

Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

MARCH 30, 2002

How The Music Industry Burns Itself

BY CHRISTOPHER WALSH

NEW YORK—The apparently intractable peer-to-peer file-sharing services, facilitating untold numbers of illegitimate downloads, are a prime concern of record labels. The drop in U.S. album sales in 2001—2.8%, according to SoundScan—is accelerating in 2002, with year-to-date-album sales down 9.6% (compared with last year) amid industry attempts to quash rampant Internet-enabled piracy.

During that ongoing, very public battle, digital piracy by way of CD burning is becoming an equally

worrisome player in the industry's current quandary. With the universality of the CD player in homes, cars, and computers, use of the CD—long the dominant physical product for delivery of audio con-

SPECIAL REPORT

tent—has simply exploded. According to the International Recording Media Assn. (IRMA), worldwide sales

of recordable CDs, CD-Rs, reached 3.7 billion in 2001. This year, sales are projected at 4.2 billion. "We see it continuing to grow through 2004," IRMA president Charles Van Horn states. These billions of discs

are manufactured by companies including Maxell, Mitsui, Fujifilm, Sony, EMTEC, Apogee, TDK, HHB, and Quantegy.

Domestic sales of CD recorders—internal and external CD-R/RW drives and standalone components—have grown from 4.8 million in 1999 to more than 10 million in 2001, according to NPDTechworld, a research firm tracking sales and preferences in consumer electronics products. While stand-alone CD recorders account for almost 13% of 1999's total, that figure was only

Are Major Labels Positioned To Solve Their Problems?

BY MATTHEW BENZ

NEW YORK—A new era is said to have dawned when, on Jan. 10, 2000, America Online announced it was purchasing Warner Music Group (WMG) and the rest of Time Warner in a deal valued at the time at \$350 billion. Music headed the list of growth opportunities that the two com-

panies said would result from their coming together, according to a press release the companies issued: "The combination of Time Warner's prestigious music labels and roster of established stars and new artists with America Online's online marketing and e-commerce

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Johnny Cash: An American Original

BY WES ORSHOSKI

NEW YORK—It's mid-February, two weeks before Johnny Cash's 70th birthday, and the music legend is explaining "The Man Comes Around," a spiritual he's written for his fourth collaboration with producer Rick Rubin, tentatively

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WLTW, KKBT, KROQ, WQYK Lead Billboard Radio Awards

BY STEVEN GRAYBOW

MIAMI—Egalitarianism was the rule at the 2002 Billboard/Airplay Monitor Radio Awards, which found numerous repeat winners taking home trophies but no single station sweeping the awards, as the music industry honored the most outstanding names in broadcasting.

The awards show, hosted by singer Joey McIntyre and held at Miami's BillboardLive club March 16, honored radio stations, programmers, and personalities in four format categories: top 40, rock, R&B, and country. A complete list of winners can be found on page 80.

At the end of the night, only 15

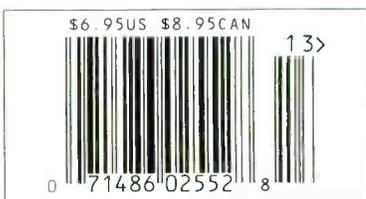
stations took home more than one trophy honoring their efforts, with only four stations bringing home three awards—the maximum number attained by any single station this year. Those stations were the awards, as the music industry honored the most outstanding names in broadcasting. adult contemporary WLTW New York, R&B KKBT Los Angeles, modern rock KROQ Los Angeles, and country

WQYK Tampa, Fla. WLTW—the winner of five awards in 2000 (no awards ceremony took place in 2001)—won three awards, for major-market AC station of the year, major-market AC PD of the year, (Jim Ryan); and local air personality

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Brother John Is Gone: The Blues Bar Blues

Time is a present you make to yourself, wrapped up in the end with a few ribbons of memory. Back when it seemed there was all the time in the world, some of it was well-spent with the laughter and music of John Belushi and friends inside the Blues Bar. Twenty years this month since the tragic passing of a 33-year-old rock'n'roll actor who helped shape a generation's hybrid embrace of popular music and merriment, one's thoughts still return to a small corner in Belushi's life. Before the December 1978 release of the Blues Brothers' chart-topping, double-platinum *Briefcase Full of Blues*, *The Blues Brothers* movie of 1980, its *Blues Brothers 2000* sequel, or even the House of Blues chain, there was the gin mill that nurtured it all, the Blues Bar—an unlicensed, derelict brick tavern on the corner of Dominick and Hudson Streets in the then-lonely industrial canyons of Manhattan's SoHo district.

In 1978, Universal Pictures gave Belushi and his buddy Dan Aykroyd money to finance the development of the script for *The Blues Brothers*. John used his share to lease a suite of offices at 130 Fifth Ave. to be the headquarters of a creative partnership with Danny dubbed Black Rhino Enterprises/Phantom Enterprises. Danny took his portion of the advance to establish—as he once had in Toronto and Chicago—an after-hours haunt in which he, John, and cronies from their scuffling days in the fabled Second City improvisational comedy troupe could “gather their thoughts.”

The ancient four-story tenement that would house the Blues Bar was rented in the summer of '78. Aykroyd left its windows painted black as they had been after the former watering hole for factory workers was shut down in the early '70s. Each weekend, following rehearsals and broadcasts of the *Saturday Night Live* (SNL) TV show they helped launch, they filled the long, narrow room with cohorts, beginning with a bash for the Grateful Dead when they played on the SNL Nov. 11, 1978, program.

The choice menu on the Blues Bar's battered jukebox encompassed R&B, rock, and reggae, from Sam & Dave's “You Don't Know Like I Know” and “Goin' Back to Miami” by Wayne Cochran & the C.C. Riders, to two rare singles donated by this columnist, “Jah Live” by Bob Marley & the Wailers and Tapper Zukie's “A Message to Pork Eaters.” Belushi and Aykroyd usually supplied the booze and Budweiser that fueled the joint, though patrons customarily chipped in to buy more when provisions ran low. The hangout had no stage, no sophisticated sound system, no frills of any sort (beyond the single flower—often a plastic rose—that Aykroyd would place in a vase atop the porcelain ruins of the toilet in the otherwise forbidding ladies' powder room, “Just so we have something nice for the womenfolk”).

Belushi and Aykroyd's brother, Peter, cached assorted amps, mikes, and musical instruments in the corner of the room nearest Hudson, and all assembled were usually urged by Belushi to join in on jam sessions. Thus, this columnist wound up keeping the beat behind Boz Scaggs and members of ZZ Top on bygone nights so John could slip out from behind his white pearl Ludwig drum kit to sing or dance. John had been the leader of two bands (the Vibrations and the Ravens) he formed at Wheaton Central High with enduring pal Dick Blasucci (Dick and his brothers on guitars, John on percussion), and he loved the sound of live rock'n'roll played with spirit and a sense of fellowship.

Actors, film directors, musicians, writers, fashion models, family members, friends of friends, curious passersby, and the occasional spillover from the strip club further up Hudson formed the basic clientele. If you could find the place, you were welcome. There was no velvet rope, no gatekeeper, no security, and any locks lingering on the doors were regularly broken anyhow, because Belushi sheared them off with handy cinderblocks whenever he forgot his keys. Unless it was the bitter depths of winter, both the front entrance and the side exit on Dominick were thrown open to the breeze, and the party rou-

inely spilled out onto the public sidewalk. As John quietly reflected at the bar one evening, “I used to tell my father, ‘This is America, Dad, you're not in Albania anymore. You made it out and escaped to a free country. Let's enjoy that freedom.’”

On another night, as journalist/screenwriter Mitch Glazer (the “Miami Mitch” who penned the seminal conceptual liner notes on the back jacket of *Briefcase Full of Blues*) and Keith Richards were ordering beers from volunteer bartender Francis Ford Coppola, an off-duty Con Edison worker and a guileless young couple who'd wandered too far from the West Village began to wonder aloud why no one would allow them to pay for their drinks. Belushi and Aykroyd were equally hospitable about loaning the entire premises to their downtown neighbors. After the Greenwich Village-based *Crawdaddy* magazine faded out circa 1979, its former staff (including those of us who'd migrated to *Rolling Stone*) asked to borrow the saloon for a farewell wingding. John—whose first appearance on the cover of a national magazine (Nov. '77) had been for *Crawdaddy*—and Danny—who'd written (“Heavy Metal Silence,” January '78) for the publication—happily obliged.

Both Belushi and Aykroyd remain rooted in the public's mind for the camaraderie they brought to their work together, particularly as Jake (John) and Elwood (Danny) Blues. Lighthearted, sincere, and unpremeditated, the Blues Brothers' performances on SNL and on hit albums, tours, and in films were exceptional (due in no small part to a crack band that boasted the likes of Steve Cropper, Donald “Duck” Dunn, Tom Scott, Paul Shaffer, and Steve Jordan). While the Blues Brothers took some hard critical knocks, participating artists such as Ray Charles and James Brown saw it differently.

“John was a loyal fan of rhythm and blues,” Charles told this writer in 1982, well aware that even *Blues Brothers* co-star Aretha Franklin's record sales had reached a fallow point, “and I know for a fact that the Blues Brothers movie and soundtrack got a hell of a lot of people back into R&B.” Brown concurred: “When John and Danny invited me to be a part of the Blues Brothers film, they helped me get myself going again. I was going through a bad period at the time, having trouble getting my records released. John flew in to watch me cut my stuff for the soundtrack album. He knew I was having problems with my career, and he said, ‘How can I help?’ He was there for me, understand?”

Brown's appearance in *The Blues Brothers* sparked a resurgence in his popularity, and during the rest of the '80s he saw renewed chart success. Meanwhile, Belushi himself started having trouble, sinking into a severe depression after disappointments over film projects. Sadly, no one was there for him when he died in Hollywood of a drug overdose in the early hours of the morning on March 5, 1982.

Two decades later, memories of that dark time include Aykroyd's somber words in the days immediately afterward: “John and I often discussed the roots of hip comedy in the Bohemian and American beat scene. He did a character called Shelly Bayliss: a guy in a black suit, white shirt and black tie . . . with shades on . . . a stoned hipster in a suit . . . a suit to fool the cops . . . shades to hide the eyes. Add a hat and Elwood and you have the uniform of the Blues Brothers. We were playing guys who had nothing, who always had to start at the bottom and work up. These were roles, *not* the way we wanted to live our lives. The John I knew could only have been assisted into oblivion during the course of an experiment. He hated needles and could never have inserted a hypo into himself.

“The full rewards of knowing and being with John,” Aykroyd added, “will never be totally understood by even those who loved his work. don't care how he died and are just sorry he's gone. To these people, I say his sweetness and generosity were as big as his appetite for life.”

Slater Closes Deal To Purchase Metropolitan

BY RAY WADDELL

NASHVILLE—Mitch Slater purchased Metropolitan Entertainment Group from Covanta Energy March 15 in a deal sources say was worth less than \$8 million. The move creates a new concert-promotion player in a market dominated by Clear Channel Entertainment (CCE).

Slater's purchase of Metropolitan is a quirky turn of events. As a principal in regional North-east promoter Delsener-Slater Presents in the '80s and '90s, Slater competed with Metropol-

itan. “This is the epitome of irony,” Slater says. Metropolitan will remain based in New Jersey for now. Included in the deal are exclusive arrangements with New York's Hammerstein Ballroom, Pier 6 in Baltimore, and other venues. Not included is former Metropolitan venue Montage Mountain Performing Arts Center in Scranton, Pa., which is now a CCE venue (*Billboard*, March 16).

After Delsener-Slater was acquired, Slater became a key player at SFX Entertainment, instrumental in the build-up that later became CCE; CCE

was also interested in purchasing Metropolitan. He says, “I feel fortunate I was able to persevere.”

The irony of this deal is not lost on John Scher, who founded Metropolitan in 1971, was ousted as its head last year, and has pending litigation against Metropolitan and Covanta. Scher, who plans to re-enter the concert business via a new entity, says, “Mitch is a very aggressive, smart guy with a lot of experience.” Covanta stock stood at 73 cents March 20, off a 12-month high of \$22.

Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
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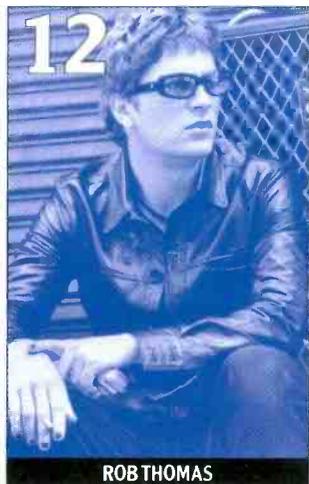
ARTIST	ALBUM
BLUES	
PEGGY SCOTT-ADAMS	Hot & Sassy
CONTEMPORARY CHRISTIAN	
P.O.D.	Satellie
GOSPEL	
KIRK FRANKLIN	The Rebirth Of Kirk Franklin
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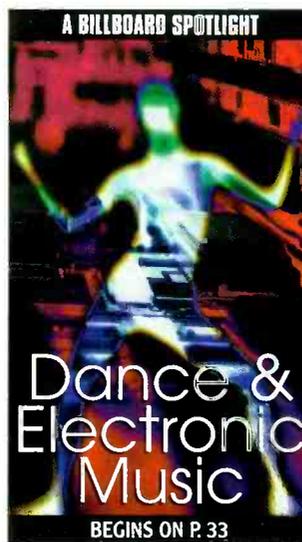
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NEIL YOUNG



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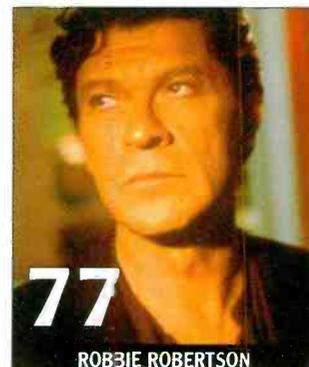
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Chart Beat by Fred Bronson

'FOOLISH' LITTLE GIRL: As predicted, Ashanti earns a place in the history books for having her first three chart entries all land in the top 10 of The Billboard Hot 100 at the same time. She is the first female artist to do so and only the second act ever to achieve this feat on the Hot 100. The first was the Beatles.

Ashanti pulls off this rare hat trick by being the featured artist on both "Always on Time" (the Ja Rule single that dips 2-4) and "What's Luv?" (the Fat Joe song that bullets 8-5), while her first solo effort, "Foolish," jumps 11-9.

If "Foolish" has enough momentum to land in the top five next issue and "Always on Time" has enough strength to remain in place or slip only one notch, Ashanti will top this week's accomplishment by having all three titles in the top five.

As impressive as that would be, she's already missed her chance to equal what the Beatles did in 1964. The week of March 14 in that year, the Fab Four's first three chart entries finished win, place, and show.

On Hot R&B/Hip-Hop Singles & Tracks, Ashanti collects her second No. 1 hit, as "Foolish" jumps 4-1. Her first chart-topper, "Always on Time," had an eight-week reign. Ashanti never had the chance to have her first three R&B chart entries appear in the top 10 simultaneously, because she peaked at No. 53 in May 2001, when she was featured on Big Pun's "How We Roll."

marks the beginning of spring, the season also brings the first sighting of Eurovision Song Contest entries on the Billboard Hits of the World charts (see pages 56 and 57). In Sweden, femme trio Afro-Dite shows up at No. 3 with "Never Let It Go" (Mariann Grammofon), the song that will represent Sweden onstage in Tallinn, Estonia, when the annual competition is held there May 25. Ironically, the song that was runner-up to the Afro-Dite track in the Swedish pre-selection, "Adrenaline" (Stockholm) by Mendez, ranks one rung higher, at No. 2. Both cuts appear on the No. 1 album in Sweden, *Melodifestivalen 2002* (Mariann Grammofon), which includes all 32 songs that competed in Sweden's four Eurovision quarterfinals.

In Spain, where the CDs based on the TV series *Operación Triunfo* have dominated the chart (with as many as seven albums in the top 10 at the same time), the *Gala Eurovision* (Vale Music) CD remains No. 1.

POP MUSIC: "Girlfriend" (Jive) by 'N Sync Featuring Nelly is the first top 10 song from the group's *Celebrity*. The initial song to go to radio, "Pop," petered out at No. 19. The follow-up, "Gone," stopped at No. 11. This issue, "Girlfriend" makes a 14-6 leap. On Hot R&B/Hip-Hop Singles & Tracks, "Girlfriend" rockets 61-27. It has some distance to go to beat "Gone," which peaked at No. 14 the week of Jan. 5.

THE SEASON IS UPON US: Almost as sure as the sighting of a robin

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BMG, RCA Initiative To Commemorate Elvis Presley

BY BRIAN GARRITY

NEW YORK—As early as next week, BMG Entertainment and RCA Records are expected to formally unveil plans for a massive global marketing and promotional campaign to commem-

orate the 25th anniversary year of Elvis Presley's death. The initiative will center on a single-disc retrospective of the artist's top hits—akin to Capitol's 2000 Beatles retrospective. *1*—to be released later this year.

The album, *ELVIS 30 Number One Hits*, is set for a late October release on RCA. It will be the first time that Presley's 30 No. 1 singles have been assembled on one CD. In addition, BMG Heritage will release a 4-CD boxed set, available in July, which will feature more than 100 previously unreleased versions of Presley classics.

In support of the effort, BMG—a unit of Bertelsmann—is teaming with Bertelsmann Content Network (BCN), the media giant's internal

synergies unit, to create cross-promotional and cross-marketing opportunities between the label group and its sister companies: book publisher Random House, magazine publisher Gruner + Jahr, European

(Villard), described as a "photographic coffee-table biography"; *Girl's Guide to Elvis* (Broadway Books), an overview of Presley's career and romantic relationships; and *Lilo & Stitch* (Random House Children's Books), a children's book companion to the animated Disney film of the same name. The film will feature six Presley songs licensed from RCA that will be included on the collection. Meanwhile, Gruner + Jahr will issue a special "book-a-zine" featuring rare interviews and never-before-seen photos of Presley that will hit newsstands in July.

BMG and RCA are also working on special promotions with the likes of AOL, Lycos, NASCAR, and Elvis Presley Enterprises, though further details have not been disclosed. In the works, too, are strategic alliances with leading companies operating in the automotive, sports, credit card, apparel,

retail, and food and beverage sectors that will be announced later this year.

BMG senior VP of strategic marketing Joe DiMuro and its senior VP of strategic projects José Maria Camara will oversee the album's corporate marketing.

BMG will launch an official Internet site, elvisnumberones.com, this spring, using it as a platform for news surrounding the 25th anniversary campaign, as well as for promotional musical content.

BMG says Presley's worldwide sales during the past decade are close to 50 million units. The company is said to be using the promotion and album partly to help drive future sales by branding the artist—who claims 38 top 10 singles, 80 gold and platinum albums, and more than 1 billion albums sold worldwide—with a new generation of younger consumers.

BILLBOARD EXCLUSIVE

TV and Radio Network RTL Group, and the Direct Group, the direct-to-customer operation that includes the BMG Direct music club business and online retailer CDnow.

Among the cross-promotions in the works, Random House will release three Elvis titles during the second quarter of 2002: *The Elvis Treasures*

Sykes, McGrath Upped In Viacom Music Division Shifts

BY CARLA HAY

NEW YORK—Viacom's restructuring of its New York-based management team reflects the company's goal to revitalize its key music divisions, company executives say.

Under the new structure, John Sykes has been named chairman/CEO of Infinity Radio. He was previously president of VH1 and CMT (*Billboard Bulletin*, March 18). Meanwhile, Judy McGrath has been promoted to the new position of president of MTV Networks Music Group. In her new role, she will oversee MTV, MTV2, VH1, CMT, and all of their digital music services. McGrath was previously president of the MTV Group/chairman of Interactive Music.

Sykes now reports to Viacom president/COO Mel Karmazin, while McGrath will continue to report to MTV Networks chairman/CEO Tom Freston. Infinity Radio president Dan Mason now reports to Sykes.

Karmazin tells *Billboard* that the appointment of Sykes to the top Infinity Radio spot is "part of our goal to take radio to a whole new level. We look forward to John generating new revenue streams for advertisers in ways that we may not have looked at before."

Sykes, who became president of VH1 in 1994, is credited with turning the network around from an oldies/adult-contemporary network

into a hipper, rock-oriented channel with such hit franchises as *Behind the Music* and *Storytellers*. Although the network's ratings have declined in the past year, Sykes notes that VH1 has become a much more powerful brand name.

Under Sykes' leadership at CMT since 2000, ratings have increased, and the network has made an effort to improve its brand name with such original programs as *CMT Most Wanted Live* and *CMT Crossroads*.

Infinity operates 184 radio stations across the U.S. and earned \$1.5 billion in 2001. Sykes tells *Billboard* that strengthening Infinity's original content will be a key strategy under his leadership.

Sykes adds, "Radio has always been a powerful local medium, but consolidation has provided exciting new opportunities to reach millions of new consumers nationally. I'm very proud of what we were able to accomplish at VH1 and CMT, and I'm very excited about the new leadership under Judy McGrath."

McGrath, a 21-year veteran of MTV, tells *Billboard*, "Both CMT and VH1 have made their mark. We're not going to 'MTV-ize' VH1 and CMT and make them all the same network. It's going to be about supporting the unique teams and their unique audiences and encouraging creative ideas."



SYKES



McGRATH

In The News

- The Federal Communications Commission (FCC) will hold its first media market concentration hearing in 42 years to scrutinize Clear Channel's purchase of Air Virginia's WUMX FM, Charlottesville, Va., saying it "raised competitive concerns by reducing the number of effective [radio] competitors . . . from three to two." Federal lawmakers have chastised the FCC for its hands-off approach to media consolidation. Media Access Project director Andy Schwartzman characterized the hearing as window dressing: "They decided to let four [problem] stations through, and then hold a hearing on one, saying, 'Geez, one company would have 92% of advertising!' It's ridiculously embarrassing."

- Christian music veteran Eddie DeGarmo has been named president of EMI Christian Music Publishing (EMI CMP). DeGarmo began his career as half of the Christian rock duo DeGarmo & Key. He also co-founded ForeFront Records, which was purchased by EMI Christian Music Group in 1996. DeGarmo will report directly to Hearn and join the company April 1. DeGarmo maintains ownership of Meaux Music and has signed a worldwide administration agreement with EMI CMP for that company. EMI CMP senior VP Steve Rice, who has been heading EMI CMP, exits next month.

- St. Louis Rams quarterback Kurt Warner and Elektra recording artist Yolanda Adams will co-host the Gospel Music Assn. Dove Awards show April 25 at the Grand Ole Opry House in Nashville. The Doves will air live on the PAX Network with a live pre-telecast show slated to air on Family Net prior to the PAX broadcast.

- Alicia Keys and the Isley Brothers featuring Ronald Isley topped the winners list at the 16th annual Soul Train Music Awards, tying with two wins each. Keys earned kudos for best R&B/soul or rap new artist and best R&B/soul album, female; the Isleys won best R&B/soul album and R&B/soul single in the group, band, or duo category. The syndicated awards show airs between March 30 and April 7.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES			
	2001	2002	
Total	156,621,000	137,511,000	(-12.2%)
Albums	148,504,000	134,189,000	(-9.6%)
Singles	8,117,000	3,322,000	(-59.1%)
YEAR-TO-DATE SALES BY ALBUM FORMAT			
	2001	2002	
CD	136,953,000	126,218,000	(-7.8%)
Cassette	11,265,000	7,649,000	(-32.1%)
Other	286,000	322,000	(+12.6%)
OVERALL UNIT SALES			
This Week	12,258,000	This Week 2001	14,164,000
Last Week	12,155,000	Change	(-13.5%)
Change	(-0.8%)		
ALBUM SALES			
This Week	11,950,000	This Week 2001	13,391,000
Last Week	11,860,000	Change	(-10.8%)
Change	(-0.8%)		
SINGLES SALES			
This Week	308,000	This Week 2001	773,000
Last Week	295,000	Change	(-60.2%)
Change	(-4.4%)		
YEAR-TO-DATE CASSETTE ALBUM SALES BY STORE TYPE			
	2001	2002	
Chain	4,654,000	3,087,000	(-33.7%)
Independent	2,249,000	1,302,000	(-42.1%)
Mass Merchant	4,162,000	3,131,000	(-24.8%)
Nontraditional	200,000	129,000	(-35.5%)
YEAR-TO-DATE CASSETTE ALBUM SALES BY STORE LOCALE			
	2001	2002	
City	2,713,000	1,662,000	(-38.7%)
Suburb	3,486,000	2,217,000	(-36.4%)
Rural	5,066,000	3,770,000	(-25.6%)

ROUNDED FIGURES

FOR WEEK ENDING 03/17/02

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

Agnew, Jayson R. Acker, Ach, Louie Acuna, Monica Adams, Brian Adler, Angelo C. Agoncello, Ed Agudelo, Mario Aguilar, Jacklyn Aguilar, Kim Akere-Rowe, Alao Akinmuyiwa, Shola Akinshemoyin, Bonika Carol Alexander, Marion Alfano, Patricia A. Alford, Kenny W. Allegree, Amy Allen, Denise A. Allison, David Almada, Michael Altizer, Dawn L. Ambridge, Bill Ambroae, Dave Anderson, Denny Anderson, Lori Anderson, Melissa S. Anderson, William Anderson, Zachary Antozak, Jossie Aponte, Suzanne Araki, Frank Arigo, Elizabeth Armstrong, Randal M. Aranson, Juan Arrazola, Vickie Ashley, Rick A. Ashley, Willie T. Atkisson, Paul Audino, Deborah J. Austin, Armando Avila, Chr's Ayears, Shanta Bacon, Lee A. Baer, Lisa Bailey, Debra J. Bailey, Gary Baker, David Bakula, Callan R. Ball, Tom Balla, Jeneen S. Ballard, Maria Ballesteros, Ken Bancroft, Ryan Barbe, Michael A. Barden, Quan Barksdale, Amanda Barnes, Eddie Barreto, Ani Basdekian, Michele Basileo, Vickie L. Bass, Michael Bassett, Alejandro Batana, Nikki Bates, Susan Bauer, Paul N. Bayless, Diane Seall, Alicia Beam, Dollie K. Beard, Tom Weaver, Monica Beckham, Michael D. Bell, David Belote, Bruce Bench, Cheryl L. Benefiel, Reuben E. Bennett, Denise M. Bennett, Mitchell Berger, Craig Bergstein, Steve Berman, Patrice Bernard, Emily Bernhauser, Laura Berry, Danny Berry, Cardace Berry, Alice M. Bestler, Tressa Beyer, Sandy Bidingler, Dulcimer Blesanz, Paul Bilek, Tim Blindley, Elizabeth Blishop, Valarie A. Blisnett, Teresa Black, Eddie Black, Bradley A. Blake, Meredith L. Bland, Barry R. Blodgett, Jamie Blood, Debra L. Boardman, Louis L. Bobich, Mark Bodlen, CeCe Bogart, Ruth A. Boggs, Leon Bolliver, Michele Bonilla, Wes Bonner, Bobby Bookatz, Karen Booker, Sylvia Borden, Jerry Bosenciler, Lisa Boutte, Mark M. Bovard, Steve Bowen, Larry E. Boyd, Shearon P. Boyd, Lynne Boyens, Darla K. Boyles, Dana Bradley, Kevin D. Bradley, Rita Bramlett, Annette Breneman, Vera A. Bristow, Judith K. Brubston, Tina R. Brooks, Aml Brown, Mike Brown, Jarrifer L. Brown, Sandra K. Brown, Susan E. Brown, Tim Brunette, Meathe Bryan, Christina Buck, Arthur C. Buckner Jr., Jeff Bugbee, Susan D. Bunner, Wendy Buonomo, Erin Burden, Jacqueline L. Burgett, Sharyn Burks, Vincent Burleson, Dale Burner, David R. Burns, Tonga J. Burns, Virginia A. Burt, Gabby Butel, Angela Butler, Alan Fredrik Cain, Mandie R. Cain, Laura L. Calabrese, Tyrone E. Caldwell, Joe Calleri, Mark Callahan, Danny J. Calvert, Ann M. Cannon, Robert D. Canout, Mike Canter, Michelle Caputo, Judith A. Carnahan, Joseph S. Carpenter, Jerry E. Carrington, Rebecca A. Carroll, Dirk Carter, Pamela J. Carter, Norma J. Carter, Debra J. Carter, Gine L. Carter, Allyson Carter, Lisa A. Cashe, Vickie Caskey, Andy Cass, Billy W. Cessity, Joyce Castagnola, Walter Castaneda, Cristina F. Castille, Nickle Castillo, Luis Castro, Brenda Chambers, Colleen A. Chance, Jeffrey L. Chapin, Carl Chatman, Gary Chek, Brad Christrom, Wayne Chernin, Esther Choy, Roger Christian, Cindy Christie, Georgina Chronos, Michael Cieslik, Michelle D. Clinton, Howard L. Claffey, Abram Claiborne, Alicia Clark, Karen R. Clark, Joseph D. Clark, Neal Clamens, Heather Clavenger, Mark Clavenger, Betsy Click, David Cline, Jason A. Cline, Phillip S.

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EMI Slashes Workforce, Artist Roster Worldwide

BY ADAM HOWORTH

LONDON—EMI Recorded Music is axing 1,800 jobs out of a global workforce of more than 8,000 and dropping upwards of 400 of its 1,600 acts.

As chairman/CEO Alain Levy restructures the company's worldwide operations, EMI is drastically reshaping its business to generate £98.5 million (\$140 million) in annualized fixed cost savings by March 2004. The cuts were announced March 20 in London.

Nearly half of these savings—46.3%—will come in the U.S., where vice chairman of EMI Recorded Music David Munns is reducing the head count by 27.4%. Europe and the U.K. account for 33.5% of the savings and 34.5% of the layoffs. Levy says the discrepancy between savings and head count in the U.S. is because North American salaries are higher.

Most staff layoffs will come in sales, finance, and IT departments. "Half the jobs have already gone," EMI Group PLC chairman Eric Nicoli says.

Of the artist cuts, Levy says, "We

had a really bloated roster—we don't feel we've lost any sales potential."

The restructuring is expected to generate operating margins in the range of 11% to 13% within three years. The financial cost of achieving that is said to be £110 million (\$156 million), on top of £92 million (\$131 million) of loss-making investments, asset write-offs, and the exceptional charge of £38 million (\$54 million) that EMI

paid to terminate its contract with Mariah Carey. EMI is also halving its dividend payout to a final dividend of £0.0375 (\$0.0533) per share to free up capital, a move Nicoli describes as "a responsible step. We hope our shareholders will support us."

Levy says all the staff being laid off will know their fate by March 31. "It's not pleasant, but we're trying to do our best in what is a painful situation."

Munns adds, "The feeling inside the company is that something needed to be done. People feel it's an exciting time for EMI Recorded Music and even the people leaving have said, 'We do get it.'"



Executive Turntable



NATHAN



FRANCK



COHEN

RECORD COMPANIES: Mike Carden is named president of Eagle Records in New York. He was GM of Eagle Records and Spitfire Records.

Marc Nathan is named VP of A&R for MCA Records in Santa Monica, Calif. He was VP of A&R for farmclub.com.

Derek Dessler is promoted to senior director of business and legal affairs for Universal/Motown Records in New York. He was director of business and legal affairs.

Koch Entertainment promotes John Franck to senior director of marketing and Lulu Cohen to senior director of media relations in New York. They were, respectively, director of media relations and director of marketing.

The Island Def Jam Music Group promotes Laura Tamburino to senior director of creative services and Tara Podolsky to manager of A&R administration in New York. They

were, respectively, director of creative services and A&R administration coordinator.

RELATED FIELDS: John T. Frankheimer is named chairman of the Recording Academy's Entertainment Law Initiative in Los Angeles. He will continue in his current position as co-chairman of Loeb & Loeb LLP.

Diana Johnson is promoted to senior VP of museum services at the Country Music Hall of Fame and Museum in Nashville. She was VP of the museum services division.

Ron Erskine is named VP of marketing properties for the National Basketball Assn. in New York. He was senior VP of lifestyle properties for Octagon Marketing.

Michelle Roche is named senior director of publicity for Team Clermont in Athens, Ga. She was VP of publicity for Velocette Records.

Warner Focuses Catalog Strategy

BY CHRIS MORRIS

LOS ANGELES—Seeking a focused approach to its catalog, Warner Music Group (WGM) has formed a new division, Warner Strategic Marketing (WSM).

Headed by president Scott Pascucci—who reports to WEA chairman Dave Mount—WSM incorporates Rhino Entertainment, the industry's best-known catalog-development unit; Warner Special Products (WSP), Warner's enclave for licensing and third-party catalog product development; WGM's 2-year-old commercial marketing division, responsible for TV-marketed releases; and WGM Soundtracks, responsible for film-studio liaison and soundtrack-album development.

Warner Bros. Records senior VP of film and video marketing John Beug is joining WSM to oversee the creation of long-form music video product.

WGM chairman/CEO Roger Ames says, "We've not only placed what was previously a group of separate entities within WGM under one roof but assembled an executive team comprising the top people in their respective fields. Going forward, these executives will be able to function as a powerful cross-platform marketing unit."

Mount says, "It seemed logical that [these elements] should all be in one group, because they're all dealing with various aspects of the catalog, whether it's licensing out—which is primarily what WSP does—or licensing in, which is primarily what Rhino does."

Pascucci—most recently senior VP of business affairs (West Coast) at Sony Music—says of the impetus behind WSM, "[These groups] can do a more effective job by working together. You have a centralized group that has a set of choices in how they approach different projects."



PASCUCCI

The senior personnel at WSM's component departments report to Pascucci. Rhino president and co-founder Richard Foos resigned March 7 (*Billboard Bulletin*, March 8) and will not be replaced; Rhino's senior staff also reports to Pascucci. He says, "We're going to have an executive VP-level person in charge of marketing and sales

BILLBOARD EXCLUSIVE

for the division as a whole coming in."

WSM's operations will be centralized in Burbank, Calif.—home of the Warner labels and WEA Distribution—probably by the end of the year.

Pascucci says, "Rhino will expand its activities in using Warner, Elektra, and Atlantic masters and working with more and more of the major catalog artists on those labels. The licensing between labels within the industry has gotten a bit more difficult than it was when Rhino first started in the business. That forces everyone to turn a little bit more toward their own catalog."

VP of A&R David McLees estimates that Rhino will work on some 250

titles this year vs. 200 last year. Some will bear the Rhino logo, while others—like the six-CD Reprise set *Sinatra in Hollywood*, due in May—will be issued on the original releasing label.

McLees says, "Now that we're basically the keepers of the entire back catalog, we're doing entire revamps on certain artists." A five-CD Yes boxed set to be released this summer will be followed by upgrades of 10 of the group's albums, a greatest-hits set, and a live boxed set. Fleetwood Mac, Van Halen, Jackson Browne, Joni Mitchell, and Linda Ronstadt are among the acts being considered for full-catalog work.

Rhino senior VP of marketing Garson Foos adds, "There's still going to be the Rhino-esque, fun, quirky projects coming out." For example, in July, Rhino will release the seven-CD *Like, Omigod! The '80s Pop Culture Box (Totally)*.

Rhino will enjoy a close relationship with WSM's commercial marketing arm. Originally focused on compilations like "Totally Hits," the department has moved on to successful TV-marketed collections from Rod Stewart, Prince, and Frank Sinatra. It plans 10-12 packages this year.

Commercial marketing VP Michael Cohen says, "We're working on a number of big-ticket single-artist projects that we hope to have ready for the third and fourth quarters."

According to president Tony Pipitone, few changes are envisioned at WSP: "The functions that we've handled for the record companies over the last 30 years will be the functions we handle as part of Warner Strategic Marketing. We do basically two things: We do licensing, and we build product for third-party clients. Those two things will still be here. We're just going to do more of everything."

Compromise Sought In Statute Fight California Senate Chair Looks For 'Middle Ground'

BY MELINDA NEWMAN

SACRAMENTO, Calif.—With an order from California Senate Judiciary chair Martha Escutia, D-Montebello, to come back with a compromise, the opposing sides on State Bill 1246 left a hearing here March 19 saying they hoped to present a proposal by the time the judiciary committee reconvenes in early April.

The bill, introduced by California state Sen. Kevin Murray, D-Culver City, aims to repeal a 1987 exemption to California's seven-year statute on personal services contracts that allows labels to sue artists for damages on undelivered albums if they choose to leave their label after seven years.

Recording Artists Coalition co-founder Don Henley, who has led the artists' drive to support the repeal, says he's not surprised that the committee chair pushed for a compromise. "This is an election year. Nobody's going to really take a hardline stand one way or the other in the legislature."

He adds that his side is waiting for a proposal from the label side that could provide a framework for compromise: "We've been asking them for one for over six weeks."

Recording Industry Assn. of America president/CEO Hilary Rosen, who testified alongside a number of label reps—includ-

ing Warner Bros. creative director Jeff Ayeroff, Interscope head of sales/marketing Steve Berman, and MCA Records senior VP of business and legal affairs Jeffrey Harleston—against the repeal, would not comment on whether a proposal exists, but does say, "I think we have a germ of some ideas that will be productive; I think this is going to get resolved."

Much of the hearing, which at times resembled a crash course in Music Business 101 for the senators, centered on how labels decide whether to pick up an option on an act.

The artists' side has argued that acts cannot fulfill the standard record contract of one firm album with options for up to six more records within seven years. The label side says that the record companies need the right to that many albums to justify their investment.

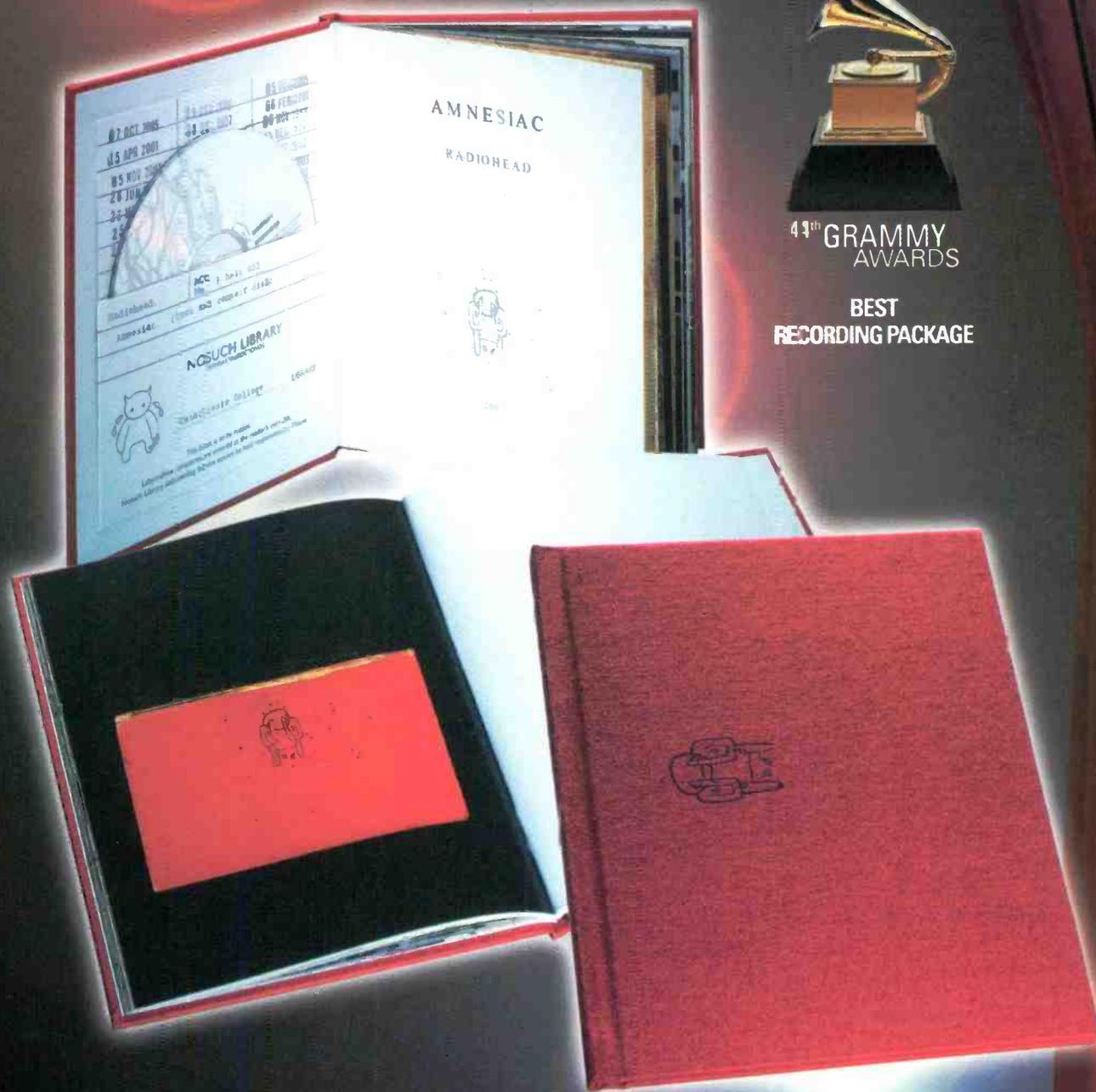
Escutia pointedly asked, "Are any of you here representing the artists willing to say that you [will] accept less money for a fewer-album commitment?"

Attorney Jay Cooper, who represented the artists' point of view, assented, saying, "It would be my advice to my clients that if they could get a shorter contract, it's worth taking less money. Absolutely."

Declaring that such a statement provided a springboard for a compromise, Escutia ended the hearing.



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ARTISTS & MUSIC

Yep Roc's Caitlin Cary Records 'When You Weren't Looking'

BY WES ORSHOSKI

NEW YORK—It's funny. When the famously volatile Whiskeytown finally died a few years back, fiddle player/vocalist Caitlin Cary knew she wanted to at least *try* a solo career, but she held about half the confidence in her abilities that her friends and former bandmates had.

And that makes sense considering that—through a friend—she just kind of fell into the revered alt-country act while teaching part-time and pursuing a master's degree in creative writing at North Carolina State University. "I had absolutely no rock-'n'-roll fantasy whatsoever," Cary recalls. "When I got the call, I was like, 'Oh, cool, we'll have some fun on the weekends.'"

But during the two years since Whiskeytown's demise, Cary has slowly built faith in her own abilities while creating *When You Weren't Looking*, her full-length solo debut, which arrives March 26 on Chapel Hill, N.C.-based indie Yep Roc. "I sort of feel a little bit like I belong now," Cary says, noting that some days are better than others. "Some days, it's like when I had a teaching assistantship at N.C. State—which basically means they stick you in freshman English—and I got this feeling that somebody was gonna walk through the door and bust me and totally realize that I'm a fraud."

Helping boost her confidence was former Whiskeytown multi-instrumentalist Mike Daly, who co-wrote

and played on most of the songs on this album. "For a really long time, he was the only person that I could write with, just because I knew him so well," says Cary, who is booked by PGA in Nashville. "It's a really brave thing for me to put a song to somebody. Because I don't play guitar or piano, I have to sit down and just sing it over and over again until they figure out the chords."

Increasing Whiskeytown's presence on the project is a pair of songs co-written by that band's former frontman, Ryan Adams, one of which—the previously unissued Whiskeytown cut "The Battle," an Adams/Cary duet—leads a four-track bonus disc found inside *When You Weren't Looking*.

With "The Battle" and Cary's Whiskeytown background, the disc seems certain to benefit from the exposure and acclaim being enjoyed by Adams and his latest solo album, *Gold*, says Glenn Dicker, label manager of Yep Roc, which issued Cary's solo debut, the five-song *Waltz EP*, in 2000. "It gives a little more legitimacy to Whiskeytown and Caitlin herself," he says, adding that lead cut "Shallow Heart, Shallow Water" will be worked to triple-A.

"I loved it upon first listen," says Rita Houston, music director at New York-based noncommercial WFUV, of Cary's album. "I think it shows that, although Ryan is a mammoth talent, she was a big part of that band, too."



CARY

Capitol's 'Circle' Is Completed

BY DEBORAH EVANS PRICE

NASHVILLE—"It's like the *Wizard of Oz* is back, coming out in color," the Nitty Gritty Dirt Band's John McEuen says of the remastered version of *Will the Circle Be Unbroken*, due Tuesday (26) by Capitol Records Nashville. This year marks the 30th anniversary of the original release of the landmark album, which joined such country legends as Maybelle Carter, Roy Acuff, Earl Scruggs, Jimmy Martin, Doc Watson, and Merle Travis with the Dirt Band. Originally issued as a three-album set, the newly remastered version is being issued as a two-CD collection and will include two previously unreleased tracks, dialogue not included on the first set, and never-before-seen photos in the new packaging.

Dirt Band member Jeff Hanna says, "We found some more conversation that was very relevant to the record. With the original thing being on vinyl, we couldn't squeeze it all on there. You can just physically get more information on two CDs than you can onto a record."

What those recordings captured was an unprecedented clash of musical cultures that resulted in pure magic. At that time, the Nitty Gritty Dirt Band was best-known for such hits as "Mr. Bojangles" and "House at Poor Corner," and the idea of a bunch of "hippies" from the West Coast recording with country veterans was an unlikely experiment.

McEuen admits that following up their pop hits with an acoustic-music free-for-all recording session could have been an ill-fated career move. He says of the group, which is now in its 36th year as a band, "In retrospect, if this album hadn't worked, our band probably would have stopped a year later, because it would have been a horrible failure. It was a big risk." (During the *Circle* recording, the Dirt Band roster was Hanna, McEuen, Jimmy Ibbotson, Jimmie Fadden, and Les Thompson. Over the years, Thompson left and Bob Carpenter joined; McEuen left in 1986, but he has recently been touring with the group again.)

The risk paid off. McEuen says they recorded for six days, and on the seventh, they played back. They stayed within the \$22,000 budget that United Artists president Mike Stewart had given them. "We were so overwhelmed by the fact that we were getting a chance not only to meet but to play music and record with our heroes in a studio," Hanna says. "Our motives were very selfish at that point. We were just fans."

"We all felt the importance of this as an event in our

own world for us, and we hoped it would be accepted," McEuen notes of the collection, which includes such gems as Carter singing "Keep on the Sunny Side," Acuff on "I Saw the Light," and Travis' "Dark as a Dungeon."

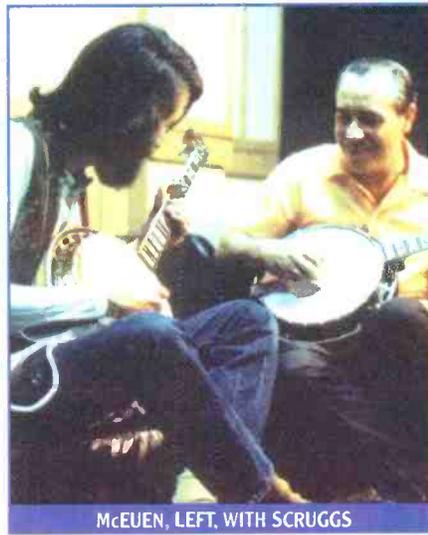
The seed for the project was sown when Scruggs; his wife, Louise; and his sons went to see a Dirt Band concert in Nashville. The following year—when Scruggs played in Boulder, Colo.—McEuen and Hanna mustered the nerve to ask him to record with them. With Scruggs' endorsement, others came on board. "I never thought I'd meet Maybelle Carter," McEuen says, "but Earl Scruggs and Louise gave us the credibility with all these people that immediately opened the door to their inner circle."

Though esteemed by the Dirt Band, most of the veteran artists on *Circle* were "definitely under-appreciated in 1971" by Nashville, according to Hanna. "It was very similar to trying to tell somebody in this town a year-and-a-half ago that they should do an album [like] *O Brother*," McEuen says. He and Hanna hope the success of *O Brother*, *Where Art Thou?* will spur people to rediscover *Circle*. "You can almost look at them as companion pieces, because they are both very authentic, rootsy records," Hanna says. "Even though they were recorded 28-29 years apart, I think the fans of *O Brother* would enjoy this record. We are hoping to reach a new audience in addition to the people that are replacing their vinyl with a new mastered CD. The music is very relevant."

Capitol senior VP of marketing Fletcher Foster says the success of *O Brother* is creating a "prime opportunity from a consumer standpoint for us. It is kind of a circle, coming back around at a time when bluegrass music and roots music is back in the forefront."

Tower Records Nashville GM Jon Kerlikowske plans to spotlight the *Circle* release with a special art board drawing attention to it. "We're going to make a big deal out of it," he says. "It's always been a record that has sold well for us, and with this new release, I think *O Brother* will give it a kick."

According to Foster, the label plans to produce a one-hour radio special, which will be available to all bluegrass, NPR, Americana, and mainstream country radio stations. The Dirt Band cut a second *Circle* album in 1988 for Universal Records, which won three Grammy Awards and was named the Country Music Assn. album of the year in 1989. The spirit will likely continue. According to Foster, discussions about doing a third *Circle* album are already under way.



MCEUEN, LEFT, WITH SCRUGGS

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Stepping Out Of Phish's Shadow

With Band On Hiatus, Frontman Trey Anastasio Issues Solo Debut on Elektra

BY JONATHAN COHEN

NEW YORK—Trey Anastasio is the first to admit he's a little frazzled. On a chilly afternoon in late February, the frontman for seminal Vermont jam band Phish is pacing around New York's fabled Electric Lady Studios, mulling tracklists for his eponymous solo debut (Elektra, April 30). At times, he plays air-guitar or thumps beats on his legs while rough mixes play in the background.

"My head is so immersed in this album, I can't sleep," he admits. "I'm crazed with thinking of the relationship of the notes and the sounds and where it's taking me on this kind of sonic journey."

Anastasio has a right to be nervous as he prepares to unveil his first major solo project since Phish went on indefinite hiatus in October 2000. Luckily, the ambitious 12-track set—recorded at Anastasio's the Barn studio in Vermont and co-produced by him with Bryce Goggin—delivers the musical goods, touching on everything from high-energy rock to jazz, funk, and even piano balladry.

Throughout, Anastasio's trademark guitar work threads through melodically complex tunes played by a top-notch nine-piece band. A 17-piece orchestra, backing vocalists, and such guests as trumpeter Nicholas Payton and ex-Morphine saxophonist Dana Colley give the set a little something extra.

The foundation of the artist's new band is bassist Tony Markellis and drummer Russ Lawton, with whom he's collaborated several times for non-Phish writing sessions and tours in recent years. Their elastic, funky grooves lead the charge on "Night Speaks to a Woman," "Push on 'Til the Day," and the 11-minute, largely instrumental "Last Tube," which can double in length in a live setting. (Anastasio's songs are published by Who Is She? Music, BMI.)

But the album is also laden with sonic vehicles for Anastasio's increasingly assured compositions, which he says are patterned after the community-based, legendary large African bands led by the late Fela Kuti and King Sunny Ade. Horns and drums cycle around each other to head-nodding effect on opener "Alive Again," while precise orchestral arrangements come to the forefront on the instrumentals "At the Gazebo" and "Ray Dawn Balloon."

"I always feel like all the parts should be things you'd want to whistle and hum and that come very naturally," Anastasio says. "The style I'm writing in with this group interaction, it's something I feel is inside of me. I only had four

people in Phish. Now, here's my chance to take this idea and develop it as deeply as I've always wanted to, because I can have a nine- or 10-piece band."

Indeed, Anastasio has been tinkering with the band's lineup from the beginning. He went out on a six-piece tour with minimal preparation in February 2001 but added two more members and a host of



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—TREY ANASTASIO

extensively rehearsed new songs for further shows that summer. Percussionist Cyro Baptista will join the band for its U.S. tour this spring and summer, booked by Chip Hooper at Monterey Peninsula Artists.

Just as the band has evolved, so has the material. "With 'Cayman Review,' you get the fresh, first-time-ever version. We went out on tour and we played it and it was OK, but it was never as good as that," Anastasio points out. "With 'Push on 'Til the Day,' we couldn't get that great a version of it. We went on tour, and the day we got back, we went into the Barn and played the most straight-up, rippin' version of it ever, which is what you hear on the album. Live, right to tape, boom."

Anyone who has ever seen Phish perform knows Anastasio thrives in a live setting, and the upcoming

tour will be a key aspect of Elektra's marketing plan, according to the label's VP of marketing/artist development Dane Venable. The 24-date trek begins May 21 in Seattle and will hit a range of select venues, from Red Rocks outside of Denver to New York's Radio City Music Hall and the two-day Mountain Aire Festival in northern California.

The only shows with opening acts will be a two-night stand in Las Vegas featuring support from Los Lobos and Spearhead on May 31 and the Roots and Antibalas on June 1. More dates are in the works for the fall, with an international swing possible in between. As was Phish's custom, Anastasio is making tickets available to fans via Treytickets.rlc.net before they go on sale to the general public.

Tickets for almost all of the shows went on sale via that site March 12; the general on-sales begin March 30.

Anastasio will make a rare in-store appearance on street date at the Virgin Megastore in Boston, and he is booked for a May 2 performance on *The Late Show With David Letterman*.

"At retail, we're making sure the first two months are priced and positioned, with 'coming soon' posters the week of March 25 and lightboxes and foamcores at street date," Venable says. "We also made a clip for the Phish bin card to alert people who may just naturally come looking in the Phish section that the album is available."

During the week prior to street date, secured streams from the album will be available on America Online. Anastasio will also chat with AOL users, and he has programmed a streaming radio show with 100 of his favorite songs.

Retailers are confident that Anastasio's history with Phish will translate to heavy interest in the project. "Phish has such a cult following around these parts," says Natalie Waleik, senior music buyer for Boston-based, 24-store Newbury Comics chain. "There's always going to be that core that will grab up anything. Whether it goes beyond that is up to things like airplay."

To that end, "Alive Again" goes to triple-A, world music, and public and college radio outlets April 1, with the full album arriving the week of April 22.

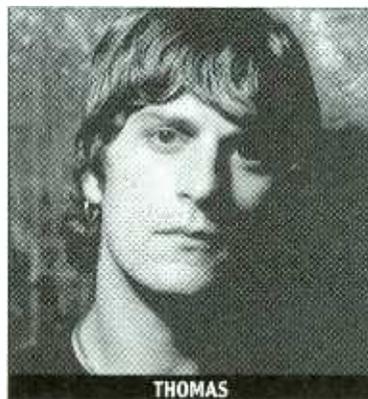
With the album ready, Anastasio says he can't wait to get his band in front of the masses. "Nothing brings the music into focus more than actually having to record it and listen back to it," he says. "We had not done that before the last tour. Now we have. Now we're ready to kick."



by Melinda Newman

PRODIGAL SON: After writing with Mick Jagger and Willie Nelson, Rob Thomas has returned to his band home to begin work on a new *Matchbox Twenty* album that could be out as early as this summer on Lava/Atlantic.

"This is where I feel really comfortable," Thomas says. "It feels like this is where I take everything that I learned going out and working with all these other people and all these other musicians, and producers and people like Clive Davis. You come back and you don't realize what you



THOMAS

learned until you sit down and start trying to find your new voice with each record and trying to break a little new ground and seeing what you're capable of."

For Thomas, even watching other musicians on TV can be a lesson in songwriting. "I was watching Billy Joel's *Inside the Actors Studio* and he was going through [how he wrote] 'Uptown Girl,' and it just blew me away," says Thomas, who performed "Only the Good Die Young" at the Feb. 25 MusiCares dinner honoring Joel. "I had a whole new idea of writing just the melody, because I've always been so concerned about writing the words and music all at once. If I had a melody that was started, I couldn't finish until I figured out what words were coming in. And it just freed me up. I was like 'Whoa, I'm 30 years old and I'm figuring out brand new ways to do this.'"

The new *Matchbox* record reunites the band with producer Matt Serletic, newly named head of Virgin Records in the U.S. "That had to be part of his contract. What he's allowed to do outside of Virgin are me and me-related things," Thomas says.

Under "me-related projects," Thomas slots a potential solo album. "[Drummer] Paul Doucette's doing a solo record right now, and [guitarist] Kyle Cook's working on one. It's not the big departure away, it would be something between *Matchbox* records," Thomas says. "I'd like

to work with other musicians; get a band together of people I've met through my travels and play. It's pretty much just for shits and giggles. I really enjoy doing the *Matchbox* stuff, and I don't ever want to stop that."

WHAT'S PLAYING: One of our favorite new discs is *Songs From Take Off to Landing* by Garrison Starr. The Backporch/Virgin release dropped March 12 and is already striking a chord at triple-A with first single "Big Sky." Starr, who released an album on Geffen more than four years ago, is a musical cousin to Sheryl Crow and the Indigo Girls, but she still stands out with an appealing vulnerability that's tinged with a sly quirkiness. Starr is currently opening for labelmates Cracker. Steve Earle produced two tracks, and Mary Chapin Carpenter provides backing vocals on "Silent Night" and Hardest Part of Living."

From the Sublime to the Ridiculous: *When Pigs Fly (Songs You Never Thought You'd Hear)* is a collection of tunes ranging from classics like Nat "King" Cole's "Unforgettable" to modern-day rockers such as Billy Idol's "White Wedding" recorded by the most unlikely suspects. While it's certainly good for an initial laugh, the album makes the mistake of mixing credible covers (Roy Clark's "What a Wonderful World" or the Connells' surprisingly good take on Cypress Hill's "Insane in the Brain") with ludicrous remakes (Don Ho's "Shock the Monkey" or Lesley Gore's "Dirty Deeds Done Dirt Cheap"). The album, due May 9 on Xemu Records, should have played it one way or the other. However, it's still a fun album to stump guests with at a party. I figure the more tequila you've had, the funnier this album gets.

IN BRIEF: Marc Nathan has been named VP of A&R for MCA Records. He will be based in the label's Santa Monica, Calif., office. In addition to signing acts, he will oversee internal research efforts on behalf of developing MCA artists. The industry vet was most recently VP of A&R for Jimmy and Doug's Farmclub.com... As expected, former Capitol Records president Gary Gersl has formed a new Universal Records-distributed label... Marilyn Scott's "No Room for Hate," which is featured on her current album *Walking With Strangers*, has been chosen as this year's theme song for the Simon Wiesenthal Center's Museum of Tolerance. It will also be used in public service announcements for the museum.

Vanguard's Morrison Comes Into Her Own

BY JILL PESSELNICK

LOS ANGELES—When Shana Morrison was a teenager, she didn't dream of becoming a professional singer, because she thought it would only serve to fulfill other people's expectations.

Now, with the April 2 release of her Vanguard album *7 Wishes*, Morrison—the daughter of legendary musician Van Morrison—has fully come into her own as an artist.

"I've always liked to sing, and I'd write my own songs," Morrison says, "But I always got annoyed when people said, 'Oh, you're going to be just like your dad or your mom [who is also a songwriter].' What teenager wants to be like their parents? But it turned out that I really enjoyed it."

That enjoyment is evident on *7 Wishes*, an eclectic mix of pop, rock, and blues. In addition to Morrison's

original compositions, there are two tracks penned by her father.

On "Smoke in Bed," the first single, the artist (whose songs are published by Belfast Violet Records/BMI) passionately sings about a romance that defies logic. The song has a catchy hook that's accompanied by strong guitars and percussion.

A special treat on the project is



MORRISON

"Sometimes We Cry," a Van Morrison song that features the icon on backing vocals and harmonica. While the recording of the track and the inclusion of Morrison's father was truly last minute, the result is a stunning collaboration.

Morrison says of the track, "We finished recording ahead of schedule one day, and [producer] Steve [Buckingham] and I had been talking about the song earlier. He said, 'Let's just try it today and see what happens.' We decided to keep it. I love [my dad's] songs, and he thinks it's cool that I sing them."

Morrison got her start as a musician when her father asked her to join his 1993 Rhythm and Soul Revue tour as a featured artist. From there, she went on to form the band Caledonia and focus her energies on Bay Area club dates.

The group released a self-titled album in 1997 on Morrison's Belfast Violet label. The project was reissued by Monster Music in '99. Between these endeavors, she also collaborated with blues slide guitarist Roy Rogers on 1999's *Everybody's Angel* (Roshan Records).

Kevin Welk, president/GM of the Welk Music Group (which operates Vanguard), says Morrison has proved herself as an artist without the help of her father. "That was important, because we pride ourselves on artists and not marketing angles."

She is planning to do a six-week tour surrounding the release date. In June and July, Morrison (who is booked by Stephen Gordon of Vancouver's Savoy Music and is self-managed) will tour overseas. She will likely do another U.S. tour this summer.

"Smoke in Bed" was sent to triple-A radio March 18. She will supplement that with a trek to stations before her concert tour. Haley Jones, assistant PD of KFOG San Francisco, notes, "[Smoke in Bed] is a good song. She has a bit of history going for her here. We've played some of her stuff; it helps that she is local."



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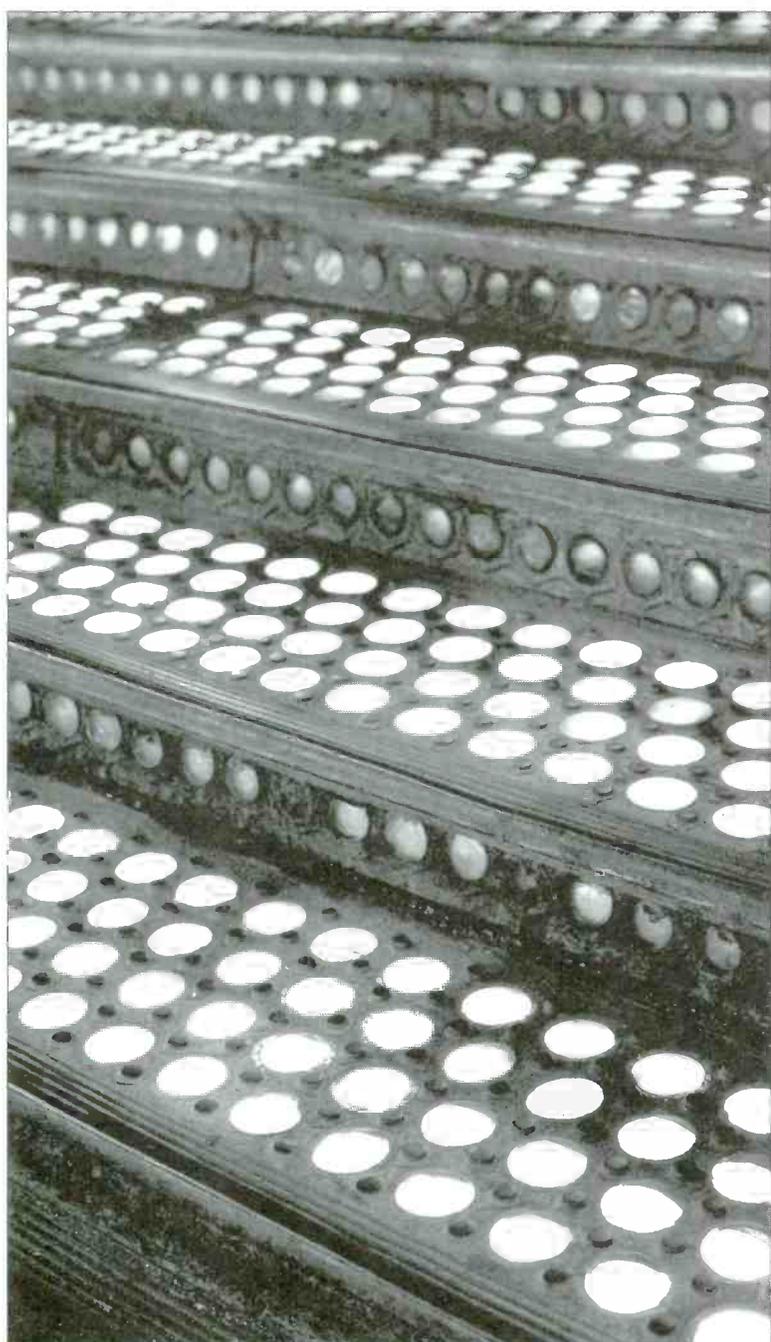
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Wind-up's 12 Stones Enjoy Dream-Like Start

BY ANDREW KATCHEN

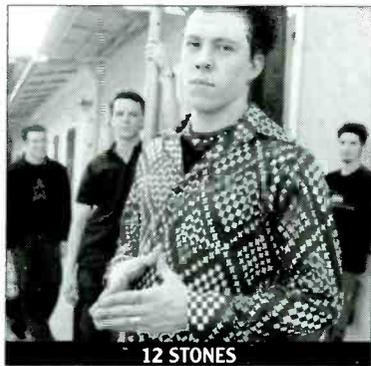
BOSTON—It's every young, unsigned band's dream: Sign a major-label deal, record a debut in a posh studio with a well-known producer (Jay Baumgardner—Alien Ant Farm, Papa Roach), and tour the U.S., opening for your rock heroes (in this case, Creed). Most bands never accomplish even one of those feats, yet Mandeville, La.'s molten-rock upstarts 12 Stones inked a deal with Wind-up Records after playing as a band for just more than a year, with only a dozen shows under its collective belt.

The rise from rural obscurity has left singer Paul McCoy proud and in awe of his good fortune. "We [started the band] because we loved to play. We had no goals of getting signed. We all wanted this to be a career, but when it happened we were all in such shock. I can say that I was 19 when I got signed; not a lot of people can say that."

