

# Billboard

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NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

MARCH 2, 2002

## Black Artists Struggle To Regain Ownership Of Master Recordings



BUTLER



RUTHEN



KRS-ONE

BY GAIL MITCHELL

LOS ANGELES—Long before the Recording Artists Coalition (RAC) bowed last year, artists' rights have been a bone of contention in the music business—especially for many black performers.

While the Rhythm & Blues Foundation has established special funds that address reparations for many classic blues and R&B artists, industry-wide royalty reform remains an unresolved issue.

But a handful of pioneering black

artists have been able to stake a claim in their financial futures through another route: They defied the odds by regaining possession of their master recordings. That select group includes Ray Charles, the late

(Continued on page 89)

## Kylie, Dido Expect Boost From Brits

Other Honorees See Sales Lift From U.K. Awards, Including Sting

BY GORDON MASSON

LONDON—With a brace of awards each, Dido and Kylie Minogue were the big winners at the annual Brit Awards Feb. 20 here. Having already shipped 12 million units of her debut album, *No Angel*, Dido can expect a sales boost from the show's coverage, while Minogue will be hoping to capitalize on the exposure to relaunch her career in the U.S. (*Billboard*, Feb. 16).

Both artists performed at the event, which



was broadcast on terrestrial channel ITV1 the following night. It will be beamed to some 40 countries around the world, including the U.S., in the coming weeks.

Cartoon band Gorillaz kicked off the event in style, while Sting offered a fine closing set after he was honored with the Outstanding Contribution to Music Award.

Also taking to the stage were Anastacia with

(Continued on page 92)

## Mailboat's Buffett Delivers

BY MELINDA NEWMAN

LOS ANGELES—Jimmy Buffett slyly admits he knows one thing for sure: When you own the record label, "you make yourself a lot more available than when you're working for someone else's company."

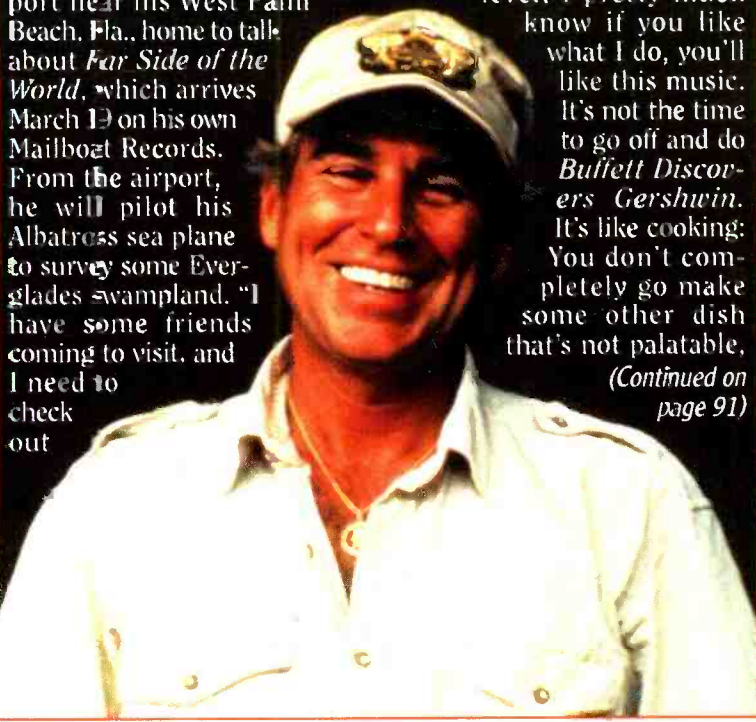
Therefore, he's granting a rare interview as he drives to the airport near his West Palm Beach, Fla., home to talk about *Far Side of the World*, which arrives March 19 on his own Mailboat Records. From the airport, he will pilot his Albatross sea plane to survey some Everglades swampland. "I have some friends coming to visit, and I need to check out

the alligators before I take them," he says.

But for now, he wants to talk about *Far Side of the World*, his 33rd album overall and his first studio recording since launching Mailboat in late 1999 (see story, page 91).

"I'm just glad to still be making albums," he says. "At one level, I pretty much know if you like what I do, you'll like this music. It's not the time to go off and do *Buffett Discovers Gershwin*. It's like cooking: You don't completely go make some other dish that's not palatable."

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### HEATSEEKERS

Chambers' 'Barricades' On Warner Bros. Hits No. 1

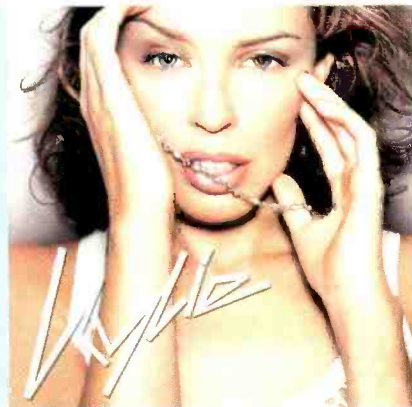
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# kylie minogue

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nelly furtado



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alicia keys



linkin park

## WHAT DO ALL OF THE BEST NEW ARTIST NOMINEES HAVE IN COMMON?

They were first seen on MTV2. In fact, we at MTV2 and this bunch of kids go way back...back to their first videos. The same videos that we all fell in love with and then played for everyone else to fall in love with too. And it seems to have worked. Please join us in congratulating these great new artists. We couldn't be prouder.



**WE PICK WINNERS**



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# The Music Industry's Web Of Intrigue

Imagine an industry that has allocated (and mostly spent) more than \$4 billion in funds on ventures that have thus far made back less than \$1 million—globally. Think about it. Spending \$4 billion to earn under \$1 million. If such calamitous business practices seem like a scenario for a possible “industry meltdown,” you’ve reached the same conclusion regarding the profitable prospects of online digital music sales as OC&C Strategy Consultants, a London-based international financial advisory firm for media industries. In a new study titled *The Digital Dilemma—Making Music, Losing Money?* OC&C merged comprehensive fact-finding discussions with more than 50 players in the U.S. and the U.K.—including music labels, online music retailers, digital-rights management execs, and digital intermediaries or digital service providers—into a damning report, concluding that “paid-for digital music still accounts for less than 0.01% of sales in any market.”

Legitimate download services and digital subscription models sanctioned by the music business have resulted in a monumental loss of both money and time for a hard-pressed industry. One of the functions of this trade publication is to inform readers of where best to put their money, and since 1999, this columnist has examined the faulty business-cum-cultural reasoning behind online music enterprises for corporations and individual copy-right holders (Music to My Ears, *Billboard*, Aug. 7, 1999), as well as offered commentary on the “paucity of both Internet profits and online listening audiences” for legitimate downloads and cited “insights from a prior era about interim technologies and their transitional worth” (Music to My Ears, *Billboard*, Oct. 9, 1999). Music and media execs have recently told *Billboard* they do not expect any profits in online digital music sales for at least two years. Technical and financial experts this columnist canvassed during the past three years have privately concluded there may not be any profits in this realm during this decade—if ever—and have pulled their money from it.

The Web and technology have their uses (this publication goes to press electronically each week), but the mere existence of either entity is no guarantee of diverse viability. The 1899-1926 pre-history of popular radio provides instructive parallels, being a purportedly “revolutionary” communication medium that remained limited in its applications even when it later reached full functional maturity. By the time the originally headphone-tethered “ham” (a merger of the words “hobbyist” and “amateur”) radio evolved to feature the widely accepted on/off switch and the loudspeaker—whereby consumers needed no preparatory skills for maximum enjoyment—it had receded into the background of public life. Unless, that is, it had something of unprecedented substance to offer—in which case, the airwaves seemed even more invisible as a vehicle for imaginative programming that transcended its context.

Myopic technologists and greedy software manufacturers always argue that the medium is the destination—and they’re regularly mistaken. Music downloads, for example, are primitive trinkets that miscomprehend both the transient “personal broadcasting” allure of file swapping and the more lasting, pride-of-ownership appeal of quality physical product. The do-it-yourself perspective is never the most evolved or lucrative point in a product’s life cycle; rather, the nobody-does-it-better position is, and short-sighted record companies will regret relinquishing claims to practical superiority. In fact, the music industry has spent the past two decades diminishing the experience of recorded music, whether reducing the size and merit of most CD packaging to the point where it’s too paltry to invite lasting curiosity or proffering the often thin and tinny sound of digital music as if it’s a “perfect” product.

A casual survey of top artists this writer has recently visited in studios revealed that analog recording is regularly preferred due to the myriad aural attributes of that process, regardless of whether the final music is (however reluctantly) poured into a digital mold for buyers. Until the day that U2, Yo-Yo Ma, or McCoy Tyner are willing to trade their master tapes with any passerby for either the downloaded, burned, or commercially purchased copies of those same recordings, you can be certain that corporate pronouncements about the vast marketplace value of digital music are all saddle and no horse.

Conventional piracy and the middle-class larceny of large-scale online bootlegging via CD burning or other means should be prosecuted. But years of ongoing reportorial inquiries have yielded anecdotal reasons for the proliferation of peer-to-peer

file swapping. Chief among them are the frustrations of commercial radio, which plays little that’s surprising beyond certain singles or format-restricted remixes of those singles—neither of which are usually available for individual purchase. The record industry has adopted the off-putting and commercially poisonous habit of telling consumers what they want rather than answering their needs and complaints. Recent studies show that even hardcore fans have scant knowledge of the latest releases by established acts. The satisfactions of album-length releases have been systematically obscured in the marketplace by limited public exposure on either radio or TV. Many of the songs receiving the most aggressive pushes are designed to appeal to the prurient interests of nominal/cursory listeners. Such tacky sideshows rarely translate into a stable consumer base.

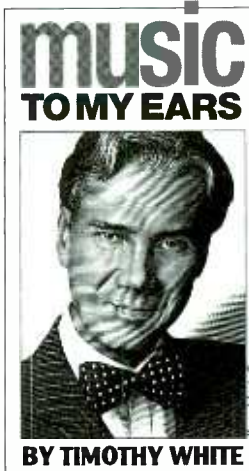
At a time when specious accounting practices in the business community are being assailed, the Recording Industry Assn. of America was touting Shaggy’s 2000 *Hot-shot* release as the best-selling album of 2001 with an alleged 5 1/2 million units sold. Actually, that figure was, at best, the sum of *shipments* in 2001—an archaic and hype-prone method when compared with SoundScan’s hard tallies of 4.81 million units purchased of Linkin Park’s *Hybrid Theory* vs. 4.52 million units for Shaggy’s album.

Meanwhile, imagine the other ways that the \$4 billion lost on online music ventures might have been spent: for example, on salaries for seasoned employees with the expertise (and sufficient budgets) to sign, market, and distribute the physical products of serious artists whose unique talents could have blossomed into worthy catalogs of recorded music.

Instead, the heavily funded online sphere has become a web of intrigue for any businesses intent on siphoning cash while eluding the operating guidelines and logical expectations that generally govern the rest of the capitalistic landscape. (Attention stockholders of the tech persuasion: When was the last time you saw cash dividends?) Clumsy phrases like the “complex economies of developing e-commerce” arise whenever excuses are being made for MusicNet and Pressplay, the major-labels’ widely panned online digital music rental sites (“Hitting All the Wrong Notes” was the headline on *TIME*’s Feb. 25 evaluation), which are more likely calculated to increase corporate ownership of the tracks than extend services to fans. MusicNet and Pressplay are proving as reluctant to cut credible deals with artists and publishers for copyrighted music as was the illicit Napster file-sharing enterprise that the majors battled to disconnect. Somehow, it’s easy for corporations to find \$4 billion for murky digital goose chases but hard for them to accept the basic cost of doing business. At least the Copyright Arbitration Royalty Panel, in its Feb. 20 recommendations to the Library of Congress, called for direct payment to artists of non-subscription Webcast digital royalties, but such payments should extend to all digital modes of music delivery, broadcast, and distribution. Show all parties the money.

Almost as disappointingly elusive as online music profits are the rising number of out-of-power music and media executives who once undermined artists’ cases for copyright and contract issues before assorted industry and governmental bodies, only to sometimes flip their positions after parachuting from their respective posts. This was evidenced by a recent statement from former BMG U.K. & Europe president Richard Griffiths, just hired as international president of a U.S. artist management firm, who *now* amazingly asserts, “In the record business, people are realizing that record companies only care about selling records, therefore they don’t care about long-term careers.”

Indeed. And Congress, the Department of Justice, European parliaments, and investigative agencies in Brussels or elsewhere should realize that the overwhelming majority of long-term careers in the music industry are those of the artists, whose creative legacies last far longer than the opportunistic policies of most of the music executives and corporate entities associated with them. In the digital revolution, cynics fought crassly for market share and the spoils of venture capital. In the American Revolution, citizens fought courageously for the right to be law-abiding corporations unto themselves if they so chose. If one creator/copyright holder seeking legitimate protection and compensation for his or her music cannot prevail against an array of high-handed holding companies seeking to avoid fair play and honest obligations, we are facing a threat to our social democracy that will equal or surpass the industry meltdown we may yet invite.



BY TIMOTHY WHITE



# The POWER of Recognition

## RECORD OF THE YEAR

India.Arie  
Alicia Keys  
Kerry "Krucial" Brothers  
Outkast  
Earthtone III  
Train  
Brendan O'Brien  
Nick DiDia  
U2 (PRS)  
Brian Eno (PRS)  
Daniel Lanois

## ALBUM OF THE YEAR

India.Arie  
Dave Way  
Mark Niemiec  
Outkast  
Earthtone III  
U2 (PRS)  
Brian Eno (PRS)  
Daniel Lanois  
Tim Palmer  
Richard Stannard  
Mike Fiersante

## SONG OF THE YEAR

Charlie Colin  
Rob Hotchkiss  
Pat Monahan  
Jimmy Stafford  
Alicia Keys  
U2 (PRS)  
India.Arie  
Nelly Furtado (SOCAN)

## BEST NEW ARTIST

India.Arie  
David Gray (PRS)  
Nelly Furtado (SOCAN)  
Alicia Keys  
Linkin Park

## BEST FEMALE POP VOCAL PERFORMANCE

Nelly Furtado (SOCAN)

## BEST MALE POP VOCAL PERFORMANCE

Craig David (PRS)  
Brian McKnight  
James Taylor

## BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL

\*NSYNC  
U2 (PRS)  
Backstreet Boys

## BEST POP COLLABORATION

WITH VOCALS  
Christina Aguilera  
Pink  
Tony Bennett  
Billy Joel  
Brian McKnight  
Justin Timberlake  
Slaggy  
Ricardo "RikRok" Ducent

## BEST POP INSTRUMENTAL PERFORMANCE

Kirk Whalum  
Larry Carlton

## BEST DANCE RECORDING

Licnel Richie

## BEST POP INSTRUMENTAL ALBUM

Acoustic Alchemy (PRS)  
Larry Carlton  
Neil Schon  
Kirk Whalum

## BEST POP VOCAL ALBUM

Nelly Furtado (SOCAN)  
\*NSYNC

## BEST TRADITIONAL POP VOCAL ALBUM

Betty Buckley  
Michael Feinstein

## BEST FEMALE ROCK VOCAL PERFORMANCE

Tori Amos  
Melissa Etheridge

## BEST MALE ROCK VOCAL PERFORMANCE

Lenny Kravitz  
John Mellencamp

## BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL

Aerosmith  
Coldplay (PRS)  
Dave Matthews Band  
Train  
U2 (PRS)

## BEST HARD ROCK PERFORMANCE

Linkin Park  
P.O.D.  
Saliva

## BEST METAL PERFORMANCE

Black Sabbath  
Slayer

Slipknot  
System of a Down  
Tool

## BEST ROCK INSTRUMENTAL PERFORMANCE

Godsmack  
Joe Satriani  
Steve Vai

## BEST ROCK SONG

Charlie Colin  
Rob Hotchkiss  
Pat Monahan  
Jimmy Stafford  
U2 (PRS)  
Steven Tyler  
Guy Berryman (PRS)  
Jon Buckland (PRS)  
Will Champion (PRS)  
Chris Martin (PRS)

## BEST ROCK ALBUM

Aerosmith  
Linkin Park  
U2 (PRS)

## BEST ALTERNATIVE MUSIC ALBUM

Tori Amos  
Coldplay (PRS)  
Radiohead (PRS)  
Bjork (STEF)

## BEST FEMALE R&B VOCAL PERFORMANCE

India.Arie  
Mary J. Blige  
Blu Cantrell  
Alicia Keys  
Jill Scott

## BEST MALE R&B VOCAL PERFORMANCE

Case  
Maxwell  
Brian McKnight  
Musiq Soulchild  
Usher

## BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL

City High  
Destiny's Child  
Carl Thomas  
The Isley Brothers  
112

## BEST R&B SONG

Erykah Badu  
Alicia Keys

Missy "Misdemeanor" Elliott  
Timbaland  
Brian McKnight  
India.Arie

## BEST R&B ALBUM

India.Arie  
Mary J. Blige  
Destiny's Child  
Alicia Keys

## BEST TRADITIONAL R&B VOCAL ALBUM

Gladys Knight

## BEST RAP SOLO PERFORMANCE

DMX  
Missy "Misdemeanor" Elliott  
Nelly  
AfroMan

## BEST RAP PERFORMANCE BY A DUO OR GROUP

Outkast  
Gorillaz  
Beanie Sigel  
Memphis Bleek  
P.Diddy  
Black Rob

## BEST RAP/SONG COLLABORATION

Eve  
Gwen Stefani  
Case  
Ludacris  
Jagged Edge  
Nelly  
Mystic  
Planet Asia

## BEST RAP ALBUM

Eve  
Ludacris  
Outkast

## BEST FEMALE COUNTRY VOCAL PERFORMANCE

Jamie O'Neal  
Trisha Yearwood

## BEST MALE COUNTRY VOCAL PERFORMANCE

Johnny Cash  
Lyle Lovett

## BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL

Diamond Rio  
Lonestar



# ASCAP Congratulates Our Grammy Nominees for 2002.

## BEST COUNTRY COLLABORATION WITH VOCALS

Emmylou Harris  
Garth Brooks  
Jo Dee Messina  
Tricia Yearwood

## BEST COUNTRY INSTRUMENTAL PERFORMANCE

Brad Paisley  
Leon Russell

## BEST COUNTRY SONG

Jamie O'Neal  
Lisa Drew  
Steven Dale Jones  
Gary Baker  
Frank Myers  
Richie McDonald

## BEST COUNTRY ALBUM

Trisha Yearwood  
Diamond Rio

## BEST BLUEGRASS ALBUM

Ricky Skaggs  
Kentucky Thunder

## BEST NEW AGE ALBUM

Philip Asberg  
David Darling

## BEST CONTEMPORARY JAZZ ALBUM

Bunny Brunel  
Marcus Miller  
Mike Stern

## BEST JAZZ VOCAL ALBUM

Dianne Reeves

## BEST JAZZ INSTRUMENTAL SOLO

Regina Carter  
Pat Martino

## BEST JAZZ INSTRUMENTAL ALBUM, INDIVIDUAL OR GROUP

Pat Martino

## BEST LARGE JAZZ ENSEMBLE ALBUM

Rob McConnell Tenet (SOCAN)  
Bob Mintzer Big Band

## BEST LATIN JAZZ ALBUM

Tito Puente  
Chico O'Farrill

## BEST ROCK GOSPEL ALBUM

The Choir  
Sonicflood

## BEST POP/CONTEMPORARY GOSPEL ALBUM

Avalon  
Michael W. Smith

## BEST SOUTHERN COUNTRY, OF BLUEGRASS

GOSPEL ALBUM  
Bill & Gloria Gaither  
Randy Travis

## BEST GOSPEL CHOIR OR CHORUS ALBUM

Carol Cymbala and The Brooklyn Tabernacle Choir

## BEST LATIN POP ALBUM

Juan Gabriel  
Jaci Velásquez

## BEST LATIN ROCK/ALTERNATIVE ALBUM

Ozomatli

## BEST TRADITIONAL TROPICAL LATIN ALBUM

Carlos Vives

## BEST SALSA ALBUM

Frankie Negrón  
Tito Nieves  
Gilberto Santa Rosa

## BEST MERENGUE ALBUM

Grupo Manía  
Toño Rosario  
Olga Tañón

## BEST MEXICAN/MEXICAN-AMERICAN ALBUM

Pepe Aguilar (SACM)  
Vicente Fernández

## BEST TEJANO ALBUM

Emilio Navaira

## BEST TRADITIONAL BLUES ALBUM

Maria Muldaur  
James Blood Ulmer

## BEST CONTEMPORARY FOLK ALBUM

Buddy and Julie Miller

## BEST REGGAE ALBUM

Beres Hammond (PRS)  
Luciano (PRS)  
Damian Marley

## BEST WORLD MUSIC ALBUM

Ravi Shankar (PRS)

## BEST MUSICAL ALBUM FOR CHILDREN

Cathy Fink  
Marcy Marxer

## BEST SPOKEN WORD ALBUM FOR CHILDREN

Tom Chapin

## BEST SPOKEN WORD ALBUM

Quincy Jones

## BEST MUSICAL SHOW ALBUM

Billy Straus  
Martin Koch (STIM)  
Phil Ramone  
Stephen Flaherty  
Lynn Aherns  
Dr. Seuss  
Stephen Sondheim

## BEST SCORE SOUNDTRACK ALBUM FOR A MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA

Tan Dun  
Mark Isnam

## BEST SONG WRITTEN FOR A MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA

Jorge Calandrelli  
Tan Dun  
James Schamus  
Diane Warren  
Brian McKnight

## BEST INSTRUMENTAL COMPOSITION

Aan Silvestri  
John Patitucci  
Tan Dun

## BEST INSTRUMENTAL ARRANGEMENT

Bob Florence

## BEST INSTRUMENTAL ARRANGMENT ACCOMPANYING VOCALIST

Faul Buckmaster  
Claus Ogerman (GEMA)  
Johnny Mandel

## BEST ALBUM NOTES

Gerald Early

## BEST HISTORICAL ALBUM

Mark Wilder  
Harry Belafonte

## BEST ENGINEERED ALBUM, NON-CLASSICAL

Martin Brumback

## PRODUCER OF THE YEAR, NON-CLASSICAL

Dr. Dre  
Jimmy Jam  
Terry Lewis

## BEST REMIXED RECORDING, NON-CLASSICAL

E-Smoove  
Steve "Silk" Hurley  
K-Lass (PRS)

## BEST CLASSICAL ALBUM

Pierre Boulez (GEMA)  
Sir Charles Mackerras (PRS)  
Brien Couzens (PRS)

## BEST ORCHESTRAL PERFORMANCE

Pierre Boulez (GEMA)

## BEST OPERA RECORDING

Sir Charles Mackerras (PRS)

## BEST INSTRUMENTAL SOLOIST(S) PERFORMANCE (WITH ORCHESTRA)

Reinbert de Leeuw (BUMA)  
Pierre Boulez (GEMA)

## BEST INSTRUMENTAL SOLOIST PERFORMANCE (WITHOUT ORCHESTRA)

Marc-André Hamelin (SOCAN)

## BEST CHAMBER MUSIC PERFORMANCE

Pierre Boulez (GEMA)  
Jian Wang (CHA)

## BEST SMALL ENSEMBLE PERFORMANCE (WITH OR WITHOUT CONDUCTOR)

Denman Maroney  
Jordi Savall (SACEM)

## BEST CLASSICAL VOCAL PERFORMANCE

Christopher Hogwood (PRS)

## BEST CLASSICAL CONTEMPORARY COMPOSITION

Pierre Boulez (GEMA)  
Poul Ruders (KODA)  
Kaija Saariaho (TEOSTO)  
John Tavener (PRS)

## BEST CLASSICAL CROSSOVER ALBUM

Bernd Ruf (GEMA)  
Enrique Chia  
Evelyn Glennie (PRS)

## BEST SHORT FORM MUSIC VIDEO

Aerosmith  
Missy "Misdemeanor" Elliott  
Ludacris  
Madonna  
Outkast

## BEST LONG FORM MUSIC VIDEO

Freddie Mercury (PRS)  
Bob Marley

There is no more distinguished honor in the music world than a Grammy nomination. In 2002, the incredible creativity of ASCAP members was recognized once again in over 85 categories. ASCAP is proud to salute them as well as congratulate this year's Lifetime Achievement and Trustee Award Honorees: Count Basie, Perry Como, Rosemary Clooney, Al Green, Joni Mitchell, Tom Dowd, and Alan Freed.

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# Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
ALAN JACKSON	Drive	78
CLASSICAL		
LUCIANO PAVAROTTI	Romantica	80
CLASSICAL Crossover		
ANDREA BOCELLI	Cieli Di Toscana	80
COUNTRY		
ALAN JACKSON	Drive	78
ELECTRONIC		
THE CHEMICAL BROTHERS	Come With Us	81
HEATSEEKERS		
KASEY CHAMBERS	Barricades & Brickwalls	81
INDEPENDENT		
DEFAULT	The Fallout	81
INTERNET		
BARRY MANILOW	Ultimate Manilow	82
JAZZ		
DIANA KRALL	The Look Of Love	80
JAZZ/CONTEMPORARY		
PAT METHENY GROUP	Speaking Of Now	80
KID AUDIO		
KIDZ BOP KIDS	Kidz Bop	80
LATIN		
MARC ANTHONY	Libre	57
NEW AGE		
ENYA	A Day Without Rain	80
POP CATALOG		
CREED	Human Clay	82
R&B/HIP-HOP		
LUDACRIS	World Of Mouf	46
SOUNDTRACKS		
O BROTHER, WHERE ART THOU?		82

# Top Singles

ARTIST	TITLE	PAGE
HOT 100		
JA RULE FEATURING ASHANTI	Always On Time	87
ADULT CONTEMPORARY		
ENRIQUE IGLESIAS	Hero	85
ADULT TOP 40		
THE CALLING	Wherever You Will Go	85
COUNTRY		
STEVE HOLY	Good Morning Beautiful	53
DANCE/CLUB PLAY		
FUNKY GREEN DOGS	You Got Me (Burnin' Up)	50
DANCE/MAXI-SINGLES SALES		
MAXWELL	Lifetime	50
HOT LATIN TRACKS		
CHARLIE ZAA	Flor Sin Retono	56
HOT R&B/HIP-HOP		
MR. CHEEKS	Lights, Camera, Action!	45
RAP		
MR. CHEEKS	Lights, Camera, Action!	44
ROCK/MAINSTREAM		
PUDDLE OF MUDD	Blurry	85
ROCK/MODERN		
PUDDLE OF MUDD	Blurry	85
TOP 40 TRACKS		
NICKELBACK	How You Remind Me	85

# Videos

TITLE	PAGE
TOP VHS SALES	
ATLANTIS: THE LOST EMPIRE	71
DVD SALES	
ATLANTIS: THE LOST EMPIRE	71
RENTALS	
RAT RACE	71

# Unpublished

ARTIST	ALBUM
BLUES	
B.B. KING & ERIC CLAPTON	Riding With The King
CONTEMPORARY CHRISTIAN	
P.O.D.	Satellite
GOSPEL	
VARIOUS ARTISTS	WOW Gospel 2002
MUSIC VIDEO	
BRITNEY SPEARS	Live From Las Vegas
REGGAE	
BOB MARLEY AND THE WAILERS	One Love
WORLD MUSIC	
SOUNDTRACK	Black Hawk Down

## Top of the News

**12** The Supreme Court agrees to hear a case this session on copyright terms.

## Artists & Music

**12** Executive Turntable: Bryan Switzer is named senior VP of promotion for Universal South.



NEIL FINN

**16** Bernadette Peters covers classic show tunes on Angel Records.

**16** The Beat: Rod Stewart finds a new home with J Records.

**18** Neil Finn enlists famous friends for Nettwerk's 7 *Worlds Collide—Live at the St. James*.

**18** Sound Tracks: The *Life and Debt* soundtrack accurately reflects the sentiment of the film.

**20** The Classical Score: The historical reissue industry loses one of its proponents with the passing of Keith Hardwick.

**22** Touring: Mary J. Blige's current tour serves as preparation for an upcoming summer outing.

**23** Boxscore: Barry Manilow

grosses \$2.1 million through five shows at Radio City Music Hall.

**24** Reviews & Previews: Cher, Alanis Morissette, and Kylie Minogue take the spotlight.

**44** R&B: Cherokee is in a happier place on her Arista debut, *Soul Parade*.

**48** Words & Deeds: Britain's Deckwrecka returns with *A Better Tomorrow?* on Ronin.

**49** Beat Box: Nervous Records offers a bevy of tasty remixes and fresh house hits for release.

**51** Country: Country artists and executives remember Waylon Jennings.

**54** Latin Notas: Laura Pausini readies her English-language debut.

**58** Jazz Notes: Arturo Sandoval puts down his trumpet for his Crescent Moon/Columbia debut.

**59** Studio Monitor: Korn goes completely digital for its new album.

**60** Songwriters & Publishers: Tomato remembers singer/songwriter Townes Van Zandt.


LIONEL RICHIE  
20TH ANNIVERSARY SALUTE


WAYLON JENNINGS

## International

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**63** Global Music Pulse: Nashville-based Lambchop gets rave reviews in the U.K. for *Is a Woman*.

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**67** Pop- and rock-star product holds court at the 99th annual American International Toy Fair.

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**69** Retail Track: Trans World Entertainment and Alliance Entertainment look to outbid competitors for Valley Media product.

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**77** Between the Bullets: Valentine's Day drives sales of discs from Sinatra, Enya, Streisand, and others.

**93** Billboard.com: What's online this week.

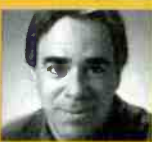
**94** The Billboard BackBeat



TWEET

## At a Glance

**83** Chart Artist Index  
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## Chart Beat™ by Fred Bronson

**RETURN TO FORM:** Elvis Presley made his *Billboard* album chart debut in 1956 with an eponymous LP that is now considered to be one of the most classic rock albums of all time. Presley continued to have albums debut on the chart every year for 30 years, the first interruption to this pattern coming in 1986. After that year without Elvis, he charted again in four non-consecutive years: 1987, 1992, 1994, and 1997.

With the debut this issue of *Elvis: The Very Best of Love* (BMG/Madacy Special Products) at No. 174, the late king of rock-'n'-roll continues his second uninterrupted album chart run. RCA's *Artist of the Century* set peaked at No. 163 in 1999, and Presley has charted every year since. *The Elvis Presley Collection—Country* reached No. 159 in 2000, and *50 Greatest Love Songs* went to No. 150 in 2001.

While it's unlikely that Presley will have another uninterrupted 30-year run, it's not difficult to imagine his popularity extending into the 22nd century and beyond.

**ALL THE WAY:** Another late artist whose voice should still be gracing the airwaves into the 22nd century is the legend who bullets 75-32 on The Billboard 200. *Frank Sinatra's Greatest Love Songs* (Reprise) benefited from Valentine's Day sales (see Over the Counter, page 77) and thus becomes the highest-charting Sinatra album since *Duets II* sailed to No. 9 in 1994.

Not counting the two *Duets* sets (the first one peaked at No. 2 in 1993), *Greatest Love Songs* is the highest-charting Sinatra album since *Trilogy: Past, Present, Future* went to No. 17 in 1980.

To put it another way, *Greatest Love Songs* is one of Sinatra's top five highest-charting albums since 1970. The other album from the past 32 years that completes the top five is *Ol' Blue Eyes Is Back* (No. 13 in 1973).

**SECOND IMPRESSION:** Until this issue, Australian singer Natalie Imbruglia was classified as a one-hit wonder on The Billboard Hot 100. The hit song that kicked off her career, "Torn," wasn't issued as a commercial single in the U.S. and so initially was ineligible for the Hot 100, even though it reigned on Hot 100 Airplay for 10 weeks.

It's only a twist of fate that kept her from making her Hot 100 bow this week. When the chart rules were changed at the beginning of the 1999 chart year to allow airplay-only tracks on the chart, "Torn" was close to fading away. It did manage to "enter" the Hot 100 at No. 42, fall to No. 47, and then disappear from the chart.

Imbruglia never successfully followed "Torn" until now. "Wrong Impression" (RCA), the first track from *White Lilies Island* to go to radio, earns Hot Shot Debut honors by opening at No. 64.

More Fred Bronson each week at [www.billboard.com](http://www.billboard.com).



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# Randy Phillips Aims For Touring Industry 'Devolution'

BY RAY WADDELL

NASHVILLE—Randy Phillips is out to "devolutionize" the touring business.

Phillips, former artist manager and head of the Gasoline Alley and Red Ant record labels, has joined Anschutz Entertainment Group (AEG) as head of the company's new live entertainment arm, AEG Live (*Billboard Bulletin*, Feb. 19). Major moves will come often and early, with dates by Britney Spears and Paul McCartney already nailed down, as well as a tour by Eagles and numerous acquisitions and alliances in the works.

"If you look at my career, I've always been an entrepreneur, and for me to step into a corporation wouldn't be a good fit unless it was an entrepreneurial type of situation," Phillips tells *Billboard*. "[AEG's] Phillip Anschutz and [AEG president/CEO] Tim Leiweke have given me a broad canvas to paint and create what I hope is a better mousetrap. I sold them on a business plan I titled 'devolution,'

and it's about returning the national touring business to what it was before the Sillerman/SFX roll-up."

Phillips has been named both executive VP at AEG and CEO of AEG Live. The latter includes concert promotion firm Concerts West (to be renamed AEG Concerts), Goldenvoice, and Celine Dion's upcoming venture with Caesars Palace in Las Vegas, which is produced by AEG Concerts and Franco Dragone and set to open in March 2003 (*Billboard Bulletin*, May 17, 2001). Phillips will report directly to Leiweke and be based in Los Angeles.

John Meglen and Paul Gongaware, founders of Concerts West (acquired by AEG in December 2000), will continue to serve as co-CEOs of AEG Concerts. Last year, Concerts West produced the Spears, Family Values, and Pledge of Allegiance tours. It is producing current tours by Neil Diamond and Barry Manilow.

Phillips confirms that AEG Live will produce up to half the dates on the upcoming McCartney Drivin' USA arena tour, a trek once expected to go completely under the Clear Channel Entertainment (CCE) ban-



ner. "We'll have our share of McCartney dates, and that goes back to my 25-year relationship with [veteran touring exec] Barry Marshall. Right now, we're in the process of working on an Eagles tour with [manager] Irving Azoff and [promoter] Terry Bassett, and we're also routing Britney's summer tour."

Asked if AEG Live would compete with CCE in volume, Phillips says,

"I think we could be Avis to their Hertz. I don't know if we'll ever be as big or would want to be, but I do know we'll be good citizens in terms of the live music industry."

Southern California promoter Goldenvoice, headed by Paul Tollett and Rick Van Santen (acquired by AEG March 2001), will work under the AEG Concerts banner. Music pay-per-view provider Spring Communications will also fall under the AEG Live umbrella.

Phillips says his plan calls for "a combination of mergers and acquisitions, setting up businesses in different parts of the country and funding them, along with strategic alliances with companies that are not Clear Channel-affiliated."

"How can we compete with a corporate monolith?" Phillips con-

tinues. "[With] the backing of Anschutz behind us, nobody will question our financial ability."

Asked if a long-rumored deal between AEG and House of Blues Concerts was on the table, Phillips says: "It could be. If it were on the table, it would be as an acquisition. They are one of the companies we're looking at."

Leiweke and industry veteran Irving Azoff remain co-chairs of AEG Live. "Randy Phillips is a unique individual who has experience as a manager, record company [exec], and entrepreneur," Azoff notes. "He has great contacts and great management skills, and I know he will build [AEG Live] into a great company."

Azoff adds that AEG live will "absolutely" become more aggressive on all touring industry fronts.

## In The News

- Police seized \$500,000 worth of counterfeit goods—17,000 CDs and 2,000 videos—Feb. 19 in New York. Three men were charged with trademark counterfeiting after investigators, using a search warrant, found the materials spread throughout two empty apartments in Harlem.

- Russ Simons, who has been GM of Nashville's Gaylord Entertainment Center since the arena opened in 1996, has resigned to join HOK Sport+Event+Venue, an architectural firm in Kansas City, Mo. Simons—who is senior VP of Powers Management—begins his new post March 6 but will continue as a consultant to Powers throughout June. Mike Wooley, assistant GM at the arena, has been named interim GM. With HOK, Simons will serve as principal in facility operations management and maintenance.

- Dick Clark Productions, which has been sold to a group of private investors (see Music & Showbiz, page 75), will team with Clear Channel Entertainment to create a new music-focused TV series. The as-yet-untitled weekly program will include music videos and live performances from Clear Channel venues. The series is set to launch this fall, although a broadcast deal has not yet been signed (*Billboard Bulletin*, Feb. 20).

## Crescent Moon Enters New Phase With Abaroa

BY LEILA COBO

MIAMI—Crescent Moon Records, the Miami-based joint venture between Emilio Estefan Jr. and Sony Music, is entering a new phase in its development, with the appointment of Mauricio Abaroa as president.

The fledgling label, created by Estefan in 1999, is preparing for a round of releases that take aim at the Latin region, the U.S. Latin market, the English-language market, and, finally, Spain—through Sunny Luna, a Spanish joint venture between Crescent Moon, Sony, and Grupo Prisa.

While its scope is large, Crescent Moon will remain a boutique label with a strong artist-development focus.

"The way the business is right now, it's more important to be small, especially when you're in artist development," Estefan says. The past year has been one of preparation, both for new launches and for follow-up albums, and that, he says, takes time. "Now, we're ready."

This is the second incarnation of Crescent Moon, which in the early '90s had a Cuban focus and put out releases by salsa diva Albita and legendary bassist Cachao. This time, Estefan opted for a more cutting-edge, bilingual approach. Sony veteran John McL. Doelp was the previous president of Crescent Moon, where he forged the label's relationships with Sony at a worldwide level. Last month, he moved to Columbia as senior VP of A&R operations.

Last year, Crescent Moon released

albums by Shalim, Vallejo, and Rabanes, but only found moderate success in the latter, a Panamanian rock/ska band that garnered a Latin Grammy nomination.

"It has been a development phase," says Abaroa, who joined Crescent Moon 10 months ago as senior VP/GM, after heading the Latin Academy of Recording Arts and Sciences. "It's easier to sign established artists and start selling albums the next day. But Emilio—from the beginning—wanted to use this company to promote and develop new talents."

Part of Abaroa's thrust since his arrival at Crescent Moon has been to put together a marketing and media relations team that would enable the label—which has relied on Sony for much of its promotion and marketing—to

work more independently. Forthcoming releases include a new album by Rabanes, an English-language album by MSM (Miami Sound Machine, in its new, female trio incarnation), and a debut by singer/songwriter Gian Marco.

Abaroa, a songwriter himself, is also aware that many eyes are on Crescent Moon. "I'm conscious that we're a very privileged label. We all know that Crescent Moon is a small company that's beginning to grow. We are going to keep on working, we are going to keep on supporting development of our artists, we will take strong decisions in terms of making this a profitable company as soon as we can, but we're not driven by that purpose."



ABAROA

## Market Watch

A Weekly National Music Sales Report

### YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	98,293,000	88,359,000	(-10.1%)
Albums	93,410,000	86,230,000	(-7.7%)
Singles	4,883,000	2,129,000	(-56.4%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	86,116,000	81,142,000	(-5.8%)
Cassette	7,113,000	4,885,000	(-31.3%)
Other	181,000	203,000	(+12.2%)

### OVERALL UNIT SALES

This Week	14,801,000	This Week 2001	16,407,000
Last Week	12,694,000	Change	+9.8%
Change	+16.6%		

### ALBUM SALES

This Week	14,470,000	This Week 2001	15,574,000
Last Week	12,398,000	Change	+7.1%
Change	+16.7%		

### SINGLES SALES

This Week	331,000	This Week 2001	833,000
Last Week	296,000	Change	+60.3%
Change	+11.8%		

### TOTAL CD ALBUM SALES BY GEOGRAPHIC REGION

	2001	2002	
Northeast	4,742,000	4,297,000	(-9.4%)
Middle Atlantic	12,296,000	10,865,000	(-11.6%)
East North Central	13,143,000	12,417,000	(-5.5%)
West North Central	5,339,000	5,016,000	(-6.0%)
South Atlantic	16,190,000	15,460,000	(-4.5%)
South Central	12,480,000	12,160,000	(-2.6%)
Mountain	6,259,000	5,964,000	(-4.7%)
Pacific	15,668,000	14,962,000	(-4.5%)

ROUNDED FIGURES

FOR WEEK ENDING 2/17/02

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





# The Hit Factory®

In 2001, sixty-five Grammy® nominations were recorded, mixed, remixed, mastered or remastered at The Hit Factory New York City and The Hit Factory Criteria Miami

Thank you to all the Artists, Producers, Engineers, Mixers, Managers, Writers, and Record Companies who made this possible.

# The Hit Factory Criteria<sup>SM</sup> MIAMI

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## RECORD OF THE YEAR

**Video** > **India.Arie**/Motown Records, India.Arie & Carlos "Six July" Broady, producers; Kevin Haywood & Mike Shipley, engineer/mixers  
**Fallin'** > **Alicia Keys**/J Records, Alicia Keys, producer; Kerry "Krucial" Brothers & Russ Elevado, engineer/mixers  
**Walk On** > **U2**/Interscope Records, Brian Eno & Daniel Lanois, producers; Steve Lillywhite & Richard Rainey, engineer/mixers

## BEST NEW ARTIST

**India.Arie**  
**Alicia Keys**

## SONG OF THE YEAR

**Fallin'** > **Alicia Keys**, songwriter  
**Video** > **India.Arie**, Carlos "Six July" Broady & Shannon Sanders, songwriters

## BEST FEMALE POP VOCAL PERFORMANCE

**There You'll Be** > **Faith Hill**, Track from Pearl Harbor – Music From The Motion Picture

## BEST MALE POP VOCAL PERFORMANCE

**You Rock My World** > **Michael Jackson** /Epic Records  
**I Want Love** > **Elton John** /Rocket/Universal Records  
**Still** > **Brian McKnight**/Motown Records

## BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL

**Imitation of Life** > **R.E.M.**/Warner Bros. Records

## BEST POP COLLABORATION WITH VOCALS

**New York State Of Mind** > **Tony Bennett & Billy Joel**/Columbia Records  
**Nobody Wants To Be Lonely** > **Ricky Martin** With **Christina Aguilera** /Columbia Records  
**My Kind of Girl** > **Brian McKnight & Justin Timberlake**/Motown Records

## BEST DANCE RECORDING

**Out of Nowhere** > **Gloria Estefan** /Epic Records

## BEST POP VOCAL ALBUM

**All For You** > **Janet Jackson** /Virgin Records America  
**Songs From The West Coast** > **Elton John**/Rocket/Universal Records  
**Celebrity** > **NSYNC**/Jive Records

## BEST MALE ROCK VOCAL PERFORMANCE

**Dig In** > **Lenny Kravitz** /Virgin Records

## BEST HARD ROCK PERFORMANCE

**Your Disease** > **Saliva**/Island/Def Jam Music Group

## BEST ROCK SONG

**Walk On** > **U2**, songwriter

## BEST ALTERNATIVE MUSIC ALBUM

**Halfway Between The Gutter And The Stars** > **Fatboy Slim** /Astralwerks

## BEST FEMALE R&B VOCAL PERFORMANCE

**Video** > **India.Arie**/Motown Records  
**Family Affair** > **Mary J. Blige**/MCA Records  
**Hit 'em Up With Style (Oops!)** > **Blu Cantrell**/Arista Records  
**Fallin'** > **Alicia Keys**/J Records  
**A Long Walk** > **Jill Scott** /Hidden Beach Recordings

## BEST MALE R&B VOCAL PERFORMANCE

**Lifetime** > **Maxwell** /Columbia Records  
**Love Of My Life** > **Brian McKnight** /Motown Records  
**U Remind Me** > **Usher** /Arista Records

## BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL

**What Would You Do** > **City High** /Booga Basement  
**Survivor** > **Destiny's Child** /Columbia Records  
**Peaches & Crème** > **112**/Bad Boy Records

## BEST R&B SONG

**Fallin'** > **Alicia Keys**, songwriter (Alicia Keys)  
**Hit'em Up Style (Oops!)** > **Dallas Austin**, songwriter (Blu Cantrell)  
**Love Of My Life** > **Brian McKnight**, songwriter (Brian McKnight)  
**Video** > **India.Arie**, Carlos "Six July" Broady & Shannon Sanders, songwriter (India.Arie)

## BEST R&B ALBUM

**Acoustic Soul** > **India.Arie**/Motown Records  
**No More Drama** > **Mary J. Blige** /MCA Records  
**Survivor** > **Destiny's Child** /Columbia Records  
**Songs In A Minor** > **Alicia Keys** /J Records

## BEST TRADITIONAL R&B ALBUM

**At Last** > **Gladys Knight**/MCA Records

## BEST RAP SOLO PERFORMANCE

**Because I Got High** > **Afroman** /Universal Records  
**Who We Be** > **DMX**/Def Jam Records

## BEST RAP PERFORMANCE BY A DUO OR GROUP

**Bad Boy For Life** > **P.Diddy, Black Rob & Mark Curry**/Bad Boy Records

## BEST RAP/SUNG COLLABORATION

**Let Me Blow Ya Mind** > **Eve** Featuring **Gwen Stefani**/Ruff Ryders  
**Area Codes** > **Ludacris** Featuring **Nate Dogg**/Def Jam Recordings

## BEST RAP ALBUM

**Scorpion** > **Eve**/Ruff Ryders  
**Pain Is Love** > **Ja Rule**/Def Jam Recordings  
**Back For The First Time** > **Ludacris**/Def Jam South Recordings

## BEST LATIN JAZZ ALBUM

**Nocturne** > **Charlie Haden**/Verve Records

## BEST CONTEMPORARY SOUL GOSPEL ALBUM

**The Experience** > **Yolanda Adams** /Elektra Entertainment Group  
**Still Tramaine** > **Tramaine Hawkins** /Gospo Centric

## BEST LATIN POP ALBUM

**Simplemente** > **Chayanne**/Sony Discos  
**Azul** > **Cristian**/BMG US Latin  
**Abrazame Muy Fuerte** > **Juan Gabriel**/BMG US Latin

## BEST TRADITIONAL TROPICAL LATIN ALBUM

**Dejame Entrar** > **Carlos Vives**/EMI Latin

## BEST CONTEMPORARY BLUES ALBUM

**Creole Moon** > **Dr. John** /Blue Note Records

## BEST MUSICAL SHOW ALBUM

**Sweeney Todd: Live At The New York Philharmonic** > **Tommy Krasker & Lawrence L. Rock**, producers;  
**Stephen Sondheim**, composer & lyricist

## BEST COMPILATION SOUNDTRACK ALBUM FOR A MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA

**The Sopranos: Peppers & Eggs** > **Various Artists**/Columbia/Sony Music Soundtrax

## BEST SONG WRITTEN FOR A MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA

**There You'll Be** (From Pearl Harbor) > **Diane Warren**, songwriter (Faith Hill)

## BEST INSTRUMENTAL ARRANGEMENT

**En La Orilla Del Mundo** (At The Edge Of The World) > **Gonzalo Rubalcaba**, arranger (Charlie Haden)

## PRODUCER OF THE YEAR, NON-CLASSICAL

**Dr. Dre** > **Family Affair** (Mary J. Blige)  
**Jimmy Jam & Terry Lewis** > **No More Drama** (Mary J. Blige),  
**U Remind Me** (Usher)



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## CONGRATULATES OUR 2002

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## NOMINEES



RYAN ADAMS  
3 NOMINATIONS



CARLOS "SIX JULY" BROADY  
4 NOMINATIONS



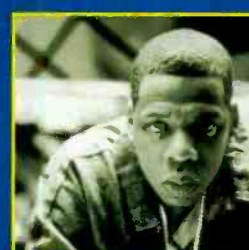
T BONE BURNETT  
4 NOMINATIONS



JA RULE  
3 NOMINATIONS



JANET JACKSON  
3 NOMINATIONS



JAY-Z  
3 NOMINATIONS

### RECORD, ALBUM & SONG OF THE YEAR

MARK BATSON  
NORMAN BLAKE  
LESLIE BRATHWAITE  
CARLOS "SIX JULY" BROADY  
T BONE BURNETT  
THE COX FAMILY  
BRIAN ENO (PRS)  
FAIRFIELD FOUR  
JOHN HARTFORD  
AVERY JOHNSON  
ALISON KRAUSS  
BLUE MILLER  
ORGANIZED NOIZE  
NEAL H. POGUE  
ANTONIO "LA" REID  
THE SOGGY BOTTOM BOYS (DAN TYMINSKI,  
HARLEY ALLEN & PAT ENRIGHT)  
RALPH STANLEY  
SCOTT UNDERWOOD (TRAIN)  
GILLIAN WELCH

### PRODUCER OF THE YEAR

T BONE BURNETT  
GERALD EATON (SOCAN)  
BRIAN WEST (SCCAN)

### BEST NEW ARTIST

DAVID GRAY (PRS)  
LINKIN PARK

### POP

RANDAL BARLOW  
ERIC CLAPTON (PRS)  
HARRY CONNICK, JR.  
DAFT PUNK (PRS)  
EMILIO ESTEFAN  
GLORIA ESTEFAN  
FIVE FOR FIGHTING  
FAITH HILL  
JANET JACKSON  
MICHAEL JACKSON  
ELTON JOHN (PRS)  
DAVE KOZ  
LIL' KIM  
MYA  
\*NSYNC  
R.E.M.  
ROMANTHONY  
SADE (PRS)  
LUCINDA WILLIAMS

### RAP

MARK CURRY  
NATE DOGG  
GORILLAZ (PRS)  
JA RULE  
JAY-Z

### R&B

AALIYAH  
DALLAS AUSTIN  
REGINA BELLE  
CARLOS "SIX JULY" BROADY  
LAMONT DOZIER  
FAITH EVANS  
MIKI HOWARD  
THE O'JAYS

### ROCK

RYAN ADAMS  
ALIEN ANT FARM  
THE ALLMAN BROTHERS BAND  
ERIC CLAPTON (PRS)  
MARTI FREDERIKSEN  
PJ HAVEY (PRS)  
LINKIN PARK  
STEVIE NICKS  
RAGE AGAINST THE MACHINE  
SCOTT UNDERWOOD (TRAIN)  
LUCINDA WILLIAMS



## COUNTRY

RYAN ADAMS  
HARLEY ALLEN  
ASLEEP AT THE WHEEL  
BROOKS & DUNN  
ROBERT LEE CASTLEMAN  
SHERYL CROW  
DIAMOND RIO  
JERRY DOUGLAS  
GLEN DUNCAN  
PAT ENRIGHT  
VINCE GILL  
DON HENLEY  
GEORGE JONES  
BILL KIRCHEN  
ALISON KRAUSS  
ALBERT LEE  
LONESTAR  
FATTY LOVELESS  
FICHIE McDONALD  
TIM MCGRAW  
WILLIE NELSON  
DOLLY PARTON  
EARL SCRUGGS  
GARY SCRUGGS  
RANDY SCRUGGS  
SHAYE SMITH  
RALPH STANLEY  
MARTY STUART  
SONNY TILLIS  
BOBBY TOMBERLIN  
DAN TYMINSKI  
UNION STATION  
GILLIAN WELCH  
LUCINDA WILLIAMS



ALISON KRAUSS  
5 NOMINATIONS  
& UNION STATION  
3 NOMINATIONS



LINLIN PARK  
3 NOMINATIONS

## GOSPEL

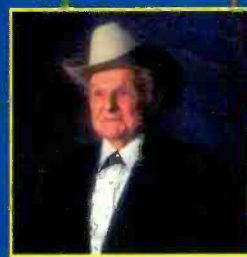
YOLANDA ADAMS  
BIG TENT REVIVAL  
THE ELIND BOYS OF ALABAMA  
KIM BURRELL  
THE CHOIR  
STEVEN CURTIS CHAPMAN  
DC TALK  
PERCY GRAY JR.  
MERLE HAGGARD  
FRED HAMMOND  
TRAMAIN HAWKINS  
THE LORDANAIRES  
JOHN P. KEE  
THE LIGHT CRUST DOUGHBOYS  
THE OAK RIDGE BOYS  
DOTTIE PEOPLES  
RICHARD SMALLWOOD  
PATRINA SMITH  
ANGIE WINANS  
CECE WINANS

## LATIN

ATEFCIOPELADOS  
RAMON AYALA Y SUS BRAVOS  
DEL NORTE  
ROBERT BLADES  
CRISTIAN  
FREDDY FENDER  
DAVID LEE GARZA Y LOS  
MUSICALES  
JUANES  
OSCAR D'LEON Y WLADIMIR  
LOS SUPER SEVEN



TIM MCGRAW  
3 NOMINATIONS



RALPH STANLEY  
3 NOMINATIONS

## MOTION PICTURE & TELEVISION

BRANDON BARNES  
MARTIN BRUESTLE  
T BONE BURNETT  
DANNY ELFMAN  
JOHN FLANSBURGH  
DAVID HARTLEY  
JOHN LINNELL  
CLIFF MARTINEZ  
RACHEL PORTMAN (PRS)  
STING (PRS)  
JOHN WILLIAMS

## INSTRUMENTAL

BILLY CHILDS  
GEORGE S. CLINTON  
KURT ELLING  
BELA FLECK  
LAURENCE HOBGOOD  
EDGAR MEYER  
CLAUS OGERMAN (GEMA)  
LALO SCHIFRIN  
PATRICK WILLIAMS

## AND IN 29 OTHER CATEGORIES:

AFRO CELT SOUND SYSTEM (PRS)  
EDDIE BLAZONCZYK  
BRAVE COMBO  
MEL BROOKS  
BOOTS COLLINS  
LARRY COMBS  
DEEP DISH



GILLIAN WELCH  
3 NOMINATIONS



LUCINDA WILLIAMS  
4 NOMINATIONS

## JAZZ

MOSE ALLISON  
KARRIN ALLYSON  
BRIAN AUGER  
KENNY BARRON  
TERENCE ELANCHARD  
MICHAEL BRECKER  
BOB BROOKMEYER  
GARY BURTON  
DENNIS CHAMBERS  
ELIANE ELIAS  
KURT ELLING  
BILL EVANS  
KENNY GARRETT  
CHARLIE HADEN  
ROY HARGROVE  
ROY HAYNES  
LOS HOMBRES CALIENTES  
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TONY MACALPINE  
JIM MCNEELY TENTET  
NICHOLAS PAYTON  
SONNY ROLLINS  
DAVID SANCHEZ  
JACKY TERRASSON

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BUDDY GUY  
ETTA JAMES  
DELBERT MCCLINTON  
KEB' MO'  
IKE TURNER  
JIMMIE VAUGHAN  
KIM WILSON

## FOLK

BEAUSOLEIL  
T BONE BURNETT  
PETER CASE  
FREDDY FLETCHER  
JOHN HARTFORD  
ROGER MCGUINN  
JOHNNY MIKE  
VERDELL PRIMEAUX  
GILLIAN WELCH  
LUCINDA WILLIAMS

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MEL BROOKS  
BJORN ULVAEUS (BLMA)  
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PAQUITO D'RIERA  
ENYA (IMRO)  
BELA FLECK  
GILBERTO GIL  
LENNY GOMULKA  
BERES HAMMOND (PRS)  
GARRISON KEILLOR  
KITARO  
GEORGIA S. LUCKING  
KY-MANI MARLEY  
JOHN MCLAUGHLIN (PRS)  
FREDDIE MERCURY (PRS)  
EDGAR MEYER  
KEB' MO'  
MOBY  
WALTER OSTANEK  
CHRISTOPHER ROUSE  
JOSE SEREBRIER  
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## CARP Takes Middle Ground On Digital Licensing Rates

BY BILL HOLLAND

WASHINGTON, D.C.—The Copyright Arbitration Royalty Panel (CARP) handed down its suggested rates Feb. 20 for the statutory licenses of digital public performance of sound recordings by Webcasters and commercial broadcasters simulcasting digital programs. The CARP took a middle ground, giving neither Webcasters nor the Recording Industry Assn. of America (RIAA) the rates they sought.

The CARP decided Webcasters and commercial broadcasters should pay 0.14 cents per performance for stand-alone streaming digital Webcasts and 0.07 cents per song for simultaneous Internet retransmissions of over-the-air AM or FM broadcasts.

It suggested that noncommercial broadcasters pay 0.02 cents for simultaneous retransmissions and 0.05 cents for other Internet transmissions for up to two side channels of programming and the full 0.14 cents for transmissions on other side channels.

Record companies had sought a compulsory license rate of 0.4 cents

per performance for streaming music. Webcasters wanted 0.15 cents an hour, a rate the RIAA estimated would amount to 0.014 cents per song.

Jonathan Potter, president of the Digital Media Assn.—which represents Webcasters—said the record industry “only got about 35% of what it asked for.” The CARP did not put a premium rate on “listener-influenced” (possibly interactive) Webcasts, as the record industry had requested.

RIAA president/CEO Hilary Rosen said in a written statement: “In setting a rate that is about 10 times that proposed by the Webcasters, the panel clearly concluded that the Webcasters’ proposal was unreasonably low and not credible.”

The Librarian of Congress has until May 21 to approve the rates; a 30-day review period follows. Neither side has yet said it will appeal the rates; lawyers are still analyzing the 100-plus-page, mostly confidential report. Rates will be retroactive to October 1998.

## High Court To Hear Copyright Case

BY BILL HOLLAND

WASHINGTON, D.C.—The Supreme Court announced Feb. 19 that it will hear a case this session to determine the legality of the U.S. Copyright Act’s current term of copyright, meaning that the court will decide whether Congress has given U.S. copyright owners too much leeway to restrict free use of creative material at the expense of the public good.

The basic question is constitutional. The founding fathers in their original expression of copyright wrote that “authors” (creators) can enjoy control of their works in the “useful arts” for a “limited time.” But did they envision that more than two centuries later, the heirs of the creators or companies that gained control of the copyrights would exercise ownership control and require fees for the use of the material for a term equal to the life of the author plus 70 years—on up to 160 years?

As a result of the 1998 Sonny Bono Copyright Term Extension Act, the copyright term was increased for the 11th time since the 1780s. Proponents successfully convinced lawmakers that the U.S. should adopt the longer term to be on equal footing with the copyright laws of European trading partners.

The lawsuit, *Eldred vs. Ashcroft*, was brought by a book publisher of works in the public domain. Proponents of the current law have won at both the district and appeals court level. Opponents’ lawyers argue that the long term of copyright control does not benefit the public, because the majority of out-of-print works languish and are not exploited.

The record industry, performance rights societies, and music publishers oppose the challenge to the current law. Artists’ attorneys are split on whether the extension unfairly gives more weight to creators but believe that record companies should not benefit at the expense of artists.

ASCAP, BMI, National Music Publishers’ Assn., and the Recording Industry Assn. of America were parties to a friend-of-the-court brief siding with copyright owners when the case went to the appeals court in 2000. Many artists’ heirs, managers, and lawyers side with the industry but also feel authors should be able to reclaim the works after a period of exploitation by companies, a right granted by the Copyright Act to all works but those viewed as works made for hire.

“I’m all for copyright term extension, to maintain the integrity of the artists’ intentions,” says Gail Zappa, widow of recording artist/composer Frank Zappa, “even though for most it’s an uphill fight to get control.” Frank Zappa got ownership of his masters before he died; his widow owns them but has sold the distribution rights to Rykodisc.

Opponents of the current law argue that extension of the term also stifles the growth of the Internet by delaying availability of hundreds of books, movies, and songs online. Jay Rosenthal, an activist artists’ lawyer who works with the Recording Artists Coalition, disagrees. He says, “It doesn’t stifle anything. It just means these companies who thrive by selling public-domain material can’t get the stuff for free.”

Lawyers like Fred Goldring feel the longer terms hurt the public interest. “The copyright laws were designed to protect the public by making works available, not [to] protect artists or companies. The laws have been bastardized because of the lobbying of the companies for longer and longer terms. I mean, what artists have been in there lobbying for longer copyright term laws? No, it’s the companies—they’re the ones that make all the money.”

By accepting a review, Goldring believes the high court justices may be pondering, “Maybe we’ve lost sight of who the copyright laws are designed to protect.”



## Executive Turntable



SWITZER



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**RECORD COMPANIES:** Bryan Switzer is named senior VP of promotion for Universal South in Nashville. He was VP/GM of Atlantic Records Nashville.

Sonia Muckle is promoted to senior VP of publicity for Jive Records in New York City. She was VP of publicity.

Motown Records promotes Shanté Paige to VP of A&R in New York. Motown also names Michael Johnson senior VP of marketing and promotions in New York. They were, respectively, senior director of A&R, and senior VP of R&B promotions at Arista Records.

Chris Gobalakrishna is promoted to VP of finance for BMG North America in New York. He was senior director of finance for Arista Records.

Cynthia Johnson is named VP of urban promotion for J Records in New York. She was senior VP of urban promotion at

Columbia Records.

David G. Jacoby is promoted to senior counsel for Sony Music Entertainment in New York. He was counsel.

Lisa Buckler is named director of marketing for Legacy Recordings in New York. She was director of Sony Music Direct.

**PUBLISHERS:** Jon Mabe is named senior director of creative/writer artist development for Big Picture Entertainment in Nashville. He was creative director for EMI.

Kenny Cordova is named director for Clear Mind/Clear Heart Publishing in Miami. He was creative manager for Universal Music Publishing Latin America.

**RELATED FIELDS:** Eric Wilson is named a talent agent for Evolution Talent Agency in New York. He was senior VP/partner for Famous Artists Agency.

## Levy Realigns EMI Throughout Europe

BY GORDON MASSON

LONDON—In a bid to finish his global review of EMI Recorded Music before the close of the current financial year in March, chairman/CEO Alain Levy continues to realign the business worldwide, realizing his vision of one chief in each territory running both Capitol and Virgin.

During the past two weeks, Levy has undertaken the most radical restructuring of the group’s recorded music business since the company bought Richard Branson’s Virgin in 1992. With many of the managing directors throughout EMI’s territories expecting the axe to fall any day, a large portion of the £85 million-plus (\$121 million) arsenal that Levy was given by his board to restructure the recorded music division will likely be used for severance packages. When former EMI Group chairman Jim Fife departed, he received total payments from the company (in 1998 and 1999) of £9.2 million (\$13.1 million). There is now speculation regarding whether the package offered to Levy’s predecessor, Ken Berry, will reach a similar figure.

Having dealt with the U.S., the U.K., and Germany earlier in the year, the group has now introduced Levy’s “two separate labels, one shared strategy” template in France, Spain, Sweden, Denmark, Norway, and Argentina.

In keeping with that vision, Toshiba-EMI in Japan has created a new international division combining the

EMI and Virgin international departments. The division, employing 32 people, will be headed by GM Shuichi Kibe, who reports to Toshiba-EMI president Masaaki Saito. The companies’ A&R teams will continue to work separately. Changes elsewhere include:

- France: Alain Artaud has been appointed president of Capitol Records, and Laurent Chapeau will be president of Virgin Records. Artaud was GM of Source and of the labels



division of Virgin France, while Chapeau was GM of Virgin Records France. Both will report to Emmanuel de Buretel, president of EMI Recorded Music France. All European heads report to de Buretel under his more familiar guise as EMI Recorded Music Continental Europe chairman/CEO.

- Spain: Roberto “Chacho” Ruiz becomes the new president of EMI Recorded Music Spain. Ruiz, who was president of EMI Recorded Music Argentina, moves across the Atlantic following the exit of Miguel Angel Gómez, president of the Iberian regional division of Capitol Records. Virgin managing director Lydia Fernández will stay on, reporting to Ruiz. David

Ferreira, managing director of EMI Recorded Music Portugal, will report to de Buretel for the time being.

- Argentina: Alejandro Varela replaces Ruiz as managing director of EMI Recorded Music Argentina. He will report to Rafael Gil, president/CEO of EMI Recorded Music Latin America. Varela had been the company’s marketing director.

In Scandinavia, de Buretel has already established his immediate chain of command:

- Sweden: Asa Torneryd becomes president of EMI Recorded Music Sweden, as Stefan Gullberg, managing director of Capitol Records Sweden, departs. Torneryd was managing director of Virgin Records Sweden.

- Norway: Virgin Records Norway managing director Per Eirik Johansen becomes president of EMI Recorded Music Norway, while Nils Heldal, managing director of Capitol Records Norway, is out.

- Denmark: Breaking his pattern of promoting the Virgin managing directors and firing the EMI bosses, de Buretel appointed Michael Ritto president of EMI Recorded Music Denmark, rather than go with Henriette Blix, managing director of Virgin Records Denmark, who is leaving the company. Ritto was managing director of EMI Medley Denmark, as well as Capitol’s regional head for Scandinavia and Finland. Veikko Koivumaki continues as head of EMI Recorded Music Finland.



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- ★ New live concert DVD “Midnight Moon” in stores

train



[www.trainline.com](http://www.trainline.com)

[www.columbiarecords.com](http://www.columbiarecords.com)

Management: Jon Landau Management; Jon Landau, Barbara Carr

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# ARTISTS & MUSIC

## Combustion Enlists Songwriting Army For 'We Were Soldiers' Disc

**Powerful Vietnam Movie Provides Inspiration For Album Of Music That Highlights The Emotional Turmoil Of War**

BY DEBORAH EVANS PRICE

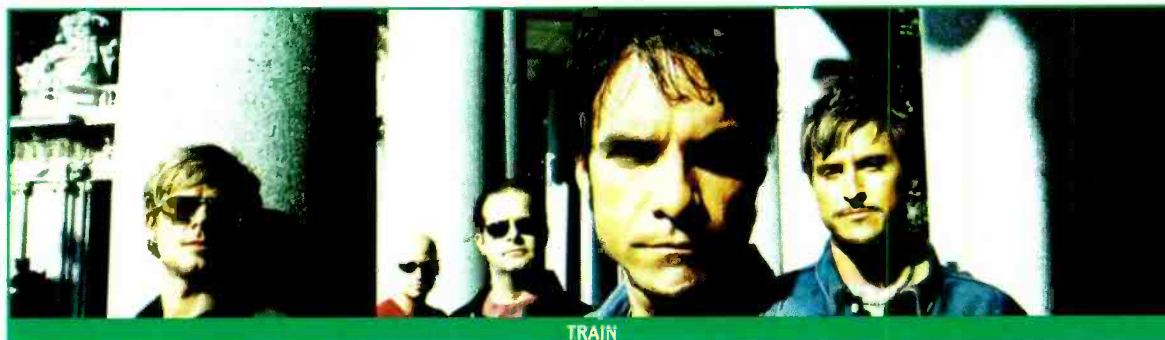
NASHVILLE—Striking visual images often provide the most powerful emotional conduit to great songs. Stirred by the riveting scenes in the new Mel Gibson movie, *We Were Soldiers*, a group of top songwriters has written songs for an album of music inspired by the film.

India.Arie, Johnny Cash and Dave Matthews, Jamie O'Neal and Michael McDonald, and Montgomery Gentry are among the acts featured on *Music From and Inspired by 'We Were Soldiers.'* The set contains original songs by Train, Steven Curtis Chapman, Five for Fighting, and Jars of Clay, as well as contributions from songwriters Marcus Hummon, Beth Nielsen Chapman, Annie Roboff, and Patty Griffin, whose songs were recorded by other artists. The Icon/Paramount film is a true story about one of the very first platoons to go to Vietnam.

Sony Soundtrax president Glen Brunman admits the industry is flooded with soundtracks inspired by films. But he feels *We Were Soldiers* is different, because the music is so closely connected to the movie. "This collection of songs is extraordinary and speaks to the very emotional elements of the movie," he says. "The record examines the story of war, the story of soldiers, and families from different points of view. When you see the movie, you won't be able to miss the fact that these songs really are an exact extension of the movie."

Listed as a Combustion Music/Sony Soundtrax/Columbia release, the project streets Feb. 26. Chris Farren and Ken Levitan, partners in the 1-year-old Combustion Music, landed the project after Michael Lustig, head of music at Mel Gibson's Icon Films, heard Combustion's *Songcatcher* soundtrack and wanted to work with them.

For *We Were Soldiers*, Farren says the approach was to bring songwriters in to view the film and write songs based on the experience. Screenwriter



Randall Wallace, whose credits include *Braveheart*, *Pearl Harbor*, and *The Man in the Iron Mask*, was very involved with the album. "He came down, and we invited hundreds of songwriters to a screening," Farren recalls. "He tried to explain to them how he saw the movie. It's something he'd been working on for six years. He was very articulate and incredibly involved in the process of inspiring the songwriters to [write] the kind of music he wanted."

Farren says the challenge was keeping the music true to the film without delivering an album that would "make you slit your wrist . . . It's not an easy movie to watch and not necessarily a happy record to listen to. It's art. If you are looking for a record to spin at your next party, this isn't the one."

But Farren thinks they succeeded in producing an album that contains elements of hope despite the heavy subject matter. "There really is a feeling of spirituality," he says, adding that the album contains "more [of] a sense of hope and [a] sense of rhythm that still spoke honestly to the movie. If you just had a country uptempo ditty, it might feel a little bit wrong . . . If people listen to [the songs] in the context of why they were written, they'll understand that this is a real substantial body of work."

Although they recruited music from other cities, Farren says the Music Row songwriting industry really rose to the occasion. "I can't say enough about the

Nashville community. They really embraced this project, and I think they were legitimately and honestly moved by the film . . . Nashville still feels like they haven't had their fair shot at being involved in the Hollywood stuff. This is an opportunity not only to allow them that but to write for a movie of substance . . . People just wrote out of pure inspiration."

Train vocalist Pat Monahan calls it the best film he's ever seen. "I went in and sat down with three other men, and from the opening scene I knew I

was in for a real heavy movie," he says. "So I removed myself and sat way in the back all by myself and cried for two hours. That's how this movie was to me. It's about war and the emotions of the people in the war that are more than just soldiers. They are just kids, men, fathers. It's based more on emotions than it is on blood."

Moved by the film, Monahan began writing "Fall Out." He finished the tune with his Train bandmates, and the group recorded the track in London's famed Abbey Road Studios. Monahan describes the song as "Pink Floyd meets Bruce Springsteen meets Train" and says he enjoyed writing for film. "[Having] a visual to work [from] makes it a whole different way of writing," he says. "It's like seeing a picture and saying, 'Tell me about it,' as opposed to [writing] songs out of thin air."

The songs on the album poignantly examine the emotional turmoil that accompanies war, from the horror of battle to the anticipation of a lover's reunion. The O'Neal/McDonald duet "Not So Distant Day," penned by Hummon, Nathan Followill, and Caleb Followill, speaks of a couple's longing to be together.

"What is so cool about the song is [that] you could imagine dreaming about someone and thinking about them a lot and when you are going to be together again," O'Neal says. "Think about people being separated by war

and how hard that is. I like that idea of the song 'Not So Distant Day' that you're going to be back together if you have faith. It has a cool vibe."

The first single and video from the album will be Montgomery Gentry's "Didn't I," penned by Anthony Smith. Eddie Montgomery says he and Troy Gentry were proud to record something that will remind people of the contributions made by veterans. "When I got behind that microphone and started to sing that song, I started to think about all them guys that I've heard stories from," he says of friends that served in the military. "They still don't get enough respect, to this day."

According to Sony Music Nashville executive VP/GM Mike Kraski, the project will be marketed via a direct-response TV campaign, as well as a strong push at retail. "Any music inspired by this movie is going to compel people to go out and buy it, because the movie is inspiring and powerful," Kraski says. "Our first job is to just make them aware of it."

The single will be played in 1,700 theaters in conjunction with the film's March 1 release, and Kraski says they will use every opportunity to help movie audiences connect with the album. (Only two songs on the album are actually heard in the film. A score album from *We Were Soldiers* will be released at a later date.)

Kraski says the label is partnering with Jars of Clay to promote the album on Jars' spring tour. The band, which contributes the cut "The Widowing Field," will sell the album on tour dates. "Randall Wallace was interested in music that tapped into the spirit of the film," Jars vocalist Dan Haseltine says. "It's a really good soundtrack."

Tower Records Nashville GM Jon Kerlikowske says, "This type of record is going to be a true music-lover's record. Really good records don't have to have a genre attached. It's just good music."



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# Bernadette Peters Gets Hooked

**Singer Says Rodgers and Hammerstein Angel Set Is A Labor Of Love**

BY WAYNE HOFFMAN

NEW YORK—Bernadette Peters was only a child, growing up in Queens, N.Y., when she first fell in love with Rodgers & Hammerstein.

"The first show album I ever heard was *Carousel*," Peters recalls. "As a little girl, one Saturday morning when everyone was asleep, I got up and went to the record cabinet. I got out the *Carousel* with the pink cover and put it on. It hooked me right away."

Despite the fond memories, when she was approached decades later with the idea of recording a collection of Rodgers & Hammerstein songs, Peters was hesitant. "When songs become such big hits and you grow up with them, you take them for granted. I thought, 'Is it corny to do Rodgers & Hammerstein?' But after I investigated the music, I fell in love with it again."

On March 12, Angel Records releases *Bernadette Peters Loves Rodgers and Hammerstein*. Included on the set are "Mister Snow," "If I Loved You," and "You'll Never Walk Alone"—all from the first cast album Peters ever heard, *Carousel*.

"When you go over the songs," she says, "you find the truths in them."

The power of the music became even more evident when the album was being recorded. Originally scheduled for Sept. 12, 2001, the first recording session was delayed a week after the attacks of Sept. 11.

Co-producer Richard Jay-Alexander recalls that musicians came up to Peters in the studio between takes to say how comforting the music was. "By the time 'You'll Never Walk Alone' came along, we all just lost it," he says. "You didn't have to say a thing."

Peters says, "The music seemed perfect for what was going on. It's so soothing. There's no turmoil in it."

The project is the brainchild of theater veteran Jay-Alexander, who first met Peters when he was stage managing the Broadway production of *Song & Dance*, for which she earned her first Tony Award for best actress in a musical in 1986. The two started getting together once a week, singing Rodgers & Hammerstein numbers around the piano in Peters' Manhattan apartment. A few months later, they met with Tony-winning musical arranger Jonathan Tunick to see if they could create an overall vision for an album and choose specific songs.

"We each came to the meeting with a wish list," Tunick says. "Our lists were fairly congruous, although we each had our favorites, our pets." Tunick was partial to "Out of My Dreams" (*Oklahoma!*), while Jay-Alexander pulled for "There is Nothing Like a Dame" (*South Pacific*) and Peters was set on "If I Loved You." In the end, they agreed on a list that

includes several classics, but also contains selections from lesser-known shows, such as "The Gentleman Is a Dope" from *Allegro*.

When the album was recorded, co-producer Tunick conducted the 45-piece orchestra. Jay-Alexander says the producers' idea was to create a sound that could be replicated in live performances: "There's no Pro Tools on this record, no tricks," he says. "It's not a piece of processed, bombastic stuff. It's totally alive."

This was the first time that Tunick and Peters worked together—even though they have been friends since they met decades ago on a double-



date. "She's remarkably free of temperament and has a good sense of self-worth," Tunick says of the singer. "She's a total pro, yet there's still that side of her that's just a nice Italian girl from Queens."

## A LIFE IN SHOWBIZ

Since Peters appeared at age 3 on TV's *Name That Tune* and *The Horn and Hardart Children's Hour*, there's hardly a medium or genre she hasn't tried. She performed on TV shows like *The Carol Burnett Show* and *All in the Family* before winning her own sitcom—*All's Fair*—in 1976. She has starred in more than a dozen films, such as *The Jerk* and *Pennies From Heaven*. Her theater career has included acclaimed roles in *Sunday in the Park With George* and *Mack and Mabel*.

But music has always been a focal point for Peters. In addition to several cast albums, she has recorded solo releases, including the Grammy Award-nominated *Sondheim Etc.* and *I'll Be Your Baby Tonight*. And she has graced concert stages from Las Vegas to Miami Beach, where she now spends her winters.

Peters, who is represented by the William Morris Agency, says she never consciously decided to pursue such a diverse career: "I just look at each project as it comes along."

This year, Peters appears in two TV movies: *Prince Charming* on TNT and *Bobby's Girl* on Showtime. She starts recording her next CD—a Christmas collection—this summer. And in early 2003, she'll return to Broadway to begin rehearsals for *Gypsy*, a musical revival that Peters will both star in and co-produce.

Peters will make time for concerts to promote this album, beginning in April. The shows will include several Rodgers & Hammerstein songs that are not on the disc, plus an overture.

While Peters' disc will be serviced to the Music of Your Life radio network—which syndicates shows that play standards—commercial radio doesn't offer many opportunities. Capitol Jazz and Classics senior director of marketing Andria Tay says, "The adult music audience is not easy to reach, because there are not a lot of mass outlets for it. That's where press and retail visibility come into play for us."

Peters is planning appearances on TV and in stores to promote the album. She begins on the street date with a segment on *Live With Regis and Kelly*, followed by a CD-signing at the Virgin Megastore in New York's Times Square.

Williamson Music—the ASCAP music publishing division of the Rodgers & Hammerstein Organization—is publishing a collection of sheet music for the songs on Peters' set, due around the same time as the album and using its key art.

Richard Turk, owner of Colony Records in New York's Theater District, says Peters' buzz is strong, as evidenced by feedback on his Web site, colonymusic.com. "The groupies are already looking for it. There's a great potential for us. It's the kind of product we're hungry for and sell a lot of."

While Tay says the "older demographic" is key to Peters' sales, the singer's audience is broader than that of other theatrical performers.

Turk says, "I sometimes put [Peters] in the same group as Barbara Cook, and Barbara Cook usually commands an older crowd. But Bernadette Peters has cultivated a younger crowd." He suggests that this audience discovered Peters in more recent stage shows—like the revival of *Annie Get Your Gun*, for which Peters won her second Tony in 1999.

Peters says that she enjoys seeing these younger fans at her shows. "Some young singers today aspire to be Britney Spears or Madonna. But there are other young people who want to be on Broadway."

Maybe someday, as a little girl somewhere searches through her parents' CD cabinet after everyone's asleep, she'll push aside copies of *Britney* and *Erotica* and instead give a listen to the cast album of *Annie Get Your Gun*... and she'll be hooked.

## The Beat

by Melinda Newman



**A PERFECT FIT:** Rod Stewart swears J Records chairman/CEO Clive Davis made him a promise when Stewart signed to his label: "Clive assured me that I would sell as many records as Whitney Houston and be as hot as Alicia Keys," he says with a laugh.

We don't know if that can happen, but if anyone can return Stewart to sales prominence, it would be Davis. The worldwide, multi-album deal, which was announced Feb. 20, marks the first time Stewart and Davis are officially working together, although the pair have known each other for years. Stewart left the WEA family after



25 years last year (*Billboard*, Dec. 8, 2001). He had recorded for Warner Brothers for more than two decades, then released his last studio album, 2001's *Human*, through Atlantic. According to his manager, Arnold Stiefel, Stewart's latest best-of collection, which came out last November as a one-disc set in the U.S. and a double-disc internationally, has sold more than 2 million albums worldwide.

After Stewart left Atlantic, discussions ensued with a few labels, but the only label head Stewart spoke with was Davis. "J is where I wanted to be and, for me, it's a dream come true working with Clive," the artist says. "I'm over the moon about the whole thing." Stewart is already at work on his next album, which will come out in October. Although he won't reveal anything about it, the project is being dubbed a "concept" album, for what it's worth.

The singer, who just returned from a three-week, sellout Australian tour, will make his debut as a J artist at Davis' pre-Grammy Awards party Feb. 26.

Also coming up for Stewart is a European tour starting in May that will include an appearance at Queen Elizabeth's Golden Jubilee celebration June 3, as well as a headlining spot on England's Glastonbury Festival June 30.

**SOARING HIGH:** The Grammy Awards presented its first award for best Native American album in 2001. The newly added category came after more than six years of petitioning by those in the Native American community.

Now, on the eve of this year's Grammys, Sound of America Records (SOAR), Burnt Down Agency, and Canyon Records will play host to the first Native American Grammy Showcase, slated for Feb. 26 at the Kodak Theater in Los Angeles.

The evening will blend performances by traditional and contemporary Native American artists. Among those slated to perform are 2002 Grammy nominees **Black Eagle**, **the Black Lodge Singers**, **the Northern Cree Singers**, and **Youngbird**, as well as **Brule**, **Chester Knight & the Wind**, **Joseph Firecrow**, and **R. Carlos Nakai**.

**Tom Bee**, president of Albuquerque, N.M.-based SOAR, says the evening is a good way to expose attendees to the contemporary side of Native American music, as well as highlight some nominees. "There are still a lot of stereotypes out there about this music. I think when most retailers hear the term 'Native American,' they think it's nothing more than drums and chanting and don't realize that it goes far beyond that. We have music that is world beat, new age, pop, and rock. The contemporary artists don't want to be known for their heritage as much as their music. We want to get more support at the retail and distribution levels." Bee notes that a number of retailers are supportive of the format. "I think Borders [Books & Music] and Tower [Records] and Hastings are trying really hard. Tower was one of the first major chains to give Native American music a shot in the arm."

Bee's next move is to get a Grammy category for best contemporary Native American album added.

**GRAMMY UPDATES:** Billy Joel and Tony Bennett will perform together during the Feb. 27 Grammy Awards broadcast, as will **Al Green**, **Brian McKnight**, and **Hezekiah Walker**... **Natalie Cole**, **Nelly Furtado**, **Don Henley**, and **Stevie Wonder** have joined the list of performers paying tribute to Billy Joel at the Feb. 25 MusiCares Person of the Year dinner.

**STUFF:** **Destiny's Child** and **Dave Matthews** will share the 2002 Patrick Lippert Award, which will be presented Feb. 26 at Rock the Vote's annual bash at Los Angeles' House of Blues. National Assn. of Record Merchandisers president **Pam Horowitz** will receive the Founders Award... Following their split with longtime manager **Rusty Harmon** last year, **Hootie & the Blowfish** has linked with McGhee Entertainment for management. Longtime **Ted Nugent** manager **Doug Banker** has also joined the company, bringing Nugent with him.





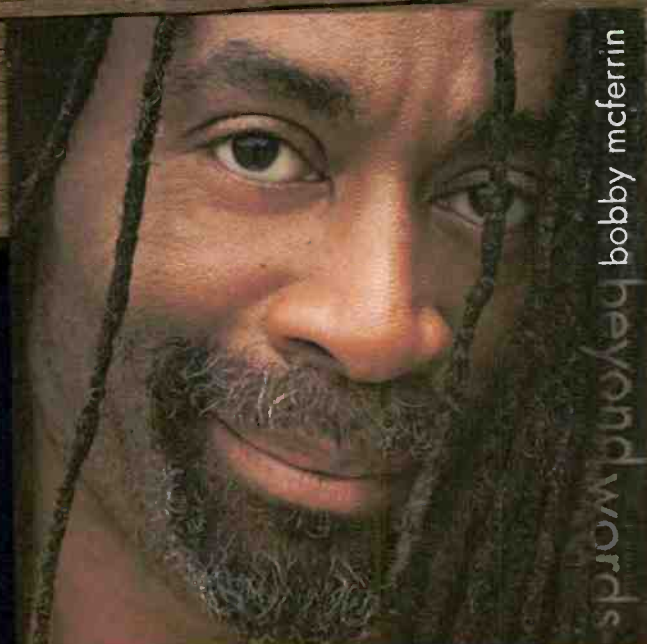
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beyond words bobby mcferrin

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**BEYOND WORDS**

*In Stores March 12*

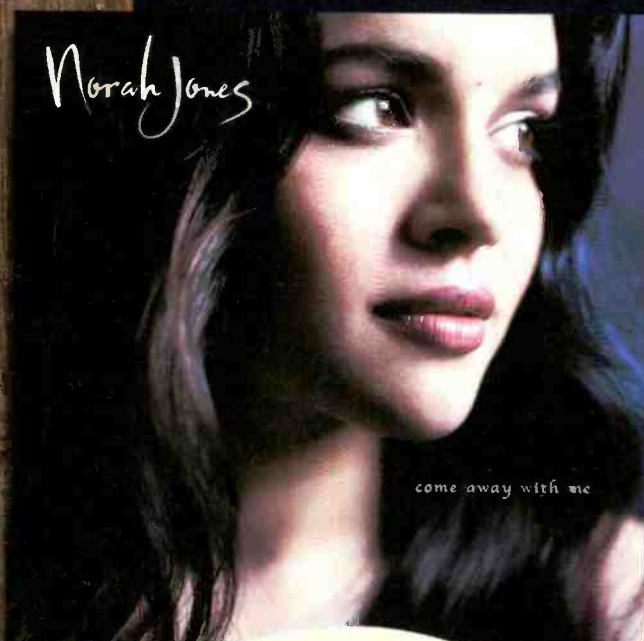
The ten-time Grammy winner, musical ambassador and vocal phenomenon returns with his first new album in nearly five years. Entitled BEYOND WORDS, the album is just that: a universal musical statement that transcends boundaries of language, age, race and religion and takes the listener on a spiritual pilgrimage through Bobby's influences from around the globe.

