town
9	10	THERE YOU'LL BE HOLLYWOOD/WARNER BROS.	Faith Hill
10	11	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting
11	8	SIMPLE THINGS WINDHAM HILL Jim Brickman Featuring Rebecca Lynn Howard	Jim Brickman
12	16	ONE MORE DAY ARISTA NASHVILLE	Diamond Rio
13	12	FOLLOW ME TOP DOG/LAVA/ATLANTIC	Uncle Kracker
14	13	NEVER HAD A DREAM COME TRUE A&M/INTERSCOPE	S Club 7
15	14	DROPS OF JUPITER (TELL ME) COLUMBIA	Train
16	15	SOON CURB	LeAnn Rimes
17	18	I KNEW I LOVED YOU COLUMBIA	Savage Garden
18	17	I NEED YOU SPARROW/CAPITOL/CURB	LeAnn Rimes
19	20	STANDING STILL ATLANTIC	Jewel
20	21	(THIS IS) A SONG FOR THE LONELY WARNER BROS. AIRPOWER	Cher
21	22	INSATIABLE COLUMBIA	Darren Hayes
22	19	I WANT LOVE ROCK-ET/UNIVERSAL	Elton John
23	23	STILL MOTOWN/UNIVERSAL	Brian McKnight
24	NEW	THIS TRAIN DON'T STOP THERE ANYMORE ROCKET/UNIVERSAL	Elton John
25	26	TURN THE RADIO UP CONCORD	Barry Manilow
26	24	THE LOOK OF LOVE VERVE	Diana Krall
27	25	GOD BLESS AMERICA COLUMBIA/EPIC	Celine Dion
28	27	PEACEFUL WORLD COLUMBIA John Mellencamp Featuring India.Arie	John Mellencamp
29	28	EMOTION COLUMBIA	Destiny's Child
30	30	FALLIN' J	Alicia Keys

FEBRUARY 9 2002		Billboard ADULT TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	WHEREVER YOU WILL GO RCA NUMBER 1 8 Weeks At Number 1	The Calling
2	2	HOW YOU REMIND ME ROADRUNNER/IDJMG	Nickelback
3	3	STANDING STILL ATLANTIC	Jewel
4	4	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting
5	5	MY SACRIFICE WIND-UP	Creed
6	6	DROPS OF JUPITER (TELL ME) COLUMBIA	Train
7	9	DIG IN VIRGIN	Lenny Kravitz
8	7	ONLY TIME REPRISE	Enya
9	8	HANGING BY A MOMENT DREAMWORKS	Lifehouse
10	16	HANDS CLEAN MAVERICK/REPRISE	Alanis Morissette
11	13	EVERYDAY RCA	Dave Matthews Band
12	10	STUCK IN A MOMENT YOU CAN'T GET OUT OF INTERSCOPE	U2
13	14	HERO INTERSCOPE	Enrique Iglesias
14	12	IT'S BEEN AWHILE FLIPELEKTRA/VEEG	Staind
15	15	BE LIKE THAT REPUBLIC/UNIVERSAL	3 Doors Down
16	11	PEACEFUL WORLD COLUMBIA John Mellencamp Featuring India.Arie	John Mellencamp
17	17	THE SPACE BETWEEN RCA	Dave Matthews Band
18	23	WRONG IMPRESSION RCA AIRPOWER	Natalie Imbruglia
19	18	NEW YORK, NEW YORK LOST HIGHWAY/IDJMG	Ryan Adams
20	20	WHEN IT'S OVER LAVA/ATLANTIC	Sugar Ray
21	22	BREATHING DREAMWORKS	Lifehouse
22	26	ALL YOU WANTED MAVERICK/WARNER BROS.	Michelle Branch
23	25	HEY BABY INTERSCOPE	No Doubt Featuring Bounty Killer
24	19	SIDE INDEPENDENT/EPIC	Travis
25	21	FALLIN' J	Alicia Keys
26	29	GET THE PARTY STARTED ARISTA	Pink
27	24	TROUBLE CAPITOL	Coldplay
28	28	CAN'T FIGHT THE MOONLIGHT CURB	LeAnn Rimes
29	34	LET ME DOWN EASY REPRISE	Chris Isaak
30	27	FEELS SO RIGHT MCA	Eagle-Eye Cherry
31	31	COME IMMORTAL/VIRGIN	Transmatic
32	33	LOOKING FOR A PLACE TO LAND ELEKTRA/VEEG	Dakota Moon
33	38	BLURRY FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
34	37	(THIS IS) A SONG FOR THE LONELY WARNER BROS.	Cher
35	35	I'M ALREADY THERE BNA	Lonestar
36	30	SOMETHING MORE COLUMBIA	Train
37	40	IN THE END WARNER BROS.	Linkin Park
38	36	LAST BEAUTIFUL GIRL LAVA/ATLANTIC	matchbox twenty
39	39	WISH YOU WERE HERE IMMORTAL/EPIC	Incubus
40	NEW	SAVE YOURSELF NETTWERK	Sensefield

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations, 82 modern rock stations, 81 adult contemporary stations and 82 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 257 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Video availability. © 2002, VNU Business Media, Inc. All rights reserved.

THE BILLBOARD BRITLIST:

BEST OF THE BRITISH



For the first time, Billboard unveils its list of today's most influential British-born music executives around the world. The Billboard Brit List will highlight career achievements at the majors and indie labels, in pop and specialty genres, publishing companies, artist management, touring, recording studios and others.

ISSUE DATE: March 23

AD CLOSE: February 26

EVERYONE WILL BE READING AND TALKING ABOUT THIS FIRST EVER ISSUE!

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FEBRUARY 9 2002				Billboard®				HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	19	U Got It Bad USHER (ARISTA) NUMBER 1 9 Wks At No 1	26	23	21	Gone N SYNC (JIVE)	51	65	2	Hands Clean ALANIS MORISSETTE (MAVERICK/REPRISE)
2	2	23	How You Remind Me NICKELBACK (ROADRUNNER)	27	37	8	Blurry PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	52	—	1	Oops (Oh My) TWEET (THE GOLD MIND/ELEKTRA/EGG)
3	3	12	Always On Time JA RULE FEAT ASHANTI (MURDER INC./DEF JAM/DJMG)	28	22	24	Livin' It Up JA RULE FEAT CASE (MURDER INC./DEF JAM/DJMG)	53	49	31	Only Time ENYA (REPRISE)
4	5	16	My Sacrifice CREED (WIND-UP)	29	25	24	Superman (It's Not Easy) FIVE FOR FIGHTING (AWARE/COLUMBIA)	54	43	16	Where The Stars And Stripes And The Eagle Fly AARON TIPPIN (LYRIC STREET)
5	7	14	In The End LINKIN PARK (WARNER BROS.)	30	38	6	Can't Fight The Moonlight LEANN RIMES (CURB)	55	63	7	Don't You Forget It GLENN LEWIS (EPIC)
6	8	14	A Woman's Worth ALICIA KEYS (J)	31	31	13	Standing Still JEWEL (ATLANTIC)	56	54	18	I Wanna Talk About Me TOBY KEITZ (DREAMWORKS (NASHVILLE))
7	4	16	Get The Party Started PINK (ARISTA)	32	28	11	Good Morning Beautiful STEVE HOLY (CURB)	57	69	2	More Than A Woman AALIYAH (BLACKGROUND)
8	9	14	Wherever You Will Go THE CALLING (RCA)	33	52	3	Can't Get You Out Of My Head KYLIE MINOGUE (CAPITOL)	58	58	5	Blessed MARTINA MCBRIDE (RCA (NASHVILLE))
9	10	10	Hey Baby NO DOUBT FEAT BOUNTY KILLER (INTERSCOPE)	34	36	12	Wrapped Around BRAD PAISLEY (ARISTA NASHVILLE)	59	62	3	Hey Luv (Anything) MOBB DEEP FEAT 112 (LOUJ/COLUMBIA)
10	12	7	Ain't It Funny JENNIFER LOPEZ FEAT JA RULE (EPIC)	35	30	12	Where Were You (When The World Stopped Turning) ALAN JACKSON (ARISTA NASHVILLE)	60	71	3	I Love You FAITH EVANS (BAD BOY/ARISTA)
11	6	16	Whenever, Wherever SHAKIRA (EPIC)	36	32	15	Run GEORGE STRAIT (MCA NASHVILLE)	61	61	4	Some Days You Gotta Dance DIXIE CHICKS (MONUMENT)
12	11	25	Family Affair MARY J. BLIGE (MCA)	37	47	4	Young'n (Holla Back) FABOLOUS (DESERT STORM/ELEKTRA/EGG)	62	68	5	Wasting My Time DEFAULT (TVT)
13	20	3	What About Us? BRANDY (ATLANTIC)	38	46	7	The World's Greatest R. KELLY (INTERSCOPE/JIVE)	63	67	5	Just Let Me Be In Love TRACY BYRD (RCA (NASHVILLE))
14	15	13	Butterflies MICHAEL JACKSON (EPIC)	39	39	13	Drops Of Jupiter (Tell Me) TRAIN (COLUMBIA)	64	59	9	Brotha ANGIE STONE (J)
15	16	10	7 Days CRAIG DAVID (WILSTAR/ATLANTIC)	40	35	5	Bouncin' Back (Bumpin' Me Against The Wall) MYSTIKAL (JIVE)	65	—	1	U Don't Have To Call USHER (ARISTA)
16	13	20	Hero ENRIQUE IGLESIAS (INTERSCOPE)	41	57	4	Nothing In This World KEKE WYATT FEAT AVANT (MCA)	66	55	16	Wrapped Up In You GARTH BROOKS (CAPITOL (NASHVILLE))
17	17	11	Roll Out (My Business) LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJMG)	42	50	6	The Long Goodbye BROOKS & DUNN (ARISTA NASHVILLE)	67	64	3	Jigga JAY-Z (ROC-A-FELLA/DEF JAM/DJMG)
18	26	9	No More Drama MARY J. BLIGE (MCA)	43	40	25	I Do! TOYA (ARISTA)	68	60	15	Alive P.O.D. (ATLANTIC)
19	19	14	Caramel CITY HIGH FEAT EVE (BOOGA BASEMENT/INTERSCOPE)	44	45	9	Take Away MISSY "MISSEAMORF" ELLIOTT (THE GOLD MIND/ELEKTRA/EGG)	69	70	4	In Another World JOE DIFFIE (MONUMENT)
20	21	12	We Thuggin' FAT JOE FEAT R. KELLY (TERROR SQUAD/ATLANTIC)	45	33	17	#1 NELLY (PRIORITY/CAPITOL)	70	—	1	Girlfriend N SYNC (JIVE)
21	27	10	Break Ya Neck BUSTA RHYMES (J)	46	41	44	It's Been Awhile STAIN'D (FLIP/ELEKTRA/EGG)	71	—	1	Young KENNY CHESNEY (BNA)
22	29	14	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL)	47	48	13	Bring On The Rain J. DEE MESSINA WITH TIM MCGRAW (CURB)	72	—	1	Youth Of The Nation P.O.D. (ATLANTIC)
23	24	8	The Whole World OUTKAST FEAT KILLER MIKE (ARISTA)	48	44	30	Hanging By A Moment LIFEHOUSE (DREAMWORKS)	73	74	2	I'm Movin' On RASCAL FLATTS (LYRIC STREET)
24	18	23	Rock The Boat AALIYAH (BLACKGROUND)	49	56	5	The Cowboy In Me TIM MCGRAW (CURB)	74	—	1	I Breathe In, I Breathe Out CHRIS CAGLE (CAPITOL (NASHVILLE))
25	14	29	Differences GINUWINE (EPIC)	50	53	7	Welcome To Atlanta JERMAINE DUPRI & LUDACRIS (DEF JAM SOUTH/COLUMBIA)	75	72	18	Dig In LENNY KRAVITZ (VIRGIN)