The band's eponymous debut hits retail April 23.

Forgoing university educations and conventional lives in pursuit of a collective dream of making music is 12 Stones' calling card. Members McCoy, guitarist Eric Weaver, bassist Kevin Dorr, and drummer Aaron Gainer all converged as

friends on an account of Mandeville's (a small suburb north of New Orleans) sparsely populated rock scene. While ascending the ranks to become a major-label act was never out of the question, McCoy says 12 Stones (who are managed by Kenny



12 STONES

Vest for Vest Management and booked by William Morris, both in Los Angeles) partially got themselves together just to play locally: "We recorded a three-song demo. We decided to send it out to a radio station that was having a music festival, hoping to play the local stage. We ended up getting an opening spot on the main stage."

A seven-song demo grabbed the ear of Wind-up president Steve Lerner, ultimately enticing him to

sign the band. From there, it went on to cut a disc that showcases a rather uncommon songwriting prowess for such a young band.

Via Baumgardner's crisp production, the set reflects an affinity for such modern rock giants as Incubus, Default, and Linkin Park, with traces of early Pearl Jam and Living Colour. McCoy's soulful voice belies his age, and Weaver's deft, muscular fretwork soars across the songs, giving them a distinct guitar-rock demeanor. Cuts like "Crash" and first single "Broken" depend on Gainer's midtempo drum framework and the thick outline of Dorr's bass for their foundation. McCoy's quasi-religious lyrics, which reflect spiritual re-evaluation and reflection in the face of personal egotism, are intended to be hopeful messages for America's youth.

Lerner says, "You're dealing with such a young band, and the depth and breadth of their writing and playing ability is extremely unique. Their songwriting and performing is way beyond their years."

Dave Stewart, operations manager for KKMD New Orleans, says, "They are young and a relatively new group, and they are great already. I assume they're only going to get better with age."

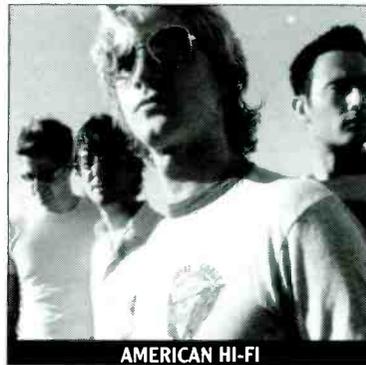


by Larry Flick

Sound Tracks™

LAMPOON ROCK: One of the most appealing, utterly entertaining soundtracks to come down the pike in recent months is the collection supporting *National Lampoon's Van Wilder*. It's one of those rare albums that is timely enough to draw youth buyers and timeless enough to attract adults.

The Artisan Entertainment-distributed film is a music-driven comedy featuring **Ryan Reynolds** (*Two Guys & a Girl*) and **Tara Reid** (*American Pie*). Its soundtrack features such rock-radio-ready fare as "I'm a Fool" by **American Hi-Fi**, "Things Are Getting Better" by **N.E.R.D.**, "Makes No Difference" by **Sum 41**, and "Bleed American" by **Jimmy Eat World**.



AMERICAN HI-FI

"It's cool to be included on an album like this," says American Hi-Fi's **Stacy Jones**. "It's another chance to reach the kids. It's also just a good record. We're happy about it."

Also contributing tracks to the set are developing young acts **Abandoned Paris**, **Sia** (best-known for her work with critically revered act **Zero 7**), and **Swirl 360**—a former Mercury band that is currently unsigned. After the unshakably catchy "Okay," it's a safe bet that they will be inked by a major label imminently.

Kudos to **Chris Violette** of Myriad Pictures (who co-produced the film with Tapestry Films) for assembling a collection that hits the right creative and demographic points.

James Lonten, manager of a Borders Books & Music in New York, says, "This is an album that seems to be designed for the MTV generation alone, but it's not. There's substantial, smart music here that should not—and I believe *will not*—be ignored. It's a great record."

O BROTHER REDUX? The massive success of the soundtrack to *O Brother, Where Art Thou?* has countless other filmmakers and soundtrack supervisors scrambling to cook up their equivalent. After all, if bluegrass can enjoy a widespread commercial breakthrough, then why not any other niche style of music, right?

Maybe, maybe not. But it is realistic

to believe that the Universal soundtrack to **Benjamin Bratt's** Miramax feature, *Pinero*, will remind listeners that there's more to Latin music than the crossover-conscious material issued by **Shakira**, **Ricky Martin**, and **Marc Anthony** (see Latin Notas, page 48)?

Lovingly assembled by **Ken Weiss**, **Kenny Vance**, and **León Ichaso**, the set is rife with rich salsa and other traditional Latin sounds, created by such masters of the genre as **Joe Torres** (the playful "Get Out of My Way"), **Roberto Raenna** (the gorgeous, horn-laden "Mi Desengano"), **Daniel Santos** (the slinky, seductive "Irresistible"), and **Willie Colón** (the swaggering "Calle Luna, Calle Sol").

"This is a beautiful soundtrack, and it has tremendous commercial potential beyond the movie it's attached to," **Lonten** notes. "Of course, it would be better if the film was a slam-dunk box-office smash. But soundtracks like these have a way of finding an audience. All you need are a few heroes at retail to help expose it. There's a good, positive vibe on this record, so that can easily happen. Fingers crossed."

Quite frankly, if you have even a passing interest in Latin music, the soundtrack to *Pinero* is essential listening. In a world of justice, it will find a large, adoring audience.

SOLDIERING ON: Another of the must-hear movie-related collections of the moment is the album accompanying **Mel Gibson's** current *We Were Soldiers*.

Here's a set that gathers a fairly eclectic array of artists (ranging in style from country and R&B to Christian-pop), and yet it all makes perfect creative sense. Among the key cuts are "My Dear Old Friend" by **Mary Chapin Carpenter**, "The Beautiful" by **Five for Fighting**, "Good Man" by **India.Arie**, and "The Widowing Field" by **Jars of Clay**. The set is bolstered by the recent single release of the country-kissed "Didn't I" by **Montgomery Gentry**.

Nothing, however, matches the intensity of the set-opening "For You," which pairs the legendary **Johnny Cash** (see story, page 1) with **Dave Matthews**. The song reminds the listener that Cash is still—and will always be—an unmatched performer, while sparking heightened respect for Matthews, who does a fine job of keeping up with Cash. It was a daunting task, but he handled it exceedingly well. In a recent interview with *Billboard*, Cash said Matthews' voice reminded him of one of his former colleagues. "I just can't figure out who," he said with a laugh. Cash said he cut his portion of the duet at his home in Jamaica and that Matthews performed his half in California.

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Whither Majors?

Continued from page 1

capacities will create powerful music destinations."

Two years later, the industry remains preoccupied with the Internet. And yet, sales are declining and momentum has been building behind challenges to long-standing industry business practices from the likes of the Recording Artists Coalition. Meanwhile, there has been a tepid response—commercially and critically—to the first wave of the digital-music services in which the major labels have heavily invested and on which they are largely betting their future.

THE TWILIGHT OF AUTONOMY?

With WMG part of AOL Time Warner and three of the other four majors also part of larger media companies keen on marrying their music and other entertainment properties to the Internet, is the music industry well-positioned to solve these problems and begin growing sales and profits again? Or are the labels effectively handicapped, their autonomy subsumed in the aims of the companies of which they are now only a part?

Conversations with past and present major-label executives and music-industry observers yield answers that vary. Some argue that the majors benefit from the financial cushion a corporate parent offers against the demands of Wall Street and stockholders. They add that technology is transforming music, and the industry can best capitalize on it with the help of such technologically adept parents as Sony Corp. and America Online.

However, others acknowledge that there are important digital issues—including piracy and determining an Internet business model that works—but that the paramount concern remains investing money and time in artists. They say this can't always be done in a parent-company structure—especially if the aims of the conglomerate are not always consistent with those of the record label.

Those surveyed say it is still too early to know whether the structure in which four of the five major labels operate will prove beneficial or detrimental as the music industry addresses its problems. Yet there is clearly cause for concern. "Music's always been a business, but what we're seeing now is it's increasingly a big business, with big-business pressures," says Jeff Liebenon, BMG Entertainment's VP for international business and legal affairs from 1991 to 1999 and currently a partner in the law firm of Rosenman & Colin. "Even though there's always been an emphasis on results, now there are demands for consistent results and for unrelenting growth."

Apart from any potential synergies with the Internet or other company divisions, there was always a fundamental financial reason for America Online, Bertelsmann, Sony, and Vivendi to want to own major labels: cash flow. "A well-managed music company," a major-label executive notes, "is a cash machine."

The hundreds of millions of dollars that a label can generate annually can be reinvested in the music business or diverted by a parent company for other uses. For example, in the early '90s, Time Warner used cash flow from Warner Music to make cable-TV

acquisitions, eventually becoming the country's second-largest cable operator.

However, some executives assert that such former label heads as Mo Ostin at Warner Bros. Records and Goddard Lieberman at what was CBS Records had freer reign than their modern-day counterparts. They say there was, if not a greater understanding of music by their bosses, then at least a respect for how the business operated and a willingness not to meddle.

"Music used to be very significant to Warner Communications and to CBS when it owned what's now Sony, but as parts of larger companies, it takes on a little less importance," says Harold Vogel, a former Wall Street entertainment and media analyst who now serves as an



MURPHY

investment manager. "Vivendi still has very great dependence on and importance in music, but outside of that, the trend is toward less importance rather than more."

For instance, these days, Sony Music Entertainment is dwarfed—in stature and dollar terms—by the other divisions of Sony Corp. In the quarter that ended Dec. 31, 2001, Sony Music's 209 billion yen (\$1.583 billion) in revenue was only 9.1% of the total for the parent company. Likewise, in 2001, WMG's \$3.93 billion in revenue made up only 10.3% of AOL Time Warner's total sales. Its \$419 million in earnings before interest, taxes, depreciation, and amortization (ebitda) were 4.2% of the company's total.

Universal Music Group's (UMG) 2001 revenue of 6.56 billion euros (\$5.75 billion) and ebitda of 1.16 billion euros (\$1 billion) were 23.3% and 23% of the respective totals for Vivendi Universal's media and communications businesses.

"If I was a music company, I'd want to be part of a large organization so I could kind of hide out until the business gets improved," says Michael Nathanson, an analyst with Sanford C. Bernstein in New York. "You've got to hit budget numbers at a smaller company like an EMI, so you probably don't take the risks that the bigger guys take, because if they miss and something goes wrong, they've still got other divisions to offset them."

Vogel adds, "The truth is, if you don't have enough money to survive, you don't have autonomy, except on paper." Indeed, some say there is more autonomy in being part of a large corporate parent and therefore not having to answer directly to shareholders and demonstrate consistent financial growth.

"I'm not sure label executives have less autonomy just because they're in larger organizations," says Strauss Zelnick, head of ZelnickMedia and former president/CEO of BMG. "Arguably, this could create more autonomy, as a result of less corporate focus on what are now, in percentage revenue terms, smaller divisions.

"Stability and financial resources are highly correlated with success in the entertainment business," Zelnick adds. He also says that "it's probably a fallacy that there's a greater bottom-line focus now. UMG was part of MCA before MCA was bought by Matsushita, then Seagram, then Vivendi. PolyGram was part of Philips, a huge conglomerate. Both had public shareholders who demanded quarterly profits."

According to WMG executive VP/CFO Helen Murphy, the major has the best of both worlds, being owned by AOL Time Warner. "It's like any relationship: It's only good if you give and get," she says. AOL Time Warner executives "bought into the future of Warner Music Group, and in return, they expect an open and honest dialogue."

INHERENT TENSION

There has long been corporate ownership of record labels. There has also always been an inherent tension between the oftentimes unpredictable creative side of making music and the rigorous and regular demands that financial markets impose on music companies. Likewise, synergies have long been sought between diverse businesses under the same corporate umbrella.

What's different today is the manner in which these three elements are colliding in the current media landscape. The major media firms are embracing the Internet in an effort to draw their divisions closer together and grow them on an individual basis. It is believed by many to be the key—"the great equalizer," in the words of one former major-label executive—that will finally make the cross-divisional synergies click.

This has led some to wonder if there could be an erosion of autonomy at the conglomerate-owned major labels, as music is subsumed to a larger parent-company purpose. One major-label executive offers a scenario: "You use your music assets in order to build, let's say, MusicNet or Napster or something like that, and in the process you devalue your music asset in order to create a distribution channel—which, long-term, has got to be very dangerous."

At the very least, it appears there has been significant investment—approximately \$2 billion by the major labels, according to media analysts at ABN-AMRO—in developing the first-wave Internet music initiatives that have already been criticized for the lack of features—such as ownership and transportability—that consumers value most. Internet initiatives may be what the parent company wants, but it's far from clear that they spell success for the record labels themselves.

"It's absolutely clear that digital distribution into the home is going to be a huge business," Zelnick says, "but we have yet to figure out what the consumer business model is that will make it happen."

The concern is that when label executives have to think about cross-divisional initiatives, they can lose on their core business—precisely what they should be focusing on when sales are weak. And yet, when there is pressure from above, priorities can change. One major-label executive points out, "At the end of the day, presumably, we'll all be compensated to the extent that we produce for the company and produce for the overall company objectives."

For his part, EMI Recorded Music chairman/CEO Alain Levy counts EMI Group's stand-alone status as a positive.

"Being where we are, we can really focus on maximizing music sales and artists' long-term development," he says. "We're totally focused on music."

That also means EMI's fortunes are more closely tied to those of the industry. Citing the ill effects of piracy and the industry's inability thus far to capitalize on digital distribution, the label announced on Wednesday (18) plans to cut 1,800 jobs and upwards of 400 acts (see story, page 8).

Murphy insists that the "two-way street" of interaction between WMG and AOL Time Warner has served only to enhance both parties. "Strategically, economically, and fundamentally, their drive, their entrepreneurial spirit, and their willingness to do new things helped us reshape our busi-



LEVY

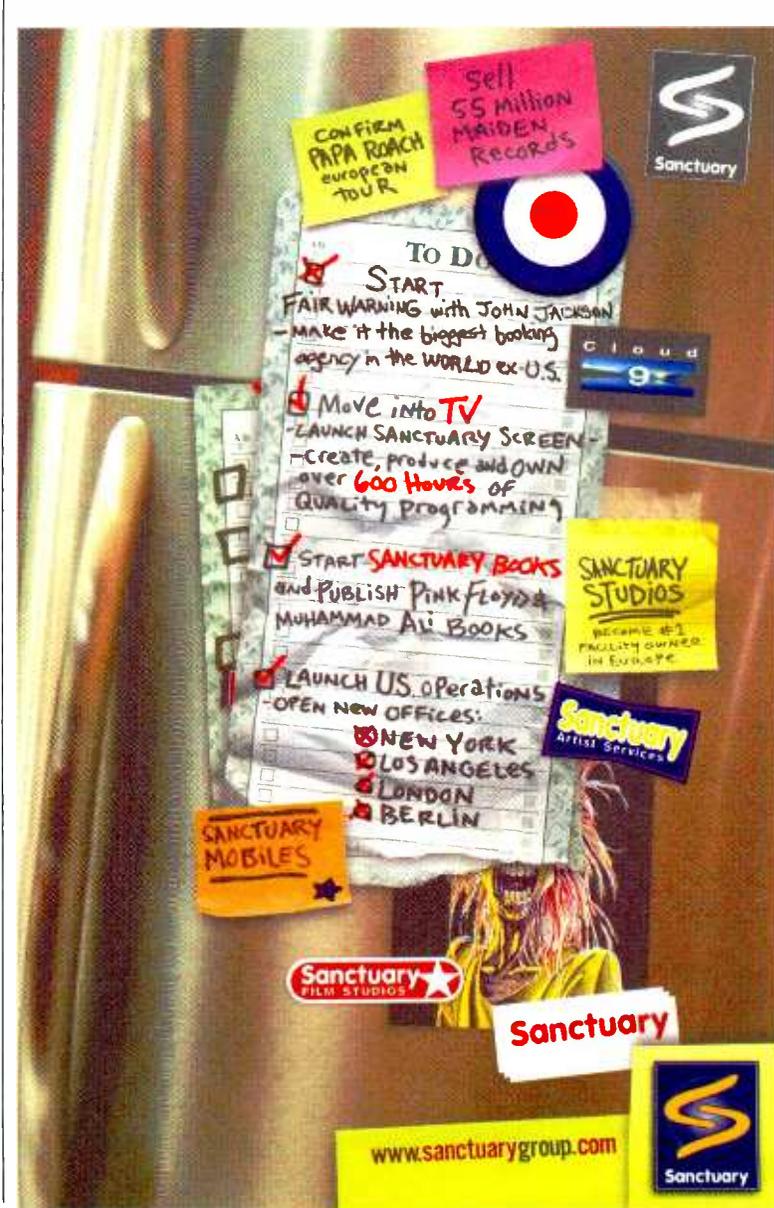
ness last year," she says. "And we did a lot of experimentation on the Web, with both AOL Music, Warner Bros., Time Inc., and other parts of the company. So from our perspective, we feel we've benefited tremendously from the merger and from AOL Time Warner as the parent."

America Online and Time Warner are now well into their second year together, though the outlook for the combined firm is less rosy than it once was. Upon completion of the merger in January 2001, AOL Time Warner predicted ebitda growth for the year of 31% and revenue growth of about 12%. After a forecast reduction late last September and another early this year on Jan. 30, the company reported 2001 ebitda of \$9.9 billion and revenue of \$38.23 billion. That represents increases of 18% and 5.6%, respectively. For 2002, the company is forecasting an 8%-12% increase in ebitda and a 5%-8% increase in revenue.

Under a new accounting standard, AOL Time Warner will also take a one-time, non-cash charge of \$40 billion-\$60 billion to reflect declines in the value of goodwill and other intangible assets since the merger. Meanwhile, subscriptions to the America Online Internet service—the company's flagship unit that provided 23% of AOL Time Warner's 2001 revenue—recently topped 34 million. Yet AOL Time Warner shares closed down 3.4% the day this was announced, amid concerns that it is adding subscribers at a slower pace and that free trials are eating away at the unit's revenue growth.

AOL Time Warner shares, which closed at \$52.56 Jan. 31, 2001—the day the company held its first meeting for investors and financial analysts as a completely merged entity—currently trade around \$27.

"You can say it's always been one of the charms of the music industry that it was filled with passion and focused more on artists than on business," Liebenon says. "But this is increasingly less so, and the implications of a more corporate culture are yet to be fully understood."



(Continued from preceding page)

"Run to the Sun" and "Truth or Dare," which features Kelis. Having worked with such artists as Jay-Z, 'N Sync, Mystikal, and Britney Spears, among others, the Neptunes prove with this disc that one should never underestimate the power of a N*E*R*D.—RH

► SOUNDTRACK

Blade II
PRODUCERS: various
Immortal 12064
 The worlds of hip-hop and electronica collide on the *Blade II* soundtrack. Inspired by the Wesley Snipes action flick, the 14 tracks—with the exception of the opening track "Blade (Theme From Blade)"—feature a rap act teamed with an equally well-known electronic act, with the latter serving as the song's producer. While blending genres is always risky business—remember the rap-and-rock-inspired *Judgment Night* soundtrack?—*Blade II* has several bright spots. The combination of Ice Cube and Paul Oakenfold on "Right Here, Right Now" works because Oakenfold supplies Cube with an aggressive, guitar-driven track that fits his rhyme style. "Gorillaz on My Mind," which features Redman and Gorillaz, is both amazing and hilarious as the quirky acts feed well off each other. Other highlights include the Roots & BT's "Tao of the Machine" and the dancehall-inspired "Cowboy" by Eve and Fatboy Slim. Conversely, there are collaborations that sound like experiments gone awry. Both "We Be Like This" (Fabolous, Jadakiss, and Danny Saber) and "Gangsta Queens" (Trina, Rah Digga, and Groove Armada) go nowhere fast. A mixed bag, indeed, *Blade II* has enough bite to keep things interesting.—RH

★ ANN NESBY

Put It on Paper
PRODUCERS: various
It's Time Child/Universal 440 017 391
 For those who think there isn't any life left in old-school artists, immediately give a listen to Ann Nesby's *Put It on Paper*. Nearly six years after her noteworthy solo debut, *I'm Here for You*, the former Sounds of Blackness lead vocalist, who's sounding better than ever, returns with a new label to call home. Already, the inspired pairing of Nesby and fellow old-schooler the Rev. Al Green on the emotion-packed title track is reaping deserved chart and radio

buzz. And that's just one of several standouts on this collection of feel-good R&B music. (The operative word being "music.") Aided and abetted by such contemporary producers as Herb Middleton, Gerald Isaac, Steve "Silk" Hurlley, and longtime Nesby cohorts Jimmy Jam & Terry Lewis, the songstress soars on gospel-influenced tracks "Advice" (featuring daughter Jamecia) and "Let Your Will Be Done," gets down and dirty on ballads like "She Can't Love You," and ratchets up the groove quotient via "Tonight's the Night" and a cover of the disco classic "Lovin' Is Really My Game," which topped the *Billboard* Hot Dance Music/Club Play chart in 2000. Nesby is proof positive that quality never goes out of style; the same is true of *Put It on Paper*.—GM

DANCE/ELECTRONIC

► THUNDERPUSS

Barry Harris & Chris Cox Present: Thunderpuss
PRODUCERS: various
Tommy Boy Silver Label 1518
 This Los Angeles-based production/remix duo has topped the *Billboard* Hot Dance Music/Club Play chart more than 20 times and given everyone from Whitney Houston to LeAnn Rimes to Enrique Iglesias the Thunderpuss treatment. Here, Thunderpuss masterminds Barry Harris and Chris Cox blend 15 of their productions/remixes and other goodies. The beats come fast and furious, starting with a souped-up mix of Madonna's "Don't Tell Me," and the pace never slows. Highlights include Peter Rauhofer + Pet Shop Boys = the Collaboration's house-tinged "Break 4 Love," Barry Harris featuring Pepper Mashay's anthemic "I Got My Pride," and Rosabel with Jennifer Holiday's diva-driven "And I Am Telling You I'm Not Going." There's nothing subtle about Thunderpuss' hard-driving style, which is heavy on vocals and pounding rhythm tracks but leaves melody lines intact. After 73 relentless minutes, you'll need a break—a snippet of Enya, a swig of Red Bull—but when the disc starts over, you'll be hard pressed to sit still.—WH

★ ROGER SANCHEZ

First Contact
PRODUCERS: Roger Sanchez, Armand Van Helden
Sony Music Dan498214 2
First Contact is home to the Toto-sampling top 20 European hit

"Another Chance," which also topped the official singles chart in the U.K. Unfortunately, because of the Toto sample ("I Won't Hold You Back"), *First Contact* had a difficult time finding a U.S. licensing partner. Coming to its rescue is Long Island City, N.Y.-based distributor Musicrama, which distributes many imports in the U.S. marketplace. Throughout *First Contact*—the debut full-length from the globally revered DJ/producer—sun-kissed beats and rhythms effortlessly merge with warm vocal stylings, courtesy of guests that include N'Dea Davenport ("You Can't Change Me"), Cooly's Hot Box ("I Never Knew"), and Texas' Sharleen Spiteri ("Nothing 2 Prove"). On "The Partee," Sanchez goes deeper underground and enters Afro Medusa territory with a blistering Latin-inflected peak-hour house jam that also shows off his Dominican roots. The set closes with "Leavin'" (featuring singer Angela Johnson), which opens with a classical-leaning overture before evolving into a foot-stomping party jam. With the stateside arrival of *First Contact*, perhaps U.S. radio will now consider embracing the ebullient "Another Chance."—MP

COUNTRY

PORTER HALL TENNESSEE

Welcome to Porter Hall Tennessee
PRODUCERS: Gary Roadarmel, Brian Carter
Slewfoot Records 807
 Led by singer/songwriters Gary Roadarmel and Molly Conley, Porter Hall Tennessee plays a blend of rockabilly, roadhouse honk, and traditional country, rendered with an appreciation of the hard stuff. The leadoff track, the pounding shuffle "Screwed Blue," boasts subtle harmonies and melodic instrumentation that belie its rough-hewn lyric. It becomes quickly apparent that Conley herself is quite a find, with a stone country delivery and an endearing vocal catch that comes off like a mutant hybrid of Lucinda Williams and Tammy Wynette. She shines on her well-written ballads "Halfway There," the sadly beautiful "Middle Tennessee," and "Angel Without Wings." She also impresses on the oddly uplifting midtempo "Don't Bury Me" and her left-handed spiritual "Crosses to Hang." For his part, Roadarmel takes on an affected vocal that's hit-or-miss on such songs as the dog-gone "Golden Chain of Hate" and the boozy "Drunkard and the Angel"; he's at his best on his bluegrass-tinged "Old

Kentucky Home" and harder-edged "Slip Inside the House." The record wraps with a manic, well-executed take on the fire-and-brimstone gospel chestnut "I've Got a Hedge" that's worthy of a revival meeting.—RW

RHETT AKINS

Friday Night in Dixie
PRODUCER: Kenny Lamb
Audium 8153
 Rhett Akins seemed to sink without a ripple after country's wave crested, and he resurfaces here on Audium's swelling roster with an edgier style that seems to better serve his skills. It's still mostly lightweight stuff, particularly early on. From the by-the-numbers bravado of "Highway Sunrise" and the silly "She Was" to the poppish romance of "That Girl" and overwrought ballad "In Your Love," Akins often seems content to tread previously plowed fields. Things toughen up considerably about halfway through the record with such songs as "You Rock Me Baby," the likable "Guess I Must Be Livin' Right," the Stones-ish "Trouble With a Woman," and thumpin' redneck manifestos like "Where the Blacktop Ends" and the title cut. It's here that Akins definitely finds his groove, and he keeps it through nicely delivered ballads "Livin' Not Lovin' You" and "I Wonder What You're Doing Tonight." It's obvious here what Akins is more comfortable with; why not stick with it?—RW

LATIN

★ CABAS

Cabas
PRODUCERS: Chucho Merchan, Cabas
EMI Latin 724353 054700
 Colombian newcomer Cabas is frequently compared to fellow countryman (and labelmate) Carlos Vives, by virtue of his fusion of traditional Colombian folk rhythms with pop and rock elements. But the 24-year-old Cabas, who writes his own material, is ultimately more rock- and folk-oriented than Vives. On his self-titled debut album, Cabas uses rhythms such as *cumbia*, *bullerengue*, and *porro* as a starting point for songs that dwell on dance and love. When aggressive electric guitar fuses with traditional acoustic sounds—as on "Ana María"—the effect is intoxicating. Cabas is doubly appealing because his fusion—unlike that of so many recent releases, particularly in the Latin rock

field—is effortless and simple. His music aims for the dancefloor, his lyrics (save for the more introspective "A Veces Soy Feliz" and a cover of "Colombia Tierra Querida") for nights of rum and love. Disarmingly irresistible.—LC

ELY GUERRA

Lotofire
PRODUCER: Andrés Levin
OmTown 11674
 Mexican singer/songwriter Ely Guerra describes this, her third album, as a "color" disc, in contrast to her previous effort, which she dubbed "black and white." But if *Lotofire* is color, it's of the impressionistic kind, a wash of shades that blend into a haze. Guerra, who's currently on the *Billboard* Hot Latin Tracks chart (thanks to a collaboration with Chile's La Ley), presents a radically different persona here, blending electronica with drum'n'bass beats and trip-hop, her voice hovering atop with an almost ethereal feel. The result is closer to a lush sensory experience than a collection of easily identifiable songs—lovely and sensual, but not altogether fulfilling. Still, *Lotofire*, with its hypnotic quality and unabashed use of multiple elements, invites listening, as much for the daring displayed here as for the new direction given to Latin alternative music.—LC

CHRISTIAN

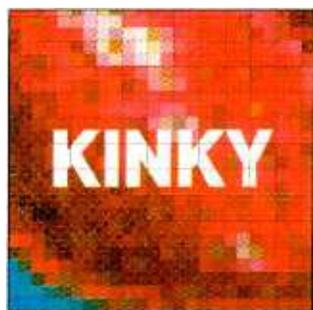
► NEWSBOYS

Thrive
PRODUCERS: Steve Taylor, Peter Furler, Joe Baldrige
Sparrow 51846 724385184628
 Christians have an expression for music, lectures, or literature that is spiritually nourishing: "getting fed." *Thrive* is a musical feast, and it finds Newsboys combining infectious melodies with insightful lyrics that offer peace and hope. Witness the chorus of the title cut: "Will you hold me close so I can thrive/When you touch me/That's when I know I'm alive." This collection overflows with pop-rock enthusiasm, bouncy tunes, stadium-ready anthems, and, most importantly, potent messages. Some Biblical education figures into "Cornelius," a song about a Roman centurion who was the first gentile convert in the New Testament. Other highlights include the social commentary of "The Fad of the Land," the inventive "John Woo" (named for the famed director), and the poignant "Lord (I Don't Know)."—DEP

N O T E W O R T H Y

KINKY

Kinky
PRODUCERS: Chris Allison, Kinky
Sonic360/Netwerk America 30254
 Like disco queen Alicia Bridges, Mexican electronic/rock outfit Kinky sure loves the nightlife; the five-piece band's deliciously spicy eponymous debut full-length confirms this. Thankfully, Kinky's nightlife isn't limited to any one musical genre. Instead, it delights in diversity: a wah-wah guitar lick here, feisty Latin percussion there; Basement Jaxx-inflected *Brasilia* here, Aterciopelados-hued alt-rock there; house grooves here, hip-hop beats there. Throughout, ultra-photogenic band-

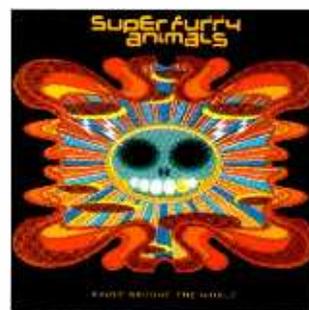


members Gilberto Cerezo (singer), Ulises Lozano (keyboardist), Carlos Chairez (guitarist), Omar Gongora

(drummer), and Cesar Pliego (bassist) play with inner-child enthusiasm. *Kinky*, produced by the band and Chris Allison (Coldplay, the Beta Band, Plastilina Mosh), is a nonstop party, with potent tracks "San Antonio," "Mirando de Lado," "Sol (Batucada)," "Sambita," and lead single "Cornman" standing out. Feel like getting down, indeed.—MP

SUPER FURRY ANIMALS

Rings Around the World
PRODUCERS: Chris Shaw, Super Furry Animals
XL Recordings/Beggars Group 50262
 In the mood for some psychedelic pop-rock that draws from such iconic figures as Brian Wilson, Burt



Bacharach, Johnny Cash, and Elvis Costello? Now, toss in some smartly placed electronic wizardry (as well as

sly nods to *The Love Boat* and the Clinton/Lewinsky scandal), and voila, *Rings Around the World* by Welsh quintet Super Furry Animals. Powerful and invigorating, the sprawling *Ring Around the World* is also decidedly weird and twisted. Sublime tracks like "It's Not the End of the World?," "Receptacle for the Respectable," "Presidential Suite," and "No! Sympathy," should be incompatible because of their lofty ambitions and influences, but they're not. Perhaps when steeped in lush arrangements and soul-satisfying melodies, the incongruous becomes congruous. At least that's the case here.—MP

SINGLES

Edited by Chuck Taylor

POP

COURSE OF NATURE *Caught in the Sun* (4:11)
PRODUCERS: Mark Martone, Course of Nature
WRITER: M. Wilkerson
PUBLISHER: not listed
Lava/Atlantic 300730 (CD promo)
 "Caught in the Sun" serves as a pleasant introduction to Course of Nature, a guitar trio from Alabama whose first album, *Superkala*, was released Feb. 26. This midtempo cut highlights the act's ability to rock without sacrificing melody. Vocalist/songwriter Mark Wilkerson capably delivers the emotionally charged lyric: "I could've passed you on the street without saying a word/I miss the voice that goes unheard." The promo features the song in both album and rock flavors, turning down the strings and revving the guitar on the latter. Now, having grown from Southeastern radio to make a national impression at mainstream and modern rock, the album mix of "Caught in the Sun" has a great sound for hot and modern AC with solid potential for top 40 success. The act headlines the WB's College Night tour in April, which should help cement the appeal with younger audiences.—**EA**

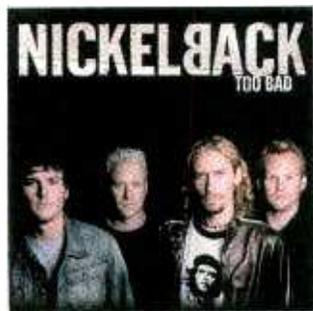
R&B

★ **ANN NESBY FEATURING AL GREEN** *Put It on Paper* (3:57)
PRODUCER: Herb Middleton
WRITERS: M. Orr, J. Orr, A. Nesby, T. Lee, H. Middleton
PUBLISHERS: Mr. Perry's Music/Labor Force Music Publishing, ASCAP; Big Herb's Music/Warner Chappell/Bachus Music, BMI
Universal 20739 (CD promo)
 The secular meets the spiritual as Ann Nesby, former lead vocalist for gospel choir Sounds of Blackness, teams with the Rev. Al Green for the first single from her forthcoming Universal debut. With "Put It on Paper," the duo portray a couple that want to make their love official by... "putting it on paper," i.e., getting married. Nesby—who made her solo debut with *Ann Nesby 1996* for Perspective—and the legendary Green pull no vocal punches on the Herb Middleton-produced track. The single showcases maturity, class, and real emotion, which is missing from so much contemporary R&B. Hopefully, R&B formats will recognize two-time Grammy Award winner Nesby for some airplay. For a special treat, check out the album version, on which Green testifies on the sanctity of marriage during the intro.—**RH**

COUNTRY

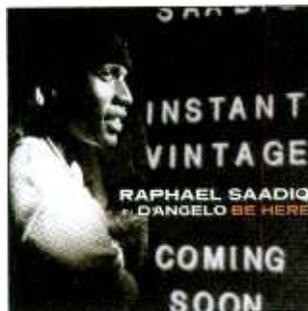
► **MONTGOMERY GENTRY** *Didn't I* (3:42)
PRODUCER: Blake Chancey
WRITER: A. Smith
PUBLISHER: Almo Music, ASCAP
Columbia 56797 (CD promo)
 This is the first single from the multi-artist album, *Music From and*

SPOTLIGHTS



NICKELBACK *Too Bad* (3:29)
PRODUCERS: Rick Parashar, Nickelback
WRITERS: C. Kroeger, Nickelback
PUBLISHERS: Warner-Tamerlane, BMI; *Arm Your Dillo/Zero-G/M. Kroeger Publishing, SOCAN*
Roadrunner 10021 (CD promo)
 Following up the biggest crossover hit of the year is a tall order, particularly when the statistics that back "How You Remind Me" are so daunting: No. 1 on The Billboard Hot 100; more than a dozen weeks at the top of the top 40, modern AC, modern rock, mainstream rock, and active rock airplay charts; and the impetus for selling 4 million copies of the band's accompanying *Silver Side Up*. Fortunately, radio is destined to crawl between the sheets again with Nickelback, thanks to its rock-solid follow-up "Too Bad," which maintains the band's guitar-grinding credibility while driving home a hook that's plenty accessible for top 40. Lead singer/lyricist Chad Kroeger's vocal imprint is recognizable enough for listeners to instantly connect the dots between "How You Remind Me" and "Bad," which will only serve to build the band's fan base by the thousands. The stars are aligned for this one: Radio is loving rock, the band is one of the few No. 1 acts out there that hasn't been overexposed to death by the Grammy Awards, and the song kicks butt with boots on. This is one lucky Nickelback.—**CT**

RAPHAEL SAADIQ FEATURING D'ANGELO *Be Here* (3:36)
PRODUCER: Raphael Saadiq
WRITERS: R. Saadiq, G. Standridge, B. Ozuna, M. Archer
PUBLISHER: Ugmoe
Pookie/Universal 20715 (CD promo)
 Having earned his stripes with both Tony! Toni! Toné! and Lucy Pearl, Raphael Saadiq is following in the footsteps of former Lucy Pearl members Dawn Robinson and Joi by stepping out on his own. Ironically, his first single, "Be Here," isn't a solo effort but rather a duet. However, that's forgivable when the pairing is



with the one and only D'Angelo. Saadiq and D'Angelo make a dynamic duo on the grooving, bass-laced track, which the former produced. Neither outshines the other as the two vocalists trade verses like the veterans they are. It's only a matter of time before all R&B formats are all over this sure shot, which will bode well for Saadiq as he readies the release of his solo debut, *Instant Vintage*. It has been rumored that D'Angelo was courted to be a member of Lucy Pearl but was unable to take part in the project because of the recording of his last album, *Voodoo*. Although that never came to fruition, "Be Here" gives listeners a taste of what that project might have sounded like. Consider this a lock-in across the board and a deserved shot at the big-time.—**RH**

Inspired By We Were Soldiers, the new Mel Gibson film. The collection features songs by a wide variety of acts, including Train, Steven Curtis Chapman, Jars of Clay, Mary Chapin Carpenter, written specifically in

reaction to the film's theme, which is based on a true story involving soldiers in the Vietnam War. On this compelling cut, penned by Nashville tunesmith Anthony Smith, Eddie Montgomery and Troy Gentry deliver



BRITNEY SPEARS *Overprotected* (3:18)
PRODUCERS: Max Martin, Rami
WRITERS: M. Martin, Rami
PUBLISHER: Zomba Enterprises, ASCAP
REMIXER: Rodney Jerkins
Jive 40022 (CD promo)
 Britney Spears' "I'm Not a Girl, Not Yet a Woman" was a poor performer at pop radio—if that's not prime evidence of the changing tide at top 40, then what is? "Overprotected," the third single from the current *Britney*, is the best song on the album and has already proved its mettle as a smash across much of Europe. But just to play it safe in the R&B-drenched U.S., Jive turned the song over to producer Rodney Jerkins, who refashioned it with a more cutting-edge back-track—which thankfully only gives the song a different flavor, as opposed to the pedestrian trend of taking pop songs, tossing in a hip rapper, and starting from scratch, à la recent hits from Jennifer Lopez. Here, the original mix from Max Martin and Rami remains the superior choice, but chances are that without the added gimmickry, Spears would again find herself losing friends at radio. In any case, the seemingly autobiographical song is like a karate kick of uptempo energy, as Ms. Spears puts in her bid for independence. The Swedish touch of Martin and Rami is apparent—as in many of Brit's staples—but with an appreciable splash of grit this time around. This one's got the goods.—**CT**

they fought to defend. Montgomery's vocal performance resonates with hurt, confusion, and betrayal throughout the poignant lyric but most especially on the chorus: "Didn't I burn? Didn't I bleed enough for you? I faced fear and felt pain so you won't have to." It's a powerful song, and the duo are the perfect act to have recorded it. Though it's taken from an album tied to a film, and the subject matter isn't the usual country radio fare, this will work for the country radio audience because of its patriotic bent.—**DEP**

★ **LESLIE SATCHER** *The Slow Way Home* (3:28)
PRODUCER: Luke Wooten
WRITER: L. Satcher
PUBLISHERS: Ocean Bound Music/Ensign Music, BMI
Warner Bros. 100856 (CD promo)
 Singer/songwriter Leslie Satcher has a voice that exudes purity and warmth, drawing the listener into the beauty and poignancy of her lyrics. She has penned tunes for a variety of artists, among them Willie Nelson, Vince Gill, Pam Tillis, Chely Wright, and Lee Ann Womack. Her debut, *Love Letters*, is an impressive collection of well-crafted songs, and this beautiful single is among the many gems. The lyric finds Satcher encouraging her loved one to take the slow way home—to forget the pressures of daily life that rob lovers of the "wild abandon" of their youth. It's a soft, sultry plea to remember the priorities in a relationship and to make time for what is truly important. Country programmers would do well to give this a shot and help listeners discover one of the best albums to come out of Nashville in recent years. Satcher has the potential to be one of the first big stories of 2002 in country music.—**DEP**

ROCK

SNEAKER PIMPS *Sick* (3:43)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Tommy Boy 2309 (CD promo)
 In 1997, dreamy alt-rock outfit Sneaker Pimps scored at modern rock with the hit "6 Underground" and clubside with "Spin Spin Sugar." This time out, the band has a new voice and a redefined image. After the success of *Becoming X*, the act left the trip-hop pigeonhole, losing the trademark ethereal vocals of Kelli Dayton in the process. "Sick" leads *Bloodsport*, the follow-up to *X* (1999's *Splinter* was never released in the U.S.), and on this single, the band turns toward the organic as guitarist Chris Corner reassumes the mike and picks up an acoustic. The group doesn't entirely ignore its electronic roots, however, as a subtler blend of synths and drum programming still appears in the cut. Much of the group's U.S. familiarity depended on Dayton's voice, so from the listener's perspective, the Pimps are starting from scratch. Nevertheless, this material is well-suited for the British accent of Corner's voice, and the midtempo vibe and the catchy chorus make this a great reintroduction.—**EA**

NEW & NOTEWORTHY

ANDREW W.K. *Party Hard* (3:04)
PRODUCERS: Andrew W.K., Mario Dane, Scott Humphrey
WRITER: Andrew W.K.
PUBLISHER: Andrew W.K. Music, BMI
Island 15495 (CD promo)
 With his first single, "Party Hard," Andrew W.K. creates a throwback to the fun of '80s hair bands. The classically trained pianist-turned-hard-rocking party hero could be the harbinger of some good, fun times to come into the rock'n'roll world. The requisite pounding guitars are topped with the unlikely texture of a light piano tapping out a rhythm, a



subtle testament to the pop influences at work here. W.K.'s shouting

is indeed sparse, but all the more rewarding at each entry, particularly after the 40-second instrumental intro. The rocker's debut album, *I Get Wet*, comes to the U.S. March 26; in Europe, where "Party Hard" has already climbed the charts, some are balking at the cover art, which features a slightly gross close-up of W.K. with a bloody nose. Packaging aside, the artist has a frenetic delivery onstage, not unlike a latter-day Meat Loaf. And like Loaf's hits, with a little luck, "Party Hard" could move from rock to be a fun crossover this spring.—**EA**

CONTRIBUTORS: Eric Aiese, Rashaun Hall, Deborah Evans Price, Chuck Taylor. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming 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. Send review copies to Chuck Taylor (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

CD Burning

Continued from page 1

2.3% by 2001, according to NPD research.

The long list of manufacturers of computer-peripheral CD burners and standalone CD recorders includes the expected companies: Sony, Philips, Iomega, Yamaha, Hewlett-Packard, Pioneer, RCA, and TEAC, to name a few. A walk through any consumer electronics store reveals a similar wealth of choice of features and price points, from a simple two-tray recorder recording at 2x speed to a model featuring a 20-gigabyte internal hard drive that enables 10x recording speed from CD to hard drive, thus blurring the distinction between consumer and professional product.

At the electronics retailers, standalone CD recorders are often accompanied by a display proclaiming the ease and speed with which the product copies CDs. On the peripherals side, the new PCR 3210 internal CD-RW drive from Philips Electronics—co-developer, with Sony, of the CD—can read discs at 40x speed, copy recordable discs at up to 32x, and burn CD-RWs at up to 10x.

This proliferation of the format, as well as the collision of the personal computer and home entertainment components, reveals an odd irony. Within the industry's components—content providers, playback equipment manufacturers, and retailers—the industry impairs itself. In concert with, and independent of, illegitimate downloading, CD recording equipment—many models of which are manufactured by the same corporations in the business of selling prerecorded music—is further enabling proliferation of pirated content. The means by which the industry profits—its very means of sustenance—is being undermined, in part, by its own hand.

The incorporation of the computer into professional recording has given rise to dramatic changes in the process, bringing astounding flexibility, speed, and convenience at an ever-declining cost. At the front end of the audio production chain, digital recording has largely cast a mature technology (analog) aside, ushering in a nonlinear world where random access, virtually unlimited track counts, and manipulation with software and mouse are the norm.

However, reduced time and cost of production extend to the masses today, and successive generations of better, faster, and cheaper recording equipment—increasingly found in home or project studio environments—have wiped out entire segments of the commercial recording industry. Standalone 24-track hard disc recorders have cracked the \$2,000 mark, a point unheard of just a few years ago. For the high-end commercial recording industry, it is no small threat.

At the other end of the chain, the digitization of music likewise enables creative freedoms for consumers. Custom compilations of content, chosen and sequenced by the individual, are easily burned to CD. Compilations, or copies of entire albums, are frequently bought and sold on college campuses. Around the world, seizures of pirated CDs destined for street sale are at an all-time high.

IRONIC SITUATION

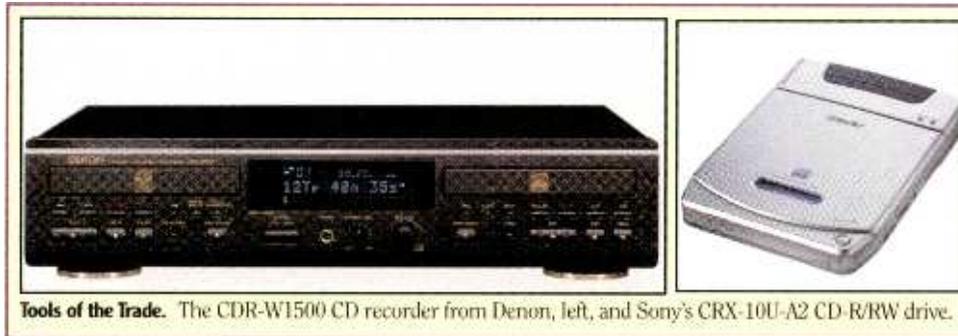
"It is absolutely one of the ironies of this entire industry," an executive at a major electronics and prerecorded music chain says. "I don't know what else to say beyond that. From our standpoint, we are most definitely an electronics company; that is a far greater percentage of our business. So I understand the corporate reasoning behind that, and I suppose that's the same situation for the electronics manufacturers as well."

The CD's proliferation and acceptance (driven, in part, by inexpensive media) extends to professional recording as well as consumer playback. CD recorders are as ubiquitous as DAT in recording studios, and most pro and consumer electronics manufacturers offer a selection at various levels of price and performance.

In the case of Sony's professional audio group,

CD recorders were a late arrival. "For Sony," explains Paul Foschino, national manager of reseller marketing for business and professional products, "they've been around for about a year-and-a-half. For the consumer, they were introduced about six months after that. But Sony came into the CD-R market late, in a standalone piece. We held off, at least on the factory level, because of any concerns and sensitivity they might have had for what was going on in the music industry. That hurt us quite a bit in being able to come into the market and replace a product that we were doing very well with: DAT recorders. That was the main staple of a 2-channel digital recording device in our industry for many years, and Sony did very well with the PCM-R300 and R500.

"Then, when CD-R came along, people started to gravitate to that format because of the lower-cost media involved and the compatibility with playback in a wider variety of places. There were a lot of [competitors] cleaning up with CD-R recorders, and we were simply losing sales on our DAT decks with no replacement product. Eventually, we got into it after enough concerns were addressed from a legal standpoint, with clarification on pro channels of distribution, with clear definitions as to who the end-user and customer would be and how they would be using it. How that evolved into a consumer model, six months later, I don't know. Probably the same pressures being put on the factory, driven by the marketing company, because of lost sales opportunities being given to all our competitors."



Tools of the Trade. The CDR-W1500 CD recorder from Denon, left, and Sony's CRX-10U-A2 CD-R/RW drive.

Philips brought CD recording hardware to the consumer market sooner, introducing PC-based recorders in 1995 and standalone models in 1997. "Sony has been selling CD-R recorders for less than a year," Sony Electronics director of public relations Dave Migdal says. "Philips is in a different situation in that they don't have a music company and movie company looking over their shoulder, so to speak. We report to a different standard."

Sony Electronics announced its first consumer CD recorder, the RCD-W1, in January 2001. The company, Migdal adds, will soon offer three models. "The whole trend in CD-R now is faster recording times, super bit mapping [a process developed by Sony to achieve 20-bit performance on the 16-bit redbook CD standard], the ability to add CD text, high-speed finalizing. It's changing from simply slapping a couple of discs in a two-tray box and hitting 'record.'"

In other words, CD creation is easier for the consumer than ever before, and it is becoming more so as technology allows. Is this a pattern Sony is comfortable with? Migdal says, "We take Sony Music and Sony Pictures into account in everything we do. They are sister companies, and we all try and get along. I think all of us are on the same page in terms of protecting the rights of artists and content owners. Copyright protection is at the top of everyone's mind."

But what of the former buyer of prerecorded music on CD who downloaded the collected works of Miles Davis, Celine Dion, or Stevie Ray Vaughan to a Sony VAIO PC and burned them to Sony CD-Rs? Or made hundreds of copies of those artists' CDs with a Sony CRX10U-A2 USB CD-RW Drive or RCD-W1 CD recorder?

Sony Electronics senior VP of corporate communications Rick Clancy says, "Sony has always conducted its business on the basis of satisfying customer needs, both for its hardware and software products, while at the same time respecting copyright. We're

constantly operating with an awareness that we have to find the best balance of the respective interests of both consumers and copyright holders."

Technology has contributed to the industry's current imbalance. But Clancy notes that today's downloading and burning dilemmas could not have been anticipated. Moreover, legitimate uses of CD recorders, CD-R and RW drives, and recordable CDs are plentiful. "With the spread of the Internet and the advancement of software, it's become very easy to copy, for example, music CDs through file-sharing methods. And certainly, this degree of capability was not predicted when CDs were introduced to the market almost 20 years ago. This has made the whole issue of the protection of copyright holders' interests very important."

Sony isn't alone. Coexisting under parent company Matsushita are the replication facility JVC Disc America, with major-label clients, and Victor Company of Japan (JVC), which offers CD recorders. (Japanese label Victor Entertainment is a subsidiary of JVC.)

"Basically, there's a free-use doctrine for people who purchase movies and music," explains JVC Disc America senior VP of sales and marketing Sean Smith, referring to the Audio Home Recording Act of 1992. "We'd like to believe that the basic consumer would make copies for themselves and not for their friends and/or distribution. So the consumer division goes in marketing that product as: 'There's a niche, there's a need, it's an acceptable format.' We'd like to believe that the

people who purchase our products abide by the rules and regulations of the free-use doctrine."

And Denon—like Sony, long an innovator of professional and consumer recording equipment—is part of parent company Nippon Columbia, Japan's oldest record label, which recently established a U.S. operation under the revived Savoy label. "Denon had a pro CD recorder a dozen years ago," says national sales manager of professional products Wayne Dolnick, "but because Denon was a software company—it has its own record label and pressing plants—it refused to follow up on it. It was a philosophical debate over the years. It's only in the last year and-a-half that we've had these machines. I've only had the pro [machine] less than a year, because Denon was philosophically opposed to doing it."

Denon's professional CD recorder is sold, like Sony's, through professional audio distribution channels. "I believe it's illegal to sell in a consumer store," Dolnick says, "because it defeats SCMS." (He is referring to the Serial Copy Management System, which prevents production of multiple generations of digital copies from a copyright-protected original; a single, personal-use copy is permitted.)

Denon also manufactures two CD recorder models in its Home Audio line. "I don't know what the internal strategy was at [Nippon Columbia's] end," Dolnick says, "but we've pressured them for quite some time. You can sit on the fence and wait for the dominos to fall on the left or right side, or you can be proactive."

Within the industry, many are skeptical about CD burning's culpability with regard to the current sales slump, pointing to a host of legitimate alternatives. "I've spoken to all of my reps about this subject," Dolnick states. "They all have 13- to 16-year-old kids, and they all say the same thing: 'Yes, they do download files; yes, they do make a lot of CDs.' But what the industry is not recognizing, and what every single rep around the country has told me is, after the kids do this, they buy the original CD. When they

buy record sales are down, I think it's because a lot of the music is bad—that's basically the bottom line. I know that at the pressing plants, business is way off, but I think a lot of it has to do with content."

"I've read a lot," IRMA's Van Horn says, "as to people saying, 'Is it the change at the executive level, not trying to develop the artists the way they used to? Is it because they've diverted their attention to mergers, acquisitions, etc.? Is it because you just don't have artists today that have a wide genre that's appealing to the consumers? Is it downloading free music over the Internet? Or is it their lack of providing the catalogs at a reasonable price on the Internet?' I think it probably is all of the above."

At the recently concluded National Assn. of Recording Merchandisers (NARM) convention, copy-protected CDs—some of which have recently hit the European, Japanese, and U.S. markets—were hotly debated. An immediate impediment to the success of copy-protected CDs, however, was their incompatibility with many CD-ROM drives and DVD players.

The album *More Music From the Fast and the Furious* was a sort of test, explains Jim Urie, Universal Music & Video Distribution president and member of the NARM board of directors. "We wanted to put something out in the marketplace," he states, "that would not necessarily taint any individual artist, and we would get a fix. It did far better than we anticipated it doing, which was good. When we shipped it, some people internally were saying that it might not play on as many as 25% of the players. In fact, now that we've done it, the real returns—the 'defective' returns—appear to be something just under 1%. We know that from the retailers who are telling us what they're taking back and also because we have a help line in the insert that they can call for help.

"On the other hand, it could be copied," Urie continues. "Legally, we have to allow it to make one copy: The software allows you to make one copy, and then it engages so you can't make more. However, we knew that it would not be foolproof, and that in around one-third or so of computers, you would be able to make unlimited copies. That's what we thought going in, and that seems to be about what it is."

Still, Urie adds, copy-protected CDs are how the industry will ultimately resolve its dilemma. "I believe in people's right to copy CDs for their own use," he says. "The problem is that it has gone far beyond that, and for people to act like it hasn't or to get indignant about consumers' rights is as wrong as it would be to say that no CD burning should be allowed. It's not just about enfranchising or disenfranchising consumers; it's about how we can avoid bringing the music business to an end. To say, 'We'll educate people and they will stop'—that's not going to happen. I think that we're going to have to come up with something that is favorable to the consumer but also fair to the artists and all of the various copy holders."

While Sony Music offered no comment, Sony Electronics' Clancy states that, "Sony feels it's necessary to introduce a new technological approach that will help create a solution that respects the interests of both the consumers and copyright owners. We're currently evaluating technologies and considering the issue, but we have not finalized a determination on the method."

But if the overt sentiment circulating online is any indication, those burning CDs of freely downloaded music are as devoted to outsmarting copy-protection as the industry is to safeguarding its content. Pushing copy-protection, Denon's Dolnick says, will only backfire. "All it will do, in essence, is force the issue of MP3. Some of the broadcast people—a lot of whom are going to hard disc—are pushing MP3 in the ability to store larger amounts of data in a smaller space. They're looking for better-quality MP3 playback. Once the quality improves, the harder record companies make it for people to mix their own music, they're only going to shoot themselves in the foot. That's just an observation from somebody in the industry. I could be wrong; I think I'm right."

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Arenas Heed Call For Smaller Halls

With More Acts Filling Fewer Seats, Venue Owners Add On Theatrical Elements

BY LINDA DECKARD

NASHVILLE—Responding to a perceived need for more 5,000-seat halls, arena owners are investing hundreds of thousands of dollars in curtains, chandeliers, and rigging tracks in a bid to create intimate theaters within the arena bowl. And while the address is the same, arena theaters are being marketed and even named separately to emphasize the difference.

The ArenaNetwork, a consortium of arenas that can promote and co-promote, has even formed a subgroup, Arena Network Theatre Group (ANTG), to buy tours and promote the smaller venues as a separate route.

Its motivation is that there are more acts on tour that can fill 5,000 seats than those that can fill 20,000. From the booking agent's viewpoint, it's a more appropriately sized venue, with "all the staging space you'd ever need," notes Creative Artists Agency agent Ron Baird.

Currently, there are 18 ANTG theaters, not including the American Airlines Arena theater in Miami, scheduled to open in 2003. Tim Ryan of Arrowhead Pond of Anaheim and the Theatre at the Pond says ANTG would like to have "30 [member theaters] within the next 12 months."

Clear Channel Entertainment's Bruce Kapp believes the theaters are evidence that arenas "are not utilizing enough dates a year because of their capacity, so they're trying to lure artists in by cutting down capacity. A few have done spectacularly well, and a few haven't."

Baird, too, calls it a way of putting a spin on the arena to book it, but he sees more and more artists in the



DAME

mid-level range that can take advantage of the trend.

In the past, not many 5,000 to 6,000-seat auditoriums were built. Kevin Twohig, who books his Star Theatre at the Spokane Arena in Washington, believes 5,000-seaters were "going to be a trend 50 years ago, but there weren't a lot of acts at the time that could sell that many seats."

Today, there are a huge number

that can sell that many seats, Twohig says, and the war memorials and civic centers don't work. Those that were built were all compromises. "You can't build a 5,000-seat hockey rink and get a 5,000-seat theater out of it. Your seats are in the wrong places for a theatrical environment." But the big arenas can create an environment that looks and feels like a theater, Twohig says: "We paid off our \$250,000 investment in the first 18 months."

Bob Hunter of Air Canada Centre in Toronto, which houses the 5,500 to 5,800-seat Sears Theatre, has hosted 25 shows in the theater setup since the arena opened three years ago—"about one-third of our business."

Daren Libonati of Thomas & Mack Center in Las Vegas, home of the Ultimate Theater, cites flexibility as a key to the success of arena theaters. "Our advantage at this building is I can set the theater in a short house configuration," Libonati says, "as well as spin it around and do it in a complete lower bowl situation."

When Nine Inch Nails' attendance projections dropped way down, "we were able to drop the curtain and go into the theater setup," Libonati says. "An arena show became a theater show, and it created a very intimate 5,000-seat sellout."

It has worked in the other direction, too. Thomas & Mack staff can "lift our curtains in quadrants," Libonati notes. "When Creed caught fire years ago, we lifted one straightaway side, then the other, then the back of the bowl, so we were able to expand it."

Bucky Dame of the Joel Coliseum Theater at the Joel Coliseum in Winston-Salem, N.C., is new to the game. His first show in the 5,600-seat theater setup will be April 20, when Nelly plays there.

The centerpiece for Dame's theater is a \$10,000 chandelier that is 14 feet wide by 15 feet high. "We found it on eBay," Dame says. The monster chandelier stays up all the time, wrapped in a sock and tucked away during arena events.

"We took a look at what acts are available, and we had a lot more potential acts for the theater than the full arena," Dame continues. "And your margins are better, your outlay is not quite as much. You're looking at guarantees from \$40,000 up to \$150,000. For the full arena, it's \$100,000 plus. If you have a show with a \$100,000 guarantee at 5,000 seats, you can keep ticket prices rather reasonable."

Scott Williams of the Delta Center in Salt Lake City, a member of the ArenaNetwork, isn't part of ANTG and can't justify spending "\$350,000-\$400,000 for five or six

shows a year. This market is not short on small arenas."

Xen Riggs of Value City Theater, Schottenstein Center in Columbus, Ohio, is 100% behind the idea. "We did ours almost four years ago. Frankly, some of the promoters we were working with said, 'You may want to reconsider that; I'm not sure how much you'll do in that setup,'" Riggs recalls. "We've been open four years, and we do five or six shows a year that we consider Value City shows."

Kevin Ullestad of Assembly Hall in Champaign, Ill., has made some modifications to his 5,000-seat, 38-year-old theater. "Roughly 40% of our concerts [have been] in our theater configuration [during] the last two years, because there are [fewer] and [fewer] shows that can sell 10,000 tickets," Ullestad says. "ANTG



LIBONATI

will shine the light on an excellent opportunity that is already there and [that] we've been utilizing."

Ed Rubinstein of Bi-Lo Center in Greenville, S.C., opened his Pepsi Pavilion in February 2000 with Reba McEntire. He has always believed that "there is an untapped market for the 4,000 to 5,000-seat configuration. There aren't that many cities that have facilities that size."

However, Rubinstein also believes there was an embarrassment factor for acts if they couldn't play the full arena. A curtain didn't quell the feeling, but a separate theater, he believes, will. "I get calls now from agents and acts and promoters that want to play the Pepsi Pavilion."

With the fiscal year started Sept. 1, 2001, Rubinstein has seven events booked through April 21 and offers for three or four more. Concerts include the Guess Who, Patti LaBelle, CeCe Winans/Donnie McClurkin, and, coming up, Steven Curtis Chapman and dcTalk.

Twohig says, "Rob Zombie is our next show in there. How insane is that? And we're going to do Styx/REO Speedwagon a week after that. Rob Zombie is way, way into the black—it's very profitable—and Styx/REO is doing fine."

Tour Goes 'Backstage'

BY RAY WADDELL

NASHVILLE—In what amounts to probably the biggest extended corporate VIP beer bash ever, Clear Channel Entertainment (CCE) and Miller Brewing Co. are serving up the Rellim tour, a three-trek, 57-date club run featuring developing artists.

Nineteen cities get all three tours, with the first already under way. Rellim ("Miller" spelled backwards) is the first national marketing alliance that makes use of Clear Channel's radio and entertainment division to develop a customized marketing program for a sponsor.

Darin Wolf, CCE VP of alliance marketing, says Rellim's genesis occurred when Miller's media-buying agency approached Clear Channel Worldwide with the challenge of "developing a unique media merchandising program revolving around music." Clear Channel's radio side, in turn, brought in CCE.

"Miller wants to be seen as a staunch supporter of emerging artists," Wolf says. The first tour began March 10 and features Tarric, Mesh STL, and Daysleeper. The second tour has Trik Turner booked as the headliner, and the third tour has yet to be finalized.

Miller director of sports and events marketing Steve Lauletta says, "The Rellim tour is an attempt for us to make a statement in terms of up-and-coming music and take it to the local level and consumers in each of these 19 markets. Hopefully, we'll make a positive impression with Miller and our brands, and consumers will have a good night of music."

Attaching to developing artists, as opposed to sponsoring established artists, better pinpoints those consumers Miller is targeting, Lauletta says. "The music consumer we're trying to impact with this program is one that has a real focus on discovering the next big band out there and being on the cutting edge," he says. "We don't want this to be 'Miller Brewing Company presents band XYZ.' Our goal is to relate to music and the discovery of music and bands."

Each tour runs for about four weeks, with CCE promoting and producing all dates. Lauletta says, "This is really our first national cross-platform, fully integrated touring property marketed exclusively through our radio in every city. The only way to get tickets is through our local radio partners with on-air promotions, bar nights, and so on."

The all-club tours range in capacity from 500 to 2,000, with the

average at about 800. "These are basically private parties," Wolf explains. "Our deal with the clubs is a four-wall rental."

BASS-ACKWARDS

The concept of the Rellim shows is unique, with producers turning the venues "inside out" to give music fans a behind-the-scenes perspective. Wolf says, "We're giving consumers the opportunity to touch and feel what it's like to be backstage."

Patrons enter the venue through a side or back door, hang in an "artist dressing room" area with video games, couches, and foosball tables, and then proceed to a "green room" that serves as the performance area. Wolf says, "The 'green room' is set

up with waiter/waitress service and unique lighting techniques." Video screens show bands exiting the Rellim tour bus and entering the same way patrons did previously: "The fans love it."

Wolf admits that a "backwards" production adds costs. "This is a little more expensive than the traditional ticketed tour, with the addition of the different elements, props, and touch points."

That said, this is one of the few tours that is bought and paid for before the trucks ever leave, without any promoter risk involved. Wolf says, "Miller is sponsoring the tour. It's their tour, we're producing, and they're paying us a sponsorship fee for that. Additionally, our media partners are getting incremental income to promote the shows."

Lauletta says the Rellim tour represents a "multimillion-dollar investment" for Miller Brewing Co., including local and national media buys. However, he points out that the tour is a more targeted marketing effort than many other sports and entertainment marketing initiatives. "Miller and Clear Channel are able to bring this program into these markets and collectively make it look the way we want it to, as opposed to a sports program that's borrowed equity," he explains. "If we decided going to Columbus, Ohio, was a good idea, we can go there."

Lauletta admits there has been a "lot of learning curves" on the initial run. "We're dealing with things that are invisible to the consumers but are a lot of hard work for us. We want to make the first tour as cool as we can, but we should really be hitting our stride by show one of leg two. In each market, with each station, in each venue, we're going to learn something."



Warped Still Going Strong

BY RAY WADDELL

NASHVILLE—Having seen high-profile festivals like Lollapalooza and Lilith Fair come and go, the Vans Warped Tour is gearing up for its eighth run, with 47 dates on the books. Warped is a joint production of Kevin Lyman, Creative Artists Agency (CAA), and Vans.

The tour begins June 21 in Boise, Idaho, and concludes Aug. 18 in Detroit. The lineup includes Bad Religion, Flogging Molly, Good Charlotte, Lagwagon, Mighty Mighty Bosstones, MXPX, New Found Glory, NOFX, Reel Big Fish, the Used, Morgan Heritage, Thrice, Thursday, Something Corporate, and many others. Forty-two bands play at each show.

"We have a good, well-rounded lineup," Lyman says. "No superstars jump out at you, but the lineup runs pretty deep with solid touring acts."

This year's Warped tour seems to boast more lifestyle elements and ancillary attractions than ever. "I don't know if it's more; we just got 'em all in the press release this year,"



Lyman says. Included are extreme sports demonstrations, the Warped Are They Now? traveling museum, a Troma Films exhibit, the Pirate Zone water-themed area, a fanzine area, Extreme Drumming, and the Reverse Daycare. There are two secondary stages. In addition to Vans, sponsors are Sony PlayStation and Yoo-Hoo.