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# Nettwerk Ready Neil Finn Sets, DVD

Vedder, Marr, Germano, Members Of Radiohead Guest On Live Album

BY WES ORSHOSKI

NEW YORK—Former Crowded House/Split Enz frontman Neil Finn says the recording of his new live album, *7 Worlds Collide—Live at the St. James* (Feb. 26, Nettwerk America), was both an experiment with some rather famous friends and a chance to give a little back to his fellow New Zealanders.

Culled from an April 2001 five-night stand at the St. James Theatre in Auckland, New Zealand, *7 Worlds* sees Finn joined by such peers/admirers as ex-Smiths guitarist Johnny Marr, Pearl Jam frontman Eddie Vedder, Lisa Germano, former Soul Coughing member Sebastian Steinberg, and Phil Selway and Ed O'Brien of Radiohead.

Looking for a chance to do something special in New Zealand, Finn reached out to each early last year to see what interest they might have in coming to "his place" and forming a short-lived band.

"I wanted to explore what happens when you put people together from unlikely places, each with a really strong will to make great music," he says. "That was the motivation—and also to just hang out and have a good time at home and sort of bring the music business back home."

New Zealand, Finn says, is no more accessible or tour-friendly than Hawaii and is often passed by on tours, rarely seeing an event like this. "Most of the bands that tour Australia don't even come to New Zealand. It's not economically viable. And you always see these kinds of events on TV happening somewhere else. It never happens in Auckland."

He adds that the fact the shows were to be held in a somewhat exotic, out-of-the-way place, was probably part of the attraction for Vedder, Marr, and company, who, after convening in Auckland, had three days to rehearse. "We had to get good real quick," Finn says, laughing.

Immediately struck by their compatibility with one another, Finn says the group (Marr and O'Brien on guitar, Selway on drums, Steinberg on bass, Germano on keyboards and other instruments, and Marr, Germano, Neil, brother Tim Finn, and Vedder on vocals, with other contributions from Finn's son's group, Betchadupa) learned a "ridiculous" amount of songs—roughly 30 tracks, including Crowded House, Smiths, Split Enz, Pearl Jam, Finn, and Germano songs, as well as material Finn had recorded with Tim.

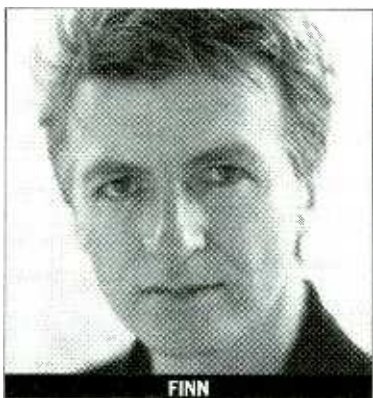
"Everybody got really greedy to be on everything," Finn says with a laugh. "And you couldn't keep 'em away. People like Johnny Marr are just so up for playing."

With so many songs, the band was able to easily mix up the set lists from night to night, giving those who attended multiple shows different experiences. In addition to the group's takes on Split Enz's "Take a Walk," the Smiths' "There Is a Light That Never

Goes Out," and Crowded House's "Weather With You"—all of which are included on *7 Worlds*—Finn and company even covered Pearl Jam's "Better Man" (which Finn says put a big smile on Selway's face) and the La's' "Timeless Melody," with Vedder on vocals.

"I think in terms of variety, you couldn't imagine going out to see a more varied and dynamic show. You never knew what was gonna happen next," Finn says.

Germano says the experience proved to be "one of the coolest" of her life. Everybody had a pure love for music, she says, adding that each was making music from an unfamiliar position. "They were all not in their space. Everybody was vulnerable and we all just did it together—that's what was so beautiful about it."



FINN

What made the album's final cut is only roughly half of what's available on a DVD-Video chronicling the five shows, also to be issued Feb. 26. Finn and his guests are donating their royalties from both to Doctors Without Borders, a charity that provides aid to victims of war, epidemics, and natural disasters. Says Finn, "We just wanted to keep the whole thing in that mode of being pure and for the sake of it, for the sake of music and a good time."

## NEW STUDIO SET FINDS U.S. HOME

The CD and DVD-Video will be followed May 21 by the long-delayed North American release of Finn's second solo set, *One All*. The album's U.S. bow comes a year after its international release. After an unsatisfying and brief stay on Sony's now-defunct Work label—which issued his solo debut, 1998's *Try Whistling This*—Finn says he needed time to "find a home for it that seemed right."

"I came to the conclusion that it was time for me to find a smaller, more intimate environment to have a relationship—like a record company that was a little smaller and easier to deal with—and to maintain a little more control."

The extra time has given Finn a chance to spruce up the record: "I've had a year to think about it—I've improved a couple of things. I've added a couple of new things. I've taken away a couple of things, which hadn't worn very well. And I've remixed a few things. So, I think, all in all—excuse

the pun—it's an improved record."

To designate that *One All*—which features guests Germano, Crowded House producer Mitchell Froom, Sheryl Crow, lauded skinsman Jim Keltner, and Finn's son Liam—has been freshened up, Finn retitled it. The international version carries the name *One Nil*, a play on the New Zealand pronunciation of Finn's first name.

Thanks to Vedder, Marr, Selway, and O'Brien, Nettwerk—to which Finn signed a three-album licensing deal—finds itself with an opportunity to build momentum for *One All* (on which two *One Nil* tracks are replaced with new songs "Human Kindness" and "Lullaby Requiem") with a star-studded live album, product manager Mora Duvall says: "Not only are you dealing with Neil's very rabid and very active fan base, but you're also dealing with Eddie Vedder and members of Radiohead. There's lots of star power there, but it's not like J.Lo star power. [Pearl Jam and Radiohead's] fans are very passionate and very rabid."

As a result, folks are coming to Nettwerk to help promote the set instead of the other way around, Duvall says, adding that the label is working with MTV2 and DirecTV to air portions of the *7 Worlds* DVD. Tentative plans call for DirecTV to air a *7 Worlds* special as part of the monthly music programming on its Freeview channel, she adds. (About 11 million subscribe to DirecTV, according to the company.)

"Neil's got 20 years' worth of amazing songs that he's written or co-written," Duvall says, "and *7 Worlds* is great as a way to put out something that both previews the new material—which we consider new in this country and in Canada—and also remind people of some of the previous great works—but without harping on, you know, 'Crowded House greatest hits,' or 'Split Enz greatest hits.' It's not like mining the past: It's more like putting everything into context, and then it kind of builds a bridge to *One All*."

While he's spun a few tracks from the import version of *One All*, Nic Harcourt—host of Santa Monica, Calif.-based noncommercial KCRW's *Morning Becomes Eclectic*—says both Finn's live and studio albums will most likely be tough sells on most programmers.

"He'll do well at triple-A, [but] whether they can cross it to other adult formats remains to be seen," says Harcourt, KCRW's MD. "I mean, he's a great songwriter, he's a really important artist—really, one of the most important of the last 20 years. But with the state of radio in America, whether or not he'll get a chance is another question."

Finn, whose songs are published through BMI, is managed by Marcus Russell and Alec McKinley at London-based Ignition Management. He is booked in the U.S. by John Marx at William Morris and internationally by Emma Banks in London.

## Sound Tracks™

**DOIN' THE RIGHT THING:** We love when a soundtrack strives to be more than a collection of tunes by random artists with previously unreleased tracks—as is the case with *Life and Debt*.

The movie, which recently opened and is distributed nationally by New Yorker Films, addresses the impact of the International Monetary Fund and other lending institutions on Jamaica's development.

Under the direction of **Stephanie Black**, the film offers a compelling, thought-provoking view of the complexities of international finance through the eyes of the working class and impoverished people whose lives are impacted by foreign policies and economic agendas on a daily basis.

The music from the *Life and Debt* soundtrack displays comparable passion and urgency. The soundtrack features the cream of the reggae music crop, past and present. Among those featured are legends **Bob Marley** ("Work," "Smile Jamaica") and **Peter Tosh** ("Fool Die"), and contemporary acts **Sizzla** ("Give Em a Ride"), **Anthony B** ("Raid di Barn"), and 2001 Grammy Award nominee **Luciano** ("Guess What's Happening").

The soundtrack is available on Tuff Gong, which will donate all profits from the CD sales to Unlimited Resources Giving Enlightenment (URGE), a nonprofit organization that is dedicated to the promotion of social welfare and poverty reduction for children and young adults within lower income communities in the U.S., Jamaica, Haiti, and Africa. The organization was formed by **Ziggy Marley and the Melody Makers**, who have a previously unreleased track on the album ("Globalization"), as well as group member **Stephen Marley** (Ziggy's brother) who contributes a duet with **Buju Banton** called "Solutions (Do Rae Me)."

"Reggae is and always will be people's music, and its militancy will ring truth to all who listen," Marley says, noting the grit and emotional weight of the material.

For further information on either the film *Life and Debt* or URGE, visit their respective Web sites, [lifeanddebt.org](http://lifeanddebt.org) and [unlimitedresources.com](http://unlimitedresources.com).

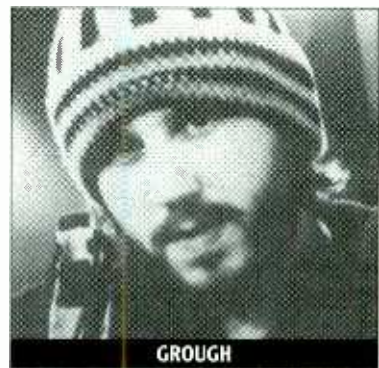
**UNIVERSAL MUSIC:** One of the stronger collections to be released in recent weeks is the Universal Classics album supporting the box-office hit *Black Hawk Down*.

With music composed by Academy Award winner **Hans Zimmer**, the set includes "Minstrel Boy" by

**Joe Strummer**, former frontman of the **Clash**. The vocalist on four tracks is **Baaba Maal**, the acclaimed Senegalese artist whose singing echoes both the traditional vocal styles of Africa and the feel of American blues. Other memorable moments include "Gortoz a Ran-J'Attends" by **Denez Prigent** and **Lisa Gerrard** (the latter of **Dead Can Dance** and **Gladiator** fame) and "Barra Barra" by **Rachid Taha**, the Algerian world-beat artist.

Universal Classics has another winner in *Gosford Park*, on which actor **Jeremy Northam** sings new versions of vintage **Ivor Novello** songs. (Novello was regarded as one of the greatest British actor/composers of World War I-era England.)

Quite simply, this is a sterling soundtrack that beautifully complements its Academy Award-nominated film. It's also a lovely listening experience without the accompaniment of the movie. A rare treat.



GROUGH

**LOVE THE BOY:** On April 23, Artist Direct/XL/Beggars Banquet will issue **Badly Drawn Boy's** (BDB) original soundtrack to the film adaptation of **Nick Hornby's** best-selling novel, *About a Boy* (Riverhead Books). Due in May, the film stars **Hugh Grant** and **Toni Collette**, and it was directed by **Chris and Paul Weitz**.

The set was recorded with producer (and Bong Load Records founder) **Tom Rothrock** (**Beck**, **Elliot Smith**). It's the U.K.-rooted band's first release since the Mercury Prize-winning album *Hour of the Bewilderbeast*. The soundtrack was written entirely by the band, including eight new songs and all incidental/score material.

BDB became involved with the film at the request of Hornby. "I wanted to get on with my own record, but I met [the filmmakers], read the book, and I started to get a good feeling," BDB frontman **Damon Grough** says.

The band has since entered a Los Angeles studio to work on its next set.





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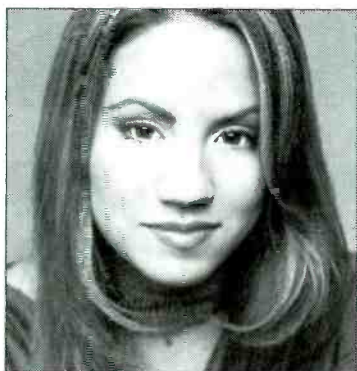
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**Rachael Returns.** On March 5, Word Records artist Rachael Lampa offers her second set, *Kaleidoscope*. It finds her collaborating once again with producers Brent Bougeois and Brown Bannister. "Every song on this record is something I wanted to sing about specifically," she says. Among the highlights is "Give Your Heart Away," which was inspired by the events of Sept. 11. Lampa is planning to launch a U.S. tour this summer.



## In The Works

- Acclaimed troubadour Ron Sexsmith has completed work on his sixth, as-yet-untitled album, and is looking for a label home for the disc, which features a duet with Coldplay's Chris Martin on the piano-based, string-embellished "Gold in Them Hills." The Canadian singer/songwriter released last year's *Blueboy* (co-produced by Steve Earle) on Staten Island, N.Y., indie spinART, after a three-album stay at Interscope. For info, contact Sexsmith's manager, Michael Dixon, at 615-791-7731 or Sodarock@mac.com.

- On March 26, Cheap Trick will mark its 25th anniversary with a Rhino DVD that captures live performances over four sold-out 1998 concerts at Chicago's famed rock club the Metro. DVD extras include an interview with the band and a discography, among other items.

- On April 23, venerable singer/songwriter Darden Smith ends a four-year break from recording with *Sunflower*. Smith produced the Dualtone Music Group release with Stewart Lerman. The Austin-based artist is joined by Kim Richey and Patty Griffin on songs that combine his signature introspective lyrics and atmospheric rock instrumentation.

- Craig Armstrong, famed for his studio collaborations with Madonna, Björk, and U2, among others, returns April 2 with his own recording, *As If to Nothing*. The Melankolic/Astralwerks collection features guest appearances by Bono, Evan Dando, and Mogwai.

- On May 14, Arista will introduce its latest R&B ingenue, Latrelle, with the debut set *Dirty Girl, Wrong Girl, Bad Girl*. The first single, "House Party," goes to radio in mid-March. Latrelle began her career as a songwriter with Tracy Edmonds' publishing company, eventually collaborating with Deborah Cox, Destiny's Child, Mary Mary, and Next, among numerous others.

- On June 18, Roland Gift will offer his eponymous solo debut on MCA Records. This project sees the former frontman of Fine Young Cannibals returning to music after an extended period as an actor. In fact, he can be seen in the forthcoming Michie Gleason film *The Island of the Mapmaker's Wife*. Expect Gift to spend time on the road this summer promoting the disc.

## The Classical Score



by Steve Smith

**A MUCH-NEEDED TRANSFER:** With the Jan. 23 passing of EMI Classics engineer emeritus **Keith Hardwick**, it's worth examining the current state of the historical reissue industry, in which he played a seminal role. Along with his predecessor, **Anthony Griffith**, Hardwick was one of the first "transfer artists," a new breed of producers specializing in the restoration of historical recordings—primarily 78-rpm discs recorded from 1900 to 1948. During the years of the CD boom, the market for those recordings became an industry unto itself, as independent labels vied with the majors to issue the finest-quality transfers of legendary performances.

According to **Mark Obert-Thorn**, a leading transfer engineer, Griffith and Hardwick set new standards for the now-burgeoning business during the

introducing and refining the CEDAR noise-reduction process. Obert-Thorn and fellow transfer artists **Allan Evans**, **Ward Marston**, and **Seth Winner** quickly adopted such technological advances to improve their own efforts. The art of the transfer has become so exacting, he notes, that they are now evaluated and compared in academic courses. "There is actually a course at King's College [in London] that compares my transfers of the **Elgar** [Violin] Concerto with the composer conducting to **Andrew Walter's** for EMI," he says.

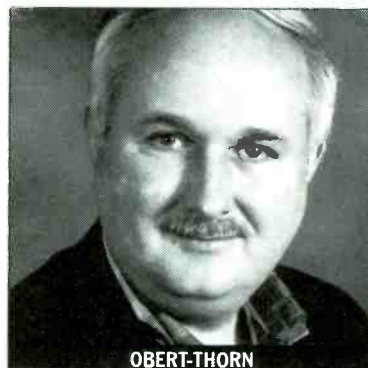
As the retail market contracted in recent years, some specialist labels have struggled to survive. Marston's own eponymous label has increasingly relied on mail order and the Internet to remain commercially viable. The Internet also plays a primary role in the marketing and distribution of the Andante Collection, a premium-priced series of lavishly annotated, multi-disc anthologies devoted to significant composers, artists, and conductors.

The most significant recent development in the historical market, however, has been the arrival of the enterprising Naxos label, which has created a groundswell of interest in historical reissues by providing exemplary quality at budget prices.

"Naxos is making these recordings more accessible, just as they reduced the field of new repertoire to a price where people would be more willing to take a chance on something they hadn't heard before," Obert-Thorn explains. "We find that many purchasers of Naxos Historical are first-time purchasers of historical material. If they've heard a name like **Kreisler**, **Casals**, or **Heifetz**, they may want to pick up a cheap Naxos CD to see what all the fuss was about—and hopefully they'll get hooked."

Obert-Thorn has made vivid, immediate transfers of recordings by **Casals**, **Heifetz**, and **Cortot** for Naxos. He is also taking the opportunity to revisit some projects he had previously done for other labels, with the advantages of experience and superior technology. The label recently issued his exceptional transfers of composer **Sergei Prokofiev's** thrilling piano recordings. Obert-Thorn transferred the same recordings for Pearl a decade ago, but the Naxos release boasts superior sound and sells for a fraction of the cost.

Obert-Thorn is quick to note, however, that Naxos does not intend to drive the full-price labels out of business. "Once people get past the well-known names that Naxos is doing, it will be good for the other independents as well, because they'll want to see what someone not as well-known as Kreisler did with the **Beethoven** concerto."



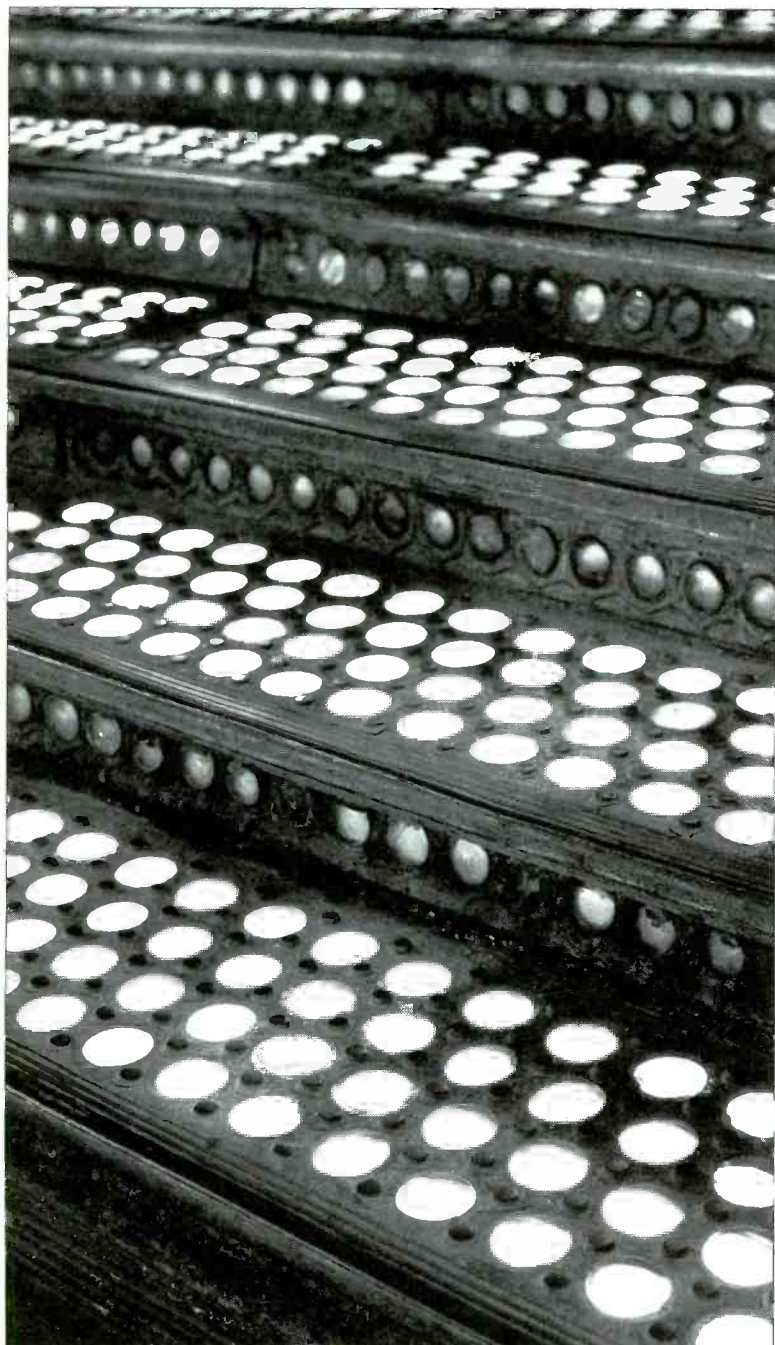
OBERT-THORN

LP era. "What Keith and Anthony did," he explains, "was to take a fresh look at those [archival recordings], do new transfers, and package them in new ways—for instance, the "Record of Singing" boxed sets and collections like *Wagner on Record*—and make them available in good transfers for a budget price."

As the majors concentrated on reissuing recordings by their best-known stars, such independent labels as Pearl initially filled the gaps with more obscure artists and repertoire. When the CD arrived, however, indies were quick to take advantage of older recordings falling into the public domain in order to satisfy consumer demand for such celebrated artists as **Toscanini** and **Heifetz**.

"I started transferring professionally for Pearl in late '88," Obert-Thorn recalls, "and the things I wanted to work on right away were the most famous recordings—**Casals** doing the **Dvořák** Cello Concerto, or the **Toscanini** [New York] **Philharmonic** recordings. They hadn't been done, so there was an opening for specialist labels to do the bigger names and more popular repertoire for the first time." Obert-Thorn went on to do acclaimed transfers for other labels, including Romophone and Music & Arts.

EMI continued to set the pace,



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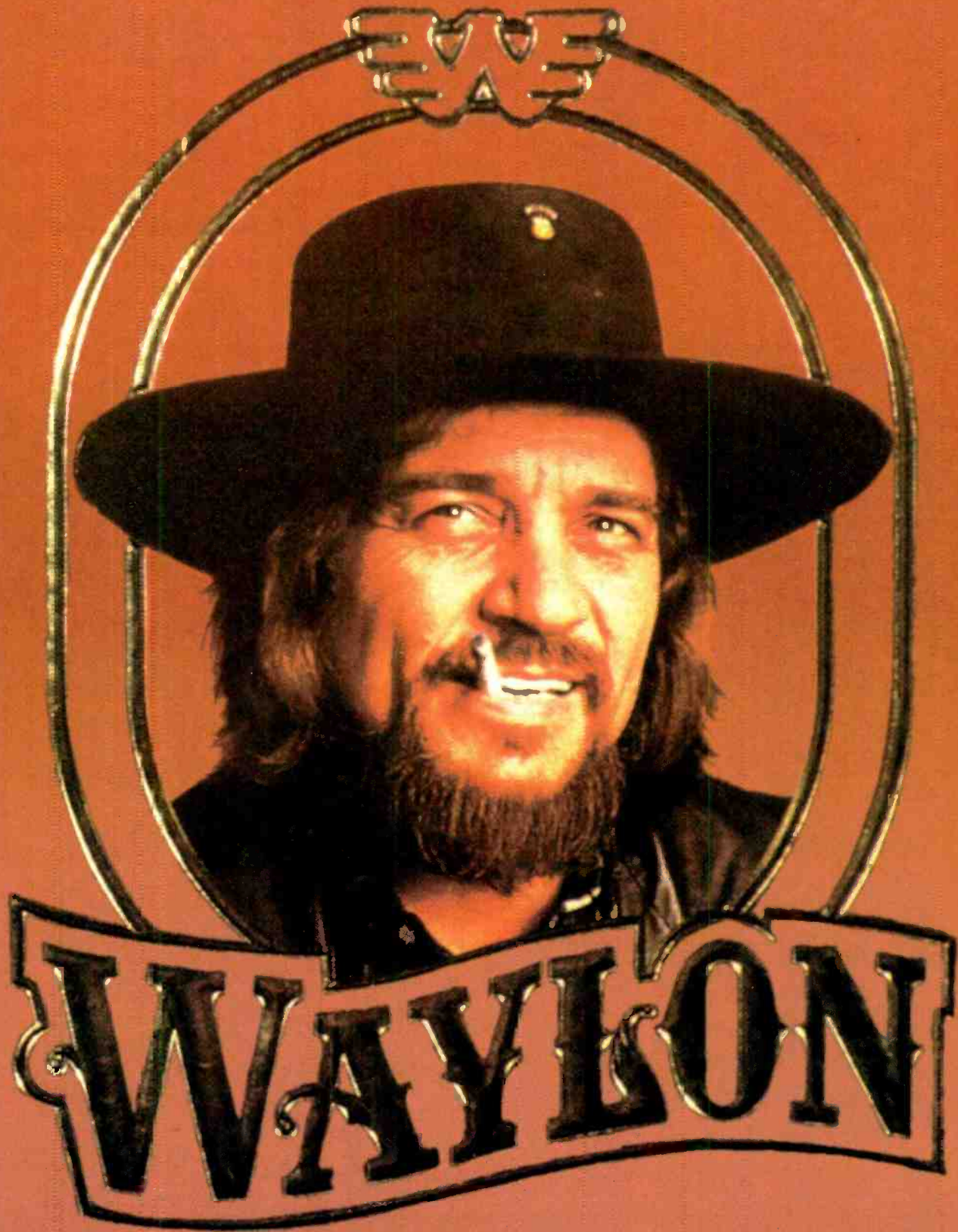
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(COUNTRY MUSIC MAGAZINE)



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# Blige Winter Tour Is A Warm-Up For The Summer

*Theater Tour Through The U.S., Europe, Far East Is A Showcase For Later, More Extensive Outing*

BY LINDA DECKARD

NASHVILLE—Mary J. Blige's current tour of theaters is the showcase for an amphitheater/arena tour this summer. The intention is to package her with a similarly strong draw, says Bruce Kapp, VP and tour producer of Clear Channel Entertainment, which is promoting the first leg of her international tour.

"We'd love to go out with somebody like an Usher. Something hip to go with Mary. It hasn't been decided, but it will be really good," Kapp says of the impending summer tour.

Blige's manager, Simon Ren-

shaw at the Firm, thinks "the trouble with touring in the summer is that there is just so much out there. Obviously, packaging and pricing become incredibly important." The package idea is "to build an event for the summer that the consumers find truly compelling."

## 'START INTIMATE'

Blige has her own opinion about that package: "We have the R&B, hip-hop; maybe a little retro, a little retro rock. That's what I would like to see." She also endorses the touring strategy for slightly different reasons. "I think in the win-

tertime it's good to start real intimate. Everybody wants to feel warm. In the summertime, you do the States again in the big, outside places. You get to see the seasons."

Renshaw does not have any objection to a co-headliner. "You come up with some system—like all your SoundScan detections over the last 'X' number of years and all the radio detections over the last 'X' amount of months—and that denotes the headliner market by market. What the public remembers is truly great performances."

One week into the 17- to 20-date, 3,000-capacity theater tour—which began Feb. 5 at the Pal-

ace in Albany, N.Y.—Kapp reports, "We're looking at 95% sellouts." Blige is doing multiples in some cities, and the opening act for most dates is Avant. The tour is named after her latest MCA Records album, *No More Drama*.

Kapp says, "We're underplaying the markets right now. She's definitely better for a lot more than that."

The strategy was to make a quick hit in the major markets of America, Europe, and the Far East with the marketing of the album's hit single "Family Affair," Renshaw adds. "Then we come back and do something far more extensive during the summer months. I'm a huge believer in, 'Leave them wanting more.' A show should always be sold out."

In Europe, she will play some larger venues, including Wembley Arena in London. The U.S. theater tour ends March 7. March 13-March 23 will see Blige in Japan; during April, Blige will be in Europe. The summer tour will run June through mid-September. By early October, she'll be back in Europe.

## CROSSOVER RECORD

The tour concept is fueled by what Renshaw touts as "a crossover record. She's been a superstar in the urban format for a number of years. But with this record,

Aleks Stojanovic, business manager of the Palace, says the opening date there was a sellout and very well-received. It grossed \$87,140 from an attendance of 2,767. Tickets were \$38.50 and \$27.

Blige drew a "youngish crowd but across the board. She has a wide range of appeal," Stojanovic says, confirming Renshaw's obser-



BLIGE

vation that Blige has broken into the mainstream. Stojanovic adds that candy and snack food did very well; merchandise was average.

It is unusual in his market for an act to play the Palace and then return the same year for an arena date. The last to do this, Stojanovic recalls, was 'N Sync two or three years ago, which, within a year, went to Pepsi Arena. The opening act was Britney Spears.

Kapp says the showcase strategy has been employed several times during the years but not very often. "You'll see more acts showcasing New York, L.A., and a couple other markets not as extensive as this. This is a pre-tour showcase."

Blige's appearance at the Super Bowl (*Billboard*, Feb. 2) was another teaser—a strategy "we used for Tina Turner a few years ago," Kapp continues. "Mary was magnificent at the Super Bowl. That helps."

CCE bought all but two of the Blige dates on the U.S. theater tour outright. The exceptions are Chicago and, Kapp says, "We have half of Las Vegas."

Verizon Wireless is the sponsor for five dates. MTV is presenting the tour. Upstaging is doing the trucking; Four Seasons Leasing is doing the buses. Blige is traveling with four or five trucks.

Giant is handling tour merchandise, and they are still tweaking the product line. The tour program will be pictures from this show, so it won't be available until the end of the theater tour in the U.S.

Booking is with Creative Artists Agency through Rob Light in North America and Chris Dalton outside the U.S.

## Green Day, Blink-182, Others Team In The Name Of Modern-Day Punk For Pop Disaster Tour

BY RAY WADDELL

NASHVILLE—The joining of Green Day and Blink-182 for the Pop Disaster tour is a synergistic road collaboration between two major forces of modern-day punk.

The co-headlining jaunt is set to begin April 17 at Centennial Garden Arena in the punk bastion of Bakersfield, Calif. (*Billboard*, Feb. 16), with Jimmy Eat World opening the first leg. Darryl Eaton of Creative Artists Agency (CAA) in Los Angeles, the booking agency for both headliners, says the tour has been in the works for some time.

"We've been trying to put this together in one form or another for a couple of years now, and it finally came together," says Eaton, who is the responsible agent for Blink-182. (Jenna Adler is the responsible agent for Green Day.) "This is definitely a co-headlining situation. Blink will close the shows, but both bands will have equal set times and equal billing."

## BIG SOUND, BIG LIGHTS

The tour will be made up of roughly 50 dates, both indoors and out. "Both bands are taking out significant production, with big sound and big lights, and we wanted to make sure that both bands would play under darkness," Eaton explains. "So in the Midwest and Northeast, where sometimes it doesn't get dark until late, that is where we have some of the indoor dates."

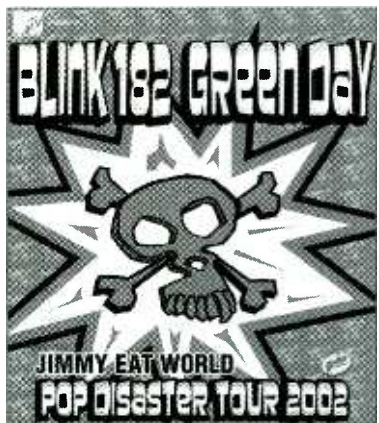
Rather than sell the tour outright and go with a national promoter, bands, management, and CAA opted to sell dates on a market-by-market basis. "Both of these bands have a great relationship with House of Blues and Clear Channel, as well as the independents," Eaton says,

adding that the bands will work with corporate promoters, as well as independents that they have worked with in the past.

## ATTENTION TO DETAIL

"There are a lot of issues here with both bands," Eaton notes. "They are both very particular about production and where and when they play. There is a ton of attention to detail here."

MTV has signed on as media partner for the Pop Disaster tour, and MTV hosted the tour's Internet pre-sale, which began Feb. 21. The tour was initially plugged on



MTV's *Total Request Live* Feb. 13, and a good portion of dates went on sale by Feb. 23. It is set to wrap June 17 in Minneapolis.

## DOUBLE WHAMMY

While both bands have significant, specific, and distinct fan bases, their combination as headliners could give the tour coveted "event" status among music fans. "The bottom line is [that] this is going to be a great show," says Washington, D.C., independent promoter Seth Hurwitz, president

of I.M.P. "These are two very, very entertaining bands, and people know this is a once-in-a-lifetime show. It's a real bargain, and these bands haven't forgotten that's it's called 'show business.'"

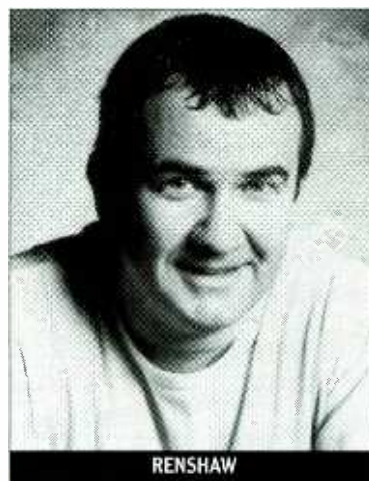
Eaton believes the tour will have broad appeal in what is basically a niche rock market. "There are a lot of Blink fans that are also Green Day fans, and there are a lot of Green Day fans that are into Blink. The idea of putting these two bands together—the biggest names in their genre—creates the best possible show for kids into punk-rock music."

Blink-182's Tom DeLonge adds: "I think it's an amazing chance for kids who like this style of music to see the show, and I'm very excited to watch Green Day every night."

Eaton says that a ticket range of \$30-\$35 is a bargain. "That's only \$5-\$7 over what we charged on the last Blink tour, so in essence, they're getting Green Day for \$5-\$7. There is also great support on this tour in Jimmy Eat World and Saves the Day, and we're also looking at putting bands on a second stage."

While production elements are still being finalized, both bands will carry their own gear, as well as share some production when appropriate. "For anyone who saw the Blink tour last year, this tour will be every bit as big as that, times two," Eaton says. "Each show will be completely different. We only want the load-in to be easier."

Green Day tour manager Mitch Cramer and Blink-182 tour manager Erik Fermin will oversee production. John Sanders is production manager. Yoo-Hoo chocolate drink is along for the ride in a sponsorship role.



RENSHAW

MCA got mainstream pop radio support for 'Family Affair,' so her audience base is really growing. She's been embraced by MTV and VH1. She still has the continued love and support of BET. With this record, a wider audience is discovering Mary J. Blige, and they're discovering her on radio."

The summer tour will be about 30 dates in facilities with 10,000-12,000 capacities. Kapp says theater tour tickets average \$54, with an anticipated attendance of 60,000 for a gross potential of \$3.2 million.



MARCH 2  
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Billboard®

# BOXSCORE™ CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
BARRY MANILOW	Radio City Music Hall, New York Feb. 5-9	\$2,130,995 \$153.50/\$103.50/ \$68.50/\$48.50	28,380 28,942 five shows four sellouts	Concerts West
CREED, TANTRIC, VIRGOS	Kemper Arena, Kansas City, Mo. Feb. 17	\$577,556 \$41.50/\$35.50	15,057 sellout	Beaver Prods.
BARRY MANILOW	Fox Theatre, Detroit Feb. 15-16	\$490,839 \$92.50/\$17.50	9,603 two sellouts	Concerts West
CREED, TANTRIC, VIRGOS	Air Canada Centre, Toronto Feb. 4	\$411,762 (\$654,786 Canadian) \$28.61/\$24.84	14,800 sellout	House of Blues Canada
KENNY CHESNEY, SARA EVANS, GARY ALLAN	Bi-Lo Center, Greenville, S.C. Feb. 8	\$353,710 \$31	11,410 sellout	Varnell Enterprises
MARY J. BLIGE, AVANT	Auditorium Theatre, Chicago Feb. 15-16	\$350,706 \$73/\$47.50/\$35	6,417 two sellouts	Jam Prods.
LINKIN PARK, CYPRESS HILL, ADEMA, DJ Z-TRIP	Bryce Jordan Center, University Park, Pa. Feb. 9	\$321,993 \$29.50	11,193 sellout	Clear Channel Entertainment
BARRY MANILOW	Van Andel Arena, Grand Rapids, Mich. Feb. 14	\$285,619 \$90/\$30	5,653 9,439	Concerts West
THE TEMPTATIONS, THE MANHATTANS, SOFT TONES, HOWARD GHEE	Baltimore Arena, Baltimore Feb. 15	\$273,080 \$50/\$25	7,925 9,076	BT Prods.
ALAN JACKSON, JAMIE O'NEAL	CenturyTel Center, Bossier City, La. Feb. 15	\$272,208 \$50/\$41/\$28/\$23	8,403 10,332	Jack Utsick Presents
LINKIN PARK, CYPRESS HILL, ADEMA, DJ Z-TRIP	Mid-South Coliseum, Memphis Feb. 16	\$263,768 \$28.50	9,255 sellout	Beaver Prods.
AARON CARTER, DREAM STREET, LINDSAY PAGANO	Van Andel Arena, Grand Rapids, Mich. Feb. 12	\$263,617 \$35.50/\$25.50	8,243 10,135	Clear Channel Entertainment
REO SPEEDWAGON & STYX	Fargodome, Fargo, N.D. Feb. 16	\$255,128 \$34.50	7,395 sellout	Jam Prods., Police Prods.
AARON CARTER, DREAM STREET, LINDSAY PAGANO	Alltel Arena, North Little Rock, Ark. Feb. 17	\$252,295 \$32/\$24	9,361 10,536	Clear Channel Entertainment
MARY J. BLIGE, AVANT	Fox Theatre, Detroit Feb. 13	\$223,703 \$55.50/\$36.50	4,801 sellout	Clear Channel Entertainment
AARON CARTER, DREAM STREET, LINDSAY PAGANO	Palace of Auburn Hills, Auburn Hills, Mich. Feb. 13	\$201,925 \$35.50	12,129 15,064	Palace Sports & Entertainment, Clear Channel Entertainment
JULIO IGLESIAS	Cerritos Center for Performing Arts, Cerritos, Calif. Jan. 31-Feb. 1	\$200,675 \$75/\$65	3,303 two sellouts	in-house
MICHAEL FRANKS, WAYMAN TISDALE	Fox Theatre, Detroit Feb. 14	\$199,575 \$125/\$27.50	4,762 sellout	Olympia Entertainment, Top Cat Prods.
BOB DYLAN	Kiefer UNO Lakefront Arena, New Orleans Feb. 17	\$191,180 \$39.50/\$29.50	5,001 sellout	Beaver Prods.
BOB DYLAN	Bi-Lo Center, Greenville, S.C. Feb. 13	\$173,346 \$39.50/\$30.50	5,201 6,192	C&C Concerts
KENNY CHESNEY, SARA EVANS, PHIL VASSAR	Hulman Center, Terre Haute, Ind. Feb. 17	\$168,180 \$30	5,606 sellout	Varnell Enterprises
DOWN FROM THE MOUNTAIN: MUSIC FROM "O BROTHER, WHERE ART THOU?"	Air Canada Centre, Toronto Feb. 6	\$163,818 (\$261,636 Canadian) \$43.52/\$34.75/\$24.73	4,820 sellout	House of Blues Canada
WEEZER, SAVES THE DAY, OZMA	Molson Centre, Montreal Feb. 15	\$162,094 (\$258,038 Canadian) \$23.56	6,881 7,306	House of Blues Canada
WEEZER, SAVES THE DAY, OZMA	Bryce Jordan Center, University Park, Pa. Feb. 12	\$144,420 \$29	5,249 10,400	Clear Channel Entertainment
WEEZER, SAVES THE DAY, OZMA	Cricket Arena, Charlotte, N.C. Feb. 5	\$110,495 \$27.50	4,293 6,000	Clear Channel Entertainment
AARON CARTER, DREAM STREET, LINDSAY PAGANO	Blue Cross Arena, Rochester, N.Y. Feb. 6	\$105,408 \$30.50	3,456 5,000	Magic City Prods.
TRAVIS TRITT	Star Plaza Theatre, Merrillville, Ind. Feb. 1	\$104,200 \$40/\$30	3,400 sellout	Star Prods.
LUTHER VANDROSS	DeVos Hall, Grand Rapids, Mich. Feb. 5	\$104,192 \$65.50/\$60.50	1,593 2,221	Haymon Entertainment
KENNY ROGERS	Patriot Center, Fairfax, Va. Feb. 15	\$103,653 \$48.50/\$28.50	2,520 4,805	Outback Concerts, Musiccentre Prods.
AARON CARTER, DREAM STREET, LINDSAY PAGANO	A.J. Palumbo Center, Pittsburgh Jan. 31	\$95,375 \$35	3,259 5,100	Clear Channel Entertainment
ITZHAK PERLMAN	Cerritos Center for Performing Arts, Cerritos, Calif. Jan. 29	\$95,295 \$75/\$55	1,480 sellout	in-house
NELLY FURTADO	General Motors Place, Vancouver Jan. 29	\$91,868 (\$147,210 Canadian) \$21.84	4,940 6,703	Clear Channel Entertainment
MARY J. BLIGE, AVANT	Palace Theatre, Albany, N.Y. Feb. 5	\$87,140 \$38.50/\$27	2,767 2,807	Clear Channel Entertainment
JAMES BROWN	B.B. King Blues Club & Grill, New York Feb. 2	\$86,785 \$85	1,021 sellout	in-house
BUENA VISTA SOCIAL CLUB, IBRAHIM FERRER	Cerritos Center for Performing Arts, Cerritos, Calif. Jan. 21	\$86,334 \$70/\$60	1,405 sellout	in-house

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## TOURING

# Venue Views™



by Linda Deckard

**SHAPING UP:** The concert season overall has been shaping up well in Trenton, N.J. **Mike Scanlon**, GM of the **Sovereign Bank Arena's** private management firm, Global Spectrum, expects to do 12 concerts in 2002, half of them with what he calls his "condo promoters." They are a handful of local nightclub promoters who have been pooling monies to bring shows to Sovereign Bank Arena. They haven't backed a loser yet. The building handles the details.

So far they've promoted **Steppenwolf**, **Lorrie Morgan**, the **Isley Brothers** (\$250,000 gross), **Sisters in the Spirit**, **Kenny Rogers**, **Sammy Kershaw**, and the **'60s Show With Gary Puckett**. Coming up are the **Four Tops**, the **O'Jays**, and the **Whispers**.

At a recent show, **Aaron Carter's** merchandise per cap was a record \$10.56, based on an attendance of

to "broaden our audience." He booked **Natalie Merchant** for March 27-28. On the first day of ticket sales, "we had people lined up waiting for the box office to open for the first time," he says. He also booked **Jewel** last fall.

Cerritos does about 150 shows a year. Springer expects to sell \$6.8 million worth of tickets in fiscal 2002, which ends in June. "Ticket sales are 75% of our budget."

**A NEW ACCOUNT:** **David Touhey**, currently manager of the **James L. Knight Center** in Miami, has been selected to manage the new **Ryder Center** at the University of Miami, effective March 18. When he makes the change, Touhey will still be working for Global Spectrum, which was selected to manage the new \$48 million, 7,000-seat **Ryder Center** for 7.5 years, plus pre-opening.

The arena will probably open in January 2003—a month behind schedule, says **Mel Tenen**, the university's director of auxiliary services. **Frank Russo**, Global Spectrum senior VP of sales and client services, secured the deal for the private management firm. Tenen says the business plan calls for 14 concerts and 11 family shows at the new arena during its first year.

**ANOTHER RECORD:** *The Radio City Christmas Spectacular*, playing eight markets during 2001-2002, including **Radio City Music Hall** in New York, grossed \$92 million in ticket sales from 2 million people in nine weeks, according to executive producer **Howard Kolins**. All the numbers are up, including the number of host cities.

The show drew 979,853 (85% of capacity) to 214 performances, which grossed \$53,240,212 at **Radio City Music Hall**. Other grosses included: \$6,786,951, **State Theater**, Cleveland; \$6,503,228, **Fox Theatre**, Atlanta; \$6,404,579, **Fox Theatre**, Detroit; \$6,023,754, **Grand Ole Opry House**, Nashville; \$4,863,756, **Grand Palace**, Branson, Mo.; \$4,516,510, **Rosemont Theatre** in Illinois; and \$3,382,374, **Aronoff Center**, Cincinnati.

Kolins says that the strategy for growth is to continue moving around, staying in some markets and visiting new ones. "We've been in Branson since 1994. But in Atlanta, Cleveland, [and] Cincinnati, we will go back to the market on a cyclical basis."

In 2002-2003, the show will visit nine markets. It is booked to return to Branson, Detroit, Chicago, and Nashville. Kolins envisions a day when he might book 12 venues in one year, especially if one unit plays two cities.



SCANLON

7,000 at the arena. Scanlon says food and drink per cap was predictably low from a young crowd, at \$5.25. He had expected good T-shirt sales, but it was the glow sticks that floored him.

"Seventy-five percent of the kids in the arena were waving glow sticks very happily," Scanlon says. The next-highest merchandise per cap in Trenton has been from **Kiss** and **Elton John** fans, in the \$8 range.

The crowd was mostly girls in the 6-14 range, Scanlon says. The show was down to single tickets four weeks beforehand, but "we kept adding seats—300 on the day of the show." The producers were conservative with sightlines, because this was the second stop on the tour. The setup "started out at 180 [degrees around the stage] and ended up at 270."

**A NEW DIRECTOR:** Dr. **Craig Springer**, who took over as executive director of the **Cerritos Performing Arts Center** in California Feb. 4, would like to bring more youth-oriented programming into the mix.

His goal for the 1,800-seat center is



## ALBUMS

Edited by Michael Paoletta

### POP

#### ★ VARIOUS ARTISTS

**Fast Folk: A Community of Singers & Songwriters**

**PRODUCERS:** Richard Meyer, Jack Hardy, Jeff Place

**Smithsonian Folkways 40135**

This two-CD release exhaustively documents the 1980s-'90s Greenwich Village folk music scene via recordings for the Fast Folk record label and *Fast Folk* magazine, which helped jump start the careers of dozens of artists. Compiled from more than 100 records released by the label, the set features early, little-known works from such artists as Shawn Colvin, Suzanne Vega, Steve Forbert, Christine Lavin, John Gorka, Lucy Kaplansky, and the late Dave Van Ronk. Top-notch songwriting and passionate vocals drive the train on such memorable cuts as Kaplansky's haunting "You Just Need a Home (Spotlight)," filled with New York imagery; Colvin's beautiful "I Don't Know Why"; and Gorka's quirky "Geza's Wailing Ways." Suzanne Vega's "Gypsy" is delicate, insightful, and perfect, and Forbert's "Thirty Thousand Men" is rough and powerful in the best folk tradition. Elsewhere, "Bourbon as a Second Language" by Patrick John Brayer is delightfully scruffy country for the "immigrants of loneliness," and Judith Zweiman's "Heart on Ice" is sharp as a knife. It's hard to imagine a music scene better chronicled.—**RW**

#### ★ LOUISE GOFFIN

**Sometimes a Circle**

**PRODUCER:** Greg Wells

**DreamWorks 50290**

It's been roughly 20 years since Goffin last released a solo album; well, she's back with a captivating journey of personal introspection. *Sometimes a Circle* mixes blues, funk, pop, and rock to create an always interesting—sometimes edgy—group of songs. The title track, sung with Goffin's silky voice, contains a catchy, very truthful chorus ("Sometimes a circle seems like a direction") that analyzes the feeling of ending up

## SPOTLIGHTS



#### CHER

**Living Proof**

**PRODUCERS:** various

**Warner Bros. 47619**

Following up a global success like 1998's *Believe* is no easy task, but Cher more than proves she's up to the task with the equally rhythmic *Living Proof*. In fact, repeated listens to *Living Proof* reveal a collection that is actually stronger than its predecessor. *Believe*. In addition to reuniting with the U.K.-based team of Mark Taylor and Brian Rawling, the artist works with a handful of producers on *Living Proof*, including Chicane, StarGate, Bruce Roberts, and Rick Nowels. Opening track and lead single "(This Is) A Song for the Lonely"—which Cher dedicates to "the courageous people of New York"—is an empowering jam that deserves to rock the world just as "Believe" did. The disco-lashed "A Different Kind of Love Song," the flamenco-inflected "Love So High," the uplifting "Real Love," and the anthemic "Love One Another" are singles-in-waiting. Exclusive to the U.S. version of *Living Proof* is the Diane Warren-penned "When You Walk Away."—**MP**

#### ALANIS MORISSETTE

**Under Rug Swept**

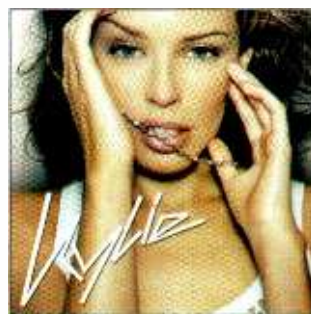
**PRODUCER:** Alanis Morissette

**Maverick/Reprise 47988**

For her third studio album, Alanis Morissette decided to go it alone. Unlike 1995's *Jagged Little Pill* and 1998's *Supposed Former Infatuation Junkie*—which Morissette crafted with writer/producer Glen Ballard—the supreme *Under Rug Swept* was penned and produced by the artist herself. The very human *Under Rug Swept* satisfies with moments of darkness, enlightenment, anger, bittersweet tension, and happiness. Winning moments are



aplenty. On "21 Things," Morissette lists the 21 things she wants in a lover, "not necessarily needs but qualities that I prefer." The delicate ballad "Flinch" recalls Joni Mitchell at her best; the funky "So Unsexy" is truly an every(wo)man's tale. "Hands Clean," the buoyantly infectious lead single, beautifully shows that there are indeed two sides to every story—in this case, a past relationship. Although 2002 is still young, consider *Under Rug Swept* one of the year's best.—**MP**



#### KYLIE MINOGUE

**Fever**

**PRODUCERS:** various

**Capitol 72435-37670**

Australian dance/pop vixen Kylie Minogue has certainly flirted with U.S. success in the past. But with the current crossover success of "Can't Get You out of My Head"—with its infectious "la la la" hook—the timing may be right for Minogue to take over America, just as she's done around the globe, where she enjoys success akin to Madonna. One of many highlights on *Fever*, "Can't Get You out of My Head" jumps three notches to No. 12 on The Billboard Hot 100 this issue. A chart-topper throughout much of Europe, *Fever* harks back to a more innocent time when sex and dance-floors merged to create one carefree nation under a groove. Try keeping still to irresistible and voluptuous tracks like the spiky "Give It to Me," the trance-laced "In Your Eyes," the alluring "More More More," and the slow burn of "Burning Up." Looking ahead, the funk-fortified title track and the disco-happy "Love at First Sight" are definitely single-worthy. Can't get her out of our heads, indeed.—**MP**

ner") during this collection of tracks culled from a five-night stand at Auckland, New Zealand's St. James' Theatre. Finn and Vedder deliver a rollicking take on Split Enz's "Take a Walk." Vedder alone delivers an equally exhilarating version of Split Enz's "I See Red." Two real treats are Finn's dead-on Morrissey vocals on the Smiths' "There Is a Light That Never Goes Out" and his disc-opening new song "Anytime," a lovely reminder of our own mortality. For good measure, Crowded House faves "Don't Dream It's Over" and "Weather With You" are tacked onto the end of the disc. Though *7 Worlds Collide* is indeed a great listen, it probably won't prove all that durable, as it fails to capture the timeless quality that live albums must have to bear repeat listens. Nevertheless, hats off to Finn for coming up with a great idea—and to his friends for coming through. All royalties from the project will go to charity.—**WO**

#### DRESSY BESSY

**Sound Go Round**

**PRODUCER:** Dressy Bessy

**Kindercore KC069**

Despite being named after a popular Playskool doll, Dressy Bessy makes music for grown-ups—albeit grown-ups who have a keen sense of their inner child. The Denver-based quartet serves up sugary pop in bite-sized portions, with sunny harmonies and laid-back pacing, giving its songs a melodic, playful flavor. But this isn't empty cotton candy; fuzzy electric guitars, nimble bass work, and Tammy Ealom's slightly flat vocals lend a gritty undertone to this low-key set. Think of bubblegum produced by a garage/grunge band. From the syncopated "Big to Do" to the rollicking "Maybe Laughter" to the infectious opener, "I Saw Cinnamon," *Sound Go Round* provides ample entertainment for anyone adult enough to appreciate serious music but youthful enough to forget the serious stuff for a while and just have a good time.—**WH**

#### LISA LOEB

**Cake and Pie**

**PRODUCERS:** various

**A&M 10661**

As more time passes and Lisa Loeb gets further into her career, her early '90s

(Continued on next page)

## VITAL REISSUES

#### BOB MARLEY AND THE WAILERS

**Legend (Deluxe Edition)**

**REISSUE PRODUCER:** Bill Levenson

**ORIGINAL PRODUCERS:** various

**Tuff Gong/Island Def Jam 314 586 714**

In its wonderfully thorough renovation of the Bob Marley catalog, Universal has reissued remastered, bonus-track-enhanced versions of not only all of his studio and live albums but also the hit four-disc *Songs of Freedom* boxed set and two-disc "Deluxe Editions" of the *Catch a Fire* and *Exodus* albums. That's not to mention UTV's heavily promoted *One Love: Very Best of Bob Marley & the Wailers* disc, which for many may have supplanted the 1984 compilation *Legend*—one of

the all-time great single-artist anthologies and long a perennial on the *Billboard* catalog chart. Now, though, Universal has given us a new, improved *Legend*, one that offers a middle ground for those customers who want more than *One Love* but aren't up for investing in the boxed set. Complementing the original "best-of" compilation, the two-CD "Deluxe Edition" of *Legend* features an entire second disc of extended remixes, originally issued on 12-inch vinyl in the '80s. These remixes are generally excellent, as with Paul "Groucho" Smykle's retooling of "Jamming" and dub versions of "One Love/People Get Ready" and "Three Little Birds." There



are miscues here, too—such as E.T. Thorngren's disco-fied take on "Buffalo Soldiers"—but there are also effec-

tive remixes of "Lively Up Yourself" and "Coming in From the Cold," which are songs not included on disc one. Even though many of the Marley totems on the first best-of disc of *Legend* are also featured on *One Love*, the track listing for disc one does vary; the sublime "Sun Is Shining" isn't included, but the version of "Redemption Song" here is the superior solo rendition. And it is the longer, LP versions of "Exodus" and "Stir It Up" that are used. There are also a couple of bonus tracks added to the original *Legend* lineup: "Easy Skanking" and "Punky Reggae Party." Once again, Universal has given a new lease on life to a catalog classic.—**BB**

#### ABC

**The Lexicon of Love**

**PRODUCER:** Trevor Horn

**Mercury/UME 314 538 250**

Twenty years after its original release, ABC's delightfully poppy *The Lexicon of Love* is seeing the light of day again. Digitally remastered, with liner notes by frontman Martin Fry, this reissue is akin to receiving a much-needed visit from a long lost friend. Tracks like "Poison Arrow," "The Look of Love (Part One)," and "All of My Heart" remain delightful. Also included is a bonus track, "Theme From 'Mantrap'" —actually an over-the-top reworking of "Poison Arrow"—culled from the act's 1982 video collection, *Mantrap*.—**MP**

**CONTRIBUTORS:** Bradley Bambarger, Jim Bessman, Leila Cobo, Jay DeFoore, Steve Graybow, Rashaun Hall, Carla Hay, Wayne Hoffman, Wes Orshoski, Michael Paoletta, Jill Pesselnick, Philip van Vleck, Ray Waddell. **SPOTLIGHT:** Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. **NOTEWORTHY:** Releases of critical merit. **VITAL REISSUES:** Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. **PICKS (★):** New releases predicted to hit the top half of the chart in the corresponding format. **CRITICS' CHOICES (★):** New releases, regardless of chart potential, highly recommended because of their musical merit. **MUSIC TO MY EARS (♫):** New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.



(Continued from preceding page)

hit "Stay (I Missed You)" is establishing itself as apparently the best and worst thing that ever happened to her professionally. Sure, it established a dependable (albeit small) fan base that will show its support at retail and in the clubs. But it also raised our expectations for her subsequent releases, which have all yet to really satisfy our sweet tooth in the same way as "Stay." Such continues to be the case on *Cake and Pie*, a group of songs that is often irritatingly formulaic and predictable. It's when Loeb takes a chance musically that she comes up with the album's best cuts: the '80s-pop-feeling "You Don't Know Me"—perhaps *Cake and Pie*'s best cut—and the power-poppy "Too Fast Driving." But, ultimately, there is very little to get excited about here.—**WO**

## R&B/HIP-HOP

### ► X-ECUTIONERS

**Built From Scratch**

PRODUCERS: various

Loud/Columbia 86410

Pioneers in the turntablism movement, the X-ecutioners bring their style to the mainstream with *Built From Scratch*. The New York-based DJ quartet takes the axiom "the hand is quicker than the eye" to another level with its Loud Records debut. Roc Raida, Mista Sinista, Rob Swift, and Total Eclipse implement a dizzying array of scratches, beat juggles, and samples over 17 tracks. Rock darlings Linkin Park join the X-ecutioners on lead single "It's Goin' Down." A combination of head-banging hip-hop and rock, the single is already receiving attention at rock radio. That Linkin Park had the best-selling album of 2001 should only help. For those into more traditional rap, "Y'all Know the Name" more than satisfies. Featuring Xzibit, Pharos Monche, Inspectah Deck, and Madskillz, the kinetic track is fueled by the four MCs' fierce lyrics. Other guests on the all-star set include DJ Premier, MOP, Dan the Automator, and the Tom Tom Club.—**RH**

### ★ DAWN ROBINSON

**Dawn**

PRODUCERS: various

Q Records/Atlantic 92955

It may have taken a hot minute, but the "dawn" has surely arrived for one of R&B music's most anticipated debuts. Ms. Robinson, formerly of En

Vogue and Lucy Pearl, at long last realizes her solo aspirations with *Dawn*. The collection gives Robinson the platform to make the kind of record she's always wanted to make. Surprisingly, it's a pretty uptempo affair. From the disco-influenced "Still" to "Meaning of a Woman," Robinson rarely misses a chance to shake things up. On lead single "Envious," Robinson, backed by a dirty bassline, takes aim at those in the industry who've passed judgment on her. *Dawn* also includes softer moments like the touching "Get Up Again" and the mellow "Set It Off," a midtempo ditty that first garnered radio attention when it appeared on last year's *FB Entertainment Presents the Goodlife*.—**RH**

## COUNTRY

### ★ PINMONKEY

**Speak No Evil**

PRODUCERS: Chad Jeffers, Rick Schell

Drifter's Church Productions 002

Now signed to RCA Nashville (expect a label debut later this year), Pinmonkey opted to deliver this indie release, revealing what a musically ambitious, seasoned, and instinctive outfit it is. Stylistically, Pinmonkey incorporates Appalachian rhythms and inventive bluegrass instrumentation with a sort of Pure Prairie League/Poco country rock flair, all powered by excellent musicianship and sensational vocals from Michael Reynolds. It's a rambunctious, free-spirited trip, with acoustic cuts like "Lonesome Pine Special" and country honk like "Nothin' But Livin'" fitting nicely with the soulful back-porch funk of "Black Train" and the smoldering stomp "Devil's Front Door." Reynolds is indeed a wonder on the gorgeous Southern ballads "Augusta" and "Sweet Blossom," the high-flying "Love Sometimes," and the easy-rollin' rocker "Cheap Motel." Having built a rep as a potent live act, here's hoping that being on a major label doesn't water these boys down to Rasca Flatts vintage. Racked by Midwest Artist Distributors.—**RW**

## LATIN

### ► FREDDY FENDER

**La Música de Baldemar Huerta**

PRODUCERS: Michael Morales, Ron

Morales, Joe Reyes

Back Porch/Virgin 72438-11720

Paying homage to the music he heard as a youth (ergo the CD title bearing Fender's birth name), Freddy Fender

revisits Latin classics like "Rayito de Luna," "Perfidia," and "Noche de Ronda" with elegance and respect for the traditional form of these songs. *La Música de Baldemar Huerta* cannot help but sound quaint—it's a throwback to another time. But there's a poignancy and urgency to these readings. Fender's rendition of "Adiós Muchachos," for example, makes you really, really listen to the words for the first time in years. Fender also revisits his old hits "Before the Next Teardrop Falls"—in a bilingual version, complete with mariachi trumpets—and "Secret Love." And although his trademark crooning is sure to entice his country fans, we prefer the Latin nostalgia, which has the makings of a classic.—**LC**

## JAZZ

### ► PAT METHENY GROUP

**Speaking of Now**

PRODUCER: Pat Metheny

Warner Bros. 48025

Thanks to the vision of its namesake leader, the Pat Metheny Group (PMG) has been one of jazz's most durable names for more than two decades, seamlessly incorporating the personalities of its members into the fabric of the group dynamic, while developing but never sacrificing the continuity of a distinct ensemble sound. So, while this release introduces the talents of three new members—vocalist/percussionist Richard Bona, drummer Antonio Sanchez, and trumpeter/vocalist Cuong Vu—it still recalls the harmonically rich, densely melodic sound that has frequently earmarked the group. If anything, though, this is a slightly more subtle PMG, whose intertwining lines are painted broadly against a wide panoramic canvas. The sweet, often wordless vocals of Cameroon-born Bona and Vietnamese-born Vu add an earthiness to Metheny's compositions, taking the music ever further from its American roots and into a realm that is truly global.—**SG**

## BLUES

### ★ CHARLIE MUSSELWHITE

**One Night in America**

PRODUCER: Randy Labbe

Telarc 83547

They called him Memphis Charlie Musselwhite when the budding blues harmonica legend followed his black Mississippi Delta blues mentors north to Chicago to carve his own blues

fame. He's long since lived in the Bay Area but returns conceptually to his Memphis roots on his new album. Originals like "Blues Overtook Me" and "In Your Darkest Hour" are purely autobiographical, the latter showcasing his robust harp play backed by T-Bone Wolk's sparing bass. A schoolmate of Tommy Cash, Musselwhite's cover of his brother Johnny Cash's "Big River" reflects the primacy in Memphis of its Mississippi subject matter, while Jimmy Reed's blues classic "Ain't That Loving You Baby" is a nod to his Memphis jukebox memories. The album title comes from Los Lobos' "One Time One Night," here featuring guest vocalist Christine Ohlman opposite Musselwhite's laid back singing. Other key guests include Marty Stuart, Kelly Willis, and guitarist and longtime collaborator Robben Ford.—**JB**

## WORLD MUSIC

### ★ ALTAN

**The Blue Idol**

PRODUCERS: Altan

Narada 70876-15387

*The Blue Idol* is a work of genius. Everything that's appealing, powerful, and musically special about Irish music is contained in these 13 tracks. Mairéad Ní Mhaonaigh's singing is spellbinding, and her fiddling is no less fascinating, especially when augmented by the fiddle of Ciarán Tourish. The group's ensemble playing is formidable, as attested to in the series of jigs and reels that constitute tracks five, six, eight, and nine. Lovely and intriguing lyrics distinguish "Daily Growing" and "Uncle Rat." Also included are several songs performed in Gaelic—"Cuach mo Lon Dubh Bui" of particular interest by virtue of its catchy arrangement and unexpected saxophone part. Also take note of Dolly Parton's delightful guest vocal on "The Pretty Young Girl." *The Blue Idol* is a triumph for Altan and a reminder of the endless charm of Irish music.—**PVV**

### ★ OOJAMI

**Bellydancing Breakbeats**

PRODUCER: Oojami

Mondo Rhythmica 186 850 050

Necmi Calvi, the Turkish mastermind behind Oojami, is causing quite a stir in London these days, staging club shows that feature belly dancers, fire eaters, trapeze artists, and the hottest Asian underground sound in town. The CD leaves the belly dancers to listeners' imagination, but the music is very real

and on the leading edge of what's happening in world and club music. Calvi is obviously a keen student of the rhythmic soul of Turkish traditional music. He's also pretty much up-to-the-minute on electronica, breakbeats, and trance. What he's woven together is a wildly rhythmic fusion of Eastern exotica and Western techno, and it's dead simple to hear why this sound is taking the club scene by storm. Every track is a distinctive combination of avant thought and primal beats, crunched into a singularly vivid musical experience.—**PVV**

## DVD-VIDEO

### ★ MARVIN GAYE

**Behind the Legend**

DIRECTOR/PRODUCER: Martin Baker

Eagle Eye Media/Eagle Vision EV300139

When looking back on legendary performers who have passed, it's too easy to summarize their triumphs and put them on a pedestal. It is much more difficult but more insightful to humanize these stars, exposing their frailties and faults without tabloid-like exploitation. This DVD-Video is a tasteful biography that rises to the challenge of telling Marvin Gaye's story in his later years—after his '60s Motown heyday—when he faced some of the biggest struggles of his life: drug addiction, financial woes, paralyzing depression, and a faltering career. Surviving family members are interviewed, as well as former Gaye associates, who detail the singer's life in seclusion in Hawaii and Belgium, as well as his eventual comeback in the early '80s. Bonus features on the DVD are full-length performances of "Let's Get It On" and "What's Going On." Purists may be disappointed to learn that this is not a comprehensive biography that includes how Gaye became a Motown legend—or that no video interviews of Gaye are included. But there are plenty of rare home-movie footage and electrifying live performances to make up for this omission, and Gaye's personality is felt loud and clear. (A brief audio interview with Gaye is also included as a voiceover.) The DVD's tear-soaked conclusion details Gaye's tragic and untimely death in 1984, when he was shot by his father. Perhaps the most important message to this story is that despite his imperfections and a life that ended too soon, Gaye left an undeniable musical legacy that outshines even his darkest hours.—**CH**

## NOTEWORTHY

### APHEX TWIN

**Selected Ambient Works 85-92**

PRODUCER: Richard D. James

PIAS America 4

### APHEX TWIN

**Classics**

PRODUCER: Richard D. James

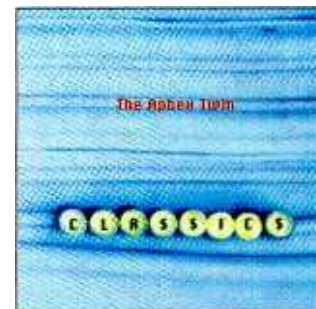
PIAS America 5

Though Richard D. James' Aphex Twin recordings have skated electronic music's bleeding edge for much of the past decade, the landmark *Selected Ambient Works 85-92* and *Classics* sets are only now seeing their first domestic release via PIA America. Both collections span the embryonic period in James' career



when the then-relatively unknown DJ/producer composed tracks in his bedroom studio. Experimental for

the time, *SAW 85-92* still holds up quite well, showing James' knack for reinvigorating dance music clichés with his own warped aesthetic. *SAW 85-92* proceeds at a glacial pace, with beautiful peaks and valleys cascading from James' primitive-sounding keyboards. Though there's plenty to like here, including the acid-jazz blueprint "We Are the Music Makers," the brightest gem is the playful "Ageispolis," which sets minimalist organ drones, atmospheric washes, and video-game bleeps atop a pristine electro beat. The more jittery *Classics* sees James experimenting with jackhammer tempos and industrial textures. From the acid-fried bass



and bleary-eyed melodies of "Digerdoo" to the distilled paranoia of "Metapharstic," *Classics* only hints at

the manic drill'n'bass sounds James would later perfect. Better remembered will be the aptly named "Analogue Bubblebath 1," which percolates with cheerful synth tones and an insistent beat. Those who only recently discovered Aphex Twin via last year's critically acclaimed two-disc set *Drukqs* and 1999's *Windowlicker* EP (both on Sire) will find that *Classics*, and *SAW 85-92* especially, provide a good starting point in cracking the code of one of today's most challenging left-field artists. Longtime admirers of James' Aphex Twin alter ego will simply revel in the fact that these discs are finally seeing the U.S. light of day.—**JDF**



## SINGLES

Edited by Chuck Taylor

### POP

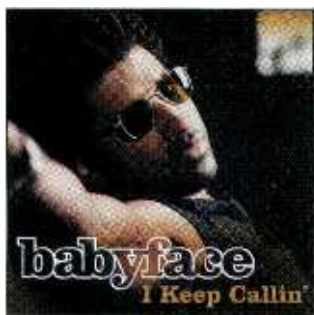
**MARC ANTHONY** *I Need You* (4:09)  
**PRODUCERS:** Cory Rooney and Dan Shea  
**WRITER:** C. Rooney  
**PUBLISHER:** Sony/ATV Songs/Cori Tiffani, BMI  
**Columbia Records 56788 (CD promo)**  
 The release of the launch single from Marc Anthony's sophomore English project, *Mended*, was sidelined in the aftermath of the Sept. 11, 2001, attacks, because its title—"Tragedy"—seemed an inappropriate sentiment to express in an uptempo song. A few months later, the more wistful but thematically thumbs-up "I Need You" has been serviced to radio. A lot has changed since Anthony blasted onto the pop airwaves with "I Need to Know" three years ago. And while this song showcases the singer/songwriter's ample vocal gifts as a contender against an increasingly rock- and R&B-flavored landscape, it's a shame that he didn't mark his return with something that sounds a little more original. There's no such thing as a given at top 40 radio for pure pop artists—no matter how talented they are—and this track just doesn't seem to have the juice to push it over the top. AC stations are likely to react immediately, but it seems a better bet that the folks at Columbia should trust their first instincts and reconsider "Tragedy." Because it would be just that for this deserving artist to get lost in the shuffle.—**CT**

★ **LISA LOEB** *Someone You Should Know* (3:22)  
**PRODUCER:** not listed  
**WRITER:** not listed  
**PUBLISHER:** not listed  
**A&M Records (CD promo)**  
 She's still got the geek-chick glasses, and she's still one of the coolest girls in her class. It has been four years since we last had a full-length album from Lisa Loeb, and she still sounds as fresh as she did back in the dark ages with "Stay (I Missed You)," before female singer/songwriters came into fashion—and then went back out of fashion. As always, keen melody and a passionate, lively delivery are at the forefront of "Someone You Should Know," but more so, there's Loeb's highly appealing way with a wise, conversational lyric about searching beyond the obvious that makes this a standout track for adult top 40 radio: "What you got isn't what you wanted/What you need just happens to be/Someone you should know." Crisp acoustic instrumentation and an easy-going midtempo pace are the finishing touches that make this an effort to applaud. Too bad there aren't more like her still around. This is good stuff, and even better is the upcoming *Cake and Pie*, due Feb. 26.—**CT**

### COUNTRY

► **ALAN JACKSON** *Drive (For Daddy Gene)* (3:57)  
**PRODUCER:** Keith Stegall  
**WRITER:** A. Jackson

## S P O T L I G H T S



**BABYFACE** *I Keep Callin'* (3:52)  
**PRODUCERS:** Heavy D. and Babyface  
**WRITERS:** Heavy D., Babyface, A. Nance, and B. James  
**PUBLISHERS:** Soul On Soul/EMI-April/Anthony Nance Muzic/Naked Soul/Music Corp., ASCAP; ECAF Music/Sony/ATV Songs, BMI  
**Arista 5079 (CD promo)**  
 Babyface continues to prove he is a man of many faces—and styles—with the third single from his multi-platinum *Face 2 Face*. Following the nominal success of "What If," which peaked at No. 28 on the Hot R&B/Hip-Hop Singles & Tracks chart, the award-winning singer/songwriter continues to broaden his horizons, this time dabbling in old-school soul. Co-produced by rapper-turned-label-executive/producer Heavy D., the midtempo "I Keep Callin'" is powered by a grooving combination of organs and horns. In the end, the song sounds a lot like Babyface's tribute to Al Green. Lyrically, Face again sports the sensitive soul side, longing for a lover who has left and won't return his calls. While such neo-soulsters as Glenn Lewis, D'Angelo, and Musiq Soulchild have had out-of-the-box success by reaching back to the classic '70s sound, it will be interesting to see how R&B fans will feel about an established, traditional R&B artist known for lush ballads musing in the genre. Babyface's last dramatic turn, 2001's "There She Goes," scored him a top 10 hit, so maybe change is good.—**RH**

**PUBLISHERS:** EMI April Music, Tri-Angels Music, ASCAP  
**Arista 69124 (CD promo)**

**RACHAEL LAMPA** *No Greater Love* (4:24)  
**PRODUCERS:** Brown Bannister and Brent Bourgeois  
**WRITERS:** C. Eaton and M. Becker  
**PUBLISHERS:** Dayspring/SGO/m BMI; His Eye/Maggie Bees, SESAC  
**Word Records 886 1822 (CD promo)**  
 In a world that remains hungry for inspiration and hope, "No Greater Love" is a healing salve for that which ails our collective conscience. Seventeen-year-old Rachael Lampa comes by way of the contemporary Christian community, with four Dove Award nominations under her



wings and a 2001 Dove trophy for inspirational song of the year for "Blessed." While many may choose to use faith as the inspiration for "No Greater Love," the stunning power ballad certainly holds universal meaning in the secular world as well, whether it be directed at family, a spouse, or friends. *Kaleidoscope*, which streets March 5, is definitely Lampa's bow to a top 40 audience, and the results glisten with potential. Her voice is heavenly, indeed, among the ranks of Jessica Simpson or a burgeoning Celine Dion—give this girl a meatloaf recipe to sing and she'd make tasteful music of it. It's due time for mainstream America to discover this bountifully gifted talent, who is as lovely and personable as she is vocally blessed. A gorgeous entry point for greater good.—**CT**

Though known as a notoriously private artist who eschews the glare of celebrity, Alan Jackson never hesi-



**INDIA.ARIE** *Video* (4:11)  
**PRODUCERS:** India.Arie and Carlos Broady  
**WRITERS:** India.Arie, S. Sanders, and C. Broady  
**PUBLISHER:** Gold & Iron/Sony/ATV/Good High, ASCAP; Six Juley Publishing/J. Music  
**Motown 20340 (CD promo)**  
 Even before the Grammy Awards telecast Wednesday (27), multiple-nominee India.Arie is getting her just deserts as radio interest in her debut single, "Video," is rejuvenated, thanks to high-profile nods in both the song and record of the year and best new artist categories. It's a shame that, as is so often the case, today's corporate radio seldom sniffs out the hits on its own anymore (look no further than LeAnn Rimes' "Can't Fight the Moonlight," which took radio two years to get) but the point is that listeners are at last being given a chance to experience what critics have been clamoring over for a year now. "Video" is a midtempo, self-affirming take-me-as-I-am anthem, complemented in simple fashion with creamy layers of harmony and the hooky strumming of a guitar. The singer/songwriter's lazy vocal style makes this breezy track sound all the more effortless. Ah, the joy of accessible music sans the gimmicks and self-conscious trendiness. This is the start of something good—all over again. From the platinum—and counting—*Acoustic Soul*.—**CT**

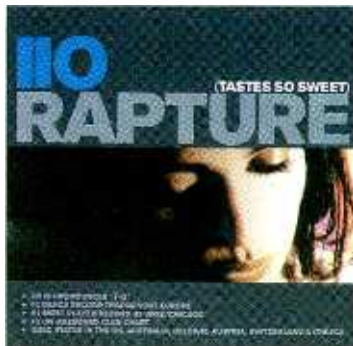
a glimpse into the experiences that have shaped his honest, no-holds-barred brand of traditional country music. This is the title cut from Jackson's groundbreaking new album, which debuted at No. 1 on The Billboard 200. Written as a tribute to his father, the song finds Jackson reliving watershed moments in his life when his father turned him loose behind the wheel of an old plywood boat and later a 1964 Ford truck. "It was just an old hand-me-down Ford/With a three-speed on the column and a dent in the door/A young boy two hands on the wheel/I can't replace the way it made me feel." In the final verse, he speaks of letting his young daughters drive his old Jeep, hoping they'll one day look back fondly at the same kind of memory. It's a heartfelt lyric that allows listeners to share a stroll down memory lane with Jackson and appreciate a kinder, simpler time. He delivers it with the same honesty, integrity, and emotional warmth that has always made listeners powerfully connect with his work. A lesser artist would have had trouble following up a landmark song such as his last single, "Where Were You (When the World Stopped Turning)," but Jackson just lets loose with another straight-from-the-heart song that touches a chord with all who hear it. His father would be proud.—**DEP**

### ROCK

★ **SLIPKNOT** *My Plague* (2:59)  
**PRODUCERS:** Ross Robinson and Slipknot  
**WRITER:** Slipknot  
**PUBLISHER:** EMI April Music Inc./Music That Music, ASCAP  
**REMIXER:** Terry Date  
**Roadrunner 1C013 (CD promo)**  
 Despite Slipknot's impressive record sales, radio has yet to warm up to metal's most theatrical ninesome. "My Plague," originally included on 2001's *Iowa*, has been reworked for the soundtrack to the zombie flick *Resident Evil*, due in early spring. This hyper cut condenses the song into three minutes, with pounding percussion and punctuated guitars marking time. Just as the ferocious roars of Corey Taylor (aka No. 8, the one with the dreadlocks sprouting from his mask) begin to get intimidating, he waxes melodic on the chorus, which is catchy enough to pick up some spins at rock radio. The world's loudest nonet tours Europe and Asia during the next few weeks, proving the global appeal of masked rock. Scary. But that's good for these boys from Des Moines, Iowa, who, between the movie placement and the radio potential, are likely to pick up some new fans back in the U.S.—**EA**

## N E W & N O T E W O R T H Y

**IIO** *Rapture (Tastes So Sweet)* (3:12)  
**PRODUCER:** Markus Moser  
**WRITERS:** N. Ali and M. Moser  
**PUBLISHERS:** Renegade Music, BMI; EMI Music Publishing UK  
**REMIXERS:** John Creamer, Stephanie K.  
**Universal Records (CD promo)**  
 Songs like "Blue (Da Ba Dee)" from Eiffel 65 appear from out of the, uh, blue every now and again and manage to scratch that rare itch that U.S. radio programmers have for dance music. "Rapture (Tastes So Sweet)" from European outfit Iio (pronounced eye-o) is also one of those standout novelty tracks that will instantly strike a musical



chord with the American public—if broadcasters give them the opportunity to hear it. Already, the song

has turned gold in the U.K., Australia, Belgium, Austria, Switzerland, and Greece, and fervent U.S. believers are already blossoming in many major markets. On the *Billboard* dance charts, Iio is already a certified phenomenon. Next stop: Top 40. The joy of being alive propels from all angles throughout this dynamic anthem, which features an other-worldly female vocal that's just the icing on the cake. "Rapture" indeed tastes so sweet that if given the chance, it is destined for a rapid ascension into the top reaches of The Billboard Hot 100. Just delicious.—**CT**

### FOR THE RECORD

Due to an editing error, the members of Alabama were incorrectly identified in a country review Feb. 16. They are Randy Owen, Teddy Gentry, Jeff Cook, and Mark Herndon.



# LIONEL RICHE

20TH-ANNIVERSARY  
BILLBOARD SALUTE





# Flying Solo For 20 Years

After departing from the Commodores, Lionel Richie skyrocketed to success in the '80s and has resurfaced with an "angel" of a hit for the new millennium.

BY DEBBIE GALANTE BLOCK

"Outrageous!" was Lionel Richie's trademark word in the '80s. But, even more importantly, it describes not only his 20-year solo career but also the years before that. From "Three Times a Lady" to "Angel," Lionel has always gone against what others expected of him and come out a winner.

Born June 20, 1949, in Tuskegee, Ala., Lionel always had an affinity for music, although his training was informal. "I took piano lessons for about three weeks from my grandmother. I didn't realize I could play by ear. I'd watch her fingers. She'd leave the room, and I'd play the piece from beginning to end," he says. One day, realizing he wasn't reading the music, she stopped him because he had played the whole song without ever turning the page. "When you get serious about the music, let me know," she scolded.

Serious he did get. Since that day, Lionel has sold nearly 60 million albums, had 20 top-10 hits and won five Grammys, an Oscar for best song, a Golden Globe, and several People's Choice and American Music Awards. Now, in the new millennium, he is nominated for a Grammy in a brand-new category for him—best dance recording—for "Angel" from his current album, *Renaissance*.

"What was expected of me was to write another song like 'Endless Love,' but I already wrote that song. Creatively, I wanted to go to places people weren't expecting me to. When I put out 'Endless Love' at that time—during the days of disco—the reaction was, 'Are you nuts?'" Lionel laughs.

Not only did he take chances in writing, but what endeared him to many back in the '80s—and what still sustains him today—is that he is willing to put himself on the line, which helps him grow as an entertainer. Certainly, his venture into acting in *The Preacher's Wife* and, more recently, on *Felicity* and *The Young & the Restless*, is one example of his risk taking. But, back in the '80s, Lionel was one of the first African American performers to host an awards show. In 1984 and 1985, he was MC for the American Music Awards. He had a lot of trepidation about doing it, according to show producer Dick Clark. "I told him talking is easy compared to getting up in front

Continued on page 41







**Lionel -**

**Over 20 solo years...**

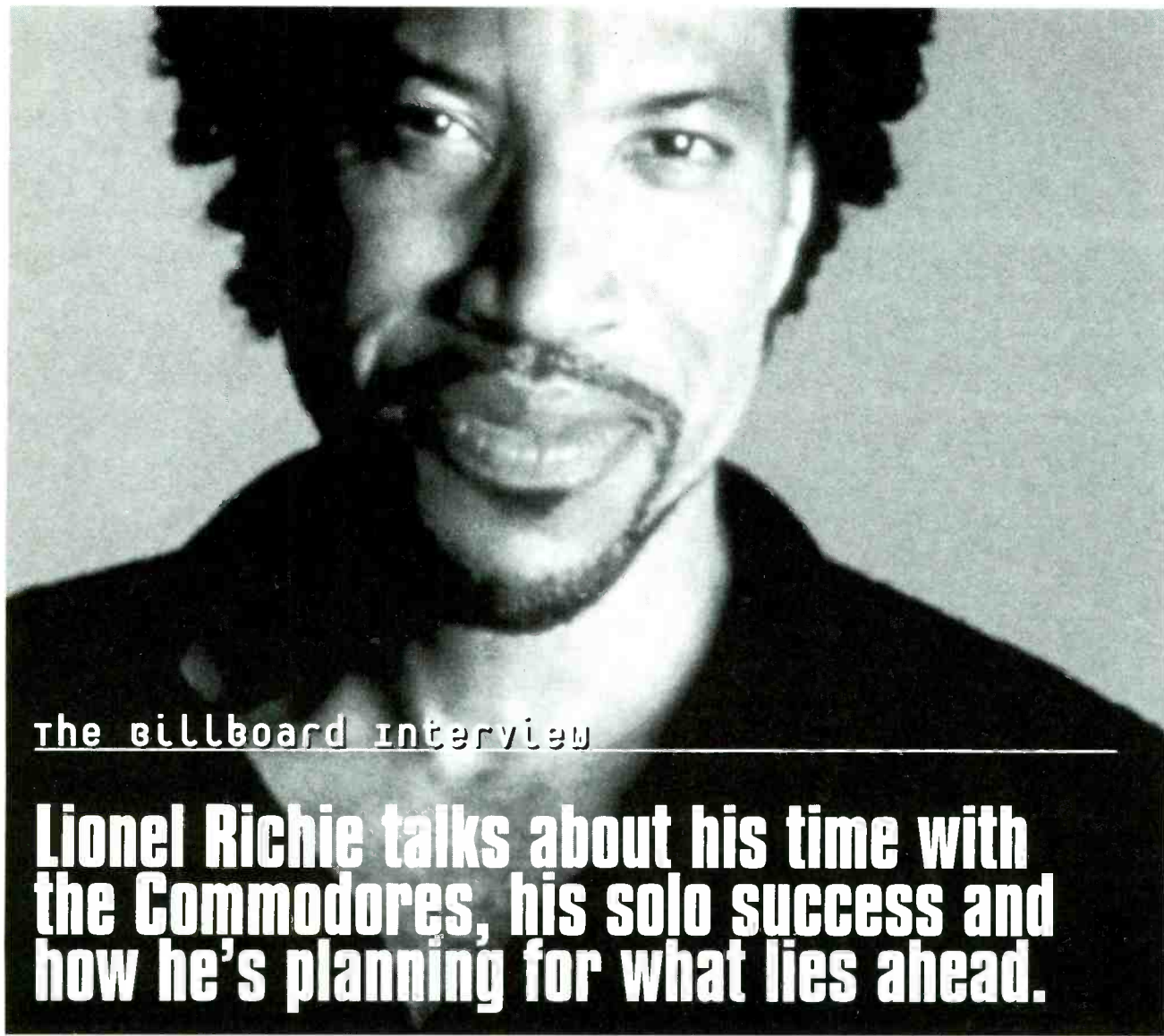
**and you continue to**

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Lionel Richie

20TH ANNIVERSARY

BY RHONDA BARAKA

A recap of Lionel Richie's career—20 years as a solo artist and another 10 prior to that as a member of the Commodores—sounds like the stuff of a surreal fantasy that could only exist in the imagination of a wistful dreamer lost in his own visions of fame and stardom: 22 top-10 hits, 60 million albums sold, five Grammys, an Oscar for best song, nine consecutive years of No. 1s and fans the world over who remember the words to his songs better than he does. Outrageous!