Records with the greatest impressions increase. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 891 stations in Top 40, Pop, R&B Hip Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

FEBRUARY 9 2002				Billboard®				HOT 100 SINGLES SALES™			
THIS WEEK	LAST WEEK	WKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	2	Uh Huh B2K (EPIC) NUMBER 1 5 Wks At No 1	25	—	31	Like, Wow! LESLIE CARTER (DREAMWORKS)	51	59	43	Don't Tell Me MADONNA (MAVERICK/WARNER BROS.)
2	4	7	Hush Lil' Lady COREY FEAT LIL' ROMEO (INOINTIME/MOTOWN/UNIVERSAL)	27	30	3	Never AMANDA PEREZ (UNIVERSAL)	52	44	16	Yes AMBER (TOMMY BOY)
3	3	7	Round And Round JONELL & METHOD MAN (DEF SOUL/DEF JAM/DJMG)	28	49	7	Can I Get That?!!? BEAR WITNEZ (LEARGASM)	53	46	46	Fiesta R. KELLY FEAT. JAY-Z (JIVE)
4	7	7	Can't Fight The Moonlight LEANN RIMES (CURB)	29	40	17	Jump Up In The Air ORIGINAL P. (WESTBOUND)	54	—	19	Love It BILAL (MOTOWN/INTERSCOPE)
5	2	2	My Sweet Lord GEORGE HARRISON (GNOME/CAPITOL)	30	26	25	Where The Party At JAGGED EDGE WITH NELLY (ISO SO DEF/COLUMBIA)	55	43	10	Envious DAWN ROBINSON (LEFTS/OE/O)
6	8	5	That Was Then ROY JONES, JR. (BODY HEAD)	31	—	2	Rock Em BOOBAYAW & THE WILD YOUNGINS (WHITESTONE)	56	53	4	Where's Your Head At BASEMENT JAXX (XL/ASTRALWERKS)
7	6	20	AM To PM CHRISTINA MILLAN (DEF SOUL/DJMG)	32	35	10	Genie In A Bottle/Come On Over Baby (All I Want Is You) CHRISTINA AGUILERA (RCA)	57	50	12	God Bless The U.S.A. JUMP 5 (SPARROW)
8	5	17	Where The Stars And Stripes And The Eagle Fly AARON TIPPIN (LYRIC STREET)	33	28	2	That's Just Jessie KEVIN DENNEY (LYRIC STREET)	58	—	1	Life Is Good LFO (J)
9	19	2	Osama-Yo' Mama RAY STEVENS (CURB)	34	36	15	Lifetime MAXWELL (COLUMBIA)	59	47	6	Bouncin' Back (Bumpin' Me Against The Wall) MYSTIKAL (JIVE)
10	10	10	It's The Weekend LIL' J (HOLLYWOOD)	35	31	8	Roll Wit Me PRETTY WILLIE (DZ/REPUBLIC/UNIVERSAL)	60	74	32	Purple Hills D12 (SHADY/INTERSCOPE)
11	16	14	Dansin Wit Wolvez STRIK BINE (FADE/ECM/D)	36	—	25	Crybaby MARIAH CAREY FEAT. SNODP DOGG (COLUMBIA)	61	—	6	2-Way RAYVON (BIG YARD/MCA)
12	11	10	Only Time ENYA (REPRISE)	37	22	11	Ain't Nobody (We Got It Locked!) THE RAWLDS BOYS (HOUSE OF FIRE)	62	56	11	Always On Time JA RULE FEAT ASHANTI (MURDER INC./DEF JAM/DJMG)
13	12	37	I Do! TOYA (ARISTA)	38	39	2	Star Guitar THE CHEMICAL BROTHERS (ASTRALWERKS/VIRGIN)	63	—	1	Ghost Showers GHOSTFACE KILLAH (EPIC)
14	13	26	Family Affair MARY J. BLIGE (MCA)	39	38	30	This Is Me DREAM (BAD BOY/ARISTA)	64	68	29	Loverboy MARIAH CAREY FEAT. CAMEO (VIRGIN)
15	14	7	Never Too Far/Hero Medley MARIAH CAREY (VIRGIN)	40	29	23	Buster DENNIS DAMENACE (1ST AVENUE)	65	55	7	FreeLove DEPECHE MODE (MUTE/REPRISE)
16	9	9	How You Remind Me NICKELBACK (ROADRUNNER/DJMG)	41	33	11	Freedom PAUL MCCARTNEY (IMPUL/CAPITOL)	66	—	7	Nothing As It Seems PEARL JAM (EPIC)
17	20	29	The Star Spangled Banner WHITNEY HOUSTON (ARISTA)	42	—	40	Soul Sista BILAL (MOTOWN/INTERSCOPE)	67	71	15	God Bless America LEANN RIMES (CURB)
18	17	7	God Bless America DANIEL RODRIGUEZ (MANHATTAN)	43	37	24	Someone To Call My Lover JANET (VIRGIN)	68	—	10	Mad Professor INSANE CLOWN POSSE (ISLAND/DJMG)
19	15	14	God Bless The USA LEE GREENWOOD (CURB)	44	—	1	Everyday KIM ENGLISH (NERVOUS)	69	—	1	One Good Reason NICOLE J. MCCLOUD (247/ARTISTS)
20	18	18	Bunny Hop DA ENTOURAGE (RED BOY)	45	34	13	America Will Always Stand RANDY TRAVIS (RELENTLESS NASHVILLE)	70	62	6	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL)
21	21	21	Hit 'Em Up Style (Oops!) BLU CANTRELL (REDZONE/ARISTA)	46	32	9	Revolution STUNN TEMPLE PILOTS (ATLANTIC)	71	—	30	Give Me Just One Night (Una Noche) 98 DEGREES (UNIVERSAL)
22	25	20	Us Against The World PLAY (COLUMBIA)	47	27	12	Think Big CRIMEWAVE (CRIMEWAVE)	72	—	24	Used To Love KEKE WYATT (MCA)
23	—	36	So In Love With Two MIKAILA (ISLAND/DJMG)	48	—	1	Absolutely Everybody VANESSA AMOROSI (UNIVERSAL)	73	—	6	That's The Way We Roll ALLEY LIFE (FAHRNCLUB.COM/WEB/INTERSCOPE)
24	24	22	Everything U R LINDSAY PAGANO (WARNER BROS.)	49	51	19	Put Your Arms Around Me NATURAL (TRANS CONTINENTAL/MADACY)	74	—	36	Stronger BRITNEY SPEARS (JIVE)
25	23	15	America The Beautiful ELVIS PRESLEY (RCA)	50	54	11	Trust Your Love KODA (SOUNDWAVE/GRPHEUS)	75	45	14	Do U Wanna Roll (Dolittle Theme) R.L. SNDDP DOGG & LIL' KIM (J)

Records with the greatest sales gains. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. This data is used to compile the Hot 100.