Rather than a straight-up summer shed run, Warped continues to play a wide range of venues. The route includes fairgrounds, ski lodges, amphitheater and arena parking lots, piers, and stadiums. It also plays some markets that are off the beaten path for many major tours. "We're definitely getting out to some of the hinterland places this year," CAA's Daryle Eaton says. Asked if there are punks in those markets, he says, "We're gonna find them if they're there."

Warped will play doubles in Los Angeles and San Francisco; two-day passes will be available for \$40 in those markets, as well as for Orlando and Jacksonville in Florida. The average ticket price for Warped is \$25.

Last year, Warped grossed more than \$6 million and drew more than 460,000 people. So why has it survived and thrived when others haven't? "I keep to my niche," Lyman says. "And we pay attention to our audience and what they want to see."

Eaton adds, "There's definitely a Warped kid out there that looks forward to this every year. And we offer value."

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ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
BILLY JOEL & ELTON JOHN	National Car Rental Center, Sunrise, Fla. March 5-7	\$3,713,645 \$175/\$85	38,246 38,709 two shows	Clear Channel Entertainment
GEORGE STRAIT, JO DEE MESSINA	The Pyramid, Memphis March 8	\$1,206,065 \$59.50	20,720 sellout	Varnell Enterprises
'N SYNC, GINUWINE	Tacoma Dome, Tacoma, Wash. March 4	\$1,126,473 \$110/\$39.50	19,542 20,604	Clear Channel Entertainment
'N SYNC, GINUWINE	Compaq Center, San Jose, Calif. March 8	\$896,542 \$110/\$39.50	14,857 16,615	Clear Channel Entertainment
'N SYNC, GINUWINE	ARCO Arena, Sacramento, Calif. March 7	\$883,101 \$110/\$39.50	14,661 15,272	Clear Channel Entertainment
'N SYNC, GINUWINE	San Diego Sports Arena, San Diego March 10	\$838,556 \$110/\$39	12,213 14,391	Clear Channel Entertainment
NEIL DIAMOND	Philips Arena, Atlanta March 10	\$815,085 \$67.50/\$37.50	13,725 sellout	Concerts West
'N SYNC, GINUWINE	Oakland Arena, Oakland, Calif. March 6	\$682,146 \$110/\$39.52	13,219 16,579	Clear Channel Entertainment
OZZY OSBOURNE, THE TEA PARTY, PROJECT WYZE	Skyreach Centre, Edmonton, Alberta, March 5	\$565,637 (\$899,308 Canadian) \$37.11/\$18.55	15,545 16,470	Clear Channel Entertainment
MARY J. BLIGE, AVANT	Shrine Auditorium, Los Angeles March 6-7	\$519,980 \$65/\$35	11,243 12,312 two shows	Clear Channel Entertainment
NEIL DIAMOND	Patriot Center, Fairfax, Va. March 14	\$493,830 \$67.50	8,485 sellout	Concerts West
NEIL DIAMOND	Raleigh Entertainment and Sports Arena, Raleigh, N.C. March 12	\$458,303 \$67.50/\$37.50	11,116 11,642	Concerts West
NEIL DIAMOND	North Charleston Coliseum, North Charleston, S.C. March 9	\$379,643 \$67.50/\$37.50	8,709 8,928	Concerts West
OZZY OSBOURNE, THE TEA PARTY, PROJECT WYZE	Molson Centre, Montreal March 11	\$369,968 (\$587,027 Canadian) \$37.50	9,866 10,494	Clear Channel Entertainment
HANK WILLIAMS JR., BLAKE SHELTON, ANDY GRIGGS	Fox Theatre, Atlanta March 8-9	\$351,287 \$48/\$33	8,769 9,170 two shows	B-F Promotions
BARRY MANILOW	First Union Arena, Wilkes-Barre, Pa. March 18	\$351,248 \$55/\$38	7,230 sellout	Jack Ustick Presents N.E. Metropolitan Entertainment Group
ALAN JACKSON, JAMIE O'NEAL	Patriot Center, Fairfax, Va. March 10	\$341,967 \$45/\$28.50	7,872 8,650	Muscentre Prods., Outback Concerts
KENNY CHESNEY, SARA EVANS, CAROLYN DAWN JOHNSON	Viking Hall Civic Center, Bristol, Tenn. March 16-17	\$334,951 \$30.50	10,982 two sellouts	Varnell Enterprises
KID ROCK, HEMIGOD	Van Andel Arena, Grand Rapids, Mich. March 14	\$313,432 \$29	10,808 sellout	Clear Channel Entertainment
OZZY OSBOURNE, THE TEA PARTY, PROJECT WYZE	Winnipeg Arena, Winnipeg, Manitoba March 7	\$304,331 (\$481,117 Canadian) \$37.64	8,462 10,709	Clear Channel Entertainment
ENRIQUE IGLESIAS	Molson Centre, Montreal March 12	\$259,817 (\$411,344 Canadian) \$43.90/\$31.27	6,272 sellout	Clear Channel Entertainment
TOBY KEITH, JAMIE O'NEAL, EMERSON DRIVE	The Mark of the Quad Cities, Moline, Ill. March 15	\$257,618 \$26.25	10,313 sellout	Clear Channel Entertainment
KENNY CHESNEY, SARA EVANS, PHIL VASSAR, CAROLYN DAWN JOHNSON	Von Braun Center, Huntsville, Ala. March 15	\$244,032 \$32	7,626 sellout	Varnell Enterprises
KORN, STATIC-X	Auditorio Benito Juarez, Guadalajara, Mexico March 6	\$237,209 (2,163,350 pesos) \$38.38/\$21.93	9,415 sellout	OCESA Presents, CIE Events
DREAM THEATER	Auditorio Nacional, Mexico City March 3	\$236,036 (2,183,330 pesos) \$64.86/\$14.05	7,199 8,887	OCESA Presents, CIE Events
KORN, STATIC-X	Auditorio Coca-Cola, Monterrey, Mexico March 4	\$220,022 (2,006,600 pesos) \$76.75/\$16.45	5,943 6,790	OCESA Presents, CIE Events
'70s SOUL JAM: THE STYLISTICS, THE CHI-LITES, THE DELFONICS & OTHERS	Beacon Theatre, New York March 9	\$218,315 \$50/\$35	5,048 5,764 two shows	Clear Channel Entertainment
JIM BRICKMAN	The Bushnell, Hartford, Conn. March 9-10	\$188,350 \$55/\$45	4,032 4,998 two shows one sellout	Exceptional Artists
HEZEKIAH WALKER, RICKY DILLARD & NEW GENERATION, MARY MARY	Radio City Music Hall, New York Feb. 16	\$185,041 \$50/\$45/\$35/\$25	4,427 5,942	Radio City Entertainment
GORILLAZ, DAN THE AUTOMATOR	Hollywood Palladium, Hollywood, Calif. March 8-9	\$175,595 \$35	5,720 two sellouts	Clear Channel Entertainment
WEEZER, SAVES THE DAY, OZMA	Mellon Arena, Pittsburgh Feb. 18	\$171,160 \$27.50	6,571 9,000	Clear Channel Entertainment
AARON CARTER, DREAM STREET, LINDSAY PAGANO	Roberts Stadium, Evansville, Ind. Feb. 15	\$171,039 \$29.50/\$22.50	6,388 7,459	Clear Channel Entertainment
'70s SOUL JAM: THE STYLISTICS, THE CHI-LITES, THE DELFONICS & OTHERS	Star Plaza Theatre, Merrillville, Ind. Feb. 23	\$167,250 \$42/\$30	5,399 6,800 two shows	Star Prods.
KENNY CHESNEY, SARA EVANS	ctnow.com Oakdale Theatre, Wallingford, Conn. March 3	\$167,075 \$48.50/\$38.50	4,213 4,827	Clear Channel Entertainment
AARON CARTER, DREAM STREET, LINDSAY PAGANO	Mandalay Bay Events Center, Las Vegas March 2	\$162,755 \$40.50/\$20.50	5,384 6,500	Clear Channel Entertainment

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Views™

by Linda Deckard



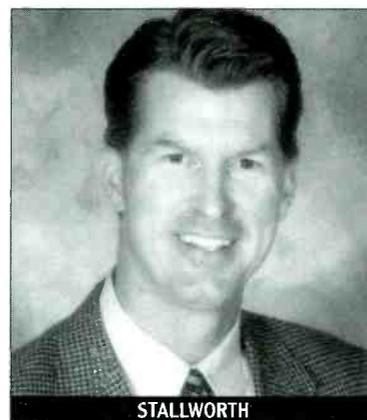
COURT TOUR COMPLETE: It has been five years since the idea of building an amphitheater at the Clark County Fairgrounds in Ridgefield, Wash., was a gleam in the eye of fair manager **Tom Musser**.

Finally, the shed project has "finished its court run," Musser says, referring to litigation that has held up the project. When complete, developer Q-Prime will be allowed a maximum of 45 concerts per year at the new venue.

The amphitheater will bring the fair improved freeway offramps and roads, developed parking lots, landscaping, and "\$20 million over the next 25 years and more after that if the options are exercised," Musser says. "That will give us the money to implement the master plan for the redevelopment of the fairgrounds."

On March 5, the state Supreme Court denied the petition from the fairgrounds' neighborhood association and Stop the Amphitheater Today, which sought to stop construction. That was the last of a string of appeals. In the best-case scenario, Musser hopes to break ground this summer.

ANOTHER GAMBLE: The newest arena in the crowded Las Vegas market will be the **Orleans Arena**, part of the



STALLWORTH

Orleans Hotel & Casino. **Steve Stallworth**, a veteran of 12 years in the venues business, is manager. The 9,000-seat, multi-purpose arena is to open in late spring 2003. Stallworth says the plan is to target the local market—something owners are also doing with the rest of the casino operation.

The new arena is only a mile-and-a-half from the **MGM Grand Garden** to the west and a similar distance to the east from the **Thomas & Mack Center**. The market also has the **Mandalay Bay Arena**, while another new arena, a hockey facility, has been announced for the downtown area, to be managed by SMG.

On positioning Orleans Arena, Stallworth says, "We hope to fall into the

6,000- to 8,000-seat tour, with a reasonable ticket price that appeals to the locals. We're about affordability and value. It's a different model." He expects to book about 18 concerts per year.

Stallworth says the arena portion of new construction at the Orleans will cost \$43 million-\$53 million. The owner is **Michael Gaughan**. The architect is Sinks Combs Dethlefs; sound is by WJHW.

CHANGING HORSES: **David Rosenwasser** is now on board as a consultant at **Miami Arena**, and the Miami Sports and Exhibition Authority (MSEA) has taken over management after not renewing its contract with SMG. MSEA and Miami Arena executive director/CEO **Jim Jenkins** will run the arena.

The arena was the only game in town at one time. Now, two more major arenas are in the vicinity. The plan is to cash in on the perception that Miami Arena is more intimate and plays well to family shows and Latin audiences. "We had three sellout shows of **Marc Anthony**," Jenkins says. Miami Arenas also now has a curtain system to decrease seating capacity (see story, page 24) for tours playing 5,000- to 6,000-seat venues.

The goal for the venue is to cut its operating deficit from \$948,000 to \$500,000 and increase bookings from 85 to 100, Jenkins says.

SECURITY CONSCIOUS: 'N Sync hit a per cap of \$9 on novelties and \$2.50 on food and drink at the **Tacoma Dome** in Washington from an attendance of 19,542, according to **Jody Hodgson**, the Dome's booking manager. **Ernie Hahn** of **San Diego Sports Arena** says 'N Sync's merch per cap there was \$10 from attendance of 12,213.

Hodgson was particularly impressed with security for the 'N Sync show. There were photo laminates for all backstage personnel, including the Dome's staff. Hahn says it was "the first time I've ever had my picture taken for a show pass." The group travels with its own metal-detector wands, used in the front and back of the house.

A FOND FAREWELL: **Bill Chiesa**, 60, GM of **Metra Park** in Billings, Mont., and a member of the International Assn. of Assembly Managers (IAAM) since 1980, died March 16 in Billings.

Well-known on the fair circuit as manager of the **MontanaFair**, Chiesa was very active in IAAM's District IV. Prior to taking over in Billings, he had been manager of the **Montana State Fair** and **Four Seasons Arena** in Great Falls, Mont.

MARCH 30 2002

Billboard

TOP R&B/HIP-HOP ALBUMS

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

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, ARTIST, Title, PEAK POSITION, THIS WEEK, LAST WEEK, 2 WKS. AGO, ARTIST, Title, PEAK POSITION. Includes albums like B2K, BRANDY, LUDACRIS, JAHEIM, MARY J. BLIGE, KIRK FRANKLIN, NAPPY ROOTS, NAS, KILLA BEEZ, USHER, BUSTA RHYMES, SOUNDTRACK, JA RULE, SHARISSA, REMY SHAND, JENNIFER LOPEZ, ALICIA KEYS, FAT JOE, DESTINY'S CHILD, KEKE WYATT, INDIA.ARIE, FAITH EVANS, SOUNDTRACK, OUTKAST, MYSTIKAL, IMX, JAGUAR WRIGHT, X-ECUTIONERS, LIL BOW WOW, JOE, N*E*R*D*, ANGIE STONE, MOBB DEEP, MICHAEL JACKSON, MASTER P, SIR CHARLES JONES, MAXWELL, AALIYAH, DMX, YOLANDA ADAMS, SADE, CRAIG DAVID, LIL' KEKE, LUTHER VANDROSS, RES, UGK, PETEY PABLO, JAY-Z, JAGGED EDGE.

MARCH 30 2002

Billboard

TOP R&B/HIP-HOP CATALOG ALBUMS

Table with columns: THIS WEEK, LAST WEEK, ARTIST, Title, TOTAL CHART WKS, THIS WEEK, LAST WEEK, ARTIST, Title, TOTAL CHART WKS. Includes albums like 2PAC, THE NOTORIOUS B.I.G., 2PAC, NAS, MAKAVELI, AL GREEN, 2PAC, JAY-Z, MARY J. BLIGE, NAS, NAS, DR. DRE, MARVIN GAYE, THE TEMPTATIONS, AALIYAH, KEITH SWEAT, LAURYN HILL, SADE, TWISTA, JUVENILE, R. KELLY, DMX, THE JACKSON 5, GINUWINE.

Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums.

Beat Box™

by Michael Paoletta



WHAT YOU NEED: Once in a while, a record comes along that completely blows us away with its originality. "Mon Superlover" by **Philly Station** featuring **Tammi Wright** (Neo U.K.), as reconstructed by remix pioneer **Tom Moulton**, is one such track.

The Ritchie Family-referencing "Mon Superlover" starts off innocently enough, with a filtered kick drum and Wright's smoldering vocals. A minute or so later, with the arrival of orchestra hits and aggressive horns, the song explodes into a downpour of excitement and energy.

Beat Box hears that Neo will be handing out promotional 12-inches of the track (which includes Euro-pop and progressive houses mixes, respectively, by **the Sleaze Sisters** and **Agent Sumo**) at the Winter Music Conference in Miami March 23-27. It wouldn't surprise us if this becomes one of the songs of the con-fab. Neo is scheduled to issue the single in early summer.

HOMEMADE HOUSE: Peter Rauhofer recently created a "bootleg" tribal-infused mix of **Kylie Minogue's** "Can't Get You out of My Head" that's become the track du jour. With everyone trying to get their hands on a copy, Capitol has wisely decided to have Rauhofer go back into the studio with master tapes to properly re-tweak the track. Expect promo-only CDs by the end of the month.

Staying with Minogue for another second, **the Scumfrog** (aka **Jesse Houk**) has done a "bedroom mix"—the Scumfrog Beauty & the Beast mix—of Minogue's "Love at First Sight" (also from her international smash album, *Fever*), which is causing much commotion on New York dancefloors. "Love at First Sight" is scheduled to be the singer's third international single, and we can only hope this hypnotic, progressive house restructuring is considered for official release.

GIMME SHELTER: After several weeks of throwing "construction parties," New York's Club Shelter will hold its official grand opening March 30, with a special performance by **Patti LaBelle**.

2002 marks the 11th year that Shelter (founded by resident DJ **Timmy Regisford**, Blaze's **Kevin Hedge & Josh Milan**, and Shelter Records' **Freddy Sanon**) has been hosting parties in NYC, most recently at the Vinyl club (Beat Box, *Billboard*, Sept. 22, 2001). And for the first time, Shelter actually owns the space in which it's now housed.

So, while the Saturday-night Shel-

ter party will be the heart and soul of the multi-level midtown space, Club Shelter will be open other nights for other promoters and events. On April 17, **Masters at Work** will host a record release party for its new set, *Our Time Is Coming* (*Billboard*, Jan. 26). We also hear that DJ **Victor Calderone** may be manning the club's turntables on Sunday nights.



HEDGE

"Over the past 11 years, we have built up a reputation as dance music purists," Hedge notes. "People who come to the Shelter party are interested primarily in dancing and enjoying music. We want Club Shelter to continue that tradition and become the home for true dance music lovers from around the world."

COME TOGETHER: Days after the first Industry FeedBack Networking Night, held March 7 (and the first Thursday of each month thereafter) at New York's Centro-Fly club, people can't stop talking. More than 250 dance music industry folk attended the 9-11 p.m. event, which is akin to a "listening party," with producers, remixers, and A&R execs debuting their latest demos and test pressings. In charge of manning the turntables and CD players was For the Record's **Jeffery Allen**, who played each track for about five minutes. According to event organizers Oracle Entertainment's **Debra Eriksen** and Rob Promotions' **Rob Fernandez**, its purpose was to give everyone the opportunity to have their product heard and evaluated by peers.

IMPORTANT DATES: The ninth annual *Billboard* Dance Music Summit will come together Sept. 10-12 at the Marriott Marquis Hotel in New York. For info regarding registration and sponsorships should contact, respectively, **Phyllis Demo** (646-654-4643 or pdemo@billboard.com) and **Cebele Rodriguez** (646-654-4648 or crodriguez@billboard.com).

Armstrong Delivers New Disc On Melankolic/Astralwerks

BY CRAIG ROSEBERRY

NEW YORK—Cinematic and orchestral Scottish producer/composer/arranger Craig Armstrong has had an impressive musical journey since the release of his 1997 Melankolic/Astralwerks debut, *The Space Between Us*.

Aside from gaining fame for his string arrangements on Madonna's "Frozen," Armstrong has collaborated with producers Nellee Hooper and Marius De Vries and composed and conducted strings for various acts, including U2, Björk, and Tina Turner.

As a soundtrack composer, Armstrong has scored such films as *The Bone Collector* and *Romeo + Juliet*. Earlier this year, he received Golden Globe and British Academy of Film and Television Awards for best original music for his work on *Moulin Rouge*.

On April 16 (one day earlier overseas), the focus will shift back to Armstrong the recording artist, when Melankolic/Astralwerks issues *As If to Nothing*, his sophomore release.

Merging classical composition with electronic textures, plaintive melodic pop stylings, and haunting deep rhythmic undertones, *As If to Nothing* finds Armstrong, whose songs are handled by EMI Music Publishing, creating a visceral and majestic listening experience that is both restrained and rhapsodic.

'EPIC EMOTIONAL JOURNEYS'

"*As If to Nothing* is quite personal," Armstrong acknowledges. "As with *The Space Between Us*, this album is about proximity and closeness—similar themes in most people's lives. I wanted to create these tiny, yet epic, emotional journeys that represent a small fragment of humanity. Ultimately, I wanted to evoke a universal feeling or emotional response that most people can relate to or sympathize with."

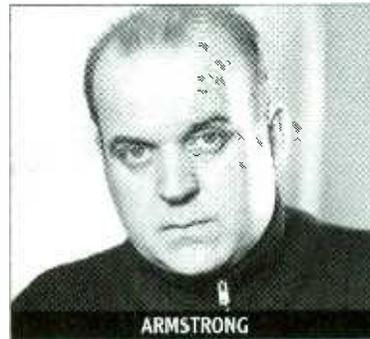
The reserved and soft-spoken artist admits that he's not comfortable in the limelight: "Instead, I use my music as the focal point, collaborating with other talented musicians and vocalists to bring out the visual and human element of my work."

Armstrong's largely collaborative effort features inspired contributions from an array of artists, including Bono, Photek, the Lemonheads' Evan Dando, British vocalist David McAlmont, and Alpha's Wendy Stubbs.

"When somebody like Craig writes a song with you in mind, it's absolutely thrilling," notes McAlmont, who

appears on the spellbinding "Snow." "It really encourages me to give my all as a performer."

Brion Vytlacil, assistant buyer at specialty retailer Rebel Rebel in New York, says, "The ties between his film work and this new album, with its many guests, create a time capsule of what is happening now. It's modern and timeless."



ARMSTRONG

The album's celebrated lineup, coupled with the artist's numerous previous musical endeavors, enables Astralwerks to promote *As If to Nothing* to a wide audience. "Craig's fan base consists of a variety of people from various age groups," Astralwerks director of associated labels Nick Clift explains. "Our campaign focuses on mainstream and specialty dance press, as well as college and adult radio formats. We also have Internet marketing and advertising targeting a broad range of music

consumers, from the electronic fans who know him from his Massive Attack association to 'Golden Globe newcomers' and those who know him via collaborations with Bono, Evan Dando, Liz Fraser, and Paul Buchanan."

Clift notes that Armstrong is semi-established at noncommercial triple-A stations like KCRW Los Angeles and WXPN Philadelphia and adds that the label will service commercial and non-commercial adult radio formats with several vocal tracks from the album. Although there is not a commercial U.S. single, a video for "Wake Up in New York" (featuring Dando) has been delivered to MTV2 and VH1. Melankolic will issue "Wake Up in New York" in the U.K. April 29. All proceeds go to the American Red Cross.

On April 7, Armstrong—who is self-managed in association with Catherine Manners of London-based Manners-McDade and booked by David Levy of London-based ITB—is scheduled to perform at the Barbican in London. He will be joined by, among others, McAlmont, Dando, Buchanan, and Stubbs.

Astralwerks aims to develop the album during the spring and summer, culminating in a series of live U.S. dates that will feature a full orchestra. At the same time, Clift says the label will launch an aggressive second wave of promotions—including TV, radio, and press—in early fall.

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TO OUR READERS

The Beat Box Hot Plate will return next week.

MARCH 30 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.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
NUMBER 1 2 Weeks At Number 1						
1	1	4	8	IT'S LOVE (TRIPPIN')	GROOVILICIOUS 274/STRICTLY RHYTHM	Goldtrix Presents Andrea Brown
2	3	6	4	SONG FOR THE LONELY	WARNER BROS. 42422	Cher
3	6	15	3	NO MORE DRAMA (THUNDERPUSS REMIXES)	MCA 155929	Mary J. Blige
4	5	7	7	SLEEPING FASTER	SKINT PROMO/COLUMBIA	Lo Fidelity Allstars
5	2	2	10	YOU GIVE ME SOMETHING	EPIC PROMO	Jamiroquai
6	10	19	5	WISH I DIDN'T MISS YOU (THE REMIXES)	J 21162	Angie Stone
7	9	11	8	YOU AND ME (FEELS SO GOOD)	JUNGLE REG 90012	Solar City Featuring Pepper Mashay
8	18	28	4	IT'S GONNA BE... (A LOVELY DAY)	BEDROCK/CREDENCE PROMO/NETTWERK	Brancaccio & Aisher
9	4	1	11	LOVE'S GONNA SAVE THE DAY	VINYL SOUL 121/MUSIC PLANT	Georgie Porgie
10	26	35	3	ALIVE	EMERGE 30006/CENTAUR	Kevin Aviance
11	17	21	4	VIP	MIXOLOGY 00054/4 PLAY	Ibiza
12	14	18	5	FREE TO CHANGE YOUR MIND (REMIXES)	DREAMWORKS PROMO	Regency Buck
13	12	8	12	TAKE MY HAND (REMIXES)	ARISTA PROMO	Dido
14	8	5	10	THE REAL LIFE	CREDENCE 33150/NETTWERK	Raven Maize
15	7	3	9	WHENEVER, WHEREVER (REMIXES)	EPIC PROMO	Shakira
16	23	31	4	ESCAPE (REMIXES)	INTERSCOPE PROMO	Enrique Iglesias
17	19	22	4	THE HEARTBREAK	STAR 69 1234	Friburn & Urik
18	25	29	7	AMERICANA	THUMP 2318	Gerardo
19	15	9	10	SON OF A GUN (REMIXES)	VIRGIN PROMO	Janet Featuring Missy Elliott, P. Diddy & Carly Simon
20	28	37	3	FIRE	TOMMY BOY SILVER LABEL 2356/TOMMY BOY	Dolce
21	31	42	3	CAN'T STOP DANCIN'	GROOVILICIOUS 268/STRICTLY RHYTHM	Inaya Day
22	13	13	9	WAKE UP	TRANS CONTINENTAL 89989/LOGIC	Beki
POWER PICK						
23	37	—	—	FLAWLESS	GROOVILICIOUS 273/STRICTLY RHYTHM	The Ones
24	20	16	9	GETTIN' INTO U	F-111 PROMO/MINISTRY OF SOUND	W.O.S.P.
25	22	17	10	ME WITHOUT YOU	DEFINITY 015	Dspina Featuring Andricka Hall
26	24	27	4	SIX FEET UNDER (TITLE THEME REMIXED)	UNIVERSAL 015778	Thomas Newman
27	11	10	11	YOU GOT ME (BURNIN' UP)	MCA 155918	Funky Green Dogs
28	33	39	4	INSATIABLE (REMIXES)	COLUMBIA 79708	Darren Hayes
29	21	14	9	LITTLE GIRL	NERVOUS 20507	Viola
30	35	41	4	MOUNTAIN TOP	JELLYBEAN 72642	99th Affair Featuring Lataza Waters
31	29	20	9	FRAGILE (REMIXES)	A&M PROMO/INTERSCOPE	Sting
32	39	44	3	JOIN ME	PRISONERS OF DANCE/247 873010/ARTEMIS	Lightforce
33	16	12	14	STAR GUITAR	FREESTYLE DUST/ASTRALWERKS 38812/VIRGIN	The Chemical Brothers
34	32	34	5	AWAY (JOHN CREAMER AND STEPHANE K REMIXES)	YOU 006/ULTRA	Mantra Featuring Lydia Rhodes
35	44	—	—	THEY SAY VISION (DANCE REMIXES)	MCA PROMO	Res
36	34	30	5	BEL AMOUR	TOMMY BOY SILVER LABEL 2345/TOMMY BOY	Bel Amour
37	30	26	10	WORK	MAW 2302/TOMMY BOY	Masters At Work Feat. Puppah Nas-T & Denise
38	41	45	3	ADDICTED TO BASS	GUSTO IMPORT	Puretone
39	27	24	12	UNDERWATER	NETTWERK 33141	Delerium Featuring Rani
40	45	—	—	PURPLE GOD	GLASS SLIPPER 001	Anny
41	40	38	7	SOMEONE LIKE YOU	REPRISE PROMO	New Order
42	47	—	—	OPEN ME	PROPAIN 453/CUTTING	KHZ
43	46	—	—	FOR A LIFETIME (ALEX GOLD REMIX)	XTRAVAGANZA IMPORT	Ascension
HOT SHOT DEBUT						
44	NEW	1	1	TO GET DOWN	KINETIC 54713	Timo Maas
45	48	—	—	RESURRECTION	TOMMY BOY SILVER LABEL 2358/TOMMY BOY	PPK
46	36	25	14	CAN'T GET YOU OUT OF MY HEAD	CAPITOL 77685	Kylie Minogue
47	NEW	1	1	EARTH (BEN WATT REMIX)	MAVERICK PROMO/WARNER BROS.	MeShell Ndegeocello
48	NEW	1	1	LET'S DO IT TOGETHER	NAKEDMUSIC 019/ASTRALWERKS	Blue Six
49	NEW	1	1	IF YOU FALL (THE M.A.S. COLLECTIVE MIXES)	HARLEQUIN 1238	Ad Finem
50	38	23	12	CAUGHT UP	GROOVILICIOUS 271/STRICTLY RHYTHM	DJ Disciple Featuring Mia Cox

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
NUMBER 1 1 Week At Number 1						
1	2	2	3	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido
2	1	11	3	NO MORE DRAMA (THUNDERPUSS REMIXES)	MCA 155929	Mary J. Blige
3	6	6	3	CAN'T FIGHT THE MOONLIGHT (REMIXES)	CURB 77098	LeAnn Rimes
4	3	3	6	YOU MAKE ME SICK (HQ2 REMIXES)	LAFACE 24596/ARISTA	Pink
5	4	1	21	LIFETIME (BEN WATT REMIX)	COLUMBIA 79640/CRG	Maxwell
6	8	7	6	WILL I?	ROBBINS 72055	Ian Van Dahl
7	12	10	7	CAN'T GET YOU OUT OF MY HEAD	CAPITOL 77685	Kylie Minogue
8	11	8	16	BY YOUR SIDE (REMIXES)	EPIC 79544	Sade
9	10	12	3	YES	TOMMY BOY 2286	Amber
10	13	16	3	ONE GOOD REASON	247 7242/ARTEMIS	Nicole J. McCloud
11	15	9	10	WHERE THE PARTY AT (REMIXES)	SO SO DEF/COLUMBIA 79605/CRG	Jagged Edge With Nelly
12	19	23	7	WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS.	Madonna
13	5	5	12	WHERE'S YOUR HEAD AT	XL 38803/ASTRALWERKS	Basement Jaxx
14	18	24	3	HEAVEN	ROBBINS 72057	DJ Sammy & Yanou Featuring Do
15	14	13	9	EVERYDAY	NERVOUS 20487	Kim English
16	17	14	10	THIS IS ME (REMIXES)	BAO BOY 79403/ARISTA	Dream
17	9	4	7	7 DAYS (SUNSHIP REMIXES)	WILDSTAR/ATLANTIC 85232/AG	Craig David
18	13	11	11	BREAK 4 LOVE	STAR 69 1217	Peter Rauhofer + Pet Shop Boys=The Collaboration
19	16	17	8	STAR GUITAR	FREESTYLE DUST/ASTRALWERKS 38812/VIRGIN	The Chemical Brothers
20	NEW	1	1	SONG FOR THE LONELY	WARNER BROS. 42422	Cher
21	23	21	10	HIDE U	KINETIC 54701	Kosheen
22	20	15	10	DESERT ROSE (VICTOR CALDERONE REMIX)	A&M 497321/INTERSCOPE	Sting Featuring Cheb Mami
23	7	—	—	FEELS GOOD (DON'T WORRY BOUT A THING) (KELLY G. CLUB MIX)	TVT 2344	Naughty By Nature Featuring 3LW
24	21	19	14	FREELOVE	MUTE/REPRISE 42419/WARNER BROS.	Depeche Mode
25	NEW	1	1	SOMETHING	ROBBINS 72056	Lasgo

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. Video clip 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.

Billboard HOT DANCE BREAKOUTS

Club Play	Maxi-Singles Sales
1 GET DOWN MASSIVE Freestylers MAMMOTH	1 SIX FEET UNDER (TITLE THEME REMIXED) Thomas Newman UNIVERSAL
2 SOMETHING Lasgo ROBBINS	2 AMERICAN DREAM Jakata BIG BEAT
3 WILL I? Ian Van Dahl ROBBINS	3 SHOW ME LOVE/LOVE FOR LOVE Robin S. BIG BEAT
4 FUNNY CAR Morel YOSHITOSH	4 LOST LOVE Rinoceros MTA
5 SHOOT YOUR SHOT Michael M HARLEQUIN	5 SET IT OFF Peaches EFA

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.

Billboard TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
NUMBER 1 7 Weeks At Number 1					
1	1	7	THE CHEMICAL BROTHERS	FREESTYLE DUST 11882/ASTRALWERKS	Come With Us
2	2	3	VARIOUS ARTISTS	UNIVERSAL 017004/UMRG	Global Hits 2002
3	3	3	VARIOUS ARTISTS	RAZOR & TIE 89041	Pulse
4	4	4	JOHNNY VICIOUS	ULTRA 1111	Ultra. Dance 01
5	6	11	VARIOUS ARTISTS	ROBBINS 75029	Dance Party (Like It's 2002)
6	7	40	DAFT PUNK	VIRGIN 49606	Discovery
7	5	21	BASEMENT JAXX	XL 104237/ASTRALWERKS	Rooty
8	9	9	DIMITRI FROM PARIS	ASTRALWERKS 11712	After The Playboy Mansion
9	8	10	ZERO 7	PALM 5007	Simple Things
10	10	24	GARBAGE	ALMO SOUNDS 493115/INTERSCOPE	Beautifulgarbage
11	11	11	BOARDS OF CANADA	MUSIC70 101/WARP	Geogaddi
12	20	14	DARUDE	GROOVILICIOUS 106/STRICTLY RHYTHM	Before The Storm
13	15	10	VARIOUS ARTISTS	ULTRA 1110	Ultra. Chilled 01
14	14	22	LOUIE DEVITO	DEE VEE 40001/MUSICRAMA	N.Y.C. Underground Party Volume 4
15	21	2	KOSHEEN	MOKSHA 54704/KINETIC	Resist
16	13	4	BEN WATT/JAY HANNAN	ASTRALWERKS 11937	Lazy Dog Volume 2
17	16	27	JAMIROQUAI	EPIC 83554	A Funk Odyssey
18	12	19	BJORK	ELEKTRA 62653/VEEG	Vespertine
19	18	19	VARIOUS ARTISTS	ROBBINS 75022	Trance Party (Volume One)
20	23	10	VARIOUS ARTISTS	WARNER BROS/ELEKTRA/ATLANTIC 14720/ARISTA	Totally Dance
21	REENTRY	1	THE AVALANCHES	MODULAR 31777/LONDON-SIRE	Since I Left You
22	NEW	1	DJ ENCORE	MCA 016603	Intuition
23	17	1	GEORGE ACOSTA	ULTRA 1114	Next Level
24	REENTRY	1	THE CRYSTAL METHOD	OUTPOST/GEFFEN 493063/INTERSCOPE	Tweekend
25	NEW	1	DJ SKRIBBLE	BIG BEAT/WARNER/ESP 350801/LONDON-SIRE	Essential Presents: Skribble's House

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 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 (Dol). 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 or present Heatseeker title. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

Dance & Electronic Music

For those in the trenches of the U.S. dance/electronic world, the beat-savvy music always seems on the verge of breaking in a big way. Spearheading this effort are numerous artists and acts, including Madonna, Cher, Moby, Paul Oakenfold, Craig David, Kylie Minogue, the Chemical Brothers, Daft Punk, Basement Jaxx, Zero 7, Garbage, Björk, Darude, Blue Six, the Avalanches, Dido, Ultra Naté and Iio.

Of course, for every act that manages to extend its reach beyond the dance floor, many more do not. Will dance/electronic music continue to be the bastard child of the music landscape in the U.S.? Or is there hope for this vital and influential music? In other words, what's needed to advance the dance/electronic movement in the U.S.? Five of the genre's major players—Maverick Records A&R director/KCRW Los Angeles host Jason Bentley, Ultra Records founder/president Patrick Moxey, Strictly Rhythm artist Ultra Naté, Moonshine Music president Steve Levy and KCRW music director Nic Harcourt—share their thoughts and perspectives.

JASON BENTLEY

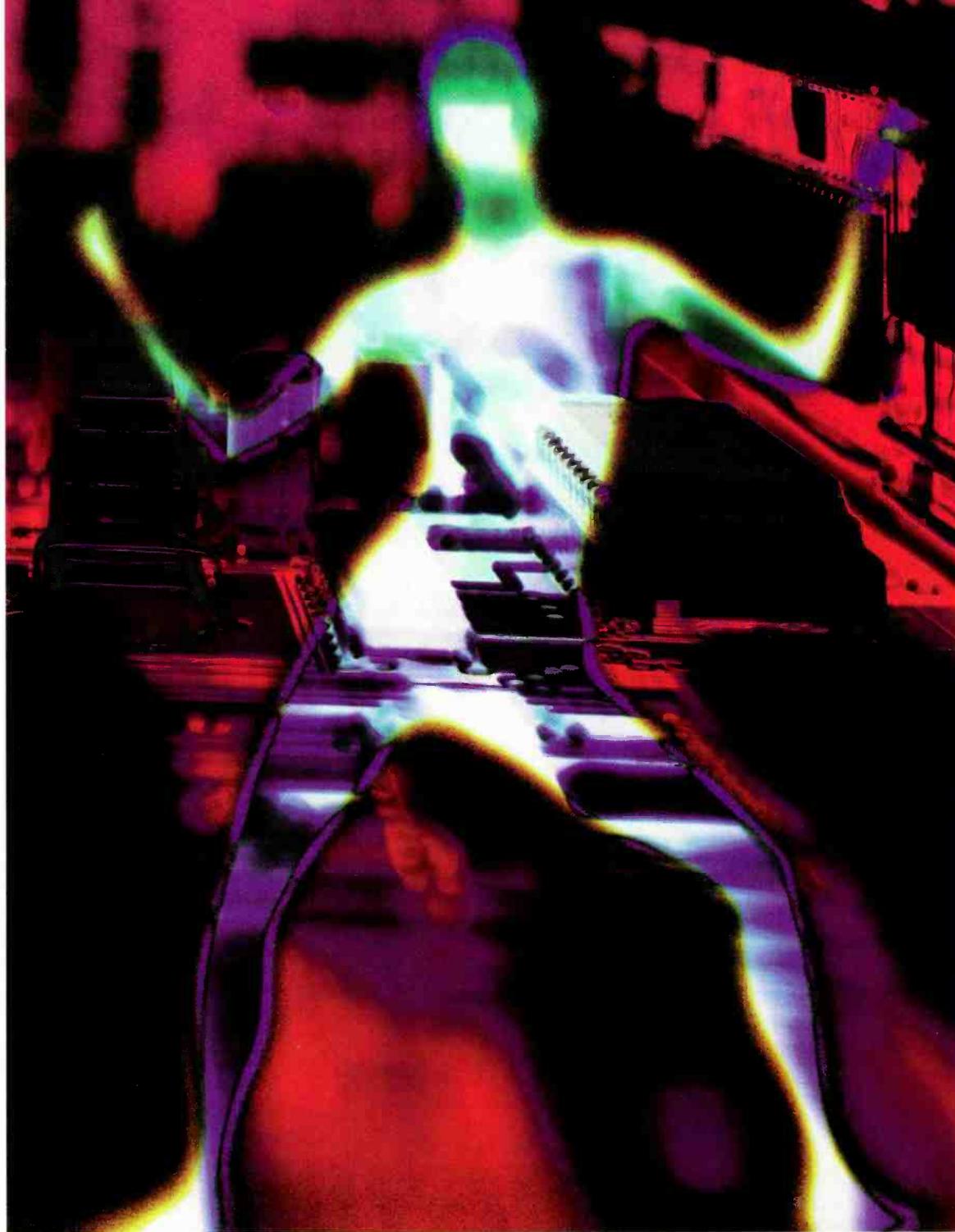
A&R Director, Maverick Records;
Host, "Metropolis" on KCRW Los Angeles

As the host of public radio KCRW's nearly nightly three-hour "Metropolis" show—as well as Maverick's director of A&R—Jason Bentley knows the true meaning of keeping one's ears to the street. An influential figure in breaking new acts on his radio show—and bringing acts like Paul Oakenfold to Maverick—Bentley prides himself on taking chances.

In order for the dance/electronic scene to grow and prosper, though, Bentley believes the genre must further establish itself as a legitimate—"commercially viable"—part of alternative music in America. "In doing this," he says, "the artists themselves must be fully aware of what it takes to put the 'show on the road.' The operative word being 'show.'"

"Track acts and studio boffins hidden behind a bank of keyboards in live performance will not cut it when taking electronica to the next level," he continues. "What the Prodigy and Moby have done is not rocket science. They have maintained their original vision of electronic music while raising the stakes in identity and stage presence. In other words, we need stars who represent a progressive vision of club culture."

In addition to his programming



The Dance Floor's Movers And Shakers

Industry Experts Chime In On The Genre's Strengths And Weaknesses

BY MICHAEL PAOLETTA

duties at KCRW, Bentley handles some programming chores at Los Angeles' commercial-alternative giant KROQ. Between the two stations, he produces a total of 18 hours of radio programming each week. Some of his strongest artists of the past 12 months have been Zero 7, the Chemical Brothers, Groove Armada, Daft Punk, Basement Jaxx and Charles Webster. On the DJ compilation front, Bentley says he featured discs like Timo Maas' *Connected*, Adam Freeland's *On Tour* and Stanton Warriors' *Stanton Session*, among others. He says he's anxiously awaiting new albums from Moby, Oakenfold, Jazzanova and Viktor Duplais.

Bentley says he has grown up at both KCRW and KROQ. "In fact," he notes, "I will be celebrating 10 years of 'Metropolis' this summer. I'm proud that my influence has become the prevailing musical identity of KCRW, which is something one may not expect from an NPR station, known more for classical and jazz, not cutting-edge electronica."

Looking ahead, Bentley—who was nominated for a Grammy for his work on *The Matrix* and is confirmed to handle music-supervisor duties for *The Matrix 2* and *The Matrix 3*—predicts artists will impart their music with exciting fusions of disparate styles. Also, "we'll see an emergence of a new wave of talent to pick up where forefathers like Orbital, Underworld and the Prodigy made key advances." For this to occur, explains Bentley, the internal divisiveness that hampers the scene's ability to create a unified movement will have to be dismantled. "In years past, a drum'n'bass fan didn't favor house, and trance became a dirty word in tastemaker circles, giving way to the return of progressive- or tribal-house as the politically correct terminology. The bottom line is this: There are too many subgenres isolating themselves. Can't we all just get along?"

PATRICK MOXEY

Founder/President, Ultra Records

2001 was a very good year for New York City-based Ultra Records. "We doubled our volume in 2001," Patrick Moxey declares. He credits compilation releases like *Ultra Chilled* and *Trance Nation 2* for making last year such a success. The launch of Ultra's "branded" compilation series, like *Ultra Chilled*, has proven to be a smart move, Moxey acknowledges. "*Ultra Chilled* is doing phenomenally well with retailers like Wherehouse, Virgin and Tower," he says. "It pro-

Continued on page 34

MOVERS & SHAKERS

Continued from page 33

vided the perfect setup for our *Ultra Dance* series, which we debuted earlier this year."

In recent months, Moxey has noticed something happening that he believes bodes well for the future of dance/electronic music. "The public is now identifying specific artists and DJs, which only helps to create artist awareness." He cites two Ultra DJ/producers, Dan the Automator and George Acosta, as having huge fan bases.

Of course, awareness comes with its own challenges, confirms Moxey. The main challenge being "how to further build out from dance music's niche into the mainstream." There are many ways to accomplish this, all of which take time, money and a strong vision, Moxey notes. "You need to market and promote the music the same way other genres do it," he explains. "There's radio and TV, which involves advertising, as well as getting your tracks played or having your acts perform on shows. Touring, too, is important."

Moxey's view of the dance/electronic scene in the U.S. recalls the genre's earlier days in the U.K., when it wasn't nearly as accepted as it is today. Moxey explains: "Today, like in the U.K., the U.S. dance market is becoming a battle of marketing dollars. Marketing on television is indeed spreading, which is definitely affecting consumers, who are now more aware of the music and the artists."

In the coming months, Moxey says he will do all he can to properly promote and market new releases by Dan the Automator (Gorillaz producer), George Acosta and Babu (of Dilated Peoples)—and compilations like *Ultra Chilled 2* and a *Slum Village*-mixed set. "It's important to continually establish artists/DJs and find strong songs with crossover potential," he says.

Outside the U.S., music from Ultra and its new house imprint (You Records) is heavily licensed. For example, Moxey says Romanthony's "Never F**k" has been licensed to most European territories. "Virgin U.K. and Motor [in Germany] are among our European partners on this track," he says.

At the end of the day, Moxey acknowledges that more chances need to be taken within the dance/electronic landscape. "I would encourage entrepreneurs who believe in their artists to push the envelope a bit more and to take more chances with creative marketing and promotion campaigns," he says.

ULTRA NATÉ
Artist, Strictly Rhythm Records

It's been 13 years since singer/songwriter Ultra Naté first made her presence known on

dance floors with the international underground smash "It's Over Now." In the ensuing years, Naté has issued four albums—1991's *Blue Notes in the Basement*, 1993's *One Woman's Insanity*, 1998's *Situation Critical* and last year's *Stranger*



Than Fiction—resulting in club hits like "Scandal," "How Long" and "Desire."

In 1997, Naté scored a global crossover smash with the anthemic "Free." Selling more than 1 million copies worldwide, "Free" was a top-10 pop single throughout much of Europe. In Spain and Italy, the single reached the top of the pop charts. In the U.S., "Free" soared to the No. 1 position on Billboard's Hot Dance Music/Club Play and Maxi-Singles Sales charts, before crossing over to top-40 radio.

Throughout the years, the creatively driven and quality-obsessed Naté confidently erased borders that divided pop, R&B, jazz and dance. "On the positive side, dance music is more accepted in the broader scheme of things throughout America," Naté explains. "There are definitely more exposure opportunities through various media. And this wasn't always the case."

"But, in terms of quality of music," she continues, "we're losing ground these days. I don't hear a lot of quality music—where artists and producers are being creative and trying new things. Nobody's trying to push the envelope or create their own unique sound. Without artist development, there's no longevity."

That said, Naté fully understands such words can put an artist in a catch-22 situation. "As an artist, I want to make records people will fully understand, but without stifling my own creativity in the process. It's not always an easy task."

One situation Naté has had to confront in recent years is the DJ-as-superstar mentality that has swept the world. Such a setting places more importance on the person playing the records, rather than on the singer of the song. "My saving grace is that my career began with a personality behind it, which isn't the case for many newcomers today," Naté explains. "Today, the whole attitude has changed, in terms of the playing field and the business in general. Quite honestly, if I were just start-

Continued on page 42

License To Dance

TAKING THE MUSIC OVERSEAS AND ON THE AIR

By Michael Paoletta

NEW YORK—For labels dealing in dance/electronic music, the licensing of material is an integral part of their overall business plan. Whether licensing music to labels overseas or to Madison Avenue advertisers, U.S.-based labels have learned the true power of dance/electronic music. Simply put, the beat-savvy and rhythmically rich music of clubland has much licensing potential. So, how do U.S. labels get their music heard outside the confines of America's club community? Billboard dance-music associate editor Michael Paoletta offers contacts gathered and lessons learned from U.S. labels that know the importance of licensing product.

STAR 69 RECORDS
www.star69records.com

Marlene Muñoz, label manager
marlene.muñoz@star69records.com
Licensee: Tempo Music/Spain
Contact: Matt and Marian Dacal
internacional@tempomusic.es
What They've Licensed: The New

Music, says Muñoz, did a spectacular job with marketing and "taking it to No. 1 on the Spanish chart." Also, notes Muñoz, Tempo "paraded Celeda around on various TV shows, at numerous clubs, as well as in print media. Ultimately, the label branded the artist and the track in the hearts and minds of clubgoers throughout Spain.

"The fact that Celeda performs live is immensely helpful in promoting a record, building her profile and ultimately boosting sales," Muñoz adds. "Plus, if a licensee has 'third party licensing rights,' which allow the label to license the track to other labels in its home territory, a decent amount of income can be generated on that level, as well."

Muñoz acknowledges that two Spanish labels were interested in licensing "The Underground." After researching both, Star 69 decided to go with Tempo Music. Explains Muñoz, "We based our

V2 MUSIC
www.v2music.com

David Steel, head of special projects
david.steel@v2music.com
Licensee: Paramount
Contact: Jennifer Hawks
jennifer_hawks@paramount.com
What They've Licensed: When it comes to licensing material, Steel focuses on a variety of mediums, including soundtracks, advertisements and computer games.

Steels says one of his most successful deals to date was getting Fluke's "Absurd" placed in the film *Tomb Raider*, as well as on its accompanying soundtrack. In a smart marketing move, Steel acknowledges that he "licensed the track for use in the film on the condition that it would also be included on the soundtrack." In this way, notes Steel, the song "earned significantly more money than if it had just been in the film."

"Because the soundtrack was also successful, 'Absurd' was heard by a new crop of creative people," Steel adds. "Since then, we have approved the track for several additional uses, most notably a Nissan commercial." Additionally, Steel has placed the music of French house/electronic act Rinoceros in a Volkswagen ad and Kirsty McColl's "In These Shoes" in last season's opening episode of HBO's *Sex and the City*.

"I'm most proud of the Kirsty placement, because she had been killed in a boating accident earlier that year," Steel explains. "It was especially fulfilling to get a song of hers used so prominently in such a high-profile show. And the phenomenal success of Moby and his *Play* album has been well documented." Other influential and cutting-edge artists on V2 include Nitin Sawhney, Alex Gopher, Aphrodite, D-Fuse, Etienne De Crecy and Ian Pooley.

What They've Learned: "I've learned it's important to respond quickly, because of the tight deadlines," Steel says. Also, "you must be willing to work with licensees when it comes to fees. Sometimes, the fees are lower than I'd like, but the exposure is the most important part of the use." Steel acknowledges that such a business ethic can lead to future

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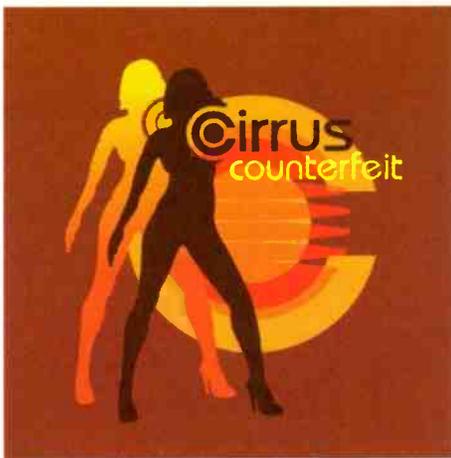
star69records.com coming_soon
e-mail_us_info@star69records.com

York City-based Star 69, founded/owned by Grammy winner DJ/producer Peter Rauhofer, is a leader in house music of the progressive kind. The label is a major player on the international club music scene. Star 69 has enjoyed much success with tracks like Celeda's "The Underground" and "Let the Music Use You Up," Suzanne Palmer's "Hide U" and Peter Rauhofer + Pet Shop Boys = The Collaboration's "Break 4 Love."

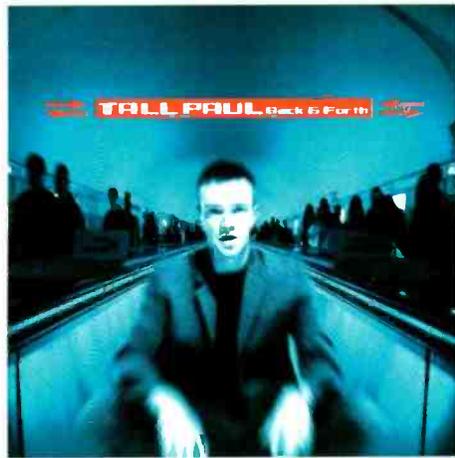
According to Muñoz, "The Underground" is, by far, "the most successfully licensed track in our stable of releases. From South America to the South Pacific, it has been licensed both on an exclusive basis and for many DJ compilations." Spain's Tempo

decision on a few things: Tempo's winning reputation, a great and enthusiastic staff and the deal/offer itself. We really try to find the right match for our music in other territories; a label's reputation is a big factor."

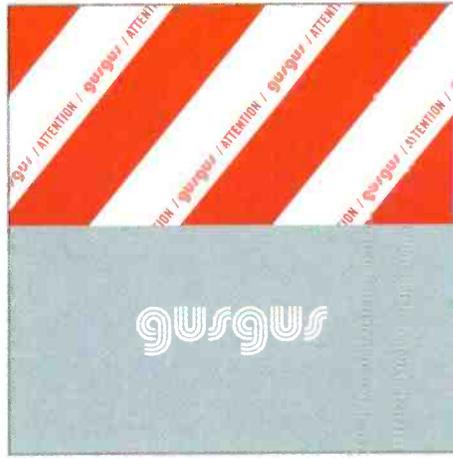
What They've Learned: "On the most basic level, I enjoy working with a delightfully diverse group of people from around the world," Muñoz notes. "On a business level, I realize that everyone is looking for the best deal. It helps to know who has 'the juice' before you start negotiations. Know where you're willing to compromise and where you will not waiver." Muñoz then evaluates the offer against the value of the track. Lastly, she says, "Be open, honest and fair."



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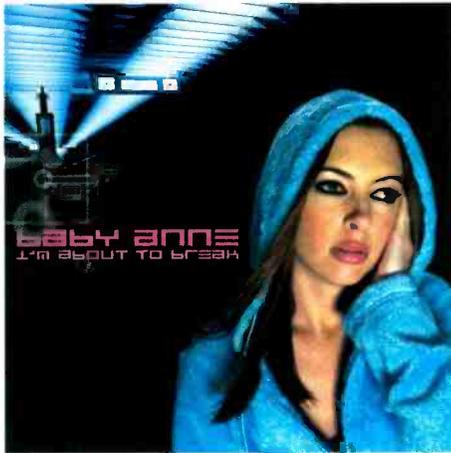
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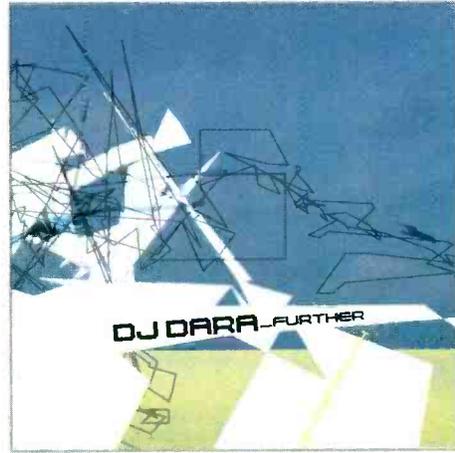
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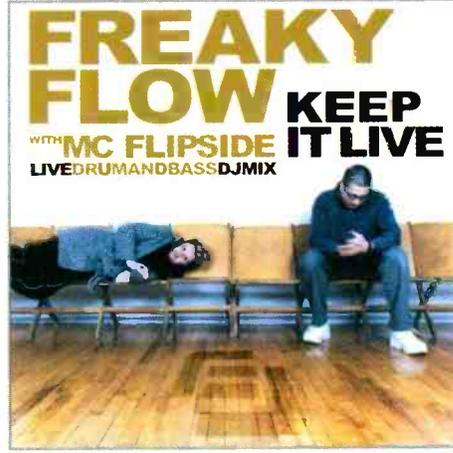
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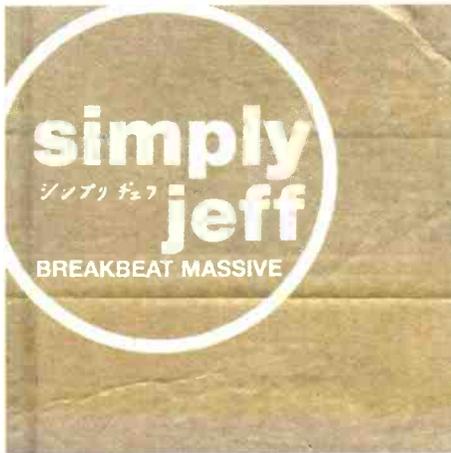
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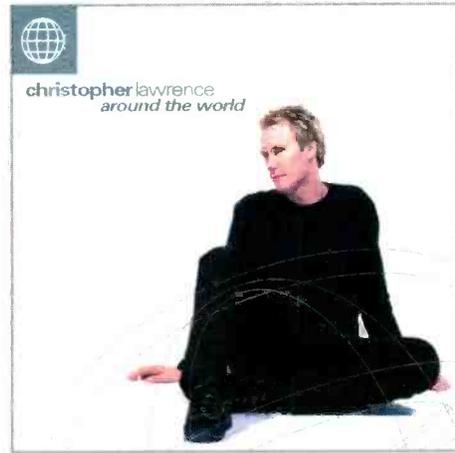
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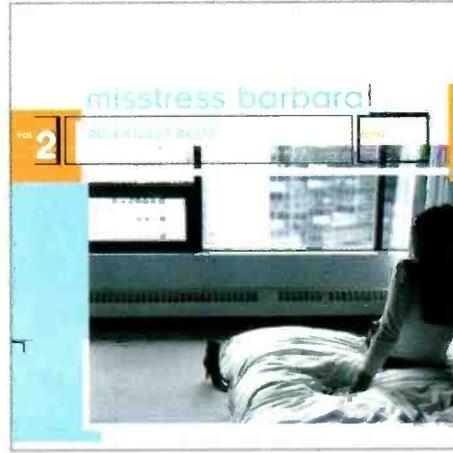
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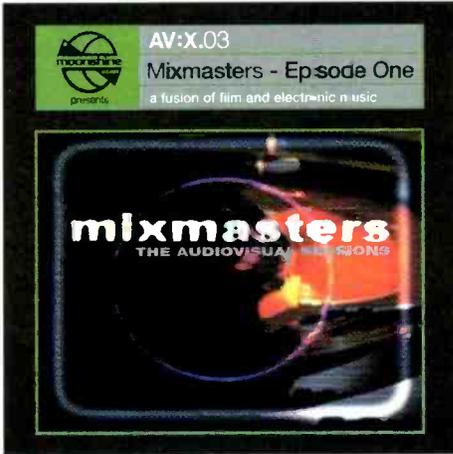
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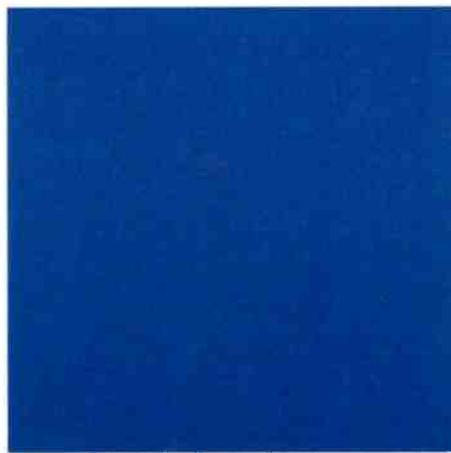
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THE EURO BEAT

The beat of dance and electronic music trounces national and cultural boundaries. Here's a sampler of news from noteworthy European dance labels, producers, DJs and artists, assembled into our own mix tape by London-based dance-music journalist Chucky Thomas.

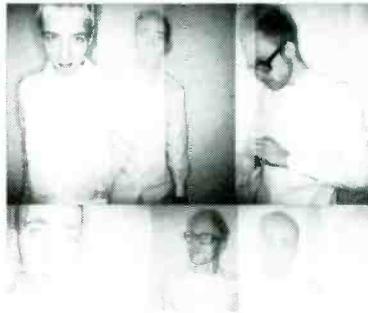
City Rockers (U.K.): Phil Howells, owner of London-based independent label City Rockers, has a vision for developing the British electronic-music movement. "Our remit is that we want things that have attitude. We think the dance-music scene is very stale," he says.

Howells started the label in July last year after leaving his position working with British heavyweight DJ Pete Tong as director of A&R at fir/London Records. Howells took with him *Kittenz and Thee Glitz*, the Felix Da Housecat album, which he had A&R'd, after the label decided it didn't want the set. After Howells paid off the remainder of the advance, the CD became City Rockers' first release (in summer 2001) for which the label owns rights for the world outside North America. The album was an adroit announcement of the imprint's arrival.

"We're about pop and the spirit of punk-rock acid house," says Howells, whose monthly corresponding 21st Century Body Rockers parties will, no doubt, be the talk of South London in 2002. Other acts on the label include Drug Punks (aka U.K. DJ/producer Carl Clarke) and the much-extolled U.K. producer/DJ

act FC Kahuna, which is set to release its album *The Machine Says Yes* later this year.

Perlon (Germany): Sounds from the Berlin-based Perlon label are increasingly prevalent on dance floors across Europe and the U.S. German producer/DJs Thomas Franzmann and Markus Nikolai set up Perlon after being inspired by the work of U.K. British producer Peter Ford (Baby Ford) and the U.K. pirate radio station, Girls FM. Their trademark minimal house sound and quality output is rapidly gathering attention from connoisseurs. The label profile gained a boost when Nikolai scored an international dance-floor smash with his "Bushes" single in 2000 and with last year's must-have compilation *Superlongevity 2*, which showcased



Perlon

some of the label's best output to date. This year brings releases from Franzmann's aliases Dimbiman, Pantytec (with Sammy Dee) and Perlondon (with Peter Ford), plus a clutch of talented producers, including Ricardo Villalobos and Dandy Jack, and new Canadian signing Marc Leclair. New recordings from Franzmann's long-dormant Pile project—with

Nikolai and graphic designer Chris Rehberger—will emerge later this year. Franzmann is cautious about the prospect of licensing Perlon's repertoire to major labels but points out, "It's not about keeping it small or to a selected kind of people. If more people may be able to listen to the music, it's good."

Jolly Music (Italy): The Italian producing team Jolly Music is the latest act to be snapped up by ex-Positiva A&R impresario Kevin Robinson for his new Illustrious imprint at Sony. Within the Italian electronic-music scene, Francesco de Bellis and Mario Piero achieved success with their initial project together, Mat101 (with Emiliano Tortora), which began life in 1996. Three years later, they developed Jolly Music

on the Rome-based independent Nature Records, traversing psychedelic disco and electro-acoustic soul. Their now-defunct weekly radio show provided the inspiration for the recordings.

While Mat101 is sample-free, the essence of Jolly Music is recycled sound. "Both are about electronic music, but totally different aspects," explains De Bellis. Buying up obscure disco records from the late '70s and early '80s, they amassed a collection of vinyl oddities and set about splicing them with mutated sounds from an old cassette recorder with a broken magnet, creating their trademark mixture of weird sounds, live instruments and vocal snippets. From its first 12-inch sampler "Final Frontier," Jolly Music generated interest on the Italian underground. The act's debut album, *Jolly Bar*, which enjoyed a limited release in December 2000, will get a remix and full re-release this summer via Illustrious/Sony.

Telepopmusik (France): The electro act Telepopmusik hit the pop mainstream earlier this year as the video for its single "Breath" gained heavy rotation on MTV France. The members of Tele-

Continued on page 38



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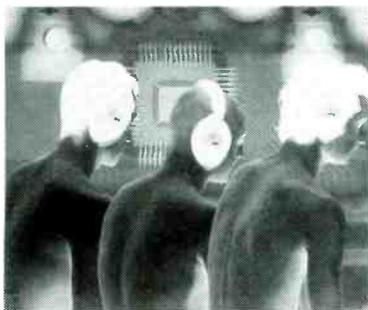
**ALBUMS: THUNDERPUSS-MARCH / JUNIOR VASQUEZ-APRIL / MASTERS AT WORK-APRIL
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EURO BEAT

Continued from page 36

popmusik—Stephan Haeri, Christophe Hétier (aka Antipop) and Fabrice Dumont—were previously involved in separate projects within the French rock and pop scene but came together through their love of electronic music to record a track for one of SourceLab's famous compilations in 1997. According to Haeri, "We made a song with a computer and a sampler and sent it to them." A few days later, their first composition, "Sonic 75," was accepted, and Telepopmusik formed as a result. The act subsequently signed to the Paris-based independent label Catalogue, which secured a worldwide licensing deal with EMI France.

The act's debut album, *Genetic World*, released in France last June, had sold in excess of 20,000 units there through the end of 2001. "We did not want to do electronic music just from one direction," says Haeri of the CD, which spans house through hip-hop, with contributions from Dirty Dynamic Syncopation's Juice Aleem and Kitty-yo's German stars Chilly Gonzales and Peaches. A remixed version will follow this year.



Telepopmusik

Music for Dreams (Denmark): Few have had more influence on Scandinavia's electronic-music scene over the last 20 years than DJ/producer Kenneth Bager, founder of the Music for Dreams label. Bager developed an affinity for the Balearic [CHECK] sounds of chill-out during trips to Ibiza in the early '80s. Influenced by people like Ennio Moricone, Michael Nyman and Brian Eno, he went on to establish himself as a connoisseur of the genre. With successful record labels Coma and Flex already under his belt, he launched Music for Dreams within EMI in 1998. The label has become synonymous with lovers of lounge music everywhere. Its signature compilation, *Music for Dreams Vol. 1*, released last October, gathered 35,000 advance orders and will spawn

European and possibly U.S. tours this year.

Bager is wary of the chill-out branding: "It's about a laid-back attitude, timeless music, not just chill out," he says. This year, MFD will issue releases from U.K. DJ/producer Phil Mison (aka Cantoma), French act Radar, Japanese producer Calm and Danish acts Banzai Republic and Grasskirt. The next Music for Dreams compilation will come from U.K. DJ Pathaan, with an exciting release also promised from Francois Kervorkian.