In fact, if anyone had told Lionel when he was a young boy growing up in Tuskegee, Ala., that he would someday be an internationally beloved recording artist, he probably would have chuckled in disbelief. But, then again, Lionel was once that wistful dreamer who gazed at a southern sky dimpled with stars and envisioned himself one day being cast among them.

**What was it like making the transition from being in the Commodores to being a solo artist?**

It was confusing and extremely scary. I look back on it now and the transition appeared so smooth and seamless. I always thought if anybody could get fired, it would be me because, when I first started, I was the only one who could not read or write music. I was terribly embarrassed when I got to Motown and they asked, "Who are the writers and who are the lead singers?" I couldn't raise my hand on either one, so I was kinda feeling inadequate.

It wasn't until I found out that Marvin Gaye, Smokey Robinson and Berry Gordy didn't graduate from any music schools that my confidence started building in the

*Continued on page 32*

The billboard interview

**Lionel Richie talks about his time with the Commodores, his solo success and how he's planning for what lies ahead.**

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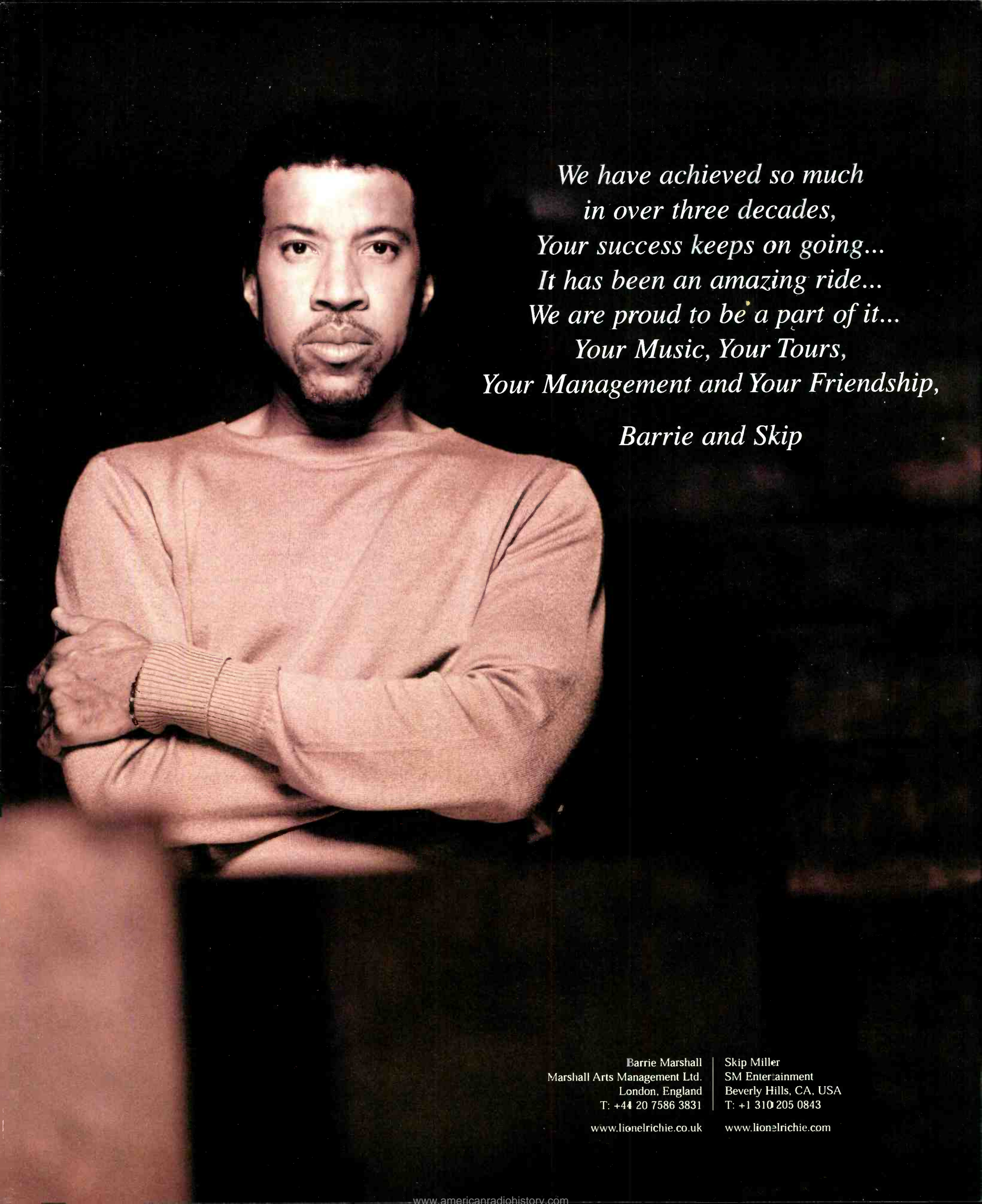


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# Lionel Richie

20TH ANNIVERSARY

## BILLBOARD INTERVIEW

Continued from page 30

fact that I didn't have to write the music, since I could hear the songs. I was very comfortable, even through my stages of "Three Times a Lady" and "Still." My confidence was building, but never to the point of saying I'd go solo. It was only after I did "Lady" for Kenny Rogers and "Endless Love" with Diana Ross that [Motown] came to me and said if ever there were a perfect opportunity for Lionel Richie to do a solo album, this would be the time. Now, they didn't say, "Go solo." They said, "Do a solo album." The only problem with that was, try to explain that to the Commodores.

### You never officially left the group, did you?

No. I didn't have to leave the group; I just did the solo project. But things were changing. When I did the Kenny Rogers record, [the press] was asking, "Who is this kid? Where is he in the group?" People were referring to the Commodores as Lionel Richie And The Commodores. This is not something we voted on, it's just what people were saying. Then, to add a little bit more to the anxiety, when we showed up for interviews, all the questions were directed toward "Lionel Richie." So what I tried to do on occasion was come a little later so that the guys could answer a few of the questions first, but the guys would interpret that



The Commodores

as me not wanting to be there. It became even worse when we started getting reviews of our shows: "The show went on for 30 minutes, and finally Lionel Richie sat down at the piano and did his songs." Then, finally, the ultimate insult to the Commodores was, "What's a guy like Lionel Richie doing in a funk band like the Commodores?" Try to go back to a group rehearsal after that one.

These reviewers slowly started whittling away at the patience and even the security of the guys, and it hurt from my end because it was something I did not enjoy doing. This concept of "Lionel Richie And The Commodores" was definitely not sitting well, including with me. But by the time I did the first solo record, it was so successful, I went right back in to do my second one. And, of course, by the time of

"All Night Long," that rocket took off, never to return.

**As successful as the Commodores were, your sound as a solo artist was not really that same sound.**

Correct. The hardest thing in the world to do was to try to get a song on a Commodores album. What I discovered very early on in the Commodores was that all the guys were gonna bring in uptempo songs and funk songs. No one brought in a slow song, so, guaranteed, I'd have at least one or two songs on there because the album needed balance. I brought in the slow songs. Now, who knew that the slow songs were gonna be the ones that people played?

When I went solo, you hadn't heard anything uptempo from me—people called me the balladeer—so the surprise was when I finally did "All Night Long." It was not what everybody expected, but I had to do something different.

**What do you listen to now—the Lionel Richie stuff or the Commodores stuff?**

I try not to listen to anything I've done. Have you ever heard artists who, every song they write sounds like the one they just finished writing? You don't want to get locked in. One of the most embarrassing things that can happen, which is also the greatest thing that can happen, is when I'm out at a party or hanging out and someone says, "Lionel, play 'Zoom'." And I go, "I can't remember how to play it." Because, at particular times, I'm trying to write something new, so I have to, in essence, forget what I've done in the past.

**Why do you keep doing what you do?**

Continued on page 36

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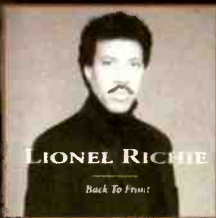
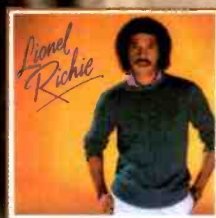
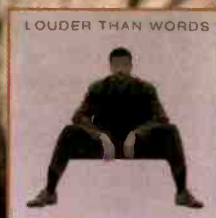
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Lionel Richie

20TH ANNIVERSARY

## Multi-Talented, Multifaceted

Even with a live album in the works and a possible reunion with the Commodores on the way, Lionel still has time to grab a piece of the entertainment pie.

BY RHONDA BARAKA

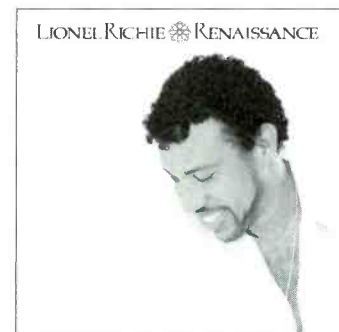
**L**ionel Richie has spent the better part of his life in the public eye and today, some 30 years since he first stepped on stage as a member of the Commodores, he still "can't slow down."

Fresh on the heels of *Renaissance*, his eighth solo album (released last year by Island Records), Lionel is preparing for a live album this spring, a studio album in the fall and a world tour. And, as if that isn't enough, there's talk of a Commodores reunion, though the details are yet to be worked out. "The number one question is when and where," Lionel says of the prospect of hitting the stage again with former bandmates Milan Williams, Thomas McClary, Walter "Clyde" Orange, Ronald LaPread and William King. "My first task is to make sure we get the original guys."

### TIME-SHARING

As for his new solo projects, Lionel's as-yet-untitled live album features performances from a two-and-a-half-hour concert at London's Wembley Arena. "You can turn the lights off in your place and you're at the concert," he enthuses. "You'll get the impression that the crowd is on stage with me. We actually recorded it from my perspective,

as opposed to their perspective, so you'll get to hear what I hear from the stage every night—and that's amazing. You can hear the crowd throughout the concert. 'Three Times a Lady' is the loudest song next to 'All Night Long'."



Skip Miller, Lionel's manager of three years and a former president

at Motown Records, says such performances are a testament to the enduring quality of Lionel's music, much of which might be reissued this year in honor of his 20th anniversary. "Lionel is the Irving Berlin of our time," Miller says, adding that the 1992 smash "Easy" has been adopted by the NFL as its theme song this year.

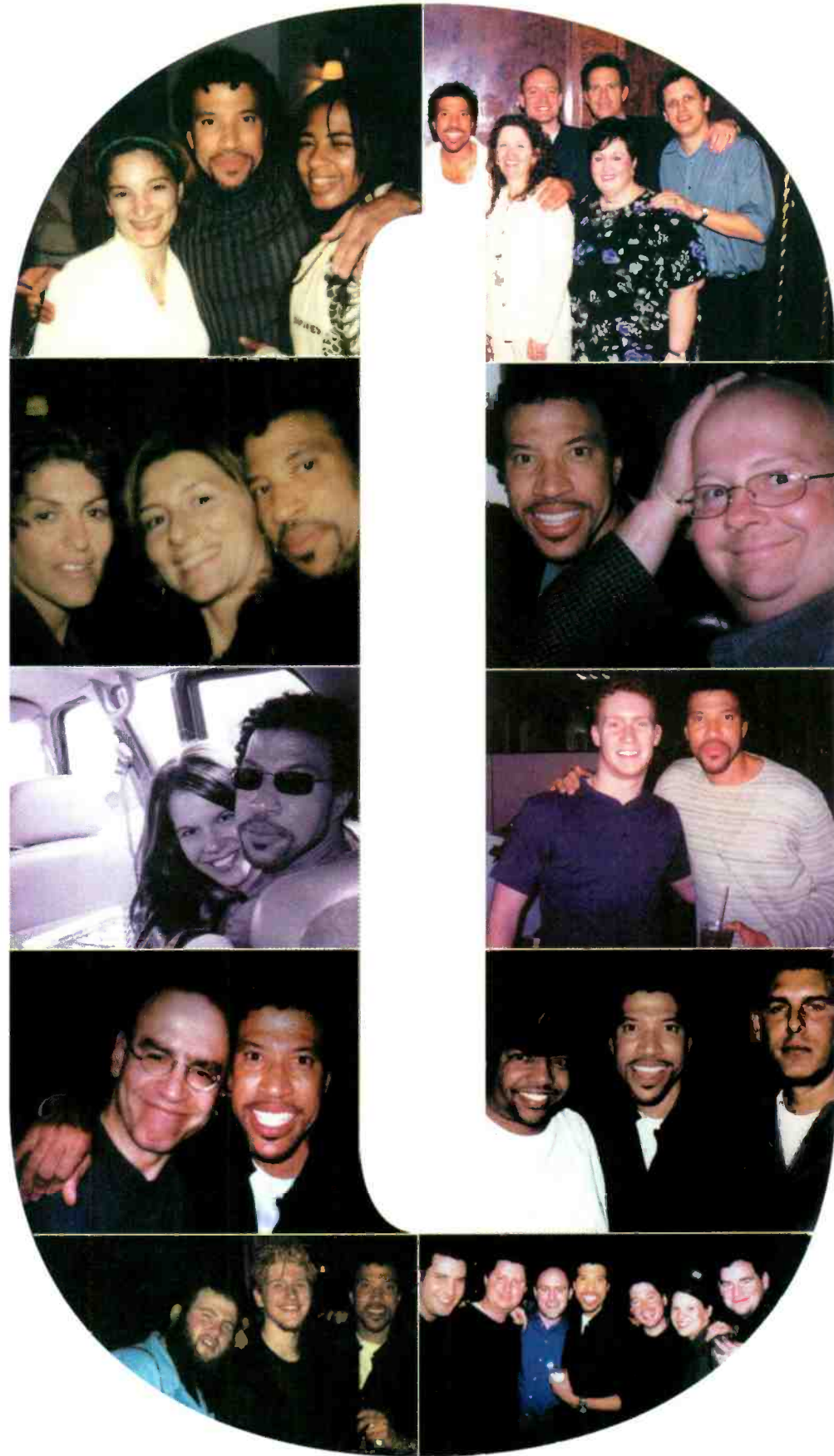
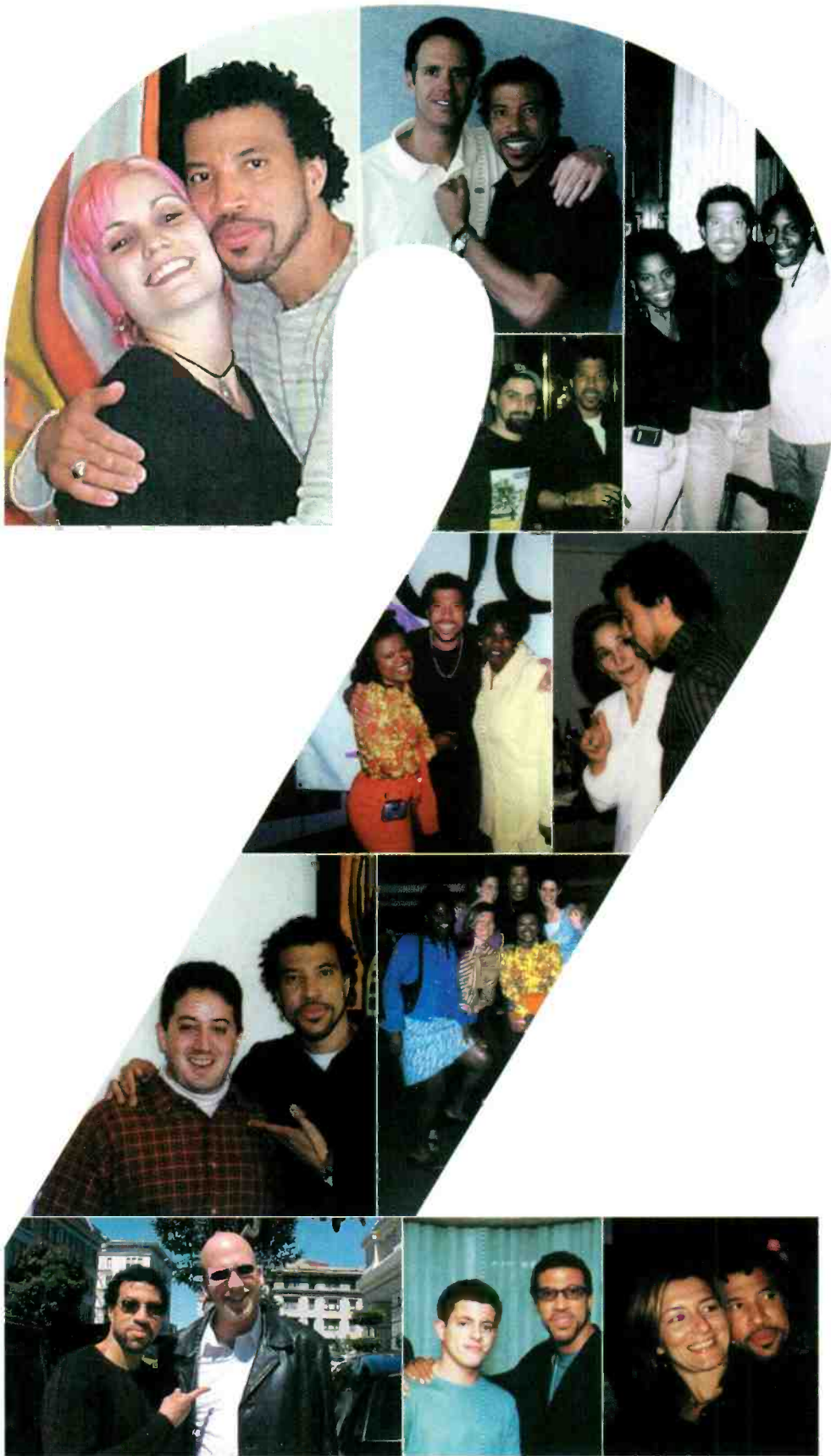
Though Lionel says acting is "contagious" and has tested his dramatic skills in film (*The Preacher's Wife*) and TV (*Felicity*, *The Young & the Restless*), he says it's difficult to be an actor and a touring artist at the same time. "I tour the world, but the movie business requires that I stay on location for two or three months, and my problem is that I don't stay in one place for too long. I'm so addicted to the fact that there's a world out there—there's always one more place that we haven't played—so I'm gonna be quite reserved about my acting," he says.

So the cycle that has guided his life for more than 20 years continues: recording, touring, recording, touring. Says the singer, "Just when you figure you've done it, they call you up and want you back. I think that's what keeps me breathing because, right when you get in the studio, it's time to go on the road. When you go on the road, it's time to go back in the studio."

*Continued on page 36*



# LIONEL



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# Lionel Richie

20TH ANNIVERSARY

## MULTI-TALENTED

Continued from page 34

### MESHING TOGETHER

Having already worked with Walter Afanasieff, Daryl Simmons, Brian Rawling and Mark Taylor, and Rodney and Fred Jerkins on *Renaissance*, Lionel might also do some collaborations with newer writers who have invited him to work with them. "That's exciting to me," he says, "because it gives me an opportunity to kind of share and test my writing skills."

And Lionel is planning to introduce some artists of his own, among them, a poet called Da Boogiemann. "Lionel discovered him at 3 o'clock in the morning, watching TV in Nashville," Miller recalls. "He called me the next morning and said, 'I wanna meet him,' and he put him on a song he had on his *Time* album called 'To the Rhythm'."

Even as he professes his desire to keep his focus on music, the singer says he's excited about the crossbreeding in entertainment today. "I think I've discovered that it's not the music business anymore, it's the [overall] entertainment business. They've finally meshed together," he says. "The movie business is the music business. The fashion business is the movie business is the record business...I think that what I have here is some kind of a brand name which now becomes something that I can use as a stepping stone into other areas."

"I love it when you get to the part where the old business has fallen apart, which leaves a lot of room for innovation. And the person who can capitalize on that period of time will forever endure," he concludes. "I get excited when I wake up every morning and go, 'You mean there's no plan for the business? Look out!'" ■

## BILLBOARD INTERVIEW

Continued from page 32

The truth of the matter is, every time I think that's it, I have to pull the car over and write something down. And I go, "I guess that ain't it. I guess I gotta do this." The other thing is, I keep running into people who say to me, "When is your next thing coming out, man?" Now, given all that it is, I go one step further: There's something very interesting about mastering a business, and that is that it has to stay the same. This is the only business that, just when you think you have mastered it, someone comes along and creates some other little obstacle. If you're a real fighter you say, "Let me try one more fight. Just one more."

**But you don't really change with the game. You keep up with it, but you don't change.**

Frank Sinatra once sat down with me briefly. He said, "If you're lucky enough in this business, you get one song that people call for you to do over and over again. That's called a career." He told me, "You have created more than one song, and, more importantly, you wrote them all. The most important thing you have going for you, that you probably don't even realize, is 15 seconds into the first vocal that you ever do, they know that's Lionel Richie. You are a stylist. That in itself is a gift."

I realize the awesome statement that man told me, which is that Lionel Richie's storytelling or Lionel Richie's voice—whatever it is—has stuck around and there is no gimmick



In the '80s

to it. I would love to tell you that I have this fantastic riffing voice and people like to hear me sing because nobody can sing like me. But I am the karaoke king. I can go to any country and all I gotta do is go "Hello" or "All Night Long" and the crowd sings that song for me. So the reason I still do it is because the crowd I play for can still do it.

**You once said that, when you were at the height of your success in the '80s, you were flying so high you didn't realize what was going on until you sat down and looked back. When the reality of it all hit you, how did you deal with it?**

I think the country boy inside of me still has not quite gotten over it. I'm still in awe of life. There's only one person that people see, but there are two people here. One is Lionel Richie—the guy on the outside that everybody knows—and then there's that boy from Tuskegee that's still on the inside. When you get off the plane in Poland and the president says, "Stay at our house," you have to stop for a minute. Or you fly off to Germany while the Palestinian delegation, the Israeli delegation, the Chinese delegation and the Egyptian delegation were all having a meeting there and you are invited to tea...You have to ask one very important question: What am I doing here? And the answer was, those leaders had not been able to agree on anything up to that point except one thing: They all liked my music and decided to start off the day's session with something that they had in common.

I remember walking down the streets of New York. There was a guy begging on the street. He said, "Lionel Richie!" I looked down. He said, "I saw you in the Capital Center in Washington, D.C., with the Commodores and the Emotions." And, all of a sudden, another guy pulled his Mercedes over and got out. The homeless guy said, "I gotta have your autograph." And the guy from the Mer-

Continued on page 38

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**Love,  
Walter Afanasieff**

## Lionel Richie

20TH ANNIVERSARY

### BILLBOARD INTERVIEW

*Continued from page 36*

cedes also said, "I have to have your autograph." Now, while I'm signing the autographs, the homeless guy and the guy in the Mercedes are having a conversation about the times they saw me. Then one got back in the car and the other got back down on the ground and I walked away and said to myself, "Did anybody else see that?" That's amazing to me.

**You've had some challenges. You've lost both of your parents, had throat problems and went through a divorce. How did you deal with those things?**

I go back to some words that were said to me when I was at the height of my Commodore years: A hit record does not define a person. Money does not define a person. What I discovered later is that it doesn't define you at all, it only magnifies you. If you've got a problem when you don't have a hit record, you've got a big problem when you get \$50 million on top of it. If you're thinking about a drug problem with no money, you're gonna overdose with success.

I was pleasantly surprised that I could handle more than

**"I think the country boy inside of me still has not quite gotten over [the success]. I'm still in awe of life. There's only one person that people see, but there are two people here. One is Lionel Richie—the guy on the outside that everybody knows—and then there's that boy from Tuskegee that's still on the inside."**

I thought I could. I wasn't sure I'd be able to. I'm very good at things that are rehearsed or things that I've done for a while, but experiencing for the first time leaving the only group that you've been a part of, that's tough. Going through a divorce—not in Tuskegee, but in the face of the world—that's tough. And, of course, my father and mother dying, those were what you call direct hits.

There's no way that I could say it didn't hurt. It's just that I was pleasantly surprised that, after the direct punch in the heart, I actually got up off the ground and learned something about myself. I've always used a little phrase in my life: Great fighters are not judged by how many punches they can throw, but by how many punches they can take. I was surprised that I was getting to be a good fighter.

Instead of taking my confidence away, it made me come back even stronger, because I actually thought that I could not survive losing my family—both families—but what it did was give me a lot of wisdom. Now that I've been through that, it makes the lyrics that I write a little more meaningful. Like a guy once said to me years ago, "It's hard to write the blues if you don't know anything about them." But as soon as you finally experience it, you understand what people mean when they say pain and hurt and loss and "Oh baby, don't leave me," which is a very old phrase, but it's only silly to somebody that's never been through it. So, I'm the same guy with a lot more depth. I think we call that wisdom.

**What about the next 20 years?**

I'm gonna do this as long as I can, because this is the only business where you have to be *allowed* to do this. Who allows you to do this? The public. And I'll do it as long as there's passion. I can't imagine there not being any passion, because I absolutely love doing this crazy stuff. It's probably one of the few things I can do in my life that I actually know what I'm doing. It's been a bless-



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# Lionel Richie

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## The Hits

This list of Lionel Richie's top 30 hits was compiled by Chart Beat columnist Fred Bronson based on chart performance on The Billboard Hot 100, according to a point system developed for the third edition of his book *Billboard's Hottest Hot 100 Hits*, to be published in fall 2002 by Billboard Books. Included in the tally are songs by Lionel when he was a member of the Commodores, his own solo singles and his duet with Diana Ross on the title song from the film *Endless Love*.



With Diana Ross

1. "endless Love," Lionel Richie & Diana Ross (Motown), 1981
2. "All Night Long (All Night)," Lionel Richie (Motown), 1983
3. "Three Times a Lady," Commodores (Motown), 1978

4. "say you, say me," Lionel Richie (Motown), 1985
5. "Hello," Lionel Richie (Motown), 1984
6. "still," Commodores (Motown), 1979
7. "Truly," Lionel Richie (Motown), 1982
8. "Dancing on the ceiling," Lionel Richie (Motown), 1986
9. "stuck on you," Lionel Richie (Motown), 1984
10. "You Are," Commodores (Motown), 1983
11. "oh no," Commodores (Motown), 1981
12. "sail on," Commodores (Motown), 1979

13. "easy," Commodores (Motown), 1977
14. "Lady (you bring me up)," Commodores (Motown), 1981
15. "Running with the Night," Lionel Richie (Motown), 1984
16. "Penny Lover," Lionel Richie (Motown), 1984
17. "Brick House," Commodores (Motown), 1977
18. "sweet Love," Commodores (Motown), 1976
19. "My Love," Lionel Richie (Motown), 1983
20. "Love will conquer All," Lionel Richie (Motown), 1986
21. "just to be close to you," Commodores (Motown), 1976
22. "Gallerina Girl," Lionel Richie (Motown), 1987
23. "old-fashion Love," Commodores (Motown), 1980
24. "do it to me," Lionel Richie (Motown), 1992
25. "slippery when wet," Commodores (Motown), 1975
26. "se la," Lionel Richie (Motown), 1987
27. "Machine Gun," Commodores (Motown), 1974
28. "Too Hot ta Trot," Commodores (Motown), 1978
29. "Wonderland," Commodores (Motown), 1980
30. "don't wanna Lose you," Lionel Richie (Mercury), 1996

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## FLYING SOLO

Continued from page 28

of thousands of people to perform—to sing and remember notes,” says Clark. “He was nervous, but he wasn’t afraid of the challenge. He asked, ‘What are some of the tricks?’ We talked about it and, ultimately, he was one of the best hosts we’ve ever had.”

### ENDLESS LOVE, THE BEGINNING

“Endless Love” (a duet with Diana Ross), “Lady” and “Truly” bridged his career with the Commodores, which began in 1972, to his solo career (which launched with the release of his first solo album, *Lionel Richie*, in 1982). After the great success of “Endless Love,” which won American Music Awards and was nominated for an Oscar, the record label felt it was time for Lionel to make a solo album. It was a tough transition, he says. With 10 Commodores albums under his belt, he was used to being one-sixth of the Commodores. “I was not used to being Lionel Richie, but I learned fast. From there on, I had to hang on to the rocket,” he says.

The chain of hits went on from there with “All Night Long,” written for the 1984 Olympics, “Hello,” the Oscar-winning “Say You, Say Me,” “Three Times a Lady,” “Still,” “Dancing on the Ceiling” and, of course, “We Are the World,” the charity song he co-wrote with Michael Jackson for USA for Africa. For “We Are the World,” Lionel and Michael won two Grammys and a People’s Choice Award.

The two decided to do “We Are the World” the night of the American Music Awards, which Lionel was hosting. So, instead of going to a party that night, they, along with 45 other singers, went to A&M’s recording studio at midnight to record a song that was only written four days before.

It was difficult for Lionel to enjoy any one event during that time, he says: “I was always thinking about what was next. It was like rolling down the car window, sticking your head out, and going 100 miles an hour. Though you remember things here and there, overall it’s a blur.”



With Kenny Rogers

### INSPIRING OTHERS

Lionel has always been revered by fans because he relates simply and honestly to them. Even today, when the charts seem to be dominated by the under-25 set, his fans will relay how his records represent important moments in their lives. Many of today’s artists say they’ve been influenced by Lionel Richie, who, as Clark said, made melodies important. “Good performers never go away, even when an audience’s taste shifts. The talent always comes through,” Clark says.

“Lionel is an inspiration for every up-and-coming artist. He is one of the few artists around that has kept it real. He totally influenced my work. I look to him as a mentor for my singing and songwriting,” says Howie Dorough of the Backstreet Boys.

Wyclef Jean agrees. “Lionel Richie was an inspiration. His music kept me going through my everyday job, and his songwriting ultimately inspired me to go on and write music of my own,” he says.

Close friend Kenny Rogers sums up Lionel’s influence: “Particularly since 9/11, many of us are at a point in our lives where we want to feel some type of security. We all want to feel safe again. People are realizing that family is their anchor, and how much they care about the person they are with. And I think that’s what Lionel talks about better than anybody else. I think he’s one hit away from ruling the music industry again. He’s a unique talent who,

Continued on page 42

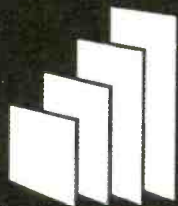
# LIONEL RICHIE

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# Lionel Richie

20TH ANNIVERSARY

## FLYING SOLO

Continued from page 41

in the '80s, raised the bar for everybody. He has the most amazing ability to take words you and I use in everyday life and make songs out of them."

## 1990s AND BEYOND

It's also Lionel's sublime humor that helps keep him on top of his game. Many of his friends, like Rogers, have known him for 20 years or more. "If you're around Lionel for five minutes, you'll get 20 one-liners. He could have been a come-

"Particularly since 9/11, many of us are at a point in our lives where we want to feel some type of security blanket. People are realizing that family is their anchor...And, I think that's what Lionel talks about better than anybody else. I think he's one hit away from ruling the music industry again. He's a unique talent who, in the '80s, raised the bar for everybody."—Kenny Rogers

dian rather than a singer," says Steve Wynn of Wynn Resorts.

Wynn became friends with Lionel 23 years ago through Rogers, a mutual friend. He remembers a tour he, Ken Kragen, Marvin Davis and Lionel once got of Rogers' 45,000-square foot house. Toward the end of the tour, Rogers showed off his wife's 1,000-square foot dressing room. "At this point, Marvin and I were leaning against the sink and Lionel was standing next to Kenny looking at the

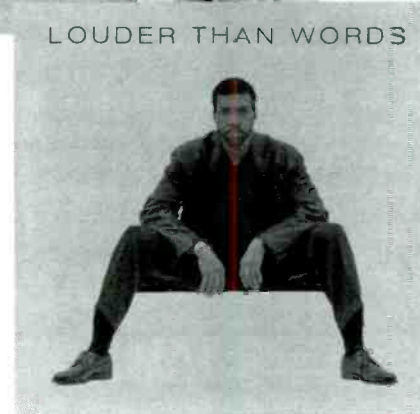
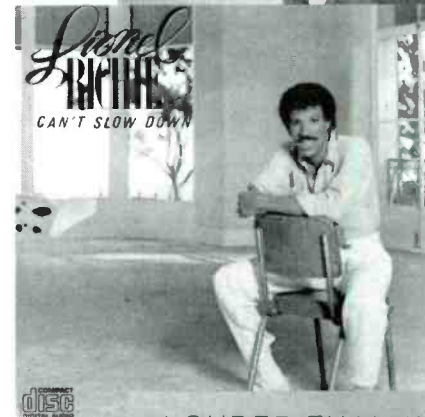
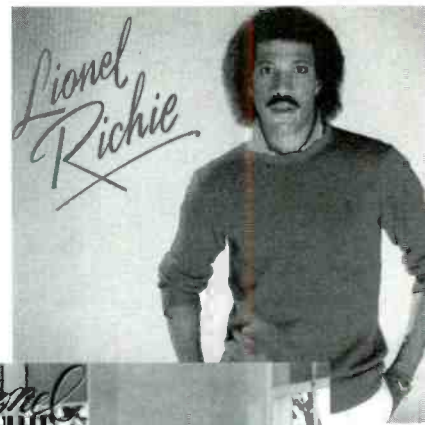
two of us, and I said, 'This is too much for me.' Lionel looked at me and said, 'Steve, this may be too much for you, and it may be too much for Marvin, but together we could all be happy here!'"

It's that quick wit that helped Lionel through some difficult years in the '90s, when he was not only going through an arduous divorce but also faced recurring throat problems. At that point in time, he reassessed his life, career and priorities. In 1996, he released the critically acclaimed *Louder Than Words*, and in 1998 *Time* hit the charts, an album he says was inspired by his new family. (Lionel has a 20-year-old daughter, Nicole, by his first marriage and, with his current wife, Diane, two young children Miles, 7, and Sofia, 3.)

In March 2001, Lionel proved himself to be a true icon with the U.S. release of his eighth solo album, *Renaissance*. He collaborated with producers Rodney Jerkins and Brian Rawling. In addition to the hit "Angel," Lionel is also joined on the song "Cinderella" by the Backstreet Boys.

While he has dabbled with an acting career, Lionel still sees himself first and foremost as a musician and plans to embark on a tour later this year. He is enjoying the fact that he's able to travel around the world with four and a half hours of recognizable songs that he couldn't possibly play all in one night.

"I'm in a business that usually allows you maybe three records and three tours and that's a run, thank you and goodbye. Thirty years later, I'm still here. When someone asks, 'What is the future?' I tell them, 'I'm in it right now.'" ■



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## Cherokee Shows Her 'Soul'

**Arista Disc Is A 'Parade' Of Neo-Soulsters That Includes Bilal, Scott**

BY JEFF LOREZ

NEW YORK—It seems fitting that Brooklyn, N.Y.-born, Los Angeles-based Cherokee would find her musical home in Philadelphia. Her debut album, 1999's *I Love You... Me* on Trip/RCA, was an organically soulful affair that won critics' praise but failed to ignite commercially.

In many ways it seemed like the natural precursor to later offerings from such Philadelphia-based artists as Jill Scott, Musiq Soulchild, and Bilal. So it's no surprise to hear the aforementioned artists on Cherokee's sophomore set, the aptly titled *Soul Parade*, due March 19 on Arista Records.

"I wanted to go back to the East Coast and be a little more aggressive. Plus, I'm a lot happier than I was before," Cherokee says, referring to the abusive relationship she endured with ex-husband and former musical partner, Auto, which was detailed on her debut.

"This album was a lot of fun," says the singer/songwriter, who is published by Copper Baby Music/ASCAP. "I wrote a song with Jill Scott called 'Where' on

which we duet, while Bilal and I duet on another track called 'A Woman Knows.' These guys, including Musiq Soulchild, are all my friends. So when I went to Philly, they wanted to work with me.



CHEROKEE

"As soon as I started hearing tracks, I started writing to them," Cherokee continues. "I ended up staying a week, and in that time I wrote seven songs. All that started the direction of the

album. I'd worked beforehand in New York with a few other producers, but the direction didn't really represent me. I didn't have as much control as I wanted. It was more the label going after big-name producers. And that eats your budget up."

First single "I Swear" was serviced to radio last December, and its video was directed by Diane Martel. The 12-song set is an eclectic collection of tunes that captures the currently en vogue neo-soul sound. Among the noteworthy tracks is "Crazy," an R&B ballad reminiscent of Prince.

Producers involved in the project, A&R'd by Cherokee manager Herb Trawick and Damien Smith of the Trawick Group/Trip Entertainment, include OutKast's Andre 3000, Jay Dee of Slum Village, and Keith Crouch (Brandy). Originally slated for a fall 2001 release on RCA, Arista picked the album up when RCA's urban division was shuttered.

"[The RCA situation] was quite unexpected," Cherokee recalls. "I didn't know what was going on until the last minute. I loved the RCA folks, but I look forward to building a relationship with Arista. It's just going to take a minute to really get to know each other. Fortunately, Arista loved the record I'd done for RCA, so I didn't have to change anything."

Arista is coordinating showcases and/or listening/meet-and-greet parties for the album's launch in New York, Los Angeles, Chicago, Philadelphia, and possibly Atlanta. Print ads have been booked with such magazines as *One World* and *Honey*. A TV ad campaign will incorporate 30 spots during a two-week period from March 11-23 on BET. Cherokee also joined the lineup of artists—including Nikka Costa and India.Arie—tapped to appear in Gap's ongoing TV ad campaign.

"There is no other artist in the market today who exudes such an eclectic bridge of artistry and energy on stage and off," Arista senior marketing director Camille Evans says. "Cherokee's music can be marketed to a broad demographic."

That bridge Evans refers to "just might work this time," KPRS Kansas City, Mo., operations manager/PD Sam Weaver says. "A pretty girl, a pretty voice, and interesting lyrics are always a good combination."

Cherokee attributes her musical evolution from dark and somber to more upbeat and joyous to her new boyfriend of one year. But she does not regret or harbor any self-consciousness about having spoken so openly of her past. "I never bite my tongue and pull punches with what's going on. I think I helped a lot of people who have gone through similar things. I've had so many women open up and talk to me, and it's helped me grow, too. Talking about it helped me get over it."

## Rhythm, Rap, and The Blues™

by Gail Mitchell

**NO HALF-STEPPIN':** The phrase is the title of her first Henchmen/Motown album, but it also pretty much describes R&B newcomer **Sharissa's** philosophy on life.

"I just want to sing," says the Bronx, N.Y.-reared singer/songwriter, who is the oldest of seven siblings. "People expected me to do nothing but have babies and depend on the system. I fought through all that."



SHARISSA

The Feb. 26 release features production by **Trackmasters**, **Tank**, **Mark Batson**, **Gerald Issacs**, and **Bryce Wilson**, plus lyrics penned by **Lil' Mo** and Sharissa, who can also be heard on the *Bulletproof* compilation and **Jon B** track "Thug Love." She's also collaborated with **Carl Thomas** and **Beanie Siegel**.

Sharissa's mix of mature honesty and **Patti LaBelle/Whitney Houston/Stephanie Mills**-influenced style comes together on the single "Any Other Night," which is No. 41 on the Hot R&B/Hip-Hop Singles & Tracks chart. In the song, she admonishes a too-busy lover: "You picked the wrong time/cause I got company." Repeat-worthy tracks include "I Can't Wait" and "All These Years."

"I told **Jimmy** [Henchmen Entertainment chief **Henchmen**] that I was tired of issues. Everyone has issues," Sharissa says. "I just wanted to put it like this: 'Sharissa is not half-steppin'.'"

**CALL TO ACTION:** Always dynamic and riveting, the Honorable Minister **Louis Farrakhan** pulled no punches when he spoke before a standing-room-only audience gathered at Los Angeles' Four Seasons Hotel for the Hip-Hop Summit Action Network's (HHSAN) mini-West Coast Summit Feb. 14. It was the preamble to a larger national gathering planned for June—an offshoot of last June's dialogue-opening National Hip-Hop Summit in New York launched by the network's chairman, **Russell Simmons**, and president, the Minister **Benjamin Muham-**

**mad**. Farrakhan delivered the keynote at that summit as well.

Among Farrakhan's empowering sound bites: "Adversity is the mirror of creativity. You've obliterated the lines of racial, ethnic barriers [with your music]. Out of suffering came gospel, blues, jazz, and R&B. Out of suffering in the ghetto came rap. The suffering of our people produced you. That should make you a servant of those who produced you. Accept responsibility. I would like to see you leaders become teachers with rap that educates. If you use your skills right, you can build a youth movement all over the world."

Some key players, though, were not on hand to hear the minister's words. **Dr. Dre** was scheduled with radio/TV personality **Steve Harvey** to speak prior to Farrakhan but was a no-show, and **Tha Row CEO Suge Knight** arrived after the minister finished. While Knight did propose the creation of a hip-hop/R&B artists' union during the summit's afternoon closed-door sessions, his comments about Dr. Dre, **Master P**, and others cast a discordant here-we-go-again pall on the otherwise positive proceedings.

Among those joining Simmons, Harvey, and Knight on the dais were **DJ Quik**, activist/producer **Michael Concepcion**, the Recording Industry Assn. of America's **Suzan Jenkins**, Bay Area radio personality **Davey D**, and rapper the **D.O.C.** Attendees included artist **Mack 10**, Blackground chief **Barry Hankerson**, and Murder Inc. head **Irv Gotti**.

In addition to economic initiatives, the closed sessions addressed political advocacy and support for HHSAN's efforts to help spoken-word artist **Sarah Jones** in her lawsuit against the Federal Communications Commission (FCC). The FCC fined KBOO Portland, Ore., for airing Jones' song "Your Revolution," which references male rap lyrics to denounce the misogyny and degradation of females found in many rap songs.

Like others I've talked with since the mini-summit, I'm hoping Farrakhan's words will move others to support the causes being championed by the HHSAN. We can't afford to have those words and efforts fall into the I've-heard-that-before rhetoric bin. None of these summits will mean anything if we don't adhere to the adage that actions speak louder than words. Or as summit participant DJ Quik so aptly said, "I hope we keep this real."

**ON THE MOVE:** Denise Rich Songs VP/GM **Jimmy Hester** has left the company. He may be reached at jhester254@aol.com.

MARCH 2, 2002		Billboard HOT RAP SINGLES™	
THIS WEEK		LAST WEEK	
		TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	
		Artist	
1	12	LIGHTS, CAMERA, ACTION! UNIVERSAL 156257	Mr. Cheeks
2	1	ROUND AND ROUND DEF SOUL/DEF JAM 588852/IDJMG	Jonell & Method Man
3	2	THAT WAS THEN BODY HEAD 74767	Roy Jones, Jr. Featuring Dave Hollister, Perion & Hahz The Ripa
4	3	DANSIN WIT WOLVEZ FADE 34239/JECMD	Strik 9ine
5	4	CAN I GET THAT?!? EARGASM 3511	Bear Witnez!
6	5	WHAT'S LUV? TERROR SQUAD/ATLANTIC 85233/AG	Fat Joe Featuring Ashanti
7	10	BUNNY HOP RED BOY 7183	Da Entourage
8		DEAR GOD RELENTLESS 0002	Willie D
9	8	JIGGA RCA-A FELLA/DEF JAM 588930/IDJMG	Jay-Z
10		PASS THE COURVOISIER PART II J 21154	Busta Rhymes Featuring P. Diddy & Pharrell
11	6	BUSTER 1ST AVENUE 0001	Dennis Da Menace
12	7	JUMP UP IN THE AIR WESTBOUND 555	Original P Introducing Hyped Up Westbound Soljaz
13	18	SATURDAY (OOOH! OOOH!) DISTURBING THA PEACE/DEF JAM SOUTH 588875/IDJMG	Ludacris Featuring Sleepy Brown
14	9	AIN'T NOBODY (WE GOT IT LOCKED!) HOUSE OF FIRE 1285	The Rawlwo Boys Featuring T.O.R.O. & Lil' Smoke
15	19	GOT UR SELF A... ILL WIL/COLUMBIA 79676/CRG	Nas
16		DOWN A** CHICK MURDER INC./DEF JAM 588941/IDJMG	Ja Rule Featuring Charli "Chuck" Baltimore
17		DIFFERENT WORLDS ALC 005/FAT BEATS	Twin And Alchemist
18	15	ALWAYS ON TIME MURDER INC./DEF JAM 588795/IDJMG	Ja Rule Featuring Ashanti
19	17	FATTY GIRL FB 015283/UNIVERSAL	Ludacris, LL Cool J & Keith Murray
20		PART II DEF JAM 588891/IDJMG	Method Man & Redman
21	16	BOUNCIN' BACK (BUMPIN' ME AGAINST THE WALL) JIVE 42992/ZOMBA	Mystikal
22	23	BREAK YA NECK J 21061	Busta Rhymes
23	11	BOOTTEE SURRENDER/MOTOWN 015264/UNIVERSAL	Benzino Featuring Mr. Gzus & Teddy Riley
24	14	YOUNG'N (HOLLA BACK) DESERT STORM/ELEKTRA 67265/EEG	Fabulous
25	24	ROLL WIT ME D2/REPUBLIC 015545/UNIVERSAL	Pretty Willie

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. CD, DVD, or V respectively, based on availability. ©2002 VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.



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THE 2002 SAMMY DAVIS JR. AWARD  
FOR "ENTERTAINER OF THE YEAR" - FEMALE

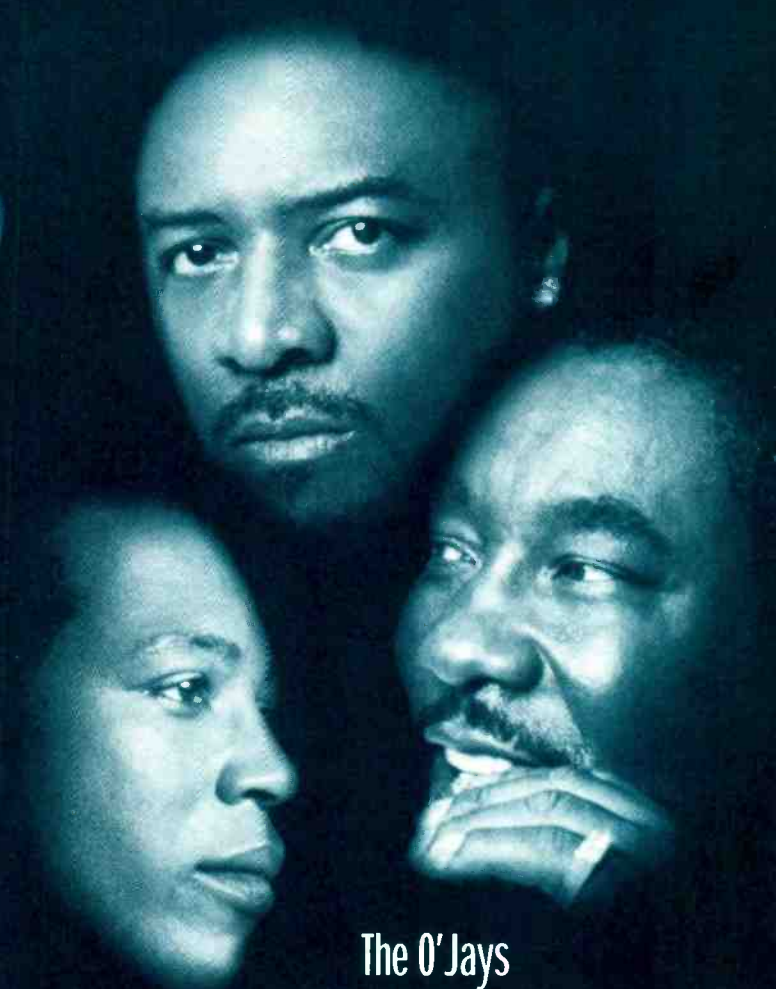


**Dr. Dre**  
THE 2002 SAMMY DAVIS JR. AWARD  
FOR "ENTERTAINER OF THE YEAR" - MALE

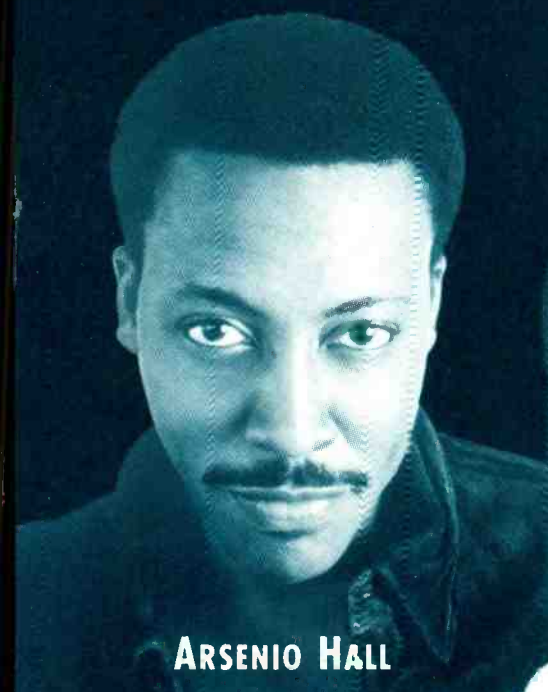
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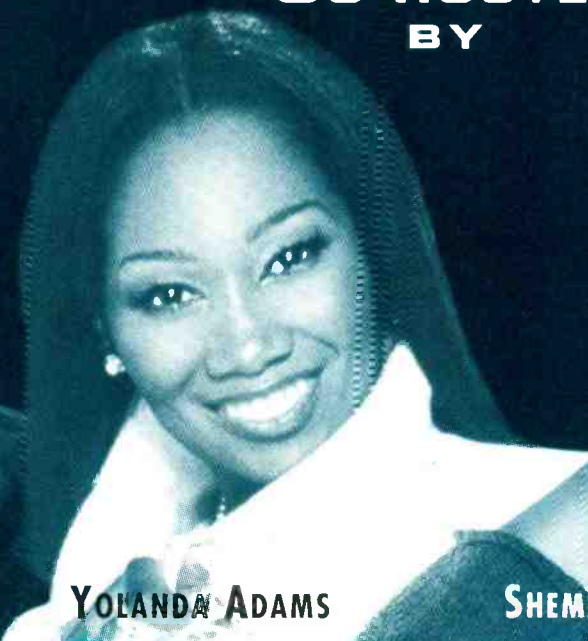
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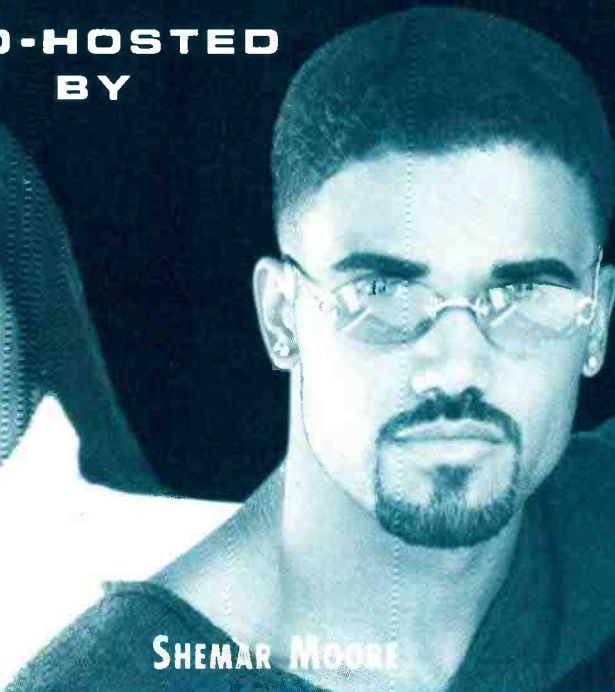
**The O'Jays**  
THE 2002 QUINCY JONES AWARD  
FOR OUTSTANDING CAREER ACHIEVEMENTS  
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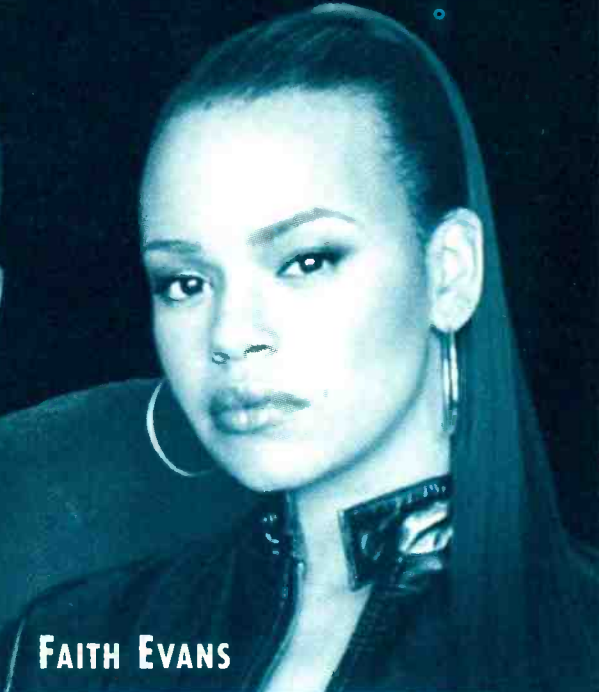
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# Billboard® HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Always On Time	JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)	26	29	Gone	N SYNC (JIVE)	51	56	Someone To Love You	RUFF ENOZ (EPIC)
2	5	Oops (Oh My)	TWEET (THE GOLD MIND/ELEKTRA/EEG)	27	23	Young'n (Holla Back)	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	52	50	Cry Together	PROPHET JONES (UNIVERSITY/MOTOWN)
3	3	Nothing In This World	KEKE WYATT FEAT. AVANT (MCA)	28	24	Break Ya Neck	BUSTA RHYMES (J)	53	53	Bad Intentions	DR. DRE (AFTERMATH/OGGYSTYLE/INTERSCOPE)
4	2	Butterflies	MICHAEL JACKSON (EPIC)	29	42	Saturday (Oooh! Oooh!)	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	54	58	Rainy Dayz	MARY J. BLIGE FEAT. JA RULE (MCA)
5	4	What About Us?	BRANDY (ATLANTIC)	30	31	Hey Luv (Anything)	MOBB DEEP FEAT. 112 (LOUO/COLUMBIA)	55	46	Ooohhhwee	MASTER P FEAT. WEEBIE (NEW NO LIMIT/UNIVERSAL)
6	6	Ain't It Funny	JENNIFER LOPEZ FEAT. JA RULE (EPIC)	31	33	This Woman's Work	MAXWELL (COLUMBIA)	56	55	Round And Round	JONELL & METHOD MAN (DEF SOUL/DEF JAM/IDJMG)
7	9	I Love You	FAITH EVANS (BAD BOY/ARISTA)	32	32	Differences	GINUWINE (EPIC)	57	—	Take You Home With Me a.k.a. Body	R. KELLY & JAY-Z (ROC-A-FELLA/JIVE/DEF JAM/IDJMG)
8	7	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	33	30	Lifetime	MAXWELL (COLUMBIA)	58	59	Uh Huh	R2K (EPIC)
9	8	The Whole World	OUTKAST FEAT. KILLER MIKE (ARISTA)	34	36	I Miss You	DMX FEAT. FAITH EVANS (RUFF RYDERS/DEF JAM/IDJMG)	59	71	Put It On Paper	ANN NESBIT FEAT. AL GREEN (IT'S TIME CHILD/UNIVERSAL)
10	15	More Than A Woman	AALIYAH (BLACKGROUND)	35	49	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. P. DIDDY (J)	60	61	I'd Rather	LUTHER VANOROSS (J)
11	11	Don't You Forget It	GLENN LEWIS (EPIC)	36	28	Brotha	ANGIE STONE (J)	61	54	From Her Mama (Mama Got A**)	JUVENILE (CASH MONEY/UNIVERSAL)
12	18	U Don't Have To Call	USHER (ARISTA)	37	34	Jigga	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	62	62	One Mic	NAS (JLL WILL/COLUMBIA)
13	22	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	38	37	Any Other Night	SHARRISSA (MOTOWN)	63	—	Get This Money	R. KELLY & JAY-Z (ROC-A-FELLA/JIVE/DEF JAM/IDJMG)
14	14	Take Away	MISSY MISDEANOR/ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	39	41	The World's Greatest	R. KELLY (INTERSCOPE/JIVE)	64	57	Tribute To A Woman	GINUWINE (EPIC)
15	19	Welcome To Atlanta	JERMAINE DUPRI & LUDACRIS (DEF JAM SOUTH/COLUMBIA)	40	43	halfcrazy	MUSIQ SOULCHILD (DEF SOUL/IDJMG)	65	68	Aw Naw	NAPPY ROOTS (ATLANTIC)
16	16	Roll Out (My Business)	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	41	39	Family Affair	MARY J. BLIGE (MCA)	66	63	Put It On Me	DR. DRE & DJ QUIK FEAT. MIMI (PRIORITY/CAPITOL)
17	27	Foolish	ASHANTI (MURDER INC./DEF JAM/IDJMG)	42	47	Makin' Good Love	AVANT (MAGIC JOHNSON/MCA)	67	—	First Time	IMX (TUG/NEW LINE/WARNER BROS.)
18	10	A Woman's Worth	AUCIA KEYS (J)	43	35	Best Of Both Worlds (Intro)	R. KELLY & JAY-Z (ROC-A-FELLA/JIVE/DEF JAM/IDJMG)	68	69	Give It To Her	TANTO METRO & DEVONTE (2 HARV/SHOCKING VIBES/VP)
19	12	U Got It Bad	USHER (ARISTA)	44	44	Got Ur Self A...	NAS (JLL WILL/COLUMBIA)	69	60	7 Days	CRAIG DAVID (WILDSTAR/ATLANTIC)
20	13	Bouncin' Back (Bumpin' Me Against The Wall)	MYSTIKAL (JIVE)	45	52	I Got It	JAGGED EDGE (SO SO DEF/COLUMBIA)	70	—	I Need A Girl (Part One)	P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)
21	17	We Thuggin'	FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)	46	48	You Must Have Been	MONTELL JORDAN (DEF SOUL/IDJMG)	71	—	Girlfriend	N SYNC (JIVE)
22	21	No More Drama	MARY J. BLIGE (MCA)	47	45	Take Ya Home	UL BOY WOV (SO SO DEF/COLUMBIA)	72	67	Hush Lil' Lady	COREY FEAT. LIL ROMEO (NOODTIME/MOTOWN)
23	26	Anything	JAHEIM FEAT. NEXT (DIVINE MILL/WARNER BROS.)	48	40	Part II	METHOD MAN & REDMAN (DEF JAM/IDJMG)	73	—	Closet Freak	CEE-LO (ARISTA)
24	20	Rock The Boat	AALIYAH (BLACKGROUND)	49	38	Let's Stay Home Tonight	JOE (JIVE)	74	—	Heaven Can Wait	MICHAEL JACKSON (EPIC)
25	25	Roc The Mic	BEANIE SIGEL & FREEWAY (ROC-A-FELLA/DEF JAM/IDJMG)	50	51	He Loves Me (Lyzel In E Flat)	JILL SCOTT (HIDDEN BEACH/EPIC)	75	—	Knoc	KNOC TURN'AL (L.A. CONFIDENTIAL/ELEKTRA/EEG)

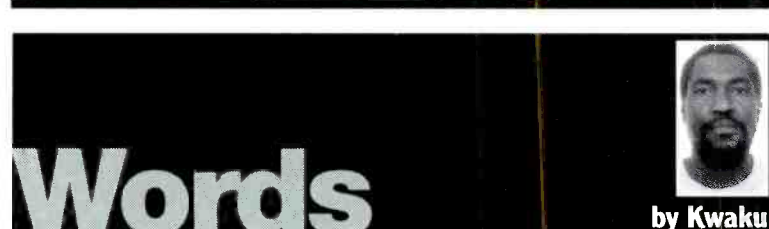
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# Billboard® HOT R&B/HIP-HOP SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Uh Huh	B2K (EPIC)	26	31	Where The Party At	JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)	51	61	Roll Out (My Business)	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)
2	20	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	27	—	Down A** Chick	JA RULE FEAT. CHARL BALTIMORE (MURDER INC./DEF JAM/IDJMG)	52	—	Ghost Showers	GHOSTFACE KILLAH (EPIC)
3	2	Round And Round	JONELL & METHOD MAN (DEF SOUL/DEF JAM/IDJMG)	28	34	What Would You Do?	NINE20 (MCA)	53	—	What's Your Name?	TOMMY TEE PRESENTS NICE & SMOOTH (TEE PRODUCTIONS/BEAT)
4	3	Hush Lil' Lady	COREY FEAT. LIL ROMEO (NOODTIME/MOTOWN)	29	—	Different Worlds	TWIN AND ALCHEMIST (ALC/FAT BEATS)	54	—	It's Goin' Down	THE X-EXECUTORS (LOUO/COLUMBIA)
5	8	Oops (Oh My)	TWEET (THE GOLD MIND/ELEKTRA/EEG)	30	67	A Woman's Worth	AUCIA KEYS (J)	55	59	Someone To Call My Lover	JANET (VIRGIN)
6	4	That Was Then	ROY JONES, JR. (BOOY HEAD)	31	24	Lifetime	MAXWELL (COLUMBIA)	56	47	Envious	DAWN ROBINSON (LEFTSIDE/J)
7	5	It's The Weekend	LIL J (HOLLYWOOD)	32	25	Always On Time	JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)	57	—	Pimps/Players	SKIP FEAT. COREY C. (UTP/ORPHEUS)
8	6	Dansin Wit Wolvez	STRIK 9INE (FADE/ECMD)	33	27	Hit 'Em Up Style (Oops!)	BLU CANTELL (REDZONE/ARISTA)	58	49	How We Do	BIG LEV BKA POPEYE REOS (COL BEAST)
9	9	7 Days	CRAIG DAVID (WILDSTAR/ATLANTIC)	34	39	Love It	BILAL (MOVO/INTERSCOPE)	59	40	My Lifestyle	FUNKMASTER FLEX FEAT. FAT JOE (LOUO/COLUMBIA)
10	7	Can I Get That?!!!	BEAR WITNEZ (EARGASM)	35	38	Peaches & Cream/Dance With Me	112 (BAD BOY/ARISTA)	60	62	Uzi (Pinky Ring)	WU-TANG CLAN (WU TANG/LOUO/COLUMBIA)
11	13	What About Us?	BRANDY (ATLANTIC)	36	46	Separated	AVANT (MAGIC JOHNSON/MCA)	61	—	What God I Found You	MARIAH CAREY FEAT. JOE & 98 DEGREES (COLUMBIA)
12	10	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	37	28	Fatty Girl	LUDACRIS, L. COOL J. & KEITH MURRAY (FB/UNIVERSAL)	62	56	My Projects	COO COO CAL (INFINITE/TOMMY BOY)
13	18	Bunny Hop	DA ENTORAGE (RED BOY)	38	45	Part II	METHOD MAN & REDMAN (DEF JAM/IDJMG)	63	63	So Fresh, So Clean	OUTKAST (LAFACE/ARISTA)
14	11	Family Affair	MARY J. BLIGE (MCA)	39	26	Bouncin' Back (Bumpin' Me Against The Wall)	MYSTIKAL (JIVE)	64	65	Get Mo	SHERM FEAT. BIGGA FIGGAS (IDEAN'S LIST)
15	—	Dear God	WILLIE O (IRELENTLESS)	40	29	Never Too Far/Hero Medley	MARIAH CAREY (VIRGIN)	65	—	Wife	NEXT (ARISTA)
16	15	Jigga	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	41	41	Break Ya Neck	BUSTA RHYMES (J)	66	53	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)
17	—	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	42	19	Bootee	BENZIND (ISURRENDER/MOTOWN)	67	73	I Miss You	DMX FEAT. FAITH EVANS (RUFF RYDERS/DEF JAM/IDJMG)
18	12	Buster	DENNIS O'MENAGE (1ST AVENUE)	43	36	Don't You Forget It	GLENN LEWIS (EPIC)	68	54	Burn	MOBB DEEP FEAT. NOYO & VITA (LOUO/COLUMBIA)
19	14	Jump Up In The Air	ORIGINAL P (WESTBOUND)	44	22	Young'n (Holla Back)	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	69	—	Stranger In My House	TAMIA (ELEKTRA/EEG)
20	—	I Love You	FAITH EVANS (BAD BOY/ARISTA)	45	43	Roll Wit Me	PRETTY WILLIE (D2/REPUBLIC/UNIVERSAL)	70	58	2-Way	RAYON (BIG YARD/MCA)
21	17	AM To PM	CHRISTINA MILIAN (DEF SOUL/IDJMG)	46	35	Special Delivery	G. DEP (BAD BOY/ARISTA)	71	48	Let's Stay Home Tonight	JOE (JIVE)
22	30	Saturday (Oooh! Oooh!)	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	47	33	Fiesta	R. KELLY FEAT. JAY-Z (JIVE)	72	—	Knoc	KNOC TURN'AL (L.A. CONFIDENTIAL/ELEKTRA/EEG)
23	16	Ain't Nobody (We Got It Locked!)	THE RAWLO BOYS (HOUSE OF FIRE)	48	52	Could It Be	JAHEIM (DIVINE MILL/WARNER BROS.)	73	60	Brotha	ANGIE STONE (J)
24	23	I Do!!	TOYA (ARISTA)	49	44	We Thuggin'	FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)	74	50	Tell Me It's Real	K CI & JOJO (MCA)
25	32	Got Ur Self A...	NAS (JLL WILL/COLUMBIA)	50	66	One More Chance/Stay With Me	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	75	68	Used To Love	KEKE WYATT (MCA)

Records with the greatest sales gains. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved. Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

# R&B/HIP-HOP



## Words & Deeds™

**HIT THE DECK:** British turntablist/producer **Deckwrecka** releases his sophomore Ronin album, *A Better Tomorrow?*, April 15.

"The new album [has] a question mark in the title because in all of our lives, individually and collectively on a world scale, we need something to change," Deckwrecka says. "We all hope a better day is coming. Some believe it will come when they die. I'm also asking, 'Is this album bringing a better tomorrow for me, my people, and our scene out here?'"



Deckwrecka's debut set, *V for Vengeance*, released in summer 2000, was a more hip-hop-based offering featuring samples, scratching, and jazzy grooves. "This album is a departure from the instrumental and scratch-based format of the first," explains Deckwrecka, also known as **DJ Agzi**. "It's a completely different record in that it has guest vocals and some live instruments slotted in among it all, so the real progression was the inclusion of songs. They feature key changes, which is also a progression for a hip-hop dude like me."

Collaborators on the new album include **MC D**, who was featured on last year's *Whatchu Expect* EP and the "Night & Day"/"Priceless" single. ("The man is a genius," Deckwrecka enthuses.) The track "Vibekiller," due March 25, features members of hard rock/rap group **Scare Electric** and what Deckwrecka calls "sci-fi paranoid beats."

**FIVE AND COUNTING:** East London-based rapper/producer/label owner **Funky DL** sets a record by becoming the first U.K. rapper to deliver a fifth album, with the March 18 release of *Blackcurrent Jazz*. DL released his debut, *Classic Was the Day*, on Almo Sounds in 1997. He followed up with *Heartfelt Integrity* on Utmost in 1998. He then set up the Washington Classic label, through which he released *One Another* (1999) and *When Love Is Breaking Down* (2000).

"The story behind the *Blackcurrent*

rent Jazz title is quite simple," the 1997 Music of Black Origin Award winner for best hip-hop act says. "It's a representation of where and who I am right now: Black. Current, meaning I'm not dead. Jazz, because it's the music I love so much."

Funky DL produced 15 of the album's 17 tracks, with **DJ Parris** and **Dukewon** producing a track each. The set also includes some R&B flavor, courtesy of Washington Classic-signed chanteuse **Sienna** on the cut "The Music."

Funky DL has a healthy following in several international markets, especially Japan. "Things have been popping off there," notes the artist, who is licensed to Bad News Records in that country. "I've been out there four times and will return this summer for my biggest tour."

While **Deckwrecka** cites the growth in rap specialty radio and magazines—as well as the emergence of numerous artists—as hopeful signs of rap's burgeoning U.K. presence, Funky DL thinks more still needs to be done. "We must focus on hard work and determination," he says. "Waiting for that million-dollar deal can leave you frustrated and silent for a long while."

**MORE U.K. RELEASES:** **Commonwealth's** first commercial single, "Anthem"/"What a Gwaan," arrives March 4 on Edel. It mixes rap, toasting (reggae rap), R&B, rolling piano riffs, phat bass lines, and the hot urban sounds of U.K. garage music... Underground veteran and rapper/producer **Braintax** is lifting "Riviera Hustle" from last year's much-lauded *Biro Funk* on his Low Life label. **Jehst** guest raps on the jolly tale of hard-knock life that comes out in late March... Scenario-signed producer/turntablist duo **the Nextmen**, whose debut album *Amongst the Madness* was released Stateside via 75 Ark, is preparing its follow-up for this summer. Prior to that, the pair will keep heads occupied with new single "Next Trend"/"Liven It Up," out April 8. Rappers **Mystro** and **Braintax** are featured on the double-A-sided single.

Hip-hop band **the Herbaliser** drops *Something Wicked This Way Comes* March 18 via Ninja Tune. The engaging album includes the **Blade**-rapped U.K. scene-encourager "Time 2 Build." Meanwhile, the Herbaliser's horn section launches itself as **the Easy Access Orchestra** with *The Affair* March 11 on the Irma label. It's a musically rich soundtrack looking to pair up with a movie or TV commercial. The Herbaliser's **Ollie Teeba** scratches on the rocking track "Swinging London."



# MERCHANTS & MARKETING

## Music's Popularity Makes Itself Known At Toy Fair

**Iron Maiden, Kiss, Aaron Carter, And Dream Among Acts Unveiling New Tie-In Products That Cater To Various Ages**

BY STEVE TRAIMAN

NEW YORK—The use of both newer pop artists and older rock icons in toys and video games continues to grow in popularity, as evidenced by a wide range of new products on display at the 99th annual American International Toy Fair.

Artists appearing at the showcase (held Feb. 10-14 at the Toy Center and Javits Convention Center) to plug newly licensed products included vocalist Bruce Dickinson of Iron Maiden, Gene Simmons of Kiss, and Marie Osmond. Meanwhile, new licensed toys featuring Aaron Carter, Dream, Britney Spears, and 'N Sync, as well as games featuring Limp Bizkit and Motorhead were also on display.

"We're seeing a lot of artists branching out into licensed merchandise," says Adam Klein, a former key executive at Hasbro (the No. 2 toymaker behind Mattel) and now a VP for management consulting firm Booz Allen Hamilton.

### FAR FROM CHILD'S PLAY

The rise in artist toy- and game-licensing coincides with an increasing number of companies that want to be in that market, notes Robert Gutierrez, manager of music licensing and marketing for Signatures Network, which is now the top licensing entity after recently acquiring Winterland.

The "traditional" toy industry was up about 1.7% to \$25 billion last year; when games are included in the figure, it rises 10% to more than \$34 billion. More artists continue to get a bigger piece of this action through licensed toys and games.

Teen pop acts like Aaron Carter, Jessica Simpson, Dream, and Spears are the hottest licensing properties, Gutierrez says. However, he points out that rock acts are continuing to perform well, too. "Collectability has made the



**Dreamy Product Line.** Play Along president Jay Foreman displays Aaron Carter and Dream/Holly action figures. (Photo: Steve Traidman)

rock genre even stronger, with Kiss paving the way for interest in Ozzy Osbourne, Alice Cooper, Iron Maiden, and the Beatles, among others."

Dickinson was on hand with Todd McFarlane, former *Spider-Man* illustrator and *Spawn* creator, who sculpted two action figures of band mascot Eddie that were previewed at the show. "Eddie exists in his own world in our music and will always be a part of us," Dickinson says. "And we really dig Todd's figures." The debut of the Eddie toy parallels the upcoming rerelease of the band's Sanctuary catalog via Sony Music distribution, as well as a new music DVD-Video and studio CD for Sony in the U.S. and EMI abroad and an upcoming world tour in the summer of 2003.

McFarlane also previewed four new Kiss Creatures of the Night figures named after the 1982 album of the same name, as well as four one-of-a-kind 7-inch busts. "Music continues to be one of my favorite genres," he says, noting that the four-piece Metallica "boxed set" of figurines sold out last year.

Simmons, who has shown the way to music-licensing profitability for

other artists, previewed a new series of "Kiss 'N' the Box" jack-in-the-boxes from Art Asylum with VP Adam Unger. "The figures are great, and the slammin' [one-minute sound-clip] tunes really rock," Simmons notes. (Art Asylum also has an Eddie "N" the Box and action figure for Iron Maiden.)

Art Asylum chairman Jay Foreman—who is also president of sister company Play Along—helped launch the Spice Girls line of dolls while at Galoob Toys. He observes that "the key is to catch a newer artist on the way up and then maximize their merchandising potential," pointing to the first Spears dolls in 1999 that sold 800,000 units, whereas sales are now more than 5 million.

Foreman calls Aaron Carter "the David Cassidy of his generation," with new action figures, a concert stage, and a convertible. Dream will have four action figures to back a new holiday CD set. Foreman also has high hopes for Gorillaz, the virtual band signed through Bravado, "for which we're looking to be ahead of the curve": A second album from the group is due late this year.

Osmond, who launched her own Fine Porcelain Dolls Collection back in 1991 through L.L. Knickerbocker and now has her own Marian LLC company, previewed a new line of porcelain figurines and accessories in conjunction with the Ashton-Tate Galleries and Gallery Marketing Group.

As part of the 25th anniversary memorial of his death, Elvis Presley licensing activity continues to expand. Long-time licensee Ashton-Tate introduced Heartbreaker Elvis motorcycle picture frames, Elvis Guitar ornaments, Gold Record music boxes, and a unique "swivel hips" ornament. At the Wrebbit division of Irwin Toy, *Elvis Presley's Graceland* is a new Puzz 3D 730-piece puzzle kit with a lift-off roof that reveals a fully furnished interior.

More bands are also getting involved in creating music for the booming market of interactive computer and video games (*Billboard*, Dec. 8, 2001).

### 'LICENSED MUSIC IS A NATURAL'

Jakks Pacific, master toy licensee for the World Wrestling Federation (WWF), showed a new series of life-sculpted action figures, as well as two new music-accented games: *WWF SmackDown: Just Bring It* for PlayStation 2 and *WWF Raw* for Xbox, released by THQ late last year, both featured Limp Bizkit's "Rollin'" (Flip/Interscope) and Motorhead's "The Game" (SmackDown! Records).

"More music stores are getting involved with video games, so licensed music is a natural," says WWF VP of retail marketing John Sohigian. "They're also showing an interest in our Jakks figures, as many of our game players are also active music buyers."

Much of the appeal of video games for both artists and music retailers is the product line's popularity, which enjoyed record sales last year: Research firm NPD Group estimates that the video-game industry pulled in \$9.4 billion in revenue in the U.S. in 2001.

At a Toy Fair financial conference sponsored by investment bank Salo-

\$10 billion-\$11 billion for 2002.

Also enjoying strong sales growth is the HitClips Micro Music System from Hasbro subsidiary Tiger Electronics, which sold more than 20 million units last year. New artists contributing to the postage-stamp-sized music clips for innovative playback units include Michelle Branch, Jewel, and Enrique Iglesias, who join such artists as Spears, 'N Sync, and Destiny's Child.

"We really see our HitClips developing as a promo tool for record labels through a true partnership with the artists," Tiger Music senior VP Patricia Jackson says. The company is also expanding into a line of Disney KidClips, launched with 30 Disney tunes for the toddler and preschool set.

Also at the convention, "Wacky Packages" and "Garbage Pail Kids" artists Jay Lynch and John Pound unveiled "Silly CDs," described by Silly CD CEO Tom Riccio as a hilarious new series of 33 trading cards that parody CD album covers. (There is also a complementary line of T-shirts.) The 80 trading cards, puzzle pieces, and stickers—sold in a five-pack and ranging in price from 99 cents to \$1.49—spoon such artists as Spears (Spitney Beers) and Bruce Springsteen (Bruce



**Kiss and Tell.** Legendary Kiss bassist Gene Simmons, right, with Art Asylum VP Adam Unger introduced new Kiss-branded product. (Photo: Steve Traidman)



**Eddie Comes to Life.** Iron Maiden vocalist Bruce Dickinson, right, previews Eddie figurines with sculptor Todd McFarlane. (Photo: Steve Traidman)

mon Smith Barney, Nintendo of America executive VP of sales and marketing Peter MacDougall called the industry's performance a "magic trick worthy of Harry Potter." Sales accelerated largely on the strength of three new hardware launches: GameCube and Game Boy Advance from Nintendo and Xbox from Microsoft.

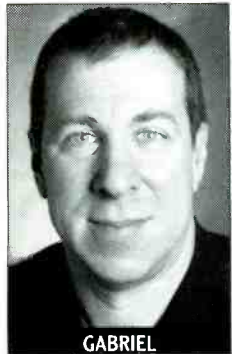
The Interactive Digital Software Assn. reports that the total game-playing universe now includes 60% (or about 150 million) of all Americans, with 46% of all households owning video-game systems. Analysts estimate total industry revenue to be

Stinkjeans). The line is being tested in a number of Musicland/Media Play and Target outlets.

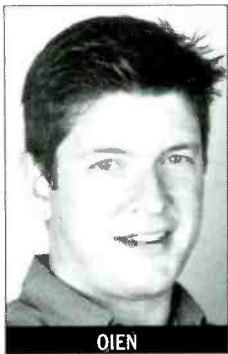
The "Celebriducks" line of licensed "rubber ducks," introduced two years ago for creator Craig Wolfe by distributor NJ Croce, previewed its first music artists. The Blues Brothers—Jake and Elwood—were licensed through Signatures Network and the James Brown toy was licensed via his own management company. NJ Croce sales VP Matthew Parker says the company is also talking to Signatures about a Beatles Yellow Submarine and Kiss ducks.



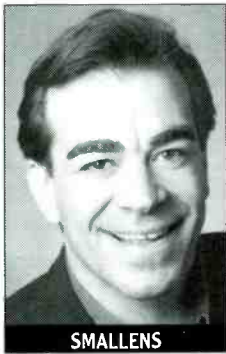
# Executive Turntable



GABRIEL



OIEN



SMALLENS

**DISTRIBUTION:** Howard Gabriel is promoted to senior VP/GM of RED Ink in New York. He was VP/GM.

Nina Collins is promoted to senior director of national sales for BMG Special Products in New York. She was director of national sales.

Handleman promotes Melanie Siano Kopietz to director of accounting, Jeff Cuthbertson to management advisory services consultant, Lorna Hendricks to assistant accounting manager, and Patrick McCoubrey to assistant accounting manager in Troy, Mich. They were, respectively,

manager of accounting, merchandise analyst, a senior accountant, and a senior accountant.

**NEW MEDIA:** Derrick R. Oien is promoted to president/COO of Vivendi Universal Net USA Music Group in Los Angeles. He was president of MP3.com.

Sandy Smallens is named president/COO of Oddcast in New York. He was executive VP of programming and content for GetMusic/RollingStone.com.

Martin Vann is named VP of sales for DMOD in Boston. He was VP of field operations for Avid Technology.

## In The News

• Liquid Audio reported fourth-quarter revenue of \$768,000, a 57% decline from the same period in the previous year. This was due in part to switching to direct sales from an affiliate model in its international business. Its net loss was \$5.8 million, or 26 cents per share, vs. \$10.6 million, or 47 cents per share, in the same period one year ago. The Redwood City, Calif.-based firm also took an \$825,000 charge for a write-off related to fixed assets and real-estate holdings. For the year, Liquid's net loss rose to \$37.2 million, or \$1.64 per share, from \$33.7 million, or \$1.52 per share. Revenue fell 60% to \$4.7 million. It had \$91.6 million in cash Dec. 31, 2001. The company is not projecting any revenue from its digital-music subscription business for this year.

• Alliance Entertainment will provide CD distribution and fulfillment services to Music Choice. The music TV network enables consumers to purchase CDs via an interactive TV feature.

• Rock group Fuel has asked automobile manufacturer Toyota to refrain from using the band's name as part of the Toyota-sponsored Fuel the Music Tour—an eight-week, multi-act outing that kicked off Feb. 2 in Orlando, Fla., and Los Angeles (*Billboard Bulletin*, Feb. 1). The band, which says the tour's name could confuse its fans, sent Toyota a cease-and-desist letter Feb. 8 and describes the matter as “an unfortunate oversight by the organizers of this tour.” A Toyota representative in L.A.—who says he has not seen the letter—did not have any comment.

• Modern-rock act Incubus will kick off a North American tour April 11 in Portland, Ore. The 50-date tour will be sponsored by Honda Civic, which put Blink-182 and Everclear out on the road last year on separate treks.

• Gaylord Entertainment reported fourth-quarter revenue in its media group of \$5.91 million, an 8.6% decrease from the same period in the previous year. The Nashville-based company cited lower ad revenue at its three radio stations, including WSM-AM. Overall, Gaylord—which is restructuring around its hospitality business—had a net loss of \$23.1 million, or 69 cents per share, vs. a net loss of \$105.1 million, or \$3.14 per share, the previous year. Revenue rose 1.1% to \$88.3 million.

## Declarations Of Independents™

by Chris Morris



**TIGHTENING THE BELT:** The Minneapolis-based East Side Digital Group is scaling back its operations, in response to what it calls “difficult market conditions.”

The long-established indie company—comprising progressive music label East Side Digital, Scandinavian music imprint NorthSide, and world music label Omnium—is letting go of all its support staff, according to president Rob Simonds, who will now operate East Side and NorthSide alone. Drew Miller, who is among the laid-off employees, will continue to oversee Omnium.

The labels' release schedules will be halved, and the firm will move out of its longtime offices in the Minneapolis warehouse district.

Simonds describes the cutbacks as a “duck and cover” maneuver. “I’m eliminating my payroll and my rent, which are my two primary expenses,” he says.

All the label group's releases will continue to be handled by Ryko Distribution, which was formerly headed by Simonds (who today also serves as director of Web development for Rykodisc, which he co-founded). In-house agency NorthSide Artists will pare its roster of acts and book only two or three tours a year.

**IN MEMORIAM:** Harvey Korman, a pioneering independent distributor whose work in the business spanned four decades, died Feb. 5 at his Cleveland home of natural causes at the age of 70.

Korman's career stretched from the halcyon days of regional distribution to the nationalization of the '90s. He was partnered with Shelly Tirk and Ron Schaefer in Midwest Ltd. and went on to found the PIKS Corp. with Schaefer, distributing such then-indie labels as Mercury, Arista, and Chrysalis, among others. He served as the Cleveland branch manager for Schwartz Brothers and ended his career in the same role at Independent National Distributors, one of the first national distribution firms.

Korman is survived by his wife, Patricia; a son, Todd; a daughter, Kim; a sister; and two grandchildren. The family suggests that contributions be made in his memory to the National Assn. of Recording Merchandisers Scholarship Fund.

**FLAG WAVING:** Few bands in recent memory have made an impression as striking and immediate on *Declarations of Independents* as Denver's Czars, whose Manifesto debut, *The Ugly People vs. the Beautiful*

*People*, arrives March 19.