Indie Rap

Continued from page 1

controlling their own creative and financial destiny.

"The beauty of indie hip-hop is that there is a listener out there for you," says Zion, one-half of Ground Control/Nu Gruv Alliance recording act Zion I. "As an independent artist, we try to search out and connect with the people that appreciate our music. Once you do, you have to capitalize on being in touch with them as much as you can."

Indie hip-hop labels seem to be doing just that. In 2001, the indie market share as a percentage of all rap sales increased by nearly two points, from 11.7% in 2000 to 13.6%, according to SoundScan.

"[Major-label] artists that came out a year or two years ago were selling twice as much in their first week as they're doing now," explains Bob Perry, owner of Quincy, Mass.-based Landspeed Distribution. "That means that some of the crossover fans that were into certain artists have moved on. That doesn't really affect the independent market share as much because our people are the hardcore fans—there are no casual fans, no MTV viewers, no pop people who are picking up our music."

For labels like New York-based Sub Verse Music, the recent success has to do with the label's approach.

"When we approach things, we approach them with the full vision of quality," says Bigg Jus, co-founder/creative officer of Sub Verse Music. "It's not based on the bottom line or trends, we just do what we do."

DO IT YOURSELF

With any number of indie labels springing up everyday, the do-it-yourself approach is becoming more and more common for a variety of reasons.

"We're not bringing you a singing and dancing act that's going to make you millions, we're bringing you the whole sound of the culture," says Jus, who founded the label with co-founder/creative officer Fiona Bloom. "It really doesn't make sense to hook up with somebody unless that person understands that there is a full vision here and they're buying into it."

"We're overachievers—to tell you the truth, I almost feel that we're not playing in the little leagues but the intermediate level," Jus continues. "We can shine at a larger level, so it doesn't make sense to continue to do it at this level; but because of buy-ins and everything like that, we're still outside of the major corporations. They have to accept the fact that the indies really come with the talent, and they have to look to us for the true source of talent."

Many indie hip-hop label chiefs, like Domino, CEO of Oakland, Calif.-based Hiero Imperium Recordings, home to Del tha Funky Homosapien and Souls of Mischief, used experiences with the major labels to start their own imprints. "We had just come off a bad experience with a major, so we were sour to that idea," Domino says. "We felt like for all that we accomplished—we got some props and sold some records—but we didn't have anything. It was like we were expendable. So we thought if we were

going to do this again that, at the very least, we should have ownership."

Anticon Records CEO Tim Holland's prior major-label experiences also led him to the indie world. "People in the industry were telling us there was no market for the music we made, and we believed otherwise," says Holland, who also records under the moniker Sole. "I felt that indie hip-hop was being watered down as soon as corporate America got its bloody hands on it and wanted it to be the next grunge music, and we didn't want to be a pawn in a machine that didn't care for us—we prefer to be a parasite to it."

Stones Throw Records owner/artist Peanut Butter Wolf says, "My experience being signed to a major was a bad one, and it scared me from wanting to go that route again. I'm not opposed to major labels, just opposed to changing the sound of the music I believe in."

Many artists find that unless you're in New York, Atlanta, or Los Angeles, there is little opportunity to make a name for yourself. That's why many acts, like Jasiri Media Group's Source of Labor, decided to delve into the arena.

"We're from Seattle, so there isn't really an established industry here," says Source of Labor's Wordsayer, "so the choice for us was to either move somewhere else or build our own. We chose to reinvest in ourselves and build our own. We were forced to pioneer. When you think of Seattle, you may not think of hip-hop but that's only because we have to broaden and reclaim our own intellectual property. We only think of hip-hop as what we're told hip-hop is, but when you think beyond the box, you know that creativity exists wherever we exist. There could be somebody right now getting busy in Alaska or South Dakota that we may never hear because they're not in these 'primary markets.' For us, it wasn't a matter of choice. If we want to be heard we have to do this shit for ourselves."

"The ultimate goal is to create an industry within the industry," Wordsayer adds. "It's a matter of being as self-sufficient as possible within this industry."

David Paul, founder/owner of San Francisco-based Bomb Hip-Hip Records, found the indie scene to be his quickest way into the industry.

"I was always interested in music and record labels," Paul says. "As a kid, you really don't know what you have to do to start a label. From doing radio and my magazine [*Bomb Hip-Hop*], I learned enough about the industry to do a label. For independent labels, it's a learn-as-you-go thing. You teach yourself."

"I doubt a major label would come along and pick us up," he says of the label's DJ-driven sound. "Plus, major labels used to pick up whole indie labels; but nowadays they'll just pick one artist from an indie label. They'll pick up a Mos Def, or a Dilated [Peoples], or a Blackalicious rather than

taking the whole label."

While many indies are content to remain that way, there are those that believe moving up to a major—with the right deal—is a logical progression. David Walis, owner of New York-based Bronx Science/Fully Blown Records is among them.

"To be honest, in order to be successful, I fully believe that you do need to sign on with a major at this point in the game," Walis says. "It's extremely difficult to remain independent, so we're out there on a regular basis trying to take that next step—but the major deal has to make sense. We firmly believe that with both labels we are able to establish that fan base and be in a situation where—if we can get 150,000 units scanned—we can come into a major and get the backup and support that we need, rather than coming in with nothing. Without the correct support from a major—that's almost worse than being independent. If you can create enough of a story as an independent, I believe that it can be beneficial to a relationship that's necessary with a major."



BIGG JUS, LEFT, AND FIONA BLOOM

CROSSING OVER

There are those acts, like Capitol's Dilated Peoples, that have been able to make that transition on their own terms.

"It's good when [the majors] are able to take the artists to the next level, the way Capitol did with Dilated," Paul says. "They're actually still working with ABB [Records, its original indie base], because they issue [Dilated singles and full-lengths on vinyl], so I think that's a good marriage right there."

Wordsayer, whose group recently toured with Dilated, agrees. "They were cognizant of wanting to maintain that balance. They spent years in the underground, so they had a foundation which they were able to grow upon."

For his part, Evidence of Dilated Peoples notes that the band had experienced its own trials with majors and used those experiences to the group's benefit this time around.

"We had landed a deal with Sony and watched it not work out," Evidence says. "We also watched a lot of our friends go up and come down, so because of that we weren't really gassed on the industry. When it came time to do a deal, we made sure we did a business deal rather than a typical recording contract. We figured we'd let them come to us."

"We put out our own records through ABB, and we just created light for ourselves," Evidence adds. "So when we did the deal, it wasn't a color-by-number deal. We got a lot of the

terms that we wanted, like keeping our vinyl released through ABB—that was a way of saying 'thank you' to the people who have gotten us this far."

Blackalicious, another veteran indie act, recently signed a deal with MCA after recording for indies Quannum and Solesides.

"The goal has always been to get our music out there," Blackalicious' Gift of Gab says. "MCA came along at the right time, and it felt like the right thing to do. It gives us a chance to get our music to a broader audience. We've been doing what we've been doing, and now it's our opportunity to use MCA as a vehicle to get our music exposed to people who we wouldn't have otherwise been able to reach."

Evidence believes that the major's acknowledgement of indies is something that will continue.

"I see it happening all the time," he says. "It's a beautiful thing when you see people who've been in it for a long time finally getting their due. Once you get the machine working behind you, that's when it all starts to come together."

Lately, the opposite has also happened, with several former major-label acts finding success on indies. For example, Landspeed Distribution recently scored a hit with an album from former Def Jam artist Cormega.

"They invested a lot of money establishing him as a brand-name artist and we were able to capitalize on that," Landspeed owner Bob Perry says. "Landspeed and Cormega did really well off of that project, and it was supported by the fact that he was on a major for a few years and got a lot of tour support. I think it's good that we can offer an option to artists. In this climate, unless you have the potential to go gold, there aren't really a lot of options out there right now."

Although the indie scene offers more opportunities to artists, the recent boom in imprints and titles has created a glut in the market.