Jeroen Verheij (Netherlands):

Rotterdam-based producer Jeroen Verheij made an impact across Europe last September with the release of *White Men Can't Funk*, his first album under the Secret Cinema alias on Dutch independent EC Recordings. Since making his production debut as Meng Syndicate in 1990 on the Belgian label Hithouse, Verheij's funky techno has gained the respect of DJs around the world. "It can be hard and raw, but it will always have that dancing factor in it," he explains. His inspirations span such funk heroes as Curtis Mayfield and The Jimmy Castor Bunch. After releasing a succession of



Jeroen Verheij

records on Michel de Heij's Immaculate Music label, Verheij's "Volt!" single in 2000 triggered the start of his live tours, which already have taken him to Ireland and Japan. His production credits include Secret Cinema vs. Private Productions, with Robert Kroos, Hidden Rivals and Special Request with Mirko "Miracle" van Dommelen and the hugely successful collaborations as Grooveyard with Michel de Heij. This year will bring additional releases on EC, further tours, remix work for New York producer John Selway and production of soundtracks for several short-film projects with collaborator Erik Stok.

Musicrama (U.S.): Some of the most notable dance compilations from the U.K., France, Germany and other international markets

are finding their way to U.S. listeners via New York-based Musicrama. Long recognized as one of the leading distributors of world music from around the globe, Musicrama more recently has stepped up its involvement as a label in the realm of dance and electronica. The company's latest release is *Champs-Élysées Café*, an 18-track tour of the Parisian electro scene. The Wagram label in France, which compiled this disc, also is responsible for the *Berlin Lounge* CD and the *Paris Lounge* collection. The latter has sold more than 25,000 copies through Musicrama, and *Paris Lounge Vol. 2* is due in May. Musicrama's success with European dance and electro has also led to its release of *First Contact*, the first full-length album from DJ and producer Roger Sanchez, who has been a major figure in the New York and European dance scene for more than a decade.

"A lot of people don't look at house producers as artists, and most house producers don't look at albums as albums; they look at them as all these singles put together, and that's a mistake," Sanchez has said. "You have to think of continuity, and that was the hardest thing for me to get."

—THOM DUFFY

sasha lazard

the myth of red

O
M T O W N
M

sasha lazard

the myth of red

The Myth of Red blends contemporary electronic rhythms and tribal beats with classical art songs, Russian folk tunes and opera arias. The result is an unique and haunting new sound that has captivated both classical devotees and dance-club audiences alike.

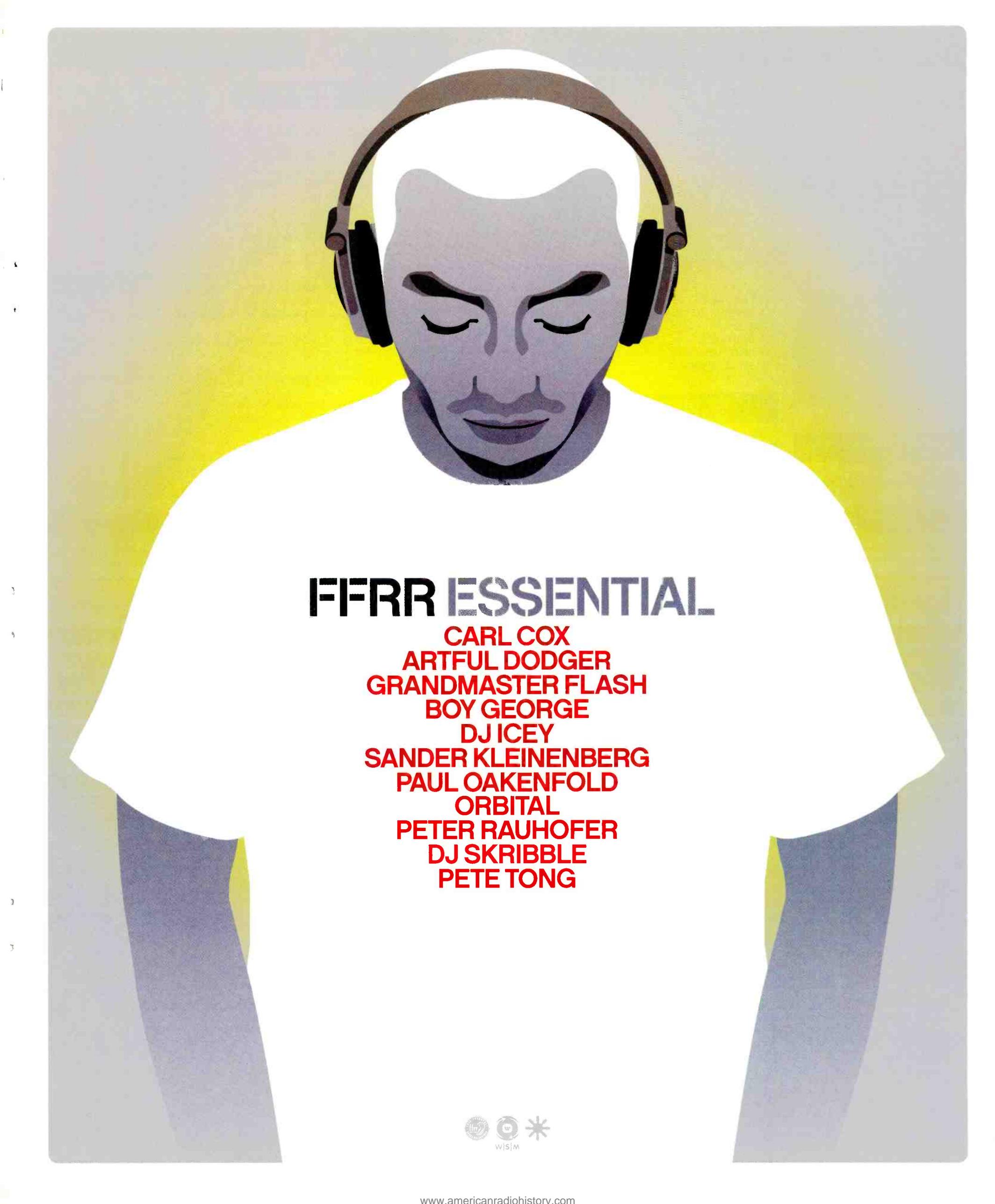
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A stylized illustration of a man with short white hair, wearing large black headphones and a white t-shirt. He has his eyes closed and a slight smile. The background is a gradient of yellow and grey. The text is centered on his chest.

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DJ SKRIBBLE
PETE TONG**



DANCING TO THE CHARTS

The chart recaps in this Spotlight are a year-to-date look at the Dance and Electronic categories. These recaps cover the period starting with the Dec. 1, 2001 issue, the beginning of the 2002 chart year, and ending with the Billboard dated March 2, 2002.

Top Electronic Albums and Hot Dance Music Maxi-Singles Sales recaps are based on accumulated sales information, as compiled by SoundScan. Titles receive credit for units sold for each week they appear on the chart. Dance Club Play recaps are based on a point system that rewards titles based upon their chart position and their longevity on the chart.

The recaps were compiled by Anthony Colombo with assistance from dance charts manager Ricardo Companioni and electronic albums chart manager Gordon Murray.



Crystal Waters

- 6 PINK (1) Arista
- 7 BASEMENT JAXX (1) XL/Astralwerks/Virgin
- 8 DIDO (2) Arista
- 9 NELLY FURTADO (1) DreamWorks
- 10 BRITNEY SPEARS (1) Jive

Hot Dance Music/Club Play Titles

Pos. TITLE—Artist—Imprint/Label

- 1 COME ON DOWN—Crystal Waters—Strictly Rhythm
- 2 GUITARRA G—G Club Presents Banda Sonora—Tommy Boy Silver Label/Tommy Boy
- 3 IN STEREO (THE SUPERCHUMBO MIXES)—Flip Flop Featuring Faith Trent—Nervous

Hot Dance Music/Club Play Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 CRYSTAL WATERS (1) Strictly Rhythm
- 2 DAFT PUNK (1) Virgin
- 3 DEPECHE MODE (1) Mute/Reprise
- 4 KIM ENGLISH (1) Nervous
- 5 MADONNA (2) Maverick/Warner Bros.



Maxwell

- 4 HARDER, BETTER, FASTER, STRONGER—Daft Punk—Virgin
- 5 FREELOVE—Depeche Mode—Mute/Reprise
- 6 EVERYDAY—Kim English—Nervous
- 7 GET THE PARTY STARTED (REMIXES)—Pink—Arista
- 8 WHERE'S YOUR HEAD AT—Basement Jaxx—XL/Astralwerks/Virgin
- 9 RUNNIN'—Mark Picchiotti Presents Basstoy Featuring Dana—Groovilicious/Strictly Rhythm
- 10 TURN OFF THE LIGHT (REMIXES)—Nelly Furtado—DreamWorks

Hot Dance Music/Maxi-Singles Sales Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 MAXWELL (1) Columbia/CRG
- 2 MADONNA (3) Maverick/Warner Bros.
- 3 AMBER (1) Tommy Boy
- 4 KODA (1) Soundday/Orpheus
- 5 DESTINY'S CHILD (2) Columbia/CRG

Hot Dance Music/Maxi-Singles Sales Titles

Pos. TITLE—Artist—Imprint/Label

- 1 LIFETIME (BEN WATT REMIX)—Maxwell—Columbia/CRG
- 2 WHERE THE PARTY AT (REMIXES)—Jagged Edge With Nelly—So So Def/Columbia/CRG
- 3 YES—Amber—Tommy Boy
- 4 TRUST YOUR LOVE—Koda—Soundday/Orpheus
- 5 FREELOVE—Depeche Mode—Mute/Reprise/Warner Bros.
- 6 WHAT IT FEELS LIKE FOR A GIRL—Madonna—Maverick/Warner Bros.
- 7 ALL OR NOTHING (REMIXES)—O-Town—J
- 8 DESERT ROSE (VICTOR CALDERONE REMIX)—Sting Featuring Cheb Mami—A&M/Interscope
- 9 BY YOUR SIDE (REMIXES)—Sade—Epic
- 10 TO THE MUSIC/BOUNCING OFF THE CEILING—A*Teens—Stockholm/MCA

Top Electronic Albums Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 GARBAGE (1) Almo Sounds/Interscope
- 2 LOUIE DEVITO (1) Dee Vee/Musicrama
- 3 BJORK (1) Elektra/EEG
- 4 THE CHEMICAL BROTHERS (1)



Freestyle Dust/Astralwerks

- 5 DAFT PUNK (1) Virgin

Top Electronic Albums Titles

Pos. TITLE—Artist—Imprint/Label

- 1 PULSE—Various Artists—Razor & Tie
- 2 BEAUTIFUL GARBAGE—Garbage—Almo Sounds/Interscope
- 3 N.Y.C. UNDERGROUND PARTY VOLUME 4—Louie DeVito—Dee Vee/Musicrama
- 4 VESPERTINE—Björk—Elektra/EEG
- 5 COME WITH US—The Chemical Brothers—Freestyle Dust/Astralwerks
- 6 DISCOVERY—Daft Punk—Virgin
- 7 DANCE PARTY (LIKE IT'S 2002)—Various Artists—Robbins
- 8 GET READY—New Order—Reprise/Warner Bros.
- 9 THE POLITICS OF DANCING—Paul Van Dyk—Ministry Of Sound
- 10 ULTRA CHILLED 01—Various Artists—Ultra

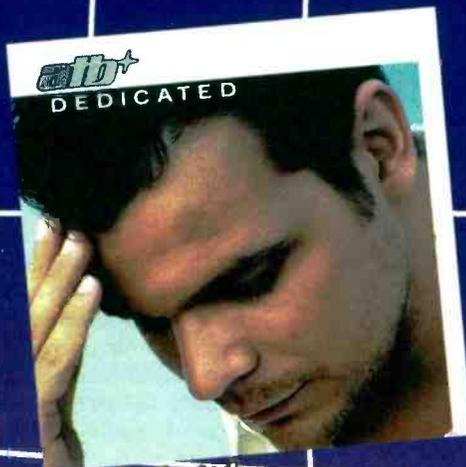
Harley Krishna

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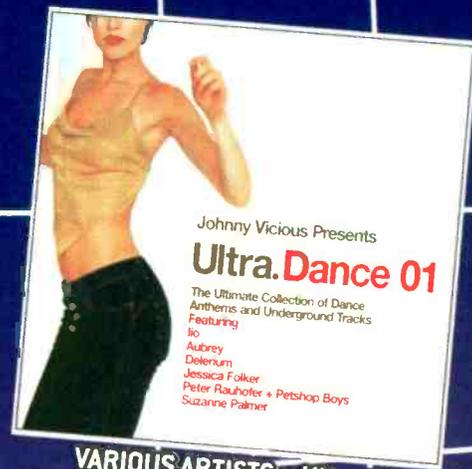
ATB :: Dedicated
New album features Hold You, Let U Go and You're Not Alone.



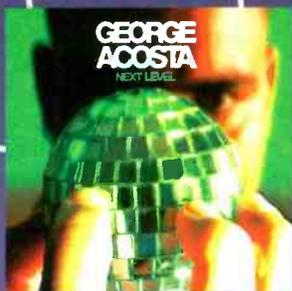
BASEMENT JAXX :: Rooty
Mixing elements of house, funk, punk and R&B into the ultimate Jaxx experience. Featuring the smash "Where's Your Head At".



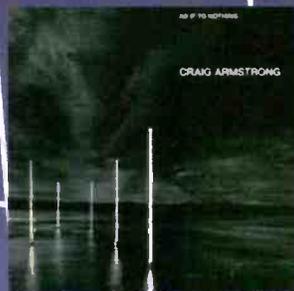
BOARDS OF CANADA :: Geogaddi
Boards of Canada return with an epic follow-up to the pastoral electronic classic, Music Has The Right To Children.



VARIOUS ARTISTS :: Ultra Dance
The blockbuster Dance album of 2002.



GEORGE ACOSTA :: The Next Level
America's biggest trance DJ returns and takes you to the "Next Level."



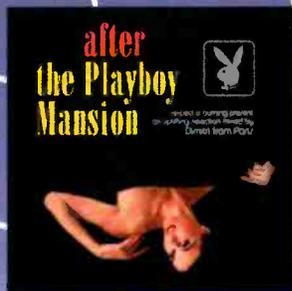
CRAIG ARMSTRONG :: As If to Nothing
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DIMITRI FROM PARIS :: After the Playboy Mansion
One of the year's most acclaimed mix CDs. Over two hours of great dance music, selected and mixed by the prince of deluxe funk Dimitri From Paris.



FELIX DA HOUSECAT :: Kittenz and Thee Glitz
One of Rolling Stone's Top 10 New Artists for 2002 features "Silver Screen"



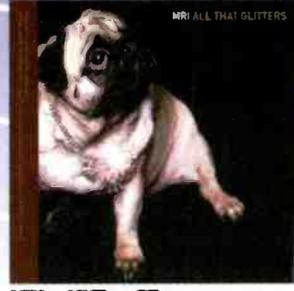
GOLDENBOY with MISS KITTIN :: Or
Sleek sexy electro pop featuring the haunting single "Rippin' Kittin"



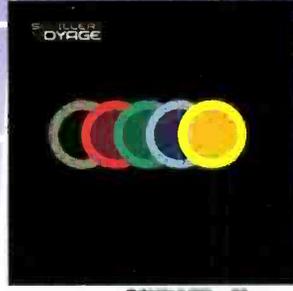
MAXWELL IMPLSION :: A Small Circle of Friends
The perfect backdrop to the cultured dancefloor or a late night cocktail at home.



MISS KITTIN & THE HACKER :: First Album
Stylish electro-noir which oozes icy glamour. Features the infamous single "Frank Sinatra"



MRI :: All That Glitters
MRI unapologetically ride the dancefloor train of cerebral grooves.



SCHILLER :: Voyage
The German duo Schiller launch listeners on a trance-a-delic voyage through a collage of new age melodies, vocal chants, ethnic instrumentation, and futuristic synths.



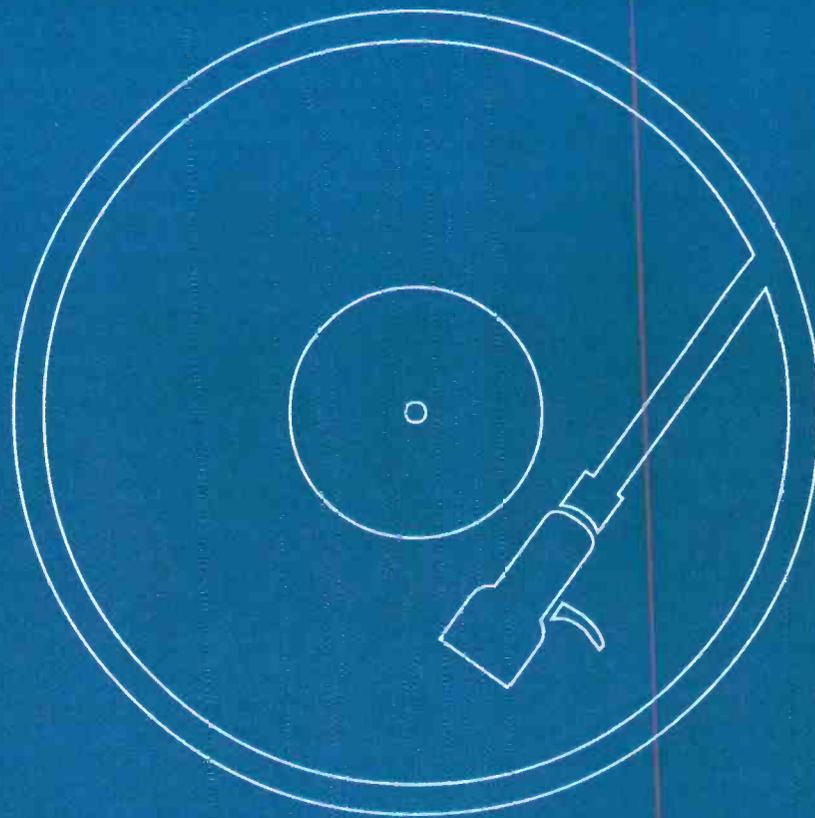
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Columbia/Legacy Compilation Pays Homage To PayCheck

BY RAY WADDELL

NASHVILLE—Perhaps one of country music's most under-appreciated vocal stylists, Johnny PayCheck receives the star treatment with *The Soul & the Edge: The Best of Johnny PayCheck*, due April 30 on Columbia/Legacy.

PayCheck was an outlaw when outlaws weren't cool, and the set masterfully blends his soulful ballads with rougher-edged, sometimes violent fare, both styles spiced with equal amounts of alcohol and attitude.

Bruce Dickinson served as the compilation's executive producer for Sony/Legacy. "This was something I felt needed to be done," Dickinson explains. "There are a few artists out there who for some reason or another didn't get the recognition they deserve, and I felt that way about Johnny PayCheck. This is a guy who, for my money, changed how country music is sung."

Marty Martel, PayCheck's manager, says the title is more than appropriate. "He's got more soul than anybody in this town, and he's lived on the edge his whole life."

For PayCheck, the compilation is in many ways a validation of the broad scope of his material. "It makes me feel good to listen to it, because this is a big part of my career," says PayCheck, whose failing health—including struggles with emphysema—keep him off the road and out of the studio today. Even so, he looks back on his body of work with pride. "I enjoyed all those days. I enjoyed both the recording and the tours. I loved the studio work with the musicians and creating something. If I had it to do over again, I think I'd do about the same thing."

HARD-EDGED

Dickinson notes that considering PayCheck's vast recording history, the collection did not come together easily. "PayCheck very quietly amassed over 80 chart hits, so whittling that down was a difficult task," he says. "We decided to stick with his Epic years [except for the Mercury single "Old Violin"], which honed it down some, but it was still an awful lot of hits to deal with."

In the end, Dickinson went with an intriguing mix of such classics as the bitter "Take This Job and Shove It," the outlaw anthem "I'm the Only Hell (Mama Ever Raised)," the quintessential cheatin' song "Slide Off of Your Satin Sheets," and the solid gold "(Don't Take Her) She's All I Got," with lesser-known but often even more powerful cuts, like Billy Joe Shaver's "Ragged Old Truck," the violent "Colorado Cool-Aid," the defiant

"Fifteen Beers," and the hangdog "11 Months and 29 Days." PayCheck is also a confident balladeer, as evidenced on such stone country cuts as "Feminine Touch," "Old Violin," and Merle Haggard's "All Night Lady."

"Billy Sherrill is the master to me, and I enjoyed every minute working with him," PayCheck recalls. "People would bring me songs, but I always depended on Billy for songs, too."

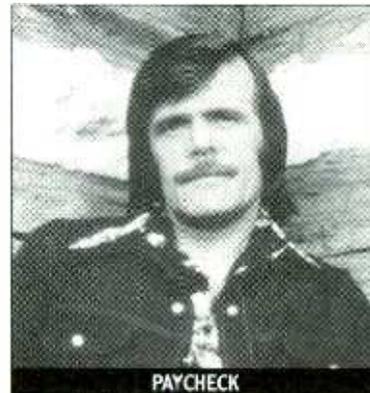
To PayCheck, the 'outlaw' label transcended his legal troubles. "To me, an 'outlaw' is a man that did things his own way, whether you liked him or not. This world is full of people that want you to do things their way, not necessarily the way you want to do it. I did things my way."

ABOUT TIME

Big John Howell, morning man for WUSN Chicago and producer of the syndicated *Country Gold* show for Westwood One that airs on 110 stations, considers PayCheck a staple artist. "He's a legend, one of the most distinctive voices in country music history," Howell says. "I think this [compilation] is long overdue and eagerly awaited. The fact is, this guy has a body of work that can be put right at the top of the list."

Dickinson's best hope is that *The Soul & the Edge* draws attention to the PayCheck canon. "I hope this is a big wake-up call. We've had a fantastic reception from the press community, and I hope that carries over into retail and radio. This is probably not the kind of thing country radio plays, but they should. PayCheck needs to be up there with Waylon [Jennings] and Johnny Cash on the Mt. Rushmore of country music."

PayCheck himself hopes his recording legacy will influence those considering a career in country music. "Young people need to keep their eye on their dream, don't take it off, and don't get discouraged," he says. "You've got to keep your nose to the grindstone. That's what I did."



PAYCHECK

"There is nothing phony about his presentation; he's one of those artists that isn't going to sing it if he doesn't feel it," Dickinson says. "What interested me the most, and what I wanted people to know, is what a significant song interpreter and soulful stylist he is."

PayCheck says the harder stuff he recorded is reflective of the life he lived. "That was me, them's all 'life' songs," he says. "I regret a lot of that stuff I did."

Indeed, PayCheck's turbulent personal life—including ongoing battles with the Internal Revenue Service and scrapes with the law that landed him in prison for shooting a man at the North High Lounge in Hillsboro, Ohio—often overshadowed his career. But throughout, PayCheck was a total professional in the studio, churning out a steady stream of high-quality recordings, many with legendary Nashville producer Billy Sherrill at the helm.



Lunch Bunch. Willie Nelson, Lee Ann Womack, Mark Wills, and Jamie O'Neal entertained attendees during an ASCAP-sponsored lunch at the Country Radio Seminar in Nashville. Pictured in the front row, from left, are Nelson, Mercury chief Luke Lewis, O'Neal, ASCAP's Connie Bradley, and Womack. In the back row, from left, are Country Radio Broadcasters (CRB) executive director Paul Allen, Wills, ASCAP's Herky Williams, and CRB president Ed Salamon.

Nashville

by Phyllis Stark



Scene

BLUEBIRD IN PRINT: Nashville's famed Bluebird Cafe will celebrate its 20th anniversary in June with the release of *The Bluebird Cafe Scrapbook*, to be published by HarperCollins. The book features stories from some of the songwriters, musicians, and artists who have performed there through the years, including **Garth Brooks, Faith Hill, Kathy Mattea, Trisha Yearwood, Bob DiPiero, Amy Grant, and Dixie Chicks.**

The Bluebird, which has become a Nashville institution for new and established songwriters, features more than 2,500 writer/performers each year.



SIGNINGS: **Leftover Salmon** has signed with Nashville-based Compass Records, which will release the jam band's new album, *Live*, May 7. The group previously recorded for Hollywood Records. Also, **Leftover Salmon** lead singer/mandolin player **Drew Emmitt** will release his first solo album, *Freedom Ride*, April 9 on Compass. Guest musicians on the album include **John Cowan, Ronnie McCoury, Vassar Clements, and Randy Scruggs.**

Republic/Universal Records has signed Dallas-based duo **the Marie Sisters—Chaz and Kessie Marie**—to its artist roster. Their eponymous debut album is due June 11 and was produced by **Max T. Barnes, Richard Marx, and Guy Roche.**

Kenny Chesney has signed with ASCAP.

Marty Stuart signs with Buddy Lee Attractions for booking.

ARTIST NEWS: **Tommy Shane Steiner's** debut album, *Then Came the Night*, due April 9 on RCA, includes guest vocals by **Randy Travis, Vince Gill** (on current single "What If She's an Angel"), and **Lonestar's Richie McDonald.**

Country Music Hall of Fame member **Whisperin' Bill Anderson** is now hosting his own show on XM Satellite Radio's country oldies service. The one-hour program, *Bill Anderson Visits With the Legends*, airs six days a week on XM's America channel.

Songwriter **Sharon Vaughn** will contribute background vocals to the song "Underneath the Same Moon" on **Blake Shelton's** new album. The song was previously recorded by **John Rich** on an album that Vaughn produced for BNA.

Jo Dee Messina will headline the

concert that follows the third annual Country Music Marathon April 27 in Nashville. **Lee Roy Parnell** will open the post-race show. The event is a fund-raiser for the Leukemia and Lymphoma Society.

Tim McGraw and Lonestar are part of the newly unveiled national celebrity cabinet for the American Red Cross. Cabinet members have committed to supporting the Red Cross mission for a one-year term of volunteer service. McGraw and his wife, **Faith Hill**, are also among the celebrities participating in a PAX-TV Father's Day special, *Butterfly Kisses: Tribute to Dads*. They will join actors **Mel Gibson** and **Kevin Costner.**

ON THE ROW: **Vince Gill** has been elected president of the board of trustees and officers of the Country Music Hall of Fame and Museum in Nashville, and retired Gaylord executive **E.W. "Bud" Wendell** was re-elected to a second one-year term as chairman. New officers that were appointed for one-year terms are BMI's **Paul Corbin** and SunTrust Bank's **Brian Williams**. Trustees re-elected to three-year terms are Warner/Chappell's **Tim Wipperman**, Brookside Properties' **Nelson Andrews**, and Wendell. Re-elected officers are executive VP **Mike Curb** of Curb Records, first VP **Ernest Williams III** of Southern Fiduciary Group, treasurer **Wayne Halper** of DreamWorks Records, and secretary **Keel Hunt** of the Strategy Group.

Shane Tarleton has been promoted to manager of creative services at RCA Label Group (RLG). He previously was coordinator of creative services. Also, **Cary Ryan** is promoted to director of production at RLG. He previously was the company's associate director of production and sales for singles.

Jan Perry Rogers has opened JanPR Media, a publicity and promotion business in Nashville. She previously spent nine years as director of creative marketing for Hamstein Music Group and Hamstein Productions.

GOOD WORKS: The Academy of Country Music (ACM) has teamed with St. Jude Children's Research Hospital for the second consecutive year to hold an online auction to benefit the hospital. The auction will be featured on hollywoodcharities.org May 22-28 and will sell items worn or used at the ACM Awards and then donated by nominees, presenters, and performers. The show airs May 22 on CBS-TV.

Two Hot Newcomers To Watch

Cabas: EMI Artist Is First 'Pornopop' Representative

BY GUSTAVO GOMEZ

BOGOTA, Colombia—Carlos Vives took advantage of his Grammy Award (best traditional tropical album for *Dejame Entrar*) to remind journalists in his native Colombia that his *popvallenato* style is closer to rock than it is to folk music.

Newcomer Andrés Cabas (who goes by his last name only) has been widely compared to Vives, because his music is close to such other traditional Colombian rhythms as *porro*, *cumbia*, *bullerengue*, and *chande*. But Cabas declines to enter into lengthy explanations about the nature of his music, except to mark a difference between Vives and himself.

"We owe him, because he opened the doors for us," says Cabas, whose eponymous debut is already a hit in Colombia and will be released Tuesday (26) in the U.S. on EMI U.S. Latin. "But I've taken my own path, and that's where I'm at."

Cabas, who's been traveling the U.S. promoting his album for the past two weeks, sees himself as the first representative of what he calls "pornopop," a style he describes as "really dirty pop: sensual, sweaty, and with no rules."

Although there's a lot of rock in his relaxed yet polished music, Cabas says he's more at ease with pop than rock, adding that he firmly believes rock "scares women away."

The fact is that music, and Colombian folklore in particular, comes easy to the 24-year-

old Cabas, the son of highly regarded Colombian composer Eduardo Cabas. In an homage to his dad, Cabas recorded a cover of his late '70s porro hit "La Cantaleta" (The Diatribe), which he has reved up with electric guitar riffs. It is this type of fusion that brought Cabas to the attention of EMI Colombia president Alvaro Rizo last year. Rizo, who stepped into the EMI presidency four years ago, had not signed any new artists during his tenure, stymied by the economic downturn in Colombia and the difficulty of exporting musical product. But Cabas, whom he saw at a concert, struck a chord.

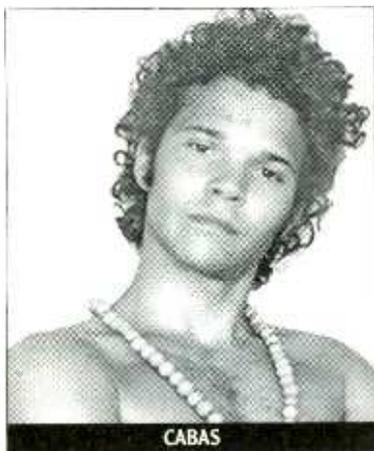
"His musical proposal is very interesting and innovative," Rizo says. "He's showing another face of Colombian music that's not vallenato. He's rescuing Colombian folklore in his own way and in his own age. Plus, he writes his own material. He's very prolific."

EMI Latin USA president/CEO Jorge A. Pino, says: "Cabas is the most vibrant, talented, and sensual act to come out of Colombia since Carlos Vives. The fusion in his music has no boundaries, and his live performances are powerful."

Cabas was released Sept. 12, 2001, in Colombia, and the single "Mi Bombón" (My Lollipop) remained at No. 1 on the country's radio charts for 10 weeks. The album has been certified gold (15,000 units), and sales are approaching double that amount.

In the U.S., EMI has been very supportive of Cabas. It showcased him two weeks ago in Miami, in addition to featuring him at the Calle Ocho festival. EMI Spain has already released the album, and releases are scheduled in the coming months for Argentina, Chile, Mexico, and Venezuela. In France and Italy, the album is scheduled for a summer release.

But Cabas' U.S. release does not herald any plans to record in English. After years of Latin America being on the receiving end of U.S. culture, Cabas says it's time to "Latinize" the U.S.: "An American can perfectly say 'mami-ta,' and he doesn't need translations to go against a basic principle: Language is simply an addition to music."



CABAS

Gian Marco: Crescent Moon Debut Is Right 'On Time'

BY LEILA COBO

MIAMI—You may not know Gian Marco, the singer. But you've surely heard his work as a songwriter, from "Sentirme Vivo," the Emanuel hit, to Marc Anthony's "Hasta Que Vuelvas Conmigo." Now, after lending his music to others, Gian Marco is ready to lend his face to his own songs. *A Tiempo* (On Time), his U.S. debut album, is due for release April 9 on Crescent Moon Records.

Watching Gian Marco perform at a series of showcases in the past several months, it was difficult to fathom how such a talented guitarist, soulful singer, and prolific songwriter could have gone undiscovered for so long. But he hadn't.

Prior to *A Tiempo*, 31-year-old Gian Marco—who's been playing gigs since he was in his teens—had released five albums in his native Peru. These were projects released through small indies, as well as an album on BMG that languished after a change in label management.

"So I decided to leave [Peru]," Gian Marco says. "Because I knew I couldn't get to where I wanted to get. I would always arrive at an important moment, and something or someone would [stop me]. I wanted to

be a priority artist for a label. I wanted to work with people who truly supported me."

It would take Gian Marco several years to find that label in Emilio Estefan Jr.'s Crescent Moon Records. The boutique operation has also helped nourish Gian Marco as a songwriter, through a publishing deal with Estefan Music Publishing International.

Gian Marco's songwriting and personalized delivery place him among a new breed of Latin singer/songwriters whose sound is rooted in the singer/songwriting tradition of the '60s and '70s but whose content and feel leans more toward pop. It's a sound that, despite its appeal, has had difficulty getting airplay on U.S. Latin radio. With Gian Marco—whose "El Ultimo Adiós," the song he co-wrote following last Sept. 11, was subsequently recorded by a group of Latin artists—Crescent Moon execs are predicting a change.

"The reaction from pop programmers has been very positive," says Crescent Moon president Mauricio Abaroa, who last week sent the single "Se Me Olvidó" to radio. "We are facing an artist who's serious about his work, who has a privileged voice—a voice that allows him to be a bridge between his work and the listener. I'm certain—I'm convinced—that the audience is waiting for proposals like these."

A Tiempo, which was released last December in Peru and has gone platinum there (15,000 copies), also contains "Sentirme Vivo," recorded only with a guitar and violin as accompaniment.

Following the U.S. release of *A Tiempo*, which will be bolstered by intimate showcases in Miami, Los Angeles, and New York, the disc will be marketed in Mexico and Spain. "I'd like to record many albums," Gian Marco says. "And if I don't do well with this one, I'll record another. I do what I like, and I think I do it well."



GIAN MARCO



by Leila Cobo

PAYOLA POW-WOW: If U.S. Rep. John Conyers Jr. (D-Mich.) has his way, future months will see congressional hearings on independent radio promotion practices and a rewriting of the current payola laws. Such changes will affect the way business is conducted in the Latin music industry.



CONYERS

Conyers—who sits on the House Judiciary Committee and was the keynote speaker at the Billboard/Airplay Monitor Seminar held March 14-16 in Miami Beach—has been an outspoken critic of the payola laws. He has been calling for a congressional investigation of independent promotion since January (see story, page 1).

Addressing the laws governing payola and independent promotion exclusivity agreements, Conyers pointedly said, "This is not only in the urban stations. It's in the Hispanic stations and others as well."

Later, when queried about his reference to Hispanic radio, Conyers answered bluntly: "Some of them don't have the luxury of doing this song-and-dance bigger organizations [do]. They do it on a less sophisticated basis that makes them more vulnerable to prosecution." He added ruefully, "The little groups get caught. Not the bigger ones."

As a writer, perhaps the most consistent gripe I hear from label reps concerns the difficulty in getting new artists on the air. Programmers say track research is to blame. Conyers blames it on consolidation, which has led to what he calls "the age of corporate radio. Most of the people who listen to music don't have the vaguest idea of the corporate interests behind it," he said. "We end up with fewer outlets and listen to the same 75 songs over and over, over and over again."

HISTORICAL SOUNDTRACK: Latin movie soundtracks, which have been

as rare as, well, successful Latin movies in the U.S., seem to be gaining momentum. Following the release of the soundtrack to *Y Tu Mamá También* (And Your Mama Too)—the most successful film in Mexican history (the soundtrack was released in the U.S. by Volcano)—Universal will release March 26 the soundtrack to *Piñero*, the Greenstreet Films/Miramax production starring Benjamin Bratt.

Piñero is not a film made in Latin America, but it is Latin-themed, and its music is almost exclusively Latin. "The soundtrack is almost a history of Latin music," says film music supervisor Ken Weiss, who picked the tracks with Kenny Vance and the film's director, León Ichaso. *Piñero* features such tracks as Willie Colón's "Calle Luna, Calle Sol" and a version of the traditional "El Panuelito" by Virgilio Martí.

Weiss says, "My background was growing up in the Bronx and listening to music from the back window and saying, 'Oh, that's cool.' We wanted to do a soundtrack that was as broad in its statement as the movie. Soundtracks have had an important place in movies during the past few years, but rarely—if ever—has a major label stepped up to release a Latin soundtrack collection, particularly one that is so historical in its context."

ADVENTURES IN POP: After the success of *Yo Por Tí* (WEA Latina), which won the Grammy Award for best merengue album, Olga Tañón is once again venturing into pop/ballad territory, this time under the production of Bebu Silveti. "I've never worked with a *merenguera*," Silveti says. "But this album will be pop/ballad, although we will have some upbeat tracks." According to Silveti, the search for tracks is still under way.

IN BRIEF: Mexican singer Lucero's new ranchera album, *Un Nuevo Amor* (Sony Discos), has an unexpected choice of single. The track is Omar Alfanno's "Que Alguien Me Diga," popularized in its original salsa version by Gilberto Santa Rosa. The new ranchera version features Lucero singing with a full mariachi band. . . . Luis Fonsi's newest, *Amor Secreto* (Universal Music Latino), has debuted at the top of the *Billboard* Top Latin Albums chart, with more than three times the number of albums scanned by the No. 2 album, *Las 30 Cumbias Más Pegadas*.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT/PROMOTION LABEL, PEAK POSITION. Includes tracks like 'QUITAME ESE HOMBRE', 'LUNA NUEVA', 'SUERTE', 'MANANTIAL DE LLANTO', etc.

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A panel of 91 stations (31 Latin Pop, 16 Tropical/Salsa, 55 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions.

LATIN POP AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, TITLE, IMPRINT/PROMOTION LABEL, ARTIST, THIS WEEK, LAST WEEK, TITLE, IMPRINT/PROMOTION LABEL, ARTIST. Includes tracks like 'NECESIDAD', 'QUIESERA PODER OLVIDARME DE TI', 'ESCAPAR', etc.

TROPICAL/SALSA AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, TITLE, IMPRINT/PROMOTION LABEL, ARTIST, THIS WEEK, LAST WEEK, TITLE, IMPRINT/PROMOTION LABEL, ARTIST. Includes tracks like 'LUNA NUEVA', 'LA AGARRO BAJANDO', 'CELOS', etc.

REGIONAL MEXICAN AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, TITLE, IMPRINT/PROMOTION LABEL, ARTIST, THIS WEEK, LAST WEEK, TITLE, IMPRINT/PROMOTION LABEL, ARTIST. Includes tracks like 'QUITAME ESE HOMBRE', 'NO ME CONOCES AUN', 'SUFRRIENDO A SOLAS', etc.

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



THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	NEW	1	1	LUIS FONSI UNIVERSAL LATINO 017020 (10.98/16.98) ♣	NUMBER 1/HOT SHOT DEBUT Amor Secreto	1
2	2	4	6	VARIOUS ARTISTS DISA 027015 (8.98/13.98)	Las 30 Cumbias Mas Pegadas	2
3	4	2	17	MARC ANTHONY ● COLUMBIA 84517/SONY DISCOS (11.98 EQ/17.98)	Libre	1
4	1	1	17	ALEJANDRO SANZ △ WARNER LATINA 41541 (10.98/17.98)	MTV Unplugged	1
5	3	6	25	ALEXANDRE PIRES ARIELA 87683/BMG LATIN (14.98 CD) ♣	Alexandre Pires	3
6	7	16	15	CHARLIE ZAA ○ SONOLUX 84540/SONY DISCOS (9.98 EQ/16.98) ♣	De Un Solo Sentimiento	3
7	5	3	8	LOS TUCANES DE TIJUANA UNIVERSAL LATINO 017043 (8.98/13.98) ♣	Las Romanticas De Los Tucanes De Tijuana	2
8	20	—	2	MONCHY & ALEXANDRA J&N 84839/SONY DISCOS (8.98 EQ/13.98) ♣	Confesiones	8
9	9	13	6	JOAN SEBASTIAN MUSART 12633/BALBOA (9.98/17.98) ♣	Lo Dijo El Corazon	7
10	8	5	19	LUIS MIGUEL △ WARNER LATINA 41572 (11.98/17.98)	Mis Romances	2
11	6	7	27	ALICIA VILLARREAL ○ UNIVERSAL LATINO 014824 (8.98/13.98) ♣	Soy Lo Prohibido	3
12	10	12	29	JOAN SEBASTIAN △ MUSART 12524/BALBOA (7.98/13.98) ♣	En Vivo: Desde La Plaza El Progreso De Guadalajara	1
13	14	11	35	A.B. QUINTANILLA Y LOS KUMBIA KINGS ● EMI LATIN 29745 (8.98/14.98)	Shhh!	1
14	15	15	30	PAULINA RUBIO ● UNIVERSAL LATINO 543319 (10.98/16.98) ♣	Paulina	1
15	11	8	7	LUPILLO RIVERA SONY DISCOS 84773 (7.98 EQ/13.98)	Sold Out Vol. 2	8
16	12	14	19	CARLOS VIVES EMI LATIN 35956 (8.98/15.98) ♣	Dejame Entrar	1
17	17	9	17	LUPILLO RIVERA △ SONY DISCOS 84648 (15.98 EQ CD) ♣	Sufriendo A Solas	3
18	16	10	18	EL PODER DEL NORTE DISA 727018 (8.98/13.98) ♣	El Autentiko Y Unico En Vivo	7
19	35	58	9	PILAR MONTENEGRO UNIVISION 310026 (9.98/13.98)	Desahogo	19
20	18	17	25	LAURA PAUSINI WARNER LATINA 41070 (10.98/16.98)	Lo Mejor De Laura Pausini-Volvere Junto A Ti	9
21	26	25	19	VICENTE FERNANDEZ △ SONY DISCOS 84185 (10.98 EQ/16.98) ♣	Historia De Un Idolito Vol. 1	1
22	19	30	11	PABLO MONTERO RCA 91367/BMG LATIN (7.98/13.98)	Pidemelo Todo	19
23	22	24	11	LALEY ○ WEA ROCK 40549/WARNER LATINA (10.98/16.98) ♣	MTV Unplugged	13
24	21	18	6	LUPILLO RIVERA SONY DISCOS 84772 (7.98 EQ/13.98)	Sold Out Vol. 1	17
25	13	19	9	PESADO WEAMEX 43774/WARNER LATINA (13.98 CD)	Pesado Presente Futuro	13
26	24	22	32	LOS ANGELES AZULES DISA 727014 (8.98/13.98) ♣	Historia Musical	2
27	25	23	32	LOS TEMERARIOS FONOVISA 6129 (10.98/12.98) ♣	Baladas Rancheras	3
28	23	21	17	PALOMO DISA 720032 (6.98/10.98) ♣	Fuerza Musical	9
29	27	20	23	ALEJANDRO FERNANDEZ △ SONY DISCOS 84637 (10.98 EQ/16.98) ♣	Origenes	2
30	28	28	34	GRUPO BRYNDIS DISA 727012 (8.98/13.98) ♣	Historia Musical Romantica	1
31	29	27	7	BANDA EL RECODO FONOVISA 86185 (8.98/12.98)	Tributo Al Amor	24
32	58	—	2	VARIOUS ARTISTS SONY DISCOS 84810 (15.98 EQ CD)	La Dinastia Rivera Vol. 2	32
33	34	35	11	CRISTIAN △ ARIELA 85324/BMG LATIN (10.98/15.98) ♣	Azul	2
34	32	32	17	LUPILLO RIVERA ● SONY DISCOS 84276 (8.98 EQ/13.98) ♣	Despreciado	1
35	31	31	17	VARIOUS ARTISTS ○ MOCK & ROLL 950322/LIDERS (8.98/14.98)	Solo Exitos Underground: Only Hits	21
36	30	34	18	VARIOUS ARTISTS J&N 84882/SONY DISCOS (10.98 EQ/16.98)	Bachatahits 2002	18
37	33	33	21	EL CHICHICUILOTE ○ LIDERS 950220 (7.98/13.98)	Moviendo Las Plumas	11
38	42	74	8	MELODY SONY DISCOS 84689 (9.98 EQ/13.98)	De Pata Negra	32
39	37	26	6	LOS PALOMINOS FONOVISA 86169 (8.98/13.98)	Un Poco Mas	26
40	41	29	10	LIBERACION DISA 727017 (8.98/13.98) ♣	Ahora Y Siempre	9
41	55	—	2	PATRICIA MANTEROLA ARIELA 91838/BMG LATIN (13.98 CD)	Que El Ritmo No Pare	41
42	44	42	6	LOS RIELEROS DEL NORTE FONOVISA 84202 (8.98/12.98)	Los Mejores Exitos	42
43	43	45	36	JOSE ALFREDO JIMENEZ ARIELA 79005/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 1	27
44	45	40	17	LOS BUKIS FONOVISA 6166 (8.98/12.98)	Greatest Hits	40
45	38	36	6	PIMPINELA UNIVISION 010043 (21.98 CD)	Serie 32 Gold	32
46	48	39	10	VARIOUS ARTISTS EMI LATIN 38346 (10.98/17.98)	Radio Hits...Es Musica	24
47	40	37	7	GIPSY KINGS NONE SUCH 79642/AG (17.98 CD)	Somos Gitanos	3
48	50	62	4	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN 37448 (9.98/13.98)	Puras Rancheras	48
49	52	51	10	PEPE AGUILAR ○ MUSART 2503/BALBOA (8.98/12.98)	Lo Mejor De Nosotros	10

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
50	46	41	10	LOS TUCANES DE TIJUANA SONY DISCOS 84565 (8.98 EQ/13.98)	Los Tucanes De Tijuana	40
51	36	—	3	YOLANDITA MONGE NETWORK 44480/WARNER LATINA (15.98 CD)	Sexto Sentido	36
52	47	38	10	LOS TIGRES DEL NORTE FONOVISA 6145 (8.98/12.98) ♣	Uniendo Fronteras	1
53	54	69	4	VARIOUS ARTISTS SONY DISCOS 84628 (17.98 EQ CD)	No. 1: Un Ano De Exitos Vol. 2	53
54	49	44	11	JACI VELASQUEZ ○ SONY DISCOS 84289 (10.98 EQ/16.98)	Mi Corazon	7
55	51	46	20	LOS ANGELES DE CHARLY FONOVISA 6154 (8.98/12.98) ♣	Te Voy A Enamorar	1
56	60	53	10	MANU CHAO RADIO BEMA 10321/VIRGIN (17.98 CD) ♣	Proxima Estacion...Esperanza	8
57	69	—	2	VARIOUS ARTISTS SONY DISCOS 84548 (15.98 EQ CD)	Uga Uga	57
58	39	57	7	TITO ROJAS M.P. 56367 (8.98/16.98)	Quiero Llegar A Casa	19
59	71	66	10	JOSE ALFREDO JIMENEZ ARIELA 79006/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 2	39
60	59	50	3	SELENA ○ EMI LATIN 32119 (10.98/17.98)	Live, The Last Concert—Houston, Texas February 26, 1995	2
61	73	59	4	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 71815 (8.98/14.98)	En Vivo...El Hombre Y Su Musica	13
62	63	55	10	MARCO ANTONIO SOLIS ● FONOVISA 0527 (10.98/16.98) ♣	Mas De Mi Alma	1
63	57	49	15	GRUPO BRYNDIS DISA 727016 (8.98/13.98) ♣	En El Idioma Del Amor	1
64	56	48	10	IMAN UNIVISION 310035 (9.98/13.98)	Atrayendo Corazones	48
65	53	54	10	OLGA TANON ○ WARNER LATINA 89180 (10.98/16.98) ♣	Yo Por Ti	4
66	62	56	10	ANA GABRIEL ○ SONY DISCOS 84636 (8.98 EQ/16.98)	Huelo A Soledad	26
67	65	63	9	JIMMY GONZALEZ Y EL GRUPO MAZZ FREDDIE 71830 (8.98/13.98)	Siempre Humilde	44
68	NEW	1	1	GRUPO MODELO DISA 027020 (8.98/13.98)	Me Quede Queriendote	68
69	70	64	4	GILBERTO SANTA ROSA ○ SONY DISCOS 84291 (10.98 EQ/17.98) ♣	Intenso	13
70	66	65	9	LOS TEMERARIOS DISA 027019 (8.98/13.98)	Poemas, Canciones Y Romance Vol. 2	42
71	61	61	23	OZOMATLI INTERSCOPE 493116 (12.98/18.98) ♣	Embrace The Chaos	1
72	74	60	10	LOS RAZOS ARIELA 89296/BMG LATIN (9.98/12.98)	Con El Polvo Hasta La Muerte	23
73	72	70	10	VARIOUS ARTISTS DISA 729002 (9.98 CD)	Siempre Romanticos	45
74	NEW	1	1	QUETZAL VANGUARD 79712 (16.98 CD)	Sing The Real	74
75	NEW	1	1	INTOCABLE EMI LATIN 31412 (8.98/12.98)	14 Grandes Exitos	15

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 LUIS FONSI AMOR SECRETO (UNIVERSAL LATINO)	1 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	1 VARIOUS ARTISTS LAS 30 CUMBIAS MAS PEGADAS (DISA)
2 ALEJANDRO SANZ MTV UNPLUGGED (WARNER LATINA)	2 MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS)	2 LOS TUCANES DE TIJUANA LAS ROMANTICAS DE LOS TUCANES DE TIJUANA (UNIVERSAL LATINO)
3 ALEXANDRE PIRES ALEXANDRE PIRES (ARIELA/BMG LATIN)	3 CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	3 JOAN SEBASTIAN LO DUJO EL CORAZON (MUSART/BALBOA)
4 CHARLIE ZAA DE UN SOLO SENTIMIENTO (SONOLUX/SONY DISCOS)	4 VARIOUS ARTISTS BACHATAHITS 2002 (J&N/SONY DISCOS)	4 ALICIA VILLARREAL SOY LO PROHIBIDO (UNIVERSAL LATINO)
5 LUIS MIGUEL MIS ROMANCES (WARNER LATINA)	5 TITO ROJAS QUIERO LLEGAR A CASA (M.P.)	5 JOAN SEBASTIAN EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA (MUSART/BALBOA)
6 A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)	6 OLGA TANON YO POR TI (WARNER LATINA)	6 LUPILLO RIVERA SOLD OUT VOL. 2 (SONY DISCOS)
7 PAULINA RUBIO PAULINA (UNIVERSAL LATINO)	7 GILBERTO SANTA ROSA INTENSO (SONY DISCOS)	7 LUPILLO RIVERA SUFRRIENDO A SOLAS (SONY DISCOS)
8 PILAR MONTENEGRO DESAHOGO (UNIVISION)	8 VARIOUS ARTISTS LATIN GROOVE (PUTUMAYO)	8 EL PODER DEL NORTE EL AUTENTIKO Y UNICO EN VIVO (DISA)
9 LAURA PAUSINI LO MEJOR DE LAURA PAUSINI-VOLVERE JUNTO A TI (WARNER LATINA)	9 CELIA CRUZ LA NEGRA TIENE TUMBADO (SONY DISCOS)	9 VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)
10 PABLO MONTERO PIDEMELO TODO (RCA/BMG LATIN)	10 VARIOUS ARTISTS MERENGUE HITS (J&N/SONY DISCOS)	10 LUPILLO RIVERA SOLD OUT VOL. 1 (SONY DISCOS)
11 LALEY MTV UNPLUGGED (WEA ROCK/WARNER LATINA)	11 FULANITO AMERICANIZADO (CUTTING)	11 PESADO PESADO PRESENTE FUTURO (WEAMEX/WARNER LATINA)
12 ALEJANDRO FERNANDEZ ORIGENES (SONY DISCOS)	12 VARIOUS ARTISTS SALSA HITS (J&N/SONY DISCOS)	12 LOS ANGELES AZULES HISTORIA MUSICAL (DISA)
13 CRISTIAN AZUL (ARIELA/BMG LATIN)	13 VARIOUS ARTISTS SALSA EN LA CALLE OCHO 2002 (PROTEL)	13 LOS TEMERARIOS BALADAS RANCHERAS (FONOVISA)
14 VARIOUS ARTISTS SOLO EXITOS UNDERGROUND: ONLY HITS (MOCK & ROLL/LIDERS)	14 VARIOUS ARTISTS BACHATAHITS 2001 (J&N/SONY DISCOS)	14 PALOMO FUERZA MUSICAL (DISA)
15 MELODY DE PATA NEGRA (SONY DISCOS)	15 DRO SOLIDO AQUI SI QUE HAY (SONY DISCOS)	15 GRUPO BRYNDIS HISTORIA MUSICAL ROMANTICA (DISA)
16 PATRICIA MANTEROLA QUE EL RITMO NO PARE (ARIELA/BMG LATIN)	16 FRANKIE NEGRON POR TU PLACER (WEACARIBE/WARNER LATINA)	16 BANDA EL RECODO TRIBUTO AL AMOR (FONOVISA)
17 PIMPINELA SERIE 32 GOLD (UNIVISION)	17 VARIOUS ARTISTS BACHATA EN LA CALLE OCHO 2002 (PROTEL)	17 VARIOUS ARTISTS LA DINASTIA RIVERA VOL. 2 (SONY DISCOS)
18 VARIOUS ARTISTS RADIO HITS...ES MUSICA (EMI LATIN)	18 VARIOUS ARTISTS MERENGUE EN LA CALLE OCHO 2002 (PROTEL)	18 LUPILLO RIVERA DESPRECIADO (SONY DISCOS)
19 GIPSY KINGS SOMOS GITANOS (NONE SUCH/AG)	19 JUAN LUIS GUERRA 440 COLECCION ROMANTICA (KAREN/UNIVERSAL LATINO)	19 EL CHICHICUILOTE MOVRIENDO LAS PLUMAS (LIDERS)
20 YOLANDITA MONGE SEXTO SENTIDO (NETWORK/WARNER LATINA)	20 CHOCOLATE MAYONESA (MELODY/FONOVISA)	20 LOS PALOMINOS UN POCO MAS (FONOVISA)

● 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 (Dor), △ Certification of 200,000 units (Platin), ▲ Certification of 400,000 units (Multi-Platin). *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. Pacemaker 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.

Vogel Provides Divino Intervention

BY HOWELL LLEWELLYN

MADRID—Spanish music industry veteran Adrián Vogel formed audiovisual and music company Divino Music & Media this month. Its main focus will be the distribution of Latin American indie labels throughout Spain and the rest of the European Union (EU).

Vogel has already licensed product from Colombia's Tropical Punk Records (also for the EU) and U.S. indie RuffLife Records and says he is in advanced talks with Colombian indies Viuda Negra and Box Records and Colombia-based Argentine indie label Debelis. "There is a booming indie and alternative scene in Argentina, Mexico, and Colombia," he observes. "Colombia is the most fertile and creative scene, with such extremely talented acts as Tom Sawyer, LAPM, Desorden Social, and Dr. Krápula. There is nobody in Spain handling Latin American music with an edge." (Virgin Spain distributes Luaka Bop product, though, which includes such "edgy" groups as Los de Abajo and Los Amigos Invisibles.)

RuffLife Records was set up by Chris Schwartz, who was also behind RuffNation Records and RuffHouse Records, the home of such million-selling acts as the Fugees, Cypress Hill, and Lauryn Hill.



Vogel has spent 31 of his 46 years in the Spanish music industry, beginning at age 15 at indie label Gong and holding a series of mid-executive posts at the Edel, Polydor, RCA, and former CBS labels. During this time, he formed his own record

label and publisher, Compadres. He is currently in negotiations with Spanish world-music label Mediata Records to create a joint venture distributing Latin American world-music product.

Divino is also in advanced talks with Spanish TV company Tele 5 about creating a general-interest TV series. It would be accompanied by an original electronic and new-age soundtrack, which would be released as TV show-related music product.

América Latina...

In Argentina: The launch of SEC, concert promoter Daniel Grinbank's new agency in association with Clear Channel Entertainment, began on a high note March 7, with a sold-out Roger Waters show at the 40,000-capacity Vélez soccer stadium. The show was part of Waters' In the Flesh tour.

MARCELO FERNANDEZ BITAR

In Mexico: Julio Preciado returns to his *banda* roots with *Arriba Mi Sinaloa*, which follows last year's ranchero venture, *Entre Amigos*. Preciado will spend a few months promoting the album, but in October, he'll celebrate his 15 years in the music industry (including tenures with Banda Limón and El Recodo) with a concert at Mexico City's Plaza de Toros. Guests will include Juan Gabriel and Rocío Durcal, who has promised to record a duet with Preciado in the near future.

TERESA AGUILERA

Jazz Notes™

by Steven Graybow



SIMPLE AND COMPLEX: Only within the multicultural fusion of jazz expressionism could the poetry of the late **e.e. cummings** (1894-1962), the post-modern compositions of **Carla Bley**, and North Indian classical music come together as comfortably as they do on singer **Susanne Abbuehl's April** (ECM, March 26). Add to that the fact that Abbuehl was born in Berne, Switzerland, and the natural ease with which her influences converge becomes all the more indicative of the widening arc of the jazz tradition.



ABBUEHL

guage that cannot be expressed," she says, "but a writer like cummings can express those feelings through a sort of subtext in their writing. Adding music to his poems can provide an environment for that unspoken part to come across."

Elsewhere on *April*, Abbuehl interprets **Thelonious Monk's** "Round Midnight" in the starkest of settings, her voice accompanied only by the Indian harmonium, a keyboard instrument sounded by blowing upon small metal reeds. She closes the album with Atre's "Mane na," in a multicultural arrangement that is equal parts free-jazz self-expression and structured Indian raga.

Recently, Abbuehl received a surprise while listening to the eclectic Icelandic pop singer **Björk's** release *Vespertine* (Elektra, 2001). "One song called 'Sun in My Mouth' really drew me in," she recalls with a laugh. "I checked the booklet, and it was an e.e. cummings poem."

NOTEWORTHY: New Jazz Composer's Octet co-leader **David Weiss** steps out for his debut recording as a leader with *Breathing Room* (March 26) on Barcelona-based Fresh Sounds Records. Recording with a septet, Weiss creates a dense, inviting sound influenced by **Wayne Shorter**, whose "Those Who Sit and Wait" he interprets.

"I suppose I've always focused on the Octet, so doing a record of my own was not a priority," Weiss says. "In New York in the late '80s, there were a lot more jam sessions and lots of people offering to record you. I never took anyone up on the offers, and then after four or five years the economy shifted a bit, and the offers became more scarce."

In recent years, Weiss has worked with the Octet and as an arranger/producer for recent Fresh Sound releases by tenor player **Marcus Strickland** and pianist **Xavier Davis** (both of whom appear on *Breathing Room*). "There are so many records coming out these days that it is hard to distinguish oneself from the pack," Weiss says. "But this time, when the offer came (from Fresh Sounds owner **Jordi Pujol**) to do my own record, I had a lot of material ready, so I decided it was finally time to take someone up on the offer and put out something of my own."

AND: New York-based Town Crier Records releases *Encantado*, the recording debut by pianist **Chuchito Valdes Jr.**, March 26. Valdes is the son of Latin jazz pianist **Chucho Valdes** and the grandson of pianist **Bebo Valdes**. Valdes Jr. is joined on *Encantado* by Australian saxophonist **Laksar Reese**.

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Digibid, eBay Form Outlet Center

Forum Combines 'Branded Boutique' With 'Power Of 42 Million Members'

BY CHRISTOPHER WALSH

NEW YORK—As the dotcom revolution enters a new cycle of activity and innovation, the successes of the first wave endure. While many a dotcommer has retreated to the Old Economy, one entity, Digibid, has successfully joined the online marketplace.

Internet-based auction company Digibid, founded in 1998, has now teamed with eBay to create the new Digibid Pro Outlet Center, which allows manufacturers, dealers, and distributors of pro audio, video, lighting, and DJ equipment to reach eBay's 42 million registered users.

Developed as a means for manufacturers and retailers to manage auction sales, Digibid takes advantage of eBay's global reach, as well as the omnipresence of the brand name. Digibid has signed a software agreement with eBay and will integrate its auction management software—which automates merchandising, payment processing, order fulfillment, and customer relationship management—on eBay's own trading platform.

"It's pretty exciting for us," Digibid founder Matt Brosious says. "It's a nice pairing. eBay is the world's online marketplace—there's thousands and thousands of items. With Digibid, we have the opportunity to

merchandise, within eBay, high-end studio equipment and create a sort of branded boutique with that type of equipment.

"So composers, recording artists, recording studios, and professionals have a place where they can find the items they're looking for, rather than wading through pages and pages of practice amps, beginner guitars, and stuff like that," Brosious adds. "It combines the branding of that boutique with the real power of 42 million members—eBay is a household word, like Kleenex or Coke."

Digibid's founding, Brosious explains, was an outgrowth of the live

the business while it was owned by Primedia. They sold it back to me [last] October, and we entered into the software development agreement in November with eBay, where we literally integrated our software with eBay's using their [Application Programming Interface]. That was the precursor which allowed us to do what we're doing now, which is how it's a mirrored site, if you will."

In other words, it's a site that's specific to the needs of buyers and sellers of high-end, professional audio equipment, with the convenience of the person-to-person community that eBay has engendered.

"We provide tools which allow [vendors] to fulfill orders and to process their sales easily," Brosious says, "without a lot

of cost and without having to get involved with each transaction as far as customer service and payment. We send our partners a purchase order which has already been paid, and they know that they can ship that with confidence and not have to deal with each and every transaction. Perhaps most important, we provide escrow services. If you're going to buy a \$10,000 console or \$25,000 Pro Tools setup, you don't want to take any risks. It's a built-in escrow situation which lends itself to the type of pro equipment that we're handling."



and consulting business he and his father, Ham Brosious, had established. "Before too long, it wasn't a sideline anymore, it sort of overtook the other business and became our main line of business."

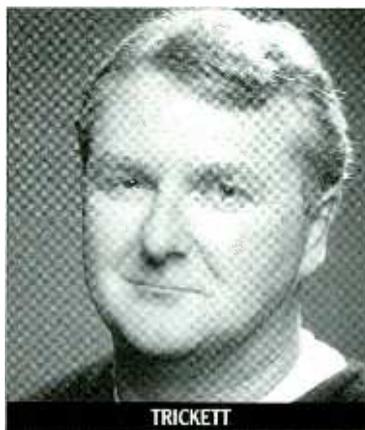
In August 1999, Digibid was sold to Primedia, which ran it until October 2001.

"Originally," Brosious says, "it was going to be part of the IndustryClick business-to-business online community. Primedia invested a lot of money in software development and marketing. I was involved with guiding

Studio Monitor™

by Christopher Walsh

PROGRESS REPORT, TAKE 2: Last week, Paul Vidich of Warner Music Group discussed that major's evaluation of DVD-Audio's first year and WMG's multichannel plans going forward. This week, John Trickett, chairman of the 5.1 Entertainment Group, weighs in with his company's blueprint for the proliferation of multichannel audio.



TRICKETT

The 5.1 Entertainment Group owns the Silverline, immergent, and Electromatrix labels, as well as 5.1 Production Services and 5.1 Music Publishing. The company was not only the first to release—through the Silverline label—a DVD-Audio title (*Swinging for the Fences* by Gordon Goodwin's Big Phat Band), but it has also been a leader in multichannel mixing, having produced projects for such acts as Fleetwood Mac, Sting, Herbie Hancock, and Queen.

In a crucial step forward for surround sound, Silverline Records and Sanctuary Records, part of the London-based Sanctuary Group, have announced a long-term licensing deal, which will result in 140 new DVD-Audio albums of Sanctuary repertoire. Beginning next month, Trickett says, seven to 10 titles per month will be released in the format.

"Sanctuary approached us," Trickett explains. "We found out very quickly that there was a really good fit here. They wanted to exploit their catalog into the new format, and we're looking for content. It's been a real win-win deal."

Like Warner Music Group, the 5.1 Entertainment Group has demonstrated faith in the high-resolution, multichannel format from inception, combining the talents of an experienced group of audio professionals, such as Ken Caillat, who mixed both Fleetwood Mac's original *Rumours* release and the Warner Bros. DVD-Audio version. Unlike WMG however,

the 5.1 Entertainment Group has two in-house production studios in a 10,000-square-foot production facility, dedicated to the preparation of master recordings for delivery on the DVD-Audio format.

"We're in a fortunate position," Trickett says, "because we can do everything except press the discs. We mix all the audio, we master, we do the graphic design. So the costs for us are somewhat contained."

The 5.1 Production Services equipment roster, Trickett adds, includes Soundtracs DPC-II digital consoles and Euphonix R-1 multitrack hard-disk recorders. "We have about eight of those," Trickett says. "all in the 48-track configuration. We've had them since we started doing this, when we moved fully into the digital world. They're quite incredibly reliable."

Initial releases resulting from the Silverline/Sanctuary alliance will include albums by the Sex Pistols, Uriah Heep, and Bob Marley & the Wailers (the Lee "Scratch" Perry-produced *African Herbsman*). Joey Ramone's posthumous *Don't Worry About Me* is also on tap, as are albums by the Kinks, Widespread Panic, and Megadeth, to name a few.

With WMG, 5.1 Entertainment Group is a member of the DVD Entertainment Group, created in 1997 to promote the DVD-Video format and re-launched in 2000 to incorporate DVD-Audio. "We talk about the best way that everybody can help the format," Trickett says. "Warner has been a great supporter. On the production company side, we've produced a number of titles for Warner. All the majors sit on the audio subcommittee, as well as the hardware manufacturers who are putting out DVD-Audio players and speakers. The momentum is building. It's very gratifying to see it."

O, BROTHER: Though I tried to acknowledge as many individuals and studios in the March 16 Studio Monitor as space would allow, a few key facilities weren't mentioned. In addition to Ocean Way and Sound Emporium in Nashville, the *O Brother, Where Art Thou?* soundtrack was recorded at Sunset Sound in Hollywood, Calif., and Terminal Recording in Ridgeland, Miss. "Hard Time Killing Floor Blues" was recorded on location at Disney Ranch in California by location recordist Peter Kurland. The album was mixed at Sunset Sound.