The five-piece group—pianist/vocalist John Grant, guitarists Roger Green and Andy Monley, bassist Chris Pearson, and drummer Jeff Linsenmaier—marshals a stunning array of musical influences on the collection, from classical music and Beatles-esque pop to the moodiness of the Cocteau Twins and Talk Talk. The entire enterprise is fired by Grant's breathtaking Scott Walker-styled singing.

Like the Czars' U.K.-only debut *Before... But Longer*, the new album was recorded for the Cocteau's English label Bella Union, with the band's Simon Raymonde at



CZARS

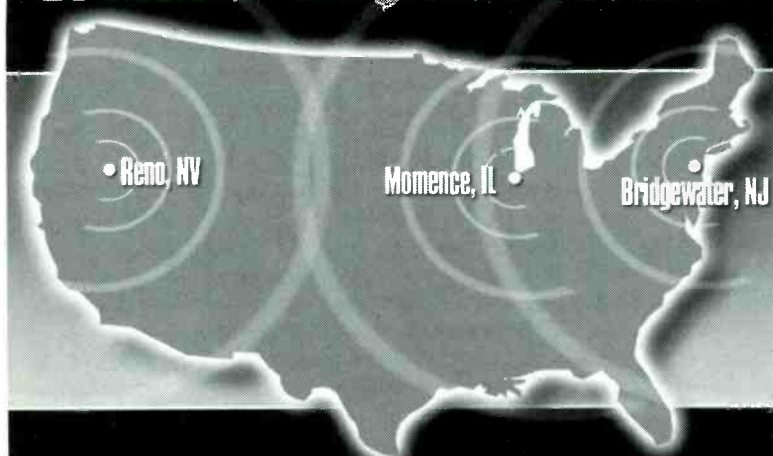
the production helm. It features refined remakes of two powerfully affecting songs—Clark's “Drug” and Pearson's “Lullabye 6000”—originally cut for the soundtrack of the indie film *I'd Rather Be... Gone* and issued on a three-inch CD for a now-defunct Canadian label.

“I was always a big Cocteau Twins fan,” Clark says, “and when we found out they were putting their label together, we thought we'd send them a record and see what happened.” After hearing the Czars' self-released album *The La Brea Tar Pits of Routine* and some later demos, Raymonde signed the band to Bella Union.

*The Ugly People*—on which the instrumental lineup is augmented by scintillating pedal-steel guitar, trumpet, and trombone work—is distinguished by a guest appearance from Paula Frazer, former lead singer of Tarnation. Her burnished sound, also heard on *Before*, matches up beautifully with Clark's style (which emulsifies a heavy Walker influence and those of such jazz-skewed female vocalists as Nina Simone and Dinah Washington).

The Czars' heart-rending songs are dark and sometimes disquieting. But Clark, one of the key writers, says, “I’m actually a very upbeat person. A lot of people consider the songs to be really bleak, but there's a lot of humor in them. I prefer to save all the positive stuff for living with people in real time.” The Czars plan on touring this summer.

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## Retail Track™



by Ed Christman

**ONE BETTER:** Last issue, I reported that the liquidation of Valley Media's remaining inventory brought in nearly \$32 million in bids. On Feb. 15, the day *Billboard* hits some newstands, Trans World Entertainment and Alliance Entertainment jointly objected to some of the product parcels they lost out on in the auction by placing higher bids with the court. The six product lots that they are seeking collectively raised \$6.7 million during the auction, and the joint bid by the two companies for the parcels comes in at \$7.6 million, sources say.

**TOO MUCH TROUBLE:** While Valley Media video vendors are coming to grips with the fact that they are unlikely to see any recovery from the company's liquidation, even as they fret about their exposure in the Kmart Chapter 11 filing, a few video suppliers have some energy left to express their unhappiness with how the liquidation of ETD is unfolding.

Last November, the Houston-based video wholesaler revealed that its bank had called its loan, which it is blaming for triggering a shutting-down of the operation. But ETD executives haven't filed Chapter 11, claiming that the liquidation won't even satisfy the bank, which is secured. However, not all creditors are happy with that explanation. "They are not filing bankruptcy due to the costs involved," a financial executive with a major supplier says. "Since the unsecured creditors wouldn't get anything, ETD executives don't think it's worth the effort."

But apparently the ETD executives have not been doing everything they can to mollify their creditors, because a couple say that information on the situation has been slow in coming. For now, those executives say they will be patient a little while longer. But not everybody feels that way, as a source at a major suggests that "somebody has to be the heavy." That company is contemplating its legal options. ETD did not return calls for comment.

**AS EXPECTED,** the Wiz posted even bigger operating losses than last year, bringing the company's total operating loss for the year to \$88.8 million on revenue of \$678.6 million. In the fourth quarter, the Wiz had a loss of \$41.1 million on sales of \$217.6 million. Its new management team (Retail Track, *Billboard*, Feb. 16) is said to have a mandate to recharge the Wiz so it at least breaks even. That way, the chain can carry its weight while adding value by helping parent Cablevision sell its other products and services and thus bring in incremental revenue and profits for the company.

**RAISING IRE:** WEA's recent price increase on 12 catalog titles to the top-tier pricing level of \$18.98, while only devaluing two titles, goes against distribution trends, say retail merchants who are unhappy with the increases.

**wea**

Wherehouse president **Larry Gaines** points out that sales are down. Acknowledging CD burning, file sharing, and a lack of strong releases, he says pricing is also playing a role. "Customers are saying [they] are not going to spend money on music now, and here we have WEA raising prices. I just don't understand it." WEA did not return a call for comment.

The pricing change from \$17.98 to \$18.98 is effective May 6 and applies to titles by **Brandy, Matchbox Twenty, Jewel, P.O.D., Trans-Siberian Orchestra, Craig David, and Alanis Morissette**. At the same time that WEA raised the price on Morissette's *Jagged Little Pill*, WEA lowered the prices of the artist's *Supposed Former Infatuation Junkie* and *MTV Unplugged* albums from \$17.98 to \$11.98.

Merchants point out that Sony Music has been very aggressive in devaluing front-line catalog, and Arista has started a new super mid-line, Star Value. They also applaud Universal Music and Video Distribution for its Flexx Pricing promotion, which gives rebates to merchants for every copy sold of rotating featured titles in the program.

**NEW AMBITIONS:** Newbury Comics is coming soon to a mall near you. Well, maybe not so soon and not so near you, but the feisty Allston, Mass.-based chain is getting ready to hang with the big boys of music retail, as it is building its first store to be located inside an enclosed mall. The 21-unit chain, which prefers free-standing outlets and strip-mall locations, will open a 6,000-square-foot store in Providence Place in downtown Providence, Maine, which is anchored by Nordstrom, Newbury Comics CEO **Mike Dreese** reports.

"The only reason we got [the location] was because NRM went dark," Dreese says. "But if it's successful, you will see more Newbury Comics in malls." He reports that the new store will incorporate the chain's new love affair with rock and dance lifestyle clothing, as it will have six racks of clothing and a dressing room. He also reports that Newbury Comics is expanding clothing throughout the chain.

## Movie Tunes To Digitally Distribute Music

BY BRIAN GARRITY

NEW YORK—Movie Tunes, a leading provider of in-theater music programming, will begin distributing its content digitally in select markets, in a move designed to increase the volume of its advertising business.

The Los Angeles-based company, which boasts a theater network of more than 2,500 locations and 15,000 screens in the U.S., currently distributes its programming on a monthly basis on CDs that include roughly 22 songs, front- and back-end tags identifying each artist, and messages from advertisers.

According to Movie Tunes executives, the new system—a collaboration with MP3.com's business-to-business music programming division—will enable the company to rotate ads in and out at any time, as opposed to fixed monthly slots.

"We will be more like a radio station in the movie theater," Movie Tunes president Robert Kardashian says. "We don't have that ability now delivering of a CD."

The company will now provide content and advertising digitally via MP3.com's Business Media Servers, which will be installed in all participating theaters. The MP3.com servers are fully Internet-enabled

digital audio devices designed to store and play back music and audio files in business environments.

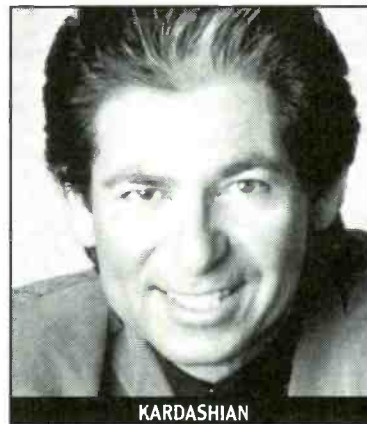
The initial rollout will focus on what Movie Tunes senior VP Bob Martin terms "high-end megaplex-

demand to find new and affordable ways to advertise in the current economic environment, which is increasingly characterized by shrinking marketing budgets."

The company also believes it offers labels a compelling alternative marketing channel to radio. Unlike most retail audio music programs, Movie Tunes reaches a captive and what it calls a "message receptive" audience, where the music functions as a foreground entertainment feature rather than as a background audio program or image builder.

With Movie Tunes, record labels pay for monthly slots in the company's fixed rotation of 20-22 songs. In exchange, Movie Tunes plays each song 4.7 million times network-wide in a given month. The company plays between two and two-and-a-half minutes of advertising every 15 minutes. (The average listener is seated 20 minutes prior to show time.) Programming also plays in theater rest rooms, concession stands, and lobbies.

Movie Tunes, an independently owned company, distributes its service through theater marketing companies and theater chains, including NCN, Val Morgan, and United Artists.



KARDASHIAN

es" in Movie Tunes' top 20 markets, comprising 3,000 screens. The first phase of the rollout will be concluded by the end of March.

Movie Tunes expects its new ad flexibility to attract more dollars from entertainment companies and regional marketers constrained by limited promotion budgets and those looking to do short-range campaigns. Kardashian says, "We believe that there is a pent-up

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# Hollywood Aims To Calm Toy Industry Fears With New Licensing Initiatives

BY ANNE SHERBER

NEW YORK—It was clear at the recent American International Toy Fair here that the relationship between Hollywood and the toy business has become a little rocky.

According to licensees and retailers attending the annual trade show, studios have come knocking once too often with theatrical properties that have either tanked at the box office—leaving the consumer products industry holding a bag full of tied-in merchandise—or have not performed well enough to deliver to retailers droves of consumers hungry for related merchandise. As a result, licensees and retailers have become more reluctant to attach themselves to properties that do not have high-profile daily exposure on either PBS or Nickelodeon.

But movie studios and their associated licensing and merchandising divisions are unwilling to abandon

the film's theatrical run, starting later this month. Byrne says the videos and DVDs of *Ice Age* are not likely to appear before the fourth quarter.

In order to tempt potential licensees for the June release of the full-length, animated theatrical feature *Lilo and Stitch* (about a girl who adopts an alien instead of a dog), Disney let its consumer merchandise partners know that in addition to the film's theatrical run, there would be a high-profile home-video release in October or November, as well as a direct-to-video *Lilo and Stitch* movie in fall 2003. According to a spokesperson for Hasbro, holder of the film's master toy license, this is the first time that Disney has promised a direct-to-video sequel to its licensing partners before a film's theatrical debut.

## OTHER TEMPTATIONS

Licensors are looking at other ways to tempt manufacturers and retailers as well. In order to avoid incurring the costs of acquiring and developing a new property, Nelvana Communications—which holds the license to a number of current and successful properties including Franklin the Turtle and Maurice Sendak's Little Bear—looked to its vaults.

Consequently, the company is re-launching Care Bears, a 1980s property that began life as a toy and morphed into a successful animated TV and video series. According to a company spokesperson, the Care Bears brand was responsible for \$1.5 billion in sales during the height of its popularity, and the brand continues to appeal to a broad demographic. When Play Along—the holder of the Care Bears master toy license—placed Care Bears plushes in Spencer Gifts last year, tweens and teenage girls bought the toys.

Nelvana Communications executive VP of worldwide merchandising Sidney Kaufman says that the cost of launching a new property can be enormous. "Just registering your trademark worldwide can cost \$100,000," he says. "And creating a really good style guide can cost \$250,000."

So it's not surprising that the company is currently in talks with what Kaufman says is a major Hollywood studio about distributing repackaged Care Bears videos. In the meantime, Play Along will produce a set, due to street this month, which will include both a Care Bear plush and a tape featuring that particular bear.

Barbie, another toy-turned-personality, will star in her sophomore

effort this year. After the success of Barbie's *Barbie in the Nutcracker* video, produced by Mattel and released through Artisan Entertainment in fourth-quarter 2001 (*Billboard*, Aug. 25, 2001), Mattel has produced a new Barbie vehicle. The company plans an October release for *Barbie as Rapunzel*, although it has not yet announced which video company will release the product.

HIT Entertainment, which owns Barney and Bob the Builder—two of the most successful children's licenses today—is set to launch a merchandising and video program around Angelina, a popular publishing property authored by Katharine Holabird. A new animated weekly series will debut May 4 on PBS and feature the voice of Dame Judi Dench as ballet dancer Miss Lily. The first home video, which includes four PBS episodes, will street May 21. The company plans a number of promotions to launch the property, including an on-video sweepstakes in which consumers can win Angelina merchandise.

Another longstanding property—albeit one with a slightly different target demographic from Angelina's—is trying to climb aboard the licensing train. Bond Marketing, the consumer products company that controls licensing for the James Bond series of films, is celebrating the 40th anniversary of James Bond and the release of the series' 20th film by orchestrating the first concerted merchandising effort that the brand has ever had (see *Picture This*, this page).

According to Bond Marketing senior VP of global business strategy Keith Snelgrove, Bond fans range



in age from 8 to 80, making the property appealing to the broadest possible range of licensees. Among the most novel new consumer products to be released will be a Barbie and Ken Bond set, in which Ken comes decked out in a designer tuxedo and Barbie is a scantily dressed Bond girl.

## Picture This™

by Jill Pesselnick

**NEW DESTINATION:** Columbia TriStar Home Entertainment is launching Destination Films, a new specialty brand that will focus on avant-garde, cult, and alternative films, as well as non-theatrical product. The label's first release will be the anime feature *Osamu Tezuka's Metropolis* April 23.

The idea to form Destination was proposed by **Benjamin S. Feingold**, president of the Columbia TriStar Motion Picture Group and Columbia TriS-



tar Home Entertainment. "It occurred to me that we should probably set up a label to bring out projects that were not normal Hollywood fare," he explains. "We want to be the first world-cinema line. There is a growing appetite for foreign product."

Many Destination titles will be theatrically marketed and released through TriStar Pictures, Screen Gems, or such third-party distribution companies as Samuel Goldwyn prior to home video release. *Metropolis*, for example, was released in theaters by TriStar Jan. 25. Others will be released direct to video.

One to two Destination titles will arrive each month on DVD-Video and VHS. Each DVD-Video is likely to be loaded with special features geared toward a niche audience. The *Metropolis* DVD-Video set contains the first "pocket DVD"—a 3-inch mini-DVD playable on any DVD-Video player—that includes a 30-minute "making of" documentary, animation studies, and a Tezuka biography.

Upcoming Destination releases include Jackie Chan's *Drunken Master*, the hit Korean action film *Shiri*, and the anime feature *Cowboy Bebop: The Movie*.

**BOND MARKETING PACT:** James Bond will be a highly visible film franchise in Best Buy stores during the next year due to a long-term pact between the retailer and MGM Home Entertainment. In celebration of the 20th James

Bond theatrical release set for Nov. 22, the companies will promote Bond home video merchandise this spring through a variety of in-store displays, contests, and advertising.

Best Buy—which also includes Sam Goody, Media Play, Suncoast, On-Cue, and Future Shop outlets—will feature special merchandise areas with the videos. Sunday circulars and in-store TV displays will also pinpoint Bond. Other plans include a Bond-themed sweepstakes and the use of Best Buy's Fun Zone truck (a 53-foot trailer outfitted with new technology). The pact will continue through next spring when *Bond 20* (the working title of the film) is released on DVD-Video.

MGM VP of marketing **Blake Thomas** says that Best Buy's customer base made the chain seem ideal for this type of Bond promotion. He explains, "Their customers are committed to home entertainment technology and pop culture, and we think they will be interested in a new film."

Best Buy VP of marketing services **Jeff Maynard** says that he doesn't think that any home video and retail company has capitalized on this type of synergy. He says, "This is the first time we've talked about anything of this magnitude, but it won't be the last."

**LICENSING DEAL:** Vialta, the Fremont, Calif.-based maker of the multimedia ViDVD machine—it plays DVD-Videos, CDs, MP3s, and karaoke discs; connects to the Internet; and displays digital photo CDs—has signed a multi-year licensing deal with Artisan Home Entertainment. The pact allows Vialta to include content from Artisan's library of 7,000 titles on its "ViMagazine" discs, which are set to debut this summer. ("ViMagazine" DVD-Videos, made especially for ViDVD, contain up to 14 hours of content, including feature films, cartoons, documentaries, songs, and lifestyle programs.) Vialta is also investing \$10 million in Artisan as a way of providing long-term, quality content for "ViMagazine" and is expected to make similar content agreements soon.

**THIS AND THAT:** Paramount Home Entertainment International is relocating its headquarters from London to Los Angeles in order to streamline global operations... Dothan, Ala.-based Movie Gallery has acquired the 13-store Video Vault chain... During 2001, DVD-Video rental transactions at Blockbuster increased by 160% more than 2000's figures. The chain also reports a record year of \$5.16 billion in revenue.



their piece of the \$25 billion toy industry. Hollywood is responding to toy-industry jitters by building franchise properties out of its movies and by demonstrating a commitment to those properties over the long haul, largely through such outlets as home video.

For example, although the success of the film version of *Harry Potter and the Sorcerer's Stone* was not in doubt—even before the film's theatrical debut—Warner Bros. committed itself to annual sequels as well as to high-profile, yearly home-video releases. Licensees who stepped up could be confident that their products would have a shelf life comparable in length to merchandise associated with a long-running children's TV show.

But not every movie can or should be the launch of a series. In order to keep toy manufacturers interested in those titles with only a single shot at the theatrical gold ring, studios are adding value to extend the life of the film franchise and of its related consumer goods.

According to Fox Consumer Products executive VP of licensing and merchandising Peter Byrne, in order to create long-term enthusiasm for its animated feature *Ice Age*—the story of a human baby and three animals fending for themselves in the Ice Age era, which features the voices of actor/comedians Ray Romano and Denis Leary—Blockbuster Video will sell plushes from the movie during



MARCH 2 2002 Billboard TOP VHS SALES™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.			
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING PRICE
			<b>NUMBER 1</b>	2 Weeks At Number 1		
1	1	2	<b>ATLANTIS: THE LOST EMPIRE</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23822	Animated	2001	PG 26.99
2	2	15	<b>SHREK</b> DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG 24.99
3	3	6	<b>THE PRINCESS DIARIES</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638	Anne Hathaway Julie Andrews	2001	G 22.99
4	NEW		<b>A KNIGHT'S TALE</b> COLUMBIA TRISTAR HOME VIDEO 06140	Heath Ledger	2001	PG-13 14.95
5	NEW		<b>EXIT WOUNDS</b> WARNER HOME VIDEO 21069	Steven Seagal DMX	2001	R 14.94
6	4	47	<b>SNOW WHITE AND THE SEVEN DWARFS</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22253	Animated	1937	G 19.99
7	NEW		<b>DORA SAVES THE PRINCE</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183	Dora The Explorer	2002	NR 12.95
8	NEW		<b>HANNIBAL (SPECIAL EDITION)</b> MGM HOME ENTERTAINMENT 1938879	Anthony Hopkins Julianne Moore	2001	R 14.95
9	NEW		<b>DRIVEN</b> WARNER HOME VIDEO 21013	Sylvester Stallone	2001	R 14.94
10	6	9	<b>JURASSIC PARK III</b> UNIVERSAL STUDIOS HOME VIDEO 86742	Sam Neill William H. Macy	2001	PG-13 22.98
11	8	10	<b>PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23871	Ben Affleck Josh Hartnett	2001	PG-13 24.99
12	NEW		<b>BLOW</b> NEW LINE HOME VIDEO/WARNER HOME VIDEO 5328	Johnny Depp Penelope Cruz	2001	R 14.94
13	5	3	<b>MVP 2-MOST VERTICAL PRIMATE</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 37413	Richard Karn	2002	NR 19.96
14	7	3	<b>THE FAMILY MAN</b> UNIVERSAL STUDIOS HOME VIDEO 89027	Nicolas Cage	2000	PG-13 14.98
15	9	9	<b>RUSH HOUR 2</b> NEW LINE HOME VIDEO/WARNER HOME VIDEO 5402	Jackie Chan Chris Tucker	2001	PG-13 22.94
16	33	4	<b>BARNEY: BE MY VALENTINE</b> BARNEY HOME VIDEO/THE LYONS GROUP 2047	Barney	2001	NR 14.95
17	12	10	<b>THE LAND BEFORE TIME: THE BIG FREEZE</b> UNIVERSAL STUDIOS HOME VIDEO 87581	Animated	2001	NR 19.98
18	11	2	<b>BLUE'S CLUES: TELLING TIME WITH BLUE</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 878943	Blue's Clues	2002	NR 9.95
19	16	4	<b>WINNIE THE POOH: UN-VALENTINE'S DAY</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24200	Winnie The Pooh	2002	NR 12.99
20	14	5	<b>BOB THE BUILDER: THE BIG GAME</b> LYRICK STUDIOS 24108	Animated	2001	NR 14.99
21	10	3	<b>THE MEXICAN</b> DREAMWORKS HOME ENTERTAINMENT 87821	Julia Roberts Brad Pitt	2001	R 14.99
22	15	14	<b>SAVE THE LAST DANCE</b> PARAMOUNT HOME ENTERTAINMENT 156813	Julia Stiles	2000	PG-13 14.95
23	NEW		<b>RUGRATS EASTER</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 87185812.95	Animated	2002	NR 12.95
24	17	4	<b>HAPPY HEARTS DAY</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21300	Rolie Polie Olie	2001	NR 12.99
25	20	4	<b>THE BOOK OF POOH: A VALENTINE FOR EYORE</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24197	Winnie The Pooh	2001	NR 12.99
26	19	4	<b>TUPAC SHAKUR: BEFORE I WAKE</b> KENDON ENTERTAINMENT 4095	Tupac Shakur	2002	NR 14.98
27	13	2	<b>ENEMY AT THE GATES</b> PARAMOUNT HOME ENTERTAINMENT 156943	Jude Law Joseph Fiennes	2001	R 14.95
28	NEW		<b>ROLLERBALL</b> MGM HOME ENTERTAINMENT 606263	James Caan	1975	R 9.94
29	18	16	<b>DR. DOLITTLE 2</b> FOXVIDEO 2022671	Eddie Murphy	2001	PG 22.98
30	23	17	<b>CATS &amp; DOGS</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 21253	Jeff Goldblum Elizabeth Perkins	2001	PG 22.98
31	26	29	<b>COYOTE UGLY</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21794	Piper Perabo Adam Garcia	2000	PG-13 14.99
32	21	14	<b>O BROTHER, WHERE ART THOU?</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13 14.99
33	25	33	<b>BRING IT ON</b> UNIVERSAL STUDIOS HOME VIDEO 87173	Kirsten Dunst	2000	PG-13 14.98
34	32	10	<b>POKEMON: MEWTWO RETURNS</b> WARNER HOME VIDEO 22142	Pokemon	2001	NR 14.95
35	NEW		<b>15 MINUTES</b> NEW LINE HOME VIDEO/WARNER HOME VIDEO 5387	Robert De Niro Edward Burns	2001	R 14.94
36	24	20	<b>GLADIATOR</b> DREAMWORKS HOME ENTERTAINMENT 86026	Russell Crowe	2000	R 19.99
37	NEW		<b>BLACK STALLION/BLACK STALLION RETURNS</b> MGM HOME ENTERTAINMENT 61001715	Mickey Rooney	2002	PG 14.95
38	34	81	<b>SPY KIDS (PAN &amp; SCAN)</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23538	Antonio Banderas Alan Cumming	2001	PG 24.99
39	28	14	<b>SCOOPY-DOO &amp; THE CYBER CHASE</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1746	Scooby Doo	2001	NR 19.96
40	38	3	<b>CLIFFORD: PUPPY LOVE</b> ARTISAN HOME ENTERTAINMENT 12441	Animated	2001	NR 12.98

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◆ 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.

MARCH 2 2002 Billboard TOP DVD SALES™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.			
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			<b>NUMBER 1</b>	2 Weeks At Number 1		
1	1	2	<b>ATLANTIS: THE LOST EMPIRE</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24084	Animated	PG	24.99
2	3	6	<b>THE FAST AND THE FURIOUS</b> UNIVERSAL STUDIOS HOME VIDEO 21270	Paul Walker Vin Diesel	PG-13	26.98
3	2	2	<b>RAT RACE</b> PARAMOUNT HOME ENTERTAINMENT 336844	Amy Smart John Cleeese	PG-13	29.99
4	4	3	<b>KISS OF THE DRAGON</b> FOXVIDEO 2003045	Jet Li Bridget Fonda	R	26.98
5	NEW		<b>CAPTAIN CORELLI'S MANDOLIN</b> UNIVERSAL STUDIOS HOME VIDEO 21378	Nicolas Cage Penelope Cruz	R	26.98
6	5	4	<b>AMERICAN PIE 2 (WIDESCREEN-UNRATED)</b> UNIVERSAL STUDIOS HOME VIDEO 21788	Jason Biggs Alyson Hannigan	NR	26.98
7	7	15	<b>SHREK (SPECIAL EDITION)</b> DREAMWORKS HOME ENTERTAINMENT 89012	Mike Myers Eddie Murphy	PG	26.99
8	8	10	<b>PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23889	Ben Affleck Josh Hartnett	PG-13	29.99
9	6	4	<b>AMERICAN PIE 2 (PAN &amp; SCAN-UNRATED)</b> UNIVERSAL STUDIOS HOME VIDEO 21630	Jason Biggs Alyson Hannigan	NR	26.98
10	11	8	<b>MOULIN ROUGE</b> FOXVIDEO 2000870	Nicole Kidman Ewan McGregor	PG-13	29.98
11	9	18	<b>SNOW WHITE AND THE SEVEN DWARFS</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22254	Animated	G	29.99
12	13	9	<b>RUSH HOUR 2</b> NEW LINE HOME VIDEO/WARNER HOME VIDEO 5404	Jackie Chan Chris Tucker	PG-13	26.98
13	12	3	<b>ROCK STAR</b> WARNER HOME VIDEO 21327	Mark Wahlberg Jennifer Aniston	R	19.98
14	14	5	<b>JEEPERS CREEPERS</b> MGM HOME ENTERTAINMENT 1002776	Gina Philips Justin Long	R	26.98
15	NEW		<b>GHOST WORLD</b> MGM HOME ENTERTAINMENT 1002564	Thora Birch Scarlett Johansson	R	26.98
16	16	8	<b>THE PRINCESS DIARIES (PAN &amp; SCAN)</b> WALT DISNEY HOME VIDEO 24220	Anne Hathaway Julie Andrews	G	29.99
17	17	7	<b>SCARY MOVIE 2</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24014	Anna Faris Regina Hall	R	29.99
18	19	12	<b>PLANET OF THE APES</b> FOXVIDEO 2002896	Mark Wahlberg Helena Bonham Carter	PG-13	29.98
19	15	4	<b>AMERICAN PIE 2 (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 21489	Jason Biggs Alyson Hannigan	R	26.98
20	25	3	<b>WHEN HARRY MET SALLY</b> MGM HOME ENTERTAINMENT 1001460	Billy Crystal Meg Ryan	R	24.98
21	RE-ENTRY		<b>SWORDFISH</b> WARNER HOME VIDEO 21322	John Travolta Hugh Jackman	R	24.98
22	RE-ENTRY		<b>JURASSIC PARK III (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 21109	Sam Neill William H. Macy	PG-13	26.98
23	RE-ENTRY		<b>THE MATRIX</b> WARNER HOME VIDEO 17737	Keanu Reeves Laurence Fishburne	R	24.98
24	RE-ENTRY		<b>STAR WARS: EPISODE I-THE PHANTOM MENACE</b> FOXVIDEO 2002291	Liam Neeson Ewan McGregor	PG	29.98
25	22	13	<b>LEGALLY BLONDE</b> MGM HOME ENTERTAINMENT 1002626	Reese Witherspoon	PG-13	26.98

MARCH 2 2002 Billboard TOP VIDEO RENTALS™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.			
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	
			<b>NUMBER 1</b>	2 Weeks At Number 1		
1	1	2	<b>RAT RACE</b> PARAMOUNT HOME ENTERTAINMENT 336843	Amy Smart John Cleeese	PG-13	
2	NEW		<b>CAPTAIN CORELLI'S MANDOLIN</b> UNIVERSAL STUDIOS HOME VIDEO 88683	Nicolas Cage Penelope Cruz	R	
3	2	2	<b>ATLANTIS: THE LOST EMPIRE</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23822	Animated	PG	
4	4	6	<b>THE FAST AND THE FURIOUS</b> UNIVERSAL STUDIOS HOME VIDEO 88061	Paul Walker Vin Diesel	PG-13	
5	7	5	<b>JEEPERS CREEPERS</b> MGM HOME ENTERTAINMENT 1002775	Gina Philips Justin Long	R	
6	3	3	<b>KISS OF THE DRAGON</b> FOXVIDEO 2002776	Jet Li Bridget Fonda	R	
7	15	4	<b>AMERICAN PIE 2 (UNRATED)</b> UNIVERSAL STUDIOS HOME VIDEO 89273	Jason Biggs Alyson Hannigan	NR	
8	5	6	<b>THE GLASS HOUSE</b> COLUMBIA TRISTAR HOME VIDEO 06312	Leelee Sobieski Diane Lane	PG-13	
9	10	6	<b>WHAT'S THE WORST THAT COULD HAPPEN?</b> MGM HOME ENTERTAINMENT 1002560	Martin Lawrence Danny Devito	PG-13	
10	8	3	<b>ROCK STAR</b> WARNER HOME VIDEO 21327	Mark Wahlberg Jennifer Aniston	R	
11	11	9	<b>THE SCORE</b> PARAMOUNT HOME ENTERTAINMENT 339213	Robert De Niro Edward Norton	R	
12	16	7	<b>EVOLUTION</b> DREAMWORKS HOME ENTERTAINMENT 88923	David Duchovny Orlando Jones	PG-13	
13	12	8	<b>THE PRINCESS DIARIES</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638	Anne Hathaway Julie Andrews	G	
14	14	9	<b>RUSH HOUR 2</b> NEW LINE HOME VIDEO/WARNER HOME VIDEO 5402	Jackie Chan Chris Tucker	PG-13	
15	6	4	<b>AMERICAN PIE 2 (RATED)</b> UNIVERSAL STUDIOS HOME VIDEO 89017	Jason Biggs Alyson Hannigan	R	
16	NEW		<b>GHOST WORLD</b> MGM HOME ENTERTAINMENT 1002562	Thora Birch Scarlett Johansson	R	
17	9	8	<b>MOULIN ROUGE</b> FOXVIDEO 2002758	Nicole Kidman Ewan McGregor	PG-13	
18	19	8	<b>SCARY MOVIE 2</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24014	Anna Faris Regina Hall	R	
19	13	14	<b>LEGALLY BLONDE</b> MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon	PG-13	
20	RE-ENTRY		<b>BUBBLE BOY</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 33212	Jake Gyllenhaal	PG-13	

◆ 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. All rights reserved.



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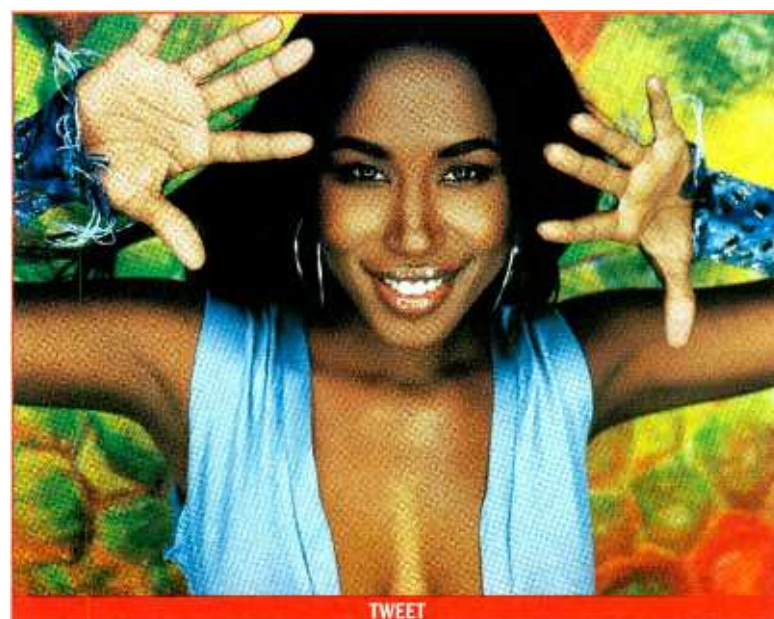
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TWEET

## The Gold Mind/Elektra's Tweet Is 'Humming'

BY GAIL MITCHELL

LOS ANGELES—R&B newcomer  
Tweet knows first-hand how reward-  
ing—and how disheartening—the  
music business can be. A few years ago,  
the singer/songwriter's initial attempt  
at a music career ended with her con-  
templating suicide. Now, as she awaits  
the April 2 release of her *The Gold Mind/Elektra* debut, *Southern Hummingbird*, she's enjoying the headiness  
of first-single success. "Oops (Oh My)"  
is nestled at No. 2 on the Hot R&B/  
Hip-Hop Singles & Tracks chart and at  
No. 18 on *The Billboard* Hot 100.

"I was going to take pills," recalls  
childhood-nicknamed Tweet (born  
Charlene Keys), a former member of  
hip-hop girl group Sugah. After sev-  
eral promises to record an album  
never materialized, the Rochester,  
N.Y., native packed up her frustra-  
tions in 2000 and moved back in  
with her parents in Panama City, Fla.  
"I'd put all my life and trust in this  
group, and nothing happened," she  
says. "I felt like a failure."

That is until "guardian angel"  
Missy "Misdemeanor" Elliott, whom  
Tweet met in 1994, called and asked  
her to sing background on Elliott's  
latest album, *Miss E... So Addictive*.  
Tweet's Cinderella story took shape  
when Elliott heard the Atlanta-based  
artist singing an acoustic version of  
"Motel," a cut featured on Tweet's 16-  
track debut. Elliott subsequently  
signed Tweet to her Elektra imprint.

*Southern Hummingbird*'s acoustic  
guitar-driven tracks, revealing lyrics,  
and plaintive, church-honed vocals  
prove that the self-taught guitarist  
and drummer is definitely her own  
artist. Elliott notes, "Lyrically, you  
can tell that she's been through  
something, and you feel it."

Take lead single, "Oops (Oh My)."  
Many view it as a hip-hopped story  
about a sexual encounter. "A lot of peo-  
ple think it's sexual," Tweet says. "But  
it's about self-love and appreciation."

All the tracks are encased in no-frills  
production that emphasizes the singer  
and her songs. Tweet, whose songs are  
published through ASCAP, also co-  
produced several tracks. Producers in-  
clude Elliott's beat man Timbaland,

Rockwilder, and Nisan Stewart and  
Craig Brockman. Guest spots were also  
kept to a minimum. Elliott appears on  
"Oops," while Interscope's Bilal guests  
on "Best Friend."

Set-up for the project began last  
October, led by a limited yellow-vinyl  
version of the single, according to  
Elektra senior director of marketing  
Al Branch. Two samplers—one with  
five full songs sent to tastemakers and  
a street sampler with two full songs  
and five snippets—were sent out in  
November and December. Tweet also  
performed live at last October's annu-  
al Mixshow Power Summit and at a  
December New York showcase.

In addition to appearing on El-  
liott's album, Tweet guests on the  
Timbaland & Magoo single "All  
Y'All," both of which helped boost  
awareness of her own material. The  
"Oops" video has been accepted by  
BET, MTV, and MTV2, and Tweet will  
be traveling overseas in March and  
April, where the album is set for a  
May 13 release.

Tweet—managed by Mona Scott of  
Violator Management and Chris  
Smith of Chris Smith Management  
and booked by Cara Lewis at the  
William Morris Agency—is wrapping  
her opening stint on Atlantic act  
Craig David's national tour, which  
ends Feb. 26 in Seattle.

Sonya Askew, urban music buyer  
for the Minneapolis-based Musicland  
chain, is excited by Tweet's potential.  
"With it being slow at retail, I need  
something to bring people into our  
stores," Askew says. "Elektra defi-  
nitely has something on its hands.  
Buzz in my stores has been building  
for the last month."

Dorsey Fuller, assistant PD/music  
director of KKBt Los Angeles, concurs:  
"From the first time I heard the single,  
I knew it would be a big record. The  
song has a hypnotic beat that makes  
you want to hear it again and again."

Tweet definitely relishes such com-  
ments after her earlier trials. "I've just  
wanted to let people hear my music,"  
she says. "When I was in the group, I  
was told to act a certain way. Now it's  
no one but me and God. The chains are  
broken, and I can breathe. I'm free."





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14 ALICIA KEYS, A WOMAN'S WORTH  
15 NAS, GOT UR SELF A GUN  
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33 NICKEL CREEK, WHEN YOU COME BACK DOWN  
34 JAMIE O'NEAL, WHEN I THINK ABOUT ANGELS  
35 CYNTHIA THOMPSON, WHAT I REALLY MEANT TO SAY  
36 TOBY KEITH, I'M JUST TALKIN' ABOUT TONIGHT  
37 TRACE ADKINS, I'M TWIN  
38 SARA EVANS, I COULD NOT ASK FOR MORE  
39 TOBY KEITH, I WANNA TALK ABOUT ME  
40 BROOKS & DUNN, AIN'T NOTHING 'BOUT YOU  
**NEW ON'S**  
41 CLINT BLACK, MONEY OR LOVE  
42 GARY ALLAN, THE ONE

1 JERMAINE DUPRI, WELCOME TO ATLANTA  
2 OUTKAST, THE WHOLE WORLD  
3 LUDACRIS, ROLL OUT (MY BUSINESS)  
4 PUDDLE OF MUDD, BLURRY  
5 HOBBASTANK, CRAWLING IN THE DARK  
6 JENNIFER LOPEZ, AIN'T IT FUNNY  
7 P.D., YOUTH OF THE NATION  
8 NAS, GOT UR SELF A GUN  
9 MYSTIKAL, BOUNCIN' BACK  
10 X-EUTIONERS, IT'S GOIN' DOWN  
11 FABOLOUS, YOUNG N (HOLLA BACK)  
12 BLINK-182, FIRST DATE  
13 BRANDY, WHAT ABOUT US?  
14 MARY J. BLIGE, NO MORE DRAMA  
15 MOBB DEEP, HEY LUV (ANYTHING)  
16 ALANIS MORISSETTE, HANDS CLEAN  
17 DEFAULT, WASTING MY TIME  
18 JIMMY EAT WORLD, THE MIDDLE  
19 CRAIG DAVID, 7 DAYS  
20 ALIEN ANT FARM, MOVIES  
21 BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN  
22 GLENN LEWIS, DON'T YOU FORGET IT  
23 AALIYAH, MORE THAN A WOMAN  
24 SYSTEM OF A DOWN, TOXICITY  
25 DMX, I MISS YOU  
26 'N SYNC, GIRLFRIEND  
27 KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD  
28 FAT JOE, WHAT'S LUV  
29 VANESSA CARLTON, A THOUSAND MILES  
30 FAITH EVANS, I LOVE YOU  
31 STROKES, LAST NITE  
32 STAINED, FOR YOU  
33 ENRIQUE IGLESIAS, ESCAPE  
34 GORILLAZ, 19-2000  
35 INCUBUS, NICE TO KNOW YOU  
36 ELTON JOHN, THIS TRAIN DON'T STOP THERE ANYMORE  
37 MICHELLE BRANCH, ALL YOU WANTED  
38 ROB ZOMBIE, NEVER GONNA STOP  
39 PETER DINKLAGE  
40 SUM 41, MOTIVATION  
**NEW ON'S**  
41 PINK, DON'T LET ME GET ME  
42 DASHBOAR CONFESIONAL, SCREAMING INFIDELITIES  
43 LUDACRIS, SATURDAY (OOOH! OOOH!)  
44 RES. THEY SAY VISION  
45 CREED, BULLETS  
46 ANDREW W.K., PARTY HARD

1 NICKELBACK, HOW YOU REMIND ME  
2 ALANIS MORISSETTE, HANDS CLEAN  
3 DAVE MATTHEWS BAND, EVERYDAY  
4 THE CALLING, WHEREVER YOU WILL GO  
5 NO DOUBT, HEY BABY  
6 ALICIA KEYS, A WOMAN'S WORTH  
7 PUDDLE OF MUDD, BLURRY  
8 KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD  
9 MYSTIKAL, BOUNCIN' BACK  
10 ENRIQUE IGLESIAS, ESCAPE  
11 CREED, MY SACRIFICE  
12 CHER, (THIS IS) SONG FOR THE LONELY  
13 JEWEL, STANDING STILL  
14 BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN  
15 NATALIE IMBRUGLIA, WRONG IMPRESSION  
16 TRAIN, SHE'S ON FIRE  
17 DEFAULT, WASTING MY TIME  
18 SHAKIRA, UNDERNEATH YOUR CLOTHES  
19 ELTON JOHN, THIS TRAIN DON'T STOP THERE ANYMORE  
20 MARY J. BLIGE, NO MORE DRAMA  
21 ROBBIE WILLIAMS & NICOLE KIDMAN, SOMETHIN' STUPID  
22 PINK, GET THE PARTY STARTED  
23 BASEMENT JAXX, WHERE'S YOUR HEAD AT  
24 NICKELBACK, TOO BAD  
25 CRAIG DAVID, 7 DAYS  
26 ALIEN ANT FARM, MOVIES  
27 INDIA ARIE, VIDEO  
28 CHRIS ISAAK, LET ME DOWN EASY  
29 LIFEHOUSE, HANGING BY A MOMENT  
30 BRIAN MCKNIGHT, STILL  
31 LENNY KRAVITZ, DIG IN  
32 NELY FURTADO, I'M LIKE A BIRD  
33 KID ROCK, LONELY ROAD OF FAITH  
34 LIFEHOUSE, BREATHING  
35 U2, WITH OR WITHOUT YOU  
36 JEWEL, YOU WERE MEANT FOR ME  
37 FRANKIE VALLI, CAN'T TAKE MY EYES OFF YOU  
38 VAN HALEN, DREAMS  
39 LENNY KRAVITZ, I BELONG TO YOU  
40 CREED, WITH ARMS WIDE OPEN  
41 BRIAN MCKNIGHT, LOVE OF MY LIFE  
**NEW ON'S**  
42 JIMMY EAT WORLD, THE MIDDLE  
43 CREED, BULLETS  
44 HOBBASTANK, CRAWLING IN THE DARK  
45 TWEET, DOOPS (OH MY)

## Music & Showbiz



by Carla Hay

**EVE OF FILM STARDOM:** Most movie actors get their first film role after years of training and auditions. But hip-hop artist **Eve** didn't have that experience: She was hand-picked for her first feature-film role, in *XXX*, due out later this year from Revolution Studios.



EVE

obsession. It's how I feel about music." She continues, "I hate to get comfortable. Acting is an outlet for me to learn other things. It's another challenge, and it helps me come back to my music with another mind-set."

Eve is currently in Chicago filming her next movie, the MGM comedy *Barbershop*, in which she has a bigger starring role. Eve and *Barbershop* co-star **Ice Cube** will also have songs on the film's soundtrack. She says, "I play a character a lot like myself: I'm the only woman working in this barbershop, and it's a lot like my situation being the only female artist on [hip-hop record label] Ruff Ryders. She's tough but she's respected, because she's good at what she does."

The Philadelphia-bred entertainer adds that she has an acting coach, and her next goal is "to do totally different types of movies—the kind where I have to learn a different accent. I don't want to be typecast."

"I didn't even read for the movie," Eve says of the action thriller that also stars **Vin Diesel** and **Samuel L. Jackson**. "I happened to be in L.A., and the [XXX] filmmakers asked if I could be on the set that day. I had time in my schedule, so I did it."

In the film, Eve has a small role as a friend of Diesel, whose character is an athlete who becomes a secret agent for the government.

Eve believes that her fame as a rap star had everything to do with her seamless transition to movies. But she confesses, "For two years, I didn't even want to act. But more people started coming at me with acting projects, I started taking meetings, and I became interested. Now acting is a passion of mine, and it's starting to become an

**IN BRIEF:** Dick Clark Productions (DCP)—the company behind several TV shows, including the American Music Awards and the Academy of Country Music Awards—has been sold to Mosaic Media Group and Capitol Communications for \$140 million. **Dick Clark** will remain chairman/CEO of DCP. . . **Toni Braxton** is co-starring in *Six*, an action movie that also features **Michael Jai White**. . . **Christopher Guest** (aka **Spinal Tap's** Nigel Tufnel) is directing an as-yet-untitled mockumentary film about folk music for Castle Rock Entertainment. **Eugene Levy** will co-write and co-star in the film with Guest. . . *Movin' Out*, a Broadway musical based on **Billy Joel** songs, will debut in October.

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 2, 2002



muchmusic usa  
Continuous programming  
200 Jericho Quadrangle, Jericho, NY 11753

THE X-EUTIONERS, IT'S GOIN' DOWN (NEW)  
ENRIQUE IGLESIAS, ESCAPE (NEW)  
DROWNING POOL, TEAR AWAY (NEW)  
**[OVEN FRESH]**  
PINK, DON'T LET ME GET ME  
STATIC-X, COLD  
REMY SHAND, TAKE A MESSAGE  
THE BETA BAND, SQUARES  
USHER, U DON'T HAVE TO CALL  
ANTIFREEZE, OHIOHAY  
SOIL, UNREAL  
LENNY KRAVITZ, STILLNESS OF HEART  
DARREN HAYES, INSTANTABLE  
BUSTA RHYMES, PASS THE COURVOISIER PART II



LA MOSCA, TODOS TENEMOS UN AMOR  
ALEJANDRO SANZ, APRENDEZ  
CRISTIAN, YO QUERIA  
DIEGO TORRES, SUEÑOS  
ALEJANDRO FERNANDEZ, TANTITA PENITA  
MARC ANTHONY, CELOS  
LALEY CON ELY GUERRA, EL OJUELO  
SHAKIRA, SUERTE  
MELODY, EL BAILE DEL GORILA  
CARLOS VIVES, DEJAME ENTRAR



Continuous programming  
1515 Broadway, New York, NY 10036

**NEW**  
RYAN ADAMS, ANSWER BELL  
KNOX TURNER, KNOX  
TRIK TURNER, FRIENDS & FAMILY



Continuous programming  
299 Queen St West, Toronto, Ontario M5V2Z5

K-OS, HEAVEN ONLY KNOWS (NEW)  
AMANDA MARSHALL, SUNDAY MORNING AFTER (NEW)  
NAJUAH F. COLOCUS, MISS THAT (NEW)  
THE NEW TOWN ANIMALS, THREE STEPS BACKWARDS (NEW)  
KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD  
SHAKIRA, WHENEVER WHEREVER  
NICKELBACK, TOO BAD  
ALICIA KEYS, A WOMAN'S WORTH  
SWOLLEN MEMBERS, FUEL INJECTED  
BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN  
ALANIS MORISSETTE, HANDS CLEAN  
MARY J. BLIGE, NO MORE DRAMA  
NO DOUBT, HEY BABY  
DEFAULT, DENY  
USHER, U GOT IT BAD  
BLINK-182, FIRST DATE  
'N SYNC, GIRLFRIEND  
THE CALLING, WHEREVER YOU WILL GO  
SUM 41, MOTIVATION  
CRAIG DAVID, 7 DAYS



Continuous programming  
Hawley Crescent, London NW18TT

ALANIS MORISSETTE, HANDS CLEAN  
NO DOUBT, HEY BABY  
NICKELBACK, HOW YOU REMIND ME  
PINK, GET THE PARTY STARTED  
KYLIE MINOGUE, IN YOUR EYES  
SHAKIRA, WHENEVER WHEREVER  
KNOX TURNER, KNOX  
THE OFFSPRING, DEFEY YOU  
MARY J. BLIGE, DANCE FOR ME  
ETIENNE DE CRECY, TEMPOVISION  
ALICIA KEYS, A WOMAN'S WORTH  
NATALIE IMBRUGLIA, WRONG IMPRESSION  
LENNY KRAVITZ, STILLNESS OF HEART  
BRITNEY SPEARS, OVERPROTECTED  
JAMIROQUAI, LOVE FOOLDOLOGY  
ENRIQUE IGLESIAS, ESCAPE  
ANDREAS JOHNSON, SHINE  
ROBBIE WILLIAMS & NICOLE KIDMAN, SOMETHIN' STUPID  
O.N.A., WSYSTKO TO CO JAJA  
HEY, SICI



SOIL, UNREAL  
INJECTED, FAITHLESS  
FRONT LINE ASSEMBLY, EPITAPH  
STUDENT RICK, FALLING FOR YOU  
GRADE, TEN TIMES HOLLOW  
RADIOHEAD, PUSH PULKS/SPINNINGS  
FU MANCHU, SQUASH THAT FLY  
EELS, SOULJACKER-PART I  
LOUISE GOFFIN, SOMETIMES A CIRCLE  
TRAIN, SHE'S ON FIRE  
BAD RELIGION, SORROW  
SNEAKER PIMPS, SICK  
ABANDONED POOLS, THE REMEDY



24 hours daily  
3350 Peachtree Road, Suite 1550, Atlanta, GA 30326

ABANDONED POOLS, THE REMEDY  
ALANIS MORISSETTE, HANDS CLEAN  
BLINK-182, FIRST DATE  
CEE-LO, CLOSET FREAK  
THE CHEMICAL BROTHERS, STAR GUITAR  
GARBAGE, BREAKING UP THE GIRL  
INJECTED, FAITHLESS  
JIMMY EAT WORLD, THE MIDDLE  
MICHELLE BRANCH, ALL YOU WANTED  
MISSY "MISDEMEANOR" ELLIOTT, TAKE AWAY  
NATALIE IMBRUGLIA, WRONG IMPRESSION  
NICKELBACK, TOO BAD  
ROB ZOMBIE, NEVER GONNA STOP  
TONYA DONNELLY, I'M KEEPING YOU  
VANESSA CARLTON, A THOUSAND MILES



1/2 hour weekly  
46 Gifford St, Brockton, MA 02401

HEADSTRONG, ADRIANA  
BLINK-182, FIRST DATE  
TONYA DONNELLY, I'M KEEPING YOU  
UNWRITTEN LAW, SEEN RED  
ANDREW W.K., PARTY HARD  
ROB ZOMBIE, NEVER GONNA STOP  
INCUBUS, WISH YOU WERE HERE  
LUCKY BOYS CONFUSION, BOSSMAN  
INCUBUS, NICE TO KNOW YOU  
THE CHEMICAL BROTHERS, STAR GUITAR  
NINE INCH NAILS, HEAD LIKE A HOLE  
GOLDFRAPP, PILOTS  
FLAW, PAYBACK



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# BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

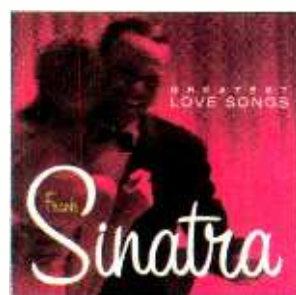
## Over The Counter™



by Geoff Mayfield

**CUPID DELIVERS:** Valentine's Day creates a motivation to shop. Then a long President's Day weekend brings extra store traffic. It's a one-two punch that music retailers count on each year, and this frame does not disappoint. Although album volume trails the same week of last year by 7%—continuing a tone we've seen since 2002 began—the 14.5 million album units sold still represent this young year's strongest surge.

Romance, naturally, accounts for several of this week's upwardly mobile albums, including the **Frank Sinatra** compilation *Greatest Love Songs*, which wins The Billboard 200's percentage-based Pacesetter, as its sales more than double (75-32, 45,000 units). Others in



Cupid's quiver: **Enya** (23-16, up 52%), **Barbra Streisand** (29-25, up 30%), **Andrea Bocelli** (94-44, up 116%), **Diana Krall** (81-50, up 80.5%), **Sade** (179-156, up 31%, even as

her live album gains 10% at No. 15). **Elton John** (189-162, up 35%), **Elvis Presley** (No. 174, up 45%), and **Luis Miguel** (No. 189, up 76%). Sinatra, Bocelli, and Krall also benefit on Top Pop Catalog Albums, where the multi-act *Body + Soul: Love Serenade* (No. 19) and **Barry White** (Nos. 30 and 43) join the bouquet. And Valentine activity enables Universal Classics to stretch a two-week monopoly that sees the label hold No. 1 on all four of our classical charts, as each of those four chart-toppers fit the occasion.

Sad news also stirs the charts, as the death of **Waylon Jennings** creases Top Pop Catalog Albums (Nos. 7 and 49) and both of our country album charts (see page 52).

**BACK IN THE DRIVER'S SEAT:** Boosted by Feb. 7 stops on both *The Late Show With David Letterman* and *Rosie O'Donnell*, **Alan Jackson** recaptures The Billboard 200 perch, notching a fourth week at No. 1.

This week's 22.5% spurt—the first gain that Jackson's *Drive* has posted since it bowed big five weeks ago—easily takes the summit, while last week's queen, **Jennifer Lopez**, slides to No. 3, with a drop of 14%. Lopez's evaporation is much smaller than the 40%-50% declines that most big albums see in the second week out, which is probably as much a testament to her popularity as it is to the traffic that stores enjoy during the first quarter's busiest shopping week. Another former chart-topper, **Creed**, rises to No. 2 with the Greatest Gainer ribbon.

*Drive* already seems destined to be one of 2002's biggest titles and represents the fastest start in Jackson's career. The obvious catalyst has been "Where Were You (When the World Stopped Turning)," Jackson's reaction to the terrorist attacks of last Sept. 11. Writing a song about those world-changing events is a tricky proposition: Force the issue, and the result might sound contrived or hokey, if not cynically opportunistic. But *Drive*'s numbers clearly indicate the song, which spent five weeks at No. 1 on Hot Country Singles & Tracks, connects with the music-buying public.

SoundScan has the album just shy of 1.2 million copies in five short weeks—more than double what any of Jackson's other 10 albums sold in the same amount of time. What's more, *Drive* has already surpassed any of the high-profile, multi-act tribute projects Sept. 11 spawned, a feat that not only suggests that Jackson is reaching beyond his core fans but has also touched shoppers who might ordinarily shun country. Columbia's quickly assembled *God Bless America*, which bowed at No. 1 in the Nov. 3, 2001, issue of *Billboard*, has sold just slightly more than 1 million units since its October release, while SoundScan clocks *America: A Tribute to Heroes* at 621,000, *The Concert for New York City* at 443,500, and the EP *What's Going On* at 232,500 units.

**PLUGGED:** After a one-week absence from The Billboard 200, a Feb. 15 story on NPR's *Morning Edition* stirs an 87% gain for bluegrass darling **Alison Krauss**. The burst brings her **Union Station** set back on the chart at No. 117 . . . Valentine's Day plus *Rosie O'Donnell* plus a hit title track (69-48 on Hot 100 Airplay) equals a 67% bump for **Enrique Iglesias** (21-10) . . . NBC's Olympics coverage not only boosts **John Williams'** *American Journey* (146-98, up 69%), with music he wrote for the Winter Games, but also speeds acts that played the Salt



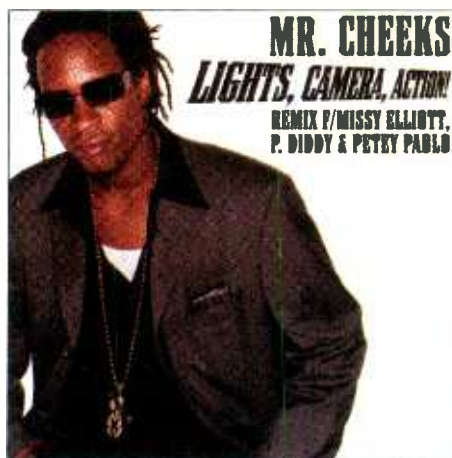
Lake City event, including **Sting** (67-61, up 28%), **Train** (162-131, up 45%), **Dixie Chicks** (144-135, up 25%), and **Barenaked Ladies** (181-164, up 29%) . . . Cross-promotion by Reprise and Showtime of his new album and his new cable show, including a radio tour and a Tower Records campaign, helps **Chris Isaak** score the highest Billboard 200 debut of his career (No. 24). Warner Bros. is the distributing label for each of that chart's top three bows, including Isaak's.

## Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

**CHEEKY MOVE:** *Lost Boyz* frontman **Mr. Cheeks** takes top billing on the Hot R&B/Hip-Hop Singles & Tracks chart with "Lights, Camera, Action!"—ending the two-month reign of "Always on Time" by **Ja Rule Featuring Ashanti**. The retail launch of the maxi-CD single, which includes the remix version featuring **Missy "Misdemeanor" Elliott**, **P. Diddy**, and **Pete Pablo**, compounds the sales total of the previously released 12-inch vinyl to propel the single 6-1 in its 28th week on the chart. No single has taken a longer climb to No. 1 on R&B/Hip-Hop Singles & Tracks during the Broadcast Data Systems/SoundScan era. **Jagged Edge's** "Promise" previously held the distinction, with a 22-week stroll that culminated in the March 31, 2001, issue.



"Action" nabs the Greatest Gainer/Sales nod on both R&B/Hip-Hop and The Billboard Hot 100, where it jumps 24-16. But "Action" just misses the pole position on the Hot R&B/Hip-Hop Singles Sales chart by a whisker, as **B2K** holds on to No. 1 there for a seventh week. On Hot 100 Singles Sales, "Action" scans 13,500 units and climbs 48-3. B2K also holds on to the No. 1 slot on Hot 100 Singles Sales for an eighth week, which is the longest run for a No. 1 on that chart since **Brandy & Monica** spent nine weeks at the top, beginning in June 1998, with "The Boy Is Mine."

**MORE MONICA:** "The Boy Is Mine" is featured in another "last time" item. You have to go back to the Aug. 29, 1998, issue to find an artist with two songs in the top three of the Hot 100. In that issue, **Monica** was No. 1 with **Brandy** on "Mine," while also reaching No. 3 with her own "The First Night." **Ja Rule** matches that feat, as "Always on Time" holds at No. 1 for a second week, while his duet with **Jennifer Lopez**, "Ain't It Funny," climbs 4-3.

**TOGETHER AGAIN:** **Garth Brooks** and **Trisha Yearwood's** "Squeeze Me In" takes the largest increase on Hot Country Singles & Tracks for the third consecutive week, as it gains 563 detections, rising 29-24. The single is the third such outing for the pair—"In Another's Eyes" rose to No. 2 in the issue dated Nov. 1, 1997, which was followed by a No. 18 peak with "Where Your Road Leads" in the Oct. 31, 1998, issue.

"Squeeze" is the third single from Brooks' *Scarecrow* set. "Beer Run," a duet with **George Jones**, peaked at No. 24 last November, while "Wrapped Up in You," lands at No. 29 this issue after peaking at No. 5 in late January. "Squeeze" has also been added to new pressings of Yearwood's *Inside Out* set, which finishes at No. 45 on Top Country Albums.

**NOTHING DOINGS:** Nearly two years after helping **Avant's** "My First Love" become a top five single on Hot R&B/Hip-Hop Singles & Tracks, **Ketara Wyatt** (who now goes by **Keke**) does the same with her own "Nothing in This World." It holds at No. 5, with Avant returning the favor as the featured artist.

Wyatt received some negative publicity surrounding the stabbing of her husband/manager last month. While "World" was already a top 20 single at the time of the incident, it did not deter (and maybe accelerated) the song's climb to the upper reaches of the chart. "World" garners an audience of more than 43 million—1.5 million more than last issue. Meanwhile, Avant, the opening act on **Mary J. Blige's** *No More Drama* tour, has his own single, "Makin' Good Love," which jumps five positions—to No. 45—on R&B/Hip-Hop Singles & Tracks.

**NEW AND OLD:** Hot Country Singles & Tracks shows seven new artists competing with debut singles this issue, including four in the chart's top 40: **Tommy Shane Steiner's** "What If She's an Angel" (17-17), **Emerson Drive's** "I Should Be Sleeping" (25-22), **Kevin Denney's** "That's Just Jessie" (28-28), and **Kellie Coffey's** "When You Lie Next to Me" (34-34).

Other debut titles include **Shannon Lawson's** "Goodbye on a Bad Day" (43-42), **Brad Martin's** "Before I Knew Better" (46-45), and "Don't Waste My Time" by new foursome **Little Big Town**, which opens at No. 56.

On the other side of the age spectrum is **Willie Nelson**, who reaches his highest position on Hot Country Singles & Tracks in nearly 12 years, as "Mendocino County Line" (with **Lee Ann Womack**) steps 45-43. Nelson's "Ain't Necessarily So" stopped at No. 17 in the Dec. 15, 1990, issue. He last cracked the top 10 in January 1990, when "There You Are" rose to No. 8.



MARCH 2  
2002

# Billboard® THE BILLBOARD® 200®

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
			IMPRINT & NUMBER/DISTRIBUTING LABEL						IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	2	1	<b>NUMBER 1</b> ALAN JACKSON ▲ <sup>2</sup> ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	48	43	49	THE CALLING ● RCA 67585 (11.98/17.98) #	Camino Palmero	36
2	4	13	<b>GREATEST GAINER</b> CREED ▲ <sup>5</sup> WIND-UP 13075 (11.98/18.98)	Weathered	1	49	38	28	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 96130/CRG (12.98 EQ/18.98)	Doggy Bag	11
3	1	—	JENNIFER LOPEZ EPIC 86399* (12.98 EQ/18.98)	J To Tha L-O! The Remixes	1	50	81	81	DIANA KRALL ▲ VERVE 549846/VG (12.98/18.98)	The Look Of Love	9
4	5	3	LINKIN PARK ▲ <sup>7</sup> WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]	2	51	49	41	STAINED ▲ <sup>4</sup> FLIP/ELEKTRA 62626/EEG (12.98/18.98)	Break The Cycle	1
5	7	5	NICKELBACK ▲ <sup>3</sup> ROADRUNNER 618485/IDJMG (12.98/18.98)	Silver Side Up	2	52	31	14	SOUNDTRACK ROC-A-FELLA/DEF JAM 586671*/IDJMG (11.98/11.98)	State Property	14
6	6	4	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SDUTH 586446*/IDJMG (12.98/18.98)	Word Of Mouf	3	53	42	30	BUSTA RHYMES ● J 20009* (12.98/18.98)	Genesis	7
7	3	—	BARRY MANILOW BMG HERITAGE 10900/ARISTA (12.98/18.98)	Ultimate Manilow	3	54	57	53	SOUNDTRACK ▲ INTERSCOPE 493035 (12.98/18.98)	Moulin Rouge	3
8	9	9	PINK ▲ <sup>2</sup> ARISTA 14718 (12.98/18.98)	M!ssundaztood	6	55	45	43	KEKE WYATT MCA 112609 (12.98/18.98)	Soul Sista	43
9	13	13	PUDDLE OF MUDD ▲ FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	9	56	53	44	PINK FLOYD ▲ <sup>3</sup> CAPITOL 36111 (11.98/24.98)	Echoes — The Best Of Pink Floyd	2
10	21	22	ENRIQUE IGLESIAS ▲ <sup>2</sup> INTERSCOPE 493148 (12.98/18.98)	Escape	2	57	58	59	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	2
11	14	8	USHER ▲ <sup>3</sup> ARISTA 14715* (12.98/18.98)	8701	4	58	50	48	AALIYAH ▲ BLACKGROUND 10082* (12.98/18.98)	Aaliyah	1
12	8	6	JA RULE ▲ <sup>2</sup> MURDER INC./DEF JAM 586437*/IDJMG (12.98/18.98)	Pain Is Love	1	59	48	40	MOBB DEEP ● LOUD/COLUMBIA 85889*/CRG (12.98 EQ/18.98)	Infamy	22
13	16	11	SOUNDTRACK ▲ <sup>6</sup> LOST HIGHWAY/MERCURY 170069/IDJMG (11.98/18.98)	O Brother, Where Art Thou?	10	60	59	67	DEFAULT TVT 2310 (11.98 CD) #	The Fallout	52
14	17	25	BRITNEY SPEARS ▲ <sup>4</sup> JIVE 41776/ZOMBA (12.98/18.98)	Britney	1	61	67	76	STING ● A&M 493169/INTERSCOPE (12.98/18.98)	... All This Time	32
15	10	—	SADE EPIC 86373 (12.98 EQ/18.98)	Lovers Live	10	62	56	65	ROD STEWART WARNER BROS. 78328 (12.98/18.98)	The Very Best Of Rod Stewart	40
16	23	18	ENYA ▲ <sup>6</sup> REPRISE 47426/WARNER BROS. (12.98/18.98)	A Day Without Rain	2	63	73	80	STEVE HOLY CURB 77972 (11.98/17.98) #	Blue Moon	63
17	18	12	ALICIA KEYS ▲ <sup>4</sup> J 20002 (12.98/18.98)	Songs In A Minor	1	64	55	54	DMX ▲ RUFF RYDERS/DEF JAM 586450*/IDJMG (12.98/18.98)	The Great Depression	1
18	15	16	SHAKIRA ▲ <sup>2</sup> EPIC 63900 (12.98 EQ/18.98)	Laundry Service	3	65	61	57	'N SYNC ▲ <sup>5</sup> JIVE 41758/ZOMBA (12.98/18.98)	Celebrity	1
19	19	17	P.O.D. ▲ <sup>2</sup> ATLANTIC 83475*/AG (11.98/17.98)	Satellite	6	66	62	42	JENNIFER LOPEZ ▲ <sup>3</sup> EPIC 85965 (12.98 EQ/18.98)	J.Lo	1
20	11	7	NAS ▲ ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	5	67	77	77	FAT JOE TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98)	J.O.S.E. : Jealous Ones Still Envy	37
21	20	—	MARY J. BLIGE MCA 112808* (12.98/18.98)	No More Drama (2002)	20	68	60	51	JOE JIVE 41786/ZOMBA (12.98/18.98)	Better Days	32
22	24	20	NO DOUBT ▲ INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9	69	46	—	VARIOUS ARTISTS EMI CHRISTIAN/WORD/VERITY 43188/ZOMBA (12.98/19.98)	WOW Gospel 2002: The Year's 30 Top Gospel Artists And Songs	46
23	26	21	SOUNDTRACK V2 27119 (12.98/18.98)	I Am Sam	20	70	72	89	RASCAL FLATTS ● LYRIC STREET 185011/HOLLYWOOD (11.98/17.98) #	Rascal Flatts	70
24	NEW	1	<b>HOT SHOT DEBUT</b> CHRIS ISAAK REPRISE 48016/WARNER BROS. (18.98 CD)	Always Got Tonight	24	71	78	82	ROB ZOMBIE ● GEFFEN 493147*/INTERSCOPE (12.98/18.98)	The Sinister Urge	8
25	29	15	BARBRA STREISAND COLUMBIA 96123/CRG (17.98 EQ/24.98)	The Essential Barbra Streisand	15	72	74	61	JOSH GROBAN 143 48154/WARNER BROS. (18.98 CD) #	Josh Groban	41
26	25	66	U2 ▲ <sup>2</sup> INTERSCOPE 524653 (12.98/18.98)	All That You Can't Leave Behind	3	73	97	93	DAVE MATTHEWS BAND ▲ <sup>3</sup> RCA 67988 (11.98/18.98)	Everyday	1
27	22	19	VARIOUS ARTISTS ▲ <sup>3</sup> EMI/UNIVERSAL/SONY/ZOMBA 11154/VIRGIN (12.98/19.98)	Now 8	2	74	89	94	MARTINA MCBRIDE ● RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5
28	12	—	VARIOUS ARTISTS BNA 67043/RLG (12.98/17.98)	Totally Country: 17 New Chart-Topping Hits	12	75	63	55	MASTER P NEW NO LIMIT 860977/UNIVERSAL (12.98/18.98)	Game Face	53
29	28	24	KID ROCK ▲ LAVA/ATLANTIC 83482*/AG (12.98/18.98)	Cocky	7	76	88	92	NELLY FURTADO ▲ <sup>2</sup> DREAMWORKS 450217/INTERSCOPE (12.98/18.98) #	Whoa, Nelly!	24
30	27	23	OUTKAST ARISTA 26093* (12.98/18.98)	Big Boi & Dre Present... OutKast	18	77	65	58	THE STROKES ● RCA 98101* (17.98 CD)	Is This It	33
31	32	—	VARIOUS ARTISTS GRAMMY/UTV 984705/UME (18.98 CD)	Grammy Nominees 2002	31	78	68	68	PETEY PABLO ● JIVE 41723/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	13
32	75	87	<b>PACESETTER</b> FRANK SINATRA REPRISE 78295/WARNER BROS. (12.98/18.98)	Greatest Love Songs	32	79	87	64	SOUNDTRACK ● REPRISE 48110/WARNER BROS. (19.98 CD)	The Lord Of The Rings: The Fellowship Of The Ring	29
33	40	29	JEWEL ▲ ATLANTIC 83519*/AG (12.98/18.98)	This Way	9	80	80	79	SOUNDTRACK ▲ <sup>3</sup> CURB 78703 (11.98/17.98)	Coyote Ugly	10
34	33	36	SYSTEM OF A DOWN ▲ AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)	Toxicity	1	81	64	50	YOLANDA ADAMS ELEKTRA 62680/EEG (12.98/18.98)	Believe	42
35	30	26	GARTH BROOKS ▲ <sup>3</sup> CAPITOL (NASHVILLE) 31330 (10.98/18.98)	Scarecrow	1	82	76	69	ALIEN ANT FARM ▲ NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (12.98/18.98) #	ANThology	11
36	37	34	SOUNDTRACK EPIC 86311 (18.98 EQ CD)	A Walk To Remember	34	83	84	116	MICHAEL W. SMITH ● REUNION 10025/ZOMBA (11.98/17.98)	Worship	20
37	34	35	FAITH EVANS ● BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	14	84	92	109	MERCYME INDAWORD 86133/WARNER BROS. (18.98 CD) #	Almost There	84
38	39	38	CRAIG DAVID ▲ WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	11	85	99	98	MICHELLE BRANCH ● MAVERICK 47985/WARNER BROS. (17.98 CD)	The Spirit Room	64
39	44	37	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	9	86	86	78	DISTURBED ▲ <sup>2</sup> GIANT 24738/WARNER BROS. (11.98/17.98) #	The Sickness	29
40	35	27	MICHAEL JACKSON ▲ <sup>2</sup> EPIC 69400* (12.98 EQ/18.98)	Invincible	1	87	90	75	WILLIE NELSON LOST HIGHWAY 180231/MERCURY (NASHVILLE) (12.98/18.98)	The Great Divide	43
41	47	71	INDIA.ARIE ▲ MOTOWN 013770*/UNIVERSAL (12.98/18.98)	Acoustic Soul	10	88	85	74	SOUNDTRACK INTERSCOPE 493172 (12.98/19.98)	Ali	61
42	41	39	HOOBASTANK ● ISLAND 586435/IDJMG (18.98 CD) #	Hoobastank	25	89	69	60	JAY-Z ROC-A-FELLA/DEF JAM 586614/IDJMG (19.98/18.98)	MTV Unplugged	31
43	52	52	JAHEIM ● DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	9	90	79	33	VARIOUS ARTISTS ▲ WARNER BROS./ELEKTRA/ATLANTIC 14684/ARISTA (12.98/18.98)	Totally Hits 2001	3
44	94	95	ANDREA BOCELLI ▲ PHILIPS 589341 (12.98/18.98)	Cieli Di Toscana	11	91	71	70	VARIOUS ARTISTS UTV/DEF JAM 586662/IDJMG (12.98/18.98)	The Source Presents Hip Hop Hits — Volume 5	47
45	36	31	MYSTIKAL JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	25	92	93	90	JIMMY EAT WORLD DREAMWORKS 450334*/INTERSCOPE (17.98 CD)	Jimmy Eat World	54
46	54	45	INCUBUS ▲ IMMORTAL 85277*/EPIC (12.98 EQ/18.98)	Morning View	2	93	82	56	JAGUAR WRIGHT MOTIVE 112883/MCA (8.98/12.98)	Denials Delusions And Decisions	56
47	51	47	SOUNDTRACK ▲ DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	Shrek	28	94	96	96	FABOLOUS ● DESERT STORM/ELEKTRA 62679*/EEG (12.98/18.98)	Ghetto Fabolous	4
						95	91	72	BACKSTREET BOYS JIVE 41779/ZOMBA (12.98/18.98)	The Hits — Chapter One	4
						96	66	32	THE CHEMICAL BROTHERS FREESTYLE DUST 11682*/ASTRALWERKS (18.98 CD)	Come With Us	32
						97	105	99	JANET ▲ <sup>2</sup> VIRGIN 10144* (12.98/18.98)	All For You	1
						98	146	—	JOHN WILLIAMS SONY CLASSICAL 89364 (18.98 EQ CD)	American Journey	98



THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
99	70	63	9	VARIOUS ARTISTS RUFF RYDERS 493177*/INTERSCOPE (12.98/19.98)	Ryde Or Die Vol. III: In The "R" We Trust	34	130	126	121	13	SARAH BRIGHTMAN NEMO STUDIO 33257/ANGEL (12.98/17.98)	Classics	66
100	106	111	44	BROOKS & DUNN ● ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	4	151	NEW	1	LINDA EDER ATLANTIC 83523/AG (12.98/18.98) ★	Gold	151	
101	NEW	1	1	PAT METHENY GROUP WARNER BROS. 48025 (18.98 CD)	Speaking Of Now	101	152	152	185	5	VARIOUS ARTISTS TIME LIFE 18805 (17.98 CD)	Body + Soul: No Control	129
102	110	120	66	THE BEATLES ▲ <sup>8</sup> APPLE 29325/CAPITOL (12.98/18.98)	1	1	133	150	153	18	KIDZ BOP KIDS RAZOR & TIE 89042 (11.98/16.98)	Kidz Bop	76
103	98	85	15	ANGIE STONE ● J 20013* (12.98/18.98)	Mahogany Soul	22	154	137	139	80	SHAGGY ▲ <sup>6</sup> MCA 112096* (12.98/18.98)	Hotshot	1
104	NEW	1	1	KASEY CHAMBERS WARNER BROS. 48028 (18.98 CD) ★	Barricades & Brickwalls	104	155	159	—	2	JACK JOHNSON ENJOY 860994/UNIVERSAL (14.98 CD) ★	Brushfire Fairytales	155
105	119	147	21	ADEMA ARISTA 14896 (11.98/17.98)	Adema	27	156	179	186	55	SADE ▲ <sup>3</sup> EPIC 85185 (12.98 EQ/18.98)	Lovers Rock	3
106	95	104	52	VARIOUS ARTISTS ▲ <sup>2</sup> INTEGRITY 61001/TIME LIFE (19.98 CD)	Songs 4 Worship — Shout To The Lord	51	157	131	124	27	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS ▲ DREAMWORKS 450291/INTERSCOPE (12.98/18.98)	Eternal	3
107	117	130	17	VARIOUS ARTISTS EMI CHRISTIAN/PROVIDENT/WORD 51850/SPARROW (19.98/21.98)	WOW Hits 2002: The Year's 30 Top Christian Artists And Hits	52	158	151	133	14	GREEN DAY ● REPRISE 48145/WARNER BROS. (18.98 CD)	International Superhits!	40
108	103	108	26	MAXWELL ▲ COLUMBIA 67136*/CRG (12.98 EQ/18.98)	Now	1	159	NEW	1	DANIEL RODRIGUEZ MANHATTAN 37564 (17.98 CD) ★	The Spirit Of America	159	
109	100	84	23	JAY-Z ▲ ROC-A-FELLA/DEF JAM 586396*/IDJ/MG (12.98/19.98)	The Blueprint	1	160	167	172	34	LONESTAR ● BNA 67011/RLG (12.98/18.98)	I'm Already There	9
110	128	118	15	GEORGE STRAIT ● MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	9	161	139	132	7	SOUNDTRACK ISLAND 586631/DJ/MG (14.98 CD)	The Fast And The Furious: More Fast And Furious	122
111	104	91	14	MADONNA ▲ MAVERICK 48000/WARNER BROS. (12.98/18.98)	GHV2: Greatest Hits Volume 2	7	162	189	171	20	ELTON JOHN ● ROCKET 586330/UNIVERSAL (12.98/18.98)	Songs From The West Coast	15
112	115	107	41	SUM 41 ▲ ISLAND 548662/DJ/MG (12.98/18.98)	All Killer No Filler	13	163	133	100	4	BAD RELIGION EPITAPH 86635* (17.98 CD)	The Process Of Belief	49
113	120	129	36	BLINK-182 ▲ MCA 112627 (12.98/18.98)	Take Off Your Pants And Jacket	1	164	181	174	14	BARENAKED LADIES ● REPRISE 48075/WARNER BROS. (18.98 CD)	Disc One: All Their Greatest Hits (1991-2001)	38
114	125	150	13	BEE GEES POLYDOR/UTV 589400/UNIVERSAL (17.98/24.98)	Their Greatest Hits—The Record	49	165	161	148	39	CITY HIGH ● BODGA BASEMENT 490890/INTERSCOPE (12.98/18.98)	City High	34
115	114	119	18	OZZY OSBOURNE ● EPIC 63580 (12.98 EQ/18.98)	Down To Earth	4	166	142	158	46	GINUWINE ▲ EPIC 69622* (12.98 EQ/18.98)	The Life	3
116	101	62	4	NINE INCH NAILS NOTHING 493185/INTERSCOPE (18.98 CD)	And All That Could Have Been, Live	37	167	160	137	11	SOUNDTRACK NICK/JIVE 48501/ZOMBA (12.98/18.98)	Jimmy Neutron Boy Genius	84
117	RE-ENTRY	21	21	ALISON KRAUSS + UNION STATION RDUNDER 610495/DJ/MG (11.98/17.98)	New Favorite	35	168	135	115	11	ICE CUBE PRIORITY 29091*/CAPITOL (12.98/18.98)	Greatest Hits	54
118	107	103	26	SOUNDTRACK ● MURDER INC./DEF JAM 548832*/IDJ/MG (12.98/18.98)	The Fast And The Furious	7	169	185	160	16	LENNY KRAVITZ ▲ VIRGIN 11233 (12.98/18.98)	Lenny	12
119	102	83	10	SOUNDTRACK DEF JAM 586628*/IDJ/MG (12.98/18.98)	How High	38	170	188	176	79	DAVID GRAY ▲ ATO 68351/RCA (11.98/17.98) ★	White Ladder	35
120	111	102	62	COLDPLAY ▲ NETTWERK 30182/CAPITOL (11.98/17.98) ★	Parachutes	51	171	155	169	66	DONNIE MCCLURKIN ▲ VERITY 43150/ZOMBA (11.98/17.98) ★	Live In London And More...	69
121	124	127	25	BRIAN MCKNIGHT ● MOTOWN 014743/UNIVERSAL (12.98/18.98)	Superhero	7	172	178	136	34	NICKEL CREEK ● SUGAR HILL 3909 (16.98 CD) ★	Nickel Creek	136
122	116	117	35	GORILLAZ ▲ PARLOPHONE 33478*/VIRGIN (12.98/18.98)	Gorillaz	14	173	169	170	71	SARA EVANS ▲ RCA (NASHVILLE) 67964/RLG (11.98/17.98)	Born To Fly	55
123	112	113	34	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 85646*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	3	174	NEW	1	ELVIS PRESLEY BMG/MADACY SPECIAL PRODUCTS 5294/MADACY (10.98/10.98)	Elvis: The Very Best Of Love	174	
124	140	143	65	TIM MCGRAW ▲ <sup>2</sup> CURB 77978 (12.98/18.98)	Greatest Hits	4	175	RE-ENTRY	17	STEVEN CURTIS CHAPMAN SPARROW 51770 (12.98/17.98)	Declaration	14	
125	132	149	73	KENNY CHESNEY ▲ <sup>2</sup> BNA 67976/RLG (12.98/18.98)	Greatest Hits	13	175	195	200	14	BOYZ II MEN UNIVERSAL 016083 (12.98/18.98)	Legacy: The Greatest Hits Collection	89
126	138	138	47	JO DEE MESSINA ▲ CURB 77977 (11.98/17.98)	Burn	19	177	197	—	19	CYNDI THOMSON CAPITOL (NASHVILLE) 26010 (10.98/17.98)	My World	81
127	113	105	11	LIMP BIZKIT FLIP 493192*/INTERSCOPE (12.98/18.98)	New Old Songs (Re-Mix)	26	178	199	188	4	IMX TUG 39009/NEW LINE (12.98/17.98)	IMX	178
128	121	112	13	JILL SCOTT ● HIDDEN BEACH 86150/EPIC (14.98/19.98)	Experience: Jill Scott 826+	38	179	148	101	11	NATE DOGG ELEKTRA 62688*/EEG (12.98/18.98)	Music & Me	32
129	109	106	42	DESTINY'S CHILD ▲ <sup>4</sup> COLUMBIA 61063*/CRG (12.98 EQ/18.98)	Survivor	1	180	184	181	36	FIVE FOR FIGHTING ● AWARE/COLUMBIA 63759/CRG (7.98 EQ/17.98) ★	America Town	54
130	108	97	9	WU-TANG CLAN ● WU-TANG/LOUD/COLUMBIA 86736*/CRG (12.98 EQ/18.98)	Iron Flag	32	181	145	134	11	MACK 10 CASH MONEY 860968*/UNIVERSAL (12.98/18.98)	Bang Or Ball	48
131	162	159	47	TRAIN ▲ <sup>2</sup> AWARE/COLUMBIA 69888/CRG (12.98 EQ/18.98)	Drops Of Jupiter	6	182	180	152	11	NEIL DIAMOND LEGACY/COLUMBIA 85681/CRG (17.98 EQ/24.98)	The Essential Neil Diamond	90
132	118	114	29	VARIOUS ARTISTS ▲ <sup>3</sup> EMI/UNIVERSAL/SONY/ZOMBA 10749/VIRGIN (12.98/18.98)	Now 7	1	183	RE-ENTRY	12	MARC ANTHONY ● COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)	Libre	57	
133	122	131	88	NELLY ▲ <sup>8</sup> FO REEL 157743*/UNIVERSAL (12.98/18.98)	Country Grammar	1	184	174	166	13	UGK JIVE 41673/ZOMBA (11.98/17.98)	Dirty Money	18
134	123	135	15	JERMAINE DUPRI SO SO DEF/COLUMBIA 85830*/CRG (12.98 EQ/18.98)	Instructions	15	185	156	141	40	MISSY "MISDEMEANOR" ELLIOTT ▲ THE GOLD MIND/ELEKTRA 62639*/EEG (12.98/18.98)	Miss E...So Addictive	2
135	144	167	129	DIXIE CHICKS ▲ <sup>9</sup> MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly	1	186	158	125	8	SOUNDTRACK COLUMBIA 85933/CRG (18.98 EQ CD)	Orange County	62
136	149	142	42	TANTRIC ● MAVERICK 47978/WARNER BROS. (17.98 CD) ★	Tantric	71	187	164	168	14	MARIAH CAREY COLUMBIA 85960/CRG (17.98 EQ/22.98)	Greatest Hits	52
137	143	140	68	LIFEHOUSE ▲ <sup>2</sup> DREAMWORKS 450231/INTERSCOPE (12.98/18.98) ★	No Name Face	6	188	200	—	9	CHRIS CAGLE CAPITOL (NASHVILLE) 34170 (10.98/17.98) ★	Play It Loud	166
138	136	128	69	LENNY KRAVITZ ▲ <sup>3</sup> VIRGIN 50316 (12.98/18.98)	Greatest Hits	2	189	RE-ENTRY	7	LUIS MIGUEL ▲ <sup>2</sup> WARNER LATINA 41572 (11.98/17.98)	Mis Romances	115	
139	163	162	15	THIRD DAY ESSENTIAL 10668/ZOMBA (11.98/17.98)	Come Together	31	190	193	179	17	ENIGMA VIRGIN 11119 (18.98 CD)	LSD: Love Sensuality Devotion—The Greatest Hits	29
140	147	145	28	AARON CARTER ▲ JIVE 41768/ZOMBA (12.98/18.98)	Oh Aaron	7	191	RE-ENTRY	22	BOB DYLAN ● COLUMBIA 85975*/CRG (18.98 EQ CD)	Love And Theft	5	
141	157	144	25	SOUNDTRACK ● WALT DISNEY 860731 (18.98 CD)	The Princess Diaries	41	192	196	184	28	PETE YORN COLUMBIA 62216*/CRG (7.98 EQ/12.98) ★	Musicforthemorningafter	131
142	127	110	11	VARIOUS ARTISTS ● INTERSCOPE 493188 (19.98 CD)	America: A Tribute To Heroes	17	193	194	189	70	LIMP BIZKIT ▲ <sup>5</sup> FLIP 490759*/INTERSCOPE (12.98/18.98)	Chocolate Starfish And The Hot Dog Flavored Water	1
143	141	151	13	MICHAEL JACKSON EPIC 85250 (18.98 EQ CD)	Greatest Hits: HIStory — Volume 1	85	194	183	157	13	THE SMASHING PUMPKINS ● VIRGIN 11316 (18.98 CD)	{Rotten Apples} Greatest Hits	31
144	130	73	3	UNWRITTEN LAW INTERSCOPE 493139 (14.98 CD)	Elva	73	195	177	177	57	R. KELLY ▲ <sup>3</sup> JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	1
145	154	161	8	JOHN MAYER AWARE/COLUMBIA 85293*/CRG (7.98 EQ/11.98) ★	Room For Squares	145	196	190	146	17	SOUNDTRACK ● REPUBLIC 014494/UNIVERSAL (12.98/18.98)	American Pie 2	7
146	153	164	31	LUTHER VANDROSS ▲ J 20007 (12.98/18.98)	Luther Vandross	6	197	NEW	1	FERNANDO ORTEGA WORD 86109/WARNER BROS. (11.98/16.98) ★	Storm	197	
147	83	88	3	BISHOP T.D. JAKES DEXTERITY SOUNDS 20234/EMI GOSPEL (11.98/16.98)	Woman Thou Art Loosed: Worship 2002 — Run To The Water... The River Within	83	198	170	165	12	8BALL JCOR 860964/INTERSCOPE (12.98/18.98)	Almost Famous	47
148	RE-ENTRY	18	18	CHARLOTTE CHURCH ● COLUMBIA 89710/CRG (12.98 EQ/18.98)	Enchantment	15	199	166	126	13	TIMBALAND & MAGOO BLACKGROUND 10946* (12.98/18.98)	Indecent Proposal	29
149	175	193	62	TRAVIS TRITT ▲ COLUMBIA (NASHVILLE) 62185/SONY (NASHVILLE) (11.98 EQ/17.98)	Down The Road I Go	51	200	191	180	19	VARIOUS ARTISTS RAZOR & TIE 89041 (12.98/18.98)	Pulse	43

● 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). Numerals 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.