INDIE OVERKILL

"In '97, you could go into [small indie chain retailer] Fat Beats and there would be a section for indie hip-hop," Domino says. "Now, it's half the store. Anytime that you have more and more people, the quality of the music goes down and there is an overall saturation. We're all hurt by this, because any time there is an oversaturation of stuff, people tend to pull away from it."

Some point to the recent advancements in recording technologies as a possible culprit. "I don't think there are too many indies, but too many mediocre indie artists," Zion says. "Back in the day, before the independent rush, cats were paying their dues in the studio. So, when they came out, their sound was refined. Now you have cats who have home equipment doing stuff at the crib on 4-tracks, which is cool, but they're making multiple

albums off of that. After three or four albums, that sound wears thin."

Walis says, "It's become too easy for guys to produce records. It's become too easy for anyone to grab a mic and say they're rappers. It's become too easy for guys to just press up their own records. It has caused a tremendous amount of product in the market. It's become very difficult to differentiate what product is good and what product is not from a sales perspective."

Tommy Boy Records chairman Tom Silverman sees it as simple supply and demand. "In the earlier years, the demand for hip-hop was significantly greater than the supply," he says. "Indie labels were 45%-50% of all of the hip-hop business. Now, they're 10% or less. So now the supply of hip-hop artists is much greater than the demand. But in the first 10 or 12 years of it, it wasn't."

"Hip-hop is now a business that has an oversupply, and demand is waning," Silverman adds. "It's no longer [the] kids' music. It doesn't piss off parents anymore."

THE FUTURE

While the future for indie hip-hop is anyone's guess, all seem to agree that a change is coming.

"The music is going to expand," Domino says. "For the most part, the stuff that goes indie is stuff that doesn't need a mainstream push—like underground hip-hop. I think that the pool of fans that are checking for independent records like that will grow to other genres of music, maybe even to R&B and neo-soul—stuff that, generally, couldn't survive without massive exposure. Other types of music may follow suit, putting out independent records, and there's going to be an audience for it."

"There's ultimately going to be more doors opening up for us as well," Domino adds. "Because of what we have accomplished, I think that certain majors are noticing, and as soon as they begin to take a chance on indie groups, or indie-sounding groups, I think it's going to help open doors."

On the business front, Bomb Hip-Hop's Paul believes that in order for indies to survive, they will have to "keep a low overhead, avoid a lot of returns, and focus on what they do well."

That said, Ground Control Records/Nu Gruv Alliance GM Richard Collins thinks that the future looks bright for indie hip-hop. "The content and the quality of mainstream hip-hop has reached this plateau where people are looking for something that's new and fresh," says Collins, whose imprint serves as label home to Cali Agents, Zion I, and EdO.G.

"Therefore," Collins observes, "underground has an opportunity to have the same kind of impact that alternative music did in the early '90s. You had all these new acts coming out of Seattle that strayed away from what was going on at the time. A lot of people are drawing those same comparisons to contemporary hip-hop. You have this infatuation with style and glamour finally reaching a plateau, and fans are looking for something that is an alternative to that."

Additional reporting by Wes Orshoski in New York.

Artists' Rights Concerts

Continued from page 1

Clear Channel Entertainment (CCE) is tapped to produce the show taking place at the 2,200-seat Wiltern Theater: an acoustic bill with Beck, Pearl Jam's Eddie Vedder, and Social Distortion's Mike Ness. And CCE, spearheaded by VP Brian Murphy, will produce perhaps the highest-profile event of the four: the Eagles, Billy Joel, Stevie Nicks, John Fogerty, and Sheryl Crow at the Great Western Forum. Nederlander Concerts will also play a role in the Forum show, where they have an ongoing affiliation with the building.

"We tried to be a united nation in terms of selecting promoters to be involved," Eagles manager Irving Azoff says.

Artist managers play a big part in coordinating each event. Azoff is involved with the Forum date, Dixie Chicks manager Simon Renshaw of the Firm is on the Universal show, and Jim Guerinot—manager of No Doubt, the Offspring, and Beck—is working on the Long Beach and Wiltern concerts.

"This whole thing came together through the very, very hard work of Don Henley, Jim Guerinot, Simon Renshaw, and myself," Azoff says.

Egos appear to be taking a backseat to the big picture: There are no "headliners," and those involved behind the scenes, including the managers and pro-

motors, have proven reluctant to take any credit. "There is no question this is a unique event. Four concerts in L.A. the night before the Grammys in itself is a unique event," Guerinot notes. "And when you look at the variety of the artists working together at these shows—you just don't see this very often."

Hodges believes fans won't feel short-changed by these multi-artist concerts, despite some rather hefty ticket prices—which start at \$45 for the low end of the Universal show and top out at \$175 for the best seats at the Forum.

"A lot of times when fans see these benefit-type events they get a little skittish, because they feel they won't get a full night of entertainment from their favorite star," he says. "I think [with these shows] they have a sense they'll get a good, solid show from each [artist], and fans know they'll be seeing something totally unique."

STRANGE BEDFELLOWS

The Recording Artists Coalition (RAC) has created a sense of camaraderie among artists from diverse genres that is rarely seen, as evidenced by those that gathered in Sacramento, Calif., for a hearing Jan. 23 to call on California legislators to support Senate Bill 1246—legislation to repeal California Labor Code Section 2855—because they say it unfairly excludes recording artists from the same protection of law afforded others (*Billboard*, Feb. 2).

Guerinot says, "I was in Sacramento, and to see all these very articulate musicians in the same room was magical."

THE CONCERTS FOR ARTIST RIGHTS

Feb. 26, Los Angeles

Wiltern Theater
2,200 capacity
Beck, Eddie Vedder, Mike Ness
(Clear Channel Entertainment)
\$50

Long Beach Arena
13,500 capacity
No Doubt, the Offspring, Weezer
(Goldenvoice)
\$50

Universal Amphitheater
6,251 capacity
Dixie Chicks, Dwight Yoakam,
Trisha Yearwood, Emmylou Harris
(House of Blues Concerts)
\$45, \$125

Great Western Forum
18,600 capacity
the Eagles, Billy Joel,
Stevie Nicks, John Fogerty,
Sheryl Crow
(Clear Channel Entertainment)
\$40, \$125, \$175

Such magic is likely to prevail at the Feb. 26 concerts. "I am incredibly grateful and thankful to my fellow artists, who have rallied around and volunteered to lend a hand," Henley says. "Virtually everyone we called offered to help."

The irony of the promotion aspect of these events is not lost on Guerinot, who has worked at one time or another for three of the promoters involved. "These promoters are probably more competitive in this market than any other market out there," he says.

So, given that all three will only cover expenses for their efforts, how were they enticed to participate? "We just asked them," Guerinot says. "And they've all been really great. This thing has taken on a life of its own."

Of course, given the "instant-sell-out" nature of these shows, the promoters' roles are really relegated more to show production than concert promotion per se. Considering the cause is artists' rights, creation of goodwill is a factor, too. Goldenvoice president Paul Tollett says the fact that L.A. has so many strong, active promoters makes divvying up the shows a natural.

"I think it's a good thing," Tollett says. "I co-promote with these guys on other shows, so we all get along anyway."

In a Jan. 27 full-page *Los Angeles Times* ad touting all four concerts, logos for HOB, CCE, Goldenvoice, and Nederlander all appeared. "That's pretty interesting in itself," Hodges notes. "In our business, on any given day, somebody's competing and somebody else is partner and ally. We've all seen each other move around, we know the faces, and we live with each other. We know one day we're competing very hard, and another day we can come together with a common agenda, either for a cause or even a common profit. I don't know if the edge is off or it's just [that] our ability to work together has improved."

COMMON GROUND

The Concerts for Artist Rights benefit RAC, which is billed as "a non-partisan coalition to represent the interests of recording artists in legislative issues where corporate and artists' interests conflict."

Azoff says that while artists historically have been quick to come together in the name of human rights issues (à la Live Aid and Amnesty International's Human Rights Now! tour), "this is the first time in my 30-year history in the business that artists have stepped forward to put together an organization to represent artists' rights. Artists have never consolidated their power."

Tom Morello of Rage Against the Machine says RAC transcends any one specific issue.

"I think it has less to do with special issues like the seven-year statute and more with showing solidarity among recording artists," he says. "One of the more compelling things about [RAC] is that it has been supported by the AFL-CIO, the teamsters, and others. Recording artists are often lauded for participating in the struggles for others' rights; it's nice that we've joined together in support of our own rights, and it's nice to see labor supporting us. This could form a very powerful alliance."

Azoff is quick to point out that RAC "is not an anti-record-label organization, because 80% of the time, [artists and labels] are on the same side of the fence."

Hodges says artists' rights should be of as much importance to promoters as anyone. "We're not managers, but we understand and come from an artist's point of view. The artistic element is why we're in this business. We have to focus on the spirit of encouraging artists and giving them the feeling [that] what they do is worthwhile. We need to help them go about the business of securing fair treatment."