MARCH 30 2002 Billboard® PRODUCTION CREDITS					
BILLBOARD'S NO. 1 SINGLES (MARCH 23, 2002)					
CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE Artist/ Producers (Label)	AIN'T IT FUNNY Jennifer Lopez Featuring Ja Rule/ 7, I. Gotti, C. Rooney, D. Shea (Epic)	OOPS (OH MY) Tweet/ Timbaland (The Gold Mind/Elektra/EEG)	THE LONG GOODBYE Brooks & Dunn/ K. Brooks, R. Dunn, M. Wright (Arista Nashville)	BLURRY Puddle Of Mudd/ J. Kurzweg (Flawless/Geffen/ Interscope)	BLURRY Puddle Of Mudd/ J. Kurzweg (Flawless/Geffen/ Interscope)
RECORDING STUDIO(S) (Location) Engineer(s)	SONY (New York) RECORD PLANT (Los Angeles) Rob Williams	WESTLAKE AUDIO (Los Angeles) Senator Jimmy D.	SOUND KITCHEN (Nashville, TN) Greg Droman	NRG THIRD STONE (N. Hollywood, CA) John Kurzweg	NRG THIRD STONE (N. Hollywood, CA) John Kurzweg
CONSOLE(S)/ DAW(S)	Neve VSP 72, SSL 9000 J	Neve VR	API Legacy	Neve 8068	Neve 8068
RECORDER(S)	Pro Tools	Studer A827, Pro Tools	Sony 3348	Studer A827, Pro Tools	Studer A827 Pro Tools
RECORDING MEDIUM	Pro Tools	Quantegy 499	Quantegy 467	Ampex 456	Ampex 456
MIX DOWN STUDIO(S) (Location) Engineer(s)	RECORD PLANT (Los Angeles) Bill Malina	THE VILLAGE RECORDER (West Los Angeles) Jimmy Douglass	SOUND KITCHEN (Nashville, TN) Greg Droman	SOUNDTRACK (New York) Andy Wallace	SOUNDTRACK (New York) Andy Wallace
CONSOLE(S)/ DAW(S)	SSL 9000 J	Neve VR	Neve VR72 Legend	SSL 4072 G+	SSL 4072 G+
RECORDER(S)	Pro Tools	Studer A827, Pro Tools	Sony 3348	Studer A820	Studer A820
MIX DOWN MEDIUM	Pro Tools	Quantegy 499, Pro Tools	Quantegy GP9	BASF 900	BASF 900
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers	BERNIE GRUNDMAN (Los Angeles) Bernie Grundman	MASTERMIX (Nashville, TN) Hank Williams	SONY (New York) Viado Meller	SONY (New York) Viado Meller
CD/CASSETTE MANUFACTURER	SONY	WEA	BMG	UNI	UNI

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Words & Music™

by Jim Bessman



'PLAGIARIZE!': Plagiarism has become a big issue, what with recent admissions by celebrated historians **Stephen E. Ambrose** and **Doris Kearns Goodwin** that significant portions of their recent writings were lifted from uncredited sources. So let me *fully* credit *The New York Times'* **Edward Rothstein**, whose recent column about a new math book that has also drawn charges of plagiarism appropriately made note of "the waggish mathematician/balladeer **Tom Lehrer**" and his "mischievous tribute to the 19th-century Russian mathematician **Nicolai Ivanovich Lobachevsky**, who was thought to be an inveterate plagiarist."

For the record, "Lobachevsky was actually cleared of all wrongdoing," Rothstein wrote. Meanwhile, Lehrer's dizzily inventive "Lobachevsky" strung together 10 rhyming Russian burbs ("From Dnepropetrovsk to Petropavlovsk/By way of Iliysk and Novorossiysk/To Alexandrovsk to Akmolinsk/To Tomsk to Omsk to Pinsk to Minsk/To me the news will run!")



AHROLD

in its shameless promotion of plagiarism ("Plagiarize/Let no one else's work evade your eyes/Remember why the good Lord made your eyes/So don't shade your eyes, but plagiarize, plagiarize, plagiarize.../Only be sure always to call it please, *research*").

But as Lehrer freely admitted in the liner notes to his 1959 album *Tom Lehrer Revisited*, he himself ripped off the idea for his song from his idol **Danny Kaye's** routine about Russian director **Konstantin Stanislavsky** and the secret of success in the acting field. Lehrer, of course, was a math teacher/grad student at Harvard when he spent \$15 to cut the classic 22-minute *Songs by Tom Lehrer* in 1953. It eventually sold close to 400,000 copies and was reissued with the rest of his satirical recordings in 2000 on the three-disc Rhino box *The Remains of Tom Lehrer*.

Incidentally, Rothstein noted that in response to "rampant" plagiarism at

universities, software has been created "to scan the Internet and test for unusual resemblances." But such software would be difficult to devise for testing unusual musical similarities.

"It would be easy for a piece of software to check for plagiarism of lyrics in the same way, but to look for somebody copying a musical phrase, you'd need much more sophisticated software," says BMI's knowledgeable VP of corporate relations **Robbin Ahrold**, who oversees the BMI Web site. "And you'd have to be checking against a database of the world's musical works, and although there are a number of music databases in place—[Broadcast Data Systems], for example, has a huge database for identification of songs played on radio and television—I've never seen a piece of software that can access that kind of database and try to get a match with the idea of plagiarism in mind."

HAL LEONARD BLESSES AMERICA: Music print publisher Hal Leonard Corp. has made an initial contribution of \$12,500 to the God Bless America Fund, **Irving Berlin's** charity to benefit American youth. The amount is a percentage of the retail price of the company's recent patriotic publications featuring Berlin's immortal "God Bless America," plus a matching sum from dealers who purchased them through Dec. 31, 2001.

Berlin established the fund shortly after publishing "God Bless America" in 1938. Since then, it has distributed more than \$6 million, primarily to the Girl Scout Council of Greater New York and the Greater New York Councils of the Boy Scouts of America. The fund's trustees are now working with the two groups to allocate funding for New York kids affected by last Sept. 11.

Additionally, Hal Leonard and Yamaha Corp. of America are donating to the fund a portion of the proceeds from a just-released sheet music/disc pack featuring "God Bless America." The custom product was created for Yamaha customers who purchase an instrument from the company's new Clavinova 200 piano line.

JAMES GETS THE SPIRIT: Spirit Music Group has signed **Bob James** to a multi-year publishing administration deal. The agreement is the jazz writer/artist's first ever in North America and involves new works, along with more than 200 songs spanning more than 30 solo albums for CTI, CBS, and Warner Bros., as well as songs written for jazz ensemble **Fourplay**, which he co-founded in 1991.

Carlebach Shares Her 'Soul'

Daughter Of Legendary Rabbi Draws On Roots To Create Her Own Sound

BY JIM BESSMAN

NEW YORK—Like other children of famous parents, Neshama Carlebach steps out of a big shadow.

But the daughter of legendary rabbi and singer/songwriter Shlomo Carlebach is using her music to honor her late father as much as to establish her own career—though hers is poised for broader exposure than the global but limited Hasidic community that embraced his.

During a recent gig at Manhattan showcase club the Bottom Line, Carlebach's dark-hued, spiritually evocative soprano drew comparisons to the likes of Sheryl Crow and Linda Ronstadt, while the haunting melodies, glistening pop sophistication of her band's arrangements, and religious nature of her material were reminiscent of Amy Grant.

Carlebach, 27, is a veteran performer who is currently promoting her fifth album, *Ani Shelach*. The title track means "I'm Yours" in Hebrew, though you do not have to be either Hebrew-speaking or Jewish to appreciate her artistry.

"Most of my fans are Jewish, but it's definitely not normal 'Jewish music,'" Carlebach says, referring to the *klezmer* and "wedding band style" music typically suggested by the term. "It's Jewish music with a twist, that can reach people of all faiths. I'm Jewish, but my music isn't about Judaism so much as spirituality and having something to believe in."

Much of Carlebach's own spirituality and belief stems from her father, a charismatic acoustic-guitar player who was hailed as "the Jewish Elvis" and likened by one Jewish music scribe to Jerry Garcia. Shlomo Carlebach, who was 69 when he died in 1994, wrote some 5,000 songs, Neshama says, and enjoyed a fervent international following.

"He was a very spiritual man, and no matter what religion you were, you sensed something holy and special and precious in him," says Carlebach, who cut short a promising career as an actress to perform music with her father during his final year. "He sang 'soul music,' he called it, but not [like] R&B: He meant 'spirit music' and also called himself a folk singer."

Shlomo's music remains cherished by his devotees and has been extensively and "embarrassingly" bootlegged since his death, notes Neshama, whose name means "soul" in Hebrew and whose 1996 debut album was titled *Soul*. In 1997, she completed and released a deeply affecting album of duets with her father (*HaNeshama Shel Shlomo*, which translates both as "Shlomo's Soul" and "Shlomo's Neshama"). She hopes someday to officially release his solo tapes "with dignity," she says.

"He said he knew only three chords, but I think he knew 10," she jokes. "But it wasn't about the presentation or performance. He was a rabbi who believed in the message of God and the

power of love and peace—and knew that we talk too much in this world. He said that when you sing, you pray twice—and it's true: You pray to God with words, but when you sing it comes from a different place inside you that's more meaningful."

Many of the rabbi's songs were in the form of *niggunim*, or wordless melodies vocalized by simple syllables like "ooh" or "na-na" or "dye-dye."

"They were very simple—some [were] only two chords—which even people who didn't know Hebrew would sing for hours and hours," Carlebach says. "My father would always say 'Join



CARLEBACH

me' or 'Let's go' to get people to sing along, because when we sing together, we're all going on a journey."

Of her own songs, she adds, "Sometimes they have words, sometimes they're *niggunim*, but I never just sing a song in Hebrew: There are always 'oohs' or 'ahs,' where everyone can sing together. I know it sounds cheesy, but at that moment I feel like the gates of heaven are wide open."

Carlebach was born in New York and is now based there, but she was raised in Toronto. She was heavily influenced by Joni Mitchell and Billie Holiday, as well as her father; she distinguishes her

music from his by noting that it's "regular pop," featuring lyrics themed according to "things that inspire me" and music composed mainly by jazz keyboardist David Morgan, her band-leader/producer, who studied in New Orleans with Ellis Marsalis and is a recording artist in his own right.

"There's a lot of jazz in what we write and do," says Carlebach, who writes with Morgan for Morgsongs Music (BMI) and adds that the title track of *Ani Shelach* is "very much representative of our pop-soul style."

The album's one English song, "City of Walls," was written about "breaking down the walls between people," Carlebach says. She wrote it after a trip to Vienna, when she felt the city's entrenched anti-Semitism and sense of guilt. It is included in a 10-song demo of English songs that she is currently shopping in an effort to appeal beyond the Jewish audience served by her current distributor, Sameach Music.

Also on the demo is a cover of Fleetwood Mac's "Dreams" and the new song "Finest Hour," which she says derives from the *tshuva*, or "the returning to our essence," during the solemn holiday of Yom Kippur: "Every one of us has that finest hour, and we have the choice to go for it or wimp out, return or run away."

The new project is not her first in English: Her 2000 album *Dancing With My Soul*, which preceded *Ani Shelach*, was a combination of English and Hebrew.

"Not that the songs weren't good, but audiences were complaining that I was turning into Sarah McLachlan because I was singing in English," Carlebach says. "So my Jewish distributors said [I should] do a record in Hebrew to please the core audience, and I put a lot of time into the [*Ani Shelach*] arrangements, incorporating Middle Eastern, jazz, acoustic, and big-band music."

She reiterates, "It definitely isn't normal Jewish music."



Shanks a Lot. Songwriter/producer John Shanks has signed a worldwide publishing agreement with Warner/Chappell Music. Shanks, who has produced and contributed songs to albums by Sheryl Crow, Stevie Nicks, Chris Isaak, the Corrs, and Melissa Etheridge, recently produced Michelle Branch's debut album, *The Spirit Room*. He also co-wrote with Branch her debut single, "Everywhere." Pictured, from left, are Tim McDaniel, Shanks' manager; Shanks; Warner/Chappell VP of A&R Judy Stakke; and Warner/Chappell president Rick Shoemaker.

Events Calendar

MARCH

March 23-27, **Winter Music Conference**, Miami Beach Convention Center, Miami Beach. 954-563-4444.

March 25, **5.1: The Future Meets the Past**, presented by the New York chapter of the National Academy of Recording Arts and Sciences and sponsored by Audio-Technica, Dolby Laboratories, DTS, Panasonic, and Solid-State-Logic, The Hit Factory, N.Y. 212-245-5440.

March 25, **Midwest Professional Education Series**, presented by the Chicago chapter of the National Academy of Recording Arts and Sciences, Echo Bay Studios, New Hope, Minn. 312-786-1121.

March 27-30, **March Madness Black College Spring Music Jam**, Morris Brown College, Atlanta. 770-621-5820.

March 29-April 12, **International Pop Overthrow Festival**, various venues, Chicago. internationalpopoverthrow.com.

APRIL

April 6, **17th Annual Odyssey Ball**, Beverly Hilton Hotel, Beverly Hills, Calif. 310-645-1755 (see Good Works, this page).

April 8, **Fifth Annual National Academy of Recording Arts and Sciences Golf Tournament**, Valencia Country Club, Valencia, Calif. 310-392-3777 (see Good Works, this page).

April 12-14, **Beyond 2002 Super Festival Featuring OutKast, Snoop Dogg, and Ludacris**, Bicentennial Park, Miami. 718-522-7171.

April 13, **Rainforest Benefit Concert**, Carnegie Hall, New York. 617-496-2222.

April 14, **2002 Juno Awards**, Mile One Stadium, St. John's, Newfoundland. 416-485-3135.

April 15, **Heroes Awards Honoring Arturo Sandoval**, presented by the

Florida chapter of the National Academy of Recording Arts and Sciences, Biltmore Hotel, Coral Gables, Fla. 305-672-4060.

April 20, **15th Annual Nickelodeon Kids' Choice Awards**, Barker Hangar, Santa Monica, Calif. 818-736-3000.

April 22, **Heroes Awards Honoring Eve and David Dye**, 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 Honoring Congressman Howard Coble, Vince Gill, and Senator Patrick Leahy**, presented by the Washington, D.C., chapter of the National Academy of Recording Arts and Sciences, Willard Inter-Continental, Washington, D.C. 202-662-1341.

April 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 25, **Third Annual T.J. Martell B-Ball Classic**, Basketball City, New York. 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 3-12, **11th Annual St. Lucia Jazz Festival**, presented by BET/the Jazz Channel, various venues, St. Lucia. 758-451-8566.

May 7, **SESAC New York Awards**, B.B. King Blues Club & Grill, New York. 646-756-2890.

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 16-19, **Sixth Annual All Good Music Festival & Campout**, Sunshine Daydream Music Festival Campground, Terra Alta, W. Va. 856-596-1410.

May 18-19, **NoHo Theatre & Arts Festival 2002**, corner of Lankershim and Magnolia Blvds., North Hollywood, Calif. 323-871-8500.

May 20, **Fifth Annual Music & Entertainment Industry Golf Tournament**, presented by City of Hope, El Caballero Country Club, Tarzana, Calif. 213-241-7268.

May 22, **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.

JUNE

June 5, **How to Protect Yourself in the Entertainment Industry**, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5590.

June 6, **Radio-Mercury Awards Luncheon and Ceremony**, Waldorf-Astoria, New York. 212-681-7207.

June 11-13, **E.A.R.S. Talent Showcase & Music Conference 2002**, Puck Building, New York. 718-385-3133.

June 12, **CMT Flameworthy Video Music Awards**, Gaylord Entertainment Center, Nashville. 615-255-9600.

June 13, **Neil Bogart Memorial Fund Golf Classic**, presented by the T.J. Martell Foundation, Lost Canyons Golf Club, Simi Valley, Calif. 615-256-2002.

June 13, **The Songwriters Hall of Fame 33rd Annual Awards Dinner**, presented by the National Academy of Popular Music, Sheraton New York Hotel & Towers, New York. 212-573-6933.

June 13, **12th Annual City of Hope Celebrity Softball Challenge**, Greer Stadium, Nashville. 213-241-7268.

June 13-16, **Fan Fair 2002**, various venues, Nashville. 866-326-3247.

June 15, **The Musicians Expo 2002**, Minneapolis Convention Center, Minneapolis. 651-306-1999.

June 15-16, **24th Annual Playboy Jazz Festival**, Hollywood Bowl, Los Angeles. 323-850-2000.

June 16, **MuchMusic Video Awards**, MuchMusic headquarters, Toronto. 416-591-7400.

June 19, **How to Choose an Entertainment Attorney**, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5590.

June 19, **Music Visionary Awards Luncheon Honoring Fred Davis and Daniel Glass**, presented by the UJA-Federation, Pierre Hotel, New York. 212-836-1126.

June 24-26, **M3 REPLItech Europe**, Amsterdam Rai, Amsterdam. 800-800-5474.

June 25, **BET Awards**, Kodak Theatre, Los Angeles. 202-608-2000.

JULY

July 16-18, **2002 Video Software Dealers Assn. Convention**, Rio Suite Hotel and Casino, Las Vegas. 818-385-1500.

July 26-31, **International Assn. of Assembly Managers' 77th Annual Conference & Trade Show**, Georgia World Congress Center, Atlanta. 972-255-8020.

July 31-Aug. 3, **Atlantis Music Conference**, Sheraton Atlanta Hotel, Atlanta. 770-499-8600.

AUGUST

Aug. 7-9, **Billboard R&B/Hip-Hop Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

Aug. 8-10, **Third Annual Latin Alternative Music Conference**, Puck Building, New York. 818-763-1397.

SEPTEMBER

Sept. 10-12, **Billboard Dance Music Summit**, Marriott Marquis, New York. 646-654-4660.

Sept. 12-14, **National Assn. of Broadcasters Radio Show**, Washington State

Convention and Trade Center, Seattle. 800-342-2460.

Sept. 12-14, **Third Annual Americana Music Assn. Conference**, Hilton Suites, Nashville. 615-340-9596.

Sept. 12-15, **Second Annual Huntsville South Music Conference**, Von Braun Civic Center, Huntsville, Ala. 256-722-3150.

Sept. 22-25, **CISAC World Congress**, Queen Elizabeth II Conference Center, London. 33-15562-0850.

OCTOBER

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

Oct. 17-19, **Amsterdam Dance Event**, Felix Meritis Conference Center, Amsterdam. 31-35621-8748.

Oct. 25-26, **KLOS Mark & Brian Celebrity Golf Tournament**, sponsored by the T.J. Martell Foundation, Coyote Hills Golf Club, Fullerton, Calif. 615-256-2002.

Oct. 26, **Gospel Music Hall of Fame 2002 Induction Ceremony**, Marriott Renaissance Center, Detroit. 313-592-0017.

Oct. 31-Nov. 2, **MusicWorks Music Convention and Festival**, various venues, Glasgow. 141-552-6027.

NOVEMBER

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

Submit items for Lifelines, Good Works, and Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.



PARISIAN ODYSSEY: Frankie Avalon will perform at the 17th annual "April in Paris," the night will also include dancing and live and silent auctions, while honoring surgeon **Armando E. Giuliano** with the John Wayne Cancer Institute Auxiliary's Special Service "Duke" Award. The event will take place at the Beverly Hilton Hotel in Los Angeles, with proceeds to benefit breast cancer research at the John Wayne Cancer Institute. Contact: **Laura Stegman** at 310-645-1755.

GOLF TOURNAMENT: The Los Angeles chapter of the National Academy of Recording Arts and Sciences will hold its Fifth Annual golf tournament April 8. The event—which raises money for the chapter's scholarship program—will include a silent auction and awards reception, with proceeds directly benefiting local music students and musicians. It

will be held at the Valencia Country Club in Valencia, Calif. Contact: **Angelia Bibbs-Sanders** at 310-392-3777.

HENLEY JAMS: Don Henley and Train will entertain at the Tiger Jam V benefit concert April 20. The event, presented by Coca-Cola and hosted by **Tiger Woods**, will raise money for the Tiger Woods Foundation, which funds children's programs to promote their health and education. The concert will take place in the Mandalay Bay Events Center in Las Vegas. Tickets may be purchased by calling 702-474-4000. Contact: **Erin Villiotte** at 714-816-1806.



Life Lines

DEATHS

Art Roberts, 70, of a stroke, March 6 in Reno, Ill. Roberts gained national fame in the 1960s as one of the first DJs to introduce rock to Illinois on then-music radio station WLS-AM Chicago. While his career in radio and media consulting took him all over the country, his on-air "bedtime stories," imaginary characters such as Hooty Saperticker, and innovative taste for music leave him best-remembered as Chicago's "hip uncle." Roberts is survived by his wife and five children.

BIRTHS

Girl, Ryan Danielle, to **Teri and Steve Levy**, March 3 in Santa Monica, Calif. Father is president of Moonshine Music.

Son, Max Aidan, to **Ivy and Adam Lasky**, March 4 in Los Angeles. Mother is talent producer for *Hollywood Squares*.

Son, Jordan Isiah, to **Dawnalisa and Dossy Johnson**, March 8 in Norcross, Ga. Mother is a publicist for the Entertainment S.P.O.T.

MARRIAGES

Jana Eisenberg to **Dean Brownrout**, March 20 in Buffalo, N.Y. Bride is senior editor at *Dance Retailer News*. Groom is co-founder and co-president of Confidential Recordings.

INTERNATIONAL

Japanese Labels Face 'Pivotal Year' As Sales Decline

BY STEVE McCLURE

TOKYO—The Japanese music market—the world's second-largest—is under siege.

As sales continue to decline amid Japan's ongoing recession, a combination of CD burning, file sharing, and used-CD sales threaten to further depress the market. That's the grim picture painted by SoundScan Japan and labels body the Recording Industry Assn. of Japan (RIAJ) in two recently released market surveys.

"The audio software market used to be unaffected by general business cycles, but that no longer seems to be true," the SoundScan report notes. And the RIAJ notes that as the prerecorded-music market shrinks, there are progressively fewer million-selling singles and albums. In 2000, the top 10 singles each shipped more than 1 million copies, while in 2001, only two managed to do that. The total value of annual shipments by RIAJ member companies in 2001 was 105 billion yen (\$800 million) lower than in 1998.

SoundScan Japan suggests that 2002 will be a pivotal year in the his-



TOMITSUKA

(\$0.38) now. It's appalling."

The trend toward increased CD-R copying is especially worrisome, Tomitsuka claims, since serial copyright management system (SCMS) technology—which prevents multiple

Japanese Labels' Market Share In 2001

	2001	2000
1. Sony	17.1%	18.5%
2. Toshiba-EMI	12.2%	11.6%
3. Avex	11.5%	9.8%
4. Universal	9.7%	9.1%
5. Victor	9.1%	10.2%
6. Warner	6.7%	5.7%
7. Toy's Factory	4.4%	3.4%
8. BMG Funhouse	4.3%	5.7%
9. Pony Canyon	3.5%	4.4%
10. Zetima	3.1%	2.0%

Source: SoundScan Japan

tory of the Japanese music industry. "This may well be the year which governs the path that the audio software industry will take in the coming years," the report states. "Actually, based on the fact that the big domestic artists are selling less and there are no newcomers to take their places, there is a big possibility that sales will be down considerably from the previous year."

SoundScan Japan's data is based on total retail sales in Japan: its report does not show as great a decline in the music market here as the RIAJ's recently issued 2001 sales data, which is based on shipments (net of returns) by its 24 member companies. Tokyo-based SoundScan Japan, the local licensee of the U.S. research company, is operated by JVC subsidiary Soft Information Planning. SoundScan says music sales in Japan in 2001 fell 3.8% from 2000 to 513.2 billion yen (\$3.9 billion), the third straight annual decline.

One reason sales are expected to continue falling this year is the surge in the copying of CDs to CD-Rs. A survey conducted by the RIAJ in the first two weeks of October last year found that 30% of those polled owned CD-R drives, compared with 18% of those surveyed a year earlier. RIAJ chairman Isamu Tomitsuka warns: "You can make a perfect copy of a CD for 50 yen

artist in 2001, according to SoundScan, with retail sales worth a total of 21.1 billion yen (\$161 million).

"There aren't too many artists who manage to sell close to 50 billion yen [\$380 million] worth of CDs in three years," the report says, noting that in 1999, Hamasaki's sales totaled 12.6 billion yen (\$96 million), while in 2000, they amounted to 15.5 billion yen (\$118 million). SoundScan also notes that Hamasaki accounted for roughly 40% of Avex's total domestic-product sales last year.

The RIAJ report says the Japanese music market has become "bigger and shallower," in that the percentage of those surveyed who had recently bought CDs rose to 72% from the previous year's 66%. The report noted, though, that the percentage of people who bought only one to three CDs increased from 27% to 34%.

According to SoundScan, international repertoire (excluding imports) constituted 24.7% of music sales in Japan in 2001. The top-selling international act in Japan in 2000 was Enya (East West Japan), with total



sales of 2.7 billion yen (\$20.6 million). One key trend in the international music market in 2001 was that, of the 20 top-selling international albums in Japan, no fewer than 14 were greatest-hits or themed compilations.

One bright spot in the SoundScan Japan report is that the independent sector showed healthy growth in 2001 and now accounts for roughly 5% of the Japanese market. SoundScan Japan system manager Tadashi Takahashi estimates that figure will rise to 7% this year.

"This trend also indicates that indies' sales are compensating for the drop in sales by the major record companies," the SoundScan report states. "It may not be too long before a company grows from an indie label to a major one, as Zomba Records did in the U.S."

Tower Records senior VP/Far East managing director Keith Cahoon says, "The fact that indies are a major force these days is undeniable. Some of our stores sell over 10% of their total sales in [Japanese pop] indies."

SoundScan Japan's data is culled from point-of-sale data provided by some 1,300 record stores nationwide, on which an estimate of total prerecorded music sales in Japan (excluding imported product) is based.

Tomitsuka says any future business model for the recording industry

must include a way for Internet service providers to monitor file sharing. "I think it's the only way for us to create a new business model," he says. "Until then, the only way to deal with piracy is to stop the source from being copied [through copy-protected CDs]."

Tokyo-based music critic Hiromichi Ugaya notes that Japanese consumers are increasingly cynical about a system that places too much emphasis on marketing, regardless of the quality of the music itself, to

launch "mega-hits." He adds, "There's more fun in smaller and individually oriented music markets, such as indies and Internet-provided MP3 music."

Bill Haw, GM of e-commerce site YesAsia's Japan office, sounds a similar note. "I don't think that this necessarily means that the market itself performed poorly in 2001," he says. "Perhaps the market did OK, and there was just a paucity of good artists out there."

Spanish Authors In Spat With CD-R Suppliers

BY HOWELL LLEWELLYN

MADRID—A dispute between Spanish authors' society SGAE and the Spanish association of electronic and communications companies, Asimelec, has been sparked by a recent court ruling that would leave suppliers of blank CD-R discs liable to pay a levy on each disc sold, to compensate authors and publishers for illegal duplication of their works.

The SGAE has so far brought four court actions against domestic CD-R manufacturers over nonpayment of a levy that it claims is payable under Spain's existing Intellectual Property Law; three are still ongoing. In late January, a Barcelona court ruled that blank CD-R manufacturer Traxdata Iberica must pay 0.22 euros (\$0.20) for each blank CD-R it had sold since 1997. Traxdata Iberica will appeal the ruling.

Since 1997, levies have been imposed under the Intellectual Property Law on blank audio cassette tapes, videos, and photocopying machines. In addition to those specific examples, the current law covers "all other" blank software/sound carriers.

Spanish manufacturers of blank CD-Rs agree in principle to paying authors' rights but disagree about the percentage of CD-Rs that are bought for the purpose of music recording. SGAE and Asimelec have attempted to negotiate a deal for more than a year; Asimelec is willing to make some kind of payment based on the number of CD-Rs used to download music. But each side offers contrasting figures: The SGAE claims that 77% of the 67 million CD-Rs it says were sold in Spain in 2001 (an increase of 70%

from 2000) were used to copy music, while Asimelec puts the figure at 10%. The SGAE's figure comes from a November 2001 survey it commissioned from Anglo-Spanish music research company Millward Brown/Alef, which was published in February.

Asimelec also claims that, if applied across the board, the court ruling would cost the sector 45.8 million euros (\$40 million) to cover the period from 1997 to date and would force a 50% increase on the price of all blank discs—regardless of their intended use.

Neither Traxdata Iberica nor any of the other three CD manufacturers still awaiting the outcome of cases brought by the SGAE will disclose how many CD-Rs they have sold in this period. Asimelec puts the total figure sold in Spain between 1997-2001 at 206 million units. Asimelec director general José Pérez argues that it is impossible "to control the use made of these products." But the court ruling stated "it is well-known [that] it is a custom of the Spanish consumer to record, by computer, CDs legally acquired by other people."

Asimelec claims that, through its court actions, the SGAE is trying to recoup copyright lost through illegal CDs sold on the streets all over Spain, which the music industry says is responsible for 30% of all music sold. But SGAE mechanical reproduction director Juan Palomino denies this, saying, "One thing is piracy, and another is private copying at home." Palomino adds that the SGAE has always been keen to "negotiate a fair tax on CD-Rs and not impose [one]."





JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(IDEMPA PUBLICATIONS INC.) 03/20/02		(OFFICIAL UK CHARTS CO.) 03/18/02		(MEDIA CONTROL) 03/20/02		(SNEP/FOP/TITE LIVE) 03/19/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	6	1	1	1	1	1	1
2	2	2	NEW	2	2	2	2
3	1	3	2	3	5	3	3
4	7	4	NEW	4	3	4	4
5	NEW	5	4	5	6	5	8
6	3	6	5	6	8	6	12
7	5	7	NEW	7	4	7	5
8	4	8	3	8	NEW	8	6
9	NEW	9	NEW	9	NEW	9	7
10	9	10	NEW	10	10	10	RE
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	NEW	16	NEW	22	NEW	14	31
15	NEW	21	NEW	23	38	15	23
16	NEW	25	NEW	25	NEW	25	NEW
20	NEW	26	NEW	26	34	24	NEW
23	NEW	31	NEW			25	36
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	4	1	1	1	1
2	NEW	2	1	2	2	2	2
3	NEW	3	NEW	3	3	3	NEW
4	NEW	4	2	4	6	4	3
5	3	5	9	5	7	5	6
6	2	6	3	6	4	6	4
7	10	7	NEW	7	8	7	NEW
8	4	8	RE	8	NEW	8	8
9	5	9	7	9	10	9	NEW
10	6	10	8	10	9	10	9

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK						
(SOUNDSCAN) 03/20/02		(AFYVE) 03/30/02		(ARIA) 03/18/02		(FIMI) 03/18/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	2	1	2
2	2	2	NEW	2	1	2	1
3	NEW	3	2	3	3	3	3
4	7	4	3	4	4	4	4
5	3	5	4	5	5	5	NEW
6	4	6	NEW	6	9	6	NEW
7	6	7	5	7	8	7	9
8	5	8	7	8	6	8	7
9	8	9	NEW	9	NEW	9	NEW
10	10	10	NEW	10	7	10	19
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	NEW	13	NEW	11	15	11	NEW
12	17	16	NEW	15	23	14	NEW
14	RE	17	NEW	19	22	15	NEW
15	20	19	NEW	20	NEW	16	NEW
24	RE			21	NEW	19	NEW
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	1	1	1	1	NEW
2	1	2	2	2	2	2	1
3	5	3	NEW	3	3	3	2
4	3	4	4	4	5	4	3
5	4	5	3	5	4	5	5
6	7	6	NEW	6	6	6	4
7	9	7	6	7	7	7	9
8	6	8	NEW	8	9	8	NEW
9	2	9	5	9	12	9	NEW
10	RE	10	NEW	10	8	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) 03/20/02
SINGLES		
1	8	WHENEVER, WHEREVER/SUERTE SHAKIRA EPIC/COLUMBIA
2	2	HOW YOU REMIND ME NICKELBACK ROADRUNNER/UNIVERSAL
3	4	QUI EST L'EXEMPLE ROMFF HOSTILE/VIRGIN
4	5	BECAUSE I GOT HIGH AFROMAN UNIVERSAL
5	NEW	A NEW DAY HAS COME CELINE DION COLUMBIA/EPIC
6	6	J'AI TOUT OUBLIÉ MARC LAVOINE & CRISTINA MAROCCO MERCURY
7	3	GET THE PARTY STARTED PINK ARISTA/LAFACE/ARISTA
8	NEW	THE WORLD'S GREATEST R. KELLY JIVE/ZOMBA
9	9	ETERNAL FLAME ATOMIC KITTEN INNOCENT/VIRGIN
10	10	ENGEL BEN FEATURING GIM HANSA/BMG
HOT MOVER SINGLES		
11	21	DO YOU BRO'SIS POLYDOR
12	22	FALLIN' ALICIA KEYS J/BMG
13	57	AIN'T IT FUNNY (JA RULE MIX) JENNIFER LOPEZ FEATURING JA RULE EPIC
18	34	COMME UN BOOMERANG ETIENNE DAHO & DANI VIRGIN
20	NEW	ME JULIE SHAGGY & ALI G ISLAND/UNIVERSAL
ALBUMS		
1	2	SHAKIRA LAUNDRY SERVICE/EPIC/COLUMBIA
2	1	ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS.
3	4	NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL
4	3	ANASTACIA FREAK OF NATURE EPIC
5	6	ALICIA KEYS SONGS IN A MINOR J/BMG
6	7	BARBRA STREISAND THE ESSENTIAL BARBRA STREISAND COLUMBIA
7	5	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI
8	9	SOUNDTRACK THE LORD OF THE RINGS REPRISE/WARNER
9	8	ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL
10	NEW	KYLIE MINOGUE FEVER PARLOPHONE

THE NETHERLANDS		
THIS WEEK	LAST WEEK	(STICHTING MEGA TOP 100) 03/18/02
SINGLES		
1	1	WHENEVER, WHEREVER SHAKIRA EPIC
2	NEW	ADIOS NONINO CAREL KRAAYENHOF UNIVERSAL CLASSICS & JAZZ
3	5	LIKE A PRAYER MADHOUSE ARS/UNIVERSAL
4	2	CONTAGIOUS THE ISLEY BROTHERS DREAMWORKS/UNIVERSAL
5	3	THE WORLD'S GREATEST R. KELLY JIVE/ZOMBA
ALBUMS		
1	1	MARCO BORSATO ONDERWEG POLYDOR
2	2	ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS.
3	3	SHAKIRA LAUNDRY SERVICE EPIC
4	4	ANASTACIA FREAK OF NATURE EPIC
5	5	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI

SWEDEN		
THIS WEEK	LAST WEEK	(GLF) 03/15/02
SINGLES		
1	1	WHENEVER, WHEREVER SHAKIRA EPIC
2	NEW	ADRENALINE MENDEZ STOCKHOLM
3	NEW	NEVER LET IT GO AFRO DITE MARIANN
4	2	CALLETH YOU, COMETH I THE ARK VIRGIN
5	NEW	KOM OCH TA MIGI BRANDSTA CITY SLACKERS START KLART/MNW
ALBUMS		
1	1	VARIOUS ARTISTS MELODIFESTIVAL 2002 MARIANN
2	NEW	BARBADOS VARLDEN UTANFOR MARIANN
3	2	SHAKIRA LAUNDRY SERVICE EPIC
4	3	ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS.
5	4	BARBRA STREISAND THE ESSENTIAL BARBRA STREISAND COLUMBIA

SWITZERLAND		
THIS WEEK	LAST WEEK	(MEDIA CONTROL SWITZERLAND) 03/19/02
SINGLES		
1	1	WHENEVER, WHEREVER SHAKIRA EPIC
2	2	GET THE PARTY STARTED PINK ARISTA
3	3	HOW YOU REMIND ME NICKELBACK ROADRUNNER/UNIVERSAL
4	NEW	A NEW DAY HAS COME CELINE DION COLUMBIA
5	6	WORDS OJ TATANA WEA
ALBUMS		
1	1	ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS.
2	2	SHAKIRA LAUNDRY SERVICE EPIC
3	5	ANASTACIA FREAK OF NATURE EPIC
4	4	NICKELBACK SILVER SIDE UP ROADRUNNER/MUSIKVERTRIEB
5	3	GOTTHARD ONE LIFE ONE SOUL - BEST OF BALLADS ARIDA

IRELAND		
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) 03/15/02
SINGLES		
1	3	WHENEVER, WHEREVER SHAKIRA EPIC
2	1	THERE'S A WHOLE LOT OF LOVING GOING ON SIX RCA
3	2	EVERGREEN/ANYTHING IS POSSIBLE WILL YOUNG RCA
4	4	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
5	NEW	ALL I WANT IS YOU BELLEFIRE VIRGIN
ALBUMS		
1	7	BARBRA STREISAND THE ESSENTIAL BARBRA STREISAND COLUMBIA
2	2	ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL
3	NEW	SHAKIRA LAUNDRY SERVICE EPIC
4	1	ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS.
5	3	WESTLIFE WORLD OF OUR OWN RCA

AUSTRIA		
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) 03/19/02
SINGLES		
1	1	WHENEVER, WHEREVER SHAKIRA EPIC
2	2	HOW YOU REMIND ME NICKELBACK ROADRUNNER/MUSICA
3	3	HOPE SHAGGY FEATURING PRINCE MYDAS MCA
4	NEW	HARD TO SAY I'M SORRY AQUAGEN DOS OR DIE/ZOMBA
5	5	DO YOU BRO'SIS POLYDOR
ALBUMS		
1	1	SHAKIRA LAUNDRY SERVICE EPIC
2	2	ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS.
3	3	NICKELBACK SILVER SIDE UP ROADRUNNER/MUSICA
4	4	ANASTACIA FREAK OF NATURE EPIC
5	NEW	URSPRUNG BUAM DON CAMILLO UND PEPPONE MCP

BELGIUM/WALLONIA		
THIS WEEK	LAST WEEK	(PROMUVI) 03/20/02
SINGLES		
1	1	ON SE RESSEMBLE MARIO ISLAND/UNIVERSAL
2	2	WHENEVER, WHEREVER SHAKIRA EPIC
3	5	BECAUSE I GOT HIGH AFROMAN UNIVERSAL
4	NEW	LIKE A PRAYER MADHOUSE ARS
5	4	K.K.O.Q.Q. CHARLI BEBE EPIC
ALBUMS		
1	1	LES ENFOIRÉES TOUS DANS LE MEME BATEAU RCA
2	NEW	INDOCHINE PARADIZE COLUMBIA
3	2	ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS.
4	3	ARNO ARNO, CHARLES, ERNEST DELABEL
5	8	YANNICK NOAH YANNICK NOAH COLUMBIA

MALAYSIA		
THIS WEEK	LAST WEEK	(RIM) 03/18/02
ALBUMS		
1	1	VARIOUS ARTISTS MAX 9 WEA
2	NEW	ELLA ILHAM BICARA EMI
3	3	EXISTS ADA NAR
4	NEW	VARIOUS ARTISTS 3 DIMENSI KUMPULAN POP LELAKI TERBAIK WEA
5	9	VARIOUS ARTISTS TEEN SPIRIT UNIVERSAL
6	2	LINKIN PARK HYBRID THEORY WARNER BROS.
7	5	VARIOUS ARTISTS MODERN ROCK WEA
8	16	SOUNDTRACK—KABHIE KUSHI KABHIE GHAM SONY
9	NEW	VARIOUS ARTISTS PENDEKAR IV NSR
10	NEW	BACKSTREET BOYS THE HITS—CHAPTER ONE JIVE/EMI

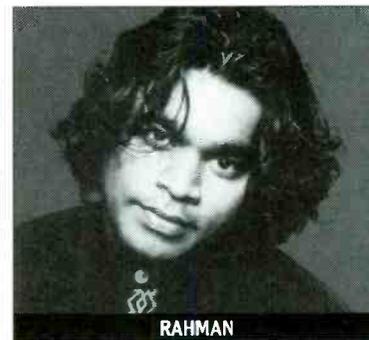
Global Music Pulse

Edited by Nigel Williamson



BOLLYWOOD DREAMS: India's music industry is finally getting international recognition via an Academy Award nomination for *Lagaan* (Land Tax) as best foreign-language film. As with every Hindi film, the music is central, and Sony Music's soundtrack has sold 3 million units in India. Sony Music India managing director **Shridhar Subramaniam** points out that while

ics and fans alike. A mix of Afro-jazz, ballads, and roots music, *A Cry, a Smile, a Dance* has been a long time coming for the mother-of-three graduate of the University of Cape Town's Music School. "I have never committed myself to one style of singing," Sephuma says. "I'm a trained jazz singer, but I'm not only a jazz singer. I'm a singer, period." **DIANE COETZER**



RAHMAN

the film is not due for commercial release until April in the U.S. and July in Europe, the soundtrack has already achieved 200,000 international sales on import. He hopes that foreign sales will eventually top 500,000 units after the film is released. The soundtrack was composed by **A.R. Rahman**, who is currently working on **Andrew Lloyd Webber's** Bollywood-inspired stage musical, "Bombay Dreams," which is due to open in June in London. Rahman says, "This is the first time an Indian film has been nominated for an Academy Award, and it's a major breakthrough for Indian music." **NYAY BHUSHAN**

BY GEORGE: Brisbane, Australia-based band **George** became the 10th Australian act to debut on the official Australian Record Industry Assn. chart at No. 1 with its album *Polyserena* (Festival Mushroom Records). Singer **Katie Noonan** admits, "Six years ago, we had absolutely no idea we'd end up in a band." Noonan and her guitarist brother **Tyrone** were trained by their opera-singing mother—Katie going on to study opera, while Tyrone studied piano and violin. Guitarist **Nick Stewart** and bassist **Paulie Bromley** come from rock backgrounds, but drummer **Geoff Green** is a classically trained percussionist. To emphasize the group's style of classical-rock fusion, it recently teamed with the **Queensland Orchestra** for two performances of **Deep Purple's** 1969 composition "Concerto for a Group." **CHRISTIE ELIEZER**

THE BIG 'O': The latest in a growing band of impressive Irish singer/songwriters is Dubliner **Damien Rice**. His debut solo album, *O* (released on his own label, with distribution from Ritz Music Group), entered the Irish charts at No. 7, and he recently headlined a sold-out concert at Dublin's Olympia Theater. Given the lack of major-label support, this is a notable achievement and reflects Ireland's apparently insatiable appetite for acoustic troubadours. Rice first came to the attention of the Irish public as the lead singer of once-fancied Dublin rock group **Juniper**. After Rice's departure, the remaining members changed their name to **Be1X1**. That band is currently working on its debut album. **NICK KELLY**

BOY'S OWN: Eighteen months and 1 million sales after **Badly Drawn Boy** (aka **Damon Gough**) won the U.K.'s Technics Mercury Music Prize with his debut album, *Hour of the Bewilder-beast*, he returns next month with *About a Boy*. The self-penned set, due April 8 in the U.K. via XL Recordings, consists of eight new compositions, as well as the incidental music for the film of *About a Boy*—starring **Hugh Grant** and **Rachel Weisz**—which is based on **Nick Hornby's** book of the same name. The album was recorded in Los Angeles and produced by **Tom Rothrock**, with whom Gough is already working on his next release. **CHRIS BARRETT**

HEY JUDE: One of the surprises of this year's forthcoming South African Music Awards (SAMA) is the success story of newcomer **Judith Sephuma**. Sephuma's debut album release, *A Cry, a Smile, a Dance* (BMG), has earned her nominations in the categories of best female artist, best newcomer, and best jazz vocal album. Since its release late last year, the album (produced by another multi-SAMA winner, **Selaelo Selota**) has earned the approval of crit-

GOLDEN GIRLS: Czech girl band **New Golden Kids** launched their debut album, *Mejdan* (Party), this month, and local label Ceska Hudba hopes it will plug a gap in the market. Label managing director **Josef Kokta** says, "In this country, there are no idols for teenagers. That's what I want them to become." As part of Ceska Hudba's efforts to release "new music at affordable prices," the album will retail at 199 koruna (\$5.50). The band—consisting of **Barbora Pencova**, 19; **Magdalena Istokova**, 20; and **Leona Gyongyosiova**, 16—is named after 1960s Czech trio **Golden Kids**. It performs dance versions of the original group's hits, as well as material by producer **Erik Aresta**, the man behind BMG Ariola's successful Czech boy band **T-Boyz**. **MARK ADDRESS**

COMMON CURRENCY

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

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
ENRIQUE IGLESIAS Escape (U)				7		7		9		7
ALICIA KEYS Songs in A Minor (B)			8					3	7	9
ALANIS MORISSETTE Under Rug Swept (W)	4		4	2		2		5	2	2
NICKELBACK Silver Side Up (I/U)			1	4		4				
SHAKIRA Laundry Service (S)			3	3	9	6		7	3	3
ROBBIE WILLIAMS Swing When You're Winning (E)				9				8		5

Warner Canada Gets 'Bugs' Out Of Deal

Sarah Slean's First Major-Label Album Finally Sees The Light Of Day

BY LARRY LeBLANC

TORONTO—Canadian singer/songwriter/pianist Sarah Slean admits her current album didn't quite get released when or how she expected it to be.

In 1997, her manager, Heather Pollock of What? Management in Toronto, brokered an unusual joint-venture deal with Atlantic Records U.S. and Warner Music Canada that allowed Slean to issue her 1999 album, *Blue Parade*, independently before she made a major-label debut. But shortly after delivering follow-up *Night Bugs* last May, Slean's chief supporter at Atlantic in New York—senior director of A&R Jennifer Stark—was pink-slipped, leaving the project in limbo. After Atlantic held off releasing the album, Slean left the company last November. But a supportive Warner Music Canada opted to release the album March 19 in Canada.

"Sarah is an amazing talent," says Steve Blair, director of A&R for Warner Music Canada. "I'm sold on this record, and I'm sold on her. She's the real deal."

RELIEF AND TERROR

Slean herself is delighted that the 11-track album, which she co-produced at Bearsville Studios in Woodstock, N.Y., and Umbrella Sound in Toronto, has finally been released, although she confesses to feeling "a strange mix of relief and terror." The album's first single, "Sweet Ones," was issued to Canadian radio March 18.

Pollock agrees that losing American label support was a significant setback, though she says, "After the record was completed, we weren't feeling the level of excitement that existed at Atlantic when Sarah was signed. We do have some options for a U.S. release. Whatever we do in the U.S., the album still has to be licensed from Atlantic." Atlantic Records co-president Craig Kallman—who, according to Pollock, oversaw Slean's departure from the label—did not return a call for comment.

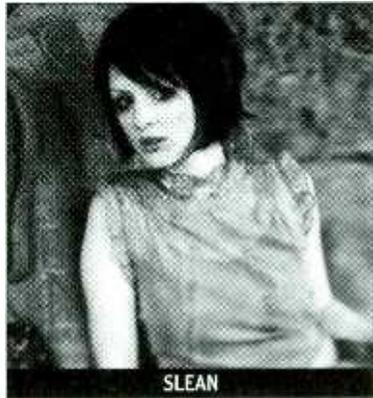
"We've done quite well with Sarah's previous records, and we'll do very well with this one," predicts Stewart Duncan, director of music and DVD-Video at the Indigo Books and Music chain, which operates 89 stores nationally.

A longtime darling of Toronto's club scene, Slean caught then-Warner Music Canada VP Kim Cooke's ear with her darkly hued 1997 independent debut, *Universe*. Cooke then contacted Stark, who was also smitten. "How often do you get a record that good?" Stark asks. "Of course I wanted to work with Sarah."

Originally a limited-issue (1,000 copies) cassette of six songs recorded for \$2,000 Canadian (\$1,260), the CD version of *Universe* includes two additional tracks. To date, the CD has sold 7,500 units via the Internet and offstage sales.

While Slean—who at the time was

studying music theory at the University of Toronto—was excited by the offer of a major recording deal from Warner, she knew she needed more performing and recording experience. So Cooke and Stark worked out a way of enabling her to develop at her own pace. Cooke recalls, "We structured a deal which



SLEAN

gave her some seed money and allowed her to record *Blue Parade*."

According to Pollock, *Blue Parade* has sold 8,000 units in Canada. Co-produced by Slean, it is more accomplished than its predecessor, with the addition of a full band giving Slean's songs greater depth.

"*Blue Parade* is hard for me to listen to, because it represents a bad time in my life," Slean says. "Bad things were going on, and things I was thinking I couldn't shake, [like] almost par-

alyzing self-doubt. I can hear it in my voice. I can smell the fear on it."

Slean is passionate about her music and life around her. "I'm disciplined about appreciating my life," she says, "but I don't impose discipline on writing songs or painting. Mostly, songs just come out of me and spread like an ink spill."

For her Warner/Atlantic label debut, Slean chose Canadian producer/songwriter Hawksley Workman to co-produce, after recording demos of two of the album tracks—"Duncan" and "Sweet One"—at his 8-track Hawksleytown home studio in Toronto. "There was a chemistry that worked with us together," she says. "I knew that if Atlantic imposed someone on me, I wouldn't be able to co-produce the record."

Workman played and programmed the drums on *Night Bugs*. Also on hand are notable Toronto musicians Derrick Brady (bass) and Kurt Swinghammer (guitar), plus a string section from the Manhattan School of Music in New York. "We tried to make an artful and lovely record while still keeping within a pop vein," Workman says.

"Bearsville is a beautiful and isolated facility with such a history," Slean says. "We were both really nervous about working there. While driving down, I said to Hawksley, 'We're just two punk kids from Toronto. What are we doing?'"

BMG/Sanctuary Deal Spawns New Compilations Imprint

BY ADAM HOWORTH

LONDON—BMG and Sanctuary Records Group have jointly established a U.K.-based reissues imprint, Camden/Sanctuary, which will release greatest-hits and genre-specific compilations culled from their respective catalogs. Two product managers from each company will run the operation, with profits split equally.

The labels have scheduled 20 releases for this summer—with the first batch penciled to drop in July—and plan to release a further 10-12 each quarter. Depending on the commercial success of the venture, Camden/Sanctuary will look to extend its distribution to Continental Europe toward the end of this year. Sanctuary uses BMG for distribution in France and the Benelux countries but is looking at extending this relationship to other territories where it currently uses independent outlets.

BMG U.K. London-based finance director Dennis Kooker says the major had considered the strategic alliance with Sanctuary for a number of months, "because of the strength and depth of their catalog and their experience." Sanctuary CEO Joe Cokell, also in London, tells *Billboard*, "Our main strength is in repertoire in the '60s,

'70s, and '80s. BMG's strength is in catalog from the mid-'80s, and they're strong during the '90s. We looked at theirs and ours and wanted to create a strong catalog base with a 50/50 profit split. It's not about quantity but quality and a regular flow of repertoire [and] not just in the U.K.—we're looking to expand into Continental Europe."

According to Cokell, among the first releases on Camden/Sanctuary will be an album by cult '60s U.S. act Love and compilations from Petula Clark and Dolly Parton, both of whom have catalog owned separately by BMG and Sanctuary.

In a statement, BMG U.K. chairman Hasse Breitholtz adds, "This is a perfect fit for our two companies. Retail and consumers can look forward to a diverse and prestigious product range from many legendary artists."

The alliance differs from BMG's earlier reissue arrangement with U.K. company Eagle Rock Entertainment, according to Cokell, in that "we share copyrights between companies—something Eagle didn't have. Eagle just had the rights to elements of BMG's catalog."

Kooker confirms, "We still have releases with Eagle, but we don't have quite the same structure with [them]."

NEWSLINE...

Backstreet Boys (Zomba Records Japan) won the international artist of the year award at the Recording Industry Assn. of Japan's 16th annual Gold Disc Awards ceremony, held March 13 in Tokyo. The awards are based on shipments for the period Feb. 1, 2001-Jan. 31, 2002. For the second straight year, female idol singer Ayumi Hamasaki (Avex) was named domestic artist of the year. In the best new domestic artist category, the winners included Zone (Sony Music Records), Mika Nakajima (Sony Music Associated Records), and w-inds (Pony Canyon). Best new international artist was Michelle Branch (Warner Music Japan). A total of seven songs received song of the year honors, including "Can You Keep a Secret" and "Traveling," recorded by Utada Hikaru (Eastworld/Toshiba/EMI) and "Shiroi Koibitotachi" ("White Lovers"), recorded by Keisuke Kuwata (Victor Entertainment). Awards also went to a total of 11 albums in the best rock album of the year category, including Mai Kuraki's *Perfect Crime* (Giza), Ken Hirai's *Gaining Through Losing* (DefStar Records), and Aerosmith's *Just Push Play* (Sony Music Japan International). The ceremony was broadcast live nationwide on NHK satellite TV.

STEVE McCLURE

EMI Recorded Music U.K. & Ireland chairman/CEO Tony Wadsworth reorganized his senior management ahead of the group's global restructuring (see story, page 8). Philippe Ascoli is named managing director of the Virgin and Source labels in London. He was VP of A&R/GM of repertoire for Virgin Records U.K. and managing director of Source. VP of international marketing Mike Allen now adds responsibility for all the U.K. international marketing departments. Mike McMahon has been promoted to commercial director of sales for EMI Recorded Music U.K. & Ireland in London. He was sales director of EMI Records Group U.K. & Ireland. Cathy Cremer has been promoted to director of communications for EMI Recorded Music U.K. in London, encompassing communications, artist relations, and the management of administration and facilities for both Capitol and Virgin. Dublin-based Willie Kavanagh, currently managing director of EMI Ireland, will now become managing director of EMI Recorded Music Ireland, with responsibility for all EMI and Virgin labels' business in that territory.

GORDON MASSON



Paris-based Musiwave, which claims to be "Europe's leading provider of mobile music services to telecommunication operators" has launched what it claims is the first polyphonic ring-tone service capable of playing original recordings protected by a proprietary digital-rights-management technology. The venture is supported by EMI Recorded Music, Virgin Records, and BMG Entertainment.

JULIANA KORANTENG

Spanish police have seized more than 35,000 pirated CDs ready for street sale and arrested 37 people during a coordinated series of raids in Madrid. Mariano López, director of the anti-piracy unit at authors' body SGAE, calls the operation "the biggest blow against piracy so far this year by the police." However, he cautions that the raids on several buildings showed that "[pirates'] operations are more sophisticated, and they are spreading the risks; they now don't copy and store the pirated CDs in the same building. The police still don't know where they recorded the CDs." SGAE says piracy cost the music industry some 108 million euros (\$93 million) in lost revenue in 2001. An international anti-piracy congress is to be held in April in Madrid to coincide with the Spanish presidency of the European Union.

HOWELL LLEWELLYN

Executive Turntable

RECORD COMPANIES: Mario Sala is promoted to director of A&R and international marketing for Virgin Music Italy in Milan. He was marketing manager of catalog and international repertoire.

Morten Dahlgren is named Edel Records head of local operations for Sweden and Norway in Malmö, Sweden. He was managing director for the EMG Group.

Massimo Guiliano is promoted to president of Warner Music Italy in Milan. He was managing director.

Yoshiro Ozeki is named senior

VP/CFO of Nippon Columbia in Tokyo. He was VP/CFO of e-commerce infrastructure company Nihon Ariba K.K.

MUSIC PUBLISHING: Martin Ingeström is named Nordic VP and Sweden managing director for Universal Music Publishing Group (UMPG). He was managing director of the UMPG Nordic region and remains in Stockholm.

Hans Desmond is promoted to managing director of Warner/Chappell Music Nordic in Stockholm. He was VP of creative affairs.

Echoes Heard In Germany

The German music industry turned out in force March 7 for the 11th annual Echo Awards, held in Berlin's ICC conference center. Some 4,000 industry representatives, as well as 1,000 paying members of the public and more than 4 million German TV viewers, watched a show budgeted at 2.5 million euros (\$2.2 million), which was hailed by a number of industry notables as the best Echo Awards show yet. Gerd Gebhardt, chairman of the Echo Awards and of organizer



the Phonographic Academy, says that both broadcaster RTL—which televised the show live—and the local record industry were very satisfied with the ratings achieved. The results justify the spend, Gebhardt says, noting: "We had a budget of 2.5 million euros; that won't change much unless we try to scale back our operations by adopting a more modest venue

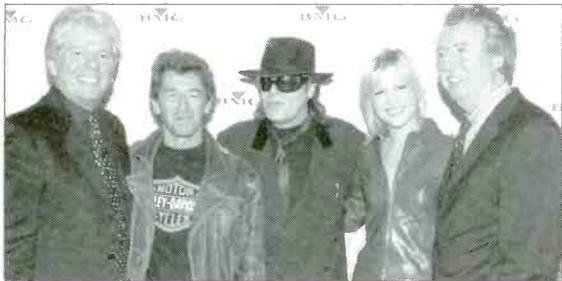
or save on the stage production."

Universal labels took the lion's share of the 25 awards, collecting eight in total. Three of those were related to Polydor's No Angels, the five-piece girl group put together as the result of Germany's version of the internationally successful *Popstars* TV talent show. No Angels was named best national rock/pop group, while the act's debut release, "Daylight in Your Eyes," was named best national rock/pop single. The campaign surrounding the act won Polydor Germany managing director Tom Bohne an Echo award for marketing.

Veteran Swiss singer Catarina Valente was presented with a lifetime achievement award for her contribution to the German industry. International winners included Alicia Keys, Dido, Destiny's Child, Robbie Williams, D12, Safri Duo, and Linkin Park.



With her single "From Sarah With Love" (X-Cell/Epic) on the charts in seven European territories, singer Sarah Connor took time out from a busy promotional schedule to perform at the Echoes and collect the award for best national female rock/pop artist.



BMG artist Udo Lindenberg was on hand to add his plaudits to Echo victories for stablemates Peter Maffay (national male rock/pop artist) and Dido (international female rock/pop artist). Pictured, from left, are BMG Europe president Thomas M. Stein, Maffay, Lindenberg, Dido, and BMG chairman/CEO Rolf Schmidt-Holtz.



Celebrating the success of another Echo Awards show with industry colleagues are event organizer the German Phono Academy's managing director Werner Hay and chairman Gerd Gebhardt. Pictured, from left, are Hay, Gebhardt, WEA Germany GM Alexander Maurus, and Epic Germany managing director Jörg Hacker.



Attending the Echo Awards both to perform and collect an award was J Records' Alicia Keys, voted best international newcomer by MTV viewers.



Among the civic dignitaries—including the mayor of Berlin—and politicians attending the 11th annual Echo Awards as guests of the German music industry was Minister of Culture Julian Nida-Rümelin. He is pictured here with his wife, Nathalie.



Just ahead of his appearance on the *Billboard* "Brit List" of influential British execs in the global music industry (*Billboard*, March 23), New York-based BMG Music Publishing Worldwide president Nick Firth, right, flew to Berlin to help make sure that the record companies didn't take all the limelight at the Echoes. Joining him at the after-show party is BMG Ufa Music Publishing Germany managing director Hartwig Masuch.



Basking in the glow of a string of Universal Echo Awards wins are Universal Music Germany/Switzerland/Austria president Victor Antippas, left, and London-based Universal Music International CFO Boyd Muir.



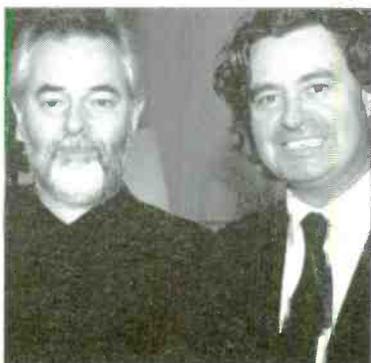
BMG Berlin managing director Christian Wolff, left, and Warner Music Germany president Bernd Dopp compare notes on their respective labels' Echo Awards victories.



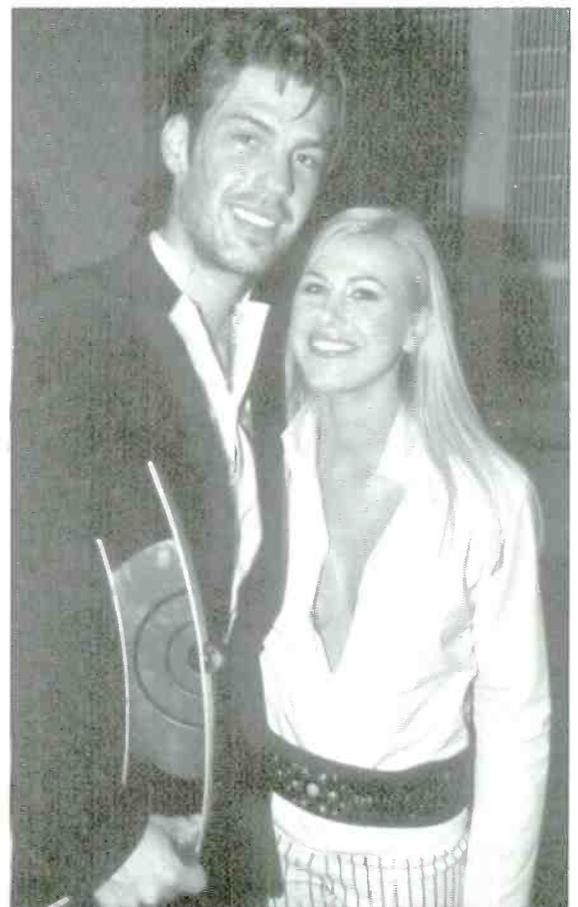
Doing their best to make the evening a family affair, Motor Music managing director Petra Husemann-Renner, left, celebrates her label's involvement in a pair of Echo wins (for hip-hoppers D12 and hard rockers Rammstein) with her husband, Universal Germany president/CEO Tim Renner.



Former president of EMI Music Germany/Switzerland/Austria Helmut Fest, left, now an entertainment industry consultant, meets with Jürgen Becker, deputy chairman of authors' body GEMA, at the Echo Awards after-show party.



Among the many international visitors to this year's Echo Awards were EMI Recorded Music senior VP Rupert Perry, left, who came from London for the occasion, and EMI Switzerland managing director Erwin Bach.



Nadine Krüger, right, a popular presenter on music-TV channel Viva, congratulates Schiller member Mirco von Schlieffen on picking up the Echo Award for best dance single with "Dream of You" (Zeitgeist-Polydor).

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MERCHANTS & MARKETING

Djangos Files Chapter 11

Proposed Merger With CD Warehouse Stalls Again

BY MATTHEW BENZ

NEW YORK—The latest twist in the proposed Djangos.com/CD Warehouse merger came March 6, when Djangos, the would-be acquirer, filed for Chapter 11 bankruptcy protection. Given the numerous delays to the deal thus far, it seems less certain than ever that the proposed combination of e-commerce with bricks and mortar will ever manifest itself.

For its part, Djangos—a Portland, Ore.-based retailer of new and used music and videos—insists the deal can be salvaged. Company chairman/CEO Steve Wood declines to discuss exactly what led the company to seek bankruptcy protection. But he notes that “the point of bankruptcy is to give

a company some breathing room from creditors that are applying pressure. So, obviously, that’s most of the answer right there.”

Wood says the bankruptcy filing is “an opportunity to regroup and actually could potentially enhance the opportunity to get a deal done with CD Warehouse.”

OPPORTUNITY FOR IMPROVEMENT

Founded in 1999, Djangos is “a small, developmental-stage company,” Wood says. It is also one with a balance sheet in need of some repair. “Restructuring will give us an opportunity to clean it up and probably make the opportunity more attractive to investors.”

Djangos made its initial \$1-per-share offer for CD Warehouse early last October (*Billboard*, Oct. 27, 2001). Later that month, the purchase price was raised to \$1.50 per share, or \$5.49 million. Since then, the letter of intent has twice been extended to give Djangos time to secure the financing it needs for the purchase.

Wood adds, “Both companies are continuing to talk about opportunities, whatever shape they may take.” He expects that the company can re-emerge from bankruptcy in three to six months.

CD Warehouse chairman/CEO Christopher Salyer says, “To the extent that Djangos would continue to have an interest in a relationship with CD Warehouse, a merger for cash would still be an opportunity that the company would consider.” Shares of Oklahoma City-

based CD Warehouse, which were trading at 49 cents at the time of Djangos’ offer and rose to as high as \$1.22 in late October, currently trade at around 15 cents.

The premise of the merger was that Djangos.com’s e-commerce business would complement CD Warehouse’s retail presence, which consists of some 47 stores selling new and used CDs. Geoffrey Madden—the investment banker from the New York firm of Christman Peters & Madden who has been advising Djangos—has said that the combined firm would be profitable. He declined to comment for this story.

CD Warehouse has 234 separately owned franchise stores that are not part of the deal.

Djangos said that its bankruptcy does not affect the 19 stores it operates in four states. But some speculate that its creditors, which include Comerica Bank, may seek to have the stores included.

CD Warehouse’s own attempt at e-commerce officially ended in September 2000—in part, Salyer said at the time, because the company wanted to become profitable again. But that has yet to happen. Through the first nine months of 2001 (the latest period for which figures are available), the company had a net loss of \$7.84 million, or \$2.14 per share, on \$20 million in sales. It has also dealt with several franchisee lawsuits.

Should the Djangos deal fall through, CD Warehouse could still resurrect e-commerce. However, franchisees have expressed concerns in the past that the company’s Internet initiatives cut into their business.