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



MARCH 2 2002		Billboard TOP JAZZ ALBUMS™		
THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	DIANA KRALL ▲	VERVE 549846/VG	22 Weeks At Number 1 The Look Of Love
2	2	TONY BENNETT	RPM/COLUMBIA 85833/CRG	Playin' With My Friends: Bennett Sings The Blues
3	4	VARIOUS ARTISTS	UTV/VERVE 585746/VG	Pure Jazz Encore!
4	6	STAN GETZ	VERVE 589361/VG	Getz For Lovers
5	7	HARRY CONNICK, JR.	COLUMBIA 860771/CRG	Songs I Heard
6	5	STEVE TYRELL	COLUMBIA 86066/CRG ▲	Standard Time
7	3	THIEVERY CORPORATION	VERVE 5841511/VG ▲	Sounds From The Verve Hi-Fi
8	9	HARRY CONNICK, JR.	COLUMBIA 687941/CRG	30
9	10	JOHN COLTRANE	IMPULSE! 549361/VG	Coltrane For Lovers
10	8	ETTA JAMES	PRIVATE MUSIC/WINDHAM HILL 11580/RCA	Blue Gardenia
11	11	JANE MONHEIT	N-CODED 4219/WARLOCK ▲	Come Dream With Me
12	12	VARIOUS ARTISTS	UTV/VERVE 520191/VG	Pure Jazz
13	13	LOUIS ARMSTRONG	LEGACY/COLUMBIA 81449/CRG	Ken Burns Jazz - The Definitive Louis Armstrong
14	14	DIANNE REEVES	BLUE NOTE 35867/CAPITOL	The Best Of Dianne Reeves
15	18	MILES DAVIS	LEGACY/COLUMBIA 85185/CRG	Super Hits
16	22	MILES DAVIS	LEGACY/COLUMBIA 85475/CRG	The Essential Miles Davis
17	17	SOUNDTRACK	LEGACY/COLUMBIA 85350/CRG	Finding Forrester
18	23	BILLIE HOLIDAY	VERVE 549081/VG	Ken Burns Jazz - The Definitive Billie Holiday
19	19	VARIOUS ARTISTS	LEGACY/COLUMBIA/VERVE 81439/CRG	The Best Of Ken Burns Jazz
20	16	JANE MONHEIT	N-CODED 4207/WARLOCK ▲	Never Never Land
21	21	DUKE ELLINGTON	LEGACY/COLUMBIA 81444/CRG	Ken Burns Jazz - The Definitive Duke Ellington
22	20	DAVE BRUBECK	LEGACY/COLUMBIA 81442/CRG	Ken Burns Jazz - The Definitive Dave Brubeck
23		TONY BENNETT	COLUMBIA 63570/CRG	Ultimate Tony Bennett
24		DIANA KRALL	JUSTIN TIME 40900	Stepping Out
25		MILES DAVIS	LEGACY/COLUMBIA 81443/CRG	Ken Burns Jazz - The Definitive Miles Davis

MARCH 2 2002		Billboard		TOP CONTEMPORARY JAZZ ALBUMS™	
THIS WEEK	LAST WEEK		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW		PAT METHENY GROUP	WARNER BROS. 48025	1 Week At Number 1 Speaking Of Now
2	1		BONEY JAMES	WARNER BROS. 48004	Ride
3	2		CHRIS BOTTI	COLUMBIA 857531/CRG	Night Sessions
4	3		VARIOUS ARTISTS	HIDDEN BEACH 856531/EPIC	Hidden Beach Recordings Presents: Unwrapped Vol. 1
5	4		WALTER BEASLEY	SHANACHIE 5086	Rendezvous
6	6		DAVID BENOIT	GRP 589079/VG	Fuzzy Logic
7	7		ANDRE WARD	ORPHEUS 70579	Feelin' You
8	8		PETER WHITE	COLUMBIA 85212/CRG	Glow
9	5		THE JOHN SCOFIELD BAND	VERVE 589356/VG	Uberjam
10	10		ST. GERMAIN	BLUE NOTE 251141/CAPITOL	Tourist
11	9		PAUL TAYLOR	PEAK 8506/CDCORCD	Hypnotic
12	11		TOWER OF POWER	RHINO 74345	The Very Best of Tower Of Power - The Warner Years
13	12		ACOUSTIC ALCHEMY	HIGHER OCTAVE 11103/VIRGIN	AArt
14	18		HERB ALPERT	A&M 490886/INTERSCOPE	Definitive Hits
15	19		RICHARD ELLIOT	VERVE 549774/VG	Crush
16	15		BRIAN CULBERTSON	ATLANTIC 83444/AG	Nice & Slow
17	14		VARIOUS ARTISTS	SHANACHIE 5087	Sweet Love - Smooth Jazz
18	13		LARRY CARLTON	WARNER BROS. 48006	Deep Into It
19	17		KEIKO MATSUI	NARADA JAZZ 10264/VIRGIN	Deep Blue
20	NEW		JIMMY SOMMERS	HIGHER OCTAVE JAZZ 10312/VIRGIN	360 Urban Groove
21	NEW		PAMELA WILLIAMS	FORME/REG JNK 56074/EDEL	Evolution
22	16		ALEX BUGNON	NARADA JAZZ 11134/VIRGIN	Soul Purpose
23	20		PIECES OF A DREAM	BLUE NOTE 35707/CAPITOL	Sensual Embrace - The Soul Ballads
24	22		VARIOUS ARTISTS	GRP 549787/VG	A Twist Of Marley -- A Tribute
25	25		BONEY JAMES/RICK BRAUN	WARNER BROS. 47957	Shake It Up

MARCH 2 2002		Billboard® TOP CLASSICAL ALBUMS™		
THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	LUCIANO PAVAROTTI	DECCA/UTV 470331/UNIVERSAL CLASSICS GROUP	2 Weeks At Number 1 Romantica
2	2	RICHARD JOO	COLUMBIA 85397/SONY CLASSICAL	Billy Joel: Fantasies & Delusions
3	3	YO-YO MA	SONY CLASSICAL 89667	Classic Yo-Yo
4	4	ANDREA BOCELLI ●	PHILIPS 464600/UNIVERSAL CLASSICS GROUP	Verdi
5	5	YO-YO MA/EDGAR MEYER/MARK O'CONNOR	SONY CLASSICAL 86782	Appalachian Journey
6	8	EVGENY KISSIN	RCA VICTOR 63884	Pictures At An Exhibition
7	NEW	MARIA CALLAS	EMI CLASSICS 57239/ANGEL	The Very Best Of Maria Callas
8	NEW	EDITH PIAF	EMI CLASSICS 30284/ANGEL	Eternelle: Edith Piaf
9	9	VANGELIS	SONY CLASSICAL 89191	Mythodea
10	7	THE HILLIARD ENSEMBLE/CHRISTOPH POPPEN	ECM 461895/UNIVERSAL CLASSICS GROUP	Bach: Morimur
11	NEW	BYRN TERFEL	DG 471348/UNIVERSAL CLASSICS GROUP	Bryn Terfel: Wagner
12	NEW	VARIOUS ARTISTS	DECCA 470480/UNIVERSAL CLASSICS GROUP	Baroque Adagios
13	11	HILARY HAHN	SONY CLASSICAL 89649	Brahms/Stravinsky Violin Concertos
14	12	CHANTICLEER	TELOEC 41342/AG	Lamentations & Praises
15	13	MICHAEL TILSON THOMAS	RCA VICTOR 63703	An American Journey

MARCH 2 2002		Billboard® TOP CLASSICAL CROSSOVER™		
THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
		NUMBER 1		14 Weeks At Number 1
1	1	ANDREA BOCELLI ▲	PHILIPS 589341/UNIVERSAL CLASSICS GROUP	Ciel di Toscana
2	3	JOHN WILLIAMS	SONY CLASSICAL 89384	American Journey
3	4	CHARLOTTE CHURCH ●	COLUMBIA 89710/CRG	Enchantment
4	2	SARAH BRIGHTMAN	NEMO STUDIO 33257/ANGEL	Classics
5	NEW	DANIEL RODRIGUEZ	MANHATTAN 37564 ▲	The Spirit Of America
6	5	SOUNDTRACK	DECCA 416191/UNIVERSAL CLASSICS GROUP	A Beautiful Mind
7	11	ANDREA BOCELLI	PHILIPS 598273/UNIVERSAL CLASSICS GROUP	Ciel di Toscana (With Spanish Tracks)
8	7	BELA FLECK	SONY CLASSICAL 89610 ▲	Perpetual Motion
9	8	SARAH BRIGHTMAN ●	NEMO STUDIO 36966/ANGEL	La Luna
10	6	VARIOUS ARTISTS	UNIVERSAL CLASSICS GROUP 89702/SONY CLASSICAL	Classical Hits
11	9	RUSSELL WATSON	DECCA 468695/UNIVERSAL CLASSICS GROUP ▲	The Voice
12	10	BOND	MBO/DECCA 467091/UNIVERSAL CLASSICS GROUP ▲	Born
13	14	TAN DUN FEATURING YO-YO MA	SONY CLASSICAL 89347	Crouching Tiger, Hidden Dragon
14	12	YES	YES 578205/BEYOND	Magnification
15	NEW	SOUNDTRACK	DECCA 467678/UNIVERSAL CLASSICS GROUP	Captain Corelli's Mandolin

MARCH 2 2002		Billboard® TOP NEW AGE ALBUMS™		
THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	ENYA ▲	REPRISE 47426/WARNER BROS.	62 Weeks At Number 1 A Day Without Rain
2	2	JIM BRICKMAN	WINDHAM HILL 11568/RCA	Simple Things
3	4	2002	REAL MUSIC 8803	Across An Ocean Of Dreams
4	7	JIM BRICKMAN	WINDHAM HILL 11557/RCA	My Romance: An Evening With Jim Brickman
5	3	YANNI	RCA SPECIAL PRODUCTS 45680	Snowfall
6	5	YANNI ●	VIRGIN 79893	If I Could Tell You
7	6	YANNI	WINDHAM HILL 11568/RCA	Very Best Of Yanni
8		JIM WILSON	SPRING HILL 51005	Cape Of Good Hope
9	8	VARIOUS ARTISTS	VIRGIN 50836	Pure Moods III
10		TONY LEVIN	NARADA 11626/VIRGIN	Pieces Of The Sun
11	10	VARIOUS ARTISTS	WINDHAM HILL 11395	Songs Without Words: Vol. 2
12		VARIOUS ARTISTS	NORTHSOUND 188487	Native Flute
13		DAVID ARKENSTONE	NARADA 11627/VIRGIN	Visionary
14	11	GEORGE WINSTON	WINDHAM HILL 11624/RCA	Remembrance
15	12	TRAMMEL STARKS	ST. CLAIR 61954	Trilogy Of Fantasy: Part 1

MARCH 2 2002		Billboard	
TOP CLASSICAL BUDGET			
1	FOR MY LOVE DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS	
2	FOR A SUNDAY MORNING DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS	
3	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION MADACY	VARIOUS ARTISTS	
4	CLASSICAL MASTERPIECES: SPANISH GUITAR MADACY	VARIOUS ARTISTS	
5	20 CLASSICAL FAVORITES MADACY	VARIOUS ARTISTS	
6	CLASSICAL MASTERPIECES: ROMANTIC PIANO MADACY	VARIOUS ARTISTS	
7	GUITAR CLASSICS ST. CLAIR	VARIOUS ARTISTS	
8	GOD BLESS AMERICA: UNITED WE STAND! ST. CLAIR	VARIOUS ARTISTS	
9	BEST OF 25 CLASSICAL FAVORITES MADACY	VARIOUS ARTISTS	
10	GERSHWIN: AN AMERICAN IN PARIS MADACY	VARIOUS ARTISTS	
11	PIANO CLASSICS ST. CLAIR	VARIOUS ARTISTS	
12	BEST OF BEETHOVEN: VOL. 1 ST. CLAIR	VARIOUS ARTISTS	
13	CLASSICAL MASTERPIECES: CLASSIC MEDITATION MADACY	VARIOUS ARTISTS	
14	RAINY DAY CLASSICS ST. CLAIR	VARIOUS ARTISTS	
15	CLASSICS FOR RELAXATION & MEDITATION MADACY	VARIOUS ARTISTS	

MARCH 2 2002		Billboard	
TOP CLASSICAL MIDLINE			
2	ROMANTIC TENORS DECCA/UNIVERSAL CLASSICS GROUP	CARRERAS-DOMINGO-PAVAROTTI	
3	ROMANTIC ADAGIOS DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS	
4	COPLAND: APPALACHIAN SPRING SONY CLASSICAL	NEW YORK PHILHARMONIC/BERNSTEIN	
5	CLASSICAL DREAMS-MUSIC TO INSPIRE VIRGIN CLASSICS/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS	
6	MICHAEL AMANTE MEDALIST	MICHAEL AMANTE	
7	MOVIE ADAGIOS DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS	
8	BEST OF THE MILLENNIUM DG/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS	
9	COPLAND'S GREATEST HITS SONY CLASSICAL	VARIOUS ARTISTS	
10	MOZART FOR YOUR MIND PHILIPS/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS	
11	VIVALDI FOR VALENTINES PHILIPS/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS	
12	TENORS ON TOUR SONY CLASSICAL	CARRERAS-DOMINGO-PAVAROTTI	
13	GERSHWIN: RHAPSODY IN BLUE/AN AMERICAN IN PARIS SONY CLASSICAL	NEW YORK PHILHARMONIC/BERNSTEIN	
14	ONLY CLASSICAL CD YOU NEED RCA VICTOR/RCA	VARIOUS ARTISTS	
15	GLENN GOULD LIVE IN LENINGRAD SONY CLASSICAL	GLENN GOULD	
16	50 GREATEST CLASSICS ST. CLAIR	VARIOUS ARTISTS	

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

MARCH 2 2002		Billboard	
TOP KID AUDIO			
1	KIDZ BOP KIDS RAZOR & TIE 59042	KIDZ BOP	
2	SPONGEBOB SQUAREPANTS NICK/JIVE 95860/CONABA	ORIGINAL THEME HIGHLIGHTS	
3	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO	TODDLER FAVORITES	
4	READ-ALONG WALT DISNEY 860487	MONSTERS, INC.	
5	VARIOUS ARTISTS WALT DISNEY 860695	PLAYHOUSE DISNEY	
6	VARIOUS ARTISTS WALT DISNEY 860737	RADIO DISNEY JAMS: VOL. 4	
7	VARIOUS ARTISTS WALT DISNEY 860605	DISNEY CHILDREN'S FAVORITES VOL. 1	
8	TODDLER TUNES BENSON 84095	26 CLASSIC SONGS FOR TODDLERS	
9	VARIOUS ARTISTS WALT DISNEY 860693	DISNEY'S GREATEST: VOL. 1	
10	VARIOUS ARTISTS WALT DISNEY 860897	DISNEY'S PRINCESS COLLECTION	
11	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 44570	KID'S DANCE PARTY	
12	VARIOUS ARTISTS WALT DISNEY 860694	DISNEY'S GREATEST: VOL. 2	
13	VEGGIE TUNES BIG IDEA/WORD 61645/LYRIC STUDIOS	VEGGIE TALES: SILLY SONGS WITH LARRY	
14	VARIOUS ARTISTS WALT DISNEY 860746	PRINCESS FAVORITES	
15	VEGGIE TUNES BIG IDEA/WORD 94684/LYRIC STUDIOS	VEGGIE TUNES 2	
16	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 74343/RHINO	PRESCHOOL FAVORITES	
17	THE WIGGLES LYRIC STUDIOS 3204	YUMMY YUMMY	
18	BEAR IN THE BIG BLUE HOUSE WALT DISNEY 860739	MORE SONGS FROM BEAR IN THE BIG BLUE HOUSE	
19	FRED MOLLIN WALT DISNEY 860677	DISNEY'S LULLABY ALBUM	
20	CEDARHART KIDS CLASSICS BENSON 82217	ACTION BIBLE SONGS	
21	ST. JOHN'S CHILDREN'S CHOIR MADACY KIDS! 1389/MADACY	GOD BLESS THE U.S.A. - KIDS SING SONGS FOR AMERICA	
22	RAFFI ROUNDER 860951/DJMG	SINGABLE SONGS FOR THE VERY YOUNG	
23	CEDARHART KIDS CLASSICS BENSON 82218	SUNDAY SCHOOL SONGS	
24	WENDY WISEMAN KIDZUP 40040	KIDZUP: BEST TODDLER TUNES	
25	DRAGON TALES KID RHINO 75727/RHINO	DRAGON TUNES	

Children's recordings; original motion picture soundtracks excluded

● 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). Numerals 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. 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.



MARCH 2 2002					Billboard®					HEATSEEKERS®				
THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		Title	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		Title			
1			KASEY CHAMBERS WARNER BROS. 48028 (18.98 CD)		NUMBER 1/HOT SHOT DEBUT Barricades & Brickwalls 1 Week At Number 1	25	27	18	TOBYMAC FOREFRONT 25294 (17.98 CD)		Momentum			
2	2	5	JOHN MAYER AWARE/COLUMBIA 85293*/CRG (7.98 EQ/11.98)		GREATEST GAINER Room For Squares	26	26	27	SOIL J 20022 (7.98/11.98)		Scars			
3			LINDA EDER ATLANTIC 83523/AG (12.98/18.98)		Gold Room For Squares	27	30	32	DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD)		The Places You Have Come To Fear The Most			
4	3	9	JACK JOHNSON ENJOY 860994/UNIVERSAL (14.98 CD)		Brushfire Fairytales	28	29	37	THURSDAY VICTORY 145 (15.98 CD)		Full Collapse			
5			DANIEL RODRIGUEZ MANHATTAN 37564 (17.98 CD)		The Spirit Of America	29	21	28	REMY ZERO ELEKTRA 62678/EEG (17.98 CD)		TheGoldenHum			
6	6	2	NICKEL CREEK ● SUGAR HILL 3909 (18.98 CD)		Nickel Creek	30	44	—	ALEXANDRE PIRES ARIOLA 87883/BMG LATIN (14.98 CD)		Alexandre Pires			
7	9	8	CHRIS CAGLE CAPITOL (NASHVILLE) 34170 (10.98/17.98)		Play It Loud	31	28	24	ZERO 7 PALM 5007 (11.98 CD)		Simple Things			
8	8	7	PETE YORN COLUMBIA 62216*/CRG (7.98 EQ/12.98)		Musicforthemorningafter	32	41	34	ALEJANDRO SANZ △ WARNER LATINA 41541 (10.98/17.98)		MTV Unplugged			
9	11	—	FERNANDO ORTEGA WORD 86109/WARNER BROS. (11.98/16.98)		Storm	33	18	10	G. DEP BAD BOY 73042*/ARISTA (11.98/17.98)		Child Of The Ghetto			
10	4	1	LIL' KEKE IN THE PAINT 8231/KDCH (12.98/18.98)		Platinum In Da Ghetto	34			THE HIT CREW TURN UP THE MUSIC 1257 (5.98/6.98)		Happy Valentine's Day			
11	1	3	STARSAILOR CAPITOL 36448 (10.98 CD)		Love Is Here	35	10	—	FU MANCHU MAMMOTH 185515/HOLLYWOOD (14.98 CD)		California Crossing			
12	7	6	OUT OF EDEN GOTEE 72850 (16.98 CD)		This Is Your Life	36	40	31	ILL NINO ROADRUNNER 618497/IDJMG (14.98 CD)		Revolution/Revolucion			
13	12	11	ZOE GIRL SPARROW 51828 (16.98 CD)		Life	37	48	—	BASEMENT JAXX XL 10423*/ASTRALWERKS (16.98 CD)		Rooty			
14	5	4	HANK WILLIAMS III CURB 78728 (17.98 CD)		Lovesick Broke & Driftin'	38			ALEJANDRO FERNANDEZ △ SONY DISCOS 84637 (10.98 EQ/16.98)		Origenes			
15	13	20	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98)		Love Machine	39	38	33	WALTER BEASLEY SHANACHIE 5086 (18.98 CD)		Rendezvous			
16	15	12	MUSHROOMHEAD FILTHY HANDS 016430/UNIVERSAL (12.98 CD)		XX	40	34	35	JAMIE O'NEAL ● MERCURY (NASHVILLE) 170132 (11.98/17.98)		Shiver			
17	14	13	FLAW REPUBLIC 014891/UNIVERSAL (12.98 CD)		Through The Eyes	41			PO' WHITE TRASH AND THE TRAILER PARK SYMPHONY POCKET CHANGE 1003 (16.98 CD)		Po' Like Dis			
18	19	36	CHRIS BOTTI COLUMBIA 85753*/CRG (12.98 EQ CD)		Night Sessions	42	37	42	JUMP 5 SPARROW 51913 (16.98 CD)		Jump 5			
19	16	16	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)		Awesome Wonder	43			JOAN SEBASTIAN △ MUSART 12524/BALBOA (7.98/13.98)		En Vivo: Desde La Plaza El Progreso De Guadalajara			
20	32	38	CHARLIE ZAA ○ SONOLUX 84540/SONY DISCOS (9.98 EQ/16.98)		De Un Solo Sentimiento	44			CARLOS VIVES EMI LATIN 35956 (9.98/15.98)		Dejame Entrar			
21	17	14	JOHNNY VICIOUS ULTRA 1111 (19.98 CD)		Ultra. Dance 01	45	36	40	LUPILLO RIVERA △ SONY DISCOS 84648 (15.98 EQ CD)		Sufriendo A Solas			
22	24	21	NICOLE C. MULLEN WORD 85822/EPIC (11.98 EQ/17.98)		Talk About It	46	25	39	SHIRLEY CAESAR WORD 85864/EPIC (11.98 EQ/17.98)		Hymns			
23	22	26	WHITE STRIPES SYMPATHY FOR THE RECORD INDUSTRY 660* (11.98 CD)		White Blood Cells	47			ALICIA VILLARREAL ○ UNIVERSAL LATINO 014824 (8.98/13.98)		Soy Lo Prohibido			
24	35	—	LOS TUCANES DE TIJUANA UNIVERSAL LATINO 017043 (18.98/13.98)		Las 16 Mas Romanticas De Los Tucanes	48			JOAN SEBASTIAN MUSART 12633/BALBOA (9.98/17.98)		Lo Dijo El Corazon			
						49			DAVID BENOIT GRP 589079/VG (18.98 CD)		Fuzzy Logic			
						50			PAULINA RUBIO ● UNIVERSAL LATINO 543319 (10.98/16.98)		Paulina			

MARCH 2 2002				Billboard® TOP INDEPENDENT ALBUMS				Both charts 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	THIS WEEK	LAST WEEK	2 WKS. AGO		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1		<b>NUMBER 1/GREATEST GAINER</b> 5 Weeks At Number 1	The Fallout	25	36	36		<b>JOAN SEBASTIAN</b> MUSART 12524/BALBOA (7.98/13.98)	En Vivo: Desde La Plaza El Progreso De Guadalajara
2	2	2		<b>DEFAULT</b> TVT 2310 (11.98 CD)		26	17	24		<b>LIL JON &amp; THE EAST SIDE BOYZ</b> BME 2220*/TVT (10.98/16.98)	Put Yo Hood Up
3	4	4		<b>BAD RELIGION</b> EPITAPH 186535* (17.98 CD)	The Process Of Belief	27				<b>JOAN SEBASTIAN</b> MUSART 12633/BALBOA (9.98/17.98)	Lo Dijo El Corazon
4	8	21		<b>NICKEL CREEK</b> SUGAR HILL 3909 (16.98 CD)	Nickel Creek	28	37	33		<b>VARIOUS ARTISTS</b> TOMMY BOY 1524 (12.98/18.98)	Jock James: The All Star Jock James
5	6	6		<b>ELVIS PRESLEY</b> BMG/MADACY SPECIAL PRODUCTS 5294/MADACY (10.98/10.98)	Elvis: The Very Best Of Love	29	22	13		<b>DIRTY SOUTH</b> HARD 2 HIT 7088/STREET LEVEL (17.98 CD)	Everythang's Gon' Be Different...
6	3	3		<b>IMX</b> TUG 39009/NEW LINE (12.98/17.98)	IMx	30	28	26		<b>LOUIE DEVITO</b> DEE VEE 40001/MUSICRAMA (16.98 CD)	N.Y.C. Underground Party Volume 4
7	5	5		<b>LIL' KEKE</b> IN THE PAINT 8231/KDCH (12.98/18.98)	Platinum In Da Ghetto	31	29	17		<b>LIL BLACKY</b> HIT A LICK 51279/TRIPLE X (16.98 CD)	Big Ballin
8	7	7		<b>SEVENDUST</b> TVT 5870 (10.98/17.98)	Animosity	32	24	19		<b>KRS-ONE AND THE TEMPLE OF HIPHOP</b> IN THE PAINT/FRONT PAGE 8363/KDCH (12.98/18.98)	Spiritual Minded
9				<b>DREAM STREET</b> UEG 18304/EDEL (12.98/18.98)	Dream Street	33	30	28		<b>LA' CHAT</b> IN THE PAINT 8239/KDCH (12.98/18.98)	Murder She Spoke
10	13	48		<b>HOT SHOT DEBUT</b>		34	27	22		<b>VARIOUS ARTISTS</b> ULTRA 1110 (19.98 CD)	Ultra. Chilled 01
11	10	20		<b>VARIOUS ARTISTS</b> HELLCAT 80444/EPITAPH (5.98 CD)	Give 'Em The Boot 3	35	47	46		<b>REGINA BELLE</b> PEAK 8505/CONCORD (16.98 CD)	This Is Regina
12	11	15		<b>VARIOUS ARTISTS</b> MADACY 6372 (18.98 CD)	Ultimate Power Of Love: 32 Great Soft Rock Hits	36	32	25		<b>DJ SKRIBBLE</b> BIG BEAT/WARNER ESP 35080/LONDON/SIRE (18.98 CD)	Essential Presents: Skribble's House
13	12	12		<b>SIR CHARLES JONES</b> MARDI GRAS 1060 (10.98/16.98)	Love Machine	37	31	37		<b>FEAR NO M.O.B.</b> 30 DEEP 805/STONEY BURKE (11.98/17.98)	Gangstas Doin' Gangsta S#@t!
14	9	8		<b>BARRY MANILOW</b> CONCORD 2102 (12.98/17.98)	Here At The Mayflower	38				<b>ROGER CLYNE &amp; THE PEACEMAKERS</b> EMMA JAVA 6000 (14.98 CD)	Sonoran Hope And Madness
15	19	29		<b>JOHNNY VICIOUS</b> ULTRA 1111 (19.98 CD)	Ultra. Dance 01	39	15	—		<b>AESOP ROCK</b> DEFINITIVE JUX 021* (9.98 CD)	Daylight (EP)
16	18	31		<b>C-BO</b> WEST COAST MAFIA 2847/WARLOCK (11.98/17.98)	Life As A Rider	40	43	—		<b>YOUTHFUL PRAISE</b> EVIDENCE GOSPEL/LIGHT 5380/COMPENIOA (9.98/15.98)	Awesome God
17	34	—		<b>DASHBOARD CONFESSIONAL</b> VAGRANT 354 (11.98 CD)	The Places You Have Come To Fear The Most	41	50	—		<b>VEGGIE TUNES</b> BIG IDEA/WORD 6164/LYRIC STUDIOS (5.98/9.98)	Veggie Tales: Silly Songs With Larry
18				<b>THURSDAY</b> VICTORY 145 (15.98 CD)	Full Collapse	42	41	50		<b>DOUG &amp; MELVIN WILLIAMS</b> BLACKBERRY 1631/MALACO (11.98/16.98)	Duets
19	16	14		<b>THE HIT CREW</b> TURN UP THE MUSIC 1257 (5.98/6.98)	Happy Valentine's Day	43				<b>CAROLE KING</b> ROCKINGALE 8348/KDCH (18.98 CD)	Love Makes The World
20	20	18		<b>OLETA ADAMS</b> MONARCH 5171/PIONEER (17.98 CD)	All The Love	44				<b>BANDA EL RECODO</b> FONOVISA 86185 (8.98/12.98)	Tributo Al Amor
21	23	23		<b>DE LA SOUL</b> TOMMY BOY 1443* (12.98/18.98)	AOI: Bionix	45	40	32		<b>VARIOUS ARTISTS</b> NITRO 15846 (4.98 CD)	Punkzilla
22	33	39		<b>KITTIE</b> ARTEMIS 751088 (11.98/17.98)	Oracle	46				<b>VARIOUS ARTISTS</b> MINISTRY OF SOUND 3005 (21.98 CD)	The Chillout Session
23	25	30		<b>PRINCE</b> NPG 70094*/REDLINE (18.98 CD)	The Rainbow Children	47	42	35		<b>OUTLAWZ</b> IN THE PAINT 8324/KDCH (12.98/18.98)	Novakane
24	35	16		<b>BASEMENT JAXX</b> XL 10423*/ASTRALWERKS (16.98 CD)	Rooty	48	48	45		<b>DARUDE</b> GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD)	Before The Storm
				<b>WALTER BEASLEY</b> SHANACHIE 5086 (18.98 CD)	Rendezvous	49	39	34		<b>BLESSED</b> ULTIMATE 102 (12.98 CD)	Journey For The Heart
				<b>PO' WHITE TRASH AND THE TRAILER PARK SYMPHONY</b> POCKET CHANGE 1003 (16.98 CD)	Po' Like Dis	50	14	—		<b>THRICE</b> SUB CITY 021* (13.98 CD)	The Illusion Of Safety

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. Greatest Gainer shows chart's largest unit increase. ● 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 (10x). △ Certification of 200,000 units (Platinum). ☆ Certification of 400,000 units (Multi-Platinum). \* 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.



MARCH 2 2002				Billboard® TOP INTERNET ALBUM SALES™	
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	1	2	<b>BARRY MANILOW</b> BMG HERITAGE 10500/ARISTA	<b>NUMBER 1</b> 2 Weeks At Number 1 <b>Ultimate Manilow</b>	7
2	NEW		<b>CHRIS ISAAK</b> REPRISE 48016/WARNER BROS.	<b>Always Got Tonight</b>	24
3	NEW		<b>ROGER CLYNE &amp; THE PEACEMAKERS</b> EMMA JAVA 6000	<b>Sonoran Hope And Madness</b>	—
4	2	19	<b>SOUNDTRACK</b> ▲ LOST HIGHWAY/MERCURY 170069/IDJMG	<b>O Brother, Where Art Thou?</b>	13
5	5	6	<b>SOUNDTRACK</b> V2 27119	<b>I Am Sam</b>	23
6	NEW		<b>PAT METHENY GROUP</b> WARNER BROS. 48025	<b>Speaking Of Now</b>	101
7	3	5	<b>ALAN JACKSON</b> ARISTA NASHVILLE 67039/RLG	<b>Drive</b>	1
8	12	3	<b>FRANK SINATRA</b> REPRISE 78295/WARNER BROS.	<b>Greatest Love Songs</b>	32
9	11	40	<b>U2</b> ▲ INTERSCOPE 524653	<b>All That You Can't Leave Behind</b>	26
10	NEW		<b>SADE</b> EPIC 86373	<b>Lovers Live</b>	15
11	NEW		<b>KASEY CHAMBERS</b> WARNER BROS. 48028	<b>Barricades &amp; Brickwalls</b>	104
12	8	2	<b>BARBRA STREISAND</b> COLUMBIA 96123/CRG	<b>The Essential Barbra Streisand</b>	25
13	NEW		<b>LINDA EDER</b> ATLANTIC 83523/AG	<b>Gold</b>	151
14	6	10	<b>JOSH GROBAN</b> 143 48154/WARNER BROS.	<b>Josh Groban</b>	72
15	17	23	<b>DIANA KRALL</b> ▲ VERVE 549846/VG	<b>The Look Of Love</b>	50
16	14	15	<b>ENYA</b> ▲ REPRISE 47426/WARNER BROS.	<b>A Day Without Rain</b>	16
17	10	8	<b>SOUNDTRACK</b> ● REPRISE 48110/WARNER BROS.	<b>The Lord Of The Rings: The Fellowship Of The Ring</b>	79
18	9	19	<b>SOUNDTRACK</b> ▲ INTERSCOPE 483035	<b>Moulin Rouge</b>	54
19	13	13	<b>CREED</b> ▲ WIND-UP 13075	<b>Weathered</b>	2
20	16	2	<b>SOUNDTRACK</b> EPIC 86311	<b>A Walk To Remember</b>	36
21	15	9	<b>THE STROKES</b> ● RCA 68101*	<b>Is This It</b>	77
22	7	6	<b>ROD STEWART</b> WARNER BROS. 78328	<b>The Very Best Of Rod Stewart</b>	62
23	25	11	<b>PINK</b> ▲ <sup>2</sup> ARISTA 14718	<b>Missundaztood</b>	8
24	18	15	<b>PINK FLOYD</b> ▲ <sup>3</sup> CAPITOL 36111	<b>Echoes – The Best Of Pink Floyd</b>	56
25	NEW		<b>ALISON KRAUSS + UNION STATION</b> ROUNDER 810495/IDJMG	<b>New Favorite</b>	117

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). 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 vinyl available. # indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

MARCH 2 2002				Billboard® TOP SOUNDTRACKS™	
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	36	<b>O BROTHER, WHERE ART THOU?</b> ▲ <sup>4</sup>	25 Weeks At Number 1 LOST HIGHWAY/MERCURY 170069/IDJMG	
2	2	8	<b>I AM SAM</b>	V2 27119	
3	4	5	<b>A WALK TO REMEMBER</b>	EPIC 86311	
4	5	36	<b>SHREK</b> ▲	DREAMWORKS 450305/INTERSCOPE	
5	3	3	<b>STATE PROPERTY</b>	ROC A-FELLA/DEF JAM 586671*/IDJMG	
6	6	36	<b>MOULIN ROUGE</b> ▲	INTERSCOPE 493035	
7	9	13	<b>THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING</b> ●	REPRISE 48110/WARNER BROS.	
8	7	36	<b>COYOTE UGLY</b> ▲ <sup>3</sup>	CURB 78703	
9	8	12	<b>ALI</b>	INTERSCOPE 493172	
10	11	12	<b>THE FAST AND THE FURIOUS</b> ●	MURDER INC./DEF JAM 548832*/IDJMG	
11	10	10	<b>HOW HIGH</b>	DEF JAM 586628*/IDJMG	
12	13	9	<b>THE PRINCESS DIARIES</b> ●	WALT DISNEY 860731	
13	12	7	<b>THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS</b>	ISLAND 586631/IDJMG	
14	15	13	<b>JIMMY NEUTRON BOY GENIUS</b>	NICK/JIVE 48501/ZOMBA	
15	14	9	<b>ORANGE COUNTY</b>	COLUMBIA 35933/CRG	
16	16	36	<b>AMERICAN PIE 2</b> ●	REPUBLIC 014494/UNIVERSAL	
17	17	13	<b>THREE 6 MAFIA &amp; HYPNOTIZE MINDS PRESENTS: CHOICES – THE ALBUM</b>	HYPNOTIZE MINDS/LOUD/COLUMBIA 1972/CRG	
18	18	36	<b>DOWN FROM THE MOUNTAIN</b>	LOST HIGHWAY 170221/MERCURY (NASHVILLE)	
19	19	36	<b>SAVE THE LAST DANCE</b> ▲	HOLLYWOOD 162288	
20	22	15	<b>A KNIGHT'S TALE</b>	COLUMBIA 35648/CRG	
21	20	23	<b>TRAINING DAY</b>	PRIORITY 50213*/CAPITOL	
22	23	18	<b>SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS</b>	NICK/JIVE 49500/ZOMBA	
23	NEW		<b>ALMOST FAMOUS</b> ●	DREAMWORKS 450279/INTERSCOPE	
24	24	14	<b>HARRY POTTER AND THE SORCERER'S STONE</b> ●	WARNER SUNSET/NONESUCH/ATLANTIC 83491/AG	
25	21	7	<b>THE ROYAL TENENBAUMS</b>	HOLLYWOOD 162347	

MARCH 2 2002				Billboard® TOP POP CATALOG™				All 3 charts 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	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title		
				NUMBER 1 / GREATEST GAINER  9 Weeks At Number 1	26	22	29	SYSTEM OF A DOWN ● AMERICAN/COLUMBIA 68824/CRG (7.98 EQ/11.98) ▲	System Of A Down		
1	1	1	CREED ◆ <sup>10</sup> WIND-UP 13053* (11.98/18.98)	Human Clay	27	36	30	LUTHER VANDROSS LEGACY/LV 66068/EPIC (10.98 EQ/17.98)	Greatest Hits		
2	3	3	101 ENYA ▲ REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars – The Best Of Enya	28	25	36	329 TOM PETTY AND THE HEARTBREAKERS ▲ <sup>9</sup> MCA 110813 (12.98/18.98)	Greatest Hits		
3	4	4	382 BOB SEGER & THE SILVER BULLET BAND ▲ <sup>5</sup> CAPITOL 30334 (10.98/15.98)	Greatest Hits	29	14	—	232 U2 ◆ <sup>10</sup> ISLAND 842298/IDJMG (11.98/18.98)	The Joshua Tree		
4	2	18	103 U2 ▲ ISLAND 524613/IDJMG (12.98/18.98)	The Best Of 1980-1990	30	NEW	50	BARRY WHITE ▲ CASA/BLANCA/MERCURY 822782/IDJMG (6.98/11.98)	Barry White's Greatest Hits Volume 1		
5	5	2	229 CREED ▲ <sup>5</sup> WIND-UP 13048 (11.98/18.98) ▲	My Own Prison	31	26	16	113 INCUBUS ▲ <sup>2</sup> IMMORTAL 63652/EPIC (12.98 EQ/18.98)	Make Yourself		
6	6	5	129 PINK FLOYD ◆ <sup>15</sup> CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon	32	29	17	233 SUBLIME ▲ <sup>5</sup> GASOLINE ALLEY 111413/MCA (12.98/18.98)	Sublime		
7	NEW	116	WAYLON JENNINGS ▲ <sup>4</sup> RCA (NASHVILLE) 8506/RLG (7.98/11.98)	Greatest Hits	33	24	28	118 2PAC ▲ <sup>9</sup> AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits		
8	10	6	584 JAMES TAYLOR ◆ <sup>11</sup> WARNER BROS. 3113 (7.98/11.98)	Greatest Hits	34	27	26	373 AEROSMITH ◆ <sup>10</sup> COLUMBIA 57367/CRG (17.98 EQ/11.98)	Aerosmith's Greatest Hits		
9	8	9	266 DEF LEPPARD ▲ <sup>3</sup> MERCURY 528718/IDJMG (11.98/18.98)	Vault – Greatest Hits 1980-1995	35	23	34	627 JOURNEY ◆ <sup>10</sup> COLUMBIA 44493/CRG (11.98 EQ/17.98)	Journey's Greatest Hits		
10	7	7	547 METALLICA ◆ <sup>12</sup> ELEKTRA 61113*/EEG (11.98/17.98)	Metallica	36	28	24	159 THE BEATLES ◆ <sup>12</sup> APPLE 48446*/CAPITOL (12.98/18.98)	Abbey Road		
11	9	8	167 KID ROCK ◆ <sup>10</sup> TOP DOLBY/LAVA-ATLANTIC 83119*/AG (12.98/18.98) ▲	Devil Without A Cause	37	43	37	7 WILLIE NELSON ● LEGACY/COLUMBIA (NASHVILLE) 69322/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits		
12	12	10	99 CELINE DION ▲ <sup>6</sup> 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song	38	31	33	157 MADONNA ◆ <sup>10</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	The Immaculate Collection		
13	13	15	212 DIXIE CHICKS ◆ <sup>11</sup> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) ▲	Wide Open Spaces	39	41	46	50 HANK WILLIAMS JR. ▲ <sup>4</sup> CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1		
14	15	35	244 ABBA ▲ <sup>3</sup> POLYDOR 517007/UNIVERSAL (12.98/18.98)	Gold – Greatest Hits	40	NEW	63	DIANA KRALL ▲ VERVE 050304/VG (12.98/18.98)	When I Look In Your Eyes		
15	16	11	367 AC/DC ◆ <sup>19</sup> EASTWEST 92418/EEG (11.98/17.98)	Back In Black	41	46	45	118 FAITH HILL ▲ <sup>7</sup> WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	Breathe		
16	11	20	653 BOB MARLEY AND THE WAILERS ◆ <sup>10</sup> TUFF GONG/ISLAND 846210/IDJMG (12.98/18.98)	Legend	42	32	38	120 BON JOVI ▲ <sup>4</sup> MERCURY 526013/IDJMG (10.98/17.98)	Cross Road		
17	18	14	142 MILES DAVIS ▲ <sup>3</sup> LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	Kind Of Blue	43	NEW	64	BARRY WHITE ▲ MERCURY 522459/IDJMG (11.98/18.98)	All Time Greatest Hits		
18	17	12	223 SHANIA TWAIN ◆ <sup>18</sup> MERCURY (NASHVILLE) 536003 (12.98/18.98)	Come On Over	44	21	23	65 AALIYAH ▲ <sup>2</sup> BLACKGROUND 10753 (12.98/17.98)	One In A Million		
19	NEW	20	VARIOUS ARTISTS TIME LIFE 3397 (17.98/19.98)	Body + Soul: Love Serenade	45	40	47	633 QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits		
20	19	25	195 SADE ▲ <sup>4</sup> EPIC 85287 (12.98 EQ/18.98)	The Best Of Sade	46	39	—	137 JOHN MELLENCAMP ▲ MERCURY 536738/IDJMG (11.98/17.98)	The Best That I Could Do 1978-1988		
21	44	40	73 FRANK SINATRA ▲ <sup>2</sup> REPRISE 26501/WARNER BROS. (13.98/18.98)	Sinatra Reprise – The Very Good Years	47	48	48	137 PHIL COLLINS ▲ <sup>2</sup> FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits		
22	37	31	201 ANDREA BOCELLI ▲ <sup>3</sup> PHILIPS 539207 (12.98/18.98) ▲	Romanza	48	42	—	278 EAGLES ▲ <sup>7</sup> GEPFEN 424725/INTERSCOPE (12.98/18.98)	Hell Freezes Over		
23	34	27	146 AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	49	NEW	3	WAYLON JENNINGS RCA (NASHVILLE) 66849/RLG (4.98/9.98)	Super Hits		
24	20	21	669 CAROLE KING ◆ <sup>10</sup> EPIC 65950 (7.98 EQ/11.98)	Tapestry	50	45	—	65 3 DOORS DOWN ▲ <sup>5</sup> REPUBLIC 153920/UNIVERSAL (12.98/18.98) ▲	The Better Life		
25	47	—	482 ELTON JOHN ◆ <sup>15</sup> ROCKET/ISLAND 512532/IDJMG (6.98/11.98)	Greatest Hits							

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● 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 vinyl 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. ▲ 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)*  
*Pop 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 62; HA 60; HSS 41; RA 30; RBH 32; RS 35  
 2002: NA 3  
 2Pac: PCA 33; RBC 1, 4, 10, 17  
 3 Doors Down: PCA 50; A40 18  
 3Pac: RBH 78  
 8Ball: B200 198; RBA 44  
 98 Degrees: RS 61

## —A—

Aaliyah: B200 58; PCA 44; RBA 22; RBC 9; H100 41; HA 40; RA 10, 24; RBH 12, 25  
 Abba: PCA 14  
 AC/DC: PCA 15  
 Acoustic Alchemy: CJ 13  
 Oleta Adams: IND 18  
 Ryan Adams: A40 30  
 Yolanda Adams: B200 81; CC 2, 40; GA 2, 14; RBA 25; RBH 100  
 Adema: B200 105; MO 16; RO 23  
 Trace Adkins: CA 40; CS 51; H100 96  
 Aerosmith: PCA 34  
 Aesop Rock: IND 39  
 Afro Celt Sound System: WM 8  
 Pepe Aguilar: LA 44; LPS 37; LT 44; RMS 26  
 Christina Aguilera: HSS 42  
 Jose Alberto "El Canario": TSS 23  
 The Alchemist: RP 17; RS 29  
 Aleks Syntek: LPS 23; LT 47  
 Alien Ant Farm: B200 82; MO 32  
 Gary Allan: CA 44; CCA 17; CS 38  
 Alma Matris: DC 42  
 Herb Alpert: CJ 14  
 Amber: DS 10; HSS 56  
 Americana: DC 36  
 Jessica Andrews: CA 56; CS 49  
 Los Angeles Azules: LA 26; RMA 13  
 Los Angeles De Charly: LA 58; LT 37; RMS 14  
 Anointed: GA 33  
 Marc Anthony: B200 183; LA 1; TSA 1; AC 23; LT 22; TSS 1, 33  
 Archie: RBA 96  
 Ricardo Arjona: LPS 31; TSS 26  
 David Arkenstone: NA 13  
 Louis Armstrong: JZ 13  
 Ashanti: H100 1, 23, 51; HA 1, 19, 50; HSS 29, 65; RA 1, 13, 17; RBH 3, 10, 18; RP 6, 18; RS 12, 32; T40 4, 31  
 Los Askis: LA 74  
 Audio Adrenaline: CC 22  
 The Avalanches: EA 12

Avalon: CC 23  
 Avant: H100 28; HA 27; HSS 68; RA 3, 42; RBH 5, 45; RS 36  
 Ramon Ayala: LT 50  
 Ramon Ayala Y Sus Bravos Del Norte: LA 72  
 Steve Azar: CS 25

## —B—

B2K: H100 45; HSS 1; RA 58; RBH 24; RS 1  
 Backstreet Boys: B200 95; AC 8; H100 88  
 Bad Religion: B200 163; IND 2; MO 35  
 Baha Men: WM 9; HSS 61  
 David Ball: CA 34; H100 98  
 Charli Baltimore: HSS 64; RBH 91; RP 16; RS 27  
 Banda El Recodo: IND 44; LA 24; RMA 12; LT 11; RMS 5, 10  
 Barenaked Ladies: B200 164  
 Basement Jaxx: EA 6; HS 37; IND 22; DC 29; DS 2; HSS 43; MO 40  
 Helen Baylor: GA 11  
 Beanie Sigel: H100 71; HA 68; RA 25; RBH 26, 93  
 Bear Witnezi: HSS 26; RBH 92; RP 5; RS 10  
 Walter Beasley: CJ 5; HS 39; IND 23  
 The Beatles: B200 102; PCA 36  
 Bee Gees: B200 114  
 Beenie Man: RE 15  
 Beki: DC 21  
 Bel Amour: DC 30  
 Regina Belle: IND 35; RBA 82; RBH 87  
 Tony Bennett: JZ 2, 23  
 David Benoit: CJ 6; HS 49  
 Benzino: RP 23; RS 42  
 Bigga Figgaz: RS 64  
 Big Lew BKA Popeye Reds: RS 58  
 Big Noyd: RS 68  
 Big Pokey: RBA 98  
 Bilal: HSS 45; RS 34  
 Bjork: EA 10  
 Clint Black: CA 43; CS 59  
 Blackhawk: CS 44  
 Blessed: GA 17; IND 49  
 Mary J. Blige: B200 21; RBA 7, 70; RBC 3, 8, 25; DC 47; H100 17, 21; HA 16, 22; HSS 25; RA 22, 41, 54; RBH 23, 39, 59; RS 14; T40 17, 20  
 The Blind Boys Of Alabama: GA 34  
 Blink-182: B200 113; MO 12, 36  
 Rory Block: BL 11  
 Blue Six: EA 24  
 Andrea Bocelli: B200 44; CL 4; CX 1, 7; PCA 22  
 Bon Jovi: PCA 42  
 Bond: CX 12  
 Miguel Bose: LA 71  
 Chris Botti: CJ 3; HS 18  
 Bounty Killer: A40 14; H100 5; HA 5; T40 2  
 Boyz II Men: B200 176  
 Brandy: H100 9; HA 9; HSS 28; RA 5; RBH 4; RS 11; T40 19  
 Michelle Branch: B200 85; A40 13; H100 56; HA 61; T40 24  
 Rick Braun: CJ 25  
 Brian: RS 70  
 Jim Brickman: NA 2, 4; AC 10  
 Sarah Brightman: B200 150; CX 4, 9  
 The Bright Star Male Chorus: GA 32  
 Brooks & Dunn: B200 100; CA 12; CCA 9; CS 4; H100 42; HA 41  
 Garth Brooks: B200 35; CA 4; CCA 14; CS 24, 29; H100 95  
 Andrea Brown: DC 14  
 Dave Brubeck: JZ 22  
 Bryn Terfel: CL 11  
 Alex Bugnon: CJ 22  
 Los Bukis: LA 60  
 R.L. Burnside: BL 12  
 Busta Rhymes: B200 53; RBA 17; H100 49, 85; HA 46; HSS 47; RA 28, 35; RBH 29, 36; RP 10, 22; RS 17, 41; T40 34  
 Tracy Byrd: CA 42; CS 14; H100 76; HA 73

## —C—

Caedmon's Call: CC 33  
 Shirley Caesar: GA 8; HS 46  
 Chris Cagle: B200 188; CA 25; HS 7; CS 9; H100 59; HA 56  
 Maria Callas: CL 7  
 George Calle: EA 17  
 The Calling: B200 48; A40 1; H100 7; HA 7; T40 3  
 Jaime Camil: LPS 24; LT 29; TSS 34  
 Cam'Ron: RBH 93  
 Blu Cantrell: HSS 21; RS 33  
 Mariah Carey: B200 187; HSS 20; RS 40, 61  
 Larry Carlton: CJ 18  
 Rodney Carrington: CA 64  
 Kurt Carr Singers: CC 16; GA 6; HS 19  
 Jeff Carson: CS 60  
 Aaron Carter: B200 140  
 Case: T40 25  
 Johnny Cash: CA 36; CCA 8  
 C-BO: IND 14; RBA 62  
 Cee-Lo: RA 73; RBH 73  
 Ricardo Cerdá "El Gavilan": LT 48; RMS 18  
 Kasey Chambers: B200 104; CA 13; HS 1; INT 11  
 Chanticleer: CL 14  
 Manu Chao: LA 65; WM 12  
 Steven Curtis Chapman: B200 175; CC 10  
 The Chemical Brothers: B200 96; EA 1; DC 3; DS

7; HSS 53  
 Cher: A40 31; AC 15; DC 23  
 Kenny Chesney: B200 125; CA 17; CS 8; H100 55; HA 54  
 Mark Chesnutt: CS 50  
 El Chichicuilote: LA 43  
 Charlotte Church: B200 148; CX 3  
 City High: B200 165; RBA 95; H100 26; HA 26; T40 16  
 Eric Clapton: BL 1  
 Patsy Cline: CCA 13, 25  
 Roger Clyne & The Peacemakers: IND 38; INT 3  
 Tammy Cochran: CA 61; CS 30  
 Kellie Coffey: CS 34  
 Coldplay: B200 120  
 Phil Collins: PCA 47  
 John Coltrane: JZ 9  
 Conjunto Primavera: LT 18; RMS 6, 13  
 Harry Connick, Jr.: JZ 5, 8  
 Coo Coo Cal: RS 62  
 Corey: H100 63; HSS 2; RA 72; RBH 43; RS 4  
 Corey C: RS 57  
 Conchi Cortes: LPS 11; LT 15; TSS 4  
 Course Of Nature: MO 27; RO 13  
 Mia Cox: DC 10  
 El Coyote Y Su Banda Tierra Santa: RMS 21  
 Creed: B200 2; INT 19; PCA 1, 5; A40 4; H100 8; HA 8; MO 21, 28; RO 7, 11; T40 9  
 Cristian: LA 25; LPA 10; LPS 7, 8; LT 16, 19; TSS 13  
 Celia Cruz: TSA 9; LT 38; TSS 5  
 Charlie Cruz: TSS 38  
 The Crystal Method: EA 19  
 Brian Culbertson: CJ 16  
 Custom: MO 23; RO 30

## —D—

D12: HSS 69  
 Da Entourage: HSS 22; RP 7; RS 13  
 Daft Punk: EA 8; DC 46  
 Dakota Moon: A40 28  
 The Charlie Daniels Band: CA 54, 65; CC 29; CCA 18  
 Darlyn Y Los Herederos: TSS 20  
 Darude: EA 16; IND 48; DC 35  
 Dashboard Confessional: HS 27; IND 15  
 Craig David: B200 38; RBA 29; DS 3; H100 10; HA 10; HSS 10; RA 69; RBH 54; RS 9; T40 10  
 Miles Davis: JZ 15, 16, 25; PCA 17; RBC 24  
 De La Soul: IND 19  
 Default: B200 60; IND 1; A40 37; H100 52; HA 51; MO 3; RO 2  
 Def Leppard: PCA 9  
 Delerium: DC 11  
 Denise: DC 9  
 Dennis Da Menace: HSS 40; RP 11; RS 18  
 Kevin Denney: CS 28; H100 92; HSS 30  
 John Denver: CCA 21  
 Depeche Mode: DC 18; DS 12  
 Destiny's Child: B200 129; RBA 83; DC 20  
 Louie DeVito: EA 9; IND 30  
 Diamond Rio: CA 53  
 Neil Diamond: B200 182  
 Dido: AC 6; DC 2  
 Joe Diffie: CA 74; CS 10; H100 66; HA 63  
 Celine Dion: PCA 12; AC 9; H100 73; HA 70  
 Dirty South: IND 29; RBA 90  
 Disturbed: B200 86; RO 19, 37  
 Dixie Chicks: B200 135; CA 19; CCA 2; PCA 13; CS 7; H100 57; HA 55  
 DJ Disciple: DC 10  
 DJ Quik: RA 66; RBH 68  
 DJ Skribble: EA 13; IND 36  
 DMX: B200 64; RBA 24; H100 86; RA 34; RBH 37; RS 67  
 David Draiman: RO 40  
 Dr. Dre: RBC 20; RA 53, 66, 75; RBH 58, 68, 75; RS 72  
 Dream: DS 16, 19; HSS 44  
 Dream Street: IND 8; HSS 36  
 Ricardo "RikRok" Ducent: RS 70  
 Huey Dunbar: TSS 40  
 Dungeon Family: RBA 63  
 Jermaine Dupri: B200 134; RBA 42; H100 39; HA 39; RA 15; RBH 15  
 Bob Dylan: B200 191

## —E—

Eagles: PCA 48  
 Eastern Michigan Gospel Choir: GA 37  
 Linda Eder: B200 151; HS 3; INT 13  
 Edith Piaf: CL 8  
 Elephant Man: RE 7  
 Duke Ellington: JZ 21  
 Missy "Misdemeanor" Elliott: B200 185; RBA 57; DC 7; H100 54; HA 53; RA 14, 75; RBH 14, 75, 96; RS 72  
 Richard Elliott: CJ 15  
 Emerson Drive: CS 22  
 Eminem: RBH 99  
 Enigma: B200 190  
 Kim English: DC 38; DS 13  
 Enya: B200 166; INT 16; NA 1; PCA 2; A40 17; AC 2; HSS 13  
 Faith Evans: B200 37; RBA 5; H100 30, 86; HA 29; HSS 60; RA 7, 34; RBH 7, 37, 94; RS 20, 67  
 Rev. Clay Evans And The AARC Mass Choir: GA 23

Sara Evans: B200 173; CA 23  
 Eve: H100 26; HA 26; RBH 76; T40 16

## —F—

Fabulous: B200 94; RBA 47; H100 48; HA 47; RA 27; RBH 28; RP 24; RS 44; T40 35  
 Jody Farias: LT 50  
 Fat Joe: B200 67; RBA 26; H100 23, 44; HA 19, 43; HSS 29; RA 13, 21; RBH 10, 21; RP 6; RS 12, 49, 59; T40 31  
 Fear No M.O.B.: IND 37; RBA 93  
 Alejandro Fernandez: HS 38; LA 7; LPA 5; LPS 10, 26; LT 4, 42; RMS 22  
 Pedro Fernandez: LPS 39  
 Vicente Fernandez: LA 28; RMA 15; RMS 29  
 FFH: CC 30  
 Fiel A La Vega: LPS 29; TSS 22  
 Five For Fighting: B200 180; A40 6; AC 5; H100 33; HA 36  
 Flaw: HS 17  
 Bela Fleck: CX 8  
 Flip Flop: DC 50  
 Joseph Fonseca: TSA 18; TSS 30  
 Luis Fonsi: LPS 4; LT 8; TSS 18  
 Foo Fighters: MO 24; RO 25  
 Kirk Franklin: CA 21; RBA 92  
 Freeway: H100 71; HA 68; RA 25; RBH 26  
 Friburn & Urik: DC 31  
 Fu Manchu: HS 35; RO 27  
 Fulanito: TSA 10  
 Fundisha: RBH 82  
 Funkmaster Flex: RS 59  
 Funky Green Dogs: DC 1  
 Nelly Furtado: B200 76; A40 39

## —G—

Warren G: RBA 67  
 Ana Gabriel: LA 40; LPA 16; LPS 20; LT 17; RMS 27  
 Juan Gabriel: LA 55; RMS 34  
 Bill & Gloria Gaither: CC 36, 37  
 Bill & Gloria Gaither And Their Homecoming Friends: CC 14  
 Garbage: EA 7  
 G. Dep: HS 33; RBA 85; RBH 89; RS 46  
 Georgie Porgie: DC 4  
 Gerardo: DC 36  
 Stan Getz: JZ 4  
 Ghostface Killah: RBA 87; RS 52  
 Bebel Gilberto: WM 11, 14  
 Ginuwine: B200 166; RBA 61; H100 54; HA 53; RA 14, 32, 64; RBH 14, 35, 67; T40 40  
 Gipsy Kings: LA 31; LPA 11; WM 4, 15  
 Gisselle: TSA 20; TSS 35  
 Godsmack: MO 25; RO 9  
 Tony Gold: RS 70  
 Jimmy Gonzalez Y El Grupo Mazz: LA 53; RMS 38  
 Gorillaz: B200 122  
 Gravity Kills: RO 38  
 David Gray: B200 170  
 Macy Gray: DC 17  
 James Grear & Company: GA 35  
 Al Green: PCA 23; RBC 5; RA 59; RBH 62  
 Green Day: B200 158  
 Lee Greenwood: CCA 20; HSS 23  
 Pat Green: CA 51; CS 52  
 Andy Griggs: CS 39  
 Josh Groban: B200 72; INT 14  
 Grupo Bryndis: LA 27, 30; RMA 14, 17; LT 43; RMS 16  
 Ely Guerra: LPS 25; LT 49; TSS 31  
 Juan Luis Guerra 440: TSA 12  
 Amaury Gutierrez: LPS 30  
 Buddy Guy: BL 4  
 Alejandra Guzman: LA 51; LPS 28

## —H—

Hilary Hahn: CL 13  
 Hahz The Rippa: HSS 12; RBH 71; RP 3; RS 6  
 Andricka Hall: DC 22  
 Fred Hammond: GA 20  
 George Harrison: HSS 17  
 Darren Hayes: A40 36; AC 16; H100 81  
 Headstrong: RO 24  
 Don Henley: CS 46  
 Ty Herndon: CS 41  
 Elder Jimmy Hicks And The Voices Of Integrity: GA 38  
 Faith Hill: CCA 6; PCA 41; AC 12  
 The Hilliard Ensemble: CL 10  
 The Hit Crew: HS 34; IND 17  
 Billie Holiday: JZ 18  
 Dave Hollister: HSS 12; RBH 71, 81; RP 3; RS 6  
 Steve Holy: B200 63; CA 7; CS 1; H100 34; HA 32  
 Hoobastank: B200 42; H100 77; HA 74; MO 5; RO 10  
 Whitney Houston: HSS 24; RS 66  
 Rebecca Lynn Howard: AC 10  
 Los Huracanes del Norte: LA 73

## —I—

Ibiza: DC 32  
 Ice Cube: B200 168; RBA 56  
 Enrique Iglesias: B200 10; A40 20; AC 1; H100 25, 47; HA 24, 48; LPS 12, 16; LT 23, 30; T40 22, 26; TSS 21  
 Iio: H100 79; T40 32

Ill Nino: HS 36; RO 31  
 Iman: LA 67; RMS 20  
 Natalie Imbruglia: A40 10; H100 64; HA 67; T40 28  
 IMx: B200 178; IND 5; RBA 40; RA 67; RBH 69  
 Incubus: B200 46; PCA 31; MO 10, 11; RO 12, 20  
 India: TSA 14  
 India.Arie: B200 41; RBA 21; A40 15; AC 29; DS 20; RBH 95  
 Injected: MO 29; RO 28  
 Intocable: LT 6; RMS 2  
 Chris Isaak: B200 24; INT 2; A40 21  
 The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs: B200 157; RBA 41; RBH 88

## —J—

Alan Jackson: B200 1; CA 1, 33; CCA 12; INT 7; CS 13, 32, 55; H100 60; HA 57  
 Janet Jackson: B200 97; RBA 59; DC 7; HSS 59; RBH 96; RS 55  
 Michael Jackson: B200 40, 143; RBA 13; H100 29; HA 28; RA 4, 74; RBH 6, 79  
 Jadakiss: RBA 91; RS 59  
 Jagged Edge: B200 123; RBA 43; DS 8; HSS 39; RA 45; RBH 49, 82; RS 26  
 Jaguares: LPS 40  
 Jaime: B200 43; RBA 4; H100 67; HA 64; RA 23; RBH 22; RS 48  
 Bishop T.D. Jakes: B200 147; CC 8; GA 3  
 Bishop T.D. Jakes & The Potter's House Mass Choir: CC 34; GA 10  
 Boney James: CJ 2, 25; RBA 68; RBH 81  
 Etta James: BL 5; JZ 10  
 Jamiroquai: EA 14; DC 5  
 Ja Rule: B200 12; RBA 8; DC 26; H100 1, 3; HA 1, 3; HSS 64, 65; RA 1, 6, 54; RBH 3, 8, 59, 91; RP 16, 18; RS 27, 32; T40 4, 6, 25  
 Jay-Z: B200 89, 109; RBA 33, 38; RBC 15; H100 84; HSS 37, 48; RA 37, 43, 57, 63; RBH 38, 47, 60, 66; RP 9; RS 16, 47  
 Waylon Jennings: CA 67, 70, 71; CCA 1, 7, 11; PCA 7, 49  
 Jewel: B200 33; A40 3; AC 21; H100 32; HA 37; T40 18  
 Jose Alfredo Jimenez: LA 59  
 Jimmy Eat World: B200 92; MO 7  
 Jodeci: RBC 22  
 Joe: B200 68; RBA 23; H100 100; RA 49; RBH 52; RS 61, 71  
 Elton John: B200 162; PCA 25; AC 18, 28  
 Johnny Vicious: EA 3; HS 21; IND 13  
 Carolyn Dawn Johnson: CA 57; CS 26  
 Jack Johnson: B200 155; HS 4  
 Jonell: H100 82; HSS 5; RA 56; RBH 31; RP 2; RS 3  
 George Jones: CA 58  
 Roy Jones, Jr.: HSS 12; RBH 71; RP 3; RS 6  
 Sir Charles Jones: HS 15; IND 11; RBA 28, 84  
 Richard Joo: CL 2  
 Montell Jordan: RA 46; RBH 51  
 Journey: PCA 35  
 The Judds: CCA 24  
 Jump 5: CC 28; HS 42  
 Juvenile: RBA 74; RBC 14; RA 61; RBH 63  
 Jyve V: LPS 27; TSS 28

## —K—

Israel Kamakawiwo'Ole: WM 7  
 K-Ci & JoJo: HSS 63; RS 74  
 Anthony Kearns: WM 5  
 John P. Kee: GA 19, 25  
 Toby Keith: B200 39; CA 5; CCA 10, 15; CS 15, 19; H100 65; HA 62  
 Kelis: DC 48  
 R. Kelly: B200 195; RBA 51; RBC 11; H100 43, 44; HA 43, 49; HSS 48; RA 21, 39, 43, 57, 63; RBH 21, 42, 47, 60, 66; RS 47, 49; T40 30  
 Alicia Keys: B200 17; RBA 15; A40 24; H100 20; HA 20; HSS 72; RA 18; RBH 17; RS 30; T40 23  
 Khia: RBA 89  
 Kid Rock: B200 29; PCA 11; RO 18  
 Kidz Bop Kids: B200 153  
 Killer Mike: H100 19; HA 17; RA 9; RBH 9; T40 29  
 Carole King: IND 43; PCA 24  
 B.B. King: BL 1  
 Evgeny Kissin: CL 6  
 Kittie: IND 20  
 Jennifer Knapp: CC 24  
 Knoc-Turn'Al: RA 53, 75; RBH 58, 75; RS 72  
 Kosheen: DS 18  
 Diana Krall: B200 50; INT 15; JZ 1, 24; PCA 40; AC 24  
 Alison Krauss: B200 117; CA 15; CCA 22; INT 25  
 Lenny Kravitz: B200 138, 169; A40 11; MO 39  
 KRS-One And The Temple Of Hip-hop: CC 32; GA 9; IND 32

## —L—

La' Chat: IND 33; RBA 100  
 Tracy Lawrence: CS 57  
 Shannon Lawson: CS 42  
 Melina Leon: TSA 19  
 Gerald Lewis: RBA 50  
 Glenn Lewis: H100 35; HA 34; RA 11; RBH 11; RS 43  
 LaLey: LA 22; LPA 9; LPS 25; LT 49; TSS 31  
 LFO: HSS 49



Liberacion: LA 33; RMA 19; LT 5; RMS 1  
Lifehouse: B200 137; A40 9, 19  
Lil' Blacky: IND 31; RBA 80  
Lil' Bow Wow: B200 49; RBA 19; RA 47; RBH 50, 82  
Lil' J: HSS 9; RBH 77; RS 7  
Lil' Jon & The East Side Boyz: IND 26  
Lil' Keke: HS 10; IND 6; RBA 36  
Lil' Romeo: RBA 86; H100 63; HSS 2; RA 72; RBH 43; RS 4  
Lil' Smoke: HSS 57; RP 14; RS 23  
Limi-t 21: TSA 16  
Limp Bizkit: B200 127, 193  
Linkin Park: B200 4; A40 26; H100 4; HA 4; MO 4; RO 4; T40 5  
Lito & Polaco: LA 49; LPA 20  
Little Big Town: CS 56  
LL Cool J: RP 19; RS 37  
LMNT: HSS 75  
Lo Fidelity Allstars: DC 15  
Lonestar: B200 160; CA 21; CCA 19; A40 40; AC 3; CS 36  
Loon: RA 70; RBH 72  
Jennifer Lopez: B200 3, 66; RBA 3, 65; DC 26; H100 3; HA 3; RA 6; RBH 8; T40 6  
Lords Of Acid: DS 23  
Patty Loveless: CA 55  
Lyle Lovett: CA 60  
Ludacris: B200 6; RBA 1; H100 24, 39, 78; HA 23, 39; HSS 46; RA 15, 16, 29; RBH 15, 16, 30; RP 13, 19; RS 22, 37, 51; T40 27

## -M-

Mack 10: B200 181; RBA 45  
Madonna: B200 111; PCA 38; DC 28; DS 17, 21  
Magoo: RBH 97  
Raven Maize: DC 8  
Cheb Mami: DS 14  
Barry Manilow: B200 7; IND 12; INT 1; AC 25  
Mantra: DC 40  
Bob Marley: PCA 16; RBC 18; RE 1, 12  
Bob Marley And The Wailers: RE 2  
Damian "Jr. Gong" Marley: RE 5  
Brad Martin: CS 45  
Remy Martin: RS 59  
Rogelio Martinez: RMS 40  
Mary Mary: CC 15; GA 5; RBA 97  
Pepper Mashay: DC 19  
Master Joe: LA 56  
Master P: B200 75; RBA 20; H100 99; RA 55; RBH 56  
Masters At Work: DC 9  
matchbox twenty: AC 4  
Keiko Matsui: CJ 19  
Dave Matthews Band: B200 73; A40 8; T40 38  
Maxwell: B200 108; RBA 30; DS 1; HSS 38; RA 31, 33; RBH 33, 34; RS 31  
John Mayer: B200 145; HS 2; A40 27  
Yo-Yo Ma: CL 3, 5  
Martina McBride: B200 74; CA 9; CS 6; H100 50; HA 45  
Paul McCartney: HSS 35  
Delbert McClinton: BL 7  
Nicole J. McCloud: DS 6; HSS 52  
Donnie McClurkin: B200 171; CC 9; GA 4; RBA 53  
Brian McComas: CS 53  
Mindy McCready: CS 54  
Reba McEntire: CA 26; CS 40  
Tim McGraw: B200 57, 124; CA 6, 16; CCA 23; CS 3, 5; H100 36, 37; HA 33, 35  
Mark McGuinn: CS 37  
Brian McKnight: B200 121; RBA 55; AC 22  
John Mellencamp: PCA 46; A40 15; AC 29  
Melody: LA 38; LPA 14  
Memphis Bleek: RBH 93  
Roy D. Mercer: CA 69  
MercyMe: B200 84; CC 4  
Jo Dee Messina: B200 126; CA 18; AC 26; CS 3; H100 37; HA 35  
Metallica: PCA 10  
Pat Metheny Group: B200 101; CJ 1; INT 6  
Method Man: H100 82, 97; HSS 5; RA 48, 56; RBH 31, 48; RP 2, 20; RS 3, 38  
Tanto Metro & Devonte: RE 6; RA 68; RBH 70  
Edgar Meyer: CL 5  
Lisandro Meza: TSS 16  
Miami Sound Machine: DC 45  
Luis Miguel: B200 189; LA 2; LPA 1; LPS 1; LT 2; TSS 8  
Mikaila: HSS 74  
Pablo Milanes: TSA 13  
Christina Milian: HSS 7; RS 21  
Mimi: RA 66; RBH 68  
Kylie Minogue: DC 12; DS 15; H100 12; HA 12; T40 8  
Mobb Deep: B200 59; RBA 16; H100 62; HA 60; RA 30; RBH 32; RS 68  
Monchy Y Alexandra: LT 40; TSS 7  
Jane Monheit: JZ 11, 20  
Ricardo Montaner: LA 54, 70; LPS 36; TSS 39  
Pablo Montero: LPS 17; LT 21  
John Michael Montgomery: CA 27  
Montgomery Gentry: CA 50  
Jessie Morales: LA 69; RMS 28  
Alanis Morissette: A40 5; H100 27; HA 30; T40 15  
La Mosca Tse Tse: LPS 14; LT 27; TSS 14

Mr. Cheeks: RBA 58; H100 16; HA 25; HSS 3; RA 8; RBH 1; RP 1; RS 2  
Mr. Gzus: RP 23; RS 42  
Nicole C. Mullen: CC 19; HS 22  
Keith Murray: RP 19; RS 37  
Mushroomhead: HS 16  
Musiq Soulchild: RBA 88; RA 40; RBH 46  
Myra: TSS 36  
Mystikal: B200 45; RBA 12; H100 58; HA 58; HSS 70; RA 20; RBH 19; RP 21; RS 39

## -N-

Nappy Roots: RA 65; RBH 65  
Nas: B200 20; RBA 2; RBC 16, 23; H100 93; HSS 66; RA 44, 62; RBH 44, 64, 84; RP 15; RS 25  
Nate Dogg: B200 179; RBA 49  
Ultra Nate: DC 41  
Ednita Nazario: LPS 31; TSS 26  
Frankie Negron: TSA 11; TSS 11  
Nelly: B200 133; RBA 75; DS 8; H100 72; HA 72; HSS 39; RS 26; T40 33  
Willie Nelson: B200 87; CA 11; CCA 4, 16; PCA 37; CS 43  
Ann Nesby: RA 59; RBH 62  
New Creation Of God: GA 40  
New Life Community Choir: GA 19  
Thomas Newman: DC 39  
New Order: EA 23; DC 37  
Nelly: H100 67; HA 64; RA 23; RBH 22; RS 65  
Nice & Smooth: RS 53  
Nickel Creek: B200 172; CA 22; HS 6; IND 3  
Nickelback: B200 5; A40 2; H100 2; HA 2; HSS 33; MO 9, 14; RO 3, 5; T40 1  
Nine20: HSS 71; RS 28  
Nine Inch Nails: B200 116  
No Doubt: B200 22; A40 14; H100 5; HA 5; T40 2  
Nonchalant: RS 58  
The Notorious B.I.G.: RBC 12, 13; HSS 58; RS 50  
'N Sync: B200 65; H100 22, 40; HA 21, 42; RA 26, 71; RBH 27, 74; T40 14, 37

## -O-

Paul Oakenfold: EA 25  
Mark O'Connor: CL 5  
The Offspring: H100 94; MO 15; RO 17  
Jamie O'Neal: CA 52; HS 40; CS 33  
Greg O'Quin 'N Joyful Noize: GA 30  
Orchestra Baobab: WM 3  
La Oreja De Van Gogh: LPS 19; LT 33  
Los Originales De San Juan: RMS 39  
Original P: HSS 62; RP 12; RS 19  
Oro Solido: TSS 29  
Fernando Ortega: B200 197; CC 11; HS 9  
Ozzy Osbourne: B200 115; RO 21, 35  
Ospina: DC 22  
O-Town: AC 11  
OutKast: B200 30; RBA 14; H100 19; HA 17; RA 9; RBH 9; RS 63; T40 29  
Outlawz: IND 47  
Out Of Eden: CC 12; HS 12

## -P-

Petey Pablo: B200 78; RBA 34; RBH 80  
Joe Pace & The Colorado Mass Choir: GA 27  
Lashun Pace: GA 39  
Lindsay Pagano: HSS 31  
Los Palominos: LA 29; RMA 16; RMS 32  
Palomo: LA 16; RMA 7; LT 7; RMS 3  
Pamela Williams: CJ 21  
Brad Paisley: CA 37; CS 2, 58; H100 38; HA 38  
Pastor Troy: RBA 94  
Laura Pausini: LA 21; LPA 8; LPS 13; LT 25  
Luciano Pavarotti: CL 1  
P. Diddy: DC 7; H100 85; HSS 47; RA 35, 70; RBH 36, 72, 96; RP 10; RS 17  
Carlton Pearson And The Azusa Mass Choir: GA 24  
Amanda Perez: H100 89; HSS 11  
Perion: HSS 12; RBH 71; RP 3; RS 6  
Pesado: LA 17; RMA 8; RMS 23  
Tom Petty And The Heartbreakers: PCA 28  
Phillips, Craig And Dean: CC 35  
Pieces Of A Dream: CJ 23  
Pilar Montenegro: LA 62; WM 10; LPS 38; LT 14; RMS 8  
Pimpinela: LA 46; LPA 18  
Pink: B200 8; INT 23; A40 23; DC 33; DS 4, 22; H100 14; HA 14; HSS 50; T40 11, 36  
Pink Floyd: B200 56; INT 24; PCA 6  
Alexandre Pires: HS 30; LA 5; LPA 3; LPS 5, 6; LT 9, 13; TSS 9  
Play: HSS 27  
El Poder Del Norte: LA 20; RMA 10; LT 46; RMS 17, 30  
P.O.D.: B200 19; CC 1; H100 53, 83; HA 52; MO 2, 19; RO 8, 15  
Point Of Grace: CC 25  
Christoph Poppen: CL 10  
Po' White Trash And The Trailer Park Symphony: HS 41; IND 24; RBA 73  
Elvis Presley: B200 174; IND 4; HSS 32  
Pretty Willie: HSS 34; RBH 85; RP 25; RS 45  
Prince: IND 21  
The Product G&B: DC 49  
Prophet Jones: RBA 60; RA 52; RBH 57  
Puddle Of Mudd: B200 9; A40 22; H100 13; HA 11;

MO 1; RO 1, 16; T40 21  
Puerto Rican Power: LT 45; TSS 10, 32  
Puppah Nas-T: DC 9

## -Q-

Queen: PCA 45  
A.B. Quintanilla Y Los Kumbia Kings: LA 13; LPA 6; LT 34; RMS 12

## -R-

Rabanes: TSS 37  
Radical For Christ: GA 20  
Rani: DC 11  
Rascal Flatts: B200 70; CA 8; CS 11; H100 61; HA 59  
The Rawlo Boys: HSS 57; RP 14; RS 23  
Collin Raye: CA 68  
Rayvon: RS 70  
Redman: H100 97; RA 48; RBH 48; RP 20; RS 38  
Dianne Reeves: JZ 14  
Regency Buck: DC 27  
Remy Zero: HS 29  
Renan Almendarez Coelho: LT 41; RMS 15  
Res: DC 34  
Lydia Rhodes: DC 40  
Los Rieleros Del Norte: RMS 31  
Teddy Riley: RP 23; RS 42  
LeAnn Rimes: CA 38; A40 25; AC 17, 19, 27; DS 11; H100 11; HA 15; HSS 6; T40 12  
Juan Rivera: RMS 33  
Lupillo Rivera: HS 45; LA 11, 18, 23, 35; RMA 4, 9, 11, 20; LT 10; RMS 4  
RL: RBH 86  
Dawn Robinson: HSS 54; RS 56  
Daniel Rodriguez: B200 159; CX 5; HS 5; HSS 15  
Tito Rojas: LA 19; TSA 3; LT 39; TSS 6  
Royce Da 5'9": RBH 99  
Paulina Rubio: HS 50; LA 15; LPA 7; LPS 34  
Ruff Endz: RA 51; RBH 55

## -S-

Sade: B200 15, 156; INT 10; PCA 20; RBA 9, 66; RBC 7; DS 5; HSS 51  
Saliva: RO 36  
Sanchez: RE 13  
Carlos Santana: DC 49  
Gilberto Santa Rosa: LA 45; TSA 6; LT 26; TSS 2, 27  
Alejandro Sanz: HS 32; LA 6; LPA 4; LPS 21; LT 36  
Sawyer Brown: CS 47  
S Club 7: AC 20  
The John Scofield Band: CJ 9  
Jill Scott: B200 128; RBA 32, 71; RA 50; RBH 53  
Peggy Scott-Adams: BL 6  
Earl Scruggs And Friends: CA 73  
Joan Sebastian: HS 43, 48; IND 25, 27; LA 9, 14, 66; RMA 3, 6; LPS 33; LT 12; RMS 9, 36  
Jon Secada: TSS 17  
Bob Seger & The Silver Bullet Band: PCA 3  
Selena: LA 64  
Sensefield: A40 29  
Erick Sermon: RBH 86  
Sevendust: IND 7; RO 34  
Shaggy: B200 154; RE 3; RS 70  
Shakira: B200 18; LA 57; A40 34; DC 6; H100 15; HA 13; LPS 2, 9; LT 3, 20; T40 13; TSS 15, 25  
Remy Shand: RBH 83  
Sharissa: H100 91; RA 38; RBH 41  
Blake Shelton: CA 41; CS 18  
Sherm: RS 64  
Carly Simon: DC 7; RBH 96  
Frank Sinatra: B200 32; INT 8; PCA 21  
Skip: RS 57  
Sleepy Brown: H100 78; HSS 46; RA 29; RBH 30; RP 13; RS 22  
Richard Smallwood With Vision: GA 16  
Smash Mouth: DC 24  
The Smashing Pumpkins: B200 194  
Michael W. Smith: B200 83; CC 3  
Snoop Dogg: RBA 99  
Soil: HS 26; RO 33  
Solar City: DC 19  
Solas: WM 13  
Marco Antonio Solis: LA 42; LPA 17; LPS 32; LT 28; RMS 19  
Something Corporate: MO 38  
Jimmy Sommers: CJ 20  
Sonicflood: CC 38  
Bubba Sparxxx: RBA 76  
Britney Spears: B200 14; AC 30; DS 25; RBH 98; T40 39  
St. Germain: CJ 10  
Staind: B200 51; A40 16; H100 75; HA 71; MO 8; RO 6  
Derrick Starks & Today's Generation: GA 22  
Trammel Starks: NA 15  
Starsailor: HS 11; MO 31  
Static-X: RO 39  
Tommy Shane Steiner: CS 17; H100 70; HA 66  
Ray Stevens: CA 29; HSS 8  
Rod Stewart: B200 62; INT 22  
Sting: B200 61; DC 25; DS 14  
Angie Stone: B200 103; RBA 27; DC 43; H100 87; RA 36; RBH 40; RS 73  
Stone Temple Pilots: HSS 67  
George Strait: B200 110; CA 14, 46; CS 12, 48, 55;

H100 69; HA 65  
Barbra Streisand: B200 25; INT 12  
Strik gine: HSS 19; RBH 90; RP 4; RS 8  
The Strokes: B200 77; INT 21; MO 6  
Sublime: PCA 32  
Sum 41: B200 112; MO 26  
Keith Sweat: RBC 6  
System Of A Down: B200 34; PCA 26; H100 90; MO 17, 18; RO 26