Appeals Court Clears Love's Labor-Code Challenge As Fight Intensifies

BY BILL HOLLAND

WASHINGTON, D.C.—Musicians' legal challenges to California's controversial contract code continue to intensify. Rejecting a petition by Vivendi's Universal Music Group (UMG) and Geffen Records on Jan. 28, the California Court of Appeals allowed singer Courtney Love to proceed with her legal challenge to a California seven-year rule as part of her lawsuit against the companies.

A section of Love's suit contends that the present code 2855 (B) is unfair since it keeps recording artists tied to contracts longer than other workers.

"The petition for writ of mandate has been read and considered and is denied for failure to demonstrate entitlement to extraordinary relief," the appeals court wrote in response to the companies' petition that was submitted following a rejection by Los Angeles Superior Court, which is hearing the case. That court also set a new trial date of June 11. A UMG spokesperson commented: "Writs are routinely denied, and we expect to ultimately prevail on this issue."

Love attorney A. Barry Cappello says: "What the court is saying is, 'Hey record industry, there's nothing extraordinary here—go to trial and tell your story to a jury.'"

In related news, California state senator Kevin Murray (D), author of a bill (S.B. 1249) in the California Senate to correct the labor code that he feels will make it fair to recording artists told *Billboard* Jan. 30 that he expects to announce "a bunch of new sponsors" as early as next week.

"I still maintain we have a bill that's going to pass," Murray forcefully asserted. "I don't know how you beat a coalition of labor unions and recording artists. I mean, we have the international president of the AFL-CIO calling members of the legislature saying how important this is. Now, we're fighting this out—it's a fight, I don't want to kid anybody—but we're in this game for sure."

AN 'UNCONSCIONABLE' CONTRACT?

In December 1999, Love decided to stop recording for Geffen. Last year, Geffen/UMG sued Love, seeking millions of dollars in damages for five undelivered albums. Love countersued last year.

Last October, Judge Fukimo Wasserman allowed most of Love's charges to proceed to trial, including fraud, breach of fiduciary duty, and faulty accounting. She also asked for rescission (an annulment) of her con-

tract, contending that her recording contract was "unconscionable" and illegal. (*Billboard*, Oct. 20, 2001).

Fred Goldring and Ken Hertz, prominent Los Angeles artist attorneys whose clients include Will Smith, Destiny's Child, and Alanis Morissette, believe that, essentially, the issue involved in the seven-year rule is one of fairness.

"It's not strictly about business," Hertz says. "It's about fundamental fairness. Simply put, the question is, 'Do recording artists deserve the same treatment under employment laws which govern every other kind of employee?'"

"Fundamental fairness and equal protection for recording artists were similarly at issue when the RIAA [Recording Industry Assn. of America] lobbied Congress in an attempt to exclude recording artists from protection available to everyone else under the bankruptcy laws [in 1998]," Goldring recalls. "Or [in 2000], when the RIAA, through a congressional aide they now employ, inserted a so-called 'technical correction' to an unrelated satellite bill designed to deny recording artists certain rights by defining master recordings out of the 'work-for-hire'

provisions of the Copyright Act.

"After a loud public outcry by AFTRA [American Federation of Television and Radio Artists] and the newly formed RAC [Recording Artists Coalition], the change was repealed, and everyone was embarrassed by the subterfuge," he continues. "Why should recording artists be singled out for lesser treatment?"

"The funny part about all of this," Hertz says, "is that the seven-year statute really only becomes relevant in the highly unlikely event that an artist is so successful after seven years of adhering to a recording contract—and thus becomes one of only a handful of artists that generates all of a label's profits—that the artist might have a bit more leverage in negotiating a new deal with the record company. The amendment that recording artists seek to repeal makes even that remote possibility a pipe dream."

Sources say the eventual wild card in this struggle, should Murray's bill win legislative approval, is California Governor Gray Davis (D), who is up for re-election. Davis has openly courted the support of entertainment industry figures and companies in past campaigns.

P.O.D.

Continued from page 1

lost its innocence to terrorist attacks: Make hard-driving rock music that's street-credible but also socially aware and spiritually nourishing.

"This is a band that has always had something meaningful to say in their music," Atlantic co-president Craig Kallman notes. "Their music is like a ministry. They entertain their fans, but they also strive to take care of them by giving them music that is substantial; music that gives them hope and tools with which to cope in a world that seems to have gone mad."

As a result of this philosophy, the San Diego-based quartet has seen *Satellite* transform from a well-crafted piece of rock'n'roll into a pivotal release during a budding pop cultural phenomenon within which unresolved angst and anger is being eschewed in favor of positivity. It's a movement that has seen Creed explode to superstar status, though P.O.D.'s *Satellite* had been gradually seeping into public consciousness several months prior to the release of Creed's current *Weathered* set.

"Talk about extraordinary timing," says James Lonten, manager of a Borders Books & Music in New York. "In seemingly one day, P.O.D. went from being cool and kinda quaint to being the leaders of something that's bigger than anyone could've previously imagined. You couldn't calculate this. Some might call it dumb luck, others might say that you reap what you sow. I'm choosing the latter, myself. Either way, good for them. This is a band that's just starting to tap into its sales potential."

Since its release, *Satellite* has sold 1.4 million copies, according to SoundScan. It's also spawned two inescapable rock-radio hits, "Alive" and "Youth of a Nation." In addition to enjoying widespread airplay, both tracks have become anthems of survival in a post-Sept. 11 world.

"These are songs that kids have been able to grab hold of and find comfort in," says Shauna Morgan, PD at KIOZ San Diego. "They're both strong songs, in the traditional sense of good songwriting, but they're also quite meaningful in their messages."

"Alive" previewed *Satellite* when it shipped to mainstream and modern rock radio July 30, 2001. It quickly earned airplay, benefiting from its accompanying video. Directed by Francis Lawrence, the clip to "Alive" was an instant staple on MTV's hugely popular and influential *Total Request Live*.

"Be clear on one thing, this is not a band that broke on just one record," says David Burrier, senior director of product development at Atlantic. "This is a band that's been building a following for eight to 10 years on its own, and then with Atlantic for three to five years. They had a lot of fans to speak to when we came with 'Alive.'"

P.O.D.'S 'WARRIORS'

In fact, P.O.D. has a legion of fans called "the warriors," who function as

an unofficial street-promotion team on behalf of the band. This fiercely loyal grass-roots following drove the 1999 single/video "Rock the Party (Off the Hook)" to the top spot on *TRL*.

"We rotate about 100 kids around the States," Burrier says. "We give them album flats, posters, stickers, music, and videos, and they go out and spread the word—both on the

minds, we wondered, 'What are these kids going through?'"

Guitarist Marcos adds, "When we were writing this record last year, we wanted to be secluded, so we went to Santee [in east San Diego]. One day, we were on our way to practice, and we saw all these cops. We had no idea of what was going on. Later, we found out what happened."

The band spent much of January promoting the set abroad. It is slated to go to Asia and Australia this month, before returning to the States in March to lens a video for the third U.S. single, "Boom"—a track that has already begun getting airplay on WXRK New York and KROQ Los Angeles.

Added exposure will come from

always envisioned themselves becoming—a truly free unit incorporating a variety of textures and styles, from reggae to rock, hip-hop to hardcore. More than any other element, the band soaked its tracks with passion.

"All the great rock bands were always driven by passion and emotion, whether it's negative or positive," Marcos says. "A lot of rock made today—and I'm not naming names—is devoid of any type of real emotion. It's all processed and done up in the studio."

'BEAUTIFUL' BECOMES 'ALIVE'

The notion that rock'n'roll is meant to move and inspire is prevalent on *Satellite*, especially on tracks like the style-jumping "Ghetto" and the exultant "Alive."

"We didn't have a name for it," Sonny says of the latter song's genesis. "We were calling it 'Beautiful' because it made us feel beautiful. And that drove the direction of the lyrical content, because we wanted people to go, 'Hey, this makes me feel good.' We recorded the chorus I don't know how many times, because it was like, 'Let's take it up a notch. Let's take it higher.'"

The lyrical content throughout *Satellite* deals with the band's outspoken belief in expressions of spiritual adventure and affirmation. A number of songs, including the Mexicali-tinted "Thinking About Forever" and the heartbreaking title track, were inspired by the death of Sonny's mother.

"'Satellite' is about that person, that thing in the sky watching out for you," Sonny explains. "Most people who lose somebody have a notion that they're out there looking out for you, watching your back."