Of equal concern is that the e-commerce business be profitable on its own. “I have not yet seen an e-commerce solution that shows stand-alone profitability for music and entertainment products,” Salyer says. “[About the only Web site] that we’ve seen work profitably is eBay.”

Regarding the Djangos merger, Salyer adds, “It has been the policy of CD Warehouse and management from the very beginning to be very diligent about this relationship, especially in light of our experience with the Internet. And that’s the reason that we insisted on a merger for cash.”

Radio Station KRML 1410 AM Helps Propel Jazz & Blues’ Sales

BY PATRICIA BATES

CARMEL, Calif.—A Southern California specialty jazz/blues store is reporting booming business in a bearish music market, thanks in part to the programming control it has over a well-known area radio station owned by the same parent company.

The Jazz & Blues Co., a 7-year-old, 1,300-square-foot store located in the Crossroads Shopping Village in Carmel, reported double-digit increases in grosses from CDs last year, despite an overall downturn for the recording industry. The retailer is owned by Wisdom Broadcasting Co., which is also home to KRML 1410 AM Carmel (perhaps best-known as the jazz radio station where Clint Eastwood made his directorial debut as DJ Dave Garner in the 1971 thriller *Play Misty for Me*) and Black-Hawk Records. It credits its success to increased synergies with the all jazz/blues format radio station.

Wisdom Broadcasting Co. president/CEO Gil Wisdom says, “What is really having an effect on our overall sales is that we’ve been doing our own programming since Jan. 8, 2001, on KRML 24 hours a day.” Prior to that, the Jazz & Blues Co. relied on KLON Los Angeles for the bulk of its radio programming

As for marketing, the retailer runs 30-second spots on a local cable TV network twice a day, seven days a week, as well as announcements in the *Coast Weekly* newspaper. Cooperative advertising with labels is minimal. “Concord Jazz has been about the only major jazz label that rents space on our listening posts and sponsors features on KRML,” Wisdom says.

“We usually don’t get anything for free by ordering in quantity from distributors or anything like ad allowances.”

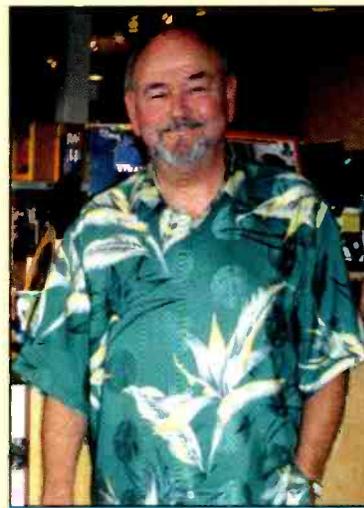
The store is also profiting from related-merchandise sales. It offers designer Michael Rios’ one-of-a-kind T-shirts for \$135 to \$175 (which Carlos Santana wears onstage), hats (French berets to Greek fisherman), collectibles (bronze four-piece sculpture sets by Blaine Black for up to \$3,000), greeting cards, posters (such as vintage Monterey Jazz Festival posters), jewelry, fine art (originals by Carol Hand and jazz prints by the late Hank Ketcham, the Carmel-based cartoonist of *Dennis the Menace*), photography (Leigh Wiener to Will Wallace), and instruments (percussion by Lucinda Ellison and guitars from the mid-\$200 range and upward).

KRML currently claims a 35-plus age demographic; however, management says the listener/consumer base is starting to skew even younger. “All five areas of the jazz music industry that we’re in with Wisdom Broadcasting Co. are skewing toward a younger audience. We’re getting a lot of women at our concerts, especially single ones,” Wisdom observes. “I think the PBS-TV documentary that Ken Burns did on jazz may have something to do with it this year, along with the number of jazz festivals now.”

In addition to a heavy schedule of in-store performances—which have numbered more than 300 since the retailer opened in 1994—local enthusiasm for the Monterey Jazz Festival, held here annually, also helps propel business. “Monterey is one of the most important cradles of jazz in the world,” Wisdom says. “What we have here is passion-driven.”

Meanwhile, Wisdom Broadcasting Co. is also hoping to mobilize consumer passion in a series of new initiatives ranging from a new Web site—thejazzandbluescompany.com—to eight in-house albums in the works for Black-Hawk Records.

Wisdom Broadcasting Co. has 70-plus vintage and master recordings from Getz to Holiday, since taking over the bulk assets in 1995 of Black-Hawk Records in San Francisco. The catalog includes a 36-minute tape that Holiday made Oct. 5, 1958, at the very first Monterey Jazz Festival.



WISDOM

CLASSIC TO CONTEMPORARY

Wisdom management says KRML’s sound reflects the variety in Jazz & Blues Co.’s mix of current and classic jazz artists. “I can play George Shearing, followed by Jane Monheit and next Count Basie, and it all goes together,” Wisdom VP/concert manager Alan Schultz says.

Likewise, “what’s hot for [the Jazz & Blues Co.] almost always has to do with what we are playing in-store,” Wisdom says. “Our classics over the years have been Miles Davis, *Kind of Blue*; [the self-titled CD] *John Coltrane and Johnny Hartman*; Billie Holiday, *Lady in Satin*; and Stan Getz and João Gilberto, *Getz/Gilberto*, besides Gene Ammons.”

The Gene Ammons Story: Gentle Jug (the first volume) has consistently been the best-selling title since 1993, when Prestige Records reissued the 1977 original. The other top CDs in 2001 were Karrin Allyson’s *Ballads: Remembering John Coltrane* (Concord Jazz), Jane Monheit’s *Come Dream With Me* (N-Coded Music), Poncho Sanchez’s *Soul of the Conga* (Concord Jazz), and Jimmy Smith’s *Dot Com Blues* (Blue Thumb).

The Jazz & Blues Co. has at least 5,000 titles in inventory, with customers asking for 50-plus special orders a week. The retailer goes by CDs’ suggested retail prices instead of discounting or couponing.



Shades of Blue. The Jazz & Blues Co. of Carmel, Calif., is reporting solid sales, thanks in part to its ties to radio station KRML-AM Carmel. Both the retailer and the radio station are owned by Wisdom Broadcasting Co. (Photo: Patricia Bates)

DataPlay Rollout Includes Jive Catalog

BY BRIAN GARRITY

NEW YORK—Zomba has inked an agreement to release albums from Jive Records acts and its other artists on the new DataPlay format. The pact, announced March 19, clears the way for such popular artists as Britney Spears, 'N Sync, Aaron Carter, R. Kelly, and Joe to be available for purchase on the coin-sized medium, which can hold up to 11 hours of digital music.

DataPlay chief marketing officer Pat Quigley calls the Zomba deal "a key building-block" in the company's strategy to build consumer and retailer interest in the format.

"Zomba is a very progressive company and represents some of the hottest musicians today," Quigley said in a statement. "Zomba's support will not only strengthen DataPlay's entrance into the market, but it [also] ensures that enthusiastic fans will be able to enjoy a new music experience with their favorite Zomba artists."

For a company introducing an entirely new format that also requires the purchase of new hardware for both the playback and recording of the music, high-profile support from labels with star talent is essential. Toward that end, Boulder, Colo.-based DataPlay is working with Universal Music Group, the EMI Group, and BMG Entertainment, which have also announced plans to



QUIGLEY

distribute music on the format.

Still to be determined is which artists and which prerecorded titles will be available when the format launches later this year. However, the company aims to make the first of its portable playback/recording devices, as well as its initial music releases, available May 21.

SMALL SIZE, BIG POSSIBILITIES

About the size of a quarter, DataPlay digital media are single-sided 250MB and double-sided 500MB micro-optical discs that support both user-recorded and secure prerecorded content. One 500 MB digital disc can hold 11 hours of music downloads or five complete

prerecorded albums of CD-quality music, hundreds of high-resolution photographs, or dozens of games.

The company is using such features to sell itself to label partners. DataPlay has been generating increased interest among music companies, as they begin experimenting with new formats and content-protection technologies to help reduce mass digital reproduction of CDs (*Billboard*, March 23).

Ivan Gavin, executive VP of finance and commercial operations of North America for the Zomba Record Group, notes that "DataPlay presents exciting new digital possibilities for distributing and enjoying music, and it epitomizes the kind of emerging technologies that Zomba will leverage to maximize exposure for our artists."

DataPlay plans a mid-May promotion blitz under the slogan "My Music. My Way." Some 2,000 spots in the top 50 markets will be used to plug the format, the devices, and participating artists and retailers. Prerecorded titles will retail for \$13-\$18; the devices will cost between \$279 and \$369.

In addition to its content agreements with leading music labels, DataPlay has deals in place with device manufacturers Samsung, Toshiba, Evolution, Digisette, MPMAN, iRiver, and Pretec.

Declarations Of Independents™



by Chris Morris

SOUTHWESTERLY WINDS: Houston-based one-stop Southwest Wholesale is stepping up its distribution efforts.

Southwest will continue to maintain its distribution relationship with Memphis-based Select-O-Hits, which sells the company's labels to most major accounts. However, Southwest has brought on **Ron Barnes** (formerly with City Hall Records and M.S. Distributing) and **Ty Visconti** (most recently with DNA) as national account directors; they will peddle the firm's regional wares to select large accounts like Handleman and Warehouse. The salesmen report to VP of sales and retail marketing **Rick Shedd**; on the label side, Houston-based **Frank Jackson** acts as project manager. More hiring is in the works.

According to Shedd, the thrust of the effort is to heighten the national retail profile for Southwest's regionally based rap, Latin, and Texas country product, the consignment sale of which has been a cornerstone of the one-stop's business. Shedd says, "It's a regional thing, and you need to know where to sell it."

Southwest president **Robert Guillerman** adds, "We are trying to set up a distribution company that is regional in focus and one that

ers' convention that Artemis Records had walked away from a deal to buy the distributor (Retail Track, *Billboard*, March 23). Sony found itself to be the 100% owner of RED again last fall, after Edel Music defaulted on its last \$25 million payment of its \$75 million purchase of 80% of the firm.



BLUMPERCROP

FLAG WAVING: The Memphis quintet Bumpercrop serves up a tangy and diverse stew of Southern roots music on its self-released debut album, *Last Man Standing*.

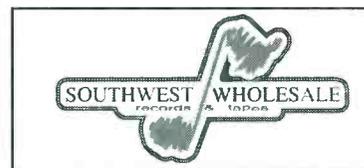
The band's music has been in gestation for a long time. "We've been playing since 10th grade, running through different musicians," says vocalist/guitarist **Matt Ruhland**, who is partnered in the band with high-school buddy **Blaine Loyd**, Bumpercrop's vocalist/bassist. "[We were in] cover bands doing all of that. We started writing our own stuff when we went to college in '93."

The band's influences run a wide gamut, from **Neil Young** and **Grateful Dead** to **Camper Van Beethoven** and **R.E.M.** "A lot of our role models are the older musicians," Loyd says. "We listen to a lot of different music . . . We're actually influenced by a lot of bluegrass and early country, and later Austin [country music]."

Last Man Standing is a heady, solidly played mix of brazen Southern rock and old-fangled country sounds; former **Neighborhood Texture Jam** and **Tearjerkers** pedal-steel guitarist **John Whittemore** and fiddler **Jon Westover** add some traditional flavor to the proceedings.

Currently, the album is only available at Bumpercrop's shows and through its Web site (bumpercrop-band.com). Interested distributors may contact Loyd at 901-219-3996 or through the site.

Later this month, Bumpercrop will begin a mid-South tour of major markets in Arkansas, Tennessee, and Mississippi. Loyd says, "We want to get out of town, but we don't want to do it stupid."



allows labels who feel they need to get with a bigger machine to do so with an easy transition . . . We are trying to improve our services as we go and at the same time stay flexible. We are trying to have a situation in which there is industry excitement about and awareness of our labels, [which] all distributors and labels have easy access to, and [which] doesn't make our labels feel tied down."

OFF THE BLOCK: Sony Music has decided to hang on to RED Distribution.

On March 14, the company issued a statement indicating that it would no longer attempt to offload the company. "I am pleased that RED is off the market and Sony Music has no plans to sell it," RED president **Ken Antonelli** said in the statement. Sony Music vice chairman **Mel Ilberman** added, "Ken Antonelli has the complete support of Sony Music as he continues to build RED."

The announcement came days after word surfaced at the National Assn. of Recording Merchandis-

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Retail Track™



by Ed Christman

10-Q SHUFFLE: Tower Records reported a loss of \$9.4 million on sales of \$293.7 million for the quarter ended Jan. 31., according to its filing with the Securities and Exchange Commission. The loss was a 71.6% increase on the \$5.5 million recorded in the same time period in the preceding year, when sales were \$323 million—which means that the company experienced a 9.1% drop in sales.

Tower attributed the loss to a restructuring and impairment charges of \$11.7 million for the quarter. The company also said it had completed the second phase of its three-phase restructuring plan and intended to complete the final phase—which includes shuttering its remaining unprofitable stores—by the end of its current fiscal year. The company did not specify how many stores would be closed.



The company's earnings before interest, taxes, depreciation, and amortization were \$7.2 million for the quarter, including the charges, while its operating loss was \$412,000. For the six-month period that ended Jan. 31, Tower posted a loss of \$20.6 million on sales of \$520.4 million, compared with a loss of \$6.2 million on sales of \$578.4 million.

Tower said it is involved in negotiations with several lenders to refinance its revolving credit facility, which matures April 23. As of Jan. 31, the merchant had drawn down \$150.3 million of the \$193 million available under the facility's lending formula.

Gross profit fell two percentage points to 27.4% from the 29.4% Tower achieved at the end of the quarter in the same time period one year earlier. But Tower showed improvement in controlling expenses, as selling, general, and administrative costs fell to 24.5%, down from the 26.3% it reported for the period ending Jan. 31, 2001. Interest expense was \$6.7 million for the quarter and \$13.3 million for the first half of the company's fiscal year.

During the quarter, Tower also opened four stores and closed three, bringing its store count to 173.

At the end of the quarter, Tower reported inventory was valued at \$230.1 million, down from \$285.3 million at the same time last year. Meanwhile, accounts payable totaled \$164.5 million, and it has \$110 million in debentures due in 2005. Total

shareholders' equity just escaped a negative net worth, coming in at \$1.6 million, down from \$105.4 million one year earlier.

HALF ALBUMS: With all the talk about copy protection and management at the National Assn. of Recording Merchandisers' (NARM) convention, some other issues may have gotten lost in the shuffle. But Retail Track found it significant that so many executives were talking about coming out with shorter albums in order to deliver titles below the \$10 price point, the magic number that everybody believes will drive sales.

Sony Music Distribution chairman **Danny Yarbrough** says his labels will issue albums that have six or eight songs on them. This will kill a few of issues for retailers: one, the problem of not having an introductory price point for the young. Two, it could get customers to take chances on developing artists they may be curious about, but not enough to fork over \$15 or \$20. And three, it may serve as the next best thing for the single, if the labels don't want to revive that configuration.

Other major-label distribution executives also expressed—off the record—a willingness to issue EPs, and independents discussed the issue at an Assn. for Independent Music meeting. There, Alligator Records head **Bruce Iglauer** suggested albums with 10 songs. I called him after the NARM meeting, and he says it's just an idea, "but I like the idea of a sticker that says 'Ten songs for \$10.'" In addition to giving value, it probably brings the albums back down to the 40-minute mark—and I don't know about the rest of you, but that is about the extent of my attention span when I am listening to most artists. It is only my favorite artists that I am willing to spend more time with.

Getting back to the copy-protection topic, Iglauer suggests that for those labels that are worried about the legal implications of putting out encrypted albums that cannot be played on all players, they should issue the album in both formats: copy-protected and unprotected red-book versions. But he thinks the latter may have a higher list price of maybe \$3 more.

AT PRESS TIME: EMI Music Distribution is closing three of its sales offices (Dallas; Washington, D.C.; and Boston), according to sources. As part of the restructuring, two senior executives—executive VP **Gene Rumsey** and senior VP **Jerry Brackinridge**—are leaving the company. **Ronn Werre**, who headed up the company's national account group, is upped to senior VP.

Berkner Lends Tunes To Charity CD

BY MOIRA MCCORMICK

CHICAGO—Rising children's artist Laurie Berkner is joining forces with children's shoe manufacturer Elefanten and the nonprofit Americans for the Arts in a retail charity promotion called Steps to Art that is designed to benefit early-childhood arts education programs.

The promotion launches in August, traditionally the beginning of retail's back-to-school focus. It involves a special \$10 compilation CD, *Bumblebees & Googleheads: Fun Songs by Laurie Berkner*, sold exclusively at participating Elefanten retailers, including all 84 Nordstrom locations. (Berkner will also perform a short concert tour.) All proceeds from the CD's sales are earmarked for preschool arts education, via Washington, D.C.-based Americans for the Arts.

New York-based Berkner, a former preschool music teacher, says she was first approached about the project by Madison, Wis.-based Shine Advertising, Elefanten's ad agency. Initially, the plan was to give away a Berkner audio product as a gift with the purchase of Elefanten shoes. Instead, the nine-song *Bumblebees & Googleheads* was compiled from Berkner's three albums (on her own label Two Tomatoes Records) and will be sold via point-of-sale countertop displays.

Elefanten sent Berkner to retail meet-

ings in Chicago, Seattle, and Milwaukee to introduce her to "the people who sell Elefanten shoes and who'd have my CD on their countertops," she says.

According to Elefanten president Mark Kohlenberg, Berkner was a hit: "In Seattle, the conference room was full of Nordstrom buyers looking at next season's shoes. [As Berkner performed], there they were, getting jiggy



BERKNER

with Laurie, clapping and singing along—it was great."

Kohlenberg says hundreds of Elefanten retailers nationwide are taking part in Steps to Art. Retailers pay for the CDs upfront, and the proceeds go straight to charity. "We were leery at first about selling something other than footwear," he acknowledges. But he says the \$10 price point is a positive factor, pointing out

that his company's customers tend to be well-heeled to start with. "Elefanten-buying parents spend \$40-\$50 on baby shoes. [Plus,] the CD doesn't compete with our other products."

Elefanten is providing its retailers with "a turnkey retail merchandising kit, so they don't have to worry about [selling unfamiliar product.] It contains the counter display, a training program with background on the cause and Laurie, a sales contest, etc." Elefanten is placing ads this fall in parent-targeted publications like *Parent*, *Child*, *Martha Stewart Living*, and *Rosie* and providing retailers with "as seen in" ad slicks for in-store display.

Though Berkner won't receive any of the proceeds from *Bumblebees & Googleheads* sales, she says that Steps to Art is affording her valuable exposure. David Gotskind, owner of upscale independent retailer Gotskind's Shoes in the Chicago suburb of Naperville, says Elefanten has already sent out a sample of Berkner's music, which has been playing in the store. "This is the first time [we've sold] kids' audio, so this is unusual," he says. He notes that he expects a favorable response.

For its part, Nordstrom says it hopes consumers appreciate "being able to purchase both Elefanten footwear and the CD in one place, while benefiting a good cause to boot."

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'Down Beat' Site Picks Up Rhapsody

Magazine's Cyber Home Will Use Listen.com Service To Offer Unlimited Streaming

BY BRIAN GARRITY

NEW YORK—Listen.com has inked a deal to distribute its Rhapsody subscription service through the Web site of jazz magazine *Down Beat*.

Under the agreement, Listen will offer an exclusive *Down Beat*-branded version of Rhapsody via downbeat.com. Consumers will have unlimited streaming access to more than 25,000 tracks from

1,300 jazz and blues artists—including John Coltrane, Ray Charles, Duke Ellington, Stevie Ray Vaughan, and John Lee Hooker—for \$7.50 per month. An unlimited subscription featuring more than 115,000 songs from artists in additional genres will also be offered, for \$9.95 per month.

The deal is similar to the Rhapsody distribution arrangement Listen has with classical label Naxos of America. Rhapsody is also distributed by Seattle-based Internet service provider Speakeasy.

Meanwhile, Listen is continuing to add content partners for Rhapsody. The company announced that it has signed a deal to distribute content from Sub Pop Records through its service. The deal marks the first pact between Sub Pop and a subscription service.

Listen has also announced deals with Foodchain Records, Substance Records, and Second Nature Recordings. The company has similar deals in place with EMI, BMG, Sony, and Warner Music, as well as with 46 other independent labels.



Feeling Gravity's Pull. Sanctuary Records act Gravity Kills visited BMG Distribution's Washington, D.C. offices. The band's debut, *Superstarved*, was released March 19. Pictured kneeling in the front, from left, are BMG's Rachel Zager and Becca Popkin, Gravity Kills' Doug Firley, and BMG's Lois Echols. Pictured in the middle row, from left, are BMG's Laura O'Neill, Jill Reymer, and Dawn Costigan; Gravity Kills' Matt Dudenhoefter; and BMG's Dan Tower. Pictured in the back, from left, are BMG's Joe Fanton, Sanctuary Records' Ray Koob, Gravity Kills' Jeff Scheel and Brad Booker, BMG's Troy Scott, and Sanctuary Records' Brian Pearl.

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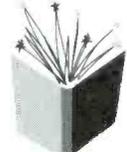
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Seat Belts Stay Fastened For DVD-V's Amazing Ride

BY JILL PESSLECK

LOS ANGELES—Well before the DVD officially hit stores March 25, 1997, it was named *the* home entertainment product of the 21st century at the 1996 Consumer Electronics Show. As the format now approaches its fifth full year on the market, top home-video executives, analysts, and retailers say the DVD's exponential growth rate is not going to decline anytime soon, though there are issues of concern looking forward—including the possible detrimental effects of lowering prices too soon and the potential impact of Internet file-sharing technology.

"We will see a watershed in 2002," Artisan Home Entertainment president Steve Beeks predicts. "This is the year in which we plan to go from 30 million DVD machines installed [in U.S. homes] to more than 50 million. We're going to cross over beyond a 50% penetration rate."

Hard numbers are clearly indicative of these possibilities. In 1998, more than 1 million DVD players were purchased in the U.S., a number that grew to 5 million in 1999, according to the DVD Entertainment Group (DEG). More than 9.8 million players were sold during 2000, and in 2001—when the DEG reported that DVD had become the fastest-selling consumer electronics product—16.7 million players were purchased.

This data was accompanied by a steep, upward DVD software curve. Total software shipments reached 25 million units in 1998, while close to 100 million DVDs were shipped in 1999. In 2000, the DEG announced that 182 million DVDs were shipped to retailers, and more than 364 million titles were shipped last year.

"We're certainly seeing a changing of the guard toward DVD," says Sean Wargo, senior industry analyst for the Arlington, Va.-based Consumer Electronics Assn. "DVD will surpass VHS this year. But VHS [will be] around for a good five to 10 years. And there still might be a fringe market beyond that. We asked DVD owners [in a recent poll] if they still used their VHS [tapes]. Ninety percent said yes. I expect that when recordable [DVD] comes out, the number will drop drastically."

DreamWorks Home Entertainment head of domestic marketing Kelly Sooter also believes that many households will continue to maintain both formats for years to come. "The VCR is a satisfying experience," she says. "It's priced affordably. But we have seen continued interest in people purchasing product [on DVD] that they already owned [on VHS]."

Though the VHS format will still be hanging on, industry experts believe that, because of its collec-

tability and affordability, the DVD will maintain its upward growth pattern.

DVD-Videos are more popular with consumers than VHS tapes because of the format's behind-the-scenes footage, commentaries, and interactive, DVD-ROM-style games. The wealth of feature-packed titles available during the next several years is further likely to fuel sales and lead to record-breaking shipments.

John Thrasher, VP of home video for the West Sacramento, Calif.-based Tower Records chain, says, "We've got *Harry Potter* the next four years and *Lord of the Rings* for the next three. People are already



BEEKS

talking about *Spider-Man* and the next *Star Wars*. This will fuel consumer drive to collect DVDs."

It is also the consumers buying DVD-Videos for the format's digital quality who are making a difference, says Karen Raskopf, senior VP of corporate communications for Dallas-based Blockbuster. "As DVD goes more mainstream, the enthusiasts will continue to like the bells and whistles, but [many] consumers will just [care about] the sound and picture and the ability to skip around."

PRICE ISSUES

The affordability of DVD-Video is likely to continue to buoy the industry as well, though it brings with it some concerns. New Line Home Entertainment president/COO Stephen Einhorn says that "it's the availability of high-quality, low-price machines and high-quality, low-price programming" that led to, and will further influence, DVD-Videos' success.

But Twentieth Century Fox Home Entertainment senior VP of marketing Peter Staddon says the low price of some DVD-Video titles is a potential problem for the industry. "If I want to produce special editions, there is a lot of investment that goes into that. There have been [DVD-Videos] retailing for 10 or 15 bucks. Some studios are driving the prices down to make [DVD-Video] an impulse item. If we are selling bar-

gain-basement DVDs, [the format] should be at 90% mass penetration."

Concern regarding downloading movies on the Internet is also a possible plague on the DVD-Video industry. Many home-video executives look to the current crisis in the music industry with a shudder, though they believe that the impact of file-sharing technology is still a ways off.

"If there is one thing that could throw a wrench in the enthusiasm for DVD," Buena Vista Home Entertainment president Robert Chapek says, "that is the one mid- to long-term thing that could do it. Right now, we are fortunate to at least be in a better situation than the music industry. The depth of the files that need to be transferred are so extensive that it acts as a barrier."

Video Software Dealers Assn. president Bo Andersen thinks that home-video executives can take some important cues from the response of the music industry to its file-sharing woes: "If there are only two or three or four delivery methods out there for movies and they are locked up too hard for consumers, that's going to provide some additional inclination among consumers to file share."

The future of DVD-Video may also be rife with technological changes. Recent discussion has centered on high-definition content becoming available on DVD-Video. While Artisan, DreamWorks, Fox, and Universal have signed on to carry titles on JVC's high-def VHS format D-Theater beginning in early summer, a number of manufacturers have put their money behind a DVD-Video equivalent called Blu-ray (Picture This, *Billboard*, March 16).

"People are not techno-phobic anymore," Columbia TriStar Motion Picture Group and Columbia TriStar Home Entertainment president Ben Feingold says. "The prospect of HD [high-definition content] is greater than what I would have thought a few years ago."

But the timing of a potential switch is likely to be later rather than sooner. Lions Gate Home Entertainment director of worldwide DVD operations Zachary Hunchar says, "I think from a consumer standpoint, the idea of a DVD player with a blue laser is intriguing. From the studio standpoint, we don't have a need for a disc that big. People haven't bought into it yet."

Though it is hard to predict how consumers will be playing DVD-Videos in the future, Greg Durkin, research director of the New York-based industry research firm Alexander and Associates, knows that one thing is for sure: "If [DVD-Video] is going to act like the PC market did, everybody just has to fasten their seat belts."

Picture This

by Jill Pesselnick



DVD MEMORIES: Skepticism, resistance, and uncertainty were typical reactions to the DVD format prior to its official launch five years ago. At the time, a top home-video industry analyst told *Billboard* that it would be difficult to break people's VCR habit and that the videotape business would see little impact when DVD-Video officially arrived. A retail executive agreed, saying it would take time to explain to the public what DVD is. Numerous video companies likewise preferred to offer DVD-Video product only after demand was evident.

While hindsight always seems to be 20/20, it is truly amazing that a product with this type of early reaction went on to become the most successful home-electronics product launch in history. To commemorate the format's fifth full year on the market, *Billboard* surveyed a number of top executives about their fondest DVD-Video memories:

New Line Home Entertainment president/COO **Stephen Einhorn:** "I remember being at a [Video Software Dealers Assn.] meeting in a room with a couple of hundred retailers and saying to them that I thought consumers were going to find added-value features on DVD a positive and that consumers would buy DVD in part because of the added value. I can't tell you how many people burst into laughter derisively. When we were the first ones to add deleted scenes and director's commentaries to DVDs, people were asking why we were spending the money. We wanted to be a leader in this. Since we don't have as many films [as other studios], we wanted to do novel things for consumers, such as Easter eggs [on *The Lawnmower Man*] and DVD-ROM features [on *Lost in Space*]."

Buena Vista Home Entertainment president **Robert Chapek:** "There have been three milestones for us: One was when direct-to-video fare, such as *Lady and the Tramp II* and *Cinderella II*, started selling on DVD. The release of *Snow White and the Seven Dwarves* was also a turning point. DVD has historically been less family-oriented. We started a catalyst with its release last fall. The third one I would point out is [sales of] *Pearl Harbor* just last year." (The title sold a record-breaking 3.7 million units in its first week on sale.)

Columbia TriStar Motion Picture Group and Columbia TriStar Home Entertainment president **Ben Feingold:** "When we launched DVD, the Luddite people in the film community were nervous. We had a lot of push-back from people who thought we

should pay them for the privilege of releasing DVD. [Warner Home Video president] **Warren Lieberfarb** was tireless and passionate, and they put their



FEINGOLD

money and their mouths into creating [DVD-Video] products. Columbia was the first company to launch internationally in the spring of 1998. We licensed Universal product for international distribution. [Columbia's] *Air Force One* was the first title to sell 100,000 units. Things like *Crouching Tiger, Hidden Dragon* did almost 4 million units. That's probably more than all other international titles combined. Other highlights are the value-added we did on *Ghostbusters*. That helped set the standard for a franchise catalog title."

DreamWorks Home Entertainment head of domestic marketing **Kelly Sooter:** "We had been in existence for nine months when everyone was out doing DVD. We were literally a brand-new studio. Then we came out with *Saving Private Ryan*, and it hit a million units. *Gladiator* was the biggest seller of all time until *Shrek*. [*Shrek's*] Revoice studio was a milestone from a content perspective. The animated menus make the format very interesting and exciting beyond the quality of the picture and sound."

THAT WAS QUICK: The fate of USA Home Entertainment's home-video properties is unclear since the announcement that Vivendi Universal—which acquired USA Networks last December—is dissolving the company. While neither a Universal nor a USA representative could be reached for comment, it is believed that Universal Studios Home Video will begin distributing USA titles with the upcoming release of *Gosford Park*, originally set to hit stores May 28. There is no word yet as to how USA's sports titles that it distributes with the NBA, NHL, and NFL will be handled. USA layoffs are expected.

MARCH 30 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
			NUMBER 1				
1	1	2	CINDERELLA II-DREAMS COME TRUE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026	Animated 2 Weeks At Number 1	2002	NR	26.99
2	NEW		SCOOBY-DOO AND THE RELUCTANT WEREWOLF WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1879	Scooby-Doo	2002	NR	14.95
3	3	4	PETER PAN (SPECIAL EDITION) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23668	Animated	1953	G	24.99
4	NEW		NFL: SUPER BOWL XXXVI USA HOME ENTERTAINMENT 60334	Various Artists	2002	NR	14.95
5	4	6	ATLANTIS: THE LOST EMPIRE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23822	Animated	2001	PG	26.99
6	2	3	BALTO II: WOLF QUEST UNIVERSAL STUDIOS HOME VIDEO 89853	Animated	2001	NR	19.99
7	NEW		PLANET OF THE APES FOXVIDEO 2003358	Mark Wahlberg Helena Bonham Carter	2001	PG-13	14.98
8	5	19	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	24.99
9	6	12	THE PRINCESS DIARIES WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638	Anne Hathaway Julie Andrews	2001	G	22.99
10	8	4	DISNEY'S AMERICAN LEGENDS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24234	Animated	2002	NR	19.99
11	RE-ENTRY		CAST AWAY FOXVIDEO 2002443	Tom Hanks Helen Hunt	2000	PG	19.98
12	7	2	MEGGIDO-OMEGA CODE 2 GOODTIMES HOME VIDEO 337667	Michael York Michael Biehn	2001	NR	19.95
13	12	17	O BROTHER, WHERE ART THOU? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13	14.99
14	11	5	EXIT WOUNDS WARNER HOME VIDEO 21069	Steven Seagal DMX	2001	R	14.94
15	9	5	A KNIGHT'S TALE COLUMBIA TRISTAR HOME VIDEO 06140	Heath Ledger	2001	PG-13	14.95
16	10	5	DORA SAVES THE PRINCE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183	Dora The Explorer	2002	NR	12.95
17	NEW		VEGGIE TALES: LIONS, SHEPHERDS & QUEENS BIG IDEA/LYRICK STUDIOS 2140	Veggie Tales	2002	NR	19.99
18	13	53	SNOW WHITE AND THE SEVEN DWARFS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22253	Animated	1937	G	19.99
19	17	16	SAVE THE LAST DANCE PARAMOUNT HOME ENTERTAINMENT 15613	Julia Stiles	2000	PG-13	14.95
20	19	4	BARNEY: YOU CAN BE ANYTHING BARNEY HOME VIDEO/LYRICK STUDIOS 2062	Barney	2002	NR	14.95
21	21	6	TUPAC SHAKUR: BEFORE I WAKE XENON ENTERTAINMENT 4099	Tupac Shakur	2002	NR	14.98
22	26	5	BLOW NEW LINE HOME VIDEO/WARNER HOME VIDEO 5328	Johnny Depp Penelope Cruz	2001	R	14.94
23	23	14	PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23871	Ben Affleck Josh Hartnett	2001	PG-13	24.99
24	22	13	JURASSIC PARK III UNIVERSAL STUDIOS HOME VIDEO 86742	Sam Neill William H. Macy	2001	PG-13	22.98
25	NEW		ALONG CAME A SPIDER PARAMOUNT HOME ENTERTAINMENT 388715	Morgan Freeman Monica Potter	2001	R	14.95
26	24	5	RUGRATS EASTER NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 87185812.95	Animated	2002	NR	12.95
27	32	2	EASTER EGG-STRAVAGANZA WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24144	Rolie Polie Olie	2002	NR	12.99
28	27	5	HANNIBAL (SPECIAL EDITION) MGM HOME ENTERTAINMENT 1338679	Anthony Hopkins Julianne Moore	2001	R	14.95
29	14	3	THE BIBLE FOXVIDEO 2002073	John Huston Peter O'Toole	1966	NR	9.98
30	29	7	THE FAMILY MAN UNIVERSAL STUDIOS HOME VIDEO 85027	Nicolas Cage	2000	PG-13	14.98
31	39	8	BOB THE BUILDER: THE BIG GAME LYRICK STUDIOS 24108	Animated	2001	NR	14.99
32	16	4	DRAGONBALL Z: MAJIN BUU-TACTICS (UNEDITED) FUNIMATION 335	Animated	2002	NR	14.95
33	30	13	RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5402	Jackie Chan Chris Tucker	2001	PG-13	22.94
34	NEW		BEAR IN THE BIG BLUE HOUSE: VOL. 1 COLUMBIA TRISTAR HOME VIDEO 602223	Animated	1998	NR	9.95
35	RE-ENTRY		MVP 2-MOST VERTICAL PRIMATE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 37413	Richard Karn	2002	NR	19.96
36	28	2	ELMO'S WORLD: SPRINGTIME FUN SONY WONDER/SONY MUSIC ENTERTAINMENT 54181	Sesame Street Muppets	2002	NR	12.99
37	25	3	BRIDGET JONES'S DIARY MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24647	Renee Zellweger	2001	R	14.99
38	40	22	GLADIATOR DREAMWORKS HOME ENTERTAINMENT 86026	Russell Crowe	2000	R	19.99
39	RE-ENTRY		COYOTE UGLY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21794	Piper Perabo Adam Garcia	2000	PG-13	14.99
40	33	4	BLUE'S CLUES: TELLING TIME WITH BLUE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 878943	Blue's Clues	2002	NR	9.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002. VNU Business Media, Inc. and VideoScan. All rights reserved.

MARCH 30 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	
			NUMBER 1				
1	NEW		THE ONE COLUMBIA TRISTAR HOME VIDEO 6006392	Jet Li 1 Week At Number 1		PG-13	27.96
2	NEW		A.I.: ARTIFICIAL INTELLIGENCE (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 89567	Haley Joel Osment Jude Law		PG-13	29.99
3	1	2	CINDERELLA II-DREAMS COME TRUE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22033	Animated		NR	29.99
4	NEW		THE LAST CASTLE DREAMWORKS HOME ENTERTAINMENT 89870	Robert Redford James Gandolfini		R	26.99
5	NEW		A.I.: ARTIFICIAL INTELLIGENCE (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT 89885	Haley Joel Osment Jude Law		PG-13	29.99
6	2	2	JAY AND SILENT BOB STRIKE BACK DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24665	Jason Mewes Kevin Smith		R	29.99
7	3	3	DON'T SAY A WORD FOXVIDEO 2003405	Michael Douglas		R	27.98
8	NEW		NFL: SUPER BOWL XXXVI USA HOME ENTERTAINMENT 60334	Various Artists		NR	19.95
9	4	2	THE MUSKETEER UNIVERSAL STUDIOS HOME VIDEO 521785	Justin Chambers Mena Suvari		PG-13	26.98
10	NEW		INDEPENDENCE DAY (WIDESCREEN) FOXVIDEO 2003668	Will Smith Jeff Goldblum		PG-13	19.98
11	6	3	"O" LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 7911	Mekhi Phifer Josh Hartnett		R	24.99
12	9	10	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 21270	Paul Walker Vin Diesel		PG-13	26.98
13	NEW		SAY ANYTHING FOXVIDEO 2002452	John Cusack Ione Skye		PG-13	19.98
14	NEW		THE EVIL DEAD-BOOK OF THE DEAD SPECIAL EDITION ANCHOR BAY ENTERTAINMENT 11804	Bruce Campbell		R	49.98
15	7	3	HARDBALL PARAMOUNT HOME ENTERTAINMENT 330794	Keanu Reeves		PG-13	29.99
16	5	2	BONES NEW LINE HOME VIDEO/WARNER HOME VIDEO 5407	Snoop Dogg		R	24.98
17	8	4	PETER PAN (SPECIAL EDITION) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21620	Animated		G	29.99
18	RE-ENTRY		BLADE NEW LINE HOME VIDEO/WARNER HOME VIDEO 94885	Wesley Snipes		R	24.98
19	11	19	SHREK (SPECIAL EDITION) DREAMWORKS HOME ENTERTAINMENT 89012	Mike Myers Eddie Murphy		PG	26.99
20	16	12	MOULIN ROUGE FOXVIDEO 2000870	Nicole Kidman Ewan McGregor		PG-13	29.98
21	RE-ENTRY		SPACEBALLS MGM HOME ENTERTAINMENT 908100	Mel Brooks John Candy		PG	14.95
22	10	6	ATLANTIS: THE LOST EMPIRE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24084	Animated		PG	29.99
23	12	6	RAT RACE PARAMOUNT HOME ENTERTAINMENT 336844	Amy Smart John Cleese		PG-13	29.99
24	NEW		HOOSIERS MGM HOME ENTERTAINMENT 8018	Gene Hackman Dennis Hopper		PG	14.95
25	NEW		SCOOBY-DOO AND THE RELUCTANT WEREWOLF WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 41878	Scooby-Doo		NR	

MARCH 30 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	PRICE	
			NUMBER 1				
1	1	3	DON'T SAY A WORD FOXVIDEO 2003428	Michael Douglas 3 Weeks At Number 1		R	
2	NEW		A.I.: ARTIFICIAL INTELLIGENCE DREAMWORKS HOME ENTERTAINMENT 89650	Haley Joel Osment Jude Law		PG-13	
3	NEW		THE ONE COLUMBIA TRISTAR HOME VIDEO 60552	Jet Li		PG-13	
4	NEW		THE LAST CASTLE DREAMWORKS HOME ENTERTAINMENT 89869	Robert Redford James Gandolfini		R	
5	2	3	HARDBALL PARAMOUNT HOME ENTERTAINMENT 330793	Keanu Reeves		PG-13	
6	3	2	THE MUSKETEER UNIVERSAL STUDIOS HOME VIDEO 89696	Justin Chambers Mena Suvari		PG-13	
7	4	2	JAY AND SILENT BOB STRIKE BACK DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 2466303	Jason Mewes Kevin Smith		R	
8	6	4	RAT RACE PARAMOUNT HOME ENTERTAINMENT 336843	Amy Smart John Cleese		PG-13	
9	5	3	"O" LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 7912	Mekhi Phifer Josh Hartnett		R	
10	8	4	HEARTS IN ATLANTIS WARNER HOME VIDEO 22081	Anthony Hopkins		PG-13	
11	13	5	CAPTAIN CORELLI'S MANDOLIN UNIVERSAL STUDIOS HOME VIDEO 88883	Nicolas Cage Penelope Cruz		R	
12	7	2	BONES NEW LINE HOME VIDEO/WARNER HOME VIDEO 5405	Snoop Dogg		R	
13	10	2	CINDERELLA II: DREAMS COME TRUE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026	Animated		NR	
14	9	10	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 88061	Paul Walker Vin Diesel		PG-13	
15	11	10	THE GLASS HOUSE COLUMBIA TRISTAR HOME VIDEO 06312	Leelee Sobieski Diane Lane		PG-13	
16	12	2	SOUL SURVIVORS ARTISAN HOME ENTERTAINMENT 12482	Casey Affleck Wes Bentley		R	
17	15	9	JEOPERS CREEPERS MGM HOME ENTERTAINMENT 1002775	Gina Philips Justin Long		R	
18	14	6	ATLANTIS: THE LOST EMPIRE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23822	Animated		PG	
19	RE-ENTRY		MOULIN ROUGE FOXVIDEO 2002758	Nicole Kidman Ewan McGregor		PG-13	
20	17	13	THE SCORE PARAMOUNT HOME ENTERTAINMENT 339213	Robert De Niro Edward Norton		R	

◆ 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.

DISC REPLICATION

T H E B I L L B O A R D S P O T L I G H T

One year ago, a survey of major replicators delivered a chilling outlook for the industry, correctly forecasting a year of exceptional challenge. A glut of product from an abundance of replicators, an economic recession, and a worst-case scenario of rampant Internet-enabled piracy and inexpensive recordable media on which to burn (and often sell) content were conspiring to reduce demand for physical product. "The bottom line," said one executive, "is that this is going to be a very soft year."

But 2001, a year most Americans would like to forget, is behind us, and, for the replication business, there is ample reason for optimism. Without a doubt, challenges remain, but a rebound from a disappointing 2001 is anticipated, most replicators agree.

Obviously, DVD is the runaway hit that saved many a retailer from a Blue Christmas. In the week ending Dec. 23, album unit sales were off 10.3% from the same week in 2000, according to SoundScan data—the result, merchants agreed, of a lack of hit records, a weak economy and a surging demand for DVD. Aided by a plethora of inexpensive hardware to choose from, DVD software—including both movies and the growing number of music-related titles—is set to overtake VHS in 2003, according to Sony Disc Manufacturing's research.

"DVD has been phenomenal this past year and continues to grow very aggressively," says Jim Frische, president of Sony Disc Manufacturing in Terre Haute, Ind. "A year ago, we were making 12 to 15 million [units] a month. By this time next year, we will be making double that, basically a million a day in Terre Haute in video and the other applications of DVD—PlayStation, etc. We're looking at other points of expansion. We have expanded into some international plants with DVD and are looking at expansion in the U.S., beyond what we're doing this year, just in Terre Haute. We are doubling the Terre Haute capacity this summer, and we see it growing for several years."

CROSS-FORMAT SUITABILITY

As Frische notes, the clear demand for movies and music content on DVD is augmented by the tremendously popular games market, felt as the Sony Play-



It's A Physical Thing: Consumers' Preference For Real—Not Virtual—Product Fuels Optimism For '02

And there are signs that last year's triple threat of Internet piracy, inexpensive CD burners and a weak economy is subsiding. **BY CHRISTOPHER WALSH**

Station 2 and Microsoft Xbox platforms proliferate (see separate story). In an environment in which prerecorded music sales continue to lag, DVD's suitability across several forms of entertainment media is no small factor in the replication industry's emergence from the doldrums of 2001.

"With DVD, we're seeing fairly healthy growth," says Bob Spiller, president and CEO of Sonopress U.S., the replication facility owned by Bertelsmann. "We have a view into the market through Xbox, because we make the Xbox discs. There, we see some reorders coming and more launches being planned."

"We're looking for a strong year," agrees Ron Stein, president of Crest National. "We just closed a contract with a client for DVD manufacturing, for home-video product. We're planning a little bit of expansion—adding more DVD manufacturing and molding equipment this year—based on our projections. So we're pretty bullish, actually."

DVD AND INDEPENDENCE

Demand for DVD has extended to Disc Makers, where CD business has remained strong as independent artists, shunning major-label affiliation, seek greater control of their manufacturing and distribution. "This year," says Disc Makers' Morris Ballen, "we're focusing on the DVD part of the market, and we think that, by the end of this year, DVD is going to be on the board, as we say. We're getting more and more DVD orders."

The versatile aspect of DVD has spurred many artists to pay closer attention to the format, which is resulting in more—and more creative—content. "We're seeing bands take a much greater interest in their DVD projects," says David Anthony of Metropolis DVD, a New York-based design and DVD-production studio whose credits include titles for Moby, Craig David, Janet Jackson and Linkin Park. "That was a fun project," Anthony recalls of Linkin Park, "because they had a say in it, and they're really creative guys. That's a good example: bands themselves saying, 'This is another creative vehicle that impacts our music.'"

EXOTIC MATERIALS

The creative possibilities of DVD even extend to its packaging. Business is strong at New

Continued on page 68

GAMES UP

With last year's U.S. games market up 36%, 2002 could be a boom year for production. But the migration of content to DVD-ROM from CD-ROM could mean a downturn in demand for the latter, once-dominant format.

BY STEVE TRAIMAN

Global video and computer-game optical-disc replication production is projected to top 1 billion units in 2003, a 19% increase from the 873 million produced in 2000. In the U.S. market alone, based on guidelines offered by London-based research firm Understanding + Solutions (U+S), production is

demand for CD-ROM discs slowed significantly around the world, while the non-games-console DVD-ROM market remained relatively muted.

43% INCREASE

In the U.S., the total videogame console and hand-held hardware, software and accessories market

3.8% from 2000, with a retail value of \$1.42 billion, a 4.6% gain from the prior year, according to Steve Koenig, senior analyst for *NPD Techworld*, which tracks those sales at retail outlets.

The overall U.S. games market was a whopping \$10.82 billion, a big 36% gain from the \$7.9 billion for 2000. Software alone was just under \$6 billion, up 11% from \$5.4 billion the prior year.

Looking at actual market sales demand, the U.S. market was estimated at 322 million units for 2001 by U+S, a 7.7% increase from the prior year, with the worldwide total of 669 million representing a 7.3% gain.

THE SHIFT TO DVD-ROM

The big shift in game-disc production is from CD-ROM to DVD-ROM, in the U.S. market particularly. While only about 45 million—or 15%—of the 322 million game discs in the market-

demand total were DVD-based last year, the projection for 2003 is for more than 54% DVDs, 194.3 million of the 361.2 million total for the U.S. This reflects last year's mid-November U.S. debuts of DVD-based Xbox and GC, with European launches this March and



Clockwise, from the top left: Nintendo Game Cube, Xbox, Playstation 2



expected to hit about 506 million units in 2003, up 21% from the 419 million estimated for 2000.

This is part of the total global pre-recorded optical-disc production (including CD Audio, CD-ROM, Video CD, DVD Video, DVD-ROM and DVD Audio) that is expected to top 14.8 billion discs

hit a record \$9.4 billion in 2001, a 43% jump from the prior year, boosted by launches for the new Nintendo Game Boy Advance (GBA) in June, and Microsoft Xbox and Nintendo GameCube (GC) in mid-November.

The video and computer-games market, along with DVD movies and music, were the only bright spots in the pre-recorded optical-disc replication industry in 2001. Demand for CD-ROM discs slowed significantly around the world, while the non-games console DVD-ROM market remained relatively muted.

by 2003, a 3% increase over 2000 volume.

These figures take into account a 40% higher total than actual market sales-demand projections, notes senior analyst Caroline Baines. "This reflects pipeline filling, stock-building and discs in transit," she explains.

The video and computer-games market, along with DVD movies and music, were the only bright spots in the pre-recorded optical-disc replication industry in 2001. It was a difficult period, as

"Console software units, including next-generation PlayStation 2 (PS2), Xbox and GC, hit 110 million, up 10% from the prior year, while portable units, virtually all Game Boy Color (GBC) and Game Boy Advance, topped 31.5 million, a 3% gain," reports Richard Ow, senior account executive for *NPD Funworld*, which tracks videogame sales at retail.

On the computer-game side, more than 65.3 million PC and Macintosh units were sold, up

May, respectively. GC was introduced in Japan last July, and Xbox hit the market this February.

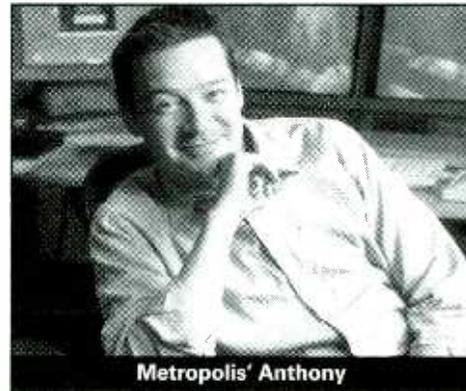
"The big surprise of the year was the accelerated shift to DVD from CD for PlayStation 2 last year," says Mark Hemmings, director of PlayStation operations at Sony Disc Manufacturing in Terre Haute, Ind. That plant produces all the DVD-ROMs for PS2, as well as most DVD movies and music for Columbia TriStar Home Entertainment, and shares CD-

Continued on page 70

A PHYSICAL THING

Continued from page 67

York-based AGI Media Packaging, maker of the DigiPak system and its variants. "The quantities have been quite stunning," says Richard Roth, executive VP of sales and marketing, "and the manufacturing specifications have been pretty high-end. A lot of



Metropolis' Anthony

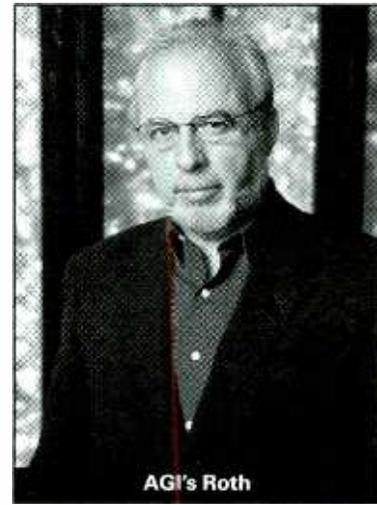
exotic materials: foils, laminating, stamping, embossing. That's continuing in a way that really augers well for the market."

However successful DVD has been to date, that realization has not yet extended to the next-generation formats of Super Audio CD (SACD) and DVD-Audio. While DVD-A titles continue to grow in number, sales remain insignificant, and majors are reluctant to appropriate sizable budgets to 5.1-channel mixing of master recordings. Likewise, says Sony's Frische, SACD "is not a significant quantity. It's not a volume factor, but it is a very key technology that

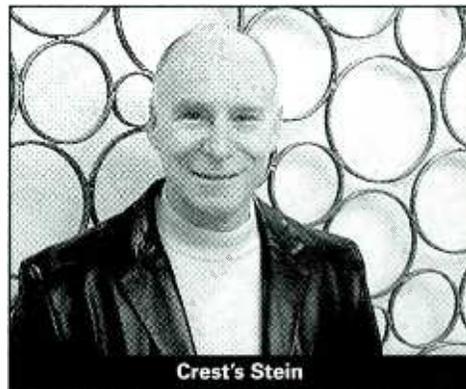
industry going down," says Spiller. "Is that because there are no hits, is it because of CD-R burning? Internet downloads? I have several children, and I see how they interact with the Internet. Let's face it: It's like having a personal DJ on call any moment of the day. That's a pretty powerful capability. I think it's having an impact."

True, Napster and MP3.com are going legit, Spiller adds, "but there's so many alternatives: Morpheus and all the other guys. As long as these other things allowing for file sharing are out there—and are not so shut down-able, perhaps, as the single site-type operations—it's going to be there."

Despite these challenging issues faced by replicators, the resilience of physical product is clear, at



AGI's Roth



Crest's Stein

least for now. At the dawn of 2002, Creed's *Weathered* (Wind-Up) was in the midst of an eight-week run atop the Billboard 200. With Celine Dion's *A New Day Has Come* (Epic/Columbia) due in March and *The Eminem Show* (Interscope) the following month, the industry hopes for blockbuster titles notably lacking in 2001. "Creed, for exam-

we're working with."

Back on the positive side, though, there are signs that last year's triple threat of Internet piracy, inexpensive CD burners and a weak economy is subsiding. CD-recording hardware and software are as popular as ever, but the economy is showing signs of life. Of more direct importance, the majors successfully overcame the brazen, unchecked piracy enabled by Napster and MP3.com last year. In May, the Universal Music Group acquired MP3.com, while Napster, under severe pressure from the RIAA, suspended its file-sharing service in July (a limited beta version of its new commercial file-sharing technology launched in January).

PERSONAL DJ'S ON CALL

Still, the piracy battle rages. "You see the statistics of the music



Disc Makers' Ballen

ple, sold 900,000 in the first week," notes Sean Smith, senior VP of sales and marketing, JVC Disc America. "That is with downloads, that is with CD-R. So there is a

Continued on page 74



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DISC REPLICATION

European CD replicators this spring will have the choice of attending two competing trade shows following the decision late last year of the Media-Tech Assn. to stage an alternative to REPLiTech's long-standing European event.

The first Media-Tech Expo (www.opticalmedia.org) is set for May 6-8 in Frankfurt. The European REPLiTech, rechristened M3 REPLiTech, is scheduled for June 24-26 in Amsterdam. The International Recording Media Assn. (IRMA) organizes three REPLiTech conventions (www.replitech.com) each year, in North America, Europe and Asia. Europe is home to several of the world's leading CD-replication companies, many with divisions in the U.S. and Asia. Here is a capsule look at some of those companies.

Disctronics in the U.K. (www.disctronics.com) reports it now has a capacity of 1 million discs a day and has taken a lead in anti-piracy efforts. The company has additional plants in the U.S., France and Italy.

In Denmark, **Tocano** (www.tocano.dk) is in its fourth decade as a key independent manufacturer, with operations now embracing CDs, cassettes, VHS videos and DVDs. Production of DVDs at Tocano has topped 310,000 units monthly.

MPO in France (www.mpo.fr)



began as a vinyl-recording manufacturer in 1957 and today has sales or manufacturing divisions in the U.S., Canada, the U.K., Ireland, Germany, Spain, Portugal, Thailand, Singapore and Australia. France also is home to

Mediadisc (www.mediadisc.fr).

Germany, in light of its centralized location for shipping manufactured goods, has long been an ideal market for replicators and is home to several. **Sonopress** (www.sonopress.de) is a subsidiary

Global Rep: Who's Who In EUROPE

of the German media giant Bertelsmann and has offices or manufacturing plants throughout the U.S., South America, Europe, Asia and Africa, with a worldwide capacity exceeding 3 million discs a day.

STEAG HamaTech (www.steag) in Germany is a leading supplier of manufacturing equipment for the optical-disc industry and the photomask industry, serving semi-conductor manufacturers. With its acquisition of First Light Technology, STEAG HamaTech improved its prospects within the DVD-replication market. The company also has offices in the U.S. and Singapore.

Warner Music Manufacturing Europe, headquartered in Germany (www.wmme.de), is a division of the multinational music company but serves a broad clientele. While audio CD and CD-ROM demand slackens, WMME "will continue to focus on the steadily expanding DVD market, both technically and operationally, and strive to defend our leading position," says Cappi Frenger, director of sales and international services. "Relations with our established customers and our reputation in the marketplace will be crucial in maintaining our competitive position." ■

GAMES UP

Continued from page 68

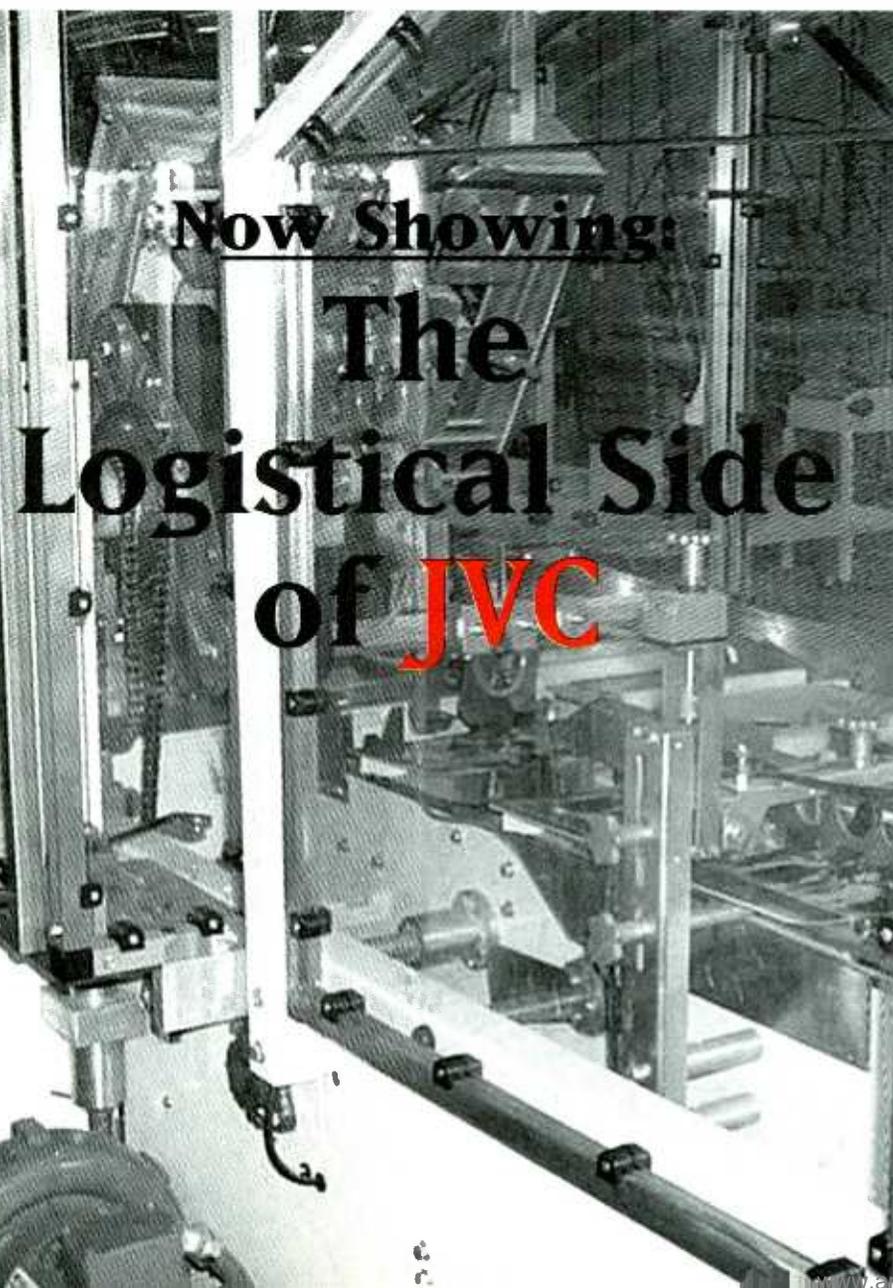
ROM-games production for PlayStation One and PS2 with other Sony plants in Springfield, Ore., and Pittman, N.J.

"We had forecast a 70% CD-ROM to 30% DVD-ROM ratio for PS2 last year," Hemmings explains, "and pretty much the opposite happened, much more rapidly in the second half." He attributes this to games publishers taking advantage of the "extra space" on a DVD. "Just like a movie DVD can accommodate extra value-added features, a game DVD lets developers add better graphics, faster action and more levels of play," he notes.

As a result of shifting demand for the 6.6 million PS2 machines sold in North America since October 2000, Sony has been in the process of significant expansion to more than double DVD capacity at Terre Haute. This was up to a range of 900,000 total discs produced daily by October, with four shifts working seven days a week.

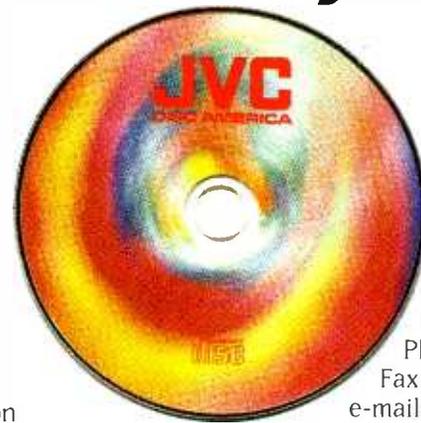
"We were close to our production capacity of 120 million DVD-ROM and CD-ROM movie, music and game discs here for 2001," Hemmings says. "Our capacity for this year should be close to 135 million discs. A lot of the PS2 games will have some online enhancement elements

Continued on page 72



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GAMES UP

Continued from page 70

that will primarily be DVD-ROMs.”

CONSOLE OWNERS' CONSUMING HABITS

Updated information from DFC Intelligence forecasts that the next-gen 128-bit videogame systems will have combined U.S. sales of more than 70 million hardware systems by the year 2006 and close to 170 million software units. DFC president David Cole says, “The videogame industry is poised to reach record sales levels over the next few years.” Overall, DFC forecasts that total U.S. revenue for interactive entertainment will exceed \$12 billion by 2003, a 50%

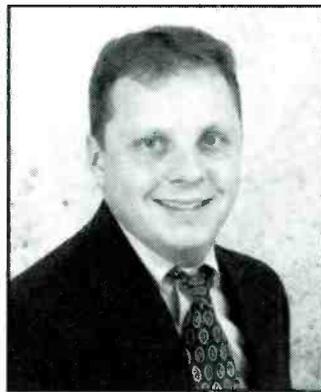
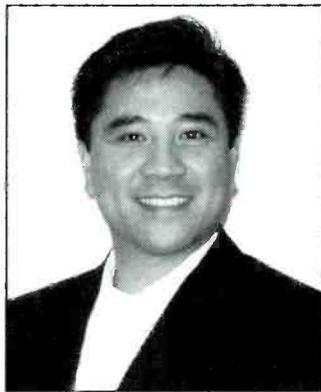
increase from 2000 revenue.

For 2002, DFC projects total next-gen U.S. software unit sales of 68 million units, 38 million for PS2, 18 million for GC and 12 million for Xbox. Cole's research assumes that console owners will buy about four games per year for a new system.

U + S has similar projections for 2002, with next-gen market demand production of about 65 million DVD-based units. Adding in about 40 million PC DVD games, this is about 32% of the total 329-million-unit U.S. games market.

At Nintendo of America, a spokesperson had no quarrel with industry estimates for GC production estimates. Of the 2.7 million GC hardware units shipped last year, 90%—or about

2.43 million—sold through by year-end, including 1.2 million for the U.S., Nintendo confirms. With a conservative four-games-per-system attachment rate, this would mean close to 10 million



NPD Funworld's Ow (left), DFC's Cole

game discs sold in Japan and the U.S. The company is projecting more than 70 titles in the GC library by the end of 2002, good

news for Panasonic Disc Services in Torrance, Calif., the only U.S. replicator to date.

Xbox sold through virtually all the estimated 1.5 million systems shipped to U.S. retailers by year-end, a Microsoft spokesperson confirms. The launch

2005, next-gen console installations should reach 50% in the U.S., 30% in Western Europe and 82% in Japan.

In addition, 2002 is expected to be the turning point for sales of DVD-ROM integrated PCs, at which time DVD-ROM will become the dominant format for



had 19 titles, and with a similar four-game-per-system software-attachment ratio, this would mean about 6 million game units sold.

Technicolor was the sole U.S. replicator for the Xbox launch, with Sonopress and JVC to share replication this year. With plants in Fredericksburg, Va., and Camarillo, Calif., Technicolor was “kept very, very busy making lots of games for Microsoft, ramping up for the launch and ever since,” notes VP John Town.

LOOKING AHEAD

Projecting ahead, it's anticipated that the migration of games content to DVD-ROM from CD-ROM will pick up momentum as consumers begin to understand and enjoy the benefits of the advanced format.

The outlook for the DVD-ROM games market in 2002 is one of continued expansion, with U + S projecting that demand is expected to reach 216 million units across the U.S., Western Europe and Japan, driven by the release of all three next-gen-games consoles.

Household penetration of DVD-based consoles continues to experience healthy growth. By

PC drives and lead to more demand for DVD-based computer games.

The upturn of DVD-based gaming is expected to drive the DVD-ROM market at least in the near to mid-term, accounting for more than 60% of the DVD-ROM disc market worldwide. In terms of impact on the replication industry, it is clear that the fall in demand for CD-ROM is resulting in a drop in the capacity utilization rate.

This overcapacity has led to aggressive price competition within the industry, with many smaller and mid-size pressers (which normally would have little impact on the games sector) offering low prices in a bid to fill their order books. While games companies are unlikely to change duplicators, the format shift does provide them with leverage in price negotiations with their existing plants, resulting in further erosion of margins.

As a consequence, although the production of next-gen game-console media is expected to display considerable growth, this will only benefit authorized manufacturers, rather than the entire DVD-replication industry. However, with more than 1 billion optical game discs to be produced next year alone, that's still a big pie for part of the replication industry to share. ■

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Disc Replication

A PHYSICAL THING

Continued from page 68

market for popular music. I think the problem the industry has faced for the last couple of years is that there hasn't been a lot of that."