## -T-

Tamia: DS 24; RS 69  
Olga Tanon: LA 37; TSA 4; LPS 35; TSS 24  
Tantric: B200 136; MO 37; RO 29  
James Taylor: PCA 8  
Paul Taylor: CJ 11  
Los Temerarios: LA 32, 50; RMA 18; RMS 24  
Tempo: LA 34; LPA 12  
The Temptations: RBA 79  
Thalia: LA 75  
Thievery Corporation: JZ 7  
Third Day: B200 139; CC 7, 27  
Michael Tilson Thomas: CL 15  
Cyndi Thomson: B200 177; CA 24; CS 21  
Thrice: IND 50  
Thursday: HS 28; IND 16  
Los Tigres Del Norte: LA 63; LT 24; RMS 7  
Timbaland & Magoo: B200 199; RBA 54  
Timbaland: RBH 97  
Aaron Tippin: CS 20; H100 68; HA 75; HSS 14  
T.I.: RBA 69  
tobyMac: CC 21; HS 25  
T.O.K.: RE 14  
Tommy Tee: RS 53  
Tony Levin: NA 10  
Too Short: RBA 77  
Tool: MO 30; RO 22  
T.O.R.O.: HSS 57; RP 14; RS 23  
Tower Of Power: CJ 12  
Toya: HSS 18; RS 24  
Train: B200 131; A40 7; AC 13; H100 46; HA 44  
Transmatic: A40 33  
Randy Travis: CA 72  
Travis: A40 38  
Faith Trent: DC 50  
Trick Pony: CA 35; CS 35  
Trina: RA 45; RBH 49  
Los Tri-o: LA 52  
Travis Tritt: B200 149; CA 20, 59, 66; CS 23  
Los Tucanes De Tijuana: HS 24; LA 4, 47; RMA 1; RMS 25, 35  
Trik Turner: MO 13  
Shania Twain: CCA 3; PCA 18  
Tweet: H100 18, 54; HA 18, 53; HSS 16; RA 2, 14; RBH 2, 14, 97; RS 5  
Twin: RP 17; RS 29  
Ronan Tynan: WM 5  
Steve Tyrell: JZ 6  
Moses Tyson, Jr.: GA 28

## -U-

U2: B200 26; INT 9; PCA 4, 29; A40 12  
UB40: RE 4  
UGK: B200 184; RBA 37  
Uncle Kracker: AC 14  
Union Station: B200 117; CA 15; INT 25  
Unwritten Law: B200 144; MO 20  
Polo Urias Y Su Maquina Nortena: RMS 37  
Usher: B200 11; RBA 11; H100 6, 31; HA 6, 31; RA 12, 19, 70; RBH 13, 20, 72; T40 7

## -V-

Ian Van Dahl: DS 9; HSS 55  
Luther Vandross: B200 146; PCA 27; RBA 39; RBC 2; RA 60; RBH 61  
Paul Van Dyk: EA 22  
Vanessa Carlton: H100 80; HSS 4  
Vangelis: CL 9  
Sergio Vargas: TSS 19  
Phil Vassar: CA 63; CS 16; H100 74; HA 69  
Jimmie Vaughan: BL 8  
Stevie Ray Vaughan And Double Trouble: BL 2, 9  
Eddie Vedder: A40 32; MO 34  
Veggie Tunes: IND 41  
Jaci Velasquez: LA 39; LPA 15; LPS 15  
Alicia Villarreal: HS 47; LA 12; RMA 5; LT 32; RMS 11  
Fernando Villalona: TSS 17  
Viola: DC 16  
V.I.P. Music & Arts Seminar Mass Choir: GA 25  
Virtue: GA 18  
Vita: RS 68  
Carlos Vives: HS 44; LA 10; TSA 2; LPS 18, 22; LT 31, 35; TSS 12

## -W-

The Wailers: PCA 16; RBC 18; RE 1, 12  
Mel Waiters: BL 14  
Andre Ward: CJ 7  
Russell Watson: CX 11  
Waymore Blues Band: CA 71  
Weebie: H100 99; RA 55; RBH 56  
Westbound Soljaz: HSS 62; RP 12; RS 19  
Barry White: PCA 30, 43; RBC 19, 21  
Peter White: CJ 8  
White Stripes: HS 23

Hank Williams Jr.: CA 28; CCA 5; PCA 39  
Doug Williams: GA 15; IND 42  
Hank Williams III: CA 30; HS 14  
John Williams: B200 98; CX 2  
Lee Williams And The Spiritual QC's: GA 26  
Melvin Williams: GA 15; IND 42  
Pharrell Williams: H100 85; HSS 47; RA 35; RBH 36; RP 10; RS 17  
Willie D: HSS 73; RP 8; RS 15  
Mark Wills: CS 33  
Jim Wilson: NA 8  
CeCe Winans: CC 18; GA 7  
George Winston: NA 14  
Lee Ann Womack: CA 32; AC 7; CS 27, 43  
W.O.S.P.: DC 13  
Chely Wright: CA 49; CS 31  
Finbar Wright: WM 5  
Jaguar Wright: B200 93; RBA 18  
Wu-Tang Clan: B200 130; RBA 35; RS 60  
Keke Wyatt: B200 55; RBA 10; H100 28; HA 27; RA 3; RBH 5; RS 75

## -X-

The X-Ecutioners: MO 22; RS 54

## -Y-

Yanni: NA 5, 6, 7  
Trisha Yearwood: CA 45; CS 24, 46  
Yes: CX 14  
Pete Yorn: B200 192; HS 8; A40 35  
Neil Young: RO 32  
Youthful Praise: GA 13; IND 40

## -Z-

Charlie Zaa: HS 20; LA 3; LPA 2; LPS 3; LT 1; TSS 3  
Zero 7: EA 4; HS 31  
Zoegirl: CC 13; HS 13  
Rob Zombie: B200 71; MO 33; RO 14

## -SOUNDTRACKS-

Ali: B200 88; RBA 48; STX 9  
Almost Famous: STX 23  
Amelie: WM 2  
American Pie 2: B200 196; STX 16  
A Beautiful Mind: CX 6  
Black Hawk Down: WM 1  
Captain Corelli's Mandolin: CX 15  
Coyote Ugly: B200 80; CA 10; STX 8  
Crouching Tiger, Hidden Dragon: CX 13  
Down From The Mountain: CA 31; STX 18  
The Fast And The Furious: B200 118; STX 10  
The Fast And The Furious: More Fast And Furious: B200 161; STX 13  
Finding Forrester: JZ 17  
Harry Potter And The Sorcerer's Stone: STX 24  
How High: B200 119; RBA 46; STX 11  
I Am Sam: B200 23; INT 5; STX 2  
Jimmy Neutron: Boy Genius: B200 167; STX 14  
Kingdom Come: GA 31  
A Knight's Tale: STX 20  
The Lord Of The Rings: The Fellowship Of The Ring: B200 79; INT 17; STX 7  
Moulin Rouge: B200 54; INT 18; STX 6  
O Brother, Where Art Thou?: B200 13; CA 2; INT 4; STX 1  
Orange County: B200 186; STX 15  
The Princess Diaries: B200 141; STX 12  
The Royal Tenenbaums: STX 25  
Save The Last Dance: STX 19  
Shrek: B200 47; STX 4  
Spongebob Squarepants Original Theme Highlights: STX 22  
State Property: B200 52; RBA 6; STX 5  
Swordfish: The Album (Soundtrack): EA 25  
Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 29  
Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album: RBA 52; STX 17  
Training Day: STX 21  
A Walk To Remember: B200 36; INT 20; STX 3

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Now 8: 27  
Pulse: 200  
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Totally Country: 17 New Chart-Topping Hits: 28  
Totally Hits 2001: 90  
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WOW Hits 2002: The Year's 30 Top Christian Artists And Hits: 107



# Billboard MODERN ROCK TRACKS

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
2	2	YOUTH OF THE NATION	ATLANTIC	P.O.D.
3	4	WASTING MY TIME	TVT	Default
4	3	IN THE END	WARNER BROS.	Linkin Park
5	5	CRAWLING IN THE DARK	ISLAND/IDJMG	Hoobastank
6	6	LAST NITE	RCA	The Strokes
7	7	THE MIDDLE	DREAMWORKS	Jimmy Eat World
8	8	FOR YOU	FLUPEL/EXTRA/VEEG	Staind
9	9	TOO BAD	ROADRUNNER/IDJMG	Nickelback
10	10	NICE TO KNOW YOU	IMMORTAL/EPIC	Incubus
11	12	WISH YOU WERE HERE	IMMORTAL/EPIC	Incubus
12	14	FIRST DATE	MCA	Blink-182
13	16	FRIENDS & FAMILY	RCA	Trik Turner
14	13	HOW YOU REMIND ME	ROADRUNNER	Nickelback
15	11	DEFY YOU	COLUMBIA	The Offspring
16	18	THE WAY YOU LIKE IT	ARISTA	Adema
17	15	CHOP SUEY	AMERICAN/COLUMBIA	System Of A Down
18	22	TOXICITY	AMERICAN/COLUMBIA	System Of A Down
19	17	ALIVE	ATLANTIC	P.O.D.
20	25	SEEN' RED	INTERSCOPE	Unwritten Law
21	19	MY SACRIFICE	WIND-UP	Creed
22	23	IT'S GOIN' DOWN	LOUD/COLUMBIA	The X-Ecutioners
23	24	HEY MISTER	ARTIST/DIRECT	Custom
24	20	THE ONE	COLUMBIA	Foo Fighters
25	29	I STAND ALONE	REPUBLIC/UNIVERSAL	Godsmack
26	26	MOTIVATION	ISLAND/IDJMG	Sum 41
27	31	CAUGHT IN THE SUN	LAVA/ATLANTIC	Course Of Nature
28	28	BULLETS	WIND-UP	Creed
29	35	FAITHLESS	ISLAND/IDJMG	Injected
30	21	LATERALUS	TOOL/DISSECTIONAL/VOLCANO	Tool
31	33	GOOD SOULS	CAPITOL	Starsailor
32	27	MOVIES	NEW NOIZE/DREAMWORKS	Alien Ant Farm
33	38	NEVER GONNA STOP	GEFFEN/INTERSCOPE	Rob Zombie
34	34	YOU'VE GOT TO HIDE YOUR LOVE AWAY	V2	Eddie Vedder
35	37	SORROW	EPITAPH	Bad Religion
36	36	STAY TOGETHER FOR THE KIDS	MCA	Blink-182
37	32	MOURNING	MAVERICK/REPRISE	Tantric
38	39	IF YOU C JORDAN	DRIVE/THRU/MCA	Something Corporate
39	34	STILLNESS OF HEART	VIRGIN	Lenny Kravitz
40	40	WHERE'S YOUR HEAD AT	XJASTRALWORKS/VIRGIN	Basement Jaxx

# Billboard MAINSTREAM ROCK TRACKS

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
2	2	WASTING MY TIME	TVT	Default
3	3	TOO BAD	ROADRUNNER/IDJMG	Nickelback
4	5	IN THE END	WARNER BROS.	Linkin Park
5	6	HOW YOU REMIND ME	ROADRUNNER	Nickelback
6	7	FOR YOU	FLUPEL/EXTRA/VEEG	Staind
7	4	MY SACRIFICE	WIND-UP	Creed
8	8	YOUTH OF THE NATION	ATLANTIC	P.O.D.
9	10	I STAND ALONE	REPUBLIC/UNIVERSAL	Godsmack
10	9	CRAWLING IN THE DARK	ISLAND/IDJMG	Hoobastank
11	14	BULLETS	WIND-UP	Creed
12	12	NICE TO KNOW YOU	IMMORTAL/EPIC	Incubus
13	16	CAUGHT IN THE SUN	LAVA/ATLANTIC	Course Of Nature
14	21	NEVER GONNA STOP	GEFFEN/INTERSCOPE	Rob Zombie
15	11	ALIVE	ATLANTIC	P.O.D.
16	18	CONTROL	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
17	13	DEFY YOU	COLUMBIA	The Offspring
18	22	LONELY ROAD OF FAITH	LAVA/ATLANTIC	Kid Rock
19	20	DOWN WITH THE SICKNESS	GIANT/REPRISE	Disturbed
20	17	WISH YOU WERE HERE	IMMORTAL/EPIC	Incubus
21	15	DREAMER	EPIC	Ozzy Osbourne
22	19	LATERALUS	TOOL/DISSECTIONAL/VOLCANO	Tool
23	24	THE WAY YOU LIKE IT	ARISTA	Adema
24	25	ADRIANA	RCA	Headstrong
25	23	THE ONE	COLUMBIA	Foo Fighters
26	26	TOXICITY	AMERICAN/COLUMBIA	System Of A Down
27	27	SQUASH THAT FLY	MAMMOTH	Fu Manchu
28	31	FAITHLESS	ISLAND/IDJMG	Injected
29	29	MOURNING	MAVERICK/REPRISE	Tantric
30	30	HEY MISTER	ARTIST/DIRECT	Custom
31	32	WHAT COMES AROUND	ROADRUNNER/IDJMG	Ill Nino
32	33	LET'S ROLL	REPRISE	Neil Young
33	37	UNREAL	J	Soil
34	28	PRaise	TVT	Sevendust
35	35	GETS ME THROUGH	EPIC	Ozzy Osbourne
36	34	AFTER ME	ISLAND/IDJMG	Saliva
37	36	THE GAME	GIANT/REPRISE	Disturbed
38	39	ONE THING	SANCTUARY	Gravity Kills
39	NEW	COLD	WARNER BROS.	Static-X
40	NEW	FORSAKEN	WARNER BROS.	David Draiman

# Billboard TOP 40 TRACKS

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	HOW YOU REMIND ME	NICKELBACK	NICKELBACK
2	2	HEY BABY	NO DOUBT FEATURING BOUNTY KILLER	INTERSCOPE
3	3	WHEREVER YOU WILL GO	THE CALLING	RCA
4	5	ALWAYS ON TIME	JA RULE FEATURING ASHANTI	MURDER INC./DEF JAM /DJMG
5	6	IN THE END	LINKIN PARK	WARNER BROS.
6	9	AIN'T IT FUNNY	JENNIFER LOPEZ FEATURING JA RULE	EPIC
7	4	U GOT IT BAD	USHER	ARISTA
8	10	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE	CAPITOL
9	8	MY SACRIFICE	CREED	WIND-UP
10	11	7 DAYS	CRAIG DAVID	WILDSTAR/ATLANTIC
11	7	GET THE PARTY STARTED	PINK	ARISTA
12	13	CAN'T FIGHT THE MOONLIGHT	LEANN RIMES	CURB
13	12	WHENEVER, WHEREVER	SHAKIRA	EPIC
14	17	GIRLFRIEND	'N SYNC	JIVE
15	16	HANDS CLEAN	ALANIS MORISSETTE	MAVERICK/REPRISE
16	15	CARAMEL	CITY HIGH FEATURING EVE	BOOGA BASEMENT/INTERSCOPE
17	14	FAMILY AFFAIR	MARY J. BLIGE	MCA
18	18	STANDING STILL	JEWEL	ATLANTIC
19	21	WHAT ABOUT US?	BRANDY	ATLANTIC
20	20	NO MORE DRAMA	MARY J. BLIGE	MCA
21	24	BLURRY	PUDDLE OF MUDD	FLAWLESS/GEFFEN/INTERSCOPE
22	30	ESCAPE	ENRIQUE IGLESIAS	INTERSCOPE
23	19	A WOMAN'S WORTH	ALICIA KEYS	J
24	26	ALL YOU WANTED	MICHELLE BRANCH	MAVERICK/WARNER BROS.
25	23	LIVIN' IT UP	JA RULE FEATURING CASE	MURDER INC./DEF JAM /DJMG
26	22	HERO	ENRIQUE IGLESIAS	INTERSCOPE
27	25	ROLL OUT (MY BUSINESS)	LUDACRIS	DISTURBING THA PEACE/DEF JAM SOUTH /DJMG
28	29	WRONG IMPRESSION	NATALIE IMBRUGLIA	RCA
29	33	THE WHOLE WORLD	OUTKAST FEATURING KILLER MIKE	ARISTA
30	28	THE WORLD'S GREATEST	R. KELLY	INTERSCOPE/JIVE
31	38	WHAT'S LUV?	FAT JOE FEATURING ASHANTI	TERROR SQUAD /ATLANTIC
32	40	RAPTURE (TASTES SO SWEET)	IID	UNIVERSAL
33	27	#1 NELLY	PRIORITY/CAPITOL	
34	31	BREAK YA NECK	BUSTA RHYMES	J
35	35	YOUNG'N (HOLLA BACK)	FABOLOUS	DESERT STORM/ELEKTRA/VEEG
36	NEW	DON'T LET ME GET ME	PINK	ARISTA
37	32	GONE	'N SYNC	JIVE
38	36	EVERYDAY	DAVE MATTHEWS BAND	RCA
39	34	I'M NOT A GIRL, NOT YET A WOMAN	BRITNEY SPEARS	JIVE
40	37	DIFFERENCES	GINUWINE	EPIC

# Billboard ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	HERO	INTERSCOPE	Enrique Iglesias
2	3	ONLY TIME	REPRISE	Enya
3	2	I'M ALREADY THERE	BNA	Lonestar
4	5	IF YOU'RE GONE	LAVA/ATLANTIC	matchbox twenty
5	6	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
6	4	THANK YOU	ARISTA	Dido
7	8	I HOPE YOU DANCE	MCA/NASHVILLE/UNIVERSAL	Lee Ann Womack
8	7	DROWNING	JIVE	Backstreet Boys
9	24	A NEW DAY HAS COME	EPIC	Celine Dion
10	10	SIMPLE THINGS	WINDHAM HILL	Jim Brickman Featuring Rebecca Lynn Howard
11	11	ALL OR NOTHING	J	O-Town
12	9	THERE YOU'LL BE	HOLLYWOOD/WARNER BROS.	Faith Hill
13	12	DROPS OF JUPITER (TELL ME)	COLUMBIA	Train
14	13	FOLLOW ME	TOP DOG/LAVA/ATLANTIC	Uncle Kracker
15	16	(THIS IS) A SONG FOR THE LONELY	WARNER BROS.	Cher
16	18	INSATIABLE	COLUMBIA	Darren Hayes
17	14	SOON	CURB	LeAnn Rimes
18	22	THIS TRAIN DON'T STOP THERE ANYMORE	ROCKET/UNIVERSAL	Elton John
19	20	I NEED YOU	SPARROW/CAPITOL/CURB	LeAnn Rimes
20	19	NEVER HAD A DREAM COME TRUE	A&M/INTERSCOPE	S Club 7
21	21	STANDING STILL	ATLANTIC	Jewel
22	23	STILL	MOTOWN/UNIVERSAL	Brian McKnight
23	NEW	I NEED YOU	COLUMBIA	Marc Anthony
24	26	THE LOOK OF LOVE	VERVE	Diana Krall
25	25	TURN THE RADIO UP	CONCORD	Barry Manilow
26	29	BRING ON THE RAIN	CURB	Jo Dee Messina
27	NEW	CAN'T FIGHT THE MOONLIGHT	CURB	LeAnn Rimes
28	27	I WANT LOVE	ROCKET/UNIVERSAL	Elton John
29	28	PEACEFUL WORLD	COLUMBIA	John Mellencamp Featuring India.Arie
30	NEW	I'M NOT A GIRL, NOT YET A WOMAN	JIVE	Britney Spears

# Billboard ADULT TOP 40 TRACKS

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	WHEREVER YOU WILL GO	RCA	The Calling
2	2	HOW YOU REMIND ME	ROADRUNNER/IDJMG	Nickelback
3	3	STANDING STILL	ATLANTIC	Jewel
4	4	MY SACRIFICE	WIND-UP	Creed
5	6	HANDS CLEAN	MAVERICK/REPRISE	Alanis Morissette
6	5	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
7	7	DROPS OF JUPITER (TELL ME)	COLUMBIA	Train
8	8	EVERYDAY	RCA	Dave Matthews Band
9	10	HANGING BY A MOMENT	DREAMWORKS	Lifehouse
10	12	WRONG IMPRESSION	RCA	Natalie Imbruglia
11	9	DIG IN	VIRGIN	Lenny Kravitz
12	11	STUCK IN A MOMENT YOU CAN'T GET OUT OF	INTERSCOPE	U2
13	18	ALL YOU WANTED	MAVERICK/WARNER BROS.	Michelle Branch
14	20	HEY BABY	INTERSCOPE	No Doubt Featuring Bounty Killer
15	25	PEACEFUL WORLD	COLUMBIA	John Mellencamp Featuring India.Arie
16	14	IT'S BEEN AWHILE	FLUPEL/EXTRA/VEEG	Staind
17	13	ONLY TIME	REPRISE	Enya
18	17	BE LIKE THAT	REPUBLIC/UNIVERSAL	3 Doors Down
19	19	BREATHING	DREAMWORKS	Lifehouse
20	16	HERO	INTERSCOPE	Enrique Iglesias
21	21	LET ME DOWN EASY	REPRISE	Chris Isaak
22	26	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
23	11	GET THE PARTY STARTED	ARISTA	Pink
24	22	FALLIN'	J	Alicia Keys
25	15	CAN'T FIGHT THE MOONLIGHT	CURB	LeAnn Rimes
26	28	IN THE END	WARNER BROS.	Linkin Park
27	33	NO SUCH THING	AWARE/COLUMBIA	John Mayer
28	27	LOOKING FOR A PLACE TO LAND	ELEKTRA/VEEG	Dakota Moon
29	32	SAVE YOURSELF	NETTWERK	Sensefield
30	24	NEW YORK, NEW YORK	LOST HIGHWAY/IDJMG	Ryan Adams
31	31	(THIS IS) A SONG FOR THE LONELY	WARNER BROS.	Cher
32	36	YOU'VE GOT TO HIDE YOUR LOVE AWAY	V2	Eddie Vedder
33	29	COME	IMMORTAL/VIRGIN	Transmatic
34	34	WHENEVER, WHEREVER	EPIC	Shakira
35	32	STRANGE CONDITION	COLUMBIA	Pete Yorn
36	35	INSATIABLE	COLUMBIA	Darren Hayes
37	NEW	WASTING MY TIME	TVT	Default
38	30	SIDE	INDEPENDENT/EPIC	Travis
39	39	ON THE RADIO (REMEMBER THE DAYS)	DREAMWORKS	Nelly Furtado
40	37	I'M ALREADY THERE	BNA	Lonestar

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 101 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 256 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 bulletted 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). Videoclip availability. © 2002, VNU Business Media, Inc. All rights reserved.





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MARCH 2  
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HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	NUMBER 1	JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)	26	23	Caramel	CITY HIGH FEAT. EVE (1800GA BASEMENT/INTERSCOPE)	51	54	Wasting My Time	DEFAULT (TVT)
2	2	How You Remind Me	NICKELBACK (ROADRUNNER)	27	26	Nothing In This World	KEKE WYATT FEAT. AVANT (MCA)	52	59	Youth Of The Nation	POD (ATLANTIC)
3	4	Ain't It Funny	JENNIFER LOPEZ FEAT. JA RULE (EPIC)	28	20	Butterflies	MICHAEL JACKSON (EPIC)	53	53	Take Away	MISSY MISDEMEANOR ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)
4	5	In The End	LINKIN PARK (WARNER BROS.)	29	36	I Love You	FAITH EVANS (BAD BOY/ARISTA)	54	58	Young	KENNY CHESNEY (BNA)
5	6	Hey Baby	NO DUDE FEAT. BOUNTY KILLER (INTERSCOPE)	30	30	Hands Clean	ALANIS MORISSETTE (MAVERICK/REPRISE)	55	60	Some Days You Gotta Dance	OLIVIA CHICKS (MONUMENT)
6	3	U Got It Bad	USHER (ARISTA)	31	46	U Don't Have To Call	USHER (ARISTA)	56	62	I Breathe In, I Breathe Out	CHRIS CAGLE (CAPITOL (NASHVILLE))
7	7	Wherever You Will Go	THE CALLING (RCA)	32	27	Good Morning Beautiful	STEVE HOLY (CURB)	57	52	Where Were You (When The World Stopped Turning)	ALAN JACKSON (ARISTA (NASHVILLE))
8	8	My Sacrifice	DREED (WIND UP)	33	42	The Cowboy In Me	TIM MCGRAW (CURB)	58	51	Bourcin' Back (Bumpin' Me Against The Wall)	MYSTIKAL (LIVE)
9	9	What About Us?	BRANDY (ATLANTIC)	34	40	Don't You Forget It	GLENN LEVINS (EPIC)	59	64	I'm Movin' On	RASCAL FLATTS (LYRIC STREET)
10	13	7 Days	CRAIG DAVID (WILDSTAR/ATLANTIC)	35	38	Bring On The Rain	JO DEE MESSINA WITH TIM MCGRAW (CURB)	60	57	Hey Luv (Anything)	MOBIE DEEP FEAT. TIZ (LOUD/COLUMBIA)
11	16	Blurry	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	36	28	Superman (It's Not Easy)	FIVE FOR FIGHTING (JAWARE/COLUMBIA)	61	72	All You Wanted	MICHELLE BRANCH (MAVERICK/WARNER BROS.)
12	14	Can't Get You Out Of My Head	KYLIE MINOGUE (CAPITOL)	37	35	Standing Still	JEWEL (ATLANTIC)	62	68	My List	TOBY KEITH (DREAMWORKS (NASHVILLE))
13	12	Whenever, Wherever	SHAKIRA (EPIC)	38	31	Wrapped Around	BRAD PAISLEY (ARISTA (NASHVILLE))	63	65	In Another World	JOE BLUFFE (MONUMENT)
14	10	Get The Party Started	PINK (ARISTA)	39	43	Welcome To Atlanta	JERMAINE DUPRI & LUDACRIS (DEF JAM SOUTH/COLUMBIA)	64	73	Anything	JAEH M FEAT. NEXT (DIVINE MILL/WARNER BROS.)
15	18	Can't Fight The Moonlight	LEANN RIMES (CURB)	40	50	More Than A Woman	AALIYAH (BLACKGROUND)	65	56	Ru	GEORGE STRAIT (MCA (NASHVILLE))
16	15	No More Drama	MARY J. BLIGE (MCA)	41	39	The Long Goodbye	BROOKS & DUNN (ARISTA (NASHVILLE))	66	74	What If She's An Angel	TOMMY SHAUN STEINER (RCA (NASHVILLE))
17	17	The Whole World	OUTKAST FEAT. KILLER MIKE (ARISTA)	42	41	Gone	N SYNC (JIVE)	67	—	Wrong Impression	NATALIE IMBRUGLIA (RCA)
18	25	Oops (Oh My)	TWEET (THE GOLD MIND/ELEKTRA/EEG)	43	32	We Thuggin'	FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)	68	70	Roc The Mic	BEANIE SIEGEL & FREEWAY (ROC-A-FELLA/DEF JAM/IDJMG)
19	37	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	44	44	Drops Of Jupiter (Tell Me)	TRAIN (COLUMBIA)	69	75	That's When I Love You	PHIL VASSAR (ARISTA (NASHVILLE))
20	11	A Woman's Worth	ALICIA KEYS (J)	45	49	Blessed	MARTINA MCBRIDE (RCA (NASHVILLE))	70	—	A New Day Has Come	CELINE DION (EPIC)
21	34	Girlfriend	N SYNC (JIVE)	46	29	Break Ya Neck	BUSTA RHYMES (J)	71	—	For You	STAFF OF DUPE/ELEKTRA/EEG)
22	19	Family Affair	MARY J. BLIGE (MCA)	47	33	Young'n (Holla Back)	FABOLOUS (DESSERT STORM/ELEKTRA/EEG)	72	63	#1	NELL* (PRIORITY/CAPITOL)
23	21	Roll Out (My Business)	LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)	48	69	Escape	ENRIQUE IGLESIAS (INTERSCOPE)	73	61	Just Let Me Be In Love	TRACY BYRD (RCA (NASHVILLE))
24	22	Hero	ENRIQUE IGLESIAS (INTERSCOPE)	49	47	The World's Greatest	R. KELLY (INTERSCOPE/JIVE)	74	—	Crawling In The Dark	HOBBASTANK (ISLAND/IDJMG)
25	24	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	50	66	Foolish	ASHANTI (MURDER INC./DEF JAM/IDJMG)	75	67	Where The Stars And Stripes And The Eagle Fly	AARON TIPPIN (LYRIC STREET)

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MARCH 2  
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Billboard®

HOT 100 SINGLES SALES™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	NUMBER 1	JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)	26	25	Can I Get That?!!?	BEAR WITNEZ (EARGASM)	51	61	By Your Side	SADE (EPIC)
2	2	Hush Lil' Lady	COREY FEAT. LIL' ROVED (NOONTIME/MOTOWN/UNIVERSAL)	27	21	Us Against The World	PLAY (COLUMBIA)	52	47	One Good Reason	NICOLE J. MCCLOUD (427/ARTEMIS)
3	48	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	28	39	What About Us?	BRANDY (ATLANTIC)	53	52	Sta Guitar	THE CHEMICAL BROTHERS (A&R/WEA/VIRGIN)
4	—	A Thousand Miles	VANESSA CARLTON (A&M/INTERSCOPE)	29	30	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	54	46	Envious	QAWW ROBINSON (LEFTSIDE/Q)
5	3	Round And Round	JONELL & METHOD MAN (DEF SOUL/DEF JAM/IDJMG)	30	31	That's Just Jessie	KEVIN DENNEY (LYRIC STREET)	55	55	Wil I?	IAN VAN DAHL (ROBBINS)
6	4	Can't Fight The Moonlight	LEANN RIMES (CURB)	31	28	Everything U R	LINDSAY PAGANO (WARNER BROS.)	56	53	Yes	AMBIER (TOMMY BOY)
7	5	AM To PM	CHRISTINA MILIAN (DEF SOUL/IDJMG)	32	29	America The Beautiful	ELVIS PRESLEY (RCA)	57	49	Ain't Nobody (We Got It Locked!)	THE REWILD BOYS (HOUSE OF FIRE)
8	9	Osama-Yo' Mama	RAY STEVENS (CURB)	33	26	How You Remind Me	NICKELBACK (ROADRUNNER/IDJMG)	58	74	One More Chance/Stay With Me	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
9	6	It's The Weekend	LIL' J (HOLLYWOOD)	34	32	Roll Wit Me	PRETTY WILLIE (OZ/REPUBLIC/UNIVERSAL)	59	51	Someone To Call My Lover	JANE (VIRGIN)
10	8	7 Days	CRAIG DAVID (WILDSTAR/ATLANTIC)	35	23	Freedom	PAUL MCCARTNEY (IMP/CAPITOL)	60	—	I Love You	FAITH EVANS (BAD BOY/ARISTA)
11	13	Never	AMANDA PEREZ (UNIVERSAL)	36	35	I Say Yeah	DREAM STREET (J&G/EELE)	61	—	Move It Like This	BAHA MEN (S-CURVE/CAPITOL)
12	7	That Was Then	ROY JONES, JR. (BODY HEAD)	37	33	Jigga	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	62	50	Jump Up In The Air	ORIGINAL P (WESTBOUND)
13	14	Only Time	ENYA (REPRISE)	38	34	Lifetime	MAXWELL (COLUMBIA)	63	62	Tell Me It's Real	K-CI & JOJO (MCA)
14	10	Where The Stars And Stripes And The Eagle Fly	AARON TIPPIN (LYRIC STREET)	39	37	Where The Party At	JAGGED EDGE WITH NELLY (ISO DEF/COLUMBIA)	64	—	Down A** Chick	JA RULE FEAT. CHARLIE "CHUCK" BALTMORE (MURDER INC./DEF JAM/IDJMG)
15	17	God Bless America	DANIEL RODRIGUEZ (MANHATTAN)	40	38	Buster	DENNIS DA MENACE (1ST AVENUE)	65	68	Always On Time	JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)
16	27	Oops (Oh My)	TWEET (THE GOLD MIND/ELEKTRA/EEG)	41	45	Peaches & Cream	"12" (BAD BOY/ARISTA)	66	64	Got Ur Self A...	NAS (J&W/COLUMBIA)
17	11	My Sweet Lord	GEORGE HARRISON (IGNOME/CAPITOL)	42	36	Genie In A Bottle/Come On Over Baby (All I Want Is You)	CHRISTINA AGUILERA (RCA)	67	58	Revolution	STONE TEMPLE PILOTS (ATLANTIC)
18	12	I Do!!	TOYA (ARISTA)	43	43	Where's Your Head At	BASEMENT JAXX (XL/A&R/WEA/VIRGIN)	68	67	Separated	AVANT (IMAGI/C/JOHNSON/MCA)
19	15	Dansin Wit Wolvez	STRIK 9INE (FADE/ECMO)	44	40	This Is Me	DREAM (BAD BOY/ARISTA)	69	54	Purple Hills	D12 (GHADY/INTERSCOPE)
20	16	Never Too Far/Hero Medley	MARIAH CAREY (VIRGIN)	45	44	Love It	BILAL (MOJO/INTERSCOPE)	70	57	Bourcin' Back (Bumpin' Me Against The Wall)	MYSTIKAL (LIVE)
21	19	Hit 'Em Up Style (Oops!)	BLU CANTRELL (REDZONE/ARISTA)	46	—	Saturday (Ooooh! Ooooh!)	LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)	71	75	What Would You Do?	NINE30 (MCA)
22	24	Bunny Hop	DA ENTOURAGE (RED BOY)	47	—	Pass The Courvoisier Part II	BUSTA RHYMES FEATURING P. DIDDY & PHARRELL (J)	72	—	A Woman's Worth	ALICIA KEYS (J)
23	20	God Bless The USA	LEE GREENWOOD (CURB)	48	41	Fiesta	R. KELLY FEAT. JAY-Z (JIVE)	73	—	Dear God	WILLIE D (PRELENTLESS)
24	22	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	49	42	Life Is Good	LFO (J)	74	63	So In Love With Two	MIKAELA (ISLAND/IDJMG)
25	18	Family Affair	MARY J. BLIGE (MCA)	50	—	You Make Me Sick	PINK (LAFACE/ARISTA)	75	—	Juliet	LMNT (ATLANTIC)

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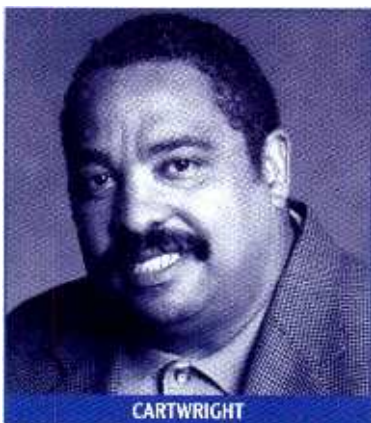
# Black Artists Struggle

Continued from page 1

Sam Cooke and Curtis Mayfield, Quincy Jones, Lamont Dozier, and Al Jarreau.

With the increasingly vital role that catalogs contribute to record companies' bottom lines, all artists could face even tougher battles in the coming years in trying to reclaim or negotiate ownership of their masters, according to a number of industry executives. Entertainment attorney L. Londell McMillan, whose clients include Prince and Stevie Wonder, notes that "buy-back of masters is something that's not normally going to happen."

However, a new paradigm in the artist/label relationship will be introduced in 2013, when the Copyright Act takes effect. Under that law's 35-year statute, artists who recorded material



CARTWRIGHT

after Jan. 1, 1978, are eligible to reclaim their masters beginning in 2013. Artists whose recordings are registered between 1972 and 1978 can also reclaim their masters under the law but have to wait a total of 56 years, starting from 1972. Artists aren't eligible to reclaim their masters recorded prior to 1972 under federal law, because no sound recording copyright existed before that year (see story, page 90).

In light of the pre-1972 stipulation—and especially in the case of old-school black artists—regaining ownership is quite an accomplishment when one considers the music industry's historically less-than-honorable treatment of many R&B acts.

"At Vee-Jay, there was no money," recalls Michael McGill of the Dells, whose first R&B chart hit was 1956's "Oh What a Nite." "[Vee-Jay] would tell us, 'You make your money on the road. The records are just to promote you.'"

According to Main Ingredient member Tony Silvester, things had not improved much by 1970, when the act (which has included Cuba Gooding, Donald McPherson, and Luther Simmons Jr.) scored its first R&B chart hit, "You've Been My Inspiration." "All those stories about giving black acts new cars are real," he says. "Back in those days, you were lucky to get royalties. When we signed with RCA, the executives didn't make appointments with us until after 5 p.m. They didn't want us in the building during regular business

hours. That's how racist it was."

The subject of masters remains a sensitive topic not only for labels but for artists themselves. Reportedly, Luther Vandross owns his Cotillion masters, while Aretha Franklin is said to possess her later Atlantic albums. Repeated calls and faxes to their representatives, as well as to several other artists, did not generate any response—save for a faxed, one-sentence reply from Ashford & Simpson that read: "We have the rights to some of our old masters." The veteran singer/songwriter duo declined to reveal any details.

However, several artists and/or their representatives were willing to share their stories in the hope that they could provide advice for other acts.

## A GREAT FEELING

Dozier recalls, "One day in 1981, my attorney Lee Phillips called and said, 'Go and pick up your masters at Warner Bros. Records in Burbank [Calif.] right now!' It was a great feeling."

Dozier, one-third of Motown's legendary Holland-Dozier-Holland songwriting/production team and a current Grammy Award nominee, joined Warner Bros. in 1976 after charting top 20 success with his 1973 solo debut, *Out Here on My Own*, on ABC/Dunhill. The first project under the four-album pact was *Right There*. But after the third album, Warner Bros. opted not to release a fourth one.

"Lee said, 'If you're not going to let him do the fourth album, then please let him have his three previous albums,'" Dozier says. "And that's what Lee and [then-Warner Bros. chief] Mo Ostin worked out. I have to give Ostin credit for breaking that ground, too."

In the case of Jarreau—another former Warner Bros. artist—securing masters ownership was not happenstance but a plan, his manager Bill Darlington says. Warner Bros. owns everything worldwide for the singer's first six albums, including the platinum-certified 1981 set *Breakin' Away*. But after that, "we split the deal up," Darlington explains. "For the last seven albums, Jarreau was signed to Warner Bros. in America and to WEA International, where he has a huge audience. And he got back the international rights on those records."

Dating back to 1984's *High Crime*, those seven albums include the gold-selling *L Is for Lover*, *Heart's Horizon*, and *Heaven and Earth*. Darlington says these albums are now licensed to Universal outside America. "It's an annuity," he adds. "They put the records out, he gets paid, and he still owns them. It's great for any artist when he or she can get some control of their life."

A more recent example involves producer/musician Jones. When the joint venture between Jones' label, Qwest, and Warner Music Group was dissolved last year, he was able to negotiate the rights to nine albums. The list includes the soundtracks to *The Color Purple* and *Boyz in the Hood*, the platinum-certified *Back on the Block* and Q's *Jook Joint*, James Ingram's gold-certified *It's Your Night*, Basie and Beyond, and *From Q. With Love*. Quincy Jones Music is currently negotiating a licensing deal.



COOKE

## LOOKING BACK

Precedents for attaining control were set by such farsighted artist/businessmen as Cooke, Charles, and Mayfield. A handful of white acts is also part of that select group, including country major leaguers Buck Owens and Kenny Rogers and '50s and '60s-era acts the Four Seasons (the group's Vee-Jay and Philips material), Paul Anka, and Fats Domino (their ABC-Paramount material).

Having notched a string of 15 No. 1 country singles—including "Act Nat-



MAIN INGREDIENT

urally" and "Love's Gonna Live Here"—Owens signed a final deal with Capitol under very specific terms: He would record for the label another four years, and after that contract expired, he would own all of his Capitol recordings from 1957 to 1975. As part of the deal, Capitol would continue to manufacture his records until 1980, when the masters would revert to him.

"I said, 'I ain't doing another record unless I get all my masters back, period,'" Owens says. "So we struck a deal. 'Every artist should insist on that,'" he adds. "You can't at first. You've got to have the sales—and guts—to back it up. But once you have a smash hit, tell them you want your goddamned masters back."

Charles also learned how to negotiate in his favor when he signed with ABC-Paramount in 1959 after several years at Atlantic: He asked upfront



DOZIER

for his masters to revert back to his ownership. ABC-Paramount agreed. Among the songs he recorded for the label are the classic "Georgia on My Mind" and the No. 1s "Hit the Road Jack" and "I Can't Stop Loving You."

Charles—who has licensed his material to reissue label Dunhill Compact Classics and later to Rhino—could not be reached for comment for this story, despite repeated attempts. But James Austin, Rhino's senior director of A&R/special projects who worked with Ray Charles Enterprises on the March 2000 *Very Best of Ray Charles* compilation, says Charles has told him that "it's a situation where I just have to have them. It comes down to music I've worked hard to create, and I want to own it myself."

Cooke, who scored such hits as "You Send Me" and "A Change Is Gonna Come," also established ownership through what manager Allen Klein terms "contractual accomplishment." In 1963 Cooke hired Klein not only as his manager but to also oversee his SAR record label and other related entities, which Klein still handles. That same year, Cooke signed an agreement whereby all of his RCA material would go through Cooke and Klein's Tracey Records for a period of 30 years. The deal gave Cooke ownership of his work.

RCA's right to distribute Tracey—a division of Klein's ABKCO Records—expired in 1993. Klein owns and manages Cooke's masters and copyrights on behalf of Cooke's widow, Barbara; daughters Linda and Tracey; and other family heirs.

Before going solo in 1970, Mayfield, who died in 1999, had enjoyed a successful run with the Impressions—a group that recorded for ABC-Paramount. "In those days it was unheard of for a performer/songwriter to own his own publishing, let alone his masters," recalls Mayfield manager Marv Heiman, who partnered with Mayfield in a publishing company, as well as indie label Curtom. "When Curtis started Curtom, we both felt that whomever we did a distribution deal with, we wanted those masters to come back to us after a brief sell-off period. It was a material point of our deal."

Mayfield's Curtom label struck successive pacts with Buddah, Warner Bros., RSO, and Neil Bogart's Boardwalk. "And all of those masters reverted back to us," Heiman adds. "We sold the domestic rights to Rhino a few years ago. The Mayfield Family Trust [whose immediate beneficiary is Mayfield's widow, Altheida] still owns the foreign rights. It was important to Curtis to own as much of himself as he could."

## STILL IN PURSUIT

For every success story, there are many other tales in which artists' master pursuits have been in vain. That includes Prince—who is still seeking ownership of his Warner Bros. material—and former Impressions member Jerry Butler.

Butler, whose solo "Ice Man" persona sparked such No. 1 R&B/crossover hits as "Hey, Western Union Man" and "Only the Strong Survive," is involved in a lawsuit that dates back nine years. In 1993, a total of 15 plaintiffs—including Sam Moore (of Sam & Dave), Mayfield, and the estates of Jackie Wilson and Mary Wells—filed a

class-action suit alleging pension fraud against all five major labels and American Federation of TV and Radio Artists for back royalties. As part of that suit, Butler says he also asked for ownership of past masters of his dating back to Vee-Jay and up to and including Philadelphia International.

"Justice moves slowly, if it moves at all," he says. "The court denied the suit, because the interests are too varied and it couldn't put us all in one class. The attorneys have since decided to refile."

"When we started, the music industry was a baby," he continues. "The youngsters back then didn't have good legal advice. If I were starting out today, I would control my masters, publishing, everything."

But the door to ownership that Charles, Cooke, and Mayfield walked through earlier has virtually closed. With the industry's continued growth and more sophisticated technology, record companies began realizing the value of their respective catalogs—especially with the advent of the digital era—and have become more reluctant to part with artists' masters.



McMILLAN

Declining to go into specific detail, one former label executive who is now an artist manager says that 50% or more of a label's revenue can come from its catalog.

"In those early days," Heiman says, "record company catalog wasn't very important. However, labels definitely knew the value starting in the late '70s. I can see the labels' viewpoint [in terms of holding onto artists' masters]. They're investing a lot of money in artists. If the artists become superstars, the masters are an asset to the label."

Former Elektra artist Patrice Rushen says she's not "naive enough to think Elektra is going to give up any of my work." That output includes the top 10 tracks "Haven't You Heard," "Forget Me Nots" (sampled by Will Smith for the title song to the *Men in Black* film), and "Feels So Real (Won't Let Go)."

"The best part is I'm getting sampled," she adds. "But if you've had the good fortune to remain a viable selling commodity over a period of time, you do start to wonder about controlling your product. If the music holds up, you might want a shot at doing something with it yourself—especially if the label isn't doing anything with it."

For the past four years, she's been trying to reclaim ownership of *Signature*, a smooth-jazz CD released in 1997 on Discovery, then part of the WEA group. Though the record re-

(Continued on next page)



Continued from preceding page

ceived some airplay and earned a Grammy Award nod, Rushen says she ended up having to self-promote the record when Discovery changed hands.

"My only conjecture," Rushen says, "is that because I have a successful list of recordings elsewhere and my name continues to appear in different situations in regards to other projects, it does prompt people to look at my other work. So maybe [those holding the *Signature* master] don't want to take the chance of that record not being there. But at a certain point, masters should revert to the artist."

#### REDOING THE MASTERS

Rushen's contention is shared by McMillan. His client roster includes the estate of Sammy Davis, which owns some masters but is currently fighting with Universal to retrieve others.

"Take an artist like Roberta Flack, whom I also represent," he says. "A lot of these record companies aren't taking advantage of these artists' catalogs. They're just sitting there. Most of the money's been made already. But if Roberta owned those masters, who knows? She might be doing all kinds of things to help make her recordings sell so [that] she can take care of herself and her family."

Another way artists have ensured that they own some of their creative endeavors is by rerecording their earlier material. James Brown, whose career includes stints on the King, Polydor, and Scotti Bros. labels, has found success that way.

"James doesn't own his original masters," his attorney Jay Ross confirms. "But he does own masters of material he's rerecorded, as well as live concert footage, so he now competes against the labels who have his earlier recordings."

"In fact," he adds, "we can license a heck of a good album featuring the greatest of his material. In some people's minds, given today's technology and modern orchestration, it's superior to the original."

However, talk to any real music aficionado, and nine times out of 10, he wants the original recording.

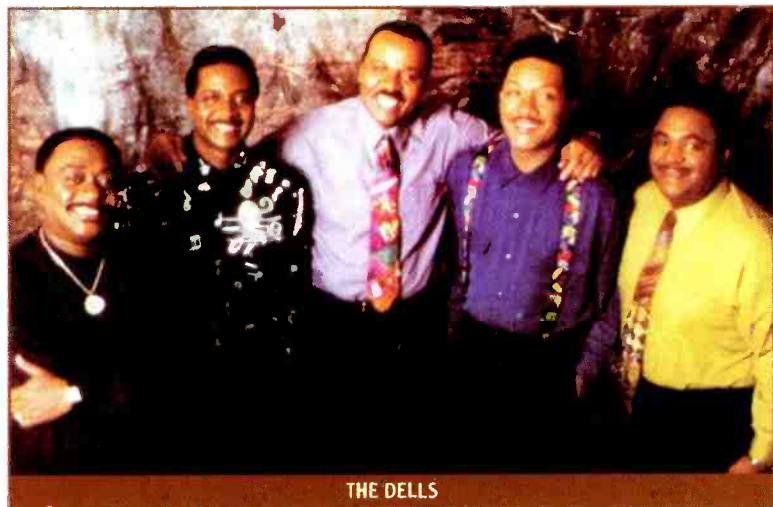
"Artists rerecording their material is becoming a trend," EMI Music VP of catalog marketing Tom Cartwright agrees. "And it does give them the opportunity to own something. But in terms of commercial appeal, everyone wants the original."

#### HAVE MASTERS, WILL EXPLOIT

As several of those who were interviewed pointed out, it's one thing for an artist to own his masters and quite another to know what to do with them. The financial costs in terms of exploiting those masters—remastering the

years to Castle Music of the Sanctuary Group in the U.K.—a marketplace where he still has a strong following. Among the songs found on those albums is the Dozier-penned and sung "Going Back to My Roots" (from his *Peddlin' the Music*) whose initial popularity, Dozier notes, "took me throughout Europe on tour." The tune was subsequently recorded by Odyssey and Richie Havens.

Since the Castle licensing deal was only signed last year, it's still too new to see any major royalties. But Dozier emphasizes there have been other rewards. "Yes, [licensing the masters] has been a good thing to be able to do financially. However, what I really



recordings depending on their quality, finding a distributor, marketing, and promotion—can be a tough nut to crack for most artists opting to do it on their own.

According to Cartwright, licensing rates are pretty standard, depending on the wholesale price of the record, the number of tracks, and the use of the music. "It [the rate] can mirror artists' contracts or can be negotiated," he says, "anywhere from 10%-25% of wholesale. However, the money really comes in the advance. Most artists want to take an upfront piece."

Last year, Dozier licensed his three former Warner Bros. albums for five

gained was a sense of controlling my art by being able to license and release these albums again."

Universal Music Enterprises senior VP of A&R Andy McKaie, whose division administers the catalogs of such veteran soulsters as the Dells, acknowledges that some artists make a good living taking care of their own masters. But he's aware of situations where "the masters aren't being worked in the way we could. I'm obviously on the other side of the fence, but it's difficult to replace the entire mechanism a label provides."

Still others believe that ownership only belongs in the hands of artists who can afford to produce and mar-

ket their masters with their own money. "In my experience in the music business, the only artists who have the ability to own or partially own some of their masters are artists like a Prince [who owns his post-Warner Bros. recordings]," says Matt Kahane, co-owner/co-founder of independent GoodVibe Recordings, whose artists include Grammy Award-nominated Mystic.

"The main drawback is that it's very hard work, and there's usually very limited exposure when you're trying to do everything completely independently," he continues. "In most cases, though, record labels are taking very big risks when they sign a new act and have to spend hundreds of thousands of dollars—potentially millions—just to create value for the masters that they paid to create. So the fact that they own those masters isn't necessarily unfair."

Rapper KRS-One doesn't own his earlier masters with Jive but does co-own his masters under a joint-venture between his Front Page Recordings and In the Paint/Koch. "I don't want to own my catalog for it to sit and gather dust. I also don't have the desire to sit and farm out my catalog. I'd rather share that with someone else who'll take a percentage and work the catalog to be used in movies, commercials, and TV."

#### CO-OWNERSHIP ROUTE

Like KRS-One, one of the more popular ways that contemporary artists have gained a measure of masters control is through joint ventures. Such rappers as Master P, the Cash Money Collective, and others were well on their way to sales success before aligning themselves with major labels for wider distribution.

"Our sales gave us a lot of weight and pull," says Cash Money CEO Ronald Williams, whose label is distributed through Universal. "We used to hear a lot about the majors—how they take control—and we didn't want to go out like that. But it's going to be a fight right now for artists to keep their masters. You just have to fight to

keep 100% of your company."

Citing the groundwork made by rappers like Master P and Eazy-E, Kahane agrees that any artist who creates his own music, pays for its production, and then works hard to promote and market it will have more leverage in striking a label deal with a major—even though an indie may still give the artist more favorable terms. "The main difference between major labels and independent labels is that independents seem fairer about masters participation. If GoodVibe wanted to sign an artist like Prince—who's already created enormous value for himself—we'd have no problem working out a master co-ownership deal."

Given the RAC's ongoing challenge against the industry status quo, coupled with the changes inherent under the first terms of the Copyright Act, some industry observers predict a change will—and must—come.

"With the challenges we'll see by statute as well as by artists lobbying for reform, we should expect more governmental oversight—which will hopefully increase the opportunity for a fairer negotiation process," McMillan says. "For example, publishers don't usually buy out 100% of an artist's publishing. They'll work out a co-publishing arrangement—eight, 10, or 12 years—and negotiate a reversion clause. Since that's so customary in publishing and they're making a tremendous profit from that, then the recording side should consider doing business in a similar way."

Under a new deal with New York-based Magnatar Records, the Main Ingredient negotiated control of its masters. However, after more than 30 years in the business, group member Silvester questions the inequities that still exist. "Once you pay for a car, it's yours. But if you make a record, pay for the actual recording, and recoup all other costs, you still don't own the record. There's something wrong with that."

*Additional reporting by Bill Holland in Washington, D.C., and Adam White in London.*

## Sound Recordings & Copyright Act's Termination Right

BY BILL HOLLAND

WASHINGTON, D.C.—The vast majority of recording artists (black and white) who want to reclaim their masters and other recorded material will most likely have to take part in expensive future litigation against record companies—cases that will involve interpretation of the Copyright Act's termination right. For both sides, the stakes are high, and the legal fights won't come cheap.

Many copyright law experts say the termination provision of the Copyright Act applies to recording artists as the "authors" and hence owners of sound recordings and that they should be able to reclaim their ownership after a period of exploitation by record companies. Record companies, whose financial profiles and security are intertwined with the ownership in perpetuity of their vast recording vaults of millions of masters, disagree.

There are three categories of sound recordings that are affected by the Copyright Act's termination right, each of them defined by the date of the copyright registration of the original master recording by a record company.

First, under the provisions of the current revised Copyright Act of 1976 (which was enacted in 1978), experts say the "authors" or owners of sound recordings recorded after Jan. 1, 1978, can reclaim their ownership of the item after 35 years—in other words, 35 years after that date or beyond, depending on the registration of the recording. That's a date that begins in 2013. Notice must be given to the

record company 10 years beforehand, starting in 2003.

Older recordings are afforded different status as far as the termination clause is concerned. The revised act says sound recordings created between Feb. 15, 1972, and Jan. 1, 1978, can employ the termination right—at the end of 56 years of exploitation. This will kick in between the years of 2018 and 2028. Notice must be given to the record company 10 years ahead of time, or from 2008 to 2018.

Before 1972, however, no right in federal law existed that allowed the registration of a sound recording for copyright (unlike the underlying words and music). Before that date, the Copyright Act did not have a provision that made a sound recording a copyrighted work. The revised act did not remedy this. Therefore, pre-1972 recordings are not protected by the current copyright law, nor are they offered the termination right—state laws apply instead.

If artists in this category want to obtain the rights to their recordings—which by contract are usually given to record companies—then they would have to pursue other areas of law, such as the "failure to compensate" royalties in contract law.

Many copyright law experts maintain that in most cases, since the creation of a modern (post-1978) sound recording usually stems from the artist and since the master recording is the work of the artist that is handed to a company as a finished project to be accepted or rejected, then the ownership of the recording resides with the artist and should revert to the artist after 35 years.

They also point out that the Copyright Act states that the termination right apply "notwithstanding any agreement to the contrary," meaning the right cannot be contracted away.

The Copyright Act grants this right of termination to all authors except those whose creations are "works made for hire." Some works made for hire fall under the employer-employee definition, which does not apply to recording artists. There are specific other categories of works for hire, including contributions to a collective work and a compilation. There is not a sound recording category, nor are sound recordings mentioned in any language accompanying the revised 1976 act.

In 1999, without customary debate, the Recording Industry Assn. of America (RIAA) inserted legislation into an unrelated bill that added sound recordings to the list of works made for hire. That legislation was signed into law in November but repealed by Congress the next year, after a coalition of artists' groups complained the change was a substantial change in the law and not, as the RIAA argued, a technical correction.

Record company lawyers now argue that even without the excised sound-recording category, modern-era recordings can fit into the definitions of a "contribution to a collective work" or a "compilation." Artists and their representatives argue most or all recordings do not.

Congress asked both sides to meet to find a non-legislative resolution. Industry observers believe that once the predicted litigation between artists and companies regarding ownership of masters begins in earnest, the matter will be decided by the courts.



# Mailboat's Buffett Delivers

Continued from page 1

but you try to use some different ingredients."

In this case, the "different ingredients" in many ways hark back to Buffett's early days, when he recorded such plaintively beautiful songs as "Come Monday." On *Far Side of the World*, he reflects on



*'At a certain age, you start to become more introspective. I'm 55. At some point, wisdom starts to overcome testosterone.'*

—JIMMY BUFFETT

love through a cover of Bruce Cockburn's wistful "All the Ways I Want You" as well as his own ode to dreamers, "Someday I Will," and closes with a gentle reminder to stay true to oneself with "Tonight I Just Need My Guitar."

The slightly more intimate feel was by design, he says. "At a certain age, you start to become more introspective. I'm 55. At some point, wisdom starts to overcome testosterone."

At the same time, longtime fans still have plenty of Buffett's quick wit to draw upon on the drippingly

condescending "Altered Boy" and hilariously existential yet nostalgic "What If the Hokey Pokey Is All It Really Is About," which Buffett wrote after seeing the line on a bumper sticker. "Let's teach the parrot heads [as his die-hard fans are called] the hokey pokey," says Buffett, who's working up a new routine for his live show. "We've been doing 'Fins' long enough."

## OUT OF AFRICA

Much of the album was influenced by a trip Buffett took to Africa, as evidenced by the rhythms on opening track "Big Guitar." But the travelogue extends far beyond Africa: "Autour de Rocher" details the Bacchanalian decline of a Caribbean hotel Buffett used to own that mysteriously burned down; "USS Zydecoldsmobile," penned by Sonny Landreth, is a high-speed romp through cajun country.

The album was originally slated to be released last October but was delayed when Buffett decided to change the cover art after Sept. 11.

"The cover was a photo of me from Africa [sitting] on a camel with a turban talking on a cell phone," Buffett says. "I decided we'd take another picture from the series. Even before Sept. 11, I was thinking, 'I don't want the cover in this flash, sound-bite world to become an issue.' The album and quality of the work would have gotten lost. Someone on Fox would have taken me to task, so we just re-did it."

The album's first single, the midtempo "Savannah Fare You Well" (written by Hugh Prestwood), salutes the Georgian city, and Buffett liked the title, as the word "savannah" tied in with his African theme.

The song went to triple-A, AC, and modern AC Feb. 18. Alexandra Inzer, PD at Memphis triple-A outlet WMPS, says her station considers spinning any new output from Buffett.

"We play a lot of gold Jimmy Buffett," she says. "And we've been talking on the air about how he has a new album coming out. We're big supporters of artists who have a big grass-roots base but don't necessarily get a lot of airplay—like Jimmy, Phish, or Widespread Panic."

Now on his own label, Buffett would like airplay, but he's not willing to change things to court it. "The consultants [we] hired asked if we would take the steel guitar part out of the song," Buffett recalls. "I told them, 'Hell no, I paid him a lot of money to play that!'"

There's also anticipation for the album at retail. "The parrot heads will be out the first week," predicts Storm Gloor, director of music for Amarillo, Texas-based Hastings. "They come out in big numbers. The live album did well for us. It can be a challenge since he doesn't get a lot of radio play, but he's Jimmy Buffett. There will be friends of fans and children of fans buying this one."

Buffett turned to Russ Titelman  
(Continued on next page)



## Portrait Of A Tradewinds Entrepreneur

Buffett Starts Label And Web Radio Station, Pacts With Rock Band Poison

By MELINDA NEWMAN

LOS ANGELES—While Jimmy Buffett is best-known for his popular records, best-selling books, and sold-out tours, his entrepreneurial streak extends to owning several Margaritaville restaurants, running his own record company, and overseeing a 24-hour Internet radio station.

After more than 25 years on major labels, Buffett decided to bow Mailboat Records in 1999 (*Billboard*, Nov. 20, 1999). "It was a risk at the time, but we had enough credibility from touring all those years," Buffett says. "People love our shows—that includes many folks at retail outlets and radio stations."

He also started the label because he found the majors to be too conventional. "They couldn't figure us out," he says. "They knew what we sold, what they would spend, and they never went an inch farther to see if they could take it beyond 500,000 copies. I quietly delivered everything that was contractually demanded of me. They offered me another deal, and I [passed]."

After a long association with MCA, Buffett most recently recorded for Island Records through his custom imprint, Margaritaville.

Mailboat's first release—*Buffett Live: Tuesdays, Thursdays, Saturdays*—has sold 547,000 copies, according to SoundScan. His last album for Margaritaville/Island was 1999's *Beach House on the Moon*, which has moved 699,999 units.

Mailboat sells direct to most accounts but is supplemented by Select-o-Hits in Memphis and West Sacramento, Calif.'s Bayside Entertainment Distribution. Buffett is the only artist signed directly to Mailboat Records. However, a handful of other acts run projects through Mailboat's distribution pipeline, including Poison. (Both the hard-rock band and Buffett are managed by HK Management.)

### AN UNUSUAL ALLIANCE

Poison released a live album (that also contained five new studio tracks) through Mailboat in 2000. *Power to the People* (*Billboard*, May 26, 2001) sold 69,000 copies, according to SoundScan. The numbers equal the group's last release on Capitol, *Crack a Smile... & More!*, which has sold 72,000 units.

For Poison bassist Bobby Dall, distribution through Mailboat has been smooth sailing. "It would seem an odd fit," Dall says, "But it's been wonderful. We decided we wanted to do our own record, and we talked to the majors about distribution. To make a long story short, Jimmy cut us the best deal."

Buffett gave the band \$100,000 to cut a new studio album, its first since original guitarist C.C. Deville rejoined the band. Slated for a May release, the project was produced by Thom Panunzio. "We make as much money if we sell 100,000 copies this way as we made when we sold a million

copies through a major label," Dall says. "We're very fortunate."

Mailboat has also released a solo project from Eagle Timothy B. Schmit, and Buffett says he's in discussions with Lone Justice's Maria McKee, although a deal has not been signed. "We don't chase hits—we just put out albums," Buffett says. "The prerequisite to be on Mailboat is, 'Be a working band that plays at least 100 days, and we'll try to sell 100,000 albums.' You can make a nice chunk of change."

Buffett also runs Radio Margaritaville, a free-form, 24-hour Internet radio station that features Buffett's music, airs his concerts live, and highlights other performers whom he believes parrot heads will enjoy. Listeners who tune into radiomargaritaville.com are just as likely to hear Lord Kitchener and Frank Sinatra as they are Cesaria Evora and the Beach Boys.

The programming also includes exclusive interviews with artists, a weekly Little Feat show, live concerts from artists performing at Buffett's restaurants, and even features drop-ins by Buffett's sister LuLu, who shares her recipes.

The Internet channel debuted in 1998 and was borne, in part, out of Buffett's frustration at the state of the public airwaves.

"I underwrite the station, but it's starting to get advertisers," he says. "No one sees music as a long-lasting relationship between artist and consumer or DJ and consumer anymore—but I know it exists."



# Mailboat's Buffett Delivers

Continued from preceding page

(James Taylor, Randy Newman) to produce *Far Side of the World*. Although the two men had known each other a long time, they'd never worked together.

"He's one of my favorite pro-

ducers of lasting music," Buffett says. "I'd always told him that I'd love to make a record with him where we could use an old-school philosophy to select songs, use a little A&R. I said, 'I don't need to write everything. I'm not trying to get on the radio.'"

## QUICK AND TO THE POINT

But Buffett remains committed to trying to make the best record for his fans that he can. "If you're into what we do, it's a record you'd love to add to your collection, but that doesn't mean I just whip something out every year. I try to

put as much attention into an album as I do a show."

The pair recorded the bulk of the basic tracks on a soundstage on Sag Harbor in Long Island, N.Y. "It was a public-access studio that we modified," Titelman says. The pair then went to Nashville to complete overdubs, backing vocals, and other instrumentation. After another stint in New York, the album was done. From start to finish, the project took about six weeks to record—which is a much quicker pace than at which Titelman usually works.

"Jimmy said to me, 'It goes really fast, and it's lots of fun,'" Titelman recalls. "And I looked at him at the end of the record and said, 'Sir, you did not deceive me.'"

Buffett says, "As much as I love his records, I knew Russ had a propensity to extend and go over budget, so I just subtly said, 'We don't have to beat ourselves up in here.' You can approach it as a microscopic surgeon and overdub the beginning of a note because the technology is there, but I don't

*'What I found working with him is that he's a much better musician and singer than he lets on.'*

—RUSS TITELMAN, PRODUCER

happen to be one of those people. I'm a live performer trying to capture whatever bit of magic I may have, because I believe in that."

Titelman says Buffett's good-time, life-of-the-party stage persona disguises the serious artist. "He sort of appears to his fans like he's an everyman, and he's a great entertainer," Titelman says. "What I found working with him is that he's a much better musician and singer than he lets on."

But it's Buffett's live appeal that remains his strength. Booked by the Howard Rose Agency, he averages around 30 shows a year, usually logging sellouts wherever he appears, despite lessening airplay. He drew 49,490 people during a two-night stand last September at the Chicago-area Tweeter Center. According to the *Billboard* Boxscore reports, Buffett grossed \$25.6 million last year playing 30 shows.

"After Sept. 11, I had mixed feelings, but I feel that we still had to go out there," Buffett says. "As a performer, I was going to go out and play come hell or high water. I wasn't going to be run out of town by a bunch of terrorists. In doing so, our crowds were—and are—so wonderful. I think there was almost a desperation. If we can give them the best night they have all year and they can take home something musically that lasts the rest of the year, I've done my job for them and I've done my job to Mailboat."

# Brit Awards

Continued from page 1

Jamiroquai, who performed "Bad Girls"; So Solid Crew with its U.K. No. 1 hit, "21 Seconds"; Mis-Teeq singing "One Night Stand"; the Strokes doing "Last Night"; and Shaggy and Ali G, with their forthcoming release, "Me Julie."

Dido won the best British album and best British female categories, while Minogue matched that feat by picking up best international female and best international album for her latest set, *Fever*. It is being released March 5 by Capitol in the U.S.

"The Brit Awards make a big impact in other territories, and [they are] starting to gain a bit more importance in America, so we can expect some movement in those territories," observes Keith Wozencroft, managing director of Capitol's Parlophone imprint—which signed Minogue for the world, excluding Australia and New Zealand.

## MIXED REACTIONS

While delighted with the outcome of the awards ceremony, Wozencroft tells *Billboard*, "The thing I'm really pleased about is the press Kylie has had. [After the show,] she was [on the] front page of just about every British newspaper, and I think that—as much as the show—will help push sales. I think that press [reaction] will filter through to America, and the awareness of the huge response she's had here will definitely help."

Another winner at the show, held at London's Earls Court arena, was indie outfit Basement Jaxx, which picked up the best British dance act statuette. Member Simon Ratcliffe says, "I'm led to believe that these things help.



[Winning the award] is a great acknowledgement, especially as our award was voted for by the industry. But I don't take it too seriously—I don't see that this is going to change our career."

Winners and performers at this year's ceremony can, perhaps, expect bigger sales boosts than in previous years, thanks to ITV1's decision—in an attempt to boost interest—to air three shows dubbed *The Brits Are Coming* in the run-up to the event.

A spokesman for Woolworths, Britain's leading retailer of music,

says, "There has been a considerable uplift in sales for the titles related to the Brits. On this occasion, Kylie, Dido, and Sting have been particularly massive. The Brits as an event is generally a very positive thing for the industry and provides the same kind of uplift every year."

It isn't just winners that benefit from the Brits: Performers at such events can also expect an upsurge



in sales in the days following the broadcast. Wozencroft says, "After Kylie [performed at] the MTV Europe awards, we saw quite an impact on sales. The album is selling very well in Europe now, and we're shipping 500,000 to the States—which is amazing, as her first album only sold that number in total there."

Being realistic about the chances of the accolade boosting Basement Jaxx's sales internationally, Ratcliffe says, "It is good exposure, but I don't expect our album sales to leap up because we won an award." But he adds, "Two years ago, we performed live on the Brits, and that did us a lot of good, because millions of people watched it."

"I tend not to get too excited about award ceremonies: They're done for TV, it's entertainment, it's razzmatazz, and if someone like us—the underdogs—can get a look in, that's brilliant," he continues. "But it's not going to change our lives or anything."

Or, as Sting told the audience, "Music is its own reward."

Following is the full list of winners of the 2002 Brit Awards:

**Best British female:** Dido

**Best British newcomer:** Blue

**Best international artist:** Shaggy

**Best international group:** Destiny's Child

**Best pop act:** Westlife

**Best international newcomer:** the Strokes

**Best single:** S Club 7, "Don't Stop Moving"

**Best British dance act:** Basement Jaxx

**Best international female artist:** Kylie Minogue

**Best British video:** So Solid Crew, "21 Seconds"

**Best British male:** Robbie Williams

**Best British group:** Travis

**Best international album:** Kylie Minogue, *Fever*

**Best British album:** Dido, *No Angel*

**Outstanding Contribution to Music:** Sting

## Jimmy Buffett: The 'Billboard' Staffer



A number of *Billboard* alumni have gone on to greater glory in the music business after leaving the magazine's pages, but probably none have been as successful as Jimmy Buffett.

Before hitting the big time with such hits as "Margaritaville" and "Cheeseburger in Paradise," Buffett served as a Nashville correspondent for *Billboard*. He wrote for the magazine in 1969 and 1970, prior to the release of his first album, *Down to Earth*, on Barnaby Records.

Among his duties was writing concert reviews, but he's the first to admit that he was a soft touch. Buffett says, "Someone who had the intestinal fortitude to climb on a stage always got an 'A' for effort."

The following is a review he penned for *Billboard*:

## ISAAC HAYES

Municipal Auditorium, Nashville

Isaac Hayes brought his "Movement" to the Municipal Auditorium on May 3, combined it with an orchestra composed of the finest studio string horn and woodwind musicians in Nashville, and the result was a fantastic show which proved Isaac Hayes to be one of the finest black artists on the scene today. The "Hot Buttered Soul" man combined his songs and his keyboard work on both organ and piano with a full and powerful voice range that created a style which was truly his own.

Hayes established a free and easy manner with his audience of 5,000 and talked at length with the crowd which responded with enthusiasm. He and his back-up group performed several tight instrumental numbers that were richly flavored with the "Memphis Sound." Vocally Hayes was superb on such numbers as "Light My Fire," "I Stand Accused" and several selections from his million-selling Enterprise LP "Hot Buttered Soul." However, the highlight of the evening was Isaac Hayes' 23-minute rendition of "By the Time I Get to Phoenix."

Black Gold also appeared on the show which was a benefit performance for the Edgell Tutoring Project. **JIMMY BUFFETT**





## Students Name Billboard Among Favorite Music Publications

*Billboard* was recently nominated for a Vanderbilt University Music Award in the best music publication category. Sponsored by the Vanderbilt Music Society, Vanderbilt University's largest active student organization, the Vanderbilt University Music Awards are the Tennessee school's way of honoring the music industry for its accomplishments over the past year.

The awards are decided by the online votes of Vanderbilt students, faculty, and administration and recognize their choices for the best in music, music video, media, and live performances. Other nominated publications include *The Source*, *Rolling Stone*, *Guitar World*, and *Spin*.

"The awards pay tribute to the publications that shape public perception of the music industry," says Bradley Metrock, president of the Vanderbilt Music Society. "Vanderbilt students, like most other college students, rely on these publications to make informed purchases of CDs and DVDs of their favorite bands, as well as concert and movie tickets. Taking time to honor 'the best of the best' of these publications is the least that students our age can do."

Voting for the awards ends at midnight (central time) on Monday (25); winners will be announced Thursday (28) on Vusic: Vanderbilt Music Television in Nashville.

### 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 THIS WEEK: "I'm doing really well and am enjoying my downtime relaxing and concentrating on refocusing my musical career," **Arthur Lee**, founder of seminal '60s psychedelic act **Love**, says in an interview that will appear exclusively on *Billboard.com*. Recently released after nearly six years in prison for illegal possession of a firearm, Lee talks about archive releases, new material, and his long-awaited autobiography, *Love Volume One*.

Also this week, read "The Torture Tour" the second installment of *Billboard.com*'s four-part series of excerpts from *Freebirds: The Lynyrd Skynyrd Story*, the new book by Marley Brant.

Plus, *Billboard.com* will feature exclusive reviews of **Source Tags & Codes**, the major label debut of ...**And You Will Know Us by the Trail of Dead** (Interscope), electronica act **Boards of Canada's Geogaddi** (Warp), and singer/songwriter **Josh Rouse's Under Cold Blue Stars** (Slow River/Rykodisc).

News contact: Jonathan Cohen • jacohen@billboard.com



## personnel DIRECTIONS

Patrick McGowan joins the *Billboard* and *Airplay Monitor* staffs as adult chart manager/chart coordinator. He will be based in the New York City office.



McGowan will manage the adult top 40 and adult contemporary charts for both *Billboard* and *Airplay Monitor*. He will also oversee the modern AC chart and write the spin column in *Top 40 Airplay Monitor* while assisting in all activities related to the chart content of all *Airplay Monitors*.

McGowan comes to the magazines with a wealth of radio industry experience. Most recently, he served as music director at KWPT Eureka, Calif. Prior to that, McGowan worked at Mediabase, also in Eureka, where he served as a music research specialist, and at KFMI, where he was assistant program director and music director.

McGowan will report to Silvio Pietroluongo, director of charts for *Airplay Monitor*, and Geoff Mayfield, director of charts for *Billboard*.

visit [www.billboard.com](http://www.billboard.com)



# The Billboard BackBeat

EDITED BY CHUCK TAYLOR



## It's My Party And I'll Sing If I Want To

Sheryl Crow turned 40 in good company Feb. 11, when she hosted a birthday party/concert at the El Rey Theater in Los Angeles. Onstage guests included Bonnie Raitt, Don Henley, Dwight Yoakum, and actor Gwyneth Paltrow. Her set primarily consisted of '70s rock songs, a sprinkling of her own hits, and selections from her upcoming album *C'mon C'mon*, due April 9.

## On The Side Of The Law: Jerry Lee



**J**erry Lee is leading a double life. By day, he's known as a broadcast pioneer who helped turn FM radio into a viable format in the 1960s and as the current president/owner of AC WBEB (B101) Philadelphia.

But he has also raised millions of dollars in support of crime-fighting research and initiatives around the world, culminating in the recent opening of the Jerry Lee Center of Criminology at the University of Pennsylvania. He is the only non-criminologist who is a voting member of the Campbell Crime and Justice Group, an organization comprising the top 14 criminologists in the world—and Lee.

"I'm one of those fortunate people who seems to be standing in the right place at the right time," Lee suggests. "The whole thing started quite by accident" in 1996, over a random dinner set up by a friend with a criminal expert. "A four-hour dinner then turned into a brainstorming session at the radio station with this man and a high-ranking member of the Department of Justice that he brought with him," Lee says. "I have all these theories about criminology and education, and we started putting together an organization to deal with problems in West Philly."

Time and Lee's financial generosity led to his endowment of the Department of Criminology

and Criminal Justice at the University of Maryland, led by international expert Larry Sherman, who appointed Lee as the head of his advisory board there. In 1999, Sherman was wooed to the University of Pennsylvania to head the Fels Center of Government. Again, with Lee's backing, a criminology department was established, and again, he was named head of the advisory board.

In October 2000, the University of Pennsylvania's Jerry Lee Center of Criminology opened its doors with a dedication in 2001 that was attended by some 400 people, including former U.S. Attorney General Janet Reno (pictured above, left, with Lee, center).



"My No. 1 goal in life is to solve problems in our inner cities, and this really fits my mission," Lee says. "Research isn't worth anything unless it brings about change. When I get onto something, I'm good at making it happen."

And what about his career in broadcasting? Has that taken a back seat? "If I sold my radio station, all I'd have is money," Lee explains. "By holding on, I have influence. When a broadcaster talks to his congressman, he has tremendous leverage. As far as being an indie station owner, I intend to be the last man standing."

CHUCK TAYLOR



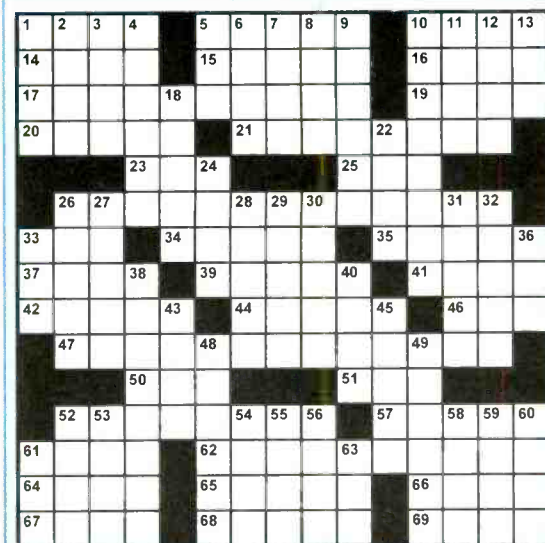
## LOVE ROCKS

Bono, left, was the honoree at the first Entertainment Independence Foundation's Love Rocks concert on Valentine's Day in Hollywood. He's shown onstage with presenter Tom Cruise; others in the house included Gwen Stefani, Cher, and actor Kevin Spacey. The event marked the foundation's launch of the Cardiovascular Research Initiative.



## Stepping In

Country crooner Neal McCoy, left, and Wayne Newton were among the entertainers that volunteered to go overseas with the USO at year-end to raise morale for U.S. troops, along with Shaggy, Bo Derek, and Rob Schneider. The two took turns singing jazz standards at the piano bar in the hotel where the tour participants stayed. McCoy was invited to sub for Newton at the Stardust in Las Vegas when the staple performer had to step out for other commitments.



## 'IT'S THE SAME OLD SONG' by Matt Gaffney

- Across**
- Semi-educated guess
  - "Sunny Came Home" singer Colvin
  - "Rama Ding Dong"
  - Awsome, to Bob Marley
  - Jamiroquai's "Too Young"
  - Like some history
  - UB40 song that charted in 1984...and 1988
  - Pill bottle
  - Beatles song "I've Just Got a Face"
  - With 52-across, Monkees song that charted in 1967...and 1986
  - Mr. Berlin, to pals
  - Paul Dresser song "My Gal"
  - Sheriff song that charted in 1983...and 1989
  - One-third of an "N SYNC hit
  - Thai or Taiwanese
  - Manfred and Aimee
  - "Under Pressure" instrument
  - Make demands on, as for a favor
  - Part of CBS
  - Alabama or Kansas, but not Chicago or Boston
  - Tennis player known for grunting loudly during play
  - "...the land of the free..."
  - Beatles song that charted in 1964...and 1986
  - Fond du Wisconsin
  - Songs to be played
  - See 21-across
  - Doors' security?
  - Renaissance fair drink
  - The Kingmen song that charted in 1963...and 1966
  - "It Must Be Him" singer
  - Greene who had a #1 hit in 1964 with "Ringo"
  - George Jones' Little Loving Come In"
  - Not doing much of anything
  - "...on the Water"
  - Nice place in the Bible
  - Clinton adviser Emanuel
  - Foreign travel need, sometimes
  - The Soft Machine drummer Robert
  - And the war lives inside him still" (Paula Cole line from "I Don't Want to Wait")
  - Aerosmith's "I Don't Want to ... Thing"
  - Get up
  - ELO's "England Town"
  - Lionel Richie's "Stuck"
  - Like some gems
  - King and others
  - Narrow waterway: abbr.
  - 1999 rap hit
  - ...up (admit guilt)
  - Actor Morales of "La Bamba"
  - Supertramp's "Hide in Your ..."
  - Immune system virus-fighters
  - Actor nominated for seven Oscars
  - Necklace component, maybe
  - Jazz saxophonist Bostic
  - "Va-va-...!"
  - Money for Nena, now
  - Where people skate to music
  - Gave the high sign
  - Last word of a "Mary Poppins" song title
  - Penn of "Sweet and Lowdown"
  - Michael Jordan has done ads for them
  - Wide shoe size
- Down**
- Paul McCartney and Elton John
  - Last word of a U2 album title
  - Senate staffer
  - Elton's lyricist
  - Normal: abbr.
  - Jerome Kern's "You Like to Spoon With Me?"
  - Sarah McLachlan tune with the line "We are born innocent"
  - Of merlot or cabernet
  - Requires, to Shakespeare
  - Words after "M" Cherie Amour"
  - "Che Gelida Mami-na" from "La Boheme," for example
  - Army address, sometimes
  - Color Me Badd's "4 Love"
  - ...living

The solution to this week's puzzle can be found on page 66.

## RIM SHOTS

by Mark Parisi





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# alanis morissette

under rug swept

featuring "hands clean",  
"precious illusions", "21 things"  
and "so unsexy"

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album written and produced by alanis morissette managed by scott welch for mosaic media group  
enhanced cd is your backstage pass to secret website, videos and unreleased songs

   
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## Beat Box™

by Michael Paoletta



**GOOD BEATS:** In the coming weeks, expect Nervous Records' release schedule to keep house heads smiling, big-time. Before getting to the new, though, we can't help but mention the tasty remixes of **Viola's** "Little Girl" that began circulating earlier this year. Both **Masters at Work** and **Illicit** have taken on the empowering tale and surrounded Viola's lovely gospel-hued vocals with oh-so-vibrant rhythmic sensations. A classic in the making, "Little Girl" should not be missed.

Ditto for **E-Man's** "Caves of Altamira," produced by the artist and **Darren Brandon**. The title and song will surely be familiar to fans of **Steely Dan**, as it appeared on the group's 1976 album, *The Royal Scam*. E-Man, as many recall, was the commanding voice behind **Jon Cutler's** indefatigable, jazz-spiked house classic of last year, "It's Yours."

Here, "Caves of Altamira" retains the original's jazz-rock fusion, mixing it with ample, soul-drenched beats. Remixer **Michael Moog** increases the track's intensity with filtered effects and bittersweet synth patterns.



As for the label's "resident diva," **Kim English**—who recently topped the *Billboard* Hot Dance Music/Club Play chart with "Everyday"—has two songs patiently awaiting their turns in the spotlight. Produced by **Maurice Joshua** and English and remixed by Cutler, the self-penned "Treat Me Right" is sterling English. "I can't make you love me/I've got to know who I am inside/Cuz I know my value/I'll no longer waste my time/There's someone who's for me/Yes, it's only a matter of time/I am strong and can be alone/Until I'm treated right/Just treat me right," she sings in the song's melodic chorus. Consider this "Learn 2 Luv," part two. Just gorgeous.

On the **Basement Boys**-produced "All That Jazz," English slides into

Blue Note territory with ease. Equal parts **Blu Cantrell** and classic English, "All That Jazz" percolates with fascinating rhythms that are guaranteed to open more than a few ears.

Readers will recall that the singer/songwriter and Nervous were in litigation nearly two years ago (*Billboard*, May 20, 2000). So, does all this wonderful English music emanating from the Nervous camp signal a kiss-and-make-up reunion between the artist and the label?

"Not really," English replies. "In fact, I've ended my agreement with Nervous. The settlement agreement stipulates that I submit five new [approved] tracks. The label recently accepted 'Simply Grateful' [produced by **Kyle Smith**], which means I now owe them one more track."

Pondering the future, English will only say this: "Part of the agreement is that I don't solicit any labels or new avenues until I've completed the fifth song. While my manager [**Vickie Markusic**] and I have some ideas, I can't go into detail yet."

**IT TAKES TWO:** On March 19, Immortal Records—a division of Virgin/EMI—issues the soundtrack to *Blade II*, the New Line Cinema film that opens in theaters nationwide March 22. In what will surely surprise fans of electronic and hip-hop, each track features an artist or two from each genre uniting to create one nation under a groove.

Pairings look like this: **Eve** and **Fatboy Slim** ("Cowboy"); **Mos Def** and **Massive Attack** ("I Against I"); **Ice Cube** and **Paul Oakenfold** ("Right Here, Right Now"); the **Roots** and **BT** ("Tao of the Machine"); **Cypress Hill** and **Roni Size** ("Child of the West"); **Busta Rhymes**, **Silk the Shocker**, and **Dub Pistols** ("The One"); **Fabulous**, **Jadakiss**, and **Danny Saber** ("We Be Like This"); **Redman** and **Gorillaz** ("Gorillaz on My Mind"); **Trina**, **Rah-Digga**, and **Groove Armada** ("Gangsta Queens"); **Bubba Sparxx** and **Crystal Method** ("PHDream"); **Volume 10** and **Roni Size** ("Raised in the Hood"); and **Mystikal** and **Moby** ("Gettin' Aggressive").

While this sounds interesting and promising on paper, it's not. Except for a few broken-beat, breakbeat, drum'n'bass, and electro references, this soundtrack is nothing more than a hip-hop compilation—which is rather sad, considering the potential risk-taking that really should have permeated this disc.

# Jackson's Latest Musical Persona Emerges On Astralwerks

BY MICHAEL PAOLETTA

NEW YORK—Trevor Jackson does not prescribe to any one musical style. The British producer/remixer/DJ has room in his heart for punk, dance, new-wave, electronic, reggae, rap, rock, soul, pop, R&B, funk, and disco. "I wouldn't have it any other way," he says. "I'm an open-minded individual, and I expect to remain that way."

Jackson, 34, rattles off one influence after another, ranging from Giorgio Moroder, Bobby Orlando, Arthur Baker, B-52's, the Rolling Stones, and Scritti Politti to James White, Biz Markie, and ESG. Although he appreciates the music that came before, he understands the importance of making music for the here and now. Now recording under the Playgroup moniker, he has done just that on *Playgroup*, which streets March 19 via Astralwerks. (Source issued the set in the U.K. last October.)

"This is not a record for kids; they just won't get it," Jackson explains. "It's rooted in history, and quite honestly, kids aren't interested in the roots... Actually, I made it for myself. It's like an accidental dance record; it's pop music rooted in underground club music of the electro kind. *Playgroup* is me simply bouncing around musical styles, which I love doing."