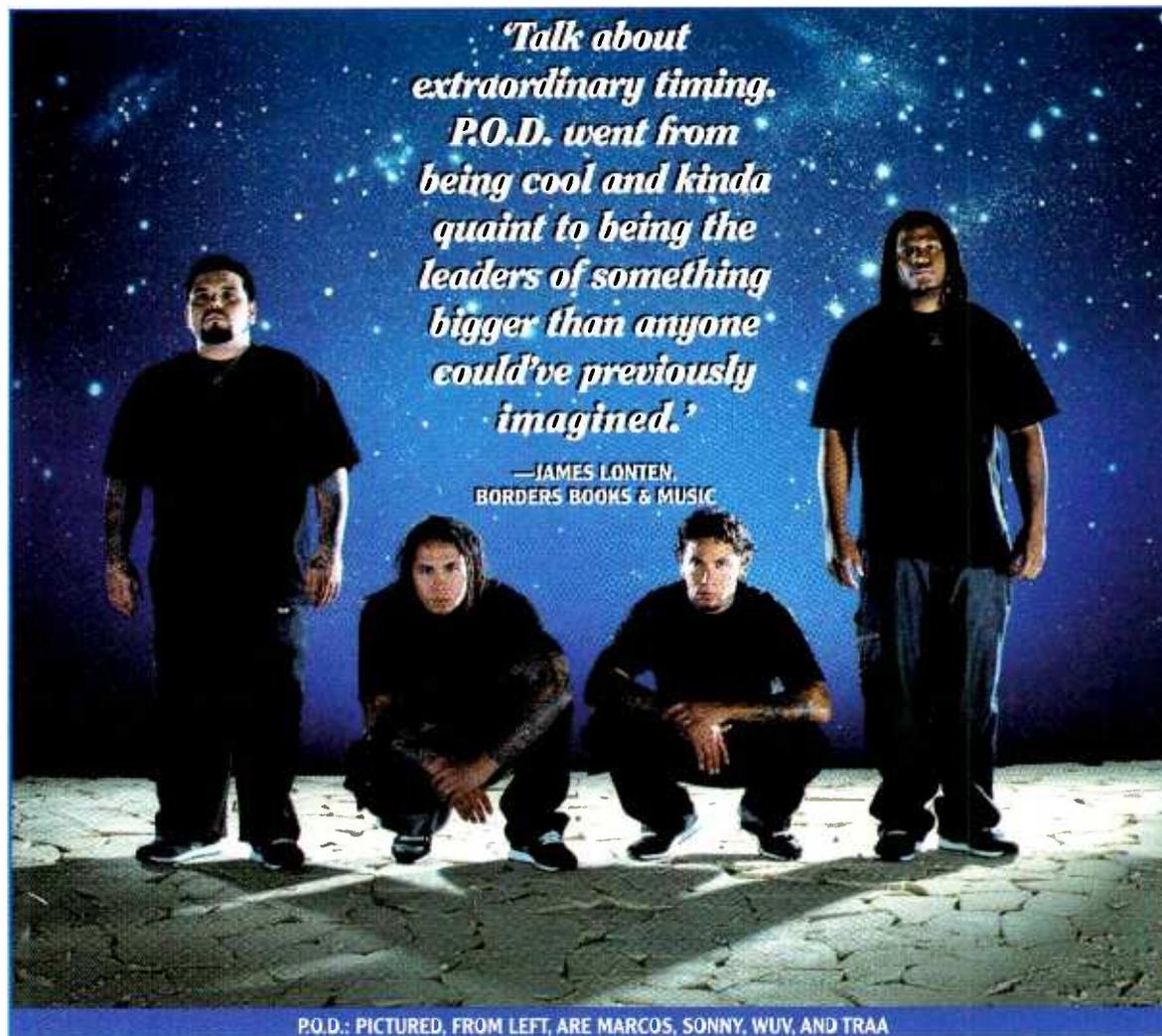
RESPECTING THE PAST

Satellite also sees P.O.D. joined in the studio by two of its heroes. Renowned Jamaican toaster Eek-a-Mouse appears on "Ridiculous," while "Without Jah, Nothin'" features the notoriously eccentric HR of Bad Brains, long acknowledged as P.O.D.'s favorite band.

"Very few bands today have any respect for the past," Marcos notes of P.O.D.'s collaborations. "How can you conquer the future if you don't know anything about the past? As a band, we respect the past, from soul to punk—anything you can think of that had emotion, we respect that. There are elements that we've taken from those people and brought into our music that a lot of bands today don't even care about."

And, in the end, as the members of P.O.D. pay respect to the music and musicians of the past, the group is also still striving to reach the widest possible audience.

"We're trying to be universal," Marcos says. "If we can get your grandma listening to us—if we can get the little 3-year-old kid listening—then it's done. What is your purpose as a musician? You're playing an instrument so that people can hear you. Why do you play live? To be seen. And for your music to be heard. If not, why in the heck are you playing guitar?"



street and online. These are kids who are devoted to elevating P.O.D. to the highest possible visibility. Their passion is incredible."

Their passion is also humbling to the band. "Their support has kept us going over the years," drummer Wuv says. "They give us maximum love. It's beautiful. They make us want to work harder and be the best possible band."

As "Alive" saturated radio airwaves, *Satellite* drew fans to stores. The album entered The Billboard 200 at No. 6, following first-week sales of 135,000 copies.

Shortly after the album's release, the band went out on a headlining U.S. tour of midsize venues. Booked by Marty Diamond and Larry Webman of Little Big Man in New York, the group was on the road through last November.

After the tour wound down, the band played a handful of radio station-hosted shows and shot a video with director Paul Fedor for "Youth of a Nation," a powerful song featuring the strongest statement the band has ever made to its fans. The cut is a highly emotional response to the ongoing plague of school violence.

"We'd done a show for some kids that went to Columbine," says Sonny, the band's frontman. "They wanted P.O.D. to play, just for positive encouragement. In the back of our

What happened was tragic. A 15-year-old freshman at Santee's Santana High School drew a .22-caliber handgun and began shooting, killing two and wounding 13.

"We were in the studio," Traa recalls, "and we started jamming. Some eerie guitar notes started coming out; so did these dark drum beats. It came together naturally."

The intensity of the song has clearly connected with the masses, as evidenced by its top 10 positions on the *Airplay Monitor* mainstream and modern rock charts, as well as the videoclip's active rotation on MTV and MTV2.

"The beauty of this band is that they are not just a great commercial band; they're out to make a difference in the world," Atlantic co-president Ron Shapiro observes. "They're tireless. Their lives are about their families and their fans. It's been an honor to take their music around the world."

BREAKING P.O.D. WORLDWIDE

Breaking P.O.D. internationally has recently become a top priority for the label. *Satellite* was released Jan. 7 in the U.K., where it made its chart debut at No. 6. "Alive" was issued there Jan. 21, and it entered the U.K. singles chart at No. 19.

The album will be released throughout February in various other European territories.

DreamWorks' Cope Makes Music Of 'Spiritual Value'

Former Member Of Basehead Reaches Back To His Hip-Hop Roots To Create A Cool Pop Hybrid With A 'Deep' Drum Sound

BY RASHAUN HALL

NEW YORK—Citizen Cope (aka Clarence Greenwood) had a singular purpose in crafting his eponymous debut for DreamWorks—to create something that “felt good.”

“I wanted to make something that expressed feeling; something that had some kind of emotional or spiritual value,” the singer/songwriter says of his set, released Jan. 29. “I wanted to make a record that was accessible but at the same time was different from anything else out there.”

Greenwood began his musical career making what he calls “different but accessible” music with alternative hip-hop outfit Basehead. “I was doing my own demos and [Basehead frontman] Mike Ivey heard my demo and liked it,” the former Basehead DJ says. “He called me up and asked me to go on the road with him. I wasn’t really involved musically with the first record [*Plays With Toys*], but Mike is a really cool and giving person, so that was a great experience.”

As he worked with the band, Greenwood continued to develop his own material and was soon approached by various labels.

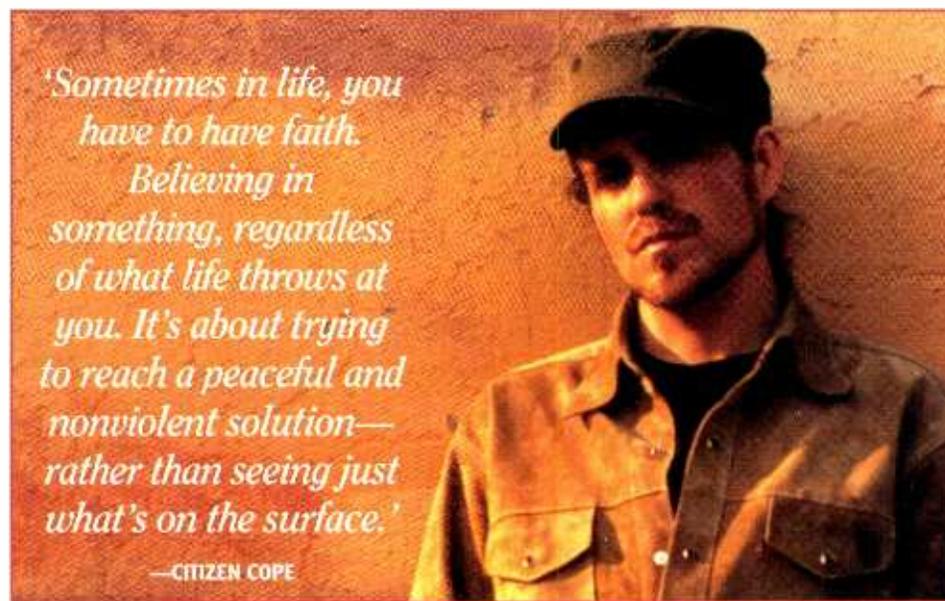
“A couple of different labels were interested in me, but I was a big fan of Lenny Waronker’s from his work on Randy Newman’s records,” Greenwood says. “After talking to him and Michael Goldstone, I just felt [DreamWorks] was a good place to go.”