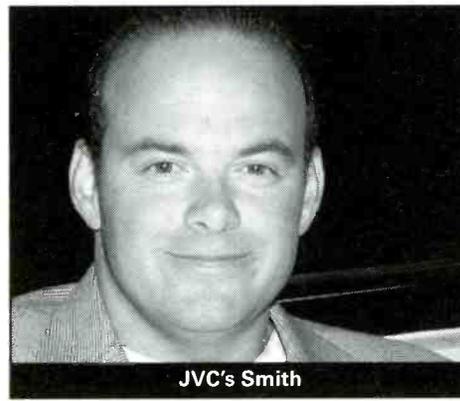
Sonopress' Spiller

THE NEED TO OWN

Weathered was invoked several times at the International Recording Media Association (IRMA) Annual Marketing Summit, held Dec. 7 in New York City. People like to own packaged goods, IRMA chairman and president Bruce



Sony's Frische



JVC's Smith

Allan emphasized, and, despite the unprecedented choice consumers now enjoy—the myriad of media options, formats and distribution channels—the need to own something and the act of shopping, he added, are primal desires

and not about to fade.

ROM product, Disc Makers' Ballen notes, has held up through the dot-com bust of the past 18 months. Other replicators, however, report varying degrees of demand for ROM during a period of sluggish computer-hardware sales and the format's transition from CD to DVD.

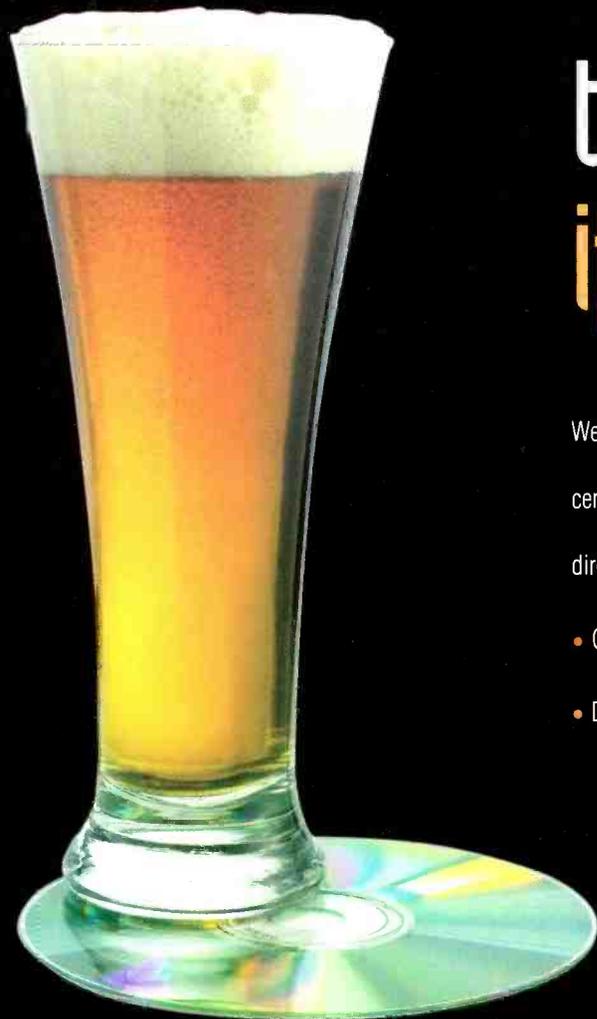
"The Internet boom kicked out a lot of discs over a short period of time," says Crest National's Stein. "That's where a lot of capacity was built out, to support that. I think it's beginning to fill back in."

With the first Internet boom-and-bust cycle behind us, IRMA's

Allan stated at the group's Marketing Summit, labels are only now fine-tuning strategies to migrate to new, protected, *physical* formats to replace the compact disc. With the much-hoped-for consumer acceptance of SACD and DVD-A, replicators will have reason to cheer, loudly.

But that acceptance has yet to be demonstrated. "I think 2002 is going to be a telltale year, in terms of

the survival of some of our competition," says JVC Disc America's Smith, "and I think we're already seeing some people fall by the wayside on DVD. I think that will probably continue for another year and a half" ■



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CHEEKS, LIGHTS, CAMERA, ACTION 33 MONTY JORDAN, YOU MUST HAVE BEEN 34 JA RULE, DOWN A** B**CH 35 TRINA, TOLD Y'ALL 36 CHEROKEE, I SWEAR 37 KEKE WYATT, NOTHING IN THIS WORLD 38 BIG MOE, PURPLE STUFF 39 MASTER P, 000HHWEE 40 R.L., GOT ME A MDEL</p> <p>NEW ONS WYCLEF JEAN, THE PJ'S YING YANG TWINS, SAY I YI YI NAUGHTY BY NATURE, FEELS GOOD NO GOOD, BALLIN' BOY</p>	<p>Continuous programming 2806 Opryland Drive, Nashville, TN 37214</p> <p>1 TIM MCGRAW, THE COWBOY IN ME 2 TOBY KEITH, MY LIST 3 MARTINA MCBRIDE, BLESSED 4 KENNY CHESNEY, YOUNG 5 RASCAL FLATTS, I'M MOVIN' ON 6 BRAD PAISLEY, I'M GONNA MISS HER 7 ALISON KRAUSS & UNION STATION, LET ME TOUCH YOU FOR AWHILE 8 TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE 9 STEVE HOLY, GOOD MORNING BEAUTIFUL 10 CHELY WRIGHT, JEZEBEL 11 GARY ALLAN, THE ONE 12 REBA MCENTIRE, SWEET MUSIC MAN 13 DARRYL WORLEY, I MISS MY FRIEND 14 MONTGOMERY GENTRY, DIDN'T I 15 CAROLYN DAWN JOHNSON, I DON'T WANT YOU TO GO 16 KID ROCK, LONELY ROAD OF FAITH 17 JO DEE MESSINA, BRING ON THE RAIN 18 EMERSON DRIVE, I SHOULD BE SLEEPING 19 NICKEL CREEK, THE LIGHTHOUSE'S TALE 20 THE SOGGY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW 21 GARTH BROOKS & TRISHA YEARWOOD, SQUEEZE ME IN 22 WILLIE NELSON, MENDOCINO COUNTY LINE 23 MERLE HAGGARD, IF YOU'VE GOT THE MDNEY 24 GARTH BROOKS, THE DANCE 25 TRACE ADKINS, I'M TRYIN' 26 JAMIE O'NEAL, WHEN I THINK ABOUT ANGELS 27 CYNDI THOMSON, WHAT I REALLY MEANT TO SEE 28 DIAMOND RID, ONE MORE OAY 29 BROOKS & DUNN, ONLY IN AMERICA 30 GARY ALLAN, RIGHT WHERE I NEED TO BE 31 CAROLYN DAWN JOHNSON, COMPLICATED 32 MONTGOMERY GENTRY, COLD ONE COMIN' ON 33 ALISON KRAUSS, THE LUCKY ONE 34 KEITH URBAN, WHERE THE BLACKTOP ENDS 35 SARA EVANS, I COULD NOT ASK FOR MORE 36 GARTH BROOKS, WRAPPED UP IN YOU 37 CHRIS CAGLE, I BREATHE IN, I BREATHE OUT 38 CYNDI THOMSON, I ALWAYS LIKED THAT BEST 39 TOBY KEITH, I WANNA TALK ABOUT ME 40 JAMIE O'NEAL, THERE IS NO ARIZONA</p> <p>NEW ONS GLEDUS T. 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BLIGE, RAINY DAYZ 25 HOOBASTANK, CRAWLING IN THE DARK 26 JERMAINE DUPRI, WELCOME TO ATLANTA 27 SHAKIRA, UNDERNEATH YOUR CLOTHES 28 ASHANTI, FOOLISH 29 BEANIE SIGEL & FREEWAY, ROC THE MIC 30 DEFAULT, WASTING MY TIME 31 CREED, BULLETS 32 GODSMACK, I STAND ALONE 33 MAXWELL, THIS WOMAN'S WORK 34 ROB ZOMBIE, NEVER GONNA STOP 35 KID ROCK, LONELY ROAD OF FAITH 36 STROKES, LAST NITE 37 VANESSA CARLTON, A THOUSAND MILES 38 DASHBOARD CONFESSIONAL, SCREAMING INFIDELITIES 39 BUSTA RHYMES, PASS THE COURVOISIER PART II 40 P. DIDDY, I NEED A GIRL (PART ONE)</p> <p>NEW ONS SHERYL CROW, SOAK UP THE SUN THE WHITE STRIPES, FELL IN LOVE WITH A GIRL LENNY KRAVITZ, STILLNESS OF HEART N.E.R.D., ROCK STAR INJECTED, FAITHLESS G. DEP, SPECIAL DELIVERY REMIX</p>	<p>Continuous programming 1515 Broadway, New York, NY 10036</p> <p>1 DAVE MATTHEWS BAND, EVERYDAY 2 PUDDLE OF MUDD, BLURRY 3 MARY J. 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<p>Continuous programming 200 Jericho Quadrangle, Jericho, NY 11753</p> <p>AND YOU WILL KNOW US... ANOTHER MORNING STONER (NEW) GODSMACK, I STAND ALONE (NEW) BUSTA RHYMES, PASS THE COURVOISIER PART II (NEW) QUARASHI, STICK 'EM UP (NEW)</p> <p>[OVEN FRESH]</p> <p>PLAYGROUP, NUMBER 1 RES, THEY-SAY VISION DASHBOARD CONFESSIONAL, SCREAMING INFIDELITIES MARY J. BLIGE, RAINY DAYZ THE GRAND SKEEM, BABY GOT BACK NAS, ONE MIC SOMETHING CORPORATE, IF YOU C JORDAN LO FIDELITY ALLSTARS, SLEEPING FASTER NELLY FURTADO, ... ON THE RADIO (REMEMBER THE DAYS) SUPER FURRY ANIMALS, IT'S NOT THE END OF THE WORLD!</p>	<p>Continuous programming 1515 Broadway, New York, NY 10036</p> <p>NEW</p> <p>NAS, ONE MIC JOHN MAYER, NO SUCH THING ANGIE STONE, WISH I DIDN'T MISS YOU GODSMACK, I STAND ALONE GOD GOD DOLLS, HERE IS GONE ROB ZOMBIE, NEVER GONNA STOP</p> <p>MUCHMUSIC</p> <p>Continuous programming 299 Queen St West, Toronto, Ontario M5V2Z5</p> <p>LUDACRIS, SATURDAY 1000H! 000H! (NEW) CUSTOM, HEY MISTER (NEW) UNWRITTEN LAW, SEEN' RED (NEW) LIL BOW WOW, TAKE YA HOME (NEW) NICKELBACK, TOO BAD ALANIS MORISSETTE, HANDS CLEAN DEFAULT, DENY THE CALLING, WHEREVER YOU WILL GO MARY J. BLIGE, NO MORE DRAMA JA RULE, ALWAYS ON TIME BLINK-182, FIRST DATE 'N SYNC, GIRLFRIEND ENRIQUE IGLESIAS, ESCAPE SHAKIRA, WHENEVER, WHEREVER SHAKIRA, WHENEVER, WHEREVER CHOCOLAIR, LIGHT IT UP SUM 41, MOTIVATION GLENN LEWIS, DON'T YOU FORGET IT PINK, DON'T LET ME GET ME KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD REMY SHAND, TAKE A MESSAGE</p>	<p>Continuous programming Hawley Crescent, London NW18TT</p> <p>GEORGE MICHAEL, FREEK KYLIE MINOGUE, IN YOUR EYES SHAKIRA, WHENEVER, WHEREVER ALANIS MORISSETTE, HANDS CLEAN NICKELBACK, HOW YOU REMIND ME GARBAGE, BREAKING UP THE GIRL ONE GIANT LEAP, MY CULTURE LENNY KRAVITZ, BELIEVE ANASTACIA, ONE DAY IN YOUR LIFE KILLER, ALL I WANT NATALIE IMBRUGLIA, WRONG IMPRESSION ENRIQUE IGLESIAS, ESCAPE FAITHLESS & DIDDY, ONE STEP TOO FAR BRANDY, WHAT ABOUT US? JENNIFER LOPEZ, AIN'T IT FUNNY DESTINY'S CHILD, NASTY GIRL THE CALLING, WHEREVER YOU WILL GO JA RULE, ALWAYS ON TIME PINK, GET THE PARTY STARTED R. KELLY, THE WORLD'S GREATEST</p> <p>JBTv</p> <p>Three hours weekly 216 W Ohio, Chicago, IL 60610</p> <p>VUE, PICTURES OF YOU ILL NINO, WHAT COMES AROUND LO FIDELITY ALLSTARS, SLEEPING FASTER THE GRAND SKEEM, BABY GOT BACK NELLY FURTADO, ... ON THE RADIO (REMEMBER THE DAYS) SOMETHING CORPORATE, IF YOU C JORDAN SMASH MOUTH, HOLIDAY IN MY HEAD TRIK TURNER, FRIENDS & FAMILY STATIC-X, GOLD PETE D'ORNO, STRANGE CONDITION FU MANCHU, SQUASH THAT FLY</p>	<p>24 hours daily 3350 Peachtree Road, Suite 1550, Atlanta, GA 30326</p> <p>CHOOBAKKA, SHE'S FEELING ME ELTON JOHN, THIS TRAIN DON'T STOP THERE ANYMORE FAT JOE, WHAT'S LUV? HEATHER NOVA, VIRUS OF THE MIND JENNIFER LOPEZ, AIN'T IT FUNNY LENNY KRAVITZ, STILLNESS OF HEART M2M, EVERYTHING PETE YORN, STRANGE CONDITION PINK, DON'T LET ME GET ME ROYCE DA 5'9", ROCK CITY SDIL, UNREAL ST. GERMAIN, ALABAMA BLUES STATIC-X, COLD TRIK TURNER, FRIENDS & FAMILY USHER, U DON'T HAVE TO CALL</p> <p>RAGE</p> <p>TV FOR U-NOT THEM ~38</p> <p>1/2 hour weekly 46 Gifford St, Brockton, MA 02401</p> <p>FU MANCHU, SQUASH THAT FLY EELS, SOUL JACKER PART 1 STATIC-X, COLD UNWRITTEN LAW, SEEN' RED CUSTOM, HEY MISTER RADIOHEAD, PUSH PULKS/SPINNINGS GORILLAZ, 19-2000 GODSMACK, I STAND ALONE ILL NINO, WHAT COMES AROUND FLAW, PAYBACK LENNY KRAVITZ, STILLNESS OF HEART ALIEN ANT FARM, MOVIES ABANDONED POOLS, THE REMEDY HEADSTRONG, ADRIANA</p>

Music & Showbiz

by Carla Hay



THE LAST WALTZ REVISITED: It's been hailed by many as the greatest concert film of all time. Now, the 1978 classic *The Last Waltz* will be celebrated via its rerelease in theaters, a special-edition DVD-Video, a deluxe DVD-Audio disc, and a four-CD boxed set.

The concert—filmed during Thanksgiving 1976 at San Francisco's Winterland—captured the final performance of the classic lineup of the **Band**, headed by **Robbie Robertson**. The all-star event included numerous guest performers, including **Bob Dylan, Eric Clapton, Muddy Waters, Joni Mitchell, Ringo Starr, Neil Young,**

United Artists, *The Last Waltz* will be heard for the first time in 5.1 stereo surround sound and seen with newly restored prints. The movie will have a limited run in select North American cities, beginning April 5 in San Francisco. *The Last Waltz*, which has been available on VHS for years, will get its DVD-Video release May 7 on MGM Home Entertainment. The special-edition DVD will include previously unreleased footage, as well as commentary from Robertson and the film's director, **Martin Scorsese**.

Meanwhile, on April 16, Rhino/Warner Bros. will release *The Last Waltz* four-CD boxed set, featuring previously unreleased music. The DVD-Audio disc is due April 30.

Robertson personally oversaw the upgrade of *The Last Waltz*, and he says one his best memories of the concert is of "standing beside Muddy Waters. He was such an inspiration to me. It felt like the earth was shaking from the mojo he was putting out there."

The former Band leader also remembers an unexpected moment during the concert: "All the lights blew out, except for one spotlight [that was] shining on the stage. That spotlight added to the drama of the performance. Seeing it on film, it made it look better."

Scorsese was "the perfect director" for the film, says Robertson, who, as a film composer, has collaborated with Scorsese on such other movies as 1983's *The King of Comedy*, 1986's *The Color of Money*, and this year's upcoming *Gangs of New York*.

Robertson concludes, "Watching *The Last Waltz* again, I get blinded by the same thrill that music gives you when you realize it's your passion. It's that thing that gave you chills."



ROBERTSON

Ron Wood, Van Morrison, Emmylou Harris, Neil Diamond, and Dr. John.

Robertson—who co-produced *The Last Waltz*—looks back fondly on the making of the landmark film: "We had no money to do this film, but the feeling in the air was that it was one of the greatest shows we ever did. We had extraordinary people in one place at one time: You can't manipulate that kind of magic."

For the theatrical rerelease through

NEWSLINE...

Citadel chairman Larry Wilson has exited the company due to "personal considerations" . . . Clear Channel-owned WTJM (Power 105.1) New York launched its new R&B/hip-hop format March 14 with a programming stunt to play 10,000 songs commercial-free. In related news, top 40 WXKS Boston sales veteran Beth Bibby is named Clear Channel VP of radio group sales for the Northeast region . . . On March 24, Entercom's KWSJ Wichita, Kan., will switch its smooth-jazz format to simulcast crosstown talk station KFH. Entercom's modern AC KALC Denver has named Tom Gjerdrum PD. He was PD of oldies WLOL Minneapolis.

Compiled by Carla Hay in New York.

Radio Awards

Continued from page 1

of the year (Valerie Smaldone). This marks the station's fourth consecutive nod for major-market AC station of the year and Ryan's fourth consecutive win for major-market AC PD of the year.

KKBT won major-market mainstream R&B station of the year, along with music director of the year honors for Dorsey Fuller and local air personality of the year honors for morning man Steve Harvey. This year marks the first time since 1996 that KKBT snagged the major-market mainstream R&B station of the year category, which since 1998 has gone to WGCI Chicago. Fuller and Harvey's awards were their first-ever at a Billboard/Airplay Monitor seminar.

Modern rock KROQ was the rock station with the most wins this year, getting the nod for major-market modern rock station of the year, modern rock local air personality of the year for the Kevin & Bean morning show, and modern rock promotion/marketing director of the year for Amy Stevens. The station last won the major-market modern rock station of the year award in 1997. This year's wins are firsts for Kevin & Bean and Stevens.

WQYK won for secondary-market country station of the year, local country air personality of the year (Skip Mahaffey), and country promotion/marketing director of the year (Mike Culotta). This is WQYK's first win for country station of the year and the first time since the inception of the Billboard/Airplay

Monitor Awards that the country station of the year was located outside the genre's home base of Nashville, as WSIX Nashville has taken home secondary-market country station of the year honors every year since 1994. Culotta won the country promotion/marketing director award in 1998; this was Mahaffey's first air personality award win.

INFINITY TIMES THREE

Infinity Broadcasting's five trophies at rhythmic top 40 outlets WBBM Chicago (for major-market PD Todd Cavanah and major-market assistant PD/music director Erik Bradley), KLUC Las Vegas (for secondary-market assistant PD/music director J.B. King), and WLLD Tampa (for secondary-market radio station of the year and PD of the year for its PD, Orlando) helped the conglomerate net the most overall top 40 honors this year, with 13 wins encompassing the mainstream top 40, rhythmic, adult top 40, and AC format categories. Clear Channel, whose stations won a total of 10 top 40 awards, built its strength upon its five mainstream top 40 wins, including two at KIIS Los Angeles (for major-market radio station of the year and promotion/marketing director of the year for Von Freeman) and two at WITZ New York (for music director of the year and local air personality of the year, both awarded to Paul "Cubby" Bryant).

Infinity's rock stations also came out on top in the overall rock categories, winning five awards to Clear Channel's four. Infinity picked up three wins at KROQ Los Angeles, plus single wins at modern rock WXRK New York (major-market music director of the year for Mike Peer) and mainstream rock WYSP Philadelphia (local air personality of

the year for Couzin Ed). By comparison, Infinity picked up 11 overall rock trophies at the 2000 Billboard/Airplay Monitor awards, compared with Clear Channel's two.

Infinity also garnered the most wins at country, with four wins at WQYK and a single win for secondary-market PD Mike Kennedy at KBEQ Kansas City, Mo. However, Clear Channel was the overall winner in the R&B categories, picking up six awards to Radio One's four. Infinity's stations were represented by just two R&B winners, tying the broadcasting corporation with the two awards picked up by Emmis at adult R&B WKRS New York, which received the award for major-market adult R&B station of the year and for local air personality (Fred Buggs).

Clear Channel did well in the R&B category, netting the major-market assistant PD/music director award for WDAS Philadelphia's Daisy Davis, the secondary-market assistant PD/music director award for WSOL Jacksonville, Fla.'s KJ, the mainstream R&B secondary-market assistant PD/music director award for Angela Watson, the mainstream R&B major-market PD award for WGCI Chicago's Elroy Smith, and the station promotion/marketing director of the year award WUSL Philadelphia's Simone Jones.

INAUGURAL WINS

There were a number of first-time winners when record-label promotion team of the year awards were handed out in a category that Billboard/Airplay Monitor has been honoring since 1998. DreamWorks' promotion team got the nod for its efforts at both modern rock and country, and Interscope was named mainstream rock record-label promotion team of the year, marking

the first time that either label had received a Billboard/Airplay Monitor award for its promotion efforts. Island/Def Jam took home awards for its work in the R&B and rhythmic top 40/crossover formats. Atlantic received the award for AC/adult top 40, and Jive snagged mainstream top 40 honors. Atlantic's win marks the second time that the label's adult promotion team took home a Billboard/Airplay Monitor accolade; the first was in 1999. Island/Def Jam's win at R&B marks its second consecutive year to do so, as is Jive's win at mainstream top 40.

In a new category this year, Billboard/Airplay Monitor presented their first awards for independent promotion company of the year in four format categories. The winners were Ralph Carroll Promotions for country, Coast to Coast for R&B, and Jeff McClusky and Associates, who took home awards for their promotion efforts in both rock and top 40.

EIGHT BALL

For an eighth consecutive year, Infinity's Howard Stern came out on top for nationally syndicated air personality of the year. Only four other categories have been won by the same winners for eight consecutive years—AC/adult top 40 radio consultant/group PD of the year, to Guy Zapoleon of Zapoleon Media Strategies; top 40 radio consultant/group PD of the year, again given to Zapoleon for eight years straight; and country radio consultant/group PD of the year, to Rusty Walker of Rusty Walker Programming Consultants. Tony Gray of Gray Communications won for R&B radio consultant/group PD for the second year in a row, and Brian Phillips of Susquehanna won his first group PD

award at modern rock. Fred Jacobs of Jacobs Media took home his first mainstream rock award since 1997 and his third overall.

The remaining trophy given to the same winner for the eighth consecutive year went to *American Country Countdown With Bob Kingsley*, which was once again named country radio's network/syndicated program of the year. Premiere Radio Network's Casey Kasem won the network/syndicated program of the year accolade in two categories: AC/adult top 40 (for *American Top 20 With Casey Kasem*) and mainstream top 40/rhythmic top 40 (for *American Top 40 With Casey Kasem*). Superadio's *On the Air With Russ Parr* won network/syndicated R&B show of the year, its first. Premiere's *Rockline* took home the award for mainstream/modern rock radio, the show's fourth win in the category and its first since 1997, having been beaten in subsequent years by two Westwood One programs, *House of Blues* in 1998 and *Loveline* in 1999 and 2000.

The Billboard/Airplay Monitor Radio Awards are an annual event honoring excellence in the radio industry. This year's winners were originally to be announced at the Billboard/Airplay Monitor Radio Seminar in October 2001, which was postponed due to the Sept. 11, 2001, terrorist attacks. The period of eligibility ran from May 2000 to May 2001. Arbitron markets one to 20 were considered major, with all other markets classified as secondary. Nominees were determined by a write-in ballot that appeared in subscriber issues of *Airplay Monitor*; winners were determined by a final ballot that appeared in the Aug. 3, 2001, issue of *Airplay Monitor* and the Aug. 11, 2001, issue of *Billboard*.

Slipping Sales, Media Consolidation, Payola Dominate Discussion

BY LEILA COBO

MIAMI—'Twas the season of discontent at this year's Billboard/Airplay Monitor Seminar, as participants almost uniformly—and pointedly—expressed their dissatisfaction with the current state of the music business and let it be known that they are ready for what appears to be an inevitable—if not always pleasant—series of changes.

The focus of the panel discussions—which took place March 14-16 at the Eden Roc Resort in Miami Beach and drew 750 attendees—was growing concern regarding the slipping sales of recorded music in the U.S. and the consolidation of media companies, frustration with the ever-increasing cost of doing business, and growing dismay with the current payola laws. Perhaps galvanized by the recent public controversy surrounding R&B broadcaster Radio One's signing of an exclusive agreement with an independent promoter, as well as calls for government scrutiny into independent radio promotion practices, attendees were often uncommonly frank about issues that are usually the fodder of off-the-record conversations.

Indeed, the core of the seminar was the March 15 keynote speech by Rep. John Conyers Jr. (D-Mich.), who sits on the House Judiciary Committee and who has been calling for a congressional investigation of independent promotion since January.

Conyers, who described himself as a music lover and as someone "who played music to a small extent," initially praised the role of Billboard in supporting artists' rights.

"Under the direction of the editor, Timothy White,

Billboard has been in the forefront of important issues confronting the music industries," Conyers said. "They were [there] when we had the work-for-hire scandal—as far as I'm concerned—in Congress, in which we tried to rip off the artists. And without the persistent reporting of Bill Holland, the work-for-hire debate would have remained [unresolved] in Washington instead of entering into the congressional negotiating room with the labels and artists, where we could do more about it."

What Congress finally did last year was repeal the work-for-hire clause. Now, Conyers said during his address, more change is bound to take place, this time in the radio arena. "Our meeting is to share some news of what happens in Washington as it relates to your industry and of what happens to you so I can take [it] back to my colleagues in Washington, D.C.," he said, before lashing out against the 1996 Telecommunications Act, which has allowed consolidation and mergers and led to a constriction of outlets and creativity.

"This is not an immutable law of nature," Conyers added. "This is a system created by men and women that needs to be changed." Among the flaws of that system, Conyers continued, are the laws governing payola and independent promotion exclusivity agreements. He asked, "The question is, will [the current laws] pass the smell test?"

"There are members of Congress who are not very enthused with the industry anyway. You will be hearing from them. But let's not hear from them yet," he added, once again opening the door to dialogue.

Later, as he took one-on-one questions, Conyers was

asked if he expected to see a rewriting of the payola statute. He replied: "Yes. I can see some changes coming. You can help me decide which way to go." Although he didn't specify a time frame, Conyers said he would meet with House Judiciary Committee chairman F. James Sensenbrenner Jr. (R-Wis.) before the month is out in hopes of setting a date for hearings that would examine whether current independent promotion exclusivity agreements violated the spirit, if not the letter, of the law.

Discontent was also prevalent at the R&B panel the next day, where the subject of independent promotion—out in the open since the Radio One dispute—was the subject of debate between PDs and record executives. Co-moderator Larry Khan, Jive Records senior VP of R&B promotions and marketing, tossed out a novel idea: "What if record companies simply stopped providing any sort of payment to radio—artist appearances, giveaways, trips, even music? Instead, let's have the radio stations pay for our product, which they now get for free."

Discussion also centered on the reciprocity between labels and stations, with the former arguing that stations don't adequately support the same artists they request for their concerts and special events. "Forcing us to play a record that's not a hit is not fair," responded Doc Wynter, Clear Channel director of urban programming. "Technically, it's illegal. If the record has tested 36 out of 40 and suddenly it's No. 1, it's illegal."

Reciprocity was also an issue at the "Rock Session" panel on artists' relevance. "There's a sense of entitlement on radio," Universal senior VP of promotion

Steve Leeds said. "They need a piece of the live act."

"And why not?" countered a PD from a small-market station. "If [major-market modern rock trendsetter] KROQ gets all the acts, why shouldn't I?"

Fairness to all involved, including artists—who label reps say don't get paid fair market-share prices for radio shows—was discussed at length. When panelists were asked if they felt pressured by big radio corporations, the oft-repeated answer was a careful "not blatantly," although Leeds added: "We all know the implications of pissing off our friends at Clear Channel."

The industry's major overall concerns were discussed at the opening "Living on the Front Lines" general session, where VPs of promotion focused on the plunge in sales (1 million fewer CDs sold per week in the U.S., according to SoundScan), the proliferation of CD-Rs, the soaring budget needed to get a project out the door (at least \$1 million, according to some), the cost of maintaining superstars, and the loss of the teen market to online file-swapping. It was a scenario aptly described by Island Def Jam Music Group VP of national top 40 promotion Erik Olesen as "the perfect storm."

In proposing some solutions, responses to queries about developing encrypted formats were largely guarded. Even Conyers said in his speech: "We cannot go overboard to demand electronic manufacturers put encryption on their products."

Additional reporting by Airplay Monitor editors Dana Hall, Sean Ross, Marc Schiffman, Phyllis Stark, and Bram Teitelman.

Honoring The Best In Radio

The 15th Billboard/Airplay Monitor Radio Seminar & Awards let the sunshine in at the Eden Roc Resort in Miami Beach March 14-16. In addition to forward-thinking sessions and numerous musical performances, the event hosted its annual awards ceremony at BillboardLive in South Beach. (Photos: Manny Hernandez)



Gathered at the 2002 Billboard/Monitor Seminar are some of the members of the winning stations/clusters in the AC and adult top 40 categories, including, from left, AC WLTW New York PD Jim Ryan; adult top 40 WPLJ New York MD Tony Mascaro; AC KSRC Kansas City, Mo., MD Jeanne Ashley; consultant Guy Zapoleon; adult top 40 WTIC Hartford, Conn., PD Steve Sallhany; and Infinity/Orlando OM John Roberts.



From left, RCA director of West Coast top 40 promotion Artie Gentile, VP of top 40 promotion Eric Murphy, *Top 40 Airplay Monitor* account manager Jeff Somerstein, and RCA director of East Coast top 40 promotion Tracy Koppel gathered at the seminar.



Pictured from left, are American Urban Radio Networks (AURN) VP Dawn Hill, Pioneer Records artist Oleta Adams, AURN president Jay Williams, and AURN VP Jerry Boulding.



Post-awards show party-goers gathered for a candid shot. Shown, from left are, Universal Records Southeast regional promotion manager Larry Schuster and VP of promotion David Nathan, *Billboard* sponsorship coordinator Cebele Rodriguez, awards-show host Joey McIntyre, Universal Records artists Paulina Rubio and Jeff Timmons of 98°, and *Billboard* director of conferences and special events Michele Jacangelo.



Seen here representing the rhythmic side of the format and collecting trophies at the awards show are, from left, IDJMG senior director of rhythm crossover promotion Motti Shulman and VP of rhythm crossover promotion Marthe Reynolds; former WKTU New York assistant PD Geronimo; WBBM Chicago MD Erik Bradley; and WLLD Tampa, Fla.'s, PD Orlando, MD Beata, and marketing director Drew Fleming.



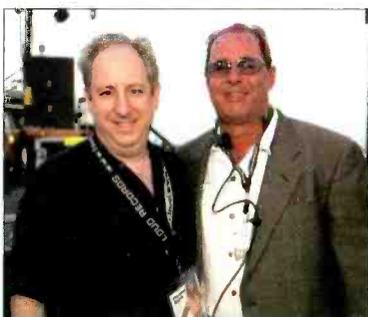
Among the panelists, performers, and *Airplay Monitor* staff gathered during the seminar are, from left, *Billboard* associate publisher Howard Appelbaum, *R&B Airplay Monitor* account manager Johnna Johnson, singer Oleta Adams, WEDR Miami promotions and marketing director Maestro Powell, *R&B Airplay Monitor* managing editor Dana Hall, WHQT Miami general sales manager Kevin Clenace, moderator Steve Crumbley, and Cumulus director of urban programming Ken Johnson.



Host Joey McIntyre presented nearly 100 trophies at the 2002 Billboard/Airplay Monitor Radio Awards March 16 at BillboardLive in Miami.



Congressman John Conyers Jr., D-Mich., gave the keynote speech at the seminar.



Billboard managing editor Michael Ellis, left, and Big 3 Records chairman Bill Edwards grab a moment together at the Billboard/Airplay Monitor Radio convention at the Eden Roc Resort on Miami Beach. (Photo: Eliot Schechter)



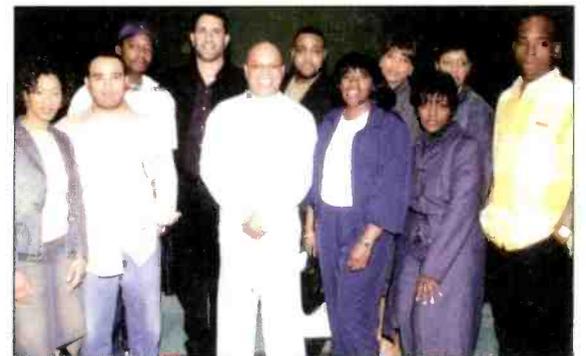
Artist Kim Scott from Blackground Records/Cipher Entertainment performed during the awards pre-show at BillboardLive.



This year's winners in the R&B categories at the Billboard/Airplay Monitor Radio Awards included, from left, Alan Lott for independent promotion company of the year, SuperRadio's Gary Bernstein for the syndicated Russ Parr and Olivia Foxx morning show, WGCI-FM Chicago PD Elroy Smith for major-market PD of the year, WUSL Philadelphia's Simone Jones for promotions/marketing director of the year, and Island Def Jam Music Group's Thomas Lytle, who picked up the award for record label promotion team of the year for both R&B and rhythmic top 40/crossover.



Airplay Monitor group editor Sean Ross led a panel of eight top 40 PDs through a discussion of topics facing the format today. Gathered, from left, are WKZL Greensboro, N.C., PD Jeff McHugh; WFLZ Tampa, Fla., PD Jeff Kapugi; WHYI Miami PD Rob Roberts; Radio Disney PD Robin Jones; WNKS Charlotte, N.C., PD John Reynolds; Ross; WXSS Milwaukee PD Brian Kelly; WDRQ Detroit PD Alex Tear; and WBLI Long Island, N.Y., PD J.J. Rice.



Pictured, from left, are a member of the group Blessed, Epic senior VP of R&B promotion Rodney Shealey, Clear Channel VP of urban programming Doc Wynter, Jive senior VP of promotion and marketing Larry Khan, WGCI Chicago PD Elroy Smith, WJLB Detroit PD K.J. Holiday, Def Jam senior VP of promotion Johnnie Walker, three Blessed members, and BET music director Kelly G.



Gathered at the Big 3 Entertainment happy hour are, from left, Big 3 Records chairman Bill Edwards and president/CEO Qadree El-Amin, MCA recording artist Keke Wyatt, Big 3 Records executive VP Tom Gribbin, *Airplay Monitor* publisher John Guynn, *Billboard* associate publisher Howard Appelbaum, and MCA Records VP of radio promotion Benny Pough.

Billboard Monitor RADIO 2002 awards

THE WINNERS

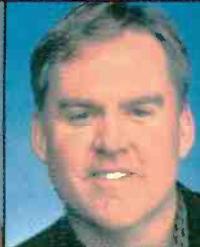
RADIO STATION OF THE YEAR (MAJOR MARKET)

ADULT CONTEMPORARY	ADULT TOP 40	COUNTRY
 WLTW New York	 WBMX Boston	 KPLX Dallas
MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B
 WAAF Boston	 KROQ Los Angeles	 KKBT Los Angeles
ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
 WRKS New York	 KIIS Los Angeles	 WKTU New York

RADIO STATION OF THE YEAR (SECONDARY MARKET)

ADULT CONTEMPORARY	ADULT TOP 40	COUNTRY
 WSNY Columbus	 WTIC Hartford	 WQYK Tampa, Fla.
MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B
 WLZR Milwaukee	 KNRK Portland	 WBLK Buffalo
ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
 WYLD New Orleans	 WNKS Charlotte	 WLLD Tampa

PROGRAM/OPERATIONS DIRECTOR OF THE YEAR (MAJOR MARKET)

ADULT CONTEMPORARY	ADULT TOP 40	COUNTRY
 JIM RYAN WLTW New York	 GREG STRASSELL WBMX Boston	 BRIAN PHILIPS KPLX Dallas
MA INSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B
 GREG STEELE WZTA Miami	 LESLIE FRAM WNNX Atlanta	 ELROY R.C. SMITH WGCI Chicago
ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
 HECTOR HANNIBAL WHJR Washington	 JOHN IVEY WZLX Boston	 TODD CAVANAH WB3M Chicago

PROGRAM/OPERATIONS DIRECTOR OF THE YEAR (SECONDARY MARKET)

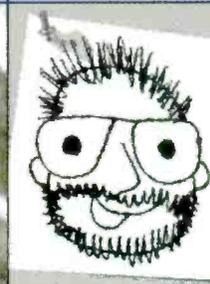
ADULT CONTEMPORARY	ADULT TOP 40	COUNTRY
 CHUCK KNIGHT WSNY Columbus	 JOHN ROBERTS WOMX Orlando	 MIKE KENNEDY KBEQ Kansas City
MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B
 VINCE RICHARDS KQRC Kansas City	 DAVE STEWART KKND New Orleans	 SKIP DILLARD WBLK Buffalo
ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
 CY YOUNG WFXC Raleigh	 JOHN REYNOLDS WNKS Charlotte	 ORLANDO WLLD Tampa

THE WINNERS

ASSISTANT PD/MUSIC DIRECTOR OF THE YEAR (MAJOR MARKET)

ADULT CONTEMPORARY	ADULT TOP 40	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B	ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
								
DARLA THOMAS KLSY Seattle	TONY MASCARO WPLJ New York	TRAVIS MOON KEEY Minneapolis	TROY HANSON WRIF Detroit	MIKE PEER WXRK New York	DORSEY FULLER KKBT Los Angeles	DAISY DAVIS WDAS Philadelphia	PAUL "CUBBY" BRYANT WHTZ New York	ERIK BRADLEY WBBM Chicago

ASSISTANT PD/MUSIC DIRECTOR OF THE YEAR (SECONDARY MARKET)

ADULT CONTEMPORARY	ADULT TOP 40	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B	ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
								
JEANNE ASHLEY KSRC Kansas City	KOZMAN KALC Denver	J.D. CANNON WFMS Indianapolis	WILLIE B. KBPI Denver	LENNY DIANA WXDX Pittsburgh	ANGELA WATSON WQUE New Orleans	KJ WSOL Jacksonville	STAN "THE MAN" PRIEST WFLZ Tampa	J.B. KING KLUC Las Vegas

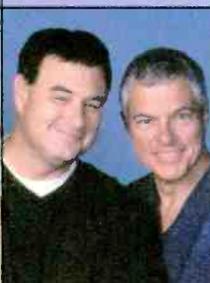
STATION PROMOTION/MARKETING DIRECTOR OF THE YEAR

AC/ADULT TOP 40	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	R&B	TOP 40
					
ANNE-MARIE STRZELECKI WBMX Boston	MIKE CULOTTA WQYK/WRBQ Tampa, Fla.	MIKE OLIVIERO WXTB Tampa	AMY STEVENS KROQ Los Angeles	SIMONE JONES WUSL Philadelphia	VON FREEMAN KIIS Los Angeles

NATIONALLY SYNDICATED AIR PERSONALITY OF THE YEAR

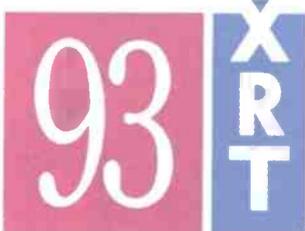

HOWARD STERN Infinity

LOCAL AIR PERSONALITY OF THE YEAR

ADULT CONTEMPORARY	ADULT TOP 40	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B	ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
								
VALERIE SMALDONE WLTW New York	JEFF AND JER KFMB San Diego	SKIP MAHAFFEY WQYK Tampa, Fla.	COUZIN ED WYSP Philadelphia	KEVIN AND BEAN KROQ Los Angeles	STEVE HARVEY KKBT Los Angeles	FRED BUGGS WRKS New York	PAUL "CUBBY" BRYANT WHTZ New York	GERONIMO WKTU New York

THE WINNERS

TRIPLE-A

STATION OF THE YEAR	PROGRAM/OPERATIONS DIRECTOR OF THE YEAR (TIE)		MUSIC DIRECTOR OF THE YEAR	LOCAL AIR PERSONALITY OF THE YEAR	PROMO/MKTG DIRECTOR OF THE YEAR
 WXRT Chicago	 DAVE BENSON KFOG San Francisco	 BRUCE WARREN WXPN Philadelphia	 SHAWN STEWART KMTT Seattle	 LIN BREHMER WXRT Chicago	 ADAM KLEIN WBOS Boston

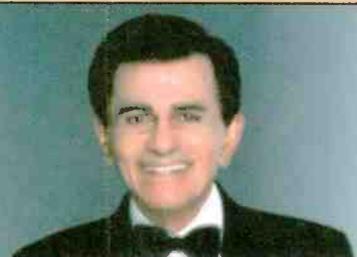
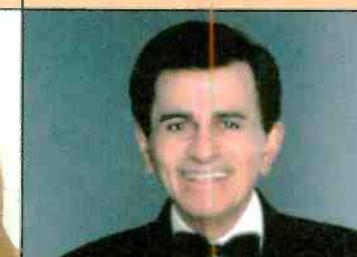
RADIO CONSULTANT/GROUP PD OF THE YEAR

AC/ADULT TOP 40	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	R&B	TOP 40
 GUY ZAPOLEON Zapoleon Media Strategies	 RUSTY WALKER Rusty Walker Programming	 FRED JACOBS Jacobs Media	 BRIAN PHILIPS Susquehanna	 TONY GRAY Gray Communications	 GUY ZAPOLEON Zapoleon Media Strategies

INDEPENDENT PROMOTION COMPANY OF THE YEAR

COUNTRY	ROCK	R&B	TOP 40
 RALPH CARROLL PROMOTIONS	 JEFF MCCLUSKY & ASSOCIATES Marketing & Promotion	 COAST TO COAST	 JEFF MCCLUSKY & ASSOCIATES Marketing & Promotion

NETWORK/SYNDICATED PROGRAM OF THE YEAR

AC/ADULT TOP 40	COUNTRY	MAINSTREAM/MODERN ROCK	R&B	TOP 40
 AMERICAN TOP 20 WITH CASEY KASEM Premiere Radio Networks	 AMERICAN COUNTRY COUNTDOWN WITH BOB KINGSLEY ABC/KCCS Productions	 ROCKLINE Premiere Radio Networks	 ON THE AIR WITH RUSS PARR Superadio Networks	 AMERICAN TOP 40 WITH CASEY KASEM Premiere Radio Networks

RECORD LABEL PROMOTION TEAM OF THE YEAR

AC/ADULT TOP 40	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40/CROSSOVER
 ATLANTIC	 DREAMWORKS	 INTERSCOPE	 DREAMWORKS	 ISLAND DEF JAM	 JIVE	 ISLAND DEF JAM

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

HIT SINGLE, HIT ALBUM: Despite the fear often touted by labels that retail-available singles cannibalize album sales—a refrain heard during many conversations at the recent National Assn. of Recording Merchandisers confab—**B2K** proves it ain't necessarily so. The R&B boy band's "Uh Huh" has been the No. 1 title for 10 of the 14 weeks it has appeared on Hot 100 Singles Sales, selling more than 311,000 copies to date, yet its debut album has the largest opening week of any new act in this still-young year.

With 109,000 copies sold, B2K's eponymous album is No. 2 on The Billboard 200 and No. 1 on Top R&B/Hip-Hop Albums. No other debut album released this year has appeared in the big chart's top 10.



The successful launch of *B2K* in the wake of a big-selling single is reminiscent of the strategy that opened **Britney Spears'** recording career in 1999. Her first album, . . . *Baby*

One More Time, bowed at No. 1 on The Billboard 200 with 120,500 units in January of that year, even though her title-track single had already sold 665,000 copies in the two months prior to that set's release.

BIG 'BROTHER': Despite a 6% decline in sales, 149,000 units is more than enough to keep the *O Brother, Where Art Thou?* soundtrack firmly planted atop The Billboard 200. The Grammy Award-winning set has sold 4.5 million copies to date, according to SoundScan, with more than 1 million rung this year.

We reported here last issue that *O Brother* was the first bluegrass album to top The Billboard 200 since **Eric Weissberg & Steve Mandel's** *Dueling Banjos* did so in 1973. Turns out that those two are the *only* bluegrass offerings to reach No. 1 since *Billboard* launched its first albums list in 1945. Prior to *Banjos*, the chart-topper that came the closest to bluegrass territory was **Dorothy Shay's** *The Park Avenue Hillbillie Sings Feudin' and Fightin'*, on which the cosmopolitan vocalist delivered jazzy renditions of such countrified fare as "Mountain Girl," "Joan of Arkansas," and "Feudin' and Fightin'." That set began a six-week reign at No. 1 in the Aug. 2, 1947, issue of *Billboard*, on a chart that was then called Best-Selling Popular Record Albums.

Brother's chart-topping stint will clearly end next week: The *Now That's What I Call Music!* 9 compilation is set to bow at No. 1, though

with a number shy of the half-million mark—a hurdle that *Now! 6* and *Now! 7* were both able to clear. The **Jay-Z** and **R. Kelly** collaboration will be next week's No. 2 album, with early sales suggesting a sum in the range of 250,000 units.

HAVE YOU MET MS. JONES? The largest percentage increase on The Billboard 200 belongs to Texas newcomer **Norah Jones**, who grabs the chart's Pace-setter with a 45% gain as she bolts 92-62. A mix of macro and micro exposure also pads her lead on Top Contemporary Jazz Albums.



National press fuels most of Jones' burst, as the singer/pianist snagged simultaneous coverage in both *Time* and *Newsweek*, followed a week later by a piece in *People*. She also made an in-store stop that drew 600 fans to indie giant Waterloo Records in Austin. On the current chart, the Austin market accounts for 4% of Jones' national total, after contributing less than 2% to her prior-week sales.

STILL DRIVING: **Alan Jackson's** *Drive*, which spent six weeks at No. 1 on Top Country Albums and four weeks atop The Billboard 200, wins Greatest Gainer on both charts, thanks in large part to NBC's *Today* and a cover story in *Entertainment Weekly*.

On March 11 in New York—the six-month anniversary of the terrorist attacks that moved Jackson to write "Where Were You (When the World Stopped Turning)"—he performed that song and his album's title track on *Today*. Four Academy of Country Music Award nominations also lifted his profile.

A revised edition of his *Biography* ran March 19 on A&E, exposure that will affect his standing on next issue's sales charts. In the meantime, *Drive's* SoundScan total to date already exceeds 1.5 million.

PHOTO FINISH: A mere difference of 100 units separates the top two albums on Heatseekers. **Luis Fonsi** leads the list with 12,000, while also bowing at No. 1 on Top Latin Albums (see Latin Notas, page 48). He is the first Latin act to reach No. 1 on the Heatseekers chart since **Jaguaires** did so in last year's July 28 issue.

Right on Fonsi's heels is **Daniel Rodriguez**, known as the Singing Cop. His sales more than quadrupled after his rendition of "Danny Boy" closed CBS' March 10 TV special *9/11* and his visit a few days later to *The Oprah Winfrey Show*.

Singles Minded™

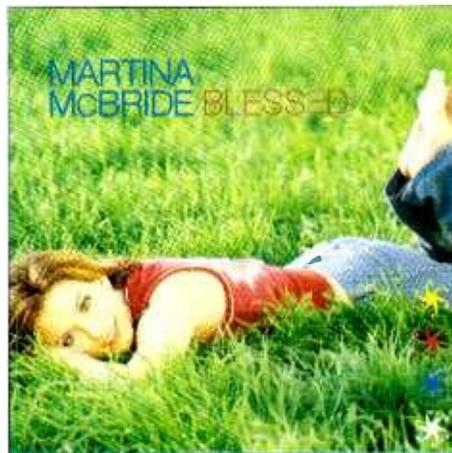


by Silvio Pietrolungo, Minal Patel, Wade Jessen

LIKE A PRAYER: In the dozen years since we adopted Broadcast Data Systems' (BDS) airplay data, No. 1 singles on Hot Country Singles & Tracks have more often than not spent more than one week atop the chart. With **Martina McBride's** "Blessed" replacing **Brooks & Dunn's** "The Long Goodbye" at No. 1, this is only the fifth time in the BDS-era that three consecutive chart toppers have been confined to one-week reigns. In this shuffle, **Jo Dee Messina's** "Bring On the Rain" (with **Tim McGraw**) and McGraw's solo single "The Cowboy in Me" each preceded "Goodbye" with one-week stints.

The last time the country chart saw this much turnover was December 1998, when **Ty Herndon's** "It Must Be Love," followed by **Faith Hill's** "Let Me Let Go" and Brooks & Dunn's "Husbands and Wives," each had to settle for a lone week at No. 1. The longest such streak of the past dozen years happened in late 1993, when six different chart-toppers by **Reba McEntire**, Brooks & Dunn, **Mark Chesnutt**, **Alabama**, **Garth Brooks**, and **Tracy Lawrence** took fast turns on the red carpet.

On average, the BDS era has seen 11 songs per year clock single-week runs on the country list. On the extreme ends, only five songs made the one-week stop in 2000, while 1993 established a BDS record of 18 one-week wonders. But even 18 is the tiniest of numbers when compared with the last four years before we switched to BDS. From 1986 to 1989, country saw an average of 47 one-week champs per year.



Up 277 detections, "Blessed" grabs the biggest increase in the top five and finishes 489 spins ahead of **Chris Cagle's** "I Breathe in, I Breathe Out" (6-4), the nearest bulleted title under McBride, which gains 250 plays. That lone fact suggests McBride may capture a second week atop the chart.

TIGHT: In a battle reminiscent of **Brandy** vs. **Monica**, **Ashanti's** "Foolish" edges **Tweet's**

"Oops (Oh My)" to claim the No. 1 spot on Hot R&B/Hip-Hop Singles & Tracks. **Tweet**, who has been at No. 1 for three weeks, retains top billing on Hot R&B/Hip-Hop Airplay with 150,000 more listeners than **Ashanti**, who earns this issue's Greatest Gainer/Airplay nod. But "Foolish" sneaks past "Oops" with sales of its 12-inch single, and Ashanti's move forces backward bullets at Nos. 2 and 3 on Singles & Tracks.

With radio and sales combined, a mere 24 points separates Ashanti and **Tweet**, whose debut albums both hit stores April 2.

DAY IN THE SUN: **Celine Dion's** "A New Day Has Come" reaches the top of the Adult Contemporary chart, ending **Enrique Iglesias'** 15-week stay with "Hero." "Day" is Dion's 11th No. 1 at AC, breaking a tie with **Whitney Houston** for most No. 1s by a female artist on that chart. Overall, Dion's 66 total weeks at No. 1 are the most for any artist at the format. This six-week climb to No. 1 is the fastest since **Faith Hill's** "There You'll Be" reached No. 1 in six weeks last June . . . **Five for Fighting's** "Easy Tonight" re-enters the Adult Top 40 chart at No. 39. The song originally charted at adult top 40 in December 2000 and spent 15 weeks on the chart, peaking at No. 26 in the Feb. 23, 2001, issue. Since "Easy Tonight" has been off the chart for more than six months, it is eligible to chart again as a new track. This rule also explains why **India.Arie's** "Video" remains on The Billboard Hot 100 (No. 88) despite appearing on the chart for 20-plus weeks.

BOTTOM'S UP: "(I Am A) Man of Constant Sorrow" by the **Soggy Bottom Boys** re-enters Hot Country Singles & Tracks at No. 41 after a renewed push by Lost Highway/Mercury, in the wake of its multiple Grammy wins for *O Brother, Where Art Thou?* and fiery discussion among country programmers at the recent Country Radio Seminar in Nashville.

"Sorrow" spent 20 weeks on the chart, peaking at No. 50 in the May 5, 2001, issue, and it has been absent from the chart since last December. Usually, singles that rebound within six months after their initial chart runs must surpass a chart's recurrent threshold, which in this case is the top 20. We relaxed the restriction here because the label has re-serviced "Sorrow" to country radio, and it re-enters at a higher chart position than its previous peak. Perhaps the most compelling argument to justify the re-entry is that "Sorrow" and *O Brother* have resurfaced as hot industry topics in a radio format that is struggling to identify and define its present and future musical composition.

The second bow of "Sorrow" is fed by 520 detections from 79 of our 149 monitored stations.

MARCH 30
2002

Billboard® THE BILLBOARD® 200®

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
1	1	2	64	SOUNDTRACK ▲ ⁵ LOST HIGHWAY/MERCURY 170099/IDJMG (11.98/19.98)	NUMBER 1 O Brother, Where Art Thou? 2 Weeks At Number 1	1	50	38	46	17	HOOBASTANK ● ISLAND 586435/IDJMG (18.98 CD) †	Hoobastank	25
2	NEW	1	1	B2K EPIC 85457 (12.98 EQ/18.98)	HOT SHOT DEBUT B2K	2	51	53	56	52	RASCAL FLATTS ● LYRIC STREET 185011/HOLLYWOOD (11.98/17.98) †	Rascal Flatts	51
3	5	6	9	ALAN JACKSON ▲ ² ARISTA NASHVILLE 67033/RLG (12.98/18.98)	GREATEST GAINER Drive	1	52	NEW	1	1	THE CORRS 143/LAVA/ATLANTIC 83533/AG (12.98/18.98)	VH1 Music First Presents: The Corrs — Live In Dublin	52
4	3	1	3	ALANIS MORISSETTE MAVERICK 47988/WARNER BROS. (18.98 CD)	Under Rug Swept	1	53	66	65	29	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	9
5	2	—	2	BRANDY ATLANTIC 83493*/AG (12.98/18.98)	Full Moon	2	54	61	60	47	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	See This Circus Down	2
6	4	5	73	LINKIN PARK ▲ ⁷ WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]	2	55	47	38	64	NELLY FURTADO ▲ ² DREAMWORKS 450217/INTERSCOPE (12.98/18.98) †	Whoa, Nelly!	24
7	6	8	16	LUDACRIS ▲ ² DISTURBING THE PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/19.98)	Word Of Mouf	3	56	45	47	28	CRAIG DAVID ▲ WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	11
8	10	11	17	PINK ▲ ² ARISTA 14718 (12.98/18.98)	Missundaztood	6	57	51	49	21	INCUBUS ▲ IMMORTAL 85277*/EPIC (12.98 EQ/18.98)	Morning View	2
9	9	3	3	KYLIE MINOGUE CAPITOL 37670 (16.98/17.98)	Fever	3	58	57	59	39	SOUNDTRACK ▲ INTERSCOPE 493035 (12.98/18.98)	Moulin Rouge	3
10	8	7	6	JENNIFER LOPEZ ▲ EPIC 86399* (12.98 EQ/18.98)	J To Tha L-O! The Remixes	1	59	59	61	44	SOUNDTRACK ▲ DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	Shrek	28
11	11	16	27	NICKELBACK ▲ ³ ROADRUNNER 618485/IDJMG (12.98/18.98)	Silver Side Up	2	60	55	67	19	DEFAULT ● TVT 2310 (11.98 CD) †	The Fallout	52
12	7	4	38	ALICIA KEYS ▲ ⁵ J 20002 (12.98/18.98)	Songs In A Minor	1	61	NEW	1	1	N*E*R*D* VIRGIN 11521 (10.98 CD)	In Search Of...	61
13	13	19	29	PUDDLE OF MUDD ▲ FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	9	62	92	139	3	NORAH JONES BLUE NOTE 32088/CAPITOL (9.98 CD) †	Come Away With Me	62
14	15	20	6	MARY J. BLIGE ▲ ² MCA 112808* (12.98/18.98)	No More Drama (2002)	14	63	50	48	19	FAITH EVANS ● BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	14
15	14	17	32	USHER ▲ ³ ARISTA 14715* (12.98/18.98)	8701	4	64	63	55	13	LIL BOW WOW ▲ SO SD DEF/COLUMBIA 86130/CRG (12.98 EQ/18.98)	Doggy Bag	11
16	16	26	18	SHAKIRA ▲ ² EPIC 63900 (12.98 EQ/18.98)	Laundry Service	3	65	84	—	2	SOUNDTRACK SLIP-N-SLIDE 39011/NEW LINE (12.98/18.98)	All About The Benjamins	65
17	12	12	17	CREED ▲ ⁵ WIND-UP 13075 (11.98/18.98)	Weathered	1	66	52	44	3	SHARISSA MOTOWN 018158/UMRG (12.98/18.98)	No Half Steppin'	44
18	18	21	6	BARRY MANILOW ● BMG HERITAGE 10600/ARISTA (12.98/18.98)	Ultimate Manilow	3	67	75	95	14	MERCYME IND/WDRG 86133/WARNER BROS. (18.98 CD) †	Almost There	67
19	19	23	27	P.O.D. ▲ ² ATLANTIC 83475*/AG (11.98/17.98)	Satellite	6	68	49	43	6	SADE ● EPIC 86373 (12.98 EQ/18.98)	Lovers Live	10
20	20	22	24	JA RULE ▲ ² MURDER INC./DEF JAM 586437*/IDJMG (12.98/19.98)	Pain Is Love	1	69	48	37	51	TRAIN ▲ ² AWARE/COLUMBIA 69888/CRG (12.98 EQ/18.98)	Drops Of Jupiter	6
21	21	18	4	KIRK FRANKLIN GDSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	4	70	28	—	2	JARS OF CLAY ESSENTIAL/SILVERTONE 10629/ZOMBA (17.98 CD)	theeleventhhour	28
22	24	24	28	ENRIQUE IGLESIAS ▲ ² INTERSCOPE 493148 (12.98/18.98)	Escape	2	71	58	57	20	THE CALLING ● RCA 67585 (11.98/17.98) †	Camino Palmero	36
23	23	14	44	INDIA.ARIE ▲ MOTOWN 013770*/UMRG (12.98/18.98)	Acoustic Soul	10	72	64	63	43	STAIN'D ▲ ⁴ FLIPELEKTRA 62626/EEG (12.98/18.98)	Break The Cycle	1
24	NEW	1	1	SOUNDTRACK ROADRUNNER 618450/IDJMG (11.98 CD)	Resident Evil	24	73	67	79	27	MICHAEL W. SMITH ● REUNION 10025/ZOMBA (11.98/17.98)	Worship	20
25	17	10	72	U2 ▲ ³ INTERSCOPE 524653 (12.98/18.98)	All That You Can't Leave Behind	3	74	69	62	18	JEWEL ▲ ATLANTIC 83519*/AG (12.98/18.98)	This Way	9
26	32	35	28	SYSTEM OF A DOWN ▲ AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)	Toxicity	1	75	60	52	35	AALIYAH ▲ ² BLACKGROUND 10082* (12.98/18.98)	Aaliyah	1
27	27	27	13	NAS ▲ ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	5	76	72	68	18	GARTH BROOKS ▲ ³ CAPITOL (NASHVILLE) 31330 (10.98/18.98)	Scarecrow	1
28	26	25	11	BRITNEY SPEARS ▲ ⁴ JIVE 41776/ZOMBA (12.98/18.98)	Britney	1	77	85	—	2	THE CHIEFTAINS RCA VICTOR 63917 (18.98 CD)	The Wide World Over: A 40 Year Celebration	77
29	NEW	1	1	DESTINY'S CHILD MUSIC WORLD/COLUMBIA 86431*/CRG (6.98 EQ/18.98)	This Is The Remix	29	78	54	58	5	CHRIS ISAAK REPRISE 48016/WARNER BROS. (18.98 CD)	Always Got Tonight	24
30	NEW	1	1	INDIGO GIRLS EPIC 86401 (18.98 EQ CD)	Become You	30	79	74	83	25	ADEMA ● ARISTA 14696 (11.98/17.98)	Adema	27
31	30	15	3	X-ECUTIONERS LOUD/COLUMBIA 86410*/CRG (12.98 EQ/17.98)	Built From Scratch	15	80	81	82	85	SOUNDTRACK ▲ ³ CURB 78703 (11.98/17.98)	Coyote Ugly	10
32	36	42	15	FAT JOE ● TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98)	J.O.S.E.: Jealous Ones Still Envy	32	81	68	50	14	JOSH GROBAN 143 48154/WARNER BROS. (18.98 CD) †	Josh Groban	41
33	22	9	3	CHER WARNER BROS. 47619 (12.98/18.98)	Living Proof	9	82	102	115	12	JOHN MAYER AWARE/COLUMBIA 85293*/CRG (7.98 EQ/11.98) †	Room For Squares	82
34	29	28	4	SOUNDTRACK WARNER SUNSET/REPRISE 48285/WARNER BROS. (18.98 CD)	Queen Of The Damned	28	83	65	51	18	KEKE WYATT ● MCA 112609* (12.98/18.98)	Soul Sista	33
35	34	34	17	KID ROCK ▲ LAVA/ATLANTIC 83482*/AG (12.98/18.98)	Cocky	7	84	80	96	24	JIMMY EAT WORLD ● DREAMWORKS 450334*/INTERSCOPE (17.98 CD)	Jimmy Eat World	54
36	43	41	6	VARIOUS ARTISTS BNA 67043/RLG (12.98/17.98)	Totally Country: 17 New Chart-Topping Hits	12	85	73	64	13	MYSTIKAL JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	25
37	39	31	3	NAPPY ROOTS ATLANTIC 83524/AG (7.98/11.98)	Watermelon, Chicken & Gritz	31	86	62	29	3	PLUS ONE 143/ATLANTIC 83527/AG (11.98/17.98)	Obvious	29
38	31	32	15	OUTKAST ▲ ARISTA 26093* (12.98/18.98)	Big Boi & Dre Present... OutKast	18	87	70	66	34	'N SYNC ▲ ⁵ JIVE 41758/ZOMBA (12.98/18.98)	Celebrity	1
39	NEW	1	1	REMY SHAND MOTOWN D14481/UMRG (14.98 CD)	The Way I Feel	39	88	83	80	18	ROB ZOMBIE ● GEFFEN 493147*/INTERSCOPE (12.98/18.98)	The Sinister Urge	8
40	37	33	69	ENYA ▲ ⁶ REPRISE 47426/WARNER BROS. (12.98/18.98)	A Day Without Rain	2	89	71	53	20	MICHAEL JACKSON ▲ ² EPIC 69400* (12.98 EQ/18.98)	Invincible	1
41	40	36	10	SOUNDTRACK ● V2 27119 (12.98/18.98)	I Am Sam	20	90	76	77	60	JENNIFER LOPEZ ▲ ³ EPIC 85965 (12.98 EQ/18.98)	J.Lo	1
42	25	13	6	VARIOUS ARTISTS ● GRAMMY/UTV 084705/UMRG (18.98 CD)	Grammy Nominees 2002	13	91	79	74	14	JOE JIVE 41786/ZOMBA (12.98/18.98)	Better Days	32
43	42	40	49	JAHEIM ▲ DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	9	92	94	88	13	STEVE HOLY CURB 77972 (11.98/17.98) †	Blue Moon	63
44	46	54	31	MICHELLE BRANCH ● MAVERICK 47985/WARNER BROS. (17.98 CD)	The Spirit Room	44	93	104	100	26	MARTINA MCBRIDE ● RCA (NASHVILLE) 87012/RLG (12.98/18.98)	Greatest Hits	5
45	33	30	14	NO DOUBT ▲ INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9	94	88	91	99	DISTURBED ▲ ² GIANT 24738/WARNER BROS. (11.98/17.98) †	The Sickness	29
46	NEW	1	1	KILLA BEEZ WU-TANG/IN THE PAINT 8362*/KOCH (13.98/19.98)	Wu-Tang Productions Present: Killa Beez — The Sting	46	95	97	69	7	BARBRA STREISAND ● COLUMBIA 88123/CRG (17.98 EQ/24.98)	The Essential Barbra Streisand	15
47	41	39	17	VARIOUS ARTISTS ▲ ³ EMI/UNIVERSAL/SONY/ZOMBA 11154/VIRGIN (12.98/19.98)	Now 8	2	96	91	92	—	DIANA KRALL ▲ VERVE 549846/VG (12.98/18.98)	The Look Of Love	9
48	44	45	16	BUSTA RHYMES ▲ J 20009* (12.98/18.98)	Genesis	7	97	124	144	7	UNWRITTEN LAW INTERSCOPE 493138 (14.98 CD)	Elva	73
49	35	—	2	NATALIE IMBRUGLIA RCA 68082 (11.98/17.98)	White Lilies Island	35	98	86	78	21	DMX ▲ RUFF RYDERS/DEF JAM 586450*/IDJMG (12.98/19.98)	The Great Depression	1
							99	78	71	7	SOUNDTRACK ROC-A-FELLA/DEF JAM 586671*/IDJMG (12.98/18.98)	State Property	14