"I fucking adore this record," says Brion Vytalacil, assistant buyer at specialty retailer Rebel Rebel in New York. "It's the new jam, completely funky up; a cross between house and funk. We've already sold quite a few copies of the import."

The spunky *Playgroup*—mixed by Mark "Spike" Stent (Björk, Madonna)—finds Jackson working with an eclectic group of musicians and singers, including Leila collaborator Luca Santucci ("Number One"); KC



Flightt ("Front 2 Back"); Shinehead (a cover of "50 Ways to Leave Your Lover"); and Kathleen Hannah, formerly of Bikini Kill and now with Le Tigre ("Bring It On"). This talent is further enhanced by samples of Joi's "Sunshine and the Rain" and the Slits' "Typical Girls," among others.

According to Jackson, the most challenging part of making the album was "working within the pop vernacular of proper songs—songs with verses and choruses. Until this album, I never wrote a proper song or sang." Jackson, whose songs are handled by Universal/MCA Music Limited, either wrote or co-wrote all but two cuts and handles vocal chores on "Overflow" and "Hideaway."

"The appeal of this record is very broad-based," says Lawrence Lui, a project manager at Astralwerks. "We're targeting club DJs, lifestyle accounts, and different Web sites and radio formats."

First single "Number One" ships to club, mix-show, and specialty DJs in early March. This promo-only 12-inch will include remixes by So Solid Crew and Felix da Housecat. It will be sent to "key programmers at modern rock

and rhythmic pop radio to gauge interest in these formats," Lui notes. The album will be delivered to college and triple-A noncommercial formats.

Lensed by French animation whiz H5, the computer-generated video for "Number One" has been serviced to networks like MTV2 and MuchMusic USA. (Unlike the import, the U.S. version of the full-length CD will include the "Number One" video and the Fatboy Slim remix of "Front 2 Back.")

"The video is the best Internet tool we could hope for," Lui acknowledges. "We also have great exclusive material that we'll be offering third-party Web sites in return for placement and promotions." Lui says online promotions are already confirmed with *XLR8R* and *Jane* magazines.

Astralwerks also has a Playgroup-dedicated site on Astralwerks.com. Here, fans can stream music and videos; it will be linked to Jackson's official Playgroup site (Playgroup.mu).

Prior to embarking on the latest phase of his musical journey, Jackson, working as the Underdog, reinvented British hip-hop with the beats and rhythms he crafted for rap outfit the Brotherhood. Five years ago, he launched the experimental Output label. Throughout, Jackson has managed to knock out more than 50 remixes; names like U2, Massive Attack, and U.N.K.L.E. dot his résumé.

"If there's one constant that runs through my music, it's the desire to get as far away as possible from stereotypes," Jackson notes. "If I can open the floodgates of people's minds with *Playgroup*, I will have accomplished more than I set out to do."

Jackson is managed and booked, respectively, by Marc Picken of West and Billie de Voll of Nuphon in London.

- **Ultra Naté**, "Twisted" (Giant Step single). In a special agreement with Strictly Rhythm, Giant Step is handling the vinyl release of "Twisted." One of the most sublime moments on Naté's sorely overlooked *Stranger Than Fiction*, the shimmering, elegant "Twisted" is ready for dancefloor domination, thanks to wicked remixes by **Blaze**, **Karizma**, and **Bossa Cuca Nova**, whose bossa-flavored treatment is perfect for those chilled-out moments.

- **Fila Brazillia**, *Jump Leads* (Twentythree U.K. album). Ten years and eight albums later, England's Fila Brazillia (**Dave McSherry** & **Steve Cobby**) deftly maintains its musically awe-inspiring touch. The tasteful *Jump Leads* covers a lot of ground, from funk, soul, and

## The Beat Box Hot Plate

Latin to folk, broken-beat, and jazz. Vocalist **Steve Edwards** can be heard on "Spill the Beans," "We Build Arks," "Nightfall," and "The Green Grass of Homegrown."

- **The Lab Rats**, "Take Me in Your Arms Tonight" (unsigned). U.K. outfit the Lab Rats—aka **ATFC** and **OnePhatDeeva**—tackle this **Dexter Wansel/Cynthia Biggs**-penned jam originally recorded by **Teddy Pendergrass** and **Stephanie Mills** 22 years ago. Newcomer **Andrea Grant** handles vocal duties with ample soul and verve. Those into disco-embellished house tracks shouldn't ignore

this one. Contact will@ws-m.co.uk.

- **Furdog**, "69" (Harlequin single). **Ian Appell's** original production has been completely overhauled by production outfit **ObAdam** (**Oba Frank Lord** & **Albert Adam Camara**), which has intensified the salacious track's tribal elements.

- **Stéphane Pompougnac**, *Hôtel Costes Quatre* (Pschent/Wagram France album). The fourth volume in the ever-reliable, Pompougnac-mixed "Hôtel Costes" series is deliciously lush, groovy, and stylish. Highlights include opening track **Variety Lab's** "London in the Rain," **Imada's** "Playground do Brasil," and **Charles Webster's** Latin Lovers mix of **Doctor Rockit's** "Café de Flore." Distributed in the U.S. by MSI Music.

MICHAEL PAOLETTA



MARCH 2  
2002

# 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®

## Club Play

TITLE IMPRINT & NUMBER/PROMOTION LABEL

Artist

NUMBER 1

2 Weeks At Number 1

1	1	3	YOU GOT ME (BURNIN' UP)	MCA 155918	Funky Green Dogs
2	3	5	TAKE MY HAND (REMIXES)	ARISTA PROMO	Dido
3	2	4	STAR GUITAR	FREESTYLE DUST/ASTRALWERKS 38812/VIRGIN	The Chemical Brothers
4	5	7	LOVE'S GONNA SAVE THE DAY	VINYL SOUL 121/MUSIC PLANT	Georgie Porgie
5	8	14	YOU GIVE ME SOMETHING	EPIC PROMO	Jamiroquai
6	11	22	WHENEVER, WHEREVER (REMIXES)	EPIC PROMO	Shakira
7	13	19	SON OF A GUN (REMIXES)	VIRGIN PROMO	Janet Featuring Missy Elliott, P. Diddy & Carly Simon
8	14	21	THE REAL LIFE	CREDENCE 33150/NETTWERK	Raven Maize
9	7	10	WORK	MAW 2302/TOMMY BOY	Masters At Work Feat. Puppah Nas-T & Denise
10	4	1	CAUGHT UP	GROOVILICIOUS 271/STRICTLY RHYTHM	DJ Disciple Featuring Mia Cox
11	9	13	UNDERWATER	NETTWERK 33141	Delerium Featuring Rani
12	6	2	CAN'T GET YOU OUT OF MY HEAD	CAPITOL 77685	Kylie Minogue
13	15	23	GETTIN' INTO U	F-111 PROMO/MINISTRY OF SOUND	W.O.S.P.
14	24	33	TRIPPIN'	GROOVILICIOUS 274/STRICTLY RHYTHM	Andrea Brown
15	28	41	SLEEPING FASTER	SKINT PROMO/COLUMBIA	Lo Fidelity Allstars
16	23	28	LITTLE GIRL	NERVOUS 20507	Viola
17	16	6	SEXUAL REVOLUTION (REMIXES)	EPIC 79680	Macy Gray
18	12	9	FREELOVE	MUTE 42419/REPRISE	Depeche Mode
19	25	34	YOU AND ME (FEELS SO GOOD)	JUNGLE RED 90012	Solar City Featuring Pepper Mashay
20	10	15	EMOTION (REMIXES)	COLUMBIA 79672	Destiny's Child
21	26	35	WAKE UP	TRANS CONTINENTAL 89989/LOGIC	Beki
22	27	29	ME WITHOUT YOU	QFINITY 015	Ospina Featuring Andricka Hall

POWER PICK

23	35	—	(THIS IS) A SONG FOR THE LONELY	WARNER BROS. PROMO	Cher
24	20	24	PACIFIC COAST PARTY (REMIXES)	INTERSCOPE PROMO	Smash Mouth
25	31	38	FRAGILE (REMIXES)	A&M PROMO/INTERSCOPE	Sting
26	17	8	AIN'T IT FUNNY (REMIX)	EPIC PROMO	Jennifer Lopez Featuring Ja Rule
27	32	37	FREE TO CHANGE YOUR MIND (REMIXES)	DREAMWORKS PROMO	Regency Buck
28	22	12	MADONNA MEGAMIX	MAVERICK PROMO/WARNER BROS.	Madonna
29	19	18	WHERE'S YOUR HEAD AT	XL/ASTRALWERKS 38803/VIRGIN	Basement Jaxx
30	33	39	BEL AMOUR	TOMMY BOY SILVER LABEL 2345/TOMMY BOY	Bel Amour
31	45	—	THE HEARTBREAK	STAR 69 1234	Friburn & Urik
32	47	—	VIP	MIXOLOGY 0005/4 PLAY	Ibiza
33	18	11	GET THE PARTY STARTED (REMIXES)	ARISTA 15074	Pink
34	30	32	GOLDEN BOYS (REMIXES)	MCA 155826	Res
35	21	17	FEEL THE BEAT (REMIXES)	GROOVILICIOUS 269/STRICTLY RHYTHM	Darude
36	38	47	AMERICANA	THUMP 2318	Americana Featuring Gerardo
37	39	49	SOMEONE LIKE YOU	REPRISE PROMO	New Order
38	29	16	EVERYDAY	NERVOUS 20487	Kim English
39	46	—	SIX FEET UNDER	UNIVERSAL PROMO	Thomas Newman
40	48	—	AWAY (JOHN CREAMER AND STEPHANE K REMIXES)	YOU 006/ULTRA	Mantra Featuring Lydia Rhodes
41	37	30	I DON'T UNDERSTAND IT	STRICTLY RHYTHM 12618	Ultra Nate
42	44	42	MUSICA ELECTRICA	STAR 69 1232	Alma Matris

HOT SHOT DEBUT

43	—	—	WISH I DIDN'T MISS YOU (REMIXES)	J PROMO	Angie Stone
44	43	36	WE ARE FAMILY (HEART & SOUL REMIXES)	TOMMY BOY SILVER LABEL 2331/TOMMY BOY	Various Artists
45	41	43	I'M THE ONLY ONE	CRESCENT MOON PROMO/EPIC	MSM (Miami Sound Machine)
46	36	20	HARDER, BETTER, FASTER, STRONGER	VIRGIN 38811	Daft Punk
47	—	—	NO MORE DRAMA (THUNDERPUSS REMIX)	MCA PROMO	Mary J. Blige
48	34	25	YOUNG, FRESH N' NEW (TIMO MAAS REMIX)	VIRGIN PROMO	Kelis
49	40	27	DIRTY DANCIN' (REMIXES)	YCLEF 21135/J	The Product G&B Featuring Carlos Santana
50	49	31	IN STEREO (THE SUPERCHUMBO MIXES)	NERVOUS 20494	Flip Flop Featuring Faith Trent

## Maxi-Singles Sales

TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL

Artist

NUMBER 1

14 Weeks At Number 1

1	1	1	LIFETIME (BEN WATT REMIX)	COLUMBIA 79640/CRG	Maxwell
2	2	4	WHERE'S YOUR HEAD AT	XL/ASTRALWERKS 38803/VIRGIN	Basement Jaxx
3	4	2	7 DAYS (SUNSHIP REMIXES)	WILDSTAR/ATLANTIC 85232/AG	Craig David
4	13	—	YOU MAKE ME SICK (HQ2 REMIXES)	LAFACE 24556/ARISTA	Pink
5	10	9	BY YOUR SIDE (REMIXES)	EPIC 79544	Sade
6	3	6	ONE GOOD REASON	24/7 72472/ARTEMIS	Nicole J. McCloud
7	5	3	STAR GUITAR	FREESTYLE DUST/ASTRALWERKS 38812/VIRGIN	The Chemical Brothers
8	8	5	WHERE THE PARTY AT (REMIXES)	SO SO DEF/COLUMBIA 79605/CRG	Jagged Edge With Nelly
9	7	—	WILL I?	ROBBINS 72055	Ian Van Dahl
10	6	7	YES	TOMMY BOY 2286	Amber
11	11	11	CAN'T FIGHT THE MOONLIGHT	CURB 77098	LeAnn Rimes
12	12	10	FREELOVE	MUTE/REPRISE 42419/WARNER BROS.	Depeche Mode
13	9	8	EVERYDAY	NERVOUS 20487	Kim English
14	14	13	DESERT ROSE (VICTOR CALDERONE REMIX)	A&M 497321/INTERSCOPE	Sting Featuring Cheb Mami
15	24	23	CAN'T GET YOU OUT OF MY HEAD	CAPITOL 77685	Kylie Minogue
16	22	25	THIS IS ME (REMIXES)	BAD BOY 79403/ARISTA	Dream
17	15	14	WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS.	Madonna
18	19	15	HIDE U	KINETIC 54701	Kosheen
19	—	—	HE LOVES U NOT	BAD BOY 79381/ARISTA	Dream
20	16	20	BROWN SKIN (MEGAMIX)	MOTOWN 015315/UNIVERSAL	India.Arie
21	25	18	MUSIC	MAVERICK 44309/WARNER BROS.	Madonna
22	—	—	GET THE PARTY STARTED (REMIXES)	ARISTA 15074	Pink
23	20	21	LORDS OF ACID VS. DETRIOT	ANTLER SUBWAY 6065	Lords Of Acid
24	—	—	STRANGER IN MY HOUSE (REMIXES)	ELEKTRA 87173/EEG	Tamia
25	17	—	I'M A SLAVE 4 U	JIVE 42380/ZOMBA	Britney Spears

• 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.

MARCH 2  
2002

# Billboard® TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	THE CHEMICAL BROTHERS	FREESTYLE DUST 11882/ASTRALWERKS	Come With Us
2	2	VARIOUS ARTISTS	RAZOR & TIE 89041	Pulse
3	3	JOHNNY VICIOUS	ULTRA 1111	Ultra. Dance 01
4	5	ZERO 7	PALM 5007	Simple Things
5	4	VARIOUS ARTISTS	ROBBINS 75025	Dance Party (Like It's 2002)
6	11	BASEMENT JAXX	XL 10479/ASTRALWERKS	Rooty
7	7	GARBAGE	ALMO SOUNDS 493119/INTERSCOPE	Beautifulgarbage
8	6	DAFT PUNK	VIRGIN 49506	Discovery
9	9	LOUIE DEVITO	DEE VEE 40001/MUSICRAMA	N.Y.C. Underground Party Volume 4
10	12	BJORK	ELEKTRA 62653/EEG	Vespertine
11	8	VARIOUS ARTISTS	ULTRA 1110	Ultra. Chilled 01
12	13	THE AVALANCHES	MODULAR 31177/LONDON-SIRE	Since I Left You
13	10	DJ SKRIBBLE	BIG BEAT/WARNER ESP 35080/LONDON-SIRE	Essential Presents: Skribble's House
14	14	JAMIROQUAI	EPIC 85554	A Funk Odyssey
15	16	VARIOUS ARTISTS	MINISTRY OF SOUND 5803	The Chillout Session
16	15	DARUDE	GROOVILICIOUS 106/STRICTLY RHYTHM	Before The Storm
17	25	GEORGE CALLE	XTREME 70911	Xtreme Dance Party
18	18	VARIOUS ARTISTS	WARNER BROS./ELEKTRA/ATLANTIC 14720/ARISTA	Totally Dance
19	17	THE CRYSTAL METHOD	OUTPOST/GEFFEN 483063/INTERSCOPE	Tweekend
20	19	VARIOUS ARTISTS	ROBBINS 75022	Trance Party (Volume One)
21	21	VARIOUS ARTISTS	ROBBINS 75024	Best Of Trance Volume 2
22	20	PAUL VAN DYK	MINISTRY OF SOUND 5002	The Politics Of Dancing
23	23	NEW ORDER	REPRISE 89021/WARNER BROS.	Get Ready
24	24	BLUE SIX	NAKEDMUSIC 11115/ASTRALWERKS	Beautiful Tomorrow
25	—	PAUL OAKENFOLD	WARNER SUNSET/FFRR 31169/LONDON-SIRE	Swordfish: The Album (Soundtrack)

• 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). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed 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 (Dro). △ Certification for 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.

# Billboard® HOT DANCE BREAKOUTS

## Club Play

1	IT'S GONNA BE (A LOVELY DAY)	Brancaccio & Aisher	GEOROCK/CREDENCE
2	ESCAPE	Enrique Iglesias	INTERSCOPE
3	INSATIABLE	Darren Hayes	COLUMBIA
4	MOUNTAIN TOP	99th Affair Featuring Latanza Waters	JELLYBEAN
5	PURPLE GOD	Anny	GLASS SLIPPER

## Maxi-Singles Sales

1	TO GET DOWN	Timo Maas	KINETIC
2	HEAVEN	Eyra Gail	ARTEMIS
3	INSATIABLE	Darren Hayes	COLUMBIA
4	MOUNTAIN TOP	99th Affair Featuring Latanza Waters	JELLYBEAN
5	LOVE HURTS	DJ Abstract	BREAKBEAT SCIENCE

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.



# Remembering An Original 'Outlaw': Waylon Jennings

BY DEBORAH EVANS PRICE  
and PHYLLIS STARK

NASHVILLE—The death of Waylon Jennings Feb. 13 at his home in Chandler, Ariz. (*Billboard*, Feb. 23), touched off a deep sadness along Music Row and sparked many memories and comments from his fellow artists and members of the country music industry. A memorial service was being planned for Nashville. Following are some tributes to the legendary artist from those who were touched by his life and his music.

**Ray Benson of Asleep at the Wheel:** "Waylon did more living in less time than anyone I've ever met. He was a genius, flat out. Very smart, very opinionated, very much his own man."

**Kix Brooks of Brooks & Dunn:** "It's a great loss. Waylon was one of the reasons I got into country music. He was a great artist who always did things his way. A true original talent, and I wish there were more like him."

**Jeff Carson:** "I was in the sixth grade and a friend told me about these two guys that I had to hear, Waylon and Willie. So I joined the Columbia House record club and got my six 8-tracks for a penny. The first one I picked was *The Outlaws* album. I credit Waylon and 'Luckenbach, Texas' with making me a country music fan."

**Johnny Cash:** "Waylon was a dear friend, one of the very best of 35 years. I will miss him immensely."

**Mark Chesnutt:** "From the time I was a little boy I sang all of Waylon's songs, even dressed like him. I guess I always wanted to be like him. The best thing was getting to be friends with him. I'd always call Waylon when I was ticked at someone at the label or my management, and he'd listen, then say, 'The hell with 'em, you just go tell 'em to kiss your butt.' Then I'd say, 'Waylon, I can't do that. You're the only one who can get away with that!' He was a great friend and a stylist like no other."

"I was fortunate enough a few years back to record 'Rainy Day Woman' with Waylon for one of my records. That's a day I'll never forget. At the time, my wife was pregnant with our first son. When we were done in the studio that day, as he was leaving and I was gushing with gratitude, he looked at my wife and said jokingly, 'The only thing I want out of this deal is for you to name that baby after me.' Waylon was so tickled when we called to tell him that our son was named after him."

## TO OUR READERS

Nashville Scene will return next week.

**Kenny Chesney:** "He did it his own way. He proved you could go outside the lines, stick to your guns, and be successful. Any time any artist wonders about their path, they just need to think about Waylon Jennings, because he definitely did it his own way."

"Bet you tonight, though, there's gonna be a lot of Waylon Jennings being played on the tour buses rolling out of Nashville."

**Jessi Colter** (Jennings' wife and a fellow artist): "Waylon kicked ass right to the end and ruled the roost right up to the last minute. It always took all of us to try to figure out just what he wanted next and how to do it exactly the way he wanted it done. Waylon always did things his way and even won the final battle, because he got to die his way, at home and in his sleep."

**Billy Ray Cyrus:** "This one hits close to home. I was such a fan growing up that in high school, I took my mom to see Waylon in concert. At the show I bought one of those black T-shirts with the flying 'W' logo on the front. I wore that shirt every day for months until someone either stole it or threw it away to keep me from wearing it so much."

"The two words I think of now to describe Waylon are 'friendship' and 'music.' In light of his passing, I feel those words have a common trait. Just like music can live on, so does friendship. And that friendship we shared will always be a part of who I am."

**Rodney Crowell:** "He was the first guy to introduce rock to country. Hank Williams had a bluesy thing going, but Waylon brought rock'n'roll into this and made it hip."

**Joe Diffie:** "Country music has suffered a great loss with the death of Waylon Jennings. I've always admired and respected 'the Outlaw's' music and career. Plus, I liked the way he always stood up for the rights of the artist when it came to making music. He will be missed, but his music and renegade spirit will always be with us."

**Troy Gentry of Montgomery Gentry:** "Waylon Jennings was the baddest, just the baddest there ever was. He did it his way, without compromising, and it's what made people love him. Listen to his records, and they hit as hard today as they did back when."

"When Eddie [Montgomery] and I came to town, a lot of people thought we were a little too wild. You

know—Kentucky guys from the honky-tonks who just wanted to be rowdy. Waylon reached out to us, though. When he made that live record at the Ryman [Auditorium in Nashville], he asked us to come sing with him on it. Now, we don't get intimidated by much. But we'd never been on the stage of the Ryman, which is heavy enough. Standing there, waiting to go out, my knees were a little weak, and then to hear Waylon say, 'These 'ol boys remind me a little of myself. They do things their own way,' it was all I could do to walk out there."



**Tompall Glaser:** Glaser says he and Jennings "had wars . . . but we got done what we wanted to do" in challenging the status quo in Nashville with the *Wanted: The Outlaws* album, which featured Jennings, Glaser, Willie Nelson, and Jessi Colter. "We wanted to change the way things were. We didn't like it and weren't going to be a part of the way country music was at that time. It was getting a little sloppy. We wanted to show what we could do. You know how it is when a young man is pissed off."

**Andy Griggs:** "Waylon's friendship to me was as big as his music. With a broken heart I smile, 'cause I can see him crossing over, softly singing 'Storms Never Last.' I'm gonna miss ya, hoss."

**Hal Ketchum:** "Waylon was honest. I believe there is a place on the other side where all great artists live, and I believe that Picasso better watch his ass, 'cause he ain't the rooster anymore."

**Tracy Lawrence:** "He was truly a gracious human being and a passionate advocate for traditional country music."

**Martina McBride:** "Waylon was a true original. He came along and wasn't afraid to do his own thing and changed the sound of country music. He didn't just open doors—he knocked down doors for all artists who want to break the mold and have their own sound. We will miss the man, but the spirit of who he was and what he stood for will be with us forever."

**Eddie Montgomery of Montgomery Gentry:** "I cut my teeth on Waylon's music and his attitude. He was one of those guys who was just too real. Everybody wanted to be Waylon. Everybody. And can you blame them? To think he won't be walking out onstage anymore, well, that'll rip your heart out."

**Sting:** "I was fortunate enough to work with Waylon. We recorded 'She's Too Good for Me,' one of my songs. He was a legend, and he lived up to that. We shall miss him."

**Trent Summar:** "He is one of our most important country music icons. Waylon was the Beatles and the Rolling Stones of country music."

**Randy Travis:** "I was always a great fan of Waylon's music from the time I was a kid. I consider it my good fortune to have the honor of performing with Waylon and Jessi on my *Inspirational Journey* LP two years ago. [My wife] Elizabeth's and my thoughts go out to Jessi and the family. We lost one of music's great entertainers."

**Travis Tritt:** "My heart is broken. With the passing of Waylon Jennings, I have lost a great friend, a tremendous influence, a mentor, and a teacher. He represents everything that I admire and respect in an artist and in a person. Doing things his own way, speaking his mind regardless of the consequences, and reaching out and touching the true inner feelings of his audience are all things that Waylon stood for throughout his career. I shared a real kinship with him."

"Even though there will undoubtedly be countless tributes to him by various country music establishments in the coming months, at times he was shunned by many in those establishments for his 'outlaw' honesty. In spite of this, his monumental contribution to our industry will be felt for decades to come. I consider myself fortunate to have known the man and hope to carry on the legacy that he inspired."

**Hank Williams III:** "Waylon was probably the most real, down-to-earth country legend I've ever had the priv-

ilege to know. He never acted like a rock star or felt like he was better than anyone else. He was somebody that was always in your corner and helped a lot of people out."

**Richard Young of the Kentucky HeadHunters:** "He was a great influence on us. We emulated his style and the way he did it. He made us feel like it was OK to come from outside Music Row and do it your own way. The closest thing to rock'n'roll that ever happened to country music just left. Him and Johnny Cash, they were our rockers. Now one's gone."

**Allen Butler, president/CEO, Sony Music Nashville:** "We are deeply saddened by the loss of one of country music's greatest performers. Waylon Jennings was truly an original talent, the likes of which the music world will never see again . . . His style and unwavering tenacity will never be forgotten."

**Michael Greene, president/CEO, the National Academy of Recording Arts and Sciences:** "Few individuals have had a broader, more important influence than Waylon Jennings. It didn't matter whether you were a rock, pop, country, gospel, or R&B songwriter or vocalist: Waylon was the talented teacher and wellspring that we all learned and drank from. His 13 Grammy nominations and two wins are indicative of the admiration his peers had for him."

**Chips Moman, producer/songwriter/guitarist:** "Waylon and I watched our sons grow up together. We were very close. We did a lot of work together, had a lot of success, and shared a lot of good times. I'm going to hate that he's not here anymore. Artists come and go, but people like Waylon, Johnny Cash, Willie Nelson, and George Jones are very special. He's a legend, and no one's ever gonna forget him."

**Bobby Roberts, president, the Bobby Roberts Co., which exclusively booked Jennings for live performances the past six years:** "The last couple of years, due to health concerns, we only booked Waylon on 25-30 dates a year, but we could have easily done 80 . . . Waylon told me several times he was having more fun onstage than he had in years. He just seemed to really enjoy the dates he did do."

"It was a privilege for somebody like myself, who had admired him for so many years, to be able to represent such a superstar with such a great body of work. Everybody at my company loved Waylon and Jessi. He was very, very kind to all of us and so authentic as an artist."

*Additional reporting by Ray Waddell in Nashville.*



MARCH 2  
2002

Billboard

# TOP COUNTRY ALBUMS

The top selling album 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	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO		ARTIST	Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL							IMPRINT & NUMBER/DISTRIBUTING LABEL		
					👑 NUMBER 1 👑	5 Weeks At Number 1	38	37	37		LEANN RIMES ●	I Need You	1
1	1	1		ALAN JACKSON ▲ <sup>2</sup>	Drive	1	39	35	—		VARIOUS ARTISTS	Time-Life's Treasury Of Bluegrass	35
				ARISTA NASHVILLE 67039/RLG (12.98/18.98)							TIME LIFE 18701 (19.98 CD)		
2	3	2		SOUNDTRACK ▲	O Brother, Where Art Thou?	1	40	36	31		TRACE ADKINS	Chrome	4
3	2	—		VARIOUS ARTISTS	Totally Country: 17 New Chart-Topping Hits	2	41	33	32		BLAKE SHELTON	Blake Shelton	3
4	4	3		GARTH BROOKS ▲ <sup>3</sup>	Scarecrow	1	42	41	41		WARNER BROS. 24731/WRN (11.98/17.98)		
5	5	4		CAPITOL 31330 (10.98/18.98)							TRACY BYRD	Ten Rounds	12
6	6	5		TOBY KEITH ▲	Pull My Chain	1	43	39	33		RCA 67009/RLG (11.98/17.98)		
7	8	8		DREAMWORKS 45023/INTERSCOPE (12.98/18.98)							CLINT BLACK	Greatest Hits II	8
8	7	9		TIM MCGRAW ▲	Set This Circus Down	1	44	38	40		RCA 67005/RLG (12.98/18.98)		
9	10	10		CURB 78711 (12.98/18.98)							GARY ALLAN	Alright Guy	4
10	9	7		STEVE HOLY	Blue Moon	7	45	43	42		MCA NASHVILLE 170201 (11.98/17.98)		
11	11	6		CURB 77972 (11.98/17.98) ▲							TRISHA YEARWOOD	Inside Out	1
12	12	11		RASCAL FLATTS ●	Rascal Flatts	7	46	44	46		MCA NASHVILLE 170200 (11.98/17.98)		
				LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) ▲							GEORGE STRAIT ▲	Latest Greatest Straitest Hits	1
											MCA NASHVILLE 170100 (11.98/17.98)		
				MARTINA MCBRIDE ●	Greatest Hits	1	47	46	39		VARIOUS ARTISTS	O Sister! The Women's Bluegrass Collection	35
				RCA 67012/RLG (12.98/18.98)							ROUNDER 610499 (11.98/17.98)		
				SOUNDTRACK ▲	Coyote Ugly	1	48	42	36		VARIOUS ARTISTS	Classic Country: Great Story Songs	28
				CURB 78703 (11.98/17.98)							TIME LIFE 18804 (17.98 CD)		
				WILLIE NELSON	The Great Divide	5	49	45	43		CHELY WRIGHT	Never Love You Enough	4
				LOST HIGHWAY 186231/MERCURY (12.98/18.98)							MCA NASHVILLE 170210 (11.98/17.98)		
				BROOKS & DUNN ●	Steers & Stripes	1	50	47	38		MONTGOMERY GENTRY	Carrying On	6
				ARISTA NASHVILLE 67003/RLG (12.98/18.98)							COLUMBIA 62167/SONY (11.98 EQ/17.98)		
											PAT GREEN	Three Days	7
				🔥 HOT SHOT DEBUT 🔥							REPUBLIC D16018/UNIVERSAL (8.98/14.98)		
13	13	12		KASEY CHAMBERS	Barricades & Brickwalls	13	51	53	47		JAMIE O'NEAL ●	Shiver	14
				WARNER BROS. 48028 (11.98 CD) ▲							MERCURY 170132 (11.98/17.98) ▲		
14	13	12		GEORGE STRAIT ●	The Road Less Traveled	1	52	48	44		DIAMOND RIO ●	One More Day	5
				MCA NASHVILLE 170220 (11.98/18.98)							ARISTA NASHVILLE 67999/RLG (11.98/17.98)		
15	25	21		ALISON KRAUSS + UNION STATION	New Favorite	3	54	49	59		THE CHARLIE DANIELS BAND	How Sweet The Sound – 25 Favorite Hymns And Gospel Greats	49
				ROUNDER 610495/DJMG (11.98/17.98)							SPARROW 51908 (19.98/19.98)		
16	16	15		TIM MCGRAW ▲ <sup>2</sup>	Greatest Hits	1	55	51	49		PATTY LOVELESS	Mountain Soul	19
				CURB 77978 (12.98/18.98)							EPIC 85651/SONY (11.98 EQ/17.98)		
17	14	16		KENNY CHESNEY ▲ <sup>2</sup>	Greatest Hits	1	56	52	48		JESSICA ANDREWS ●	Who I Am	2
				BNA 67976/RLG (12.98/18.98)							DREAMWORKS 450248/INTERSCOPE (11.98/17.98)		
18	15	14		JO DEE MESSINA ▲	Burn	1	57	54	52		CAROLYN DAWN JOHNSON	Room With A View	8
				CURB 77977 (11.98/17.98)							ARISTA NASHVILLE 69336/RLG (10.98/16.98)		
19	17	18		DIXIE CHICKS ▲ <sup>9</sup>	Fly	1	58	61	55		GEORGE JONES	The Rock: Stone Cold Country 2001	5
				MONUMENT 69678/SONY (12.98 EQ/18.98)							BAND17/BNA 67029/RLG (11.98/17.98)		
20	21	23		TRAVIS TRITT ▲	Down The Road I Go	8	59	69	—		TRAVIS TRITT	The Lovin' Side	59
				COLUMBIA 62165/SONY (11.98 EQ/17.98)							WARNER BROS. 78296/RHINO (11.98 CD)		
21	18	20		LONESTAR ●	I'm Already There	1	60	65	56		LYLE LOVETT	Anthology Volume One: Cowboy Man	26
				BNA 67011/RLG (12.98/18.98)							CURB 170234/MCA NASHVILLE (11.98/18.98)		
22	22	13		NICKEL CREEK ●	Nickel Creek	13	61	55	50		TAMMY COCHRAN	Tammy Cochran	27
				SUGAR HILL 3903 (16.98 CD) ▲							EPIC 69736/SONY (7.98 EQ/11.98) ▲		
23	19	19		SARA EVANS ▲	Born To Fly	6	62	56	51		VARIOUS ARTISTS	This Is Your Country: 20 Contemporary Country Classics	27
				RCA 67964/RLG (11.98/17.98)							UTV 58506/UNIVERSAL (10.98/18.98)		
24	23	25		CYNDI THOMSON	My World	7	63	62	60		PHIL VASSAR ●	Phil Vassar	23
				CAPITOL 26010 (10.98/17.98)							ARISTA NASHVILLE 18891/RLG (10.98/16.98) ▲		
25	24	26		CHRIS CAGLE	Play It Loud	20	64	60	61		RODNEY CARRINGTON	Morning Wood	18
				CAPITOL 34170 (10.98/17.98) ▲							CAPITOL 24827 (10.98/17.98) ▲		
26	26	24		REBA MCENTIRE ●	Greatest Hits Volume III – I'm A Survivor	1	65	63	57		THE CHARLIE DANIELS BAND	The Live Record	38
				MCA NASHVILLE 170202 (11.98/18.98)							BLUE HAT/AUDION 8133/KOCH (12.98/18.98)		
27	28	—		JOHN MICHAEL MONTGOMERY	Love Songs	27					👑 PACESETTER 👑		
				WARNER BROS. 48234/WRN (17.98 CD)									
28	27	22		HANK WILLIAMS JR.	Almeria Club	9	66	75	—		TRAVIS TRITT	The Rockin' Side	66
				CURB 78725 (12.98/17.98)							WARNER BROS. 78297/RHINO (11.98 CD)		
29				RAY STEVENS	Osama-Yo' Mama: The Album	29	67				WAYLON JENNINGS	The Best Of Waylon Jennings: 20th Century Masters The Millennium Collection	67
				CURB 78733 (11.98/17.98)							MCA NASHVILLE 170139 (16.98/11.98)		
30	20	17		HANK WILLIAMS III	Lovesick Broke & Driftin'	17	68	59	53		COLLIN RAYE	Can't Back Down	39
				CURB 78728 (17.98 CD) ▲							EPIC 85794/SONY (17.98 EQ CD)		
31	29	27		SOUNDTRACK	Down From The Mountain	10	69	66	63		ROY D. MERCER	Greatest Hits: The Best Of How Big'a Boy Are Ya?	26
				LOST HIGHWAY 170221/MERCURY (12.98/18.98)							VIRGIN 49085/CAPITOL (10.98/16.98)		
32	30	28		LEE ANN WOMACK ▲ <sup>2</sup>	I Hope You Dance	1	70				WAYLON JENNINGS	RCA Country Legends: Waylon Jennings	70
				MCA NASHVILLE 170099 (11.98/17.98)							BUDDAH 99788/RCA (24.98 CD)		
33	32	30		ALAN JACKSON ▲	When Somebody Loves You	1	71				WAYLON AND WAYMORE BLUES BAND	Never Day Die: Live	71
				ARISTA NASHVILLE 69335/RLG (12.98/18.98)							LUCKY DOG/COLUMBIA 63853/SONY (11.98 EQ/17.98)		
34	31	29		DAVID BALL	Amigo	11	72	57	62		RANDY TRAVIS	Inspirational Journey	34
				DUALTONE 01109/RAZOR & TIE (11.98/17.98)							WARNER BROS. 47893/WRN (11.98/17.98)		
35	34	34		TRICK PONY ●	Trick Pony	12	73	64	58		EARL SCRUGGS AND FRIENDS	Earl Scruggs And Friends	41
				WARNER BROS. 47927/WRN (11.98/17.98)							MCA NASHVILLE 170189 (11.98/18.98) ▲		
36				JOHNNY CASH	The Essential Johnny Cash	36	74	70	67		JOE DIFFIE	In Another World	56
				LEGACY/COLUMBIA 68290/SONY (17.98 EQ/24.98)							MONUMENT 85373/SONY (11.98 EQ/17.98)		
37	40	35		BRAD PAISLEY	Part II	1	75	68	66		VARIOUS ARTISTS	Hank Williams: Timeless	22
				ARISTA NASHVILLE 67008/RLG (11.98/17.98)							LOST HIGHWAY 170239/MERCURY (11.98 CD)		

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). 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 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 percent-age 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.

MARCH 2  
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
				<b>NUMBER 1</b>	1 Week At Number 1						
1	—	WAYLON JENNINGS	RCA 8506/RLG (12.98/11.98)	Greatest Hits	148	13	8	PATSY CLINE	MCA SPECIAL PRODUCTS 420265/MCA (12.98/18.98)	Heartaches	166
2	1	DIXIE CHICKS	MONUMENT 68195/SONY (10.98/17.98)	Wide Open Spaces	212	14	12	GARTH BROOKS	CAPITOL 97424 (19.98/26.98)	Double Live	170
3	2	SHANIA TWAIN	MERCURY 536003 (12.98/18.98)	Come On Over	224	15	14	TOBY KEITH	DREAMWORKS 450209/INTERSCOPE (11.98/17.98)	How Do You Like Me Now?!	120
4	3	WILLIE NELSON	LEGACY/COLUMBIA 68322/SONY (7.98/11.98)	16 Biggest Hits	180	16	18	WILLIE NELSON	LEGACY/COLUMBIA 64184/SONY (5.98/10.98)	Super Hits	345
5	4	HANK WILLIAMS JR.	CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	401	17	15	GARY ALLAN	MCA NASHVILLE 170101 (11.98/17.98)	Smoke Rings In The Dark	115
6	5	FAITH HILL	WARNER BROS. 47927/WRN (12.98/18.98)	Breathe	119	18	11	THE CHARLIE DANIELS BAND	EPIC 65694/SONY (7.98/11.98)	A Decade Of Hits	597
7	—	WAYLON JENNINGS	RCA 66849/RLG (4.98/9.98)	Super Hits	6	19	22	LONESTAR	BNA 67762/RLG (10.98/17.98)	Lonely Grill	138
8	6	JOHNNY CASH	LEGACY/COLUMBIA 68290/SONY (17.98/24.98)	16 Biggest Hits	150	20	13	LEE GREENWOOD	CAPITOL 95568 (11.98/17.98)	American Patriot	25
9	7	BROOKS & DUNN	ARISTA NASHVILLE 18852/RLG (10.98/18.98)	The Greatest Hits Collection	231	21	16	JOHN DENVER	MADACY 4750 (5.98/9.98)	The Best Of John Denver	190
10	10	TOBY KEITH	MERCURY 558982 (11.98/17.98)	Greatest Hits Volume One	168	22	23	ALISON KRAUSS	ROUNDER 610325/DJMG (11.98/17.98)	Now That I've Found You: A Collection	257
11	—	WAYLON JENNINGS	RCA 66857/RLG (10.98/15.98)	The Essential Waylon Jennings	1	23	17	TIM MCGRAW	CURB 77655 (5.98/9.98)	Not A Moment Too Soon	356
12	9	ALAN JACKSON	ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	330	24	20	THE JUDDS	CURB 77905 (7.98/11.98)	Number One Hits	84
						25	21	PATSY CLINE	MCA NASHVILLE 320012 (6.98/11.98)	12 Greatest Hits	761

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). 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 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.



MARCH 2  
2002

Billboard®

# HOT COUNTRY™ SINGLES & TRACKS

Compiled from a national sample of airplay  
supplied by Broadcast Data Systems' radio  
track service. 148 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		TITLE	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO		TITLE	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NUMBER 1	5 Weeks At Number 1			31	31	30		JEZEBEL	Chely Wright	30	
	1	1		GOOD MORNING BEAUTIFUL	Steve Holy	CURB ALBUM & SOUNDTRACK CUT	1		32	43		DRIVE (FOR DADDY GENE)	Alan Jackson	ARISTA NASHVILLE ALBUM CUT	32
2	2	2		WRAPPED AROUND	Brad Paisley	ARISTA NASHVILLE 69103	2	33	32	31		I'M NOT GONNA DO ANYTHING WITHOUT YOU	Mark Wills With Jamie O'Neal	MERCURY ALBUMS CUT	31
3	4	5		BRING ON THE RAIN	Jo Dee Messina With Tim McGraw	CURB ALBUM CUT	3	34	34	35		WHEN YOU LIE NEXT TO ME	Kellie Coffey	BNA ALBUM CUT	34
4	3	4		THE LONG GOODBYE	Brooks & Dunn	ARISTA NASHVILLE ALBUM CUT	3	35	33	32		JUST WHAT I DO	Trick Pony	WARNER BROS. ALBUM CUT/WRN	32
5	5	6		THE COWBOY IN ME	Tim McGraw	CURB ALBUM CUT	5	36	37	39		NOT A DAY GOES BY	Lonestar	BNA ALBUM CUT	36
6	6	8		BLESSED	Martina McBride	RCA ALBUM CUT	6	37	35	34		SHE DOESN'T DANCE	Mark McGuinn	VFR ALBUM CUT	34
7	8	10		SOME DAYS YOU GOTTA DANCE	Dixie Chicks	MONUMENT ALBUM CUT	7	38	38	38		THE ONE	Gary Allan	MCA NASHVILLE 172232	38
8	11	14		YOUNG	Kenny Chesney	BNA ALBUM CUT	8	39	39	42		TONIGHT I WANNA BE YOUR MAN	Andy Griggs	RCA ALBUM CUT	39
9	13	12		I BREATHE IN, I BREATHE OUT	Chris Cagle	CAPITOL ALBUM CUT	9	40	42	40		SWEET MUSIC MAN	Reba	MCA NASHVILLE 172231	40
10	10	11		IN ANOTHER WORLD	Joe Diffie	MDNUMENT ALBUM CUT	10	41	44	41		HEATHER'S WALL	Ty Herndon	EPIC ALBUM CUT	41
11	14	15		I'M MOVIN' ON	Rascal Flatts	LYRIC STREET ALBUM CUT	11	42	43	45		GOODBYE ON A BAD DAY	Shannon Lawson	MCA NASHVILLE 172233	42
12	7	3		RUN	George Strait	MCA NASHVILLE 172221	2	43	45	44		MENDOCINO COUNTY LINE	Willie Nelson With Lee Ann Womack	LOST HIGHWAY ALBUM CUT/MERCURY	43
13	9	7		WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING)	Alan Jackson	ARISTA NASHVILLE ALBUM CUT	1	44	40	37		DAYS OF AMERICA	Blackhawk	COLUMBIA ALBUM CUT	37
14	12	9		JUST LET ME BE IN LOVE	Tracy Byrd	RCA 69106	9	45	46	46		BEFORE I KNEW BETTER	Brad Martin	EPIC ALBUM CUT	45
15	18	21		MY LIST	Toby Keith	DREAMWORKS ALBUM CUT	15	46	41	33		INSIDE OUT	Trisha Yearwood Featuring Don Henley	MCA NASHVILLE 172219	31
16	15	18		THAT'S WHEN I LOVE YOU	Phil Vassar	ARISTA NASHVILLE ALBUM CUT	15	47	48	49		CIRCLES	Sawyer Brown	CURB ALBUM CUT	47
17	17	19		WHAT IF SHE'S AN ANGEL	Tommy Shane Steiner	RCA ALBUM CUT	17	48	56	59		LIVING AND LIVING WELL	George Strait	MCA NASHVILLE ALBUM CUT	48
18	20	20		ALL OVER ME	Blake Shelton	WARNER BROS. 16724/WRN	18	49	47	48		KARMA	Jessica Andrews	DREAMWORKS 450859	47
19	19	16		I WANNA TALK ABOUT ME	Toby Keith	DREAMWORKS 450874	1	50	51	54		SHE WAS	Mark Chesnutt	COLUMBIA ALBUM CUT	50
20	16	13		WHERE THE STARS AND STRIPES AND THE EAGLE FLY	Aaron Tippin	LYRIC STREET 164059	2	HOT SHOT DEBUT							
21	21	22		I ALWAYS LIKED THAT BEST	Cyndi Thomson	CAPITOL ALBUM CUT	21	51				HELP ME UNDERSTAND	Trace Adkins	CAPITOL ALBUM CUT	51
22	25	24		I SHOULD BE SLEEPING	Emerson Drive	DREAMWORKS ALBUM CUT	22	52	50	55		THREE DAYS	Pat Green	REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	50
23	24	26		MODERN DAY BONNIE AND CLYDE	Travis Tritt	COLUMBIA ALBUM CUT	23	53	55	56		I COULD NEVER LOVE YOU ENOUGH	Brian McComas	LYRIC STREET ALBUM CUT	53
24	29	36		SQUEEZE ME IN	Garth Brooks Duet With Trisha Yearwood	CAPITOL ALBUM CUT	24	54	49	52		MAYBE, MAYBE NOT	Mindy McCready	CAPITOL ALBUM CUT	49
25	27	25		I DON'T HAVE TO BE ME ('TIL MONDAY)	Steve Azar	MERCURY ALBUM CUT	25	55	53	47		DESIGNATED DRINKER	Alan Jackson Duet With George Strait	ARISTA NASHVILLE ALBUM CUT	44
26	26	27		I DON'T WANT YOU TO GO	Carolyn Dawn Johnson	ARISTA NASHVILLE ALBUM CUT	26	56				DON'T WASTE MY TIME	Little Big Town	MONUMENT ALBUM CUT	56
27	23	23		DOES MY RING BURN YOUR FINGER	Lee Ann Womack	MCA NASHVILLE 172220	23	57	57	—		WHAT A MEMORY	Tracy Lawrence	ATLANTIC ALBUM CUT/WRN	57
28	28	28		THAT'S JUST JESSIE	Kevin Denney	LYRIC STREET 164063	28	58				I'M GONNA MISS HER (THE FISHIN' SONG)	Brad Paisley	ARISTA NASHVILLE ALBUM CUT	58
29	22	17		WRAPPED UP IN YOU	Garth Brooks	CAPITOL ALBUM CUT	5	59				MONEY OR LOVE	Clint Black	RCA ALBUM CUT	57
30	30	29		I CRY	Tammy Cochran	EPIC ALBUM CUT	29	60				UNTIL WE FALL BACK IN LOVE AGAIN	Jeff Carson	CURB ALBUM CUT	60

● 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.

MARCH 2  
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
			👑 NUMBER 1 👑								
1	1	29	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT	● CURB 73116	LeAnn Rimes	13	9	11	I KNOW HOW THE RIVER FEELS	MCA NASHVILLE 172186	Mcalyster
2	2	29	OSAMA-YO' MAMA	CURB 73130	Ray Stevens	14	13	14	GIRL IN LOVE	COLUMBIA 79648/SONY	Robin English
3	3	29	WHERE THE STARS AND STRIPES AND THE EAGLE FLY	LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin	15	14	15	UNBROKEN BY YOU	LYRIC STREET 164048/HOLLYWOOD	Kortney Kayle
4	4	29	GOD BLESS THE USA	CURB 73128	Lee Greenwood	16	19	16	IT DON'T MATTER TO THE SUN/LOST IN YOU	● CAPITOL 58788	Garth Brooks as Chris Gaines
5	5	29	THAT'S JUST JESSIE	LYRIC STREET 164063/HOLLYWOOD	Kevin Denney	17	16	17	ROCKY TOP '96	DECCA 155274/MCA NASHVILLE	The Osborne Brothers
6	6	29	AMERICA WILL ALWAYS STAND	RELENTLESS NASHVILLE 51377/MADACY	Randy Travis	18	24	18	LOVE IS ENOUGH	RCA 69034/RLG	3 Of Hearts
7	7	29	GOD BLESS AMERICA	CURB 73127	LeAnn Rimes	19	18	19	ON A NIGHT LIKE THIS	WARNER BROS. 16751/WRN	Trick Pony
8	8	29	HOW DO I LIVE	▲ CURB 73022	LeAnn Rimes	20	17	20	LEGACY	MERCURY 172183	Neal Coty
9	12	29	THE WAY YOU LOVE ME	WARNER BROS. 16818/WRN	Faith Hill	21	20	21	UNBREAKABLE HEART	DREAMWORKS 459042/INTERSCOPE	Jessica Andrews
10	11	29	SOMETHIN' IN THE WATER	MONUMENT 79625/SONY	Jeffrey Steele	22	23	22	HOW DO YOU LIKE ME NOW?	DREAMWORKS 450932/INTERSCOPE	Toby Keith
11	15	29	NIGHT DISAPPEAR WITH YOU	LYRIC STREET 164050/HOLLYWOOD	Brian McComas	23	21	23	A ROSE IS A ROSE	MERCURY 172193	Meredith Edwards
12	10	29	MATTHEW, MARK, LUKE & EARNHARDT	DREAMWORKS 450327/INTERSCOPE	Shane Sellers	24	—	24	CALL ME CLAUS/ZAT YOU SANTA CLAUS?	CAPITOL 77669	Garth Brooks
						25	25	25	AUSTIN	GIANT 16767/WRN	Blake Shelton

● 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 multipl-  
tion units 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 RAY WADDELL

**NASHVILLE**—The success of last year's first Caracas Pop Festival was such that it will return in March with an expanded run, an international superstar talent lineup, and a brand new 30,000 amphitheater christened El Valle del Pop.

Artists confirmed for the five-day festival March 13-17 in Venezuela include No Doubt, Alanis Morissette, Roger Waters, Korn, Westlife, Juan Luis Guerra, Rubén Blades, Roberto Blades, La Ley, Caramelos de Cianuro, Amigos Invisibles, Pixel, Ratonés Paranoicos, Nacio Pena, and Paulina Rubio.

Like last year's Caracas Pop Festival, the 2002 edition will be promoted and produced by international promoters Evenpro/Water Brothers International (WBI). (WBI merged with Evenpro in June 2000.)

But unlike last year, the event moves out of the shadow of established Brazilian powerhouse festival Rock en Rio to become a major event in its own right. The festival also moves from Venezuela's Central University soccer stadium to the new amphitheater, 25 minutes from downtown Caracas.

According to WBI president Phil Rodriguez, last year's Rock en Rio Festival helped the Caracas event get off the ground. Rodriguez has promoted concerts in South America for 23 years.

"What happened last year, quite frankly, was many of the artists that came to Brazil for Rock en Rio were looking for other play dates," Rodriguez says. "For the first edition of the Caracas Pop Festival, we brought in Sting, Sheryl Crow, Oasis, and Five from Rock en Rio and complemented that with Collective Soul, Rubén Blades, and Christina Aguilera."

The 2001 Caracas Pop Festival—the first such event ever in Venezuela—drew 106,000 people in four nights and grossed \$4.5 million. "Artists saw this as a good opportunity to hit this market and maximize the impact at a festival that presents a bigger platform than a normal concert," Rodriguez says. "Obviously, everyone was interested in doing a credible event that is run well, with high production values."

## BIG TICKET, BIG BUDGET

Rodriguez's credibility with managers and agents helped him assemble this year's stellar lineup. "I think the Caracas Pop Festival is now one of the best festivals to take place in South America," says Robert Morgalo, president of Martinez Morgalo & Associates, Rubén Blades' agency. "It is very well-organized and has a great turnout, and it's an extremely big ticket this year."

Chris Dalston, agent for Los Angeles-based Creative Artists Agency, booked Collective Soul, Maña, and Aguilera into the festival last year, and La Ley, Westlife, Papa Roach, and Morissette this year. "I went last year, and it was one of the best-run festivals I've ever attended," he says. "The way they do it, with four acts a day, the show starts at 6 p.m. and runs until

# Caracas Festival Returns Bigger And Better



about midnight, and the kids don't get tired. It is a very smart way of doing it."

Dalston says Rodriguez has a knack for booking artists who are already in the region for other reasons and complementing those acts with artists drawn to Caracas by guarantees substantial enough to warrant a one-off date. Last year, Collective Soul and

Maña were isolated dates, as are La Ley and Westlife this year. Morissette, on the other hand, will be in Brazil for a promotional tour prior to the festival.

Rodriguez says the total budget for this year's Caracas Pop Festival is \$5 million, including talent. Beyond that, the new venue—which will become a permanent facility—is budgeted at \$1.5 million. Evenpro/WBI will operate and book the shed following the festival.

The Caracas Pop Festival stage, which is 75% bigger than last year's, is from Mountain Productions. Sound is from Brazilian company Gabisom, and scrims and stage sets are from UVFX of Santa Monica, Calif. Production managers are Nico Gomes and Tony Parodi, and Danny Nolan is the lighting designer.

Rodriguez says initial on-sales are at about 31,000, tracking about double what last year's festival notched in the same time period. "If we can end up with 110,000-120,000 over the five nights, we'll be very, very happy," he says. A 120,000 draw would gross in the neighborhood of \$6 million. Media partners for the festival are RCTV, Venezuelan newspaper *El Nacional*, and the Union Radio network chain, including La Mega, the No. 1 top 40 station in Caracas.

Rodriguez says the Caracas Pop Festival will become an annual event. "And when Rock en Rio comes back, we'll bring it back to where we're in line with them."

# Anti-Piracy Efforts Increase

BY SERGIO FORTUÑO

**SANTIAGO, Chile**—The anti-piracy campaign No Mates la Música (Don't Kill the Music)—led by the Asociación de Productores Fonográficos (Record Producers' Assn.), the Sociedad Chilena del Derecho de Autor (The Chilean Society of Author's Rights), and the Asociación de Compositores e Intérpretes (The Assn. of Composers and Interpreters)—has entered a new phase, this time focused on political and educational issues.

TV, radio, and print ads have been produced to raise awareness about the menaces of illegal duplication and distribution of albums. The TV ad depicts rock-pop band Javiera y Los Imposibles performing their hit "No" (a cover of a ballad originally sung by Italian artist Gianni Bella) while instruments and audio equipment are stolen from them. Vocalist Javiera Parra ends up singing a cappella until her microphone is also stolen. The message is that there will not be any artists to hear and see if piracy keeps escalating.

The organizations involved are also lobbying the Chilean government to introduce changes in the laws regarding intellectual proper-

ty. Specifically, record companies, authors, and performers seek to intensify the punishment for those who illegally copy, distribute, and commercialize music.

Record Producers' Assn. GM Máximo Moreno says, "Today, if somebody is arrested in the morning for selling pirated records, chances are that this person will be back in the street selling his or her supply by the afternoon."

On the educational front, industry insiders and artists will visit schools to explain to young consumers the impact of piracy. "Parents don't talk to their children about piracy," Moreno says. "And their sons and daughters often receive pirated music."

Last year, music sales in Chile fell 20% from 2000's figures to 5.3 million units. Piracy is regarded as partly responsible for that fall. The new campaign's goal is to lift year-end numbers by 10%.

Though it's difficult to estimate, Moreno believes that 40% of all music sold in Chile is pirated. The duplication potential of piracy networks, a figure deduced after arrests and equipment confiscation, amounts to 18.9 million copies.



# Latin Notas



by Leila Cobo

**CROSSING OVER:** Laura Pausini has won critical and commercial acclaim singing in Italian and Spanish, a language that has made her a superstar both in the U.S. Latin market and the Latin region. Now, Pausini—who is fluent in both languages—is gearing up for her English-language debut, slated for late May. The disc—boasting longtime manager **Alfredo Ceruti** as its executive producer—will be released in the U.S. by Atlantic, the sister label to WEA, which carries Pausini's Spanish-language product.



"When my record company in Italy asked me to record an album in English for the American market, I felt sort of taken aback. I couldn't believe it," says Pausini, who has collaborated with the likes of **Tim Rice**, **David Foster**, **Richard Marx**, and **Phil Collins**. She has also contributed to the soundtracks of such movies as *Pokémon* and *Message in a Bottle*.

Still, she says, recording a full album in English—which is something that she's discussed for a couple of years—was a challenge. "Apart from the feeling of gratification and pride, I also think that this incredible adventure is giving me a new kind of energy—a chance to explore new ways of making music," she comments. Pausini will perform tracks produced by **KC Porter** (with whom she has collaborated before), **Patrick Leonard** (Madonna), and **Michael Walden**, among others.

But while Pausini's English-language venture, the latest in a series of similar crossovers, might be to her gain, it becomes the Latin market's loss, in terms of both revenue and market share. Other artists set to release English-language discs this spring include **Luis Fonsi** (on MCA) and **Paulina Rubio** (on Universal/Motown). Fonsi's album, due around May, will follow a Spanish-language album set for March and will include a handful of tracks translated from that disc. Rubio's project, scheduled for release in the summer, follows the extraordinary success of 2000's *Paulina*. A global marketing strategy is already being

developed with Universal Music International. And of course, last year **Shakira** released her English-language debut, *Laundry Service*, on Epic.

**VINDICATION:** It appears that **Emilio Estefan Jr.** is on his way to vindication in his troubles with sometime actor **Juan Carlos Díaz**. Following revelations in the Miami media about Díaz's rather steamy past, his attorney, **Ellis Rubin**, has filed a motion to withdraw his representation. As a result, Estefan's hearing requesting a permanent restraining order against Díaz has been postponed. (Díaz's initial petition requesting a temporary restraining order against Estefan was denied.) In a written statement, Estefan and his wife, **Gloria**, said: "Our family's safety continues to be our primary concern. We will continue to take the appropriate steps to have the temporary restraining orders already granted to us by the court against Mr. Díaz become permanent."

**FIRST MUSIMEX DISCS:** Newly created label Musimex has already launched its first releases. Two albums—**Reyes de Control's** *El Silbido* and **Malvado's** *Heavy Cumbia*—have been produced and released by Musimex, which in turn is distributed by Sony Discos. A third, by **Rubén Enrique y su Grupo Caimán**, was licensed from Mexico's Azteca Records. Musimex has also signed a first-option deal with producers **Omar** and **Adolfo Valenzuela** of **Twins**. According to Musimex head **Gilberto Moreno**, the label will have first dibs on acts the Valenzuela brothers produce. Another producer, **Alberto de León**, will work on music Moreno describes as "norteño/progressive."

**IN BRIEF:** **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 Crossover Agency management. Crossover is focusing on public relations and marketing for a wide variety of clients... Newly opened management firm Sancord, run by **Ricardo Cordero**, has moved to Los Angeles... Mexican rock group **Jaguaires** will perform March 1 on *Late Night With Conan O'Brien*. This marks Jaguaires' first late-night TV appearance in the U.S. It will kick off their U.S. tour, slated to launch March 2. Jaguaires are nominated for a Grammy Award in the Latin rock/alternative album category for their disc *Cuando la Sangre Galopa*.



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**CANCELLATIONS** All cancellations received between March 26 & April 23 must be in writing and are subject to a 20% cancellation fee. No cancellations accepted after April 23 and no refunds will be issued. Substitutions may be made at any time. Refunds will be processed after the conference is over.



MARCH 2, 2002					Billboard		HOT LATIN TRACKS	
THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS IN CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION		
				🏆 NUMBER 1 🏆	2 Weeks At Number 1			
1	1	4	12	FLOR SIN RETONO C.ZAA/M.SALCEDO (R.FUENTES GASSON)	Charlie Zaa SONOLUX/SONY DISCOS	1		
2	3	3	11	COMO DUELE L.MIGUEL (A.MANZANERO)	Luis Miguel WARNER LATINA	1		
3	2	1	24	SUERTE S.MEBARAK R./T.MITCHELL (S.MEBARAK R./I.MITCHELL)	Shakira EPIC/SONY DISCOS	1		
4	4	2	23	TANTITA PENA K.CAMPOS (K.CAMPOS/F.RIBA)	Alejandro Fernandez SONY DISCOS	1		
5	7	5	17	EN LA MISMA CAMA V.CANALES/A.ALVARADO (F.Y.QUEZADA)	Liberacion DISA	5		
6	8	13	22	ESTAS QUE TE PELAS R.MARTINEZ/R.MUNOZ (M.A.PEREZ/C.REYNA JR.)	Intocable EMI LATIN	6		
7	5	7	37	NO ME CONOCES AUN PALOMO (F.Y.QUEZADA/A.TRIGO)	Palomo DISA	3		
8	12	—	2	QUISIERA PODER OLVIDARME DE TI R.PEREZ (R.PEREZ/M.PORTRANNI)	Luis Fonsi UNIVERSAL LATINO	8		
9	6	23	4	NECESIDAD REY-NERIO (E.STEFANO)	Alexandre Pires ARIOLA/BMG LATIN	6		
10	14	11	14	SUFRIENDO A SOLAS PRIVERA (J.A.FERRUSQUILLA)	Lupillo Rivera SONY DISCOS	10		
11	16	9	8	COMO PUDISTE O.VALENZUELA (G.LIZARRAGA/O.VALENZUELA/J.LIZARRAGA)	Banda El Recodo FONOVISA	9		
12	11	12	4	MANANTIAL DE LLANTO J.SEBASTIAN (J.SEBASTIAN)	Joan Sebastian MUSART/BALBOA	11		
13	18	14	24	USTED SE ME LLEVO LA VIDA REY-NERIO (E.STEFANO/D.POVEA)	Alexandre Pires ARIOLA/BMG LATIN	5		
14	19	26	4	QUITAME ESE HOMBRE R.PEREZ (J.L.PILOTO)	Pilar Montenegro UNIVISION	14		
15	9	6	3	TOMA QUE TOMA T.GUBITSCH/H.DE COURSON (T.GUBITSCH/H.DE COURSON)	Conchi Cortes EMI LATIN	6		
16	15	10	23	YO QUERIA K.SANTANDER/D.BETANCOURT (C.CASTRO/T.COTUGNO/S.GIACOBBI)	Cristian ARIOLA/BMG LATIN	6		
17	10	8	16	HUELO A SOLEDAD J.LOSADA/Y.FELJO/D.UGAÑA/A.QUINTERO/A.JAEN (A.GABRIEL)	Ana Gabriel SONY DISCOS	8		
18	24	22	15	NO SE VIVIR SIN TI J.GUILLEN (G.FRANCO)	Conjunto Primavera FONOVISA	17		
19	23	28	4	LLOVIENDO ESTRELLAS K.SANTANDER/B.OSSA (A.MONTALBAN/F.REYES)	Cristian ARIOLA/BMG LATIN	19		
20	17	16	3	TE AVISO, TE ANUNCIO (TANGO) S.MEBARAK R./L.MENDEZ (S.MEBARAK R.)	Shakira EPIC/SONY DISCOS	16		
21	27	30	4	HAY OTRA EN TU LUGAR R.PEREZ (R.PEREZ/A.POSSE/C.SALAZAR)	Pablo Montero RCA/BMG LATIN	21		
22	13	15	16	CELOS M.ANTHONY/J.A.GONZALEZ (A.JAEN/M.ANTHONY)	Marc Anthony COLUMBIA/SONY DISCOS	6		
23	33	32	24	HEROE M.TAYLOR/E.IGLESIAS/C.PAUCAR (E.IGLESIAS/P.BARRY/M.TAYLOR/C.GARCIA ALONSO)	Enrique Iglesias INTERSCOPE/UNIVERSAL LATINO	1		
24	25	25	11	DE RAMA EN RAMA LOS TIGRES DEL NORTE (T.BELLO)	Los Tigres Del Norte FONOVISA	23		
25	22	24	19	VOLVERE JUNTO A TI L.PAUSINI/A.CERRUTO/D.PARISINI (C.CHEPE/L.PAUSINI)	Laura Pausini WARNER LATINA	11		
26	20	18	18	LA AGARRO BAJANDO J.M.LUGO (J.MONTES QUILLES)	Gilberto Santa Rosa SONY DISCOS	4		
27	28	27	3	TE QUIERO COMER LA BOCA A.STIVEL (G.NOVELLI/S.M.CAROSQ)	La Mosca Tse Tse EMI LATIN	23		
28	21	19	22	SE QUE ME VAS A DEJAR B.SILVETTI (M.A.SOLIS)	Marco Antonio Solis FONOVISA	12		
29	26	21	9	DIME K.SANTANDER/B.OSSA (K.SANTANDER)	Jaime Camil UNIVISION	17		
30	32	45	3	ESCAPAR S.MORALES/E.IGLESIAS/L.MENDEZ (E.IGLESIAS/S.MORALES/K.DIDGUARDI/D.SIEGEL/C.GARCIA ALONSO)	Enrique Iglesias INTERSCOPE/UNIVERSAL LATINO	30		
31	45	—	2	🎧 GREATEST GAINER 🎧 LUNA NUEVA E.ESTEFAN JR./S.KRYS (C.VIVES/M.MADERA)	Carlos Vives EMI LATIN	31		
32	46	—	1	TE QUEDO GRANDE LA YEGUA H.PATRÓN (A.VILLARREAL)	Alicia Villarreal UNIVERSAL LATINO	32		
33	38	—	2	LA PLAYA NOT LISTED (X.SAN MARTIN)	La Oreja De Van Gogh SONY DISCOS	33		
34	34	34	21	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		
35	29	20	18	DEJAME ENTRAR E.ESTEFAN JR./S.KRYS (C.VIVES/M.MADERA/A.CASTRO)	Carlos Vives EMI LATIN	1		
36	30	29	14	Y SOLO SE ME OCURRE AMARTE H.GATICA (A.SANZ)	Alejandro Sanz WARNER LATINA	10		
37	41	44	8	ME VOLVI A ACORDAR DE TI I.RODRIGUEZ (A.VIZZANI)	Los Angeles De Charly FONOVISA	37		
38	40	33	5	LA NEGRA TIENE TUMBAO S.GEORGE (F.OSORIO/S.GEORGE)	Celia Cruz SONY DISCOS	32		
39	31	31	3	TE LO PIDO SENOR J.GUNDA MERCED (R.MARTINEZ)	Tito Rojas M.P.	31		
40	—	—	1	TE QUIERO IGUAL QUE AYER M.DE LEÓN (W.CASTILLO)	Monchy Y Alexandra J&N/SONY DISCOS	37		
41	NEW	—	1	📌 HOT SHOT DEBUT 📌 NAILA F.SCHIANTELLI (J.RASGADO CASTILLO)	Renan Almendarez Coello FONOVISA	41		
42	43	43	3	SI TU NO VUELVES K.CAMPOS (FATO)	Alejandro Fernandez SONY DISCOS	42		
43	35	42	20	VAS A SUFRIR GRUPO BRYNDIS (M.POSADAS)	Grupo Bryndis DISA	26		
44	42	—	2	MAS ALTO QUE LAS AGUILAS PAGUILAR (J.SEBASTIAN)	Pepe Aguilar MUSART/BALBOA	42		
45	49	47	24	PENA DE AMOR T.VILLARIN/Y (J.CABRERA)	Puerto Rican Power J&N/SONY DISCOS	28		
46	39	39	12	PEQUENA AMANTE M.BUENOSTRO (M.BUENOSTRO)	El Poder Del Norte DISA	31		
47	NEW	—	1	POR VOLVERTE A VER A.SYNTK (R.GIRADO/A.JAEN)	Aleks Syntek EMI LATIN	47		
48	NEW	—	1	YO NO TE CONOZCO NOT LISTED (A.SMITH/A.A.DE LUNA)	Ricardo Cerda "El Gavilan" COSTAROLA/SONY DISCOS	48		
49	37	35	8	EL DUELO H.GATICA (B.CUEVAS/B.OBE.ROJAS)	LaLey Con Ely Guerra WEA ROCK/WARNER LATINA	30		
50	NEW	—	1	LA CALANDRIA R.AYALA (M.HERNANDEZ)	Ramon Ayala Y Jody Farias FREDDIE	19		

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	16	16	Y SOLO SE ME OCURRE AMARTE WARNER LATINA	ALEJANDRO SANZ				
2	2	SUERTE EPIC/SONY DISCOS	SHAKIRA	18	18	DEJAME ENTRAR EMI LATIN	CARLOS VIVES				
3	3	FLOR SIN RETONO SONOLUX/SONY DISCOS	CHARLIE ZAA	31	31	POR VOLVERTE A VER EMI LATIN	ALEKS SYNTEK				
5	5	QUISIERA PODER OLVIDARME DE TI UNIVERSAL LATINO	LUIS FONSI	25	25	DIME UNIVISION	JAIME CAMIL				
4	4	NECESIDAD ARIOLA/BMG LATIN	ALEXANDRE PIRES	22	22	EL DUELO WEA ROCK/WARNER LATINA	LALEY CON ELY GUERRA				
8	8	USTED SE ME LLEVO LA VIDA ARIOLA/BMG LATIN	ALEXANDRE PIRES	28	28	SI TU NO VUELVES SONY DISCOS	ALEJANDRO FERNANDEZ				
6	6	YO QUERIA ARIOLA/BMG LATIN	CRISTIAN	24	24	SOLO A TU LADO QUIERO VIVIR EMI LATIN	JYVE V				
11	11	LLOVIENDO ESTRELLAS ARIOLA/BMG LATIN	CRISTIAN	21	21	DE VERDAD RCA/BMG LATIN	ALEJANDRA GUZMAN				
7	7	TE AVISO, TE ANUNCIO (TANGO) EPIC/SONY DISCOS	SHAKIRA	29	29	MEDLEY GRAN COMBO LATIN WORLD	FIEL A LA VEGA				
9	9	TANTITA PENA SONY DISCOS	ALEJANDRO FERNANDEZ	34	34	REGRESA PRONTO UNIVERSAL LATINO	AMAURY GUTIERREZ				
14	14	TOMA QUE TOMA EMI LATIN	CONCHI CORTES	—	—	POR QUE HABLAMOS? SONY DISCOS	RICARDO ARJONA Y EDNITA NAZARIO				
20	20	HEROE INTERSCOPE/UNIVERSAL LATINO	ENRIQUE IGLESIAS	26	26	SE QUE ME VAS A DEJAR FONOVISA	MARCO ANTONIO SOLIS				
12	12	VOLVERE JUNTO A TI WARNER LATINA	LAURA PAUSINI	30	30	MANANTIAL DE LLANTO MUSART/BALBOA	JOAN SEBASTIAN				
15	15	TE QUIERO COMER LA BOCA EMI LATIN	LA MOSCA TSE TSE	39	39	TAL VEZ, QUIZA UNIVERSAL LATINO	PAULINA RUBIO				
10	10	COMO SE CURA UNA HERIDA SONY DISCOS	JACI VELASQUEZ	35	35	MIENTEME WARNER LATINA	OLGA TANON				
19	19	ESCAPAR INTERSCOPE/UNIVERSAL LATINO	ENRIQUE IGLESIAS	—	—	CADA QUIEN CON CADA CUAL WARNER LATINA	RICARDO MONTANER				
17	17	HAY OTRA EN TU LUGAR RCA/BMG LATIN	PABLO MONTERO	37	37	MAS ALTO QUE LAS AGUILAS MUSART/BALBOA	PEPE AGUILAR				
27	27	LUNA NUEVA EMI LATIN	CARLOS VIVES	36	36	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO				
23	23	LA PLAYA SONY DISCOS	LA OREJA DE VAN GOGH	33	33	COMO TE EXTRANO MERCURY/UNIVERSAL LATINO	PEDRO FERNANDEZ				
13	13	HUELO A SOLEDAD SONY DISCOS	ANA GABRIEL	32	32	COMO TU RCA/BMG LATIN	JAGUALES				

TROPICAL/SALSA AIRPLAY											
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST				
1	1	CELOS COLUMBIA/SONY DISCOS	MARC ANTHONY	21	21	ESCAPAR INTERSCOPE/UNIVERSAL LATINO	ENRIQUE IGLESIAS				
2	2	LA AGARRO BAJANDO SONY DISCOS	GILBERTO SANTA ROSA	18	18	MEDLEY GRAN COMBO LATIN WORLD	FIEL A LA VEGA				
5	5	FLOR SIN RETONO SONOLUX/SONY DISCOS	CHARLIE ZAA	40	40	QUIERO SALSA VIVA	JOSE ALBERTO 'EL CANARIO'				
3	3	TOMA QUE TOMA EMI LATIN	CONCHI CORTES	28	28	MIENTEME WARNER LATINA	OLGA TANON				
8	8	LA NEGRA TIENE TUMBAO SONY DISCOS	CELIA CRUZ	17	17	SUERTE EPIC/SONY DISCOS	SHAKIRA				
4	4	TE LO PIDO SENOR M.P.	TITO ROJAS	—	—	POR QUE HABLAMOS? SONY DISCOS	RICARDO ARJONA Y EDNITA NAZARIO				
11	11	TE QUIERO IGUAL QUE AYER J&N/SONY DISCOS	MONCHY Y ALEXANDRA	25	25	BUENAS NOCHES DON DAVID SONY DISCOS	GILBERTO SANTA ROSA				
6	6	COMO DUELE WARNER LATINA	LUIS MIGUEL	22	22	SOLO A TU LADO QUIERO VIVIR EMI LATIN	JYVE V				
7	7	NECESIDAD ARIOLA/BMG LATIN	ALEXANDRE PIRES	14	14	EL BAILE DEL GORILA SONY DISCOS	ORO SOLIDO				
9	9	PENA DE AMOR J&N/SONY DISCOS	PUERTO RICAN POWER	33	33	DAME UNA OPORTUNIDAD KAREN/UNIVERSAL LATINO	JOSEPH FONSECA				
12	12	POR TU PLACER WEACARIBE/WARNER LATINA	FRANKIE NEGRO	29	29	EL DUELO WEA ROCK/WARNER LATINA	LALEY CON ELY GUERRA				
24	24	LUNA NUEVA EMI LATIN	CARLOS VIVES	32	32	ME TIENE LOCO J&N/SONY DISCOS	PUERTO RICAN POWER				
13	13	LLOVIENDO ESTRELLAS ARIOLA/BMG LATIN	CRISTIAN	—	—	HASTA QUE VUELVAS CONMIGO COLUMBIA/SONY DISCOS	MARC ANTHONY				
16	16	TE QUIERO COMER LA BOCA EMI LATIN	LA MOSCA TSE TSE	36	36	DIME UNIVISION	JAIME CAMIL				
10	10	TE AVISO, TE ANUNCIO (TANGO) EPIC/SONY DISCOS	SHAKIRA	37	37	BOCA ARIOLA/BMG LATIN	GISSELLE				
26	26	EL JORNALERO AD	LISANDRO MEZA	—	—	SIEMPRE HAY MILAGROS HOLLYWOOD	MYRA				
31	31	AY! BUENO SONY DISCOS	FERNANDO VILLALDINA FEATURING JON SECADA	38	38	SEÑORITA A MI ME GUSTA SU STYLE CRESCENT MOON/SONY DISCOS	RABANES				
19	19	QUISIERA PODER OLVIDARME DE TI UNIVERSAL LATINO	LUIS FONSI	34	34	UN CHIN CHIN WEACARIBE/WARNER LATINA	CHARLIE CRUZ				
—	—	DILE LATINO/SONY DISCOS	SERGIO VARGAS	—	—	CADA QUIEN CON CADA CUAL WARNER LATINA	RICARDO MONTANER				
23	23	SIN TI PLATANO	DARLYN Y LOS HEROEROS	27	27	A CAMBIO DE QUE SONY DISCOS	HUEY DUNBAR				

REGIONAL MEXICAN AIRPLAY											
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST				
1	3	EN LA MISMA CAMA DISA	LIBERACION	32	32	PARA ESTAR A MANO EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA				
2	2	ESTAS QUE TE PELAS EMI LATIN	INTOCABLE	22	20	TANTITA PENA SONY DISCOS	AI: EJANDRO FERNANDEZ				
3	1	NO ME CONOCES AUN DISA	PALOMO	28	28	MITAD Y MITAD PEERLESS	PESADO				
4	4	SUFRIENDO A SOLAS SONY DISCOS	LUPILLO RIVERA	17	17	SI TU SUPIERAS FONOVISA	LOS TEMERARIOS				
5	5	COMO PUDISTE FONOVISA	BANDA EL RECODO	22	22	PRDMESAS UNIVERSAL LATINO	LOS TUCANES DE TIJUANA				
6	6	NO SE VIVIR SIN TI FONOVISA	CONJUNTO PRIMAVERA	27	27	SALADO MUSART/BALBOA	PEPE AGUILAR				
7	7	DE RAMA EN RAMA FONOVISA	LOS TIGRES DEL NORTE	23	23	HUELO A SOLEDAD SONY DISCOS	ANA GABRIEL				
8	9	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO	29	29	LLUVIA UNIVISION	JESSIE MORALES: EL ORIGINAL DE LA SIERRA				
9	8	MANANTIAL DE LLANTO MUSART/BALBOA	JOAN SEBASTIAN	21	21	TAN FACIL QUE HUBIERA SIDO SONY DISCOS	VICENTE FERNANDEZ				
10	10	CADA VEZ TE EXTRANO MAS FONOVISA	BANDA EL RECODO	33	33	POR QUE TUVO QUE SER DISA	EL PODER DEL NORTE				
11	19	TE QUEDO GRANDE LA YEGUA UNIVERSAL LATINO	ALICIA VILLARREAL	31	31	UNA MUJER COMO TU FONOVISA	LOS RIELEROS DEL NORTE				
12	12	SHHH EMI LATIN	A.B. QUINTANILLA Y LOS KUMBIA KINGS	38	38	ESCUCHA MI AMOR FONOVISA	LOS PALMINDOS				
13	11	NO TE PODIAS QUEOAR FONOVISA	CONJUNTO PRIMAVERA	30	30	EL ABANDONADO SONY DISCOS	JUAN RIVERA				
14	15	ME VOLVI A ACORDAR DE TI FONOVISA	LOS ANGELES DE CHARLY	30	—	INOCENTE POBRE AMIGÜ ARIOLA/BMG LATIN	JUAN GABRIEL				
15	—	NAILA FONOVISA	RENAN ALME NAREZ COELLO	30	—	DEJATE QUERER UNIVERSAL LATINO	LOS TUCANES DE TIJUANA				
16	13	VAS A SUFRIR DISA	GRUPO BRYNOIS	34	34	EL PRIMER TONTO MUSART/BALBOA	JOAN SEBASTIAN				
17	14	PEQUENA AMANTE DISA	EL PODER DEL NORTE	37	—	AQUEL AMOR FONOVISA	POLD URIAS Y SU MAQUINA NORTENA				
18	24	YO NO TE CONOZCO COSTAROLA/SONY DISCOS	RICARDO CERDA 'EL GAVILAN'	38	40	AHORA QUE HAGO SIN TI FREDDIE	JIMMY GONZALEZ Y EL GRUPO MAZZ				
19	18	SE QUE ME VAS A DEJAR FONOVISA	MARCO ANTONIO SOLIS	39	39	EL CARA DE CHANGO EMI LATIN	LOS ORIGINALES DE SAN JUAN				
20	16	UNO, DOS Y TRES UNIVISION	IMAN	40	—	NO ME MORIRE DISCOS CISNE	RDGLIO MARTINEZ				



MARCH 2  
2002

Billboard

# TOP LATIN ALBUMS

Top selling Latin albums are 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	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	1	<b>MARC ANTHONY</b> COLUMBIA 84617/Sony Discos (11.98 EQ/17.98)	<b>NUMBER 1</b> Libre	1	49	43	47	<b>LITO &amp; POLACO</b> PINA 1212 (8.98/13.98)	Mundo Frio	19
2	2	2	<b>LUIS MIGUEL</b> <sup>Δ</sup> WARNER LATINA 41572 (11.98/17.98)	<b>GREATEST GAINER</b> Mis Romances	2	50	42	58	<b>LOS TEMERARIOS</b> DISA 027019 (8.98/13.98)	Poemas, Canciones Y Romance Vol. 2	42
3	4	5	<b>CHARLIE ZAA</b> <sup>○</sup> SONOLUX 84543/Sony Discos (9.98 EQ/16.98) <sup>‡</sup>	De Un Solo Sentimiento	3	51	64	45	<b>ALEJANDRA GUZMAN</b> RCA 89173/BMG LATIN (10.98/15.98)	Soy	19
4	5	—	<b>LOS TUCANES DE TIJUANA</b> UNIVERSAL LATINO 017043 (8.98/13.98) <sup>‡</sup>	Las 16 Mas Romanticas De Los Tucanes	4	52	—	—	<b>LOS TRI-O</b> PRISMA/ARIOLA 78910/BMG LATIN (15.98 CD)	Siempre En Mi Mente	7
5	8	27	<b>ALEXANDRE PIRES</b> ARIOLA 87863/BMG LATIN (14.98 CD) <sup>‡</sup>	Alexandre Pires	5	53	53	44	<b>JIMMY GONZALEZ Y EL GRUPO MAZZ</b> FREDDIE 71830 (8.98/13.98)	Siempre Humilde	44
6	7	4	<b>ALEJANDRO SANZ</b> <sup>Δ</sup> WARNER LATINA 41541 (10.98/17.98) <sup>‡</sup>	MTV Unplugged	3	54	—	—	<b>RICARDO MONTANER</b> <sup>○</sup> WARNER LATINA 85821 (10.98/15.98)	Sueno Repetido	16
7	16	11	<b>ALEJANDRO FERNANDEZ</b> <sup>Δ</sup> SONY DISCOS 84637 (10.98 EQ/16.98) <sup>‡</sup>	Origenes	2	55	68	74	<b>JUAN GABRIEL</b> ARIOLA 88777/BMG LATIN (11.98/16.98)	Por Los Siglos	21
8	3	—	<b>VARIOUS ARTISTS</b> DISA 027015 (8.98/13.98)	Las 30 Cumbias Mas Pegadas	3	56	—	—	<b>MASTER JOE</b> APONTE 1262 (8.98/13.98)	Franco Tiradores 2	35
9	12	7	<b>JOAN SEBASTIAN</b> <sup>Δ</sup> MUSART 12524/BALBOA (7.98/13.98) <sup>‡</sup>	En Vivo: Desde La Plaza El Progreso De Guadalajara	1	57	49	40	<b>SHAKIRA</b> <sup>Δ</sup> SONY DISCOS 83775 (10.98 EQ/16.98) <sup>‡</sup>	MTV Unplugged	1
10	15	8	<b>CARLOS VIVES</b> EMI LATIN 35956 (9.98/15.98) <sup>‡</sup>	Dejame Entrar	1	58	46	32	<b>LOS ANGELES DE CHARLY</b> FONOVISA 6154 (8.98/12.98) <sup>‡</sup>	Te Voy A Enamorar	1
11	6	6	<b>LUPILLO RIVERA</b> <sup>Δ</sup> SONY DISCOS 84648 (15.98 EQ CD) <sup>‡</sup>	Sufriendo A Solas	3	59	56	48	<b>JOSE ALFREDO JIMENEZ</b> ARIOLA 79005/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 1	27
12	10	3	<b>ALICIA VILLARREAL</b> <sup>○</sup> UNIVERSAL LATINO 014824 (8.98/13.98) <sup>‡</sup>	Soy Lo Prohibido	3	60	58	59	<b>LOS BUKIS</b> FONOVISA 6166 (8.98/12.98)	Greatest Hits	42
13	11	16	<b>A.B. QUINTANILLA Y LOS KUMBIA KINGS</b> <sup>●</sup> EMI LATIN 29745 (9.98/14.98)	Shhh!	1	61	75	—	<b>VARIOUS ARTISTS</b> SONY DISCOS 84628 (17.98 EQ CD)	No. 1: Un Ano De Exitos Vol. 2	61
14	48	—	<b>JOAN SEBASTIAN</b> MUSART 12633/BALBOA (9.98/17.98)	<b>PACESETTER</b> Lo Dijo El Corazon	14	62	44	36	<b>PILAR MONTENEGRO</b> UNIVISION 310026 (9.98/13.98)	Desahogo	36
15	13	12	<b>PAULINA RUBIO</b> <sup>●</sup> UNIVERSAL LATINO 543319 (10.98/16.98) <sup>‡</sup>	Paulina	1	63	51	34	<b>LOS TIGRES DEL NORTE</b> FONOVISA 6145 (8.98/12.98) <sup>‡</sup>	Uniendo Fronteras	1
16	9	28	<b>PALOMO</b> DISA 720032 (6.98/10.98) <sup>‡</sup>	Fuerza Musical	9	64	47	46	<b>SELENA</b> <sup>○</sup> EMI LATIN 32119 (10.98/17.98)	Live, The Last Concert—Houston, Texas February 26, 1995	2
17	—	—	<b>PESADO</b> WEA/EMX 43774/WARNER LATINA (13.98 CD)	<b>HOT SHOT DEBUT</b> Pesado Presente Futuro	17	65	55	41	<b>MANU CHAO</b> RADIO BEMA 10321/VIRGIN (17.98 CD) <sup>‡</sup>	Proxima Estacion... Esperanza	8
18	18	64	<b>LUPILLO RIVERA</b> SONY DISCOS 84773 (7.98 EQ/13.98)	Sold Out Vol. 2	18	66	72	60	<b>JOAN SEBASTIAN</b> <sup>Δ</sup> MUSART 2280/BALBOA (10.98/16.98) <sup>‡</sup>	Secreto De Amor	5
19	23	20	<b>TITO ROJAS</b> M.P. 56367 (9.98/16.98)	Quiero Llegar A Casa	19	67	61	49	<b>IMAN</b> UNIVISION 310035 (9.98/13.98)	Atrayendo Corazones	49
20	14	9	<b>EL PODER DEL NORTE</b> DISA 727018 (8.98/13.98) <sup>‡</sup>	El Autentiko Y Unico En Vivo	7	68	69	50	<b>VARIOUS ARTISTS</b> J&N 84683/Sony Discos (10.98 EQ/16.98)	Merengue Hits	20
21	19	10	<b>LAURA PAUSINI</b> WARNER LATINA 41070 (10.98/16.98)	Lo Mejor De Laura Pausini-Volvere Junto A Ti	9	69	63	54	<b>JESSIE MORALES</b> UNIVISION 310034 (9.98/13.98) <sup>‡</sup>	El Original De La Sierra: Loco	10
22	20	14	<b>LALEY</b> <sup>○</sup> WEA ROCK 40849/WARNER LATINA (10.98/16.98) <sup>‡</sup>	MTV Unplugged	13	70	—	—	<b>RICARDO MONTANER</b> UNIVERSAL LATINO 014982 (15.98 CD)	Gold	70
23	17	—	<b>LUPILLO RIVERA</b> SONY DISCOS 84772 (7.98 EQ/13.98)	Sold Out Vol. 1	17	71	70	—	<b>MIGUEL BOSE</b> WARNER LATINA 40548 (16.98 CD)	Sereno	70
24	25	39	<b>BANDA EL RECODO</b> FONOVISA 86185 (8.98/12.98)	Tributo Al Amor	24	72	62	51	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE 71815 (8.98/14.98)	En Vivo...El Hombre Y Su Musica	13
25	34	29	<b>CRISTIAN</b> <sup>Δ</sup> ARIOLA 85324/BMG LATIN (10.98/15.98) <sup>‡</sup>	Azul	2	73	59	43	<b>LOS HURACANES DEL NORTE</b> FONOVISA 6156 (8.98/12.98) <sup>‡</sup>	Mensaje De Oro	14
26	21	13	<b>LOS ANGELES AZULES</b> DISA 727014 (8.98/13.98) <sup>‡</sup>	Historia Musical	2	74	—	—	<b>LOS ASKIS</b> DISA 020264 (7.98/12.98)	Cumbia Caliente	74
27	28	37	<b>GRUPO BRYNDIS</b> DISA 727016 (8.98/13.98) <sup>‡</sup>	En El Idioma Del Amor	1	75	73	55	<b>THALIA</b> <sup>○</sup> EMI LATIN 34722 (8.98/14.98) <sup>‡</sup>	Thalia Con Banda-Grandes Exitos	2
28	22	17	<b>VICENTE FERNANDEZ</b> <sup>Δ</sup> SONY DISCOS 84185 (10.98 EQ/16.98) <sup>‡</sup>	Historia De Un Idolito Vol. 1	1	● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (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.					
29	57	—	<b>LOS PALOMINOS</b> FONOVISA 86189 (8.98/13.98)	Un Poco Mas	29						
30	29	25	<b>GRUPO BRYNDIS</b> DISA 727012 (8.98/13.98) <sup>‡</sup>	Historia Musical Romantica	1						
31	31	19	<b>GIPSY KINGS</b> NONESUCH 79642/AG (17.98 CD)	Somos Gitanos	3						
32	30	18	<b>LOS TEMERARIOS</b> FONOVISA 6129 (10.98/12.98) <sup>‡</sup>	Baladas Rancheras	3						
33	24	15	<b>LIBERACION</b> DISA 727017 (8.98/13.98) <sup>‡</sup>	Ahora Y Siempre	9						
34	27	21	<b>TEMPO</b> SONY DISCOS 84768 (11.98 EQ CD)	Exitos	21						
35	26	31	<b>LUPILLO RIVERA</b> <sup>●</sup> SONY DISCOS 84276 (8.98 EQ/13.98) <sup>‡</sup>	Despreciado	1						
36	32	22	<b>VARIOUS ARTISTS</b> MOCK & ROLL 950222/LIDERS (8.98/14.98)	Solo Exitos Underground: Only Hits	21						
37	37	70	<b>OLGA TANON</b> <sup>○</sup> WARNER LATINA 89180 (10.98/16.98) <sup>‡</sup>	Yo Por Ti	4						
38	40	33	<b>MELODY</b> SONY DISCOS 84669 (9.98 EQ/13.98)	De Pata Negra	32						
39	38	35	<b>JACI VELASQUEZ</b> <sup>○</sup> SONY DISCOS 84289 (10.98 EQ/16.98)	Mi Corazon	7						
40	35	26	<b>ANA GABRIEL</b> <sup>○</sup> SONY DISCOS 84636 (9.98 EQ/16.98)	Huelo A Soledad	26						
41	36	23	<b>VARIOUS ARTISTS</b> J&N 84682/Sony Discos (10.98 EQ/16.98)	Bachatahits 2002	18						
42	45	38	<b>MARCO ANTONIO SOLIS</b> <sup>●</sup> FONOVISA 0527 (10.98/16.98) <sup>‡</sup>	Mas De Mi Alma	1						
43	33	24	<b>EL CHICHICUILOTE</b> <sup>○</sup> LIDERS 950220 (7.98/13.98)	Moviendo Las Plumas	11						
44	41	52	<b>PEPE AGUILAR</b> <sup>○</sup> MUSART 2503/BALBOA (8.98/12.98)	Lo Mejor De Nosotros	10						
45	50	—	<b>GILBERTO SANTA ROSA</b> <sup>○</sup> SONY DISCOS 84291 (10.98 EQ/17.98) <sup>‡</sup>	Intenso	13						
46	71	—	<b>PIMPINELA</b> UNIVISION 010043 (21.98 CD)	Serie 32 Gold	46						
47	60	—	<b>LOS TUCANES DE TIJUANA</b> SONY DISCOS 84565 (8.98 EQ/13.98)	Los Tucanes De Tijuana	47						
48	39	30	<b>VARIOUS ARTISTS</b> EMI LATIN 38346 (10.98/17.98)	Radio Hits...Es Musica	24						

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 LUIS MIGUEL MIS ROMANCES (WARNER LATINA)	MARC ANTHONY LIBRE (COLUMBIA/Sony Discos)	LOS TUCANES DE TIJUANA LAS 16 MAS ROMANTICAS DE LOS TUCANES (UNIVERSAL LATINO)
2 CHARLIE ZAA DE UN SOLO SENTIMIENTO (SONOLUX/Sony Discos)	CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	VARIOUS ARTISTS LAS 30 CUMBIAS MAS PEGADAS (DISA)
3 ALEXANDRE PIRES ALEXANDRE PIRES (ARIOLA/BMG LATIN)	TITO ROJAS QUIERO LLEGAR A CASA (M.P.)	JOAN SEBASTIAN EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA (MUSART/BALBOA)
4 ALEJANDRO SANZ MTV UNPLUGGED (WARNER LATINA)	OLGA TANON YO POR TI (WARNER LATINA)	LUPILLO RIVERA SUFRRIENDO A SOLAS (SONY DISCOS)
5 ALEJANDRO FERNANDEZ ORIGENES (SONY DISCOS)	VARIOUS ARTISTS BACHATAHITS 2002 (J&N/Sony Discos)	ALICIA VILLARREAL SOY LO PROHIBIDO (UNIVERSAL LATINO)
6 A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)	GILBERTO SANTA ROSA INTENSO (SONY DISCOS)	JOAN SEBASTIAN LO DIJO EL CORAZON (MUSART/BALBOA)
7 PAULINA RUBIO PAULINA (UNIVERSAL LATINO)	VARIOUS ARTISTS MERENGUE HITS (J&N/Sony Discos)	PALOMO FUERZA MUSICAL (DISA)
8 LAURA PAUSINI LO MEJOR DE LAURA PAUSINI-VOLVERE JUNTO A TI (WARNER LATINA)	VARIOUS ARTISTS SALSA HITS (J&N/Sony Discos)	PESADO PESADO PRESENTE FUTURO (WEA/EMX/WARNER LATINA)
9 LALEY MTV UNPLUGGED (WEA ROCK/WARNER LATINA)	CELIA CRUZ LA NEGRA TIENE TUMBAO (SONY DISCOS)	LUPILLO RIVERA SOLO OUT VOL. 2 (SONY DISCOS)
10 CRISTIAN AZUL (ARIOLA/BMG LATIN)	FULANITO AMERICANIZADO (CUTTING)	EL PODER DEL NORTE EL AUTENTIKO Y UNICO EN VIVO (DISA)
11 GIPSY KINGS SOMOS GITANOS (NONESUCH/AG)	FRANKIE NEGRON POR TU PLACER (WEA/CARIBE/WARNER LATINA)	LUPILLO RIVERA SOLO OUT VOL. 1 (SONY DISCOS)
12 TEMPO EXITOS (SONY DISCOS)	JUAN LUIS GUERRA 440 COLECCION ROMANTICA (KAREN/UNIVERSAL LATINO)	BANDA EL RECODO TRIBUTO AL AMOR (FONOVISA)
13 VARIOUS ARTISTS SOLO EXITOS UNDERGROUND: ONLY HITS (MOCK & ROLL/LIDERS)	PABLO MILANES PABLO QUERIDO (UNIVERSAL LATINO)	LOS ANGELES AZULES HISTORIA MUSICAL (DISA)
14 MELODY DE PATA NEGRA (SONY DISCOS)	INDIA THE BEST... (RMM)	GRUPO BRYNDIS EN EL IDIOMA DEL AMOR (DISA)
15 JACI VELASQUEZ MI CORAZON (SONY DISCOS)	VARIOUS ARTISTS BACHATAHITS 2001 (J&N/Sony Discos)	VICENTE FERNANDEZ HISTORIA DE UN IDOLITO VOL. 1 (SONY DISCOS)
16 ANA GABRIEL HUELLO A SOLEDAD (SONY DISCOS)	LIMI-T 21 CALLE SABOR, ESQUINA AMOR (EMI LATIN)	LOS PALOMINOS UN POCO MAS (FONOVISA)
17 MARCO ANTONIO SOLIS MAS DE MI ALMA (FONOVISA)	VARIOUS ARTISTS SALSA EN LA CALLE OCHO 2002 (IPOTEL)	GRUPO BRYNDIS HISTORIA MUSICAL ROMANTICA (DISA)
18 PIMPINELA SERIE 32 GOLD (UNIVISION)	JOSEPH FONSECA JOSEPH FONSECA (KAREN/UNIVERSAL LATINO)	LOS TEMERARIOS BALADAS RANCHERAS (FONOVISA)
19 VARIOUS ARTISTS RADIO HITS...ES MUSICA (EMI LATIN)	MELINA LEON CORAZON DE MUJER (SONY DISCOS)	LIBERACION AHORA Y SIEMPRE (DISA)
20 LITO & POLACO MUNDO FRIO (PINA)	GISELLE 8 (ARIOLA/BMG LATIN)	LUPILLO RIVERA DESPRECIADO (SONY DISCOS)



# América Latina...

**In Argentina:** EMI-Odeón Argentina has announced the promotion of Alejandro Varela to GM. He succeeds Roberto "Chacho" Ruiz, who is now president of EMI Recorded Music in Spain. Varela has been EMI's marketing manager for the past four years... BMG pop artist Natalia Oreiro has begun pre-production of her third solo album in Miami with producer Kike Santander. As the recently appointed "godmother" of the Uruguayan soccer team, Oreiro will perform at the season's opening game, then fly to Chile for a show Feb. 23 at the Viña del Mar festival... Universal Music has high hopes for the comeback album by pop singer Patricia Sosa, who released the set's first single, "Por Ti," Feb. 11. The album, *No Me Dejes de Amar*, is slated for a late-March release.