Waronker and Goldstone, who did A&R for the album, gave Greenwood creative control on the project. “I’m pretty protective of my music, but I think it’s important to allow yourself to pull from others that love what you do,” Greenwood says. “I had a real strong vision on this record, so I was pretty stubborn on a few issues. But it was cool, because I think everyone had a lot of input for the record.”

The result is an album that is so eclectic that Greenwood describes it as “pop music, but I don’t know what else to call it.” Being heavily influenced by Newman, Bob Marley, Stevie Wonder, and John Lennon, as well as Boogie Down Productions, OutKast, and Radiohead, his songwriting often takes on a

narrative form. Tracks like “200,000 (In Counterfeit 50 Dollar Bills)” and “Salvation” paint vivid images for listeners.

“Sometimes in life you have to have faith,” Greenwood says of the inspiration for “Salvation.” “Believing in something, regardless of what life throws at you. It’s about trying to reach a peaceful and nonviolent resolution, and trying to reach something greater than that—rather than seeing just what’s on the surface as what’s important in trying to prioritize.”



Other songs on the 13-track set are more musically driven. Greenwood reaches back to his hip-hop roots on “Let the Drummer Kick It.” “I just wanted to make something that sounded really cool,” says the songwriter, whose songs are published through EMI Music Publishing. “It was one of those songs where I just did the music first—which I never do—and then I wrote the lyrics after. It was Michael [Goldstone] who pushed me to put some lyrics on it. I just started writing some stuff down that ended up meaning something. It wasn’t as narrative as I usually am, but it

inevitably did tell a story that is interesting. It also has that hip-hop vibe, because I wanted the drums to sound really deep.”

Due to the eclectic nature of *Citizen Cope*, DreamWorks launched an awareness campaign in early 2001 to spread the word.

“This kind of record requires, and deserves, a long setup,” DreamWorks marketing representative Stephen Baker says. “Last summer, *The Fader* got really interested in Clarence. With our help, they created a sampler that they sent out to subscribers with a letter describing Clarence

and it turned into a really great thing. Any opportunity that we’ve gotten, that we think is reasonable, we’ve put him on the road.”

Greenwood, who is managed by John Leshay of Los Angeles-based Storefront Entertainment and booked by Marty Diamond for Little Big Man, is again opening for Furtado on her current tour.

The album is also receiving attention at both MTV and radio. Greenwood was chosen to be part of MTV2’s Artists 2 Watch campaign, while the Santa Monica, Calif.-based KCRW has also taken a liking to the project.

“I’m always attracted to new hybrids,” says Chris Douridas, KCRW on-air personality and host of *New Ground*, which airs on KCRW and is part of both AOL’s artist discovery network and the Radio @ AOL service. “I find that what he’s doing is a unique blend of hip-hop, folk, and pop. When people are forging new forms of music out of their own sensibilities and experiences, it usually makes for the most compelling new music. [The album] also has a pop sensibility because the songs have good hooks, and as you spend more time with it you realize he has something to say.”

“He didn’t write this album for radio, so as the label takes this music into the realm of radio, I imagine they will have to do it quite carefully,” Douridas adds. “They’ll probably have to address different formats with different songs and different remixes.”

For DreamWorks, triple-A radio will be the first point of attack. “It will be a slow build for us,” Baker says. “It takes time for people to pay attention, but we’re primarily getting responses from people on the East Coast right now.”

“Ultimately, he could appeal to a great amount of people,” Baker adds. “As eclectic as the music seems, it’s something that triple-A, alternative, and pop audiences can all respond to. When you listen to his lyrics and his music, it’s something that translates to a lot of different people.”

Greenwood agrees: “I wanted it to be something that all different types of people could relate to, and I think everyone relates to something that’s from the heart.”

Clear Channel Launches Latin Division In Brazil

BY LEILA COBO

MIAMI—In a move that signals its increasing interest in the Latin market, Clear Channel Entertainment has created a new Brazilian subsidiary, Clear Channel Entertainment do Brasil.

Headquartered in Rio de Janeiro and with offices in Sao Paulo, the new division will focus on producing and marketing live entertainment in Brazil—including concerts and special events—featuring both international and local acts.

The Brazil subsidiary is Clear Channel’s first in Latin America. It will be headed by Leandro Stilitano, who’s been named managing director. The first scheduled event to take place under its umbrella is Roger Waters’ In the Flesh World Tour 2002, which will include three shows in Brazil. (Tickets went on sale Jan. 31.)

Clear Channel’s venture in Brazil not only verifies the company’s confidence in the Brazilian marketplace but also its growing interest in the Latin marketplace as a whole. In late 1999, Clear Channel purchased a 50% interest in U.S. Hispanic concert and event promotion firm Cárdenas, Fernández & Associates (CFA). And in mid-2001, the company launched a partnership with Televisa in Mexico that to date has presented such entertainers as magician David Copperfield, ‘N Sync, and Elton John.

PAYING ATTENTION

Earlier this month, Clear Channel Entertainment Music president/co-CEO Rodney Eckerman told *Billboard*, “We strongly believe in the Latin market, and it’s one that we’re paying an increasing amount of attention to. Through our partnership with CFA in the U.S. and our partnership with Televisa in Mexico,

we see ourselves expanding.”

But unlike those partnerships, the Brazilian venture is entirely Clear Channel-owned. “It’s what we call organic growth,” says Adam Phillips, executive VP of corporate development and strategic planning for Clear Channel Entertainment. “It’s a mix of executives with experience in our U.S. business and local people. And you will definitely see more from us. We think the Latin market is one of the largest growth areas for the entertainment group, not only in the U.S. but in Latin America.”

According to Phillips, Clear Channel has been studying the Brazilian market for about a year and has determined that the economy is healthy and will continue to be so for at least the next 10 years, despite its proximity to the economically downtrodden Argentina.

Equally important is that Brazil boasts a particularly strong local

music industry with a thriving concert circuit for local groups, many of whom make a living playing year-round. Phillips says that this drives Clear Channel’s plan not only to import talent from around the world to Brazil and other stops in South America but also to work closely with local Brazilian artists.

EXPORT BRAZILIAN TALENT

In addition, Phillips says that “one of our big plans is to export that Brazilian talent all over the world. There’s no reason why some of those stars can’t work very well in the U.S. and Mexico and elsewhere.”

“We have the ability, the network to help those artists establish and build a career outside Brazil. I think most traditional U.S. promoters do not really want to get behind a Latin artist unless it’s a crossover talent—someone like a Marc Anthony or a Luis Miguel.

And we feel because of our size, we’re able to take a risk.”

PARTNERING OUTSIDE OF BRAZIL

Although Clear Channel does not have any plans to partner with other promoters inside Brazil, it will do so in other Latin markets. International artists who tour Latin America typically make stops in Brazil, Argentina, Mexico, and Caracas, Venezuela. Phillips is also keen on the Chilean market, whose economy has remained strong.

Within Brazil, the company has developed a strong relationship with media conglomerate Globo to help in the marketing and promotion of events.

“From day one, we realized the only way to be as successful as we’d like was to establish a successful working relationship with Globo,” Phillips says. “You have to make sure the dominant media companies understand what you do and are prepared to work with you.”

Billboard®

2002 special events

2002 Billboard Latin Music Awards Finalists To Be Announced Feb. 12

Billboard will unveil the finalists for the 2002 Billboard Latin Music Awards at a press conference Feb. 12 at the Billboardlive nightclub in Miami Beach. The event will be hosted by *Billboard* and Spanish-language TV network Telemundo.

The Billboard Latin Music Awards, scheduled for May 9 at the Jackie Gleason Theater in Miami Beach, will honor the most popular Latin artists and recordings of the past year based on the *Billboard* charts, and feature appearances and performances by some of the biggest names in Latin music. Previous participants include Julio Iglesias, Gloria Estefan, Marc Anthony, Ricky Martin, Luis Miguel, and Thalía. This year's event will be telecast by Telemundo and simulcast by HBC Radio Networks.