MARCELO FERNANDEZ BITAR

**In Mexico:** Grupero acts are finding an unlikely market in Argentina. Los Angeles de Charly are slated to start a South American tour March 8 in Paraguay in support of their album *Te Voy a Enamorar*. They are also scheduled to play in Chile, Bolivia, and Argentina. Los Guardianes del Amor, whose album *Muriendo de Frio* was produced by A.B. Quintanilla, will visit Argentina in September and Spain in August... Accordionist Celso Piña continues to benefit from the success of his album *Barrio Bravo*, which was recently certified platinum in Mexico by Amprofón for sales of more than 150,000 copies. A third single, "Aunque No Sea Contigo," was recently released. The romantic bolero is a collaboration with Ruben Albarrán (Cafe Tacuba's vocalist), who also produced and directed the video. Piña already has songs prepared for his next album, which he will begin recording in April. It will

include collaborations with Flaco Jiménez and Alejandro Marcovich from Caifanes.

TERESA AGUILERA

**In Puerto Rico:** Mexican singer Alejandro Fernández played at a sold-out, two-and-a-half-hour show Valentine's Day at Coliseo Roberto Clemente. Accompanied by 25 musicians, Fernández played a mix of *rancheras*, ballads, and boleros. He sported a voluminous moustache, which he asked the audience to get used to for a while: He will be portraying Mexican revolutionary Emiliano Zapata in an upcoming movie.

RANDY LUNA

**In Panama:** Sony Music will release Rubén Blades' new album, *Mundo*, in April. It will initially street in Puerto Rico, which has announced a World Salsa Day in honor of the musician.

ANASTACIO PUERTAS CAICEDO

**In Brazil:** Jailed Mexican singer Gloria Trevi has given birth to a baby boy, Angel Gabriel Treviño Ruiz, in a Brazilian hospital. The singer, a rebellious pop/rock star who at one point was arguably the most popular female teen singer in Latin America, has been imprisoned in Brazil since January 2000 while the courts decide on her extradition to Mexico, where she faces charges of kidnapping and abusing minors. Former members of Trevi's troupe alleged that she lured them with promises of furthering their artistic careers, and then her manager, Sergio Andrade, demanded sexual favors. The baby's birth is the latest twist in Trevi's soap-opera life: She became pregnant while in prison; the identity of the boy's father has not been revealed. The Brazilian government has said the boy's birth will not affect extradition procedures.

LEILA COBO

## Jazz Notes

by Steve Graybow

**PIANO MAN:** One of jazz's most enticing features is its ability to surprise, be it in the results of a collaboration, the trajectory of an instrumentalist's solo, or the way in which a familiar composition changes throughout the course of a performance.

For his label debut for Crescent Moon/Columbia, **Arturo Sandoval** presents a surprise of a different

Being granted political asylum by the United States increased Sandoval's opportunities to play and record his music, and it also afforded him the chance to exercise his long-time desire to learn to play the piano, an instrument that is not often accessible in Cuba. Sandoval now owns a piano of his own, a 9½-foot-long instrument originally custom made for one of his favorite pianists, **Oscar Peterson**.

"The piano is an instrument I truly have a love for," Sandoval says. "These days, I probably practice the piano as much as I do my trumpet, sometimes more. **Dizzy Gillespie** suggested I learn the piano to develop my skills as a composer, and learning the piano has made me a better composer and arranger and therefore a better trumpeter as well."

*My Passion for the Piano* opens with the Sandoval original "Blues in F" and closes with a different take on the same composition, titled "Blues en Fa." "No one could agree on which take to use," Sandoval explains, "so we went with both." Elsewhere, the trio takes on the standards "Stella by Starlight" (which was one of the first tunes Sandoval learned on the piano) and "All the Things You Are," along with material by both Sandoval and Marks. As with much of his music, *My Passion for the Piano* finds Sandoval comfortably referencing bebop, Cuban rhythms, and classical harmonies, playing the instrument with the same intensity that has earmarked his trumpet work throughout his career.

Sandoval expresses a particular attachment to the ballad "Marianela Says Goodbye," which featured prominently in his score to *For Love or Country*. "It was a special request from my son," Sandoval explains. "He does not say much one way or another about my music, but something about this melody spoke to him. He told me that it was the most beautiful melody he has heard in his life and that he cries every time he hears it. I recorded it here for him." (Sandoval's son, a graphic artist, created the cover for *My Passion for the Piano*.)

"We recorded the entire project in one afternoon, like a big jam session, no production tricks and no overdubs," Sandoval says. "There are a few things I thought maybe could have been a bit cleaner or more perfect, but in the end I decided I liked the live feeling. It has spontaneity, like a live performance."

Sandoval will tour throughout the spring, performing on both trumpet and piano. "I can't wait to see how the public receives this new music," he says. "Even after 52 years, I have found a new way to challenge myself."



SANDOVAL

nature—the heralded trumpeter does not play the horn on a single track. Instead, *My Passion for the Piano* (March 12) is a piano-trio date, featuring Sandoval on the black-and-whites, along with his longtime trio, bassist **Dennis Marks** and drummer **Ernesto Simpson**. Saxophonist **Ed Calle** guests on several tracks.

While Sandoval has played a song or two on the piano in his live performances for many years, *My Passion for the Piano* marks the first time he has made his skills on the ivories the focus of an entire album (Latin Notas, *Billboard*, Feb. 9). "I would play a tune on piano, and after the show people would come backstage and ask me where they can find a recording of me playing piano," Sandoval says. "I heard this so many times that I started believing I had to put my piano playing on tape. That is what being a musician is about—giving the people what they want."

Born in Cuba some 52 years ago, Sandoval was a founding member of the **Orquesta Cubana de Musica Moderna** in the early '70s, an ensemble that would evolve into the Afro-Cuban and rock-influenced **Irakere**. Although the Cuban government would sporadically allow the high-profile trumpeter to record and tour abroad, Sandoval would become disenchanted with the limited opportunities afforded him in his homeland. In July 1990, he defected while in the midst of a European tour, a flight to freedom detailed last year in the HBO made-for-TV drama *For Love or Country: The Arturo Sandoval Story*.



## 2002 St. Lucia Jazz Festival MAY 3-12

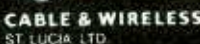
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## Studio Monitor™

by Christopher Walsh



**KORN KORRECTION:** In the Feb. 2 Studio Monitor, **George Massenburg**, Grammy Award-winning engineer and founder of manufacturer Massenburg Design Works, discussed a number of recent developments and products in recording technology, offering his thoughts on the modern tools of the trade. Among a variety of subjects touched upon in our conversation, Massenburg referred to the continued use of analog tape—especially on rock projects—in the midst of an onslaught of increasingly powerful, convenient, and sonically exceptional disk-based recording systems.



**Village People.** Jim Monti, left, and Frank Filipetti are pictured at the Village Recorder in West Los Angeles.

A noteworthy exception to this paradigm is found in the recent sessions at the Village Recorder in West Los Angeles, where **Korn**, with producer **Michael Beinhorn** and engineer **Frank Filipetti**, recently recorded its upcoming release. Contrary to my description in the Feb. 2 Studio Monitor, the Korn sessions used no tape at all. All recording, in fact, took place on dual 48-track Euphonix R-1 digital recorders at 24-bit/96kHz resolution.

For Euphonix, manufacturer of the R-1 as well as the System 5 digital console, CS console series, and converter products, use of the R-1 on the Korn project is part of a growing roster of high-profile achievements for the multitrack recorder. It was, in fact, an earlier recording and mix Filipetti completed in New York that ultimately led to Korn using the R-1: the **Elton John** performances at Madison Square Garden that, just weeks later, yielded the *One Night Only* album (Studio Monitor, *Billboard*, Nov. 11, 2000). While Filipetti recorded those performances to several digital formats in the TNN remote truck, representatives from Euphonix simultaneously recorded to R-1s. After

reviewing the recordings, Filipetti and producer **Phil Ramone** chose to mix from the R-1s.

Korn, Filipetti confirms, was recorded entirely at 96kHz on Euphonix R-1. "I had just had the experience of working with an R-1 on the Elton John project," he recalls. "Based on what Michael was asking me about the Korn project—he wanted this to have a transient response and an aggressiveness that neither he nor, in his words, anyone else had been able to get up to this point—I mentioned that I had just been working on an R-1 and really thought it was something that he and the band should listen to."

The Korn project began with an extensive comparison—at Conway Recording Studios in Hollywood—of various analog and digital recorders. "We did a massive shootout with just about every type of tape machine, workstation, what have you, on the planet," Filipetti says. "The R-1 blew them all away."

"When we made all the comparisons," adds Beinhorn—known for his recordings with such artists as **Soundgarden**, the **Red Hot Chili Peppers**, **Hole**, and **Marilyn Manson**—"the R-1 really stood out from everything. It was the best-sounding system, as far as being able to retain the transient response of all the instruments that we were trying to record. It just sounded perfect: The depth, the way it captured everything was magnificent. It was a wonderful option for us."

"Michael, in fact, was so impressed," Filipetti says, "that not only did we end up doing the project on the R-1, but he and I both bought one."

Beinhorn and Filipetti also took advantage of the AES TransferStation, an R-1 option to transform audio recorded on R-1 to a standardized file format and transfer to another AES31-compatible system—in this case, to Steinberg's Nuendo system.

"TransferStation takes their R-1 format and converts it to Broadcast Wave [format], which we imported directly into Nuendo," Filipetti says, "so there was no sonic degradation whatsoever. It was strictly a file transfer from one format to the other."

"Everyone who's heard these tracks is just amazed by the fact that you're getting all of that warmth and harmonic content that was strictly analog's domain in the past," Filipetti adds. "At the same time, you're getting the incredible front-end transient response that digital has always been better at."

## Chris Pelzar Named Fairlight CEO

### Pro Audio Vet Sees Bright Future With Powerful But Affordable Products

BY CHRISTOPHER WALSH

NEW YORK—Pro audio veteran Chris Pelzar has been appointed to the New York-based CEO position of Fairlight USA.

Pelzar brings more than 20 years of experience in the professional audio industry, including recent positions as president of sales at Euphonix and executive VP of sales and marketing at AMS Neve.

"After 20 years," Pelzar says, "I really feel that I'm ready for this. It was made easier by the fact that two of the guys in the business that I've had the greatest respect for and relationship with, [VP of sales] Mike Mueller and [VP of sales, Eastern region] Brad Eisenhaure, are here. I worked with both of them at different companies over the past 10 years, and they're very close associates. It's great: I like it, it feels comfortable, and I love the product line."

That product line includes the DREAM (Digital Recording, Editing, and Mixing) family of integrated audio production systems—recently introduced at the 111th Audio

Engineering Society (AES) Convention in New York—the Merlin digital multitrack recorder; the Prodigy2 post-production system; and MediaLink audio server.

The DREAM family consists of the DREAM station, an integrated editing and mixing system; the DREAM Satellite editing workstation; and the large-

in Los Angeles in 2000, is its digital audio operating system, which powers all recording, editing, and mixing functions in the product line, from Merlin to the DREAM family.

"From a user standpoint, this equipment is a piece of cake," Pelzar says of Merlin. "The interface is great, the maintenance of the system is great—just because of the high technology it is using—and the sound quality is unsurpassed. Also, the QDC technology that's utilized in it is the same that's utilized in the console technology, so it just plugs right in. We now have a platform that

we think is the most intuitive and the most technically advanced, at an extremely attractive price point. The market is ready for it now."

In tune with the now-standard demand for more power at lower cost, Fairlight's history at the higher end of the pro audio spectrum places the company in a unique position. "We now have products that we think compete upmarket," Pelzar says, "but at a substantially lower price point. That will only breed good things."



format DREAM console. Components work as stand-alone units or as an integrated system, a model very much in tune with the current market.

"Fairlight is the only company that truly is delivering an integrated mixing and recording environment," Pelzar asserts. "The goal is to bring the same power and performance of high-end systems at a price point that's very reasonable, and the technology they have today allows that."

Fairlight's QDC engine, introduced at the 109th AES Convention

MARCH 2 2002 Billboard PRODUCTION CREDITS					
BILLBOARD'S NO. 1 SINGLES (FEBRUARY 23, 2002)					
CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE (Artist) Producer (Label)	ALWAYS ON TIME Ja Rule Featuring Ashanti/ I. Gotti (Murder Inc./Def Jam/IDJMG)	ALWAYS ON TIME Ja Rule Featuring Ashanti/ I. Gotti (Murder Inc./Def Jam/IDJMG)	GOOD MORNING BEAUTIFUL Steve Holy/ W. C. Rimes (Curb)	BLURRY Puddle Of Mudd/ J. Kurzweg (Flawless/Geffen/ Interscope)	BLURRY Puddle Of Mudd/ J. Kurzweg (Flawless/Geffen/ Interscope)
RECORDING STUDIO(S) (Location) Engineer(s)	CRACKHOUSE (New York) Milwaukee Buck	CRACKHOUSE (New York) Milwaukee Buck	ROSEWOOD (Tyler, TX) Greg Hunt, Gary Leach	NRG THIRD STONE (N. Hollywood, CA) John Kurzweg	NRG THIRD STONE (N. Hollywood, CA) John Kurzweg
CONSOLE(S) DAW(S)	Roland 770	Roland 770	Digidesign Pro Tools	Neve 8068	Neve 8068
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools	Studer A827, Pro Tools	Studer A827, Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Pro Tools	Ampex 456	Ampex 456
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Irv Gotti, 7. Glen Marchese	HIT FACTORY (New York) Irv Gotti, 7. Glen Marchese	ROSEWOOD (Tyler, TX) Greg Hunt, Gary Leach	SOUNDTRACK (New York) Andy Wallace	SOUNDTRACK (New York) Andy Wallace
CONSOLE(S)/DAW(S)	SSL 9000 J	SSL 9000 J	Digidesign Pro Tools	SSL 4072 G+	SSL 4072 G+
RECORDER(S)	Studer A827, Pro Tools	Studer A827, Pro Tools	Pro Tools	Studer A820	Studer A820
MIX DOWN MEDIUM	BASF 900	BASF 900	Pro Tools	BASF 900	BASF 900
MASTERING (Location) Engineer	BERNIE GRUNDMAN (Hollywood, CA) Brian Gardner	BERNIE GRUNDMAN (Hollywood, CA) Brian Gardner	ROSEWOOD (Tyler, TX) Austin Deptula	SONY (New York) Vlado Meller	SONY (New York) Vlado Meller
CD/CASSETTE MANUFACTURER	UNI	UNI	WEA	UNI	UNI

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## 'Texas Rain' Feeds Van Zandt Legacy

Series Of Releases On Tomato Seek To Keep 'Extraordinary' Talent Remembered

BY JIM BESSMAN

NEW YORK—Five years after his passing, Townes Van Zandt's stature as a singer/songwriter continues to grow—as does his catalog.

A series of new releases and reissues, which began last November with the Tomato release of *Texas Rain—The Texas Hill Country Recordings*, is testament both to ASCAP writer Van Zandt's staying power and to the unending devotion of Tomato president Kevin Eggers, his longtime producer.

The 12-track *Texas Rain*—which features Van Zandt's duets with such estimable fans as Willie Nelson, Emmylou Harris, and James McMurtry on key Van Zandt compositions like "Pancho & Lefty" and "If I Needed You"—is actually the first of four such albums featuring 60 duets and a veritable "who's who of American music," according to Eggers.

"Townes was so revered by all the major writers and artists," says Eggers, who released Van Zandt's first album, *For the Sake of the Song*, in 1968 on his Poppy Records label. Eggers then made Van Zandt the flagship artist of its succeeding Tomato label. Now, Eggers is using Van Zandt to lead Tomato's rejuvenation: The label's back catalog—focusing on blues, jazz, and folk—will be reissued this year via IDN Distribution, along with a new Van Zandt best-of compilation March 12 that will be followed by an anthology/DVD package.

### SOPHISTICATED RECORD

"We're devoting the whole year to Townes," continues Eggers, who began recording the Van Zandt duets in the early '90s. "My original scheme was to do a four-disc boxed set, but it was too difficult financially. People kept asking [me] to release them one at a time, just to get them out, and I finally succumbed. But it's

also a very sophisticated record, which would have taken forever to do as I'd planned—so I'll finish one album at a time and eventually put them all out in a box."

Tomato has only recently commenced a major marketing campaign behind *Texas Rain*, involving listening posts at big retail chains



VAN ZANDT

and the servicing of the "Snowin' on Raton" duet with McMurtry to country, alternative, and roots radio stations. Eggers reports receiving initial press coverage in *The New Yorker* and *The Boston Phoenix*.

All this activity for a commercially unsuccessful, largely obscure-if-legendary singer/songwriter from Fort Worth, Texas, who died Jan. 1, 1997, at the age of 52. "The anti-John Denver," as liner-note writer John Kruth aptly points out.

"People consider him in the same league as Hank Williams and [Bob] Dylan," Eggers continues, noting that Dylan often opened concerts with "Pancho & Lefty"—a huge country duet hit for Nelson and Merle Haggard (performed on *Texas Rain* by Van Zandt with Freddy Fender, Rubin Ramos & the Texas Revolution, the late Doug Sahm, and Augie Meyer). "When someone like Willie Nelson says he's one of the

greatest songwriters, it's no small compliment. We went through years of no sales, but I was devoted to him in putting out nine albums that all sold 3,000 copies apiece—because I knew he was a major artist for us. He was a different flower, and now, finally, a major documentary on him is coming out on PBS, as well as two big biographies."

Eggers also notes, though, that Van Zandt was "a wild man—10 times more difficult than Hank Williams." Indeed, legend has it that when Van Zandt went to visit disciple Steve Earle, who was then at his own most self-destructive point, Earle remarked, "I really must be in bad shape if they're sending Townes out to see me."

Eggers recalls of Van Zandt, "He drank and did everything he could to stop his career—and any time we came close to success, he would do something destructive. Years of indifference by the music business took a toll, and it was his way of covering up rejection and pain. He always jokingly said he'd be famous after he died, but the finest artists consider him a genius, and that's what's coming to the fore."

The final analysis of Van Zandt, Eggers notes, must center on the quality of his songs and his reputation as an artist. "The rest is a sideshow."

So what was it about Van Zandt's songwriting? "He didn't write a lot of songs," Eggers explains, "but he crafted every one. He was a real poet and had to work out the poetry part first before setting it to music. And in spite of his own behavior, when he came to work, he was a master craftsman who spent his sober hours crafting his songs."

Eggers adds that Van Zandt was "equally influenced by Emily Dickinson or Robert Frost as he was by Hank Williams—and that's what songwriters realize about him: Hundreds of artists of the highest caliber—Kris Kristofferson, John Prine, Mickey Newbury, Bob Dylan, Van Morrison, Bono—they all know the extraordinary skills and talent that it took to write Townes' songs. It's a unique body of work in American literature, and he casts a huge shadow over American songwriting and American arts."

Eggers adds that while it has taken the American public a while to catch on to Van Zandt, *Texas Rain*—which Tomato released worldwide—has met with great response in Europe, having sold 45,000 units out of the box.

"What's interesting about Townes is that you go to England, France, and Japan and find that he influenced many of their writers in songwriting," Eggers says. "It's a very strange story—unique."



by Jim Bessman

**OLYMPIC HERO:** I always love reading about the queen of contemporary folk, **Christine Lavin**—I just don't expect to find her in the sports section.

Yet there she was in last week's *New York Times*—specifically, in a **George Vecsey** column on the Olympic pairs figure-skating scandal. Lavin fan Vecsey quoted e-mails from skate fan Lavin pointing out the event's subjective scoring mysteries and her own judgment that the Canadians were indeed initially robbed of the gold medal.



LAVIN

"I watched it on the road—after I finished a show," says Lavin, back home in Manhattan. Of the judging controversy, she notes, "It's been a long-running problem in the sport, because the judges are all unpaid volunteers and supported by their countries' skating federations. So it's understandable when they give higher scores to their skaters."

Until only recently, Lavin had still been smarting over what she feels was **Tara Lipinski's** 1998 gold-medal steal from her fave, **Michelle Kwan**. "Then I saw her on TV, skating to **Beth Nielsen Chapman's** 'The Color of Roses'—the first track on her *Sand and Water* album—and I had to totally re-evaluate my deep, bitter resentment toward her," she concedes. "She had such great music sense—and besides, her skating was so perfect."

Another great contemporary folk singer/songwriter, **Loudon Wainwright III**, also wrote a great topical tune about women's figure skating. "Tonya's Twirls," from his 1999 album *Social Studies*, concerns the sacrifice of young girls' innocence as they pursue commercialized Olympic glory. But back to Lavin, whose 2000 singer/songwriter compilation album *The Stealth Project* on her *Christinelavin.com* label has provided songs for theater producer **David Coffman's** in-development *Sex! The Musical* production.

"It's a musical revue about all kinds of love, and he's using *Stealth's* opening track, 'Hold Me Tonight' by **Red Grammer**, [as well as] **Lynn Miles'** closing track, 'Rust,' and my song 'Good Thing He Can't Read My Mind' [the title track of her 1988 Philo album]," she says. "I'm excited, because my goal has always been to be the link between the songwriting and theater worlds."

Indeed, last year, *Back Stage* named Lavin New York singer/songwriter of the year, an accolade based on the number of cabaret performers covering her material. Lavin says that **Stuart Ross**, director of the musical *Forever Plaid*, is interested in creating a musical from her songs.

Meanwhile, the Christine Lavin Music, ASCAP, writer is contributing the song "Firehouse," which she wrote about the Sept. 11 losses suffered by her neighborhood fire station, to *Vigil*, a **Suzanne Vega**-produced album raising money to benefit the family of **Jeff Hardy**—the brother of and bass player for veteran New York folkie **Jack Hardy**—who perished in the World Trade Center collapse. She's also readying her next studio album, *I Was in Love With a Difficult Man*, for a fall release.

**ASCAP MAKES IT OFFICIAL:** ASCAP has allied with Official Software in a co-marketing agreement that facilitates ASCAP member usage of Official Software's online copyright filing and software resources. The pact comes after months of development and is designed to protect composers' works through the copyright registration process.

"It provides a better way for songwriters, composers, and publishers to file and track their copyrights," ASCAP's senior VP of marketing **Phil Crosland** says. "A major benefit is the reduction in time required for achieving the protection that registration provides music creators: The mail going to all federal offices is experiencing tremendous delays, so this solution couldn't be more timely."

The ASCAP/Official Software online and software tools are fully certified by the U.S. Copyright Office, Crosland adds. ASCAP members who access the OfficialCopyright.com portal via the society's Web site may obtain the OfficialCopyright tools at an exclusive introductory discount of 50% on all online forms through March 15; an ongoing 20% discount on all Official Software copyright filing services is additionally available to ASCAP members after March 1.



**BMI's Batson Tribute.** BMI New York staffers recently congratulated BMI writer/producer Mark Batson on his Grammy Award nomination in the album of the year category for India.Arie's *Acoustic Soul*. Batson co-wrote four of the album's tracks and co-produced six. Pictured, from left, are Batson's manager, Deirdre O'Hara; his wife, Arnae; Batson; and BMI execs Kimberly Dawkins, Sydnee Stewart, and Charlie Feldman.



# INTERNATIONAL

## Universal Buys Koch Music Deal Covers European Operations But Not U.S. Business

BY WOLFGANG SPAHR

HAMBURG—"We felt the cold wind of the crisis." This is why Koch founder Franz Koch decided to sell to Universal the European recorded-music and music-publishing operations of the Koch Group—one of the leading independent German-language repertoire labels.

With operations in Bavaria and Austria, Koch has 200 employees and annual sales of more than 100 million euros (\$87.3 million). Also part of the deal is Koch International in London, run by managing director Rashmi Patani and 45 staffers. But the transaction does not include the Koch Group's U.S. operations nor the logistics and distribution facility in Austria.

Koch says he decided to sell because he had come to the realization that it was necessary to secure investment for the group's future growth: "The Internet is just around the corner, and only large corporations have the resources to respond to it," Koch says. *Billboard* understands that BMG also had shown a last-minute interest in the Koch offering.

Looking forward, Koch expects German-language pop and folk music (*Schlager/Volksmusik*) repertoire to grow at double-digit rates: "Our success story started a good 25 years ago with German-language pop and folk music. Today, we have stars such as Kastel-ruther Spatzen, Simone, G. G. Anderson, and the Nockalm Quintett on our roster. I am very attached to this segment. This is why the sale is a very emotional matter for me. I am sure that I have not yet fully appreciated the ramifications of the deal. I first have to digest it."

"A manager is strongest between the ages of 30 and 40," Koch continues. "I will be turning 50 soon. Although we made it to No. 7 in the international record market, high-risk investments would now have been necessary. It would not have made any sense to continue spending. At the same time, conditions in the sector have become even more extreme."

On Feb. 14, Universal announced that, subject to antitrust clearance, it would fully take over Koch Music. Sources close to the cartel office indicated as early as the following day that Universal and Koch would be given the go-ahead.

Munich-based Koch Music managing director Franz Selb will now report to Universal Germany chairman/CEO Tim Renner and Victor Antippas, president of Universal Germany/Switzerland/Austria. Koch already has a very successful music publisher managed by Rudi Schedler.

Koch himself will withdraw from management and instead assume a seat on the supervisory board of Universal Holding.

After acquiring Koch Music, which holds 3% of the German market and 5% of the Aus-

trian market, Universal will have a market share of more than 30% in those markets.

Renner is just as upbeat about the prospects for the Schlager and folk-music repertoire, adding that the intention in acquiring Koch as its sixth label was to close a large gap at Universal: "This also includes Koch's creative staff, who are experts in this segment."

Following consultation with Universal artists, there will probably be a migration of repertoire from Polydor to Koch. "However, this will not be done until agreement is reached with the artists," Renner insists. "The company will continue to operate under the Koch name and labels, and it is envisaged that the majority of members of staff will remain with the acquired operations."

Renner sees considerable potential for exploiting German-language pop and folk music on the Internet for the

30-plus age bracket. The Internet offers an effective way to reach this target group, and moreover, that age range is less interested in burning CDs or trying to overcome anti-copying mechanisms on the Internet. He notes that his company has sustained hardly any loss of sales from illicit CD-copying, thanks to the very solid state of its business. But Universal will increase the number of copy-protected CDs in the future and launch its own fee-based Internet music-downloading service.



RENNER

## Renner Reorganizes Hierarchy At Universal Germany

BY WOLFGANG SPAHR

HAMBURG—Four months before relocating his company from Hamburg to Berlin, Universal Germany chairman/CEO Tim Renner has again fine-tuned the repertoire allocation of his labels in a move that has also necessitated personnel decisions.

Two longstanding managing directors are no longer included in these plans. Polydor managing director Jörg Hellwig and Oliver Schulten, managing director of Universal Classics & Jazz and family entertainment, are leaving the company. According to industry sources, Schulten remains a candidate for an executive position elsewhere in the sector.

A third executive—Renner's wife, Petra Husemann—will also exit, but only on maternity leave, returning to the company again in Berlin. She is managing director of Motor Music—a position she took over from her husband in 1999.

Tom Bohne will preside at Polydor, as Renner now intends for this label to concentrate on its strength as Germany's largest and most successful pop label. Under the aegis of Hellwig, Bohne has systematically helped to build up this strong reputation during the past few years. His acts range from Schiller to No Angels and Bro'Sis, and he has helped Polydor to a share of more than 13% of the national singles market and more than 7% of the album market.

Bohne is to continue building on this success with the assistance of an experienced team at Polydor. He was previously A&R/marketing director of Zeitgeist.

Renner paid tribute to the great successes of the modest Hellwig: "He is leaving at a time characterized by restructuring and the greatest success ever achieved by the company." He added that the company was grateful to Hellwig that, in its present form, Polydor had hardly anything left to achieve.

But Renner contends that it is now possible to mold a new Polydor with a clearer profile than would have been possible prior to the partnership with Koch (see story, this page).

Universal Records is to receive a new name that will put an end to any confusion that exists between it and parent entity Universal Holding. According to Renner, Universal Records will focus even more clearly in the future on dance and black music. To reflect this, it will adopt the name of its own leading label—Urban—effective March 1.

Like Motor Music's newly appointed GM Thorsten König, Urban GM Neff Temur will report to Husemann. Husemann's maternity leave starts March 28, and both will report to her husband until her return.

The Classics & Jazz and family entertainment divisions will also be restructured. Christian Kellersmann will be managing director of Universal Classics & Jazz, which not only includes the Deutsche Grammophon and Decca labels but also Koch International's classics repertoire.

The successful family entertainment segment—which leads the children's recordings market—will report to managing director of Universal Marketing Group Joachim Kirschstein but will be a separate division within the group.

## Cross-Border Appeal Earns Alizée IFPI Award

BY PAUL SEXTON

LONDON—The International Federation of the Phonographic Industry (IFPI) Platinum Europe year is young, and so is one of its first honorees. Seventeen-year-old Alizée, born on the French island of Corsica in the Mediterranean, became not only one of 2002's first recipients of an IFPI award for European shipments of 1 million or more records, but also one of the youngest ever, as she extended her Continent-wide invasion to Britain.

Alizée's single "Moi . . . Lolita" debuted on the U.K. charts Feb. 17 at No. 9, having already been a major hit in France, the Netherlands, and Germany. The French-language song spent a remarkable 46 weeks on the *Music & Media* Eurochart Hot 100 Singles survey during 2000 and the opening months of last year, with subsequent re-entries taking it well beyond a year in aggregate. "Moi . . . Lolita" and other such singles as "L'Alize" and "Parler Tout Bas" have now driven Alizée's debut album, *Gourmandises*, to European platinum status.

"Moi . . . Lolita" has achieved the rare feat of crossing the Channel despite ignoring the traditional "requirement" of an English version—recalling the 1988 success of another French starlet, Vanessa Paradis, with "Joe le Taxi." After shipments of 1.2 million copies in France alone,

Alizée's single has an A-list placing from national AC outlet BBC Radio 2.

Nevertheless, Universal Music France director of international exploitation Eric Vandepoorter is hopeful that airplay support for Alizée will develop further in Britain, especially after she secured early coverage in style magazine *Dazed & Confused*, followed by a photo shoot for the *Sunday*



*Times*. Vandepoorter says, "We [always] need to prove to [the U.K.] that it's working everywhere else first."

Vandepoorter, who says that the young artist has continued her studies at home since her success, points out some other notable victories in Alizée's European campaign. "Germany did pretty well, selling 100,000 albums of French-speaking material," he says. "And when I saw 10,000 Dutch people singing along with her at an open-air concert, I knew this was big."

A total of 15 albums qualified for platinum honors in the IFPI January list, including some frequent recipients. Chrysalis' Robbie Williams is both singing and swinging, with a unique new

double for his current *Swing When You're Winning* and its predecessor, *Sing When You're Winning*. Both hit shipments of 4 million. Anastacia's sophomore album, *Freak of Nature* (Epic), was in the action again, doubling the 1 million units reached only last December, and an irresistible month for female artists also included new certifications for Kylie Minogue, Gabrielle, Madonna, Alanis Morissette, Jennifer Lopez, Enya, and Dido.

Universal Music France had another artist—and perhaps the least familiar to an international audience—in January's millionaires' club. Gérald de Palmas' Polydor debut, *Marcher Dans le Sable*, is now certified European platinum.

"His music is a mix between rock and country," Vandepoorter says. "It's another aspect of French music [also made popular by] people like Jean-Jacques Goldman [who contributes to *Marcher Dans le Sable*] and even Johnny Hallyday." After enjoying success at EMI, de Palmas transferred to Universal, which represented a new development for the company, according to Vandepoorter.

"It's great for us, because we didn't do that [previously]. But we've signed some other artists from other [labels] recently, and the fact that Universal is a big company means we like to give time for artists to develop."

A full list of January's Platinum Europe winners may be found at the IFPI Web site, ifpi.org.



MARCH 2  
2002

Billboard®

# HITS OF THE WORLD



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(DEMPA PUBLICATIONS INC.) 02/20/02		(OFFICIAL UK CHARTS CO.) 02/18/02		(MEDIA CONTROL) 02/20/02		(SNEP/IFOP/TITE-LIVE) 02/19/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	1	1	1	1	1
2	2	2	NEW	2	2	2	3
3	1	3	NEW	3	5	3	5
4	NEW	4	NEW	4	3	4	4
5	NEW	5	3	5	9	5	6
6	3	6	NEW	6	4	6	2
7	NEW	7	2	7	6	7	8
8	5	8	4	8	10	8	10
9	6	9	NEW	9	7	9	NEW
10	8	10	6	10	NEW	10	7
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	NEW	11	NEW	11	16	11	14
12	NEW	12	NEW	12	NEW	12	15
13	NEW	13	NEW	13	NEW	13	19
14	NEW	14	NEW	14	NEW	14	29
15	NEW	15	NEW	15	NEW	15	32
16	NEW	16	NEW	16	NEW	16	38
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	3	1	1
2	2	2	10	2	2	2	4
3	NEW	3	2	3	1	3	6
4	NEW	4	6	4	4	4	2
5	4	5	3	5	NEW	5	7
6	6	6	9	6	5	6	3
7	3	7	NEW	7	6	7	5
8	7	8	NEW	8	7	8	8
9	8	9	NEW	9	8	9	10
10	NEW	10	8	10	9	10	9
CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNSCAN) 03/02/02		(APYVE) 03/02/02		(ARIA) 02/18/02		(FIMI) 02/18/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	2	1	1	1	NEW
2	1	2	3	2	2	2	NEW
3	2	3	1	3	NEW	3	NEW
4	5	4	NEW	4	3	4	1
5	7	5	6	5	4	5	2
6	6	6	4	6	7	6	3
7	3	7	7	7	6	7	4
8	NEW	8	NEW	8	10	8	7
9	8	9	NEW	9	9	9	6
10	9	10	9	10	NEW	10	NEW
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	NEW	11	NEW	11	NEW	11	NEW
12	NEW	12	NEW	12	NEW	12	NEW
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	2	1	NEW	1	1	1	2
2	1	2	NEW	2	2	2	1
3	NEW	3	1	3	NEW	3	3
4	3	4	4	4	3	4	4
5	4	5	2	5	5	5	9
6	7	6	5	6	6	6	5
7	NEW	7	3	7	9	7	7
8	6	8	7	8	10	8	6
9	8	9	6	9	4	9	NEW
10	5	10	NEW	10	7	10	NEW

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry



# EUROCHART

Eurocharts are compiled by *Music & Media* from the national singles and album sales charts of 18 European countries.

THIS WEEK LAST WEEK  
(MUSIC & MEDIA) 02/20/02

## SINGLES

1	1	GET THE PARTY STARTED	PINK ARISTA
2	2	WHENEVER, WHEREVER/SUERTE	SHAKIRA EPIC/COLUMBIA
3	4	GIMME GIMME GIMME	STAR ACADEMY MERCURY
4	3	PAID MY DUES	ANASTACIA EPIC
5	9	HOW YOU REMIND ME	NICKELBACK ROADRUNNER/UNIVERSAL
6	10	J'AI TOUT OUBLIÉ	MARC LAVOINE & CRISTINA MAROCCO MERCURY
7	7	SOMETHIN' STUPID	ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS
8	8	HERO	ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
9	NEW	LES MOTS	MYLENE FARMER & SEAL POLYDOR
10	NEW	MILLESIME	PASCAL OBISPO EPIC

## HOT MOVER SINGLES

12	NEW	WHAT ABOUT US?	BRANDY ATLANTIC/WARNER
16	21	ETERNAL FLAME	ATOMIC KITTEN INNOCENT/VIRGIN
19	25	ENGEL	BEN FEATURING GIM HANSA
20	26	THE WORLD'S GREATEST	R. KELLY JIVE/ZOMBA
23	NEW	YOU	S CLUB 7 POLYDOR

## ALBUMS

1	2	ROBBIE WILLIAMS	SWING WHEN YOU'RE WINNING CHRYSALIS
2	1	ANASTACIA	FREAK OF NATURE EPIC
3	3	SHAKIRA	LAUNDRY SERVICE/EPIC DE LAVADERIA EPIC/COLUMBIA
5	NEW	SOUNDTRACK	THE LORD OF THE RINGS REPRISE/WARNER
6	6	ENRIQUE IGLESIAS	ESCAPE INTERSCOPE/UNIVERSAL
7	7	NICKELBACK	SILVER SIDE UP ROADRUNNER/UNIVERSAL
8	8	PINK	MISSUNDAZTODD ARISTA
9	NEW	P.O.D.	SATELLITE ATLANTIC/WARNER
10	10	LINKIN PARK	HYBRID THEORY WARNER BROS.
16	16	WESTLIFE	WORLD OF OUR OWN RCA

## THE NETHERLANDS

THIS WEEK	LAST WEEK	(STICHTING MEGA TOP 100) 02/18/02	
<b>SINGLES</b>			
1	1	<b>WHENEVER, WHEREVER</b> SHAKIRA EPIC	
2	2	<b>LOPEN OP HET WATER</b> MARCO BORSATO & SITA POLYDOR	
3	3	<b>ICE QUEEN</b> WITHIN TEMPTATION DSFA RECORDS/ZOMBA	
4	NEW	<b>THE WORLD'S GREATEST</b> R. KELLY JIVE/ZOMBA	
5	4	<b>PARTY AFFAIR</b> DJ BOOZYWOODY DIGIDANCE	
<b>ALBUMS</b>			
1	1	<b>VARIOUS ARTISTS</b> HUYVELIX WILLEM-ALEXANDER UNIVERSAL CLASSICS & JAZZ	
2	5	<b>SHAKIRA</b> LAUNDRY SERVICE EPIC	
3	2	<b>BLOF</b> BLAUWE RUIS EMI	
4	4	<b>WITHIN TEMPTATION</b> MOTHER EARTH DSFA/ZOMBA	
5	3	<b>ROBBIE WILLIAMS</b> SWING WHEN YOU'RE WINNING CHRYSALIS/EMI	

## SWEDEN

THIS WEEK	LAST WEEK	(GLF) 02/15/02	
<b>SINGLES</b>			
1	2	<b>WHENEVER, WHEREVER</b>	SHAKIRA EPIC
2	1	<b>LUFTE BOR I MINA STEG</b>	HAKAN HELSTROM DOLORES/MNV
3	3	<b>VI SKA VINNA</b>	MARKODLO & EXCELLENCE BONNIER
4	5	<b>GET THE PARTY STARTED</b>	PINK LAFACE/ARISTA
5	4	<b>HOW YOU REMIND ME</b>	NICKELBACK ROADRUNNER/UNIVERSAL
<b>ALBUMS</b>			
1	NEW	<b>SHAKIRA</b>	LAUNDRY SERVICE EPIC
2	1	<b>WEEPING WILLOWS</b>	INTO THE LIGHT GRAND RECORDINGS/VIRGIN
3	NEW	<b>SCOOTER</b>	PUSH THE BEAT FOR THIS JAM EDEL
4	NEW	<b>DR. HOOK</b>	SHARING THE NIGHT TOGETHER CMC/EMI
5	2	<b>NICKELBACK</b>	SILVER SIDE UP ROADRUNNER/UNIVERSAL

## SWITZERLAND

THIS WEEK		LAST WEEK		(MEDIA CONTROL SWITZERLAND) 02/19/02	
<b>SINGLES</b>					
1	1	<b>WHENEVER, WHEREVER</b>		SHAKIRA	EPIC
2	2	<b>GET THE PARTY STARTED</b>		PINK	ARISTA
3	3	<b>SOUS LE VENT</b>		GAROU & CELINE DION	COLUMBIA
4	NEW	<b>HOW YOU REMIND ME</b>		NICKELBACK	ROADRUNNER/MUSIKVERTRIEB
5	4	<b>PAID MY DUES</b>		ANASTACIA	EPIC
<b>ALBUMS</b>					
1	1	<b>GOTTHARD</b> ONE LIFE ONE SOUL—BEST OF BALLADS ARIOLA			
2	3	<b>SHAKIRA</b> LAUNDRY SERVICE EPIC			
3	2	<b>ANASTACIA</b> FREAK OF NATURE EPIC			
4	5	<b>NICKELBACK</b> SILVER SIDE UP ROADRUNNER/MUSIKVERTRIEB			
5	4	<b>DJ ANTOINE</b> DJ ANTOINE MUSIKVERTRIEB			

## IRELAND

THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) 02/15/02	
<b>SINGLES</b>			
1	NEW	THERE'S A WHOLE LOT OF LOVING GOING ON	SIX RCA
2	1	HERO	ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
3	2	LA PASSION EP	GIGI D'AGOSTINO ICEBERG
4	4	GET THE PARTY STARTED	PINK LAFACE/ARISTA
5	3	WORLD OF OUR OWN	WESTLIFE RCA
<b>ALBUMS</b>			
1	1	ENRIQUE IGLESIAS	ESCAPE INTERSCOPE/UNIVERSAL
2	2	WESTLIFE	WORLD OF OUR OWN RCA
3	4	STEREOPHONICS	JUST ENOUGH EDUCATION TO PERFORM V2
5	5	THE POGUES	THE BEST OF THE POGUES POGUE MAHONEY/WARNER STRATEGIC MARKETING
5	NEW	FRANK SINATRA	A FINE ROMANCE—THE LOVE SONGS OF WARNER STRATEGIC MARKETING

## AUSTRIA

THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) 02/19/02	
<b>SINGLES</b>			
1	3	<b>HOW YOU REMIND ME</b>	NICKELBACK ROADRUNNER/UNIVERSAL
2	1	<b>WHENEVER, WHEREVER</b>	SHAKIRA EPIC
3	2	<b>GET THE PARTY STARTED</b>	PINK ARISTA
4	6	<b>PAID MY DUES</b>	ANASTACIA EPIC
5	5	<b>WHAT IF</b>	KATE WINSLET EMI
<b>ALBUMS</b>			
1	1	<b>SHAKIRA</b>	LAUNDRY SERVICE EPIC
2	4	<b>NICKELBACK</b>	SILVER SIDE UP ROADRUNNER/UNIVERSAL
3	3	<b>ANASTACIA</b>	FREAK OF NATURE EPIC
4	5	<b>PINK</b>	MISSUNDAZTODD ARISTA
5	2	<b>BRO'SIS</b>	NEVER FORGET (WHERE YOU COME FROM) POLYDOR

## BELGIUM/WALLONIA

THIS WEEK	LAST WEEK	(PRDMUVI) 02/20/02	
<b>SINGLES</b>			
1	2	<b>SOUS LE VENT</b>	GAROU & CELINE DION COLUMBIA
2	3	<b>MILLESIME</b>	PASCAL OBISPO EPIC
3	7	<b>GET THE PARTY STARTED</b>	PINK ARISTA
4	NEW	<b>IMMORTELLE</b>	LARA FABIAN POLYDOR
5	1	<b>LA MUSIQUE</b>	STAR ACADEMY ISLAND/UNIVERSAL
<b>ALBUMS</b>			
1	1	<b>STAR ACADEMY</b>	L'ALBUM MERCURY
2	2	<b>LARA FABIAN</b>	NUE POLYDOR
3	4	<b>GERALD DE PALMAS</b>	MARCHER DANS LE SABLE POLYDOR
4	5	<b>PASCAL OBISPO</b>	MILLESIME (LIVE 00/01) EPIC
5	3	<b>MYLÈNE FARMER</b>	LES MOTS POLYDOR

## MALAYSIA

THIS WEEK	LAST WEEK	(RIM) 02/18/02
<b>ALBUMS</b>		
1	1	BLUE ALL RISE VIRGIN
2	16	VARIOUS ARTISTS MODERN ROCK WEA
3	NEW	SUN YAN ZI START WEA
4	3	BACKSTREET BOYS THE HITS—CHAPTER ONE JIVE/EMI
5	5	LINKIN PARK HYBRID THEORY WARNER BROS.
6	2	VARIOUS ARTISTS PENDEKAR IV NSR
7	4	VARIOUS ARTISTS HIP HOP & HARD UNIVERSAL
8	19	VIC CHOU MAKE A WISH SONY
9	6	EXISTS ADA NAR
10	10	DAMASUTRA—MEDICINE THE GREATEST HITS NSR

## 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: Indep. Int., S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
ANASTACIA Freak of Nature (S)				1					7	10
ENRIQUE IGLESIAS Escape (U)	10		1			7				
LINKIN PARK Hybrid Theory (W)	4					9		2		
NICKELBACK Silver Side Up (U)	5		10	8		2				
SHAKIRA Laundry Service (S)				2		5	6			2
ROBBIE WILLIAMS Swing When You're Winning (E)			4	5				4	5	5

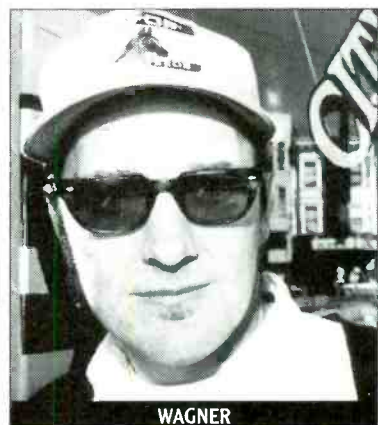
# Global Music Pulse

Edited by Nigel Williamson

**THE LAMB ROARS:** The old saying about prophets without honor in their own land applies perfectly to **Lambchop**. Back home in Nashville, several members of the little-known alt-country ensemble still hold down day jobs, and their music-making is

disc is the first of a series of FMR releases in the European market that will include punk-hip-hopers **28 Days**, rock bands **Motorace** and **George**, dance anarchists **Machine Gun Fellatio**, and teenage singer/songwriter **Daniel Merriweather**.

CHRISTIE ELIEZER



WAGNER

strictly part-time. But in the U.K., the group—led by singer/songwriter **Kurt Wagner**—has built an enviable fan base. **Lambchop**'s sixth album, *Is a Woman* (City Slang), was released Feb. 18 in the U.K. and greeted with a flood of four- and five-star reviews from appreciative music critics there. "There's definitely a bigger market in England for this kind of music they call 'alt-country' or 'Americana,'" says Wagner, who only recently gave up his job of 15 years laying wood floors. The group is now booked to headline the Royal Albert Hall May 8, one of London's largest and most prestigious concert halls. "In America, we've been playing for 200 drinkers in a bar, which is a pretty good audience for us," Wagner says. "People have heard there's a bit of a ruckus about **Lambchop** in England. Before that, we were getting about 50 people." **NIGEL WILLIAMSON**

**HE'S GOT IT:** David Holmes, the Northern Ireland-born DJ/producer/composer/remixer, has only recently released his acclaimed soundtrack for **Steven Soderbergh's** movie *Ocean's 11*, which reached U.K. record stores on WEA Feb. 11. But his next project, *Come Get It I Got It*, is already slated for March 25. The 26-track remix album will be the first release on Holmes' own label, 13 Amp. Distribution will be handled by Ministry of Sound. The album blends such classics as **Muddy Waters'** "Tom Cat" with compositions by Holmes, under the guise of **Free Association**. Holmes says, "My idea was to introduce some new pieces of music and put them together with the stuff I love from the past and mix it so there's a seamless groove." **CHRIS BARRETT**

**A LITTLE PAIN ON THE SIDE:** When Stockholm-based producer/songwriter **Peter Tägtgren** is not producing albums by such metal bands as **Dimmu Borgir** and **Dark Funeral**, he records his own music for Stockholm Records/Universal Music International under the name of **Pain**. "It was initially a side project to get out of my system [the] music that I can't use in my normal job," he says. His latest album, *Nothing Remains the Same*, embraces both hard rock and the electronic music known in the local market as "synth." **KAI R. LOFTHUS**

**FIELD RECORDINGS:** Woodstar is the latest group of Irish rock hopefuls to be snapped up by a major label. The Limerick-based five-piece has been signed by Regal, a subsidiary of EMI, which has just released the band's debut five-track EP, *Time to Bleed*, in Ireland. The record gets a U.K. release in April. Woodstar specializes in a tuneful, languid melancholia reminiscent of **Mercury Rev**; **Beach Boys**-style harmonies are also in evidence. Although it lacked previous live experience, the band won the 2001 Bacardi/Hot Press Band of the Year competition, which staged heats all over Ireland before the grand finale in Dublin. Two of the songs on the EP were recorded in a studio the group built themselves in a field in Limerick. The remaining three tracks were recorded in Liverpool, England. The band, led by singer **Fin**, is currently working on material for its debut album. **NICK KELLY**



# Thai Labels Fight Over Fee Collection

**Private Agency Talks Break Down Because Of Control And Ownership Issues**

BY ANDREW HIRANSOBOM

BANGKOK, Thailand—With the future of a proposed government-run collection agency unclear, Thailand's labels have been battling over the issue of performance-fee collection, with operators of restaurants, nightclubs, and bars offering karaoke services caught in the crossfire.

Talks concerning the possibility of setting up a private company that would collect performance royalties from entertainment venues have broken down because of the question of who would control the firm, and GMM Grammy (formerly Grammy Entertainment), the country's largest label, has said it will go it alone.

The Intellectual Property Division of the Commerce Ministry is formulating a draft titled "The Agencies for the Management of Copyright Protection Act," which would create a single authorized agency to collect fees for music, film, drama, art, and literature.

In 1999, two industry organizations—Music Copyright Thailand (for local artists) and Phonorights (for international artists)—were set up to collect public-performance royalties and certain mechanical royalties, such as reproduction for public performance on commercial airplanes. These firms are legally empowered to collect fees from karaoke establishments that use compilations—in the form of video cassette, Video CD (VCD) and DVD-Video—released by member record companies, but not those that operate MIDI file systems.

## IN A VACUUM

Industry estimates put the number of karaoke bars in Bangkok alone at nearly 1,000 and the number of stand-alone karaoke jukebox machines nationwide at 70,000. Thus, fee collection for the most part has been limited to performance royalties paid by radio and TV broadcasters, major hotels, and such large companies as Thai Airways International, MacThai (McDonald's), and Tricon (KFC).

In the vacuum, fee-collection from karaoke establishments has been carried out by producers and distributors of karaoke VCDs, as well as by private bodies purporting to represent recording artists and songwriters. There have been reports of some people falsely claiming authorization to collect fees and defrauding bar and restaurant owners.

In response to complaints from nightspot operators, representatives of 12 Thai labels—as well as industry organizations including GMM Grammy and Thailand's second-largest label, RS Promotion 1992—agreed in principle to set up a private company called Karaoke Collection Service (KCS). On the initiative of Kriengkrai Chetchotisak, president of RS Promotion and chairman of the Thai Magnetic Tape and Record Assn. (TMTRA), KCS planned to appoint Music Partner Entertainment (MPE), a distribu-

tor of karaoke software, as the sole distributor of song collections made up of songs from member labels.

Instead of collecting monthly or per-play fees from operators, the plan called for KCS to receive a share of the profits from MPE, which would be divided among KCS shareholders.

Grammy disagreed with the idea,

*Both GMM Grammy and RS Promotion have accused each other of damaging the music industry and, according to local newspapers, have encouraged karaoke operators not to pay their rival.*

arguing that an additional fee based on the number of screens per establishment should be levied. It also balked at the idea of appointing a single supplier of music, calling it monopolistic. When Grammy chairman Paiboon Damrongchaitham threatened to back out unless his company was given half-ownership and management control of KCS, the project was scrapped.

Grammy, which also has a music publishing arm, announced last Nov. 7

that it would become the first label in Thailand to collect performance fees.

Following negotiations with the Thai Restaurant Assn., whose members threatened to boycott Grammy products, the company agreed to scrap its plan of charging each venue 300 baht (\$6.75) per month, per screen in addition to a frequency (per-play) charge. Karaoke operators will now be charged 1,500 baht (\$34) per year in copyright fees. They are required to purchase a start-up, 1,000-song file for 2,500 baht (\$56), in addition to a frequency charge, which has yet to be announced by the company. Chetchotisak said that the remaining 11 labels would still like to see a single fee-collection agency.

Both Grammy and RS have accused each other of damaging the music industry and, according to local newspapers, have encouraged karaoke operators not to pay their rival. On Nov. 12, 2001, Grammy filed a formal complaint with the Commerce Ministry's Consumer Protection Board, accusing the members of the TMTRA of collecting fees for Grammy titles without Grammy's permission.

With neither side apparently willing to back down, the Thai government has become involved in the dispute. Deputy commerce minister Suvarn Valaisathien said Dec. 12, 2001, that it might be necessary for the Intellectual Property Department to collect fees and distribute them among the copyright holders.

The deputy commerce minister said the system would be based on that operated by Phonographic Performance (SEA).

# Lawyers Win In Ludlow Copyright Battle

BY GORDON MASSON

LONDON—And the winners are . . . the lawyers. A courtroom decision focusing on the copyright of a Robbie Williams song has been welcomed by those on the Williams side, despite receiving an order to pay out an estimated £50,000 (\$71,500) to publisher Ludlow Music.

A source involved in the case believes that Ludlow's legal bills for the litigation—which has rumbled on for about 18 months—will outweigh that figure. The source says, "It was a good day for the lawyers."

New York-based Ludlow won the case in October 2000, claiming that the "Jesus in a Camper Van" track from Williams' album *I've Been Expecting You* had breached copyright of Woody Guthrie's 1961 song "I Am the Way (New York Town)" and its 1973 adaptation by Loudon Wainwright III. Ludlow owns both copyrights and sought damages from Williams, songwriter Guy Chambers, EMI Music Publishing, and BMG Music Publishing.

Guthrie's original includes the line: "Every good man gets a little hard luck sometimes," while the Wainwright parody ran: "Every Son of God gets a little hard luck sometimes, especially when he goes 'round saying he is the way." Williams and Chambers' version goes: "I suppose even the Son of God gets it hard sometimes, especially when he goes 'round saying I am the way."

Ludlow originally asked for 50% of the royalties. When this request was turned down, Ludlow took the matter to court, claiming it was entitled to all of the income from Williams' song. But at the High Court in London Feb. 14, Mr. Justice Pumfrey ruled that Ludlow was entitled to only a 25% share—EMI's original offer.

Pumfrey admitted during his ruling: "A stranger approaching this result could be forgiven for supposing that nobody had won."

The judge also ruled that any copies of the album manufactured in the future should not feature the song. But Williams had already offered last year to remove the song from future copies of the album if Ludlow would limit its monetary claim to 25%.

Lawrence Abramson, a partner at London-based legal firm Harbottle & Lewis—which represented Williams—tells *Billboard* that the 25% of royalties awarded to Ludlow has been in the custody of collection society MCPS since the record was released. "From day one, EMI—who published Robbie—only collected 75% of the royalties and left [Ludlow's] 25% at MCPS. So that 25% is still there, [and] all Ludlow has to do is go and claim it—which is what we've been telling them for the last two years."

Both sides were given permission to go to the Court of Appeal.

# Jazzland Is Home For Acoustic And Electronic Jazz

BY KAI R. LOFTHUS

OSLO—For someone who is uneasy with the music industry at large and who would prefer to spend his days in his own studio, it is somewhat ironic that Jazzland Recordings owner Bugge Wesseltoft finds himself right at the forefront of the international jazz music industry.

What started out five years ago as an imprint to release his own music (because no other labels were showing any interest in the former Arild Andersen and Jan Garbarek collaborator) has grown into a revered home for acoustic and electronically generated jazz by such artists as Mari Boine, Beady Belle, Sidsel Endresen, and Eivind Aarset.

Jazzland is licensed to Universal Music Norway for the world, with setups already in place in Europe, Japan, and Canada. The U.S. affiliate of Verve/Universal is expected to start rolling out the label's catalog later this year.

Wesseltoft has the advantage of a top-level stamp of approval by Wulf Müller, Universal Music International's London-based VP of inter-

national marketing for classics and jazz. "Calling anything a new conception of jazz is a pretty strong statement," Müller says, referring to pianist Wesseltoft's 1996 solo debut album *Sharing*, which carried the subtitle *New Conception of Jazz*. "If you hadn't heard of this guy before and read that he claims to have a new conception of jazz, you would think, 'Now, that's something.' But he gets away with it."

Wesseltoft is no stranger to controversy, and he doesn't sell himself short to get along with the rest of the world. Last year, in a *New York Times* article, he was quoted as saying: "American jazz belongs in a museum." And to *Billboard*, he says, "I just don't fancy the music industry mechanics. [But] suddenly, I'm sitting here like some sort of label executive, deciding who gets to release their music on my label. I sincerely don't believe that music

and business match, but I realize there needs to be some sort of business platform to get the music out."

Sten Nilsen, a former jazz product manager at PolyGram Records Norway who is now Wesseltoft's sole employee at Jazzland, explains, "Bugge's comments in the *New York Times* sparked a lot of debate. A lot of people feel that Europe is delivering some of the best jazz right now, while other people are of a different

opinion. Verve, for instance, has a great catalog, but most of their new releases are quite polished and not very interesting. There is definitely a void for Jazzland."

Universal Music International seems to agree about Jazzland's importance, and the label has been em-

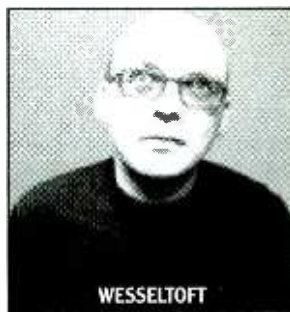
braced in such territories as the U.K., Spain, Germany, France, and the Netherlands. Last fall, during Jazzland's fifth-anniversary concert series at the Blå venue in Oslo, company executives

from all over Europe lined up to experience concerts by such artists as Wesseltoft, Endresen, and Beady Belle.

Jazzland's 16-piece catalog has sold a combined total of 140,000 units worldwide since 1996. Some 30% of those sales took place last year, when the markets of Japan and Canada were added and the label released successful albums by Beady Belle and a new album by Wesseltoft.

For the U.S., Nilsen says they want to carry out the same strategy that has proved to be successful in Europe—working with 12-inch remixes through clubs and building the label through word-of-mouth. "I don't want Universal in the U.S. to just send records out to the retailers and set up some posters there," Nilsen says. "There needs to be a common ground somewhere."

Müller adds, "At Universal, we want to cover all aspects of improvised music, and Jazzland gives us a certain sense of that. First, the label was more about electronic grooves. Now they're going into a more acoustic direction but still with a hip, modern style [that] we want to be involved in."



WESSELTOFT



# McDermott Creates 'A Time To Remember' On Angel Records

BY LARRY LeBLANC

TORONTO—John McDermott, one of Canada's leading recording artists for a decade, is now ready for his international close-up.

It's likely to happen via an upcoming 90-minute U.S. TV special and a companion album. Both are titled *John McDermott—A Time to Remember*.

Taped in November 2001 at the Living Arts Center outside Toronto, the TV special premieres this month on PBS member stations in the U.S. The album is released Feb. 26 in the U.S. by Angel Records and in Canada and the U.K. by EMI.

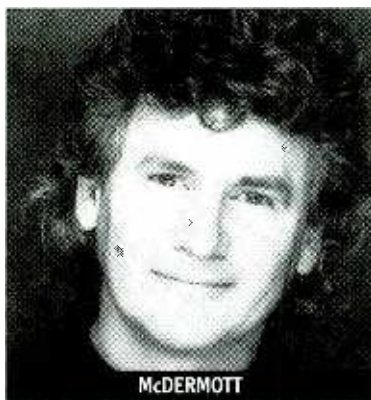
The TV show is a product of McDermott Productions in association with WGBH-TV in Boston. Arrangements are handled by musical director/conductor Frank McNamara, who also produced the album.

These two projects cap a striking career for 46-year-old McDermott. He has a catalog of 10 albums, which

have achieved overall sales of 1 million units in Canada. McDermott is also known to American audiences as an original member of the Irish Tenors, who achieved U.S. gold with their 1999 eponymous debut.

While McDermott toured the U.S. three times with the Irish Tenors and appeared as a guest on a follow-up album, he decided to make his own inroads into the U.S. market. "It was fun with the guys, but I had other ideas I wanted to pursue," McDermott says. (Self-managed, McDermott is booked by McDermott Entertainment in Boston.)

Capitol Records Jazz/Classics president Bruce Lundvall says, "John has done an extraordinary job of finding an adult market and appealing broadly to them. He has started to sell well in America, and this PBS special is the perfect showcase. Every facet of what he does is beautifully captured on the show."



McDERMOTT

Angel Records product manager Josh Gold says the label's strategy is to promote the PBS special and album aggressively and then introduce McDermott's back catalog in the U.S. this fall. While McDermott had U.S. success with his 1996 TV-marketed Northport Marketing album, *The Danny Boy Collection*—which has sold 400,000 units via mail order to date—his previous U.S. releases on Angel (*Battlefields of Green*, *Christmas Memories*, and *Remembrance*) fared poorly.

"John has had some ups and downs with Angel, because his repertoire isn't classical and they didn't have the vehicle [to promote him]," explains EMI Music Canada president Deane Cameron, who signed McDermott a decade ago. "PBS is that vehicle." Gold agrees: "We know this will be a very successful special

and a very successful record."

With a bell-like tenor, McDermott performs traditional Scottish and Irish songs, as well as easy-listening pop standards. He is, perhaps, a throwback to the great Irish tenor John McCormack, a U.S. sensation in the early 1900s, as well as such later pop music crooners as Bing Crosby, Perry Como, and Roger Whittaker.

EMI Music Canada director of special products Eddie Colero notes, "People, especially older people, love John. At concerts, they sit there and cry."

Tim Baker, head buyer at the 32-store Sunrise Records chain in Toronto, says, "McDermott's albums sell. He's got a good voice and knows his audience. We're looking for big things with this album."

For his new projects, McDermott selected songs reflecting both his extensive catalog and his Scots-Irish heritage, including "Skye Boat Song," "Song for the Mira," and his signature tune, "Danny Boy." McDermott also salutes war veterans with performances of "Christmas in the Trenches" and "Battle Hymn of the Republic," as well as a medley featuring "Roses of Picardy," "Lilli Marlene," and "We'll Meet Again"—songs that were popularized during wartime.

The show-stopper of the TV program is McDermott's performance of Phil Coulter's "The Old Man," dedicated to his father, Peter McDermott,

who passed away in 1995. With his sister Margaret and several of his brothers sitting in the audience, McDermott becomes visibly tearful during the performance. "As I got eye contact with Margaret," he says, "I thought to myself, 'Jesus, here we go.'"

The ninth of 12 children born to a father from County Donegal in the Irish Republic and a mother from County Antrim in Northern Ireland, McDermott was born in Priesthill, Scotland. The family moved to Canada in 1965. After high school, McDermott worked as a shipper and a salesman at Specialty Chemical, followed by a stint in the circulation department of *The Toronto Sun*. He occasionally performed at weddings, family gatherings, and friends' parties.

At one of these parties, newspaper magnate Conrad Black, CEO of Hollinger—which owns such titles as *The Daily Telegraph* of London and the *Chicago Sun-Times*—heard McDermott and agreed to finance an album. This was *Danny Boy*, put together as a 50th-anniversary surprise for McDermott's parents. The album, released by EMI, was eventually certified double-platinum (200,000 units) in Canada.

In 1993, McDermott quit his day job. "I'm really enjoying what's happening," he says. "When I said to my old man that [EMI] wanted me to [work full-time], he said, 'Go! You can always get a job.'"

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## MTV Nordic Overhauls Programming

Less Pop, More Hip-Hop, R&B, Indie Rock For Stockholm-Based Network

BY KAI R. LOFTHUS

OSLO—MTV Nordic is overhauling its music and programming output to accommodate more non-Swedish artists from the region and increase the rotation of hip-hop, R&B, and indie rock at the expense of pop songs, according to the Stockholm-based network.

The change follows months of criticism by the music industry in Denmark, Finland, and Norway that the network favors the Swedish market.

Among some of the changes taking place is the premiere of *Up North*, a new chart show designed to replace the sales-determined *Nordic Top 5*. The new show, with nine regular entries and five "challengers" determined by viewers' mobile-phone text messages and Web votes, will air Mondays 9 p.m.-10 p.m. A condensed rerun will be broadcast Tuesdays through Thursdays 9 p.m.-9.30 p.m.

MTV Nordic is also stepping up its coverage of local events in Scandinavia, including music festivals and award shows; it recently visited MIDEM in Cannes to cover a number of Norwegian initiatives there.

Some six months after the London-based head office gave MTV Nordic and other sister networks



MÅRSELIUS

Nordic's output is produced regionally. MTV Nordic talent and artist relations manager Anna Mårsetius notes, "We've been perceived as being too Swedish in our output. Now we're also talking about the Norwegian, Finnish, and Danish music wonders, and as a Nordic channel we've been first at playlisting artists like Sondre Lerche, Jupiter Day, Röyksopp, and the Crash."

Other non-Swedish videos from the Nordic region currently on the network include Emmi's "Solitary Motions" (EMI Music Finland), Erik Faber's "Between the Lines" (Sony Music Norway), Vincens' "A Letter" (Warner Music Norway), Sondre Lerche's "Sleep on Needles" (Virgin Records Norway), Bomfunk MC's "Super Electric" (Sony Music Finland), and Jupiter Day's "Empty Space" (Sony Music Denmark).

MTV Nordic music programming manager Cathrine Wyren adds, "We're [also] increasing the rotation of new videos we endorse and reducing the rotation of videos that are established successes. The new philosophy is that we'll be playing the music our viewers like and also the music they didn't know they liked."



## Events Calendar

### FEBRUARY

Feb. 21-24, **14th Annual International Folk Alliance Conference**, Adam's Mark Hotel, Jacksonville, Fla. 310-588-8185.

Feb. 23, **Kristen Ann Carr Fund's Ninth Annual Winter Semi-Formal**, the 200 Fifth Club, New York. 718-522-7171.

Feb. 23, **NAACP Image Awards taping**, Universal Amphitheater, 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. 25, **2002 MusiCares Person of the Year Gala**, presented by the National Academy of Recording Arts and Sciences, Century Plaza Hotel, Los Angeles. 310-392-3777.

Feb. 26, **Fourth Annual Entertainment Law Initiative Luncheon and Conference Featuring Jack Valenti**, Regent Beverly Wilshire Hotel, Los Angeles. 310-392-3777.

Feb. 26, **Native American Grammy Nominee Showcase**, Kodak Theater, Los Angeles. 310-587-2279.

Feb. 26-March 3, **Noise Pop San Francisco 2002**, various venues, San Francisco. 212-334-3200.

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 4, **17th Annual Back Stage Bistro Awards**, the Supper Club, New York. 646-654-5700.

March 5, **Music Publishing Essentials**, Musical Theater Works, New York. 516-621-6424.

March 6, **The Plight of the Independent Video Retailer**, presented by the Wisconsin chapter of the Video Software Dealers Assn., Best Western Midway Hotel, Wauwatosa, Wis. 414-483-4323.

March 8-10, **Intercollegiate Broadcasting System National College Radio Convention**, Hotel Pennsylvania, New York. 845-565-0003.

March 8-10, **Southland Theater 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 11, **15th Annual Nordoff-Robbins Music Therapy Foundation Silver Clef Award Dinner & Auction**, Roseland Ballroom, New York. 212-707-2818.

March 12-15, **Second Annual Hip-Hop Super Conference and Expo**, Puck Building, New York. 877-888-4472.

March 14-16, **Billboard/Airplay Monitor Radio Seminar & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

March 15-17, **Million Dollar Black College Radio and Music Conference**, Doubletree Club Airport Hotel, Atlanta. 404-766-1275.

March 19, **41st Songwriter Showcase**, presented by the Songwriters Hall of Fame, Makor, New York. 212-957-9230.

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 25, **16th Annual Soul Train Music Awards taping**, Los Angeles Sports Arena, Los Angeles. 310-201-8867.

March 27-30, **March Madness Black College Spring Music Jam**, Morris Brown College, Atlanta. 770-621-5820.

### APRIL

April 14, **2002 Juno Awards**, Mile One Stadium, St. John's, Newfoundland. 416-485-3135.

April 15, **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 22, **Heroes Awards**, presented by the Philadelphia chapter of the National

Academy of Recording Arts and Sciences, Loews Philadelphia Hotel, Philadelphia. 310-392-3777.

April 23, **Heroes Awards**, presented by the Washington, D.C., chapter of the National Academy of Recording Arts and Sciences, Wilard Inter-Continental, Washington, D.C. 202-662-1341.

April 24, **The Record Business in the 21st Century: Money, Success & Careers**, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5590.

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 10, **Ninth Annual Race to Erase MS**, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4842.

May 20, **5th Annual Music & Entertainment Industry Golf Tournament**, presented by City of Hope, El Caballero Country Club, Tarzana, Calif. 213-241-7268.

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.

May 29-June 2, **56th Ojai Music Festival**, Ojai Art Center, Ojai, Calif. 805-646-2094.

Submit items for *Lifelines*, *Good Works*, and *Calendar* to Jill Pesselnick at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at [jpesselnick@billboard.com](mailto:jpesselnick@billboard.com).

## Good Works

**L.A. ART GRANTS:** The National Academy of Recording Arts and Sciences will contribute almost \$80,000 in grants to 21 Los Angeles arts and cultural organizations in conjunction with the fourth annual Grammy Fest celebration. Grammy Fest invites local organizations to connect their February music programs to Grammy Award activities. This year's grant money will be awarded to such organizations as the California Institute of the Arts, Children's Museum of Los Angeles, Hollywood Arts Council, the Los Angeles Chamber Orchestra, the Los Angeles Philharmonic, and many others. Contact: **Ron Roecker** at 310-392-3777.

create greater awareness of globalization issues, such as worldwide economic conduct and repression suffered by individuals when expressing their freedom of speech. The CD was released in Canada last September. Contact: **Tracy Mann** at 845-348-0472.

**ROLLINS BAND BENEFIT:** Rollins Band is performing at a special concert March 8 at the Troubadour in Los Angeles to benefit and bring attention to a case known as the Robin Hood Hills Murders. The evening will aid a group of three men believed to be unjustly tried and convicted of murdering three boys in West Memphis, Ark., in 1993, who are attempting to obtain a new trial. A silent auction featuring autographed items will also take place. Contact: **Penny Guyon** at 323-656-9031.

**NEW JERSEY CD:** A number of such New Jersey music acts as **Bernie Worrell & the Woo Warriors**, **Robert Randolph & the Family Band**, and **Matt Angus Thing** have contributed to the *Jersey Jams*, *Jersey Cares* compilation CD to benefit New Jersey families who lost loved ones in the Sept. 11 attacks. The Jersey Jams Fund will give the profits to Bergen County's United Way. The CD will be released March 11. Contact: **Randy Alexander** at 856-596-1410.

**CANADIAN COMPILATION:** The two-disc *Gas CD* compilation featuring such artists as **Ani DiFranco**, **the Tragically Hip**, **Barenaked Ladies**, **Bruce Cockburn**, and **Sarah Harmer** will be released in the U.S. March 5. The project—which was assembled following the Free Trade Agreement of the Americas Summit in Quebec City last April—aims to raise funds to

## Life Lines

### MARRIAGES

**Teresa Y. Barron** to **James Lloyd**, Feb. 20 in Youngstown, Ohio. Groom is the keyboardist and co-founder of the group Pieces of a Dream.

### DEATHS

**Percy Dickens**, 80, of heart failure, Feb. 11 in Eastbourne, England. Dickens had a long career in British music magazine publishing, with *Melody Maker* in the late 1940s and then as a co-founder of its rival, *New Musical Express (NME)*, in 1952. He was instrumental in the creation of the weekly U.K. singles sales chart printed by *NME*, which became the

industry standard. Dickens' other achievements included organizing *NME's* renowned Poll Winners' Concerts, which in 1964 featured the Beatles and the Rolling Stones on the same live bill. Dickens left *NME* in 1982. He is survived by two sons—Rob, who is chairman of the British Phonographic Industry and of Instant Karma Records, and Barry, co-chairman of the U.K. music agency/promoter ITB—and two grandchildren.

**Mick Tucker**, 54, of complications from leukemia, Feb. 14 in Welwyn Garden City, England. Tucker was the drummer in the 1970s band Sweet, known for such hits as "Ballroom Blitz," "Love Is Like Oxygen," "Fox on the Run," and "Action." He is survived by his wife and a daughter.

We would like to express our sincerest sympathy to everyone at Powerplay Music Video and Time/Space Corp. on the passing of Kevin Ferd.

Kevin, we will truly miss you. You were one of the good guys.

From all of us at Frogmore Records,  
Linda Grace  
Tom Gavornik  
Kasandra  
Judy Cocuzza

### Solution to this week's puzzle (page 94)

S	T	A	B	S	H	A	W	N	L	A	M	A
I	R	I	E	T	O	D	I	E	O	R	A	L
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