The awards show is the finale to *Billboard's* Latin Music Conference, presented by Heineken and slated for May 7-9 at the Eden Roc Resort in Miami Beach. The conference is the premier Latin music industry networking event and will include a poolside welcome reception, informative panels featuring top Latin music experts, evening showcases, a Latin music superstar Q&A, the Hope & Harmony charity dance party, a trade show, and more.

For information on the Billboard Latin Music Conference & Awards visit www.billboard.com/events or call 646-654-4660. For conference registration and group discounts, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cebele Rodriguez at 646-654-4648.

upcoming events

Billboard/Airplay Monitor Radio Seminar & Awards

Eden Roc Resort • Miami Beach • March 14-16

Billboard Latin Music Conference & Awards

Eden Roc Resort • Miami Beach • May 7-9

Billboard R&B/Hip-Hop Conference & Awards

Eden Roc Resort • Miami Beach • Aug. 7-9

Billboard Dance Music Summit

Marriott Marquis • New York City • Sept. 10-12

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com

THIS WEEK@



COMING MONDAY: **Dashboard Confessional**, the Florida-based acoustic punk outfit led by singer/songwriter **Chris Carrabba**, continues to ascend *Billboard's* Top Independent Albums chart with its latest Vagrant set, *The Places You Have Come to Fear the Most*. **Carrabba** discusses his band's rise to fame and the evolution of its sound in an interview that will appear exclusively on *Billboard.com*.

Also, visit *Billboard.com* for CD reviews of rapper **KRS-One's** *Spiritual Minded* (In the Paint/Koch); U.K. rock outfit **Teenage Fanclub's** *Howdy!* (Thirsty Ear); and punk band **the Distillers' Sing Sing Death House** (Epitaph).

News contact: Jonathan Cohen • jacohen@billboard.com



Billboard Introduces Its New European Quarterlies

Billboard recently announced the launch of its new European Quarterly Spotlights, four special editorial sections in *Billboard* devoted to covering European artists, labels, music trends, and marketplace news.



The European Quarterlies will provide at-a-glance access to European market statistics, interviews with the region's top artists and executives, the latest news on artist development, retailing, and tours; and much more.

The first European Quarterly, focusing on France and Barcelona, will debut in the April 27 issue. For information on advertising, contact the *Billboard* sales department at 646-654-4696.

visit www.billboard.com

The Billboard BackBeat

EDITED BY CHUCK TAYLOR



Blues At Bat

The WDIA Little Leaguers got into the groove in 1960, when they were treated to a backstage meet-and-greet with the bluesmen of the day at City Auditorium in Memphis. Pictured, from left, are B.B. King, Howlin' Wolf, Muddy Waters, and Ivory Joe Hunter. Radio station WDIA, which specialized in black gospel and secular music, sponsored the city's first "Negro" little-league teams in 1955 with funds from the Goodwill Revues. Riley "B.B." King got his start in the music business as a DJ at WDIA. The photo comes from the newly published *The Memphis Blues Again: Six Decades of Memphis Music Photographs* (Penguin Putnam Inc.).



Toy Soldiers

Recording artist George Duke was among the artists participating in the year-end Soul Train/MCA Records Christmas Toyfest in Los Angeles. The benefit, held at the Sunset Room in Hollywood, was designed to help needy children in the locale.

Snow Job: Alexa Tobin



Alexa Tobin had years of modern rock radio experience to her credit—including programming WBRU Providence, R.I.; WEQX Albany, N.Y.; and assistant PD at WXRK (K-Rock) New York—when she caught the Internet wave a few years ago. When the tech bubble burst, Tobin used that time to re-evaluate her life.

"I was teaching snowboarding up at Stratton [Vt.]," she says, "and started thinking more and more of moving back up here." At that point, her snowboard jones and new lifestyle priorities were such that she was willing to move up to Vermont and wait tables or work retail for the chance to be on the mountain. It was a huge shift for Tobin, who "had been a real workaholic; my job was my life and my life was my job."

Since she was moving near former employer WEQX, she stopped in to say hello to GM/station owner Brooks Brown and let him know she was available to do part-time air work. "It turns out he was looking for a PD," Tobin says. One thing led to another, and she took the job even though "getting back into radio was really secondary to wanting to move back to this area."

She says she laid that out for

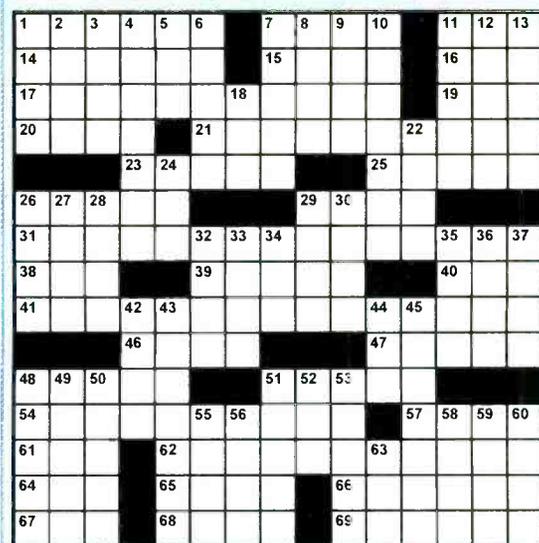
Brown. "I'm moving up here for lifestyle reasons," she told him. "I'm not going to be here seven days a week, 70 hours a week. . . That needs to be OK, and if it's not going to be OK, then we shouldn't do this."

Now Tobin spends her weekends teaching snowboarding at Stratton and recently completed a week-long training session held by the American Assn. of Snowboard

Instructors (AASI) at Okemo Mountain in Ludlow, Vt. She worked with trainers from the national team, senior AASI members, and other instructors from all around the East Coast. "It was the most tortuous week of my life," she says.

Tobin has also picked up kayaking in the summers and has one full season of that sport under her belt. The ability to "get outside of your day-to-day world and meet a whole different kind of person" also appeals to Tobin. "From a work perspective, we get a little myopic. Sometimes we think living the lifestyle is going to club shows every night and buying 15 CDs each week, but most of our listeners aren't out at a show four nights a week. Music is part of their life but not their whole life by a long shot."

MARC SCHIFFMAN



'ODE TO BILLY JOEL' by Matt Gaffney

- Across**
- 1 ___ the mouth
7 Like Beethoven, from about 1801
11 Styx's "What ___ Come Between Us"
14 Sade hit "Is It ___"
15 Otis Clay's "Hold- ing ___ a Dying Love"
16 Joan of ___ (woman mentioned in "She's So High")
17 Hit album/song of 1977 for Billy
19 Keanu's role, in "The Matrix"
20 Jacob's twin brother, in the Bible
21 Billy's album that spawned the #1 hit "We Didn't Start the Fire"
23 Take the helm
25 "Nick of Time" singer
26 Unshackles
29 Thingamajig
31 1964 #1 tune for the Shangri-La's that Billy played piano on — at age 15
38 Part of Q & A
39 ___ in Chains
40 "Mamma ___" (musical based on ABBA's songs)
41 Hit for Billy off "An Innocent Man"
46 "___ Dinka Doo"
47 Funny poet Nash
48 Can't stop smiling
51 "Coffee, ___ milk?"
54 Where Billy grew up
57 "I'd hammer ___ warning..." (Peter, Paul & Mary lyric)
61 Like 3 or 33
62 1980 album of Billy's that featured "All for Leyna"
64 Little, to The Proclaimers
65 "I'm on the ___ I'm after you" ("Hungry Like the Wolf" line)
66 Tough to deal with
67 Word with White, Red, or Black
68 Peter Gabriel shook it
69 Tiger's helper
- Down**
- 1 It smiled at destiny, in a Natalie Merchant tune
2 "Pleasures of the Harbor" singer Phil
3 Part of town
4 Employed improperly
5 Total: abbr.
6 Not real chatty
7 Worthy cause supporter
8 MIT major: abbr.
9 "Up and ___!"
10 "Spilling out your heart ___" ("Can't We Try" lyric)
11 Vietnam's capital
12 The Beach Boys' "___ You Glad"
13 Early rapper Gil
18 Snacked on
22 Way onto the highway
24 Mao ___-tung
26 Criticism
27 Celine Dion's husband ___ Angelli
28 Lack of trouble
29 Problem for a performing pianist
30 "Of ___ I Sing"
32 Chart position
33 Gymnast Korbut
34 Like a fiddle?
35 In the thick of
36 Name as a reference
37 Si of folk
42 Chinese delivery man on "Seinfeld"
43 Good points
44 ___ Fighters
45 Beached, as a ship
48 Word in "Rudolph the Red-Nosed Reindeer"
49 Garth Brooks hit
50 Back-of-the- book section
51 Musical ___
52 Printing measures
53 Kind of committee
55 Below-the-belt comment
56 Nathan of "The Producers"
58 Like cheap CDs
59 Garr or Hatcher
60 "___ sow, so shall ye reap"
63 "Are you man ___ mouse?"

The solution to this week's puzzle can be found on page 46.

RIM SHOTS

by Mark Parisi



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