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
100	129	141	3	TRIK TURNER RCA 68073 (11.98 CD) #	Trik Turner	100	151	142	164	19	THIRD DAY ESSENTIAL 10668/ZOMBA (11.98/17.98)	Come Together	31
101	82	73	14	MOBB DEEP ● LOU/D/COLUMBIA 85889*/CRG (12.98 EQ/18.98)	Infamy	22	152	NEW	1		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 42367 (11.98/16.98)	New Orleans Homecoming	152
102	77	70	15	DAVE MATTHEWS BAND ▲ ³ RCA 67988 (11.98/18.98)	Everyday	1	153	144	136	70	THE BEATLES ▲ ⁸ APPLE 29325/CAPITOL (12.98/18.98)	1	1
103	87	86	23	THE STROKES ● RCA 68101* (12.98 CD)	Is This It	33	154	153	152	45	SUM 41 ▲ ISLAND 548662/IDJMG (12.98/18.98)	All Killer No Filler	13
104	89	81	25	ALISON KRAUSS + UNION STATION ● ROUNDER 610495/IDJMG (11.98/17.98)	New Favorite	35	155	152	155	33	VARIOUS ARTISTS ▲ ³ EMI/UNIVERSAL/SONY/ZOMBA 107-8/VIRGIN (12.98/18.98)	Now 7	1
105	96	87	18	ROD STEWART ● WARNER BROS. 78328 (12.98/18.98)	The Very Best Of Rod Stewart	40	156	114	—	2	RACHAEL LAMPA WORD 86182/WARNER BROS. (11.98/16.98) #	Kaleidoscope	114
106	95	109	56	VARIOUS ARTISTS ▲ ² INTEGRITY 61001/TIME LIFE (19.98 CD)	Songs 4 Worship — Shout To The Lord	51	157	185	—	2	THE WHITE STRIPES SYMPATHY FOR THE RECORD INDUSTRY/THIRD MAN 27124*/V2 (13.98 CD) #	White Blood Cells	157
107	98	85	6	VARIOUS ARTISTS ● EMI CHRISTIAN/WORD/VERITY 43186/ZOMBA (11.98/19.98)	WOW Gospel 2002: The Year's 30 Top Gospel Artists And Songs	46	158	156	159	21	VARIOUS ARTISTS EMI CHRISTIAN/PROVIDENT/WORD 51850/SPARROW (11.98/21.98)	WOW Hits 2002: The Year's 30 Top Christian Artists And Hits	52
108	116	114	30	MAXWELL ▲ COLUMBIA 67135*/CRG (12.98 EQ/18.98)	Now	1	159	138	108	13	JAY-Z ROC-A-FELLA/DEF JAM 586614/IDJMG (9.98/14.98)	MTV Unplugged	31
109	NEW	1		LUIS FONSI UNIVERSAL LATINO 017020 (10.98/16.98) #	Amor Secreto	109	160	126	—	2	SOUNDTRACK COLUMBIA 86403/CRG (12.98 EQ/18.98)	We Were Soldiers	126
110	93	145	22	OZZY OSBOURNE ● EPIC 63580 (12.98 EQ/18.98)	Down To Earth	4	161	174	157	70	DONNIE MCCLURKIN ▲ VERITY 43150/ZOMBA (11.98/17.98) #	Live In London And More...	69
111	100	89	19	PETEY PABLO ● JIVE 41723/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	13	162	165	168	38	LONESTAR ● BNA 67011/RLG (12.98/18.98)	I'm Already There	9
112	RE-ENTRY	2		DANIEL RODRIGUEZ MANHATTAN 37564 (17.98 CD) #	The Spirit Of America	112	163	139	110	64	COLDPLAY ▲ NETTWERK 30162/CAPITOL (11.98/12.98) #	Parachutes	51
113	56	151	3	JOHN TESH FAITH MD 34591/GARDEN CITY (11.98/17.98)	A Deeper Faith	56	164	161	175	15	ICE CUBE PRIORITY 29091*/CAPITOL (12.98/11.98)	Greatest Hits	54
114	110	111	48	BROOKS & DUNN ● ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	4	165	167	174	13	CHRIS CAGLE ● CAPITOL (NASHVILLE) 34170 (10.98/17.98) #	Play It Loud	165
115	112	112	40	BLINK-182 ▲ MCA 112627 (12.98/18.98)	Take Off Your Pants And Jacket	1	166	151	143	17	MICHAEL JACKSON EPIC 85250 (18.98 EQ CD)	Greatest Hits: HIStory — Volume 1	85
116	90	75	9	SOUNDTRACK EPIC 86311 (18.98 EQ CD)	A Walk To Remember	34	167	159	135	11	SOUNDTRACK ISLAND 586631/IDJMG (14.98 CD)	The Fast And The Furious: More Fast And Furious	117
117	136	113	19	ANGIE STONE ● J 20013* (12.98/18.98)	Mahogany Soul	22	168	179	194	21	STEVEN CURTIS CHAPMAN SPARROW 51170 (12.98/17.98)	Declaration	14
118	122	137	6	JACK JOHNSON ENJOY/UNIVERSAL 86094/UMRG (14.98 CD) #	Brushfire Fairytales	118	169	194	149	3	INJECTED ISLAND 548878/IDJMG (12.98 CD) #	Burn It Black	149
119	103	102	27	FABOLOUS ● DESERT STORM/ELEKTRA 62679*/EEG (12.98/18.98)	Ghetto Fabulous	4	170	RE-ENTRY	7		STARSAILOR CAPITOL 36448 (10.98 CD) #	Love Is Here	129
120	106	94	3	REBECCA ST. JAMES FOREFRONT 32587 (16.98 CD)	Worship God	94	171	183	—	16	BEE GEES ▲ POLYDOR/UTV/UNIVERSAL 58940/UMRG (17.98/24.98)	Their Greatest Hits—The Record	49
121	108	93	19	PINK FLOYD ▲ ³ CAPITOL 36111 (19.98/24.98)	Echoes — The Best Of Pink Floyd	2	172	170	185	22	KIDZ BOP KIDS RAZOR & TIE 89042 (11.98/17.98)	Kidz Bop	76
122	101	101	54	ALIEN ANT FARM ▲ NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (12.98/18.98) #	ANThology	11	173	172	187	4	FLAW REPUBLIC/UNIVERSAL 014891/UMRG (12.98 CD) #	Through The Eyes	170
123	118	99	15	YOLANDA ADAMS ELEKTRA 62690/EEG (12.98/18.98)	Believe	42	174	175	133	3	PHANTOM PLANET DAYLIGHT 62056/EPIC (13.98 EQ CD) #	The Guest	133
124	111	97	13	MASTER P NEW NO LIMIT/UNIVERSAL 86097/UMRG (12.98/18.98)	Game Face	53	175	178	177	18	GREEN DAY ● REPRISE 48145/WARNER BROS. (18.98 CD)	International Superhits!	40
125	99	76	47	JANET ▲ ² VIRGIN 10144* (12.98/18.98)	All For You	1	176	158	126	13	VARIOUS ARTISTS RUFF RYDERS 493177*/INTERSCOPE (12.98/19.98)	Ryde Or Die Vol. III: In The "R" We Trust	34
126	130	132	8	IMX TUG 39009/NEW LINE (12.98/17.98)	IMX	126	177	186	188	32	PETE YORN COLUMBIA 62216*/CRG (7.98 EQ/12.98) #	musicforthemorningafter	131
127	128	125	38	NICKEL CREEK ● SUGAR HILL 3909 (16.98 CD) #	Nickel Creek	125	178	166	161	15	LIMP BIZKIT ● FLIP 493192*/INTERSCOPE (12.98/18.98)	New Old Songs (Re-Mix)	26
128	109	119	90	NELLY ▲ ⁸ FO REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar	1	179	196	191	34	FIVE FOR FIGHTING ● AWARE/COLUMBIA 63759/CRG (7.98 EQ/17.98) #	America Town	54
129	131	140	66	TRAVIS TRITT ▲ COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	Down The Road I Go	51	180	171	190	21	TENACIOUS D EPIC 86234* (18.98 EQ CD)	Tenacious D	33
130	117	116	7	JAGUAR WRIGHT MOTIVE 112683/MCA (8.98/12.98)	Denials Delusions And Decisions	56	181	127	—	2	VARIOUS ARTISTS WALT DISNEY 860711 (18.98 CD)	Disney's Superstar Hits	127
131	119	104	17	SOUNDTRACK ● REPRISE 48110/WARNER BROS. (19.98 CD)	The Lord Of The Rings: The Fellowship Of The Ring	29	182	150	107	9	FRANK SINATRA REPRISE 78295/WARNER BROS. (12.98/18.98)	Greatest Love Songs	32
132	120	90	3	SOUNDTRACK INTERSCOPE 493228 (18.98 CD)	Moulin Rouge 2	90	183	145	129	46	DESTINY'S CHILD ▲ ⁴ COLUMBIA 61063*/CRG (12.98 EQ/18.98)	Survivor	1
133	107	118	4	VARIOUS ARTISTS ESSENTIAL 10622/ZOMBA (17.98 CD)	City On A Hill: Sing Alleluia	107	184	157	131	14	SOUNDTRACK INTERSCOPE 493172 (12.98/18.98)	Ali	61
134	121	106	13	VARIOUS ARTISTS UTV/DEF JAM 586662/IDJMG (12.98/18.98)	The Source Presents Hip Hop Hits — Volume 5	47	185	154	138	7	THE CHEMICAL BROTHERS FREESTYLE DUST 11682*/ASTRALWERKS (18.98 CD)	Come With Us	32
135	134	130	69	TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98)	Greatest Hits	4	186	191	162	35	LUTHER VANDROSS ▲ J 20007 (12.98/18.98)	Luther Vandross	6
136	140	134	77	KENNY CHESNEY ▲ ² BNA 67976/RLG (12.98/18.98)	Greatest Hits	13	187	168	148	83	DAVID GRAY ▲ ATO 63351/RCA (11.98/17.98) #	White Ladder	35
137	133	121	51	JO DEE MESSINA ▲ CURB 77977 (11.98/17.98)	Burn	19	188	184	169	72	LIFEHOUSE ▲ ² DREAMWORKS 450231/INTERSCOPE (12.98/18.98) #	No Name Face	6
138	113	98	9	WILLIE NELSON LOST HIGHWAY 186231/MERCURY (NASHVILLE) (12.98/18.98)	The Great Divide	43	189	169	178	19	GEORGE STRAIT ● MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	9
139	115	103	17	STING ● A&M 493169/INTERSCOPE (12.98/18.98)	... All This Time	32	190	146	127	15	SOUNDTRACK LOST HIGHWAY/MERCURY 170221/IDJMG (12.98/18.98)	Down From The Mountain	102
140	148	176	17	SARAH BRIGHTMAN NEMO STUDIO 33257/ANGEL (12.98/17.98)	Classics	66	191	160	146	38	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 85646*/VIRGIN (12.98 EQ/18.98)	Jagged Little Thrill	3
141	123	128	39	GORILLAZ ▲ PARLOPHONE 33478*/VIRGIN (12.98/18.98)	Gorillaz	14	192	NEW	1		FINCH DRIVE-THRU 860991/MCA (12.98 CD) #	What Is It To Burn	192
142	177	—	31	DROWNING POOL ▲ WIND-UP 13065 (18.98 CD)	Sinner	14	193	176	172	46	TANTRIC ● MAVERICK 47978/WARNER BROS. (17.98 CD) #	Tantric	71
143	125	122	27	JAY-Z ▲ ROC-A-FELLA/DEF JAM 586396*/IDJMG (12.98/19.98)	The Blueprint	1	194	163	142	20	JERMAINE DUPRI SO SO DEF/COLUMBIA 85830*/CRG (12.98 EQ/18.98)	Instructions	15
144	105	84	3	GORILLAZ PARLOPHONE 11967/VIRGIN (15.98 CD)	G Sides	84	195	180	163	84	SHAGGY ▲ ⁸ MCA 112056* (12.98/18.98)	Hotshot	1
145	135	124	30	SOUNDTRACK ● MUNDO MUSIC/DEF JAM 548832*/IDJMG (12.98/18.98)	The Fast And The Furious	7	196	195	189	29	SOUNDTRACK ● WALT DISNEY 860731 (18.98 CD)	The Princess Diaries	41
146	132	105	23	VARIOUS ARTISTS ▲ WARNER BROS./ELEKTRA/ATLANTIC 14684/ARISTA (12.98/18.98)	Totally Hits 2001	3	197	192	153	13	WU-TANG CLAN ● WU-TANG/LOU/COLUMBIA 86236*/CRG (12.98 EQ/18.98)	Iron Flag	32
147	NEW	1		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 42368 (11.98/16.98)	I'll Fly Away	147	198	181	179	9	VARIOUS ARTISTS TIME LIFE 18805 (17.98 CD)	Body + Soul: No Control	129
148	137	117	22	ANDREA BOCELLI ▲ PHILIPS 589341 (12.98/18.98)	Cieli Di Toscana	11	199	143	72	26	BOB DYLAN ● COLUMBIA 85975*/CRG (18.98 EQ CD)	Love And Theft	5
149	155	156	73	LENNY KRAVITZ ▲ ³ VIRGIN 50316 (12.98/18.98)	Greatest Hits	2	200	182	160	18	MADONNA ▲ MAVERICK 48000/WARNER BROS. (12.98/18.98)	GHV2: Greatest Hits Volume 2	7
150	141	120	30	BACKSTREET BOYS JIVE 41779/ZOMBA (12.98/18.98)	The Hits — Chapter One	4							

● 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. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

MARCH 30 2002				Billboard TOP JAZZ ALBUMS™	
THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	Weeks At Number 1
1	1	DIANA KRALL ▲	VERVE 549846/VG	The Look Of Love	26
2	2	TONY BENNETT	RP/IMP/COLUMBIA 89833/CRG	Playin' With My Friends: Bennett Sings The Blues	
3	4	HARRY CONNICK, JR.	COLUMBIA 86077/CRG	Songs I Heard	
4	3	RAMSEY LEWIS & NANCY WILSON	NARADA JAZZ 50774/VIRGIN	Meant To Be	
5	5	THIEVERY CORPORATION	VERVE 584151/VG	Sounds From The Verve Hi-Fi	
6	7	HARRY CONNICK, JR.	COLUMBIA 89794/CRG		30
7	6	VARIOUS ARTISTS	UTV/VERVE 585746/VG	Pure Jazz Encore!	
8	10	STEVE TYRELL	COLUMBIA 86096/CRG	Standard Time	
9	9	JANE MONHEIT	N-CODED 4219/WARLOCK	Come Dream With Me	
10	13	JOHN COLTRANE	IMPULSE! 549361/VG	Coltrane For Lovers	
11	12	DIANNE REEVES	BLUE NOTE 35967/CAPITOL	The Best Of Dianne Reeves	
12	8	STAN GETZ	VERVE 589361/VG	Getz For Lovers	
13	11	ETTA JAMES	PRIVATE MUSIC/WINDHAM HILL 11580/RCA	Blue Gardenia	
14	24	ANN HAMPTON CALLAWAY	N-CODED 4227/WARLOCK	Signature	
15	14	VARIOUS ARTISTS	LEGACY/COLUMBIA/VERVE 61439/CRG	The Best Of Ken Burns Jazz	
16	17	VARIOUS ARTISTS	UTV/VERVE 520191/VG	Pure Jazz	
17	15	STANTON MOORE	BLUE THUMB 549788/VG	Flyin' The Koop	
18	16	LOUIS ARMSTRONG	LEGACY/COLUMBIA 61440/CRG	Ken Burns Jazz - The Definitive Louis Armstrong	
19	NEW	KENNY GARRETT	WARNER BROS. 47754	Happy People	
20	19	JANIS SIEGEL	TELARC 83951	I Wish You Love	
21	NEW	MICHAEL BRECKER	VERVE 549705/VG	Nearness Of You - The Ballad Book	
22	20	CHARLIE HADEN	VERVE 613611/VG	Nocturne	
23	22	SOUNDTRACK	LEGACY/COLUMBIA 85350/CRG	Finding Forrester	
24	18	JANE MONHEIT	N-CODED 4207/WARLOCK	Never Never Land	
25	21	BILLIE HOLIDAY	VERVE 549081/VG	Ken Burns Jazz - The Definitive Billie Holiday	

MARCH 30 2002				Billboard TOP CONTEMPORARY JAZZ ALBUMS™	
THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	Weeks At Number 1
1	1	NORAH JONES	BLUE NOTE 32088/CAPITOL	Come Away With Me	3
2	2	PAT METHENY GROUP	WARNER BROS. 48025	Speaking Of Now	
3	3	BONEY JAMES	WARNER BROS. 48004	Ride	
4	4	CHRIS BOTTI	COLUMBIA 857537/CRG	Night Sessions	
5	NEW	SOUJIVE	BLUE NOTE 35969/CAPITOL	Next	
6	5	VARIOUS ARTISTS	HIDDEN BEACH 896537/EPIC	Hidden Beach Recordings Presents: Unwrapped Vol. 1	
7	7	WALTER BEASLEY	SHANACHIE 5086	Rendezvous	
8	6	BELA FLECK & THE FLECKTONES	COLUMBIA 86359/CRG	Live At The Quick	
9	11	ANDRE WARD	ORPHEUS 70579	Feelin' You	
10	8	THE JOHN SCOFIELD BAND	VERVE 589356/VG	Uberjam	
11	NEW	THE RIPPINGTONS FEATURING RUSS FREEMAN	PEAK 8508/CONCORD	Live Across America	
12	9	PETER WHITE	COLUMBIA 85212/CRG	Glow	
13	12	DAVID LANZ	DECCA 47057	Finding Paradise	
14	10	DAVID BENOIT	GRP 589079/VG	Fuzzy Logic	
15	NEW	BOBBY MCFERRIN	BLUE NOTE/ANGEL 34201/CAPITOL	Beyond Words	
16	13	ST. GERMAIN	BLUE NOTE 25114/CAPITOL	Tourist	
17	15	HERB ALPERT	A&M 450886/INTERSCOPÉ	Definitive Hits	
18	14	ACOUSTIC ALCHEMY	HIGHER OCTAVE 11103/VIRGIN	AArt	
19	NEW	VICTOR FIELDS	REGINA 50517	52nd Street	
20	20	RICHARD ELLIOT	VERVE 549774/VG	Crush	
21	23	KEIKO MATSUI	NARADA JAZZ 10254/VIRGIN	Deep Blue	
22	16	JIMMY SOMMERS	HIGHER OCTAVE JAZZ 10317/VIRGIN	360 Urban Groove	
23	21	LARRY CARLTON	WARNER BROS. 48006	Deep Into It	
24	NEW	RICK BRAUN	WARNER BROS. 47994	Kisses In The Rain	
25	NEW	MARCUS MILLER	1 DEVICES 83634/TELARC	M Squared	

MARCH 30 2002				Billboard TOP CLASSICAL ALBUMS™	
THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	Weeks At Number 1
1	1	YO-YO MA (WILLIAMS)	SONY CLASSICAL 89670	Yo-Yo Ma Plays The Music Of John Williams	4
2	3	LUCIANO PAVAROTTI	DECCA/UTV 370331/UNIVERSAL CLASSICS GROUP	Romantica	
3	2	YO-YO MA	SONY CLASSICAL 89667	Classic Yo-Yo	
4	4	RICHARD JOO	COLUMBIA 85397/SONY CLASSICAL	Billy Joel: Fantasies & Delusions	
5	5	ANDREA BOCELLI ●	PHILIPS 464800/UNIVERSAL CLASSICS GROUP	Verdi	
6	6	MARIA CALLAS	EMI CLASSICS 57230/ANGEL	The Very Best Of Maria Callas	
7	7	VARIOUS ARTISTS	DECCA 470463/UNIVERSAL CLASSICS GROUP	Baroque Adagios	
8	8	YO-YO MA/EDGAR MEYER/MARK O'CONNOR	SONY CLASS CAL 66782	Appalachian Journey	
9	NEW	NELSON FREIRE	DECCA 470283/UNIVERSAL CLASSICS GROUP	Chopin: Piano Works	
10	NEW	CINCINNATI SYMPHONY ORCHESTRA (LOPEZ-COBOS)	TELARC 8355	Mahler's Symphony No. 4	
11	NEW	MURRAY PERAHIA	SONY CLASSICAL 89690	Bach: Keyboard	
12	NEW	ANNE SOFIE VON OTTER	DG 471331/UNIVERSAL CLASSICS GROUP	Mots D'amour: Songs	
13	NEW	VARIOUS ARTISTS	UNIVERSAL CLASSICS GROUP 471250	Lucia Di Lammermoor	
14	14	THE HILLIARD ENSEMBLE/CHRISTOPH POPPEN	ECM 461899/UNIVERSAL CLASSICS GROUP	Bach: Morimur	
15	9	EDITH PIAF	EMI CLASSICS 30284/ANGEL	Eternelle: Edith Piaf	

MARCH 30 2002				Billboard TOP CLASSICAL CROSSOVER™	
THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	Weeks At Number 1
1	5	DANIEL RODRIGUEZ	MANHATTAN 37564	The Spirit Of America	1
2	2	SARAH BRIGHTMAN	NEMO STUDIO 33257/ANGEL	Classics	
3	1	ANDREA BOCELLI ▲	PHILIPS 58934/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana	
4	3	CHARLOTTE CHURCH ●	COLUMBIA 89710/CRG	Enchantment	
5	4	JOHN WILLIAMS	SONY CLASSICAL 89364	American Journey	
6	9	RUSSELL WATSON	DECCA 468695/UNIVERSAL CLASSICS GROUP	The Voice	
7	7	SOUNDTRACK	PHILIPS 416191/UNIVERSAL CLASSICS GROUP	A Beautiful Mind	
8	6	BOND	MBO/DECCA 467091/UNIVERSAL CLASSICS GROUP	Born	
9	10	SARAH BRIGHTMAN ●	NEMO STUDIO 56968/ANGEL	La Luna	
10	8	BELA FLECK	SONY CLASSICAL 89610	Perpetual Motion	
11	11	VARIOUS ARTISTS	UNIVERSAL CLASSICS GROUP 89702/SONY CLASSICAL	Classical Hits	
12	NEW	TIM JANIS	TIM JANIS ENSEMBLE 1104	An American Composer In Concert	
13	13	TAN DUN FEATURING YO-YO MA	SONY CLASSICAL 89347	Crouching Tiger, Hidden Dragon	
14	14	RONAN TYNAN	SONY CLASSICAL 89863	My Life Belongs To You	
15	12	SOUNDTRACK	DECCA 470387/UNIVERSAL CLASSICS GROUP	Gosford Park	

MARCH 30 2002				Billboard TOP NEW AGE ALBUMS™	
THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	Weeks At Number 1
1	1	ENYA ▲	REPRISE 47426/WARNER BROS.	A Day Without Rain	66
2	3	JIM BRICKMAN	WINDHAM HILL 11589/RCA	Simple Things	
3	5	2002	REAL MUSIC 8903	Across An Ocean Of Dreams	
4	6	YANNI ●	VIRGIN 79893	If I Could Tell You	
5	7	YANNI	WINDHAM HILL 11568/RCA	Very Best Of Yanni	
6	8	VARIOUS ARTISTS	VIRGIN 50836	Pure Moods III	
7	NEW	VARIOUS ARTISTS	HIGHER OCTAVE 11028/VIRGIN	Moroccan Spirit	
8	12	VARIOUS ARTISTS	WINDHAM HILL 11395/RCA	Songs Without Words: Vol. 2	
9	15	TRAMMEL STARKS	ST. CLAIR 61954	Trilogy Of Fantasy: Part 1	
10	9	VARIOUS ARTISTS	NORTHSOUND 86487	Native Flute	
11	10	DAVID ARKENSTONE	NARADA 11627/VIRGIN	Visionary	
12	NEW	GOVI	HIGHER OCTAVE 11774/VIRGIN	Mosaico	
13	11	JIM BRICKMAN	WINDHAM HILL 11557/RCA	My Romance: An Evening With Jim Brickman	
14	NEW	DAVID LANZ	NARADA 11919/VIRGIN	Romantic	
15	NEW	VARIOUS ARTISTS	SOULFOOD 40016	Spiritual Massage	

MARCH 30 2002				Billboard TOP CLASSICAL BUDGET	
THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	Weeks At Number 1
1	1	VARIOUS ARTISTS		BABY'S FIRST CLASSICS ST. CLAIR	
2	2	VARIOUS ARTISTS		CLASSICAL MASTERPIECES: SPANISH GUITAR MADACY	
3	3	VARIOUS ARTISTS		20 CLASSICAL FAVORITES MADACY	
4	4	VARIOUS ARTISTS		CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION MADACY	
5	5	VARIOUS ARTISTS		CLASSICAL MASTERPIECES: ROMANTIC PIANO MADACY	
6	6	VARIOUS ARTISTS		FOR A SUNDAY MORNING DECCA/UNIVERSAL CLASSICS GROUP	
7	7	VARIOUS ARTISTS		MOZART: 25 FAVORITES VOX/SPJ MUSIC	
8	8	VARIOUS ARTISTS		BEETHOVEN: 25 FAVORITES VOX/SPJ MUSIC	
9	9	VARIOUS ARTISTS		GERSHWIN: AN AMERICAN IN PARIS MADACY	
10	10	VARIOUS ARTISTS		CLASSICS FOR RELAXATION & MEDITATION MADACY	
11	11	VARIOUS ARTISTS		BEST OF CLASSICS FROM THE MOVIES MADACY	
12	12	VARIOUS ARTISTS		CLASSICAL MASTERPIECES: CLASSIC MEDITATION MADACY	
13	13	VARIOUS ARTISTS		BEST OF 25 CLASSICAL FAVORITES MADACY	
14	14	VARIOUS ARTISTS		CLASSICAL MASTERPIECES: BEST OF BEETHOVEN MADACY	
15	15	VARIOUS ARTISTS		25 GUITAR FAVORITES VOX/SPJ MUSIC	

MARCH 30 2002				Billboard TOP CLASSICAL MIDLINE	
THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	Weeks At Number 1
1	1	MICHAEL AMANTE	MEDALIST	Michael Amante	
2	2	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP	Movie Adagios	
3	3	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP	Best Of The Millennium	
4	4	CARRERAS-OMINGO PAVAROTTI	DECCA/UNIVERSAL CLASSICS GROUP	Romantic Tenors	
5	5	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP	The #1 Opera Album	
6	6	VARIOUS ARTISTS	VIRGIN CLASSICS/UNIVERSAL CLASSICS GROUP	Classical Dreams Music To Inspire	
7	7	VARIOUS ARTISTS		Bride's Guide To Wedding Music	
8	8	VARIOUS ARTISTS	RCA VICTOR/RCA	Only Classical CD You Need	
9	9	VARIOUS ARTISTS	RCA VICTOR/RCA	Pachelbel Canon	
10	10	VARIOUS ARTISTS	PHILIPS/UNIVERSAL CLASSICS GROUP	Mozart For Your Mind	
11	11	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP	Violin Adagios	
12	12	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP	Romantic Adagios	
13	13	VARIOUS ARTISTS		50 Greatest Classics	
14	14	VIENNA PHILHARMONIC ORCHESTRA	DG/UNIVERSAL CLASSICS GROUP	Beethoven: Symphony Nos. 5 & 7	
15	15	VARIOUS ARTISTS	TELARC	There Is Love	

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 30 2002				Billboard TOP KID AUDIO	
THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	Weeks At Number 1
1	1	KIDZ BOP	RAZOR & TIE 89042	Kidz Bop	
2	2	VARIOUS ARTISTS	WALT DISNEY 860711	Disney's Superstar Hits	
3	3	VARIOUS ARTISTS		Music For Little People/Kid Rhino 75262/RHINO	
4	4	SPONGEBOB SQUAREPANTS	ORIGINAL THEME HIGHLIGHTS NICK/JIVE 49500/2001		
5	5	TODDLER TUNES	26 CLASSIC SONGS FOR TODDLERS BENSON 84056		
6	6	VARIOUS ARTISTS	WALT DISNEY 860746	Princess Favorites	
7	7	VARIOUS ARTISTS	WALT DISNEY 860695	Playhouse Disney	
8	8	VARIOUS ARTISTS	WALT DISNEY 864953	Disney's Greatest: Vol. 1	
9	9	VARIOUS ARTISTS	WALT DISNEY 860605	Disney Children's Favorites Vol. 1	
10	10	THE WIGGLES	LYRICK STUDIOS 3204	Yummy Yummy	
11	11	VARIOUS ARTISTS	WALT DISNEY 860737	Radio Disney Jams: Vol. 4	
12	12	CEDAR MOUNT KIDS CLASSICS	BENSON 82217	Action Bible Songs	
13	13	VARIOUS ARTISTS	WALT DISNEY 860694	Disney's Greatest: Vol. 2	
14	14	READ-ALONG	WALT DISNEY 860497	Monsters, Inc.	
15	15	CEDAR MOUNT KIDS CLASSICS	BENSON 82218	Sunday School Songs	
16	16	VARIOUS ARTISTS	WALT DISNEY 860897	Disney's Princess Collection	
17	17	THE COUNTDOWN KIDS	100 SONGS FOR KIDS MOMMY AND ME HEARTLAND 00831/TIME LIFE		
18	18	WONDER KIDS	KID'S SILLY SONGS SING-A-LONGS WONDER WORKSHOP 1273/MADACY		
19	19	VARIOUS ARTISTS	KINDERGARTEN SING & LEARN 17 SONGS WONDER WORKSHOP 1280/MADACY		
20	20	VEGGIE TUNES	VEGGIE TALES: SILLY SONGS WITH LARRY BIG IDEA/WORD 6164/LYRICK STUDIOS		
21	21	CEDAR MOUNT KIDS CLASSICS	BENSON 80137	Toddler Action Songs	
22	22	WENDY WISEMAN	KIDZUP: BEST TODDLER TUNES KIDZUP 40040		
23	23	CEDAR MOUNT KIDS CLASSICS	BENSON 82220	Silly Songs	
24	24	VARIOUS ARTISTS	BMG SPECIAL PRODUCTS 44570	Kid's Dance Party	
25	25	VARIOUS ARTISTS	KID RHINO 79868/RHINO	Dance & Sing! The Best Of Nick Jr.	

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). 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. Heatseeker Impact shows albums removed from Heatseekers this week. ◆ indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

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

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Billboard HEATSEEKERS

THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS AT NO. 1	THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title																																					
													1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37
					NUMBER 1/HOT SHOT DEBUT	1 Week At Number 1																																											
1	NEW	1	1	LUIS FONSI UNIVERSAL LATIN 017020 (10.98/16.98)	Amor Secreto		25	15	13	5	LINDA EDER ATLANTIC 83523/AG (12.98/18.98)	Gold																																					
2	NEW	4	4	DANIEL RODRIGUEZ MANHATTAN 37564 (17.98 CD)	The Spirit Of America		26	22	22	7	OUT OF EDEN GUTEE 72650 (16.98 CD)	This Is Your Life																																					
3	3	4	17	JACK JOHNSON ENJOY/UNIVERSAL 860994/UMRG (14.98 CD)	Brushfire Fairytales		27	35	24	8	LIL' KEKE IN THE PAINT 8231/KOCH (12.98/18.98)	Platinum In Da Ghetto																																					
4	4	2	39	NICKEL CREEK SUGAR HILL 3909 (16.98 CD)	Nickel Creek		28	RE-ENTRY	9	9	ILL NINO ROADRUNNER 618497/DJMG (14.98 CD)	Revolution/Revolution																																					
5	2	—	2	RACHAEL LAMPA WORD 86182/WARNER BROS. (11.98/16.98)	Kaleidoscope		29	27	23	7	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98)	Love Machine																																					
6	11	19	10	THE WHITE STRIPES SYMPATHY FOR THE RECORD INDUSTRY/HARD MAN 27124*/V2 (13.98 CD)	White Blood Cells		30	24	17	3	AND YOU WILL KNOW US BY THE TRAIL OF DEAD INTERSCOPE 493236* (12.98 CD)	Source Tags & Codes																																					
7	8	10	40	CHRIS CAGLE CAPITOL INASHVILLE 34170 (10.98/17.98)	Play It Loud		31	20	18	17	ALEJANDRO SANZ Δ WARNER LATINA 41541 (10.98/17.98)	MTV Unplugged																																					
8	13	7	3	INJECTED ISLAND 548876/DJMG (12.98 CD)	Burn It Black		32	31	36	8	THURSDAY VICTORY 145 (15.98 CD)	Full Collapse																																					
9	17	16	10	STARSAILOR CAPITOL 36448 (10.98 CD)	Love Is Here		33	46	—	17	RES MCA 112310* (8.98/12.98)	How I Do																																					
10	9	11	14	FLAW REPUBLIC/UNIVERSAL 014891/UMRG (12.98 CD)	Through The Eyes		34	23	39	5	ALEXANDRE PIRES ARIOLA 87893/BMG LATIN (14.98 CD)	Alexandre Pires																																					
11	10	3	3	PHANTOM PLANET DAYLIGHT 62066/EPIC (13.98 CD)	The Guest		35	33	33	9	CHRIS BOTTI COLUMBIA 85753*/CRG (12.98 CD)	Night Sessions																																					
12	12	12	30	PETE YORN COLUMBIA 62216*/CRG (7.98 EQ/12.98)	musicforthemorningafter		36	38	41	39	NICOLE C. MULLEN WORD 85822/EPIC (11.98 CD/17.98)	Talk About It																																					
13	NEW	1	1	FINCH DRIVE-THRU 860991/MCA (12.98 CD)	What Is It To Burn		37	41	—	6	CHARLIE ZAA SONOLUX 84540/SONY DISCOS (9.98 EQ/16.98)	De Un Solo Sentimiento																																					
14	14	8	5	KASEY CHAMBERS WARNER BROS. 48028 (18.98 CD)	Barricades & Brickwalls		38	48	—	2	JOHN MCDERMOTT ANGEL 36565 (10.98/17.98)	A Time To Remember																																					
15	NEW	1	1	EELS DREAMWORKS 450368/INTERSCOPE (18.98 CD)	Souljacker		39	NEW	1	1	BERNADETTE PETERS ANGEL 34969 (17.98 CD)	Bernadette Peters Loves Rodgers & Hammerstein																																					
16	21	29	11	DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD)	The Places You Have Come To Fear The Most		40	28	21	7	HANK WILLIAMS III CURB 78728 (17.98 CD)	Lovesick Broke & Driftn'																																					
17	18	15	10	MUSHROOMHEAD UNIVERSAL 016430/UMRG (12.98 CD)	XX		41	36	26	8	LOS TUCANES DE TIJUANA UNIVERSAL LATIN 017043 (8.98/13.98)	Las Romanticas De Los Tucanes De Tijuana																																					
18	43	50	3	ABANDONED POOLS EXASY 48106/WARNER BROS. (11.98 CD)	Humanistic		42	42	30	6	FERNANDO ORTEGA WORD 86109/WARNER BROS. (11.98/16.98)	Storm																																					
19	16	9	3	COURSE OF NATURE LAVA/ATLANTIC 83526/AG (7.98/11.98)	Superkala		43	39	37	27	SOIL J 2002 (7.98/11.98)	Scars																																					
20	19	25	17	ZOEGIRL SPARROW 51828 (16.98 CD)	Life		44	25	—	3	LOSTPROPHETS COLUMBIA 85855/CRG (12.98 CD)	thefakesoundofprogress																																					
21	26	27	49	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 430747/INTERSCOPE (10.98/15.98)	Awesome Wonder		45	NEW	1	1	BOB MOULD GRANARY 2021 (17.98 CD)	Modulate																																					
22	NEW	1	1	MILLENCOLIN BURNING HEART 82021/EPITAPH (16.98 CD)	Home From Home		46	7	20	20	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MUSIC MATTERS 9020 (13.98/17.98)	The Irish Tenors: Ellis Island																																					
23	6	—	2	ZAKK WYLDE'S BLACK LABEL SOCIETY SPITFIRE 15176 (17.98 CD)	1919 * Eternal		47	—	—	—	MONCHY & ALEXANDRA J&N 84839/SONY DISCOS (8.98 EQ/13.98)	Confesiones																																					
24	30	31	8	JOHNNY VICIOUS ULTRA 1111 (19.98 CD)	Ultra. Dance 01		48	—	—	—	JUMP 5 SPARROW 51913 (16.98 CD)	Jump 5																																					
					1919 * Eternal		49	—	—	—	G. DEP BAD BOY 73042*/ARISTA (11.98/17.98)	Child Of The Ghetto																																					
					Ultra. Dance 01		50	—	—	—	JOAN SEBASTIAN MUSART 12633/BALBOA (9.98/17.98)	Lo Dijo El Corazon																																					

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Billboard TOP INDEPENDENT ALBUMS

Both charts compiled from a national sample of retail stores using SoundScan® technology and Nielsen sales reports collected, compiled and provided by SoundScan®

THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS AT NO. 1	THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title																																					
													1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37
					NUMBER 1/HOT SHOT DEBUT	1 Week At Number 1																																											
1	NEW	1	1	KILLA BEEZ WU-TANG/IN THE PAINT 8362*/KOCH (13.98/19.98)	Wu-Tang Productions Present: Killa Beez — The Sting		25	20	21	21	BASEMENT JAXX XL 10423*/ASTRALWERKS (16.98 CD) *	Rooty																																					
2	1	1	24	DEFAULT TVT 2310 (11.98 CD) *	The Fallout		26	19	16	8	VARIOUS ARTISTS HELLCAT 80444/EPITAPH (5.98 CD)	Give 'Em The Boot 3																																					
3	3	—	2	SOUNDTRACK SLIP-N SLIDE 39011/NEW LINE (12.98/18.98)	All About The Benjamins		27	24	25	7	VARIOUS ARTISTS MADACY 6372 (18.98 CD)	Ultimate Power Of Love: 32 Great Soft Rock Hits																																					
4	2	5	3	JOHN TESH FAITH MD 34581/GARDEN CITY (11.98/17.98)	A Deeper Faith		28	23	33	10	ELVIS PRESLEY BMG/MADACY SPECIAL PRODUCTS 294/MADACY (10.98/10.98)	Elvis: The Very Best Of Love																																					
5	5	3	14	IMX TUG 39009/NEW LINE (12.98/17.98)	IMx		29	31	24	4	DIMITRI FROM PARIS ASTRALWERKS 11712* (21.98 CD) *	After The Playboy Mansion																																					
6	4	2	43	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) *	Nickel Creek		30	13	—	2	LOCAL H PALM 2072 (17.98 CD) *	Here Comes The Zoo																																					
7	10	12	16	DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD) *	The Places You Have Come To Fear The Most		31	25	18	18	BARRY MANILOW CONCORD 2102 (12.98/17.98)	Here At The Mayflower																																					
8	6	—	2	RANCID/NOFX BYO 079* (13.98 CD)	The BYO Split Series / Volume III		32	RE-ENTRY	9	9	LIL' BLACKY HIT A LICK 51279/TRIPL X (16.98 CD) *	Big Ballin																																					
9	NEW	1	1	MILLENCOLIN BURNING HEART 82021/EPITAPH (16.98 CD) *	Home From Home		33	NEW	1	1	HOT ROD CIRCUIT VAGRANT 364* (15.98 CD)	Sorry About Tomorrow																																					
10	9	6	8	BAD RELIGION EPITAPH 86635* (17.98 CD)	The Process Of Belief		34	47	44	7	FEAR NO M.O.B. 50 DEEP 805/STONEY BURKE (11.98/7.98) *	Gangstas Doin' Gangsta S#@!																																					
11	7	—	2	ZAKK WYLDE'S BLACK LABEL SOCIETY SPITFIRE 15176 (17.98 CD) *	1919 * Eternal		35	39	34	10	WALTER BEASLEY SHANACHIE 5088 (18.98 CD) *	Rendezvous																																					
12	14	14	8	JOHNNY VICIOUS ULTRA 1111 (19.98 CD) *	Ultra. Dance 01		36	30	29	43	LIL' JON & THE EAST SIDE BOYZ BME 2220*/TVT (10.98/16.98)	Put Yo Hood Up																																					
13	11	7	16	SEVENDUST TVT 5870 (10.98/17.98)	Animosity		37	41	26	4	E.S.G. & SLIM THUG S.E.S. ENTERTAINMENT 9861 (11.98/17.98) *	Boss Hogg Outlaws																																					
14	16	10	8	LIL' KEKE IN THE PAINT 8231/KOCH (12.98/18.98) *	Platinum In Da Ghetto		38	34	36	28	JOAN SEBASTIAN MUSART 12524/BALBOA (7.98/13.98)	En Vivo: Desde La Plaza El Progreso De Guadalajara																																					
15	12	9	7	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98) *	Love Machine		39	45	—	21	VEGGIE TUNES BIG IDEA/WORD 6164/LYRICK STUDIOS (5.98/8.98)	Veggie Tales: Silly Songs With Larry																																					
16	15	17	11	THURSDAY VICTORY 145 (15.98 CD) *	Full Collapse		40	NEW	1	1	CLINIC DOMINO 05 (17.98 CD)	Walking With Thee																																					
17	17	13	36	DREAM STREET UEG 18304/EDEL (12.98/18.98)	Dream Street		41	40	27	9	OLETA ADAMS MONARCH 5171/PIONEER (17.98 CD)	All The Love																																					
18	NEW	1	1	BOB MOULD GRANARY 2021 (17.98 CD) *	Modulate		42	26	28	17	PRINCE NPG 70004*/REDLINE (18.98 CD)	The Rainbow Children																																					
19	8	8	21	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MUSIC MATTERS 9020 (13.98/17.98) *	The Irish Tenors: Ellis Island		43	33	30	18	KITTIE ARTEMIS 751088 (11.98/17.98)	Oracle																																					
20	NEW	1	1	LORRIE MORGAN IMAGE 1365 (17.98 CD)	The Color Of Roses		44	RE-ENTRY	9	9	DIRTY SOUTH HARD 2 HIT 7088/STREET LEVEL (11.98 CD) *	Everythang's Gon' Be Different...																																					
21	29	19	4	PEGGY SCOTT-ADAMS MISS BUTCH 4019/MARDI GRAS (10.98/16.98)	Hot & Sassy		45	46	—	17	REV. CLAY EVANS AND THE AARC MASS CHOIR WEEK 4014 (10.98/15.98) *	Constantly																																					
22	22	40	5	JOAN SEBASTIAN MUSART 12633/BALBOA (9.98/17.98) *	Lo Dijo El Corazon		46	35	20	4	BOARDS OF CANADA MUSIC70 101*/WARP (18.98 CD) *	Geogaddi																																					
23	NEW	1	1	SOLAS SHANACHIE 7846 (17.98 CD)	The Edge Of Silence		47	28	22	3	CORMEGA LEGAL HUSTLE 2002/LANDSPEED (10.98/16.98)	Hustler/Rapper																																					
24	NEW	1	1	JACKY JASPER NUMBER 6 6601 (18.98 CD)	Keep My Shit Clean		48	NEW	1	1	GREG BROWN RED HOUSE 168 (16.98 CD)	Milk Of The Moon																																					
					Keep My Shit Clean		49	RE-ENTRY	42	42	DARUDE GROOVICIOUS 106/STRICTLY RHYTHM (11.98 CD) *	Before The Storm																																					
					Ultra. Dance 01		50	NEW	1	1	THE BRIGHT STAR MALE CHORUS BORN AGAIN 1038/DIAMANTE SERVANT (11.98/15.98)	Live In Shreveport, LA																																					

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 gain 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). 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 (Dro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. † indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

MARCH 30 2002

Billboard TOP INTERNET ALBUM SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1			INDIGO GIRLS	EPIC 86401	NUMBER 1 1 Week At Number 1 Become You	30
2	1	3	SOUNDTRACK	LOST HIGHWAY/MERCURY 170069/IDJMG	0 Brother, Where Art Thou?	1
3	2	1	ALANIS MORISSETTE	MAVERICK 47988/WARNER BROS	Under Rug Swept	4
4			FINCH	DRIVE THRU 860991/MCA	What Is It To Burn	192
5	7	1	NORAH JONES	BLUE NOTE 32088/CAPITOL	Come Away With Me	62
6	3	4	U2	INTERSCOPE 524653	All That You Can't Leave Behind	25
7			DREAM THEATER	ONE WAY 35188	When Dream And Day Unite	-
8	5	4	BARRY MANILOW	BMG HERITAGE 10600/ARISTA	Ultimate Manilow	18
9	6	1	INDIA.ARIE	MOTOWN 013770/UMRG	Acoustic Soul	23
10	4	1	ALICIA KEYS	J 2002	Songs In A Minor	12
11	8	1	ALISON KRAUSS + UNION STATION	ROUNDER 610495/IDJMG	New Favorite	104
12	13	1	SOUNDTRACK	INTERSCOPE 493228	Moulin Rouge 2	132
13	18	1	SOUNDTRACK	V2 27119	I Am Sam	41
14			BERNADETTE PETERS	ANGEL 34959	Bernadette Peters Loves Rodgers & Hammerstein	-
15	11	2	BRANDY	ATLANTIC 834937/AG	Full Moon	5
16	12	1	CHRIS ISAAK	REPRISE 48016/WARNER BROS	Always Got Tonight	78
17	10	1	JOSH GROBAN	143 48154/WARNER BROS	Josh Groban	81
18	9	1	TRAIN	AWARE/COLUMBIA 69888/CRG	Drops Of Jupiter	69
19			BOB MOULD	GRANARY 2021	Modulate	-
20	14	1	KYLIE MINOGUE	CAPITOL 37670	Fever	9
21	19	1	NATALIE IMBRUGLIA	RCA 68092	White Lilies Island	49
22	20	1	SOUNDTRACK	LOST HIGHWAY/MERCURY 170221/IDJMG	Down From The Mountain	190
23	23	1	SOUNDTRACK	INTERSCOPE 493035	Moulin Rouge	58
24	22	1	ALAN JACKSON	ARISTA NASHVILLE 67039/RLG	Drive	3
25	16	1	CHER	WARNER BROS 47619	Living Proof	33

MARCH 30 2002

Billboard TOP SOUNDTRACKS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	10	O BROTHER, WHERE ART THOU?	LOST HIGHWAY/MERCURY 170069/IDJMG
2	2	1	RESIDENT EVIL	ROADRUNNER 618450/IDJMG
3	2	1	QUEEN OF THE DAMNED	WARNER SUNSET/REPRISE 48285/WARNER BROS
4	3	10	I AM SAM	V2 27119
5	4	40	MOULIN ROUGE	INTERSCOPE 493035
6	5	40	SHREK	DREAMWORKS 450305/INTERSCOPE
7	8	2	ALL ABOUT THE BENJAMINS	SLIP-N-SLIDE 39011/NEW LINE
8	7	10	COYOTE UGLY	CURB 78703
9	6	7	STATE PROPERTY	ROC-A-FELLA/DEF JAM 586671/IDJMG
10	9	1	A WALK TO REMEMBER	EPIC 86311
11	10	17	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING	REPRISE 48110/WARNER BROS
12	11	1	MOULIN ROUGE 2	INTERSCOPE 493228
13	13	1	THE FAST AND THE FURIOUS	MURDER INC./DEF JAM 548832/IDJMG
14	12	1	WE WERE SOLDIERS	COLUMBIA 86403/CRG
15	16	1	THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS	ISLAND 586631/IDJMG
16	15	1	ALI	INTERSCOPE 493172
17	14	1	DOWN FROM THE MOUNTAIN	LOST HIGHWAY/MERCURY 170221/IDJMG
18	17	1	THE PRINCESS DIARIES	WALT DISNEY 860731
19	20	1	HARDBALL	SO SO DEF/COLUMBIA 86025/CRG
20	22	1	SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS	NICK/JIVE 49500/ZOMBA
21	18	1	AMERICAN PIE 2	REPUBLIC/UNIVERSAL 014494/UMRG
22	19	1	HOW HIGH	DEF JAM 586628/IDJMG
23	25	1	SAVE THE LAST DANCE	HOLLYWOOD 162288
24	21	1	THREE 6 MAFIA & HYPNOTIZE MINDS PRESENTS: CHOICES - THE ALBUM	HYPNOTIZE MINDS/LOU/COLUMBIA 1972/CRG
25			ROCK STAR	POSTHUMAN/PRIORITY 50238/CAPITOL

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 (Dro). 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 30 2002

Billboard TOP POP CATALOG

All 3 charts are compiled from a statistical sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	2	CREED	WIND-UP 13053 (11.98/18.98)	Human Clay
2	2	4	BOB SEGER & THE SILVER BULLET BAND	CAPITOL 30334 (10.98/15.98)	Greatest Hits
3	4	5	PINK FLOYD	CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
4	8	10	DEF LEPPARD	MERCURY 528718/IDJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
5	3	3	U2	ISLAND 521612/IDJMG (12.98/18.98)	The Best Of 1980-1990
6	5	6	ENYA	REPRISE 46833/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars - The Best Of Enya
7	7	7	KID ROCK	TOP GUN/LAVA/ATLANTIC 831197/AG (12.98/18.98)	Devil Without A Cause
8	6	1	DIXIE CHICKS	MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly
9	9	9	METALLICA	ELEKTRA 611137/EEG (11.98/17.98)	Metallica
10	10	8	CREED	WIND-UP 13048 (11.98/18.98)	My Own Prison
11	12	13	CELINE DION	550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
12	13	22	SYSTEM OF A DOWN	AMERICAN COLUMBIA 68924/CRG (17.98 EQ/11.98)	System Of A Down
13	11	11	JAMES TAYLOR	WARNER BROS. 3113 (17.98/11.98)	Greatest Hits
14	17	17	AC/DC	EASTWEST 92418/EEG (11.98/17.98)	Back In Black
15	18	15	ABBA	POLYGRAM/UNIVERSAL 51700/UMRG (12.98/18.98)	Gold - Greatest Hits
16	25	24	AL GREEN	HIT THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits
17	14	33	CAROLE KING	EPIC 65550 (17.98 EQ/11.98)	Tapestry
18	22	20	SHANIA TWAIN	MERCURY (NASHVILLE) 53903 (12.98/18.98)	Come On Over
19	19	19	DIXIE CHICKS	MONUMENT 66195/SONY (NASHVILLE) (10.98 EQ/17.98)	Wide Open Spaces
20	21	18	BOB MARLEY AND THE WAILERS	TUFF GUN/ISLAND 846210/IDJMG (12.98/18.98)	Legend
21	24	28	SUBLIME	GASOLINE ALLEY 111413/MCA (12.98/18.98)	Sublime
22	15	16	WAYLON JENNINGS	RCA (NASHVILLE) 8506/RLG (17.98/11.98)	Greatest Hits
23			JOURNEY	COLUMBIA 44493/CRG (11.98 EQ/17.98)	Journey's Greatest Hits
24	28	1	VARIOUS ARTISTS	MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO (3.98/6.98)	Toddler Favorites
25	36	46	LYNYRD SKYNYRD	MCA 111941 (6.98/11.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection
26	27	30	2PAC	AMARU/DEATH ROW 4903017/INTERSCOPE (19.98/24.98)	Greatest Hits
27	33	36	GUNS N' ROSES	GEFFEN 424148/INTERSCOPE (12.98/18.98)	Appetite For Destruction
28	26	26	SADE	EPIC 85287 (12.98 EQ/18.98)	The Best Of Sade
29	29	23	INCUBUS	IMMORTAL 63652/EPIC (12.98 EQ/18.98)	Make Yourself
30	39	49	AEROSMITH	COLUMBIA 57367/CRG (17.98 EQ/11.98)	Aerosmith's Greatest Hits
31	20	12	ALANIS MORISSETTE	MAVERICK 45901/WARNER BROS. (10.98/17.98)	Jagged Little Pill
32	42	38	TOM PETTY AND THE HEARTBREAKERS	MCA 110813 (12.98/18.98)	Greatest Hits
33	41	25	LUTHER VANDROSS	LEGACY/LV 86068/EPIC (10.98 EQ/17.98)	Greatest Hits
34	NEW	1	FRANK SINATRA	CAPITOL 23502 (11.98/17.98)	Classic Sinatra: His Great Performances 1953-1960
35	38	40	BON JOVI	MERCURY 53909/IDJMG (6.98/11.98)	Slippery When Wet
36	37	29	ENYA	REPRISE 28774/WARNER BROS. (12.98/18.98)	Watermark
37	30	32	WILLIE NELSON	LEGACY/COLUMBIA (NASHVILLE) 69322/SONY (NASHVILLE) (17.98 EQ/11.98)	16 Biggest Hits
38	31	21	JOHNNY CASH	LEGACY/COLUMBIA (NASHVILLE) 69739/SONY (NASHVILLE) (17.98 EQ/11.98)	16 Biggest Hits
39	49	17	BROOKS & DUNN	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection
40	RE-ENTRY	22	VARIOUS ARTISTS	TIME LIFE 3397 (17.98/19.98)	Body + Soul: Love Serenade
41	50	42	ELTON JOHN	ROCKET/ISLAND 512532/IDJMG (6.98/11.98)	Greatest Hits
42	RE-ENTRY	29	THE BEACH BOYS	CAPITOL 21860 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
43	16	27	LINDA RONSTADT	ASYLUM 106/EEG (7.98/11.98)	Greatest Hits
44	RE-ENTRY	16	MADONNA	SIRE 26440/WARNER BROS. (13.98/18.98)	The Immaculate Collection
45	RE-ENTRY	43	QUEEN	HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
46	48	1	POISON	CAPITOL 53375 (7.98/11.98)	Greatest Hits 1986-1996
47	RE-ENTRY	152	GODSMACK	REPUBLIC/UNIVERSAL 153190/UMRG (12.98/18.98)	Godsmack
48	32	34	BON JOVI	MERCURY 526013/IDJMG (10.98/17.98)	Cross Road
49	34	47	3 DOORS DOWN	REPUBLIC/UNIVERSAL 153920/UMRG (12.98/18.98)	The Better Life
50	RE-ENTRY	44	OZZY OSBOURNE	EPIC 67980 (10.98 EQ/17.98)	The Ozzman Cometh

Albums with the greatest sales gain this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Dro). Certification of 200,000 units (Platino). 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 (RQ)
Modern Rock (MO)
Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

112: H100 84; HSS 54, 55; RA 45; RBH 52; RS 19, 45
 13: RS 57
 2002: NA 3
 2Pac: PCA 26; RBC 1, 4, 6, 8
 3 Doors Down: PCA 49; A40 20
 311: MO 28
 3LW: DS 23; H100 93; HSS 7; RBH 40; RP 2; RS 4
 3pc.: RBH 84
 404 Soldierz: RS 66
 8ball: RBA 54
 99th Affair: DC 30

-A-

Aaliyah: B200 75; RBA 38; RBC 16; H100 25; HA 21; RA 6, 33; RBH 7, 36
 Abandoned Pools: HS 18; MO 34
 Abba: PCA 15
 AC/DC: PCA 14
 George Acosta: EA 23
 Acoustic Alchemy: CJ 18
 Ad Finem: DC 49
 Oleta Adams: IND 41
 Yolanda Adams: B200 123; CC 10; GA 3, 30; RBA 40
 Adema: B200 79; MO 16; RO 21
 Trace Adkins: CA 55; CS 34
 Aerosmith: PCA 30; HSS 25
 Afro Celt Sound System: WM 11
 Levert Agee: HSS 52; RP 14; RS 21
 Pepe Aguilar: LA 49; LPS 31; LT 24; RMS 22
 Christina Aguilera: HSS 65
 The Alchemist: RS 72
 Aleks Syntek: LPS 40
 Ali: RBH 97
 Alien Ant Farm: B200 122
 Gary Allan: CA 28; CCA 9; CS 29
 Herb Alpert: CJ 17
 Altan: WM 15
 Amber: DS 9
 Americana: DC 18
 Jessica Andrews: CA 59
 And You Will Know Us By The Trail Of Dead: HS 30
 Los Angeles Azules: LA 26; RMA 12
 Los Angeles De Charly: LA 55; LT 40; RMS 12
 Anny: DC 40
 Marc Anthony: LA 3; TSA 1; AC 12; LT 26, 35; TSS 3, 6
 Ricardo Arjona: LPS 35; TSS 39
 David Arkenstone: NA 11
 Louis Armstrong: JZ 18
 Ascension: DC 43
 Ashanti: H100 4, 5, 9; HA 4, 5, 7; HSS 33, 36; RA

2, 5, 15; RBH 1, 5, 15; RP 13; RS 15, 18, 55; T40 6, 15, 27
 The Avalanches: EA 21
 Avalon: CC 30
 Avant: H100 33, 70; HA 30, 69; RA 7, 20; RBH 8, 20; RS 46
 Kevin Aviance: DC 10
 Ramon Ayala Y Sus Bravos Del Norte: LA 61; RMS 26
 Steve Azar: CS 15

-B-

B2k: B200 2; RBA 1; H100 55; HSS 3; RA 57, 64; RBH 26, 63; RS 2
 Backstreet Boys: B200 150; AC 11
 Bad Religion: IND 10
 Baha Men: WM 10; HSS 34
 David Ball: CA 48
 Charli Baltimore: RA 65; RBH 69; RS 60
 Banda El Recodo: LA 31; RMA 16; LT 20; RMS 5
 Basement Jaxx: EA 7; IND 25; DS 13
 Helen Baylor: GA 19
 The Beach Boys: PCA 42
 Beanie Sigel: H100 59; HA 58; RA 16; RBH 17
 Bear Witness: HSS 39; RBH 94; RP 11; RS 16
 Walter Beasley: CJ 7; IND 35
 The Beatles: B200 153
 The Beatnuts: RS 42
 Bee Gees: B200 171
 Beelow: HSS 13; RBH 85; RP 6; RS 9
 Beki: DC 22
 Bel Amour: DC 36
 Tony Bennett: JZ 2
 David Benoit: CJ 14
 Bigga Figgaz: RS 74
 Big Jim: RS 67
 Big Moe: RBH 86
 Big Tymers: RA 73; RBH 74; RP 21; RS 32
 Bilal: HSS 73; RS 63
 Bjork: EA 18
 Clint Black: CA 49; CS 56
 Mary J. Blige: B200 14; RBA 5; RBC 10; DC 3; DS 2; H100 28, 48, 62; HA 26, 50, 60; HSS 45, 49; RA 21, 43, 47; RBH 21, 43, 50; RS 28, 39; T40 31
 The Blind Boys Of Alabama: GA 29
 Blink-182: B200 115; MO 9
 Blue Six: DC 48
 Boards Of Canada: EA 11; IND 46
 Andrea Bocelli: B200 148; CL 5; CX 3
 Michael Bolton: AC 17
 Bon Jovi: PCA 35, 48
 Bond: CX 8
 Boobakaw And Tha Wild Younginz: RP 19; RS 30
 Chris Botti: CJ 4; HS 35
 Bounty Killer: A40 15; H100 19; HA 18; T40 8
 Boyz II Men: HSS 47
 Brancaccio & Aisher: DC 8
 Brandy: B200 5; INT 15; RBA 2; H100 13; HA 12; HSS 61; RA 14; RBH 12; RS 27; T40 20
 Michelle Branch: B200 44; A40 12; H100 24; HA 23; T40 14
 Rick Braun: CJ 24
 Michael Brecker: JZ 21
 Jim Brickman: NA 2, 13; AC 16
 Sarah Brightman: B200 140; CX 2, 9
 The Bright Star Male Chorus: GA 17; IND 50
 Brooks & Dunn: B200 114; CA 12; CCA 7; PCA 39; CS 3; H100 50; HA 47
 Garth Brooks: B200 76; CA 7; CCA 18; CS 16
 Jonatha Brooke: AC 29
 The Brooklyn Tabernacle Choir: CC 27; GA 9
 Greg Brown: IND 48
 Andrea Brown: DC 1
 Los Bukis: LA 44
 Rafy Burgos "El Cupido": TSS 34
 Busta Rhymes: B200 48; RBA 11; H100 29; HA 25; HSS 24; RA 10; RBH 10; RP 9; RS 13
 Tracy Byrd: CA 47

-C-

Caedmon's Call: CC 39
 Shirley Caesar: GA 15
 Chris Cagle: B200 165; CA 21; HS 7; CS 4; H100 43; HA 37
 Maria Callas: CL 6
 The Calling: B200 71; A40 1; H100 8; HA 8; T40 5
 Jaime Camill: LPS 26; LT 30
 Cam'Ron: RA 56; RBH 62
 Blu Cantrell: HSS 38; RS 44
 Capleton: RE 4
 Mariah Carey: HSS 37, 47, 71; RS 70
 Larry Carlton: CJ 23
 Vanessa Carlton: A40 22; H100 23; HA 54; HSS 4; T40 22
 Rodney Carrington: CA 61
 Kurt Carr Singers: CC 23; GA 8; HS 21
 Jeff Carson: CS 57
 Case: T40 38
 Johnny Cash: CA 34; CCA 6; PCA 38
 Cee-Lo: RA 62; RBH 60; RP 24; RS 35
 Ricardo Cerda "El Gavilan": RMS 21
 Kasey Chambers: CA 25; HS 14
 Manu Chao: LA 56
 Steven Curtis Chapman: B200 168; CC 18
 Chayanne: LPS 14; LT 21; TSS 25
 The Chemical Brothers: B200 185; EA 1; DC 33; DS 19
 Cher: B200 33; INT 25; AC 14; DC 2; DS 20
 Kenny Chesney: B200 136; CA 16; CS 5; H100 52; HA 49

Mark Chesnutt: CS 42
 El Chicicuilote: LA 37; RMA 19
 The Chieftains: B200 77; WM 1, 9
 Chocolate: TSA 20; TSS 27
 Chocolate Bandit: RS 68
 Charlotte Church: CX 4
 Cincinnati Symphony Orchestra: CL 10
 City High: T40 26
 Eric Clapton: BL 5
 Patsy Cline: CCA 14
 Clinic: IND 40
 Club Drama: RP 25; RS 37
 Tammy Cochran: CA 62; CS 23
 Cocoa Brovaz: RS 54
 Renan Almendarez Coello: LT 46; RMS 15
 Kellie Coffey: CS 27
 Coldplay: B200 163
 John Coltrane: JZ 10
 Conjunto Primavera: LT 50; RMS 19, 20
 Harry Connick, Jr.: JZ 3, 6
 Corey: H100 78; HSS 5; RBH 59; RS 6
 Cormega: IND 47
 The Corrs: B200 52
 Conchi Cortes: LPS 24; LT 25; TSS 7
 Course Of Nature: HS 19; MO 24; RO 12
 Mia Cox: DC 50
 El Coyote Y Su Banda Tierra Santa: LA 48; LT 34; RMS 9
 Creed: B200 17; PCA 1, 10; A40 4; H100 20; HA 19; MO 29; RO 11, 13; T40 16
 Crimewave: HSS 62; RP 15; RS 22
 Cristian: LA 33; LPA 13; LPS 11, 12; LT 15, 17; TSS 21
 David Crowder Band: CC 38
 Sheryl Crow: A40 10; T40 36
 Celia Cruz: TSA 9; TSS 13
 The Crystal Method: EA 24
 Custom: MO 20
 Cypress Hill: HSS 60; RS 48

-D-

Willie D: HSS 12; RBH 78; RP 4; RS 7
 Daft Punk: EA 6
 D'Angelo: RA 68; RBH 72
 The Charlie Daniels Band: CA 54, 70; CCA 17
 Daryn Y Los Herederos: TSS 24
 Darude: EA 12; IND 49
 Dashboard Confessional: HS 16; IND 7
 Craig David: B200 56; RBA 42; DS 17; H100 21; HA 22; HSS 15; RBH 82; RS 24; T40 12
 Inaya Day: DC 21
 Default: B200 60; IND 2; A40 25; H100 34; HA 34; MO 5; RO 2
 Def Leppard: PCA 4
 Delerium: DC 39
 Denise: DC 37
 Dennis Da Menace: HSS 59; RP 16; RS 23
 Kevin Denney: CS 22; H100 85; HSS 18
 John Denver: CCA 19
 Depeche Mode: DS 24
 Destiny's Child: B200 29, 183; RBA 19
 Franco De Vita: LPS 36; TSS 35
 Louie DeVito: EA 14
 D-Gotti: RBH 86
 Diamond Rio: CA 58
 Dido: AC 8; DC 13; DS 1; HSS 40
 Joe Diffie: H100 99
 Dimitri From Paris: EA 8; IND 29
 Celine Dion: PCA 11; A40 26; AC 1; H100 38; HA 40; T40 37
 Dirty South: IND 44; RBA 73
 Disturbed: B200 94; RO 19
 Dixie Chicks: CCA 1, 3; PCA 8, 19; CS 9; H100 68; HA 67
 DJ Disciple: DC 50
 DJ Clue: RBA 88
 DJ Encore: EA 22
 DJ Sammy: DS 14
 DJ Skribble: EA 25
 DMX: B200 98; RBA 39; RBC 23; RA 49; RBH 51
 Do: DS 14
 Dolce: DC 20
 Dope: RO 30
 David Draiman: RO 25
 Dr. Dre: RBC 13; RBH 79; RS 41
 Dream: DS 16; HSS 57
 Dream Street: IND 17
 Dream Theater: INT 7
 Drowning Pool: B200 142; RO 23
 Huey Dunbar: TSS 23
 Dungeon Family: RBA 90
 Jermaine Dupri: B200 194; RBA 56; H100 51; HA 48; RA 23; RBH 25
 Bob Dylan: B200 199

-E-

Earshot: RO 27
 Eastern Michigan Gospel Choir: GA 37
 Linda Eder: HS 25
 eels: HS 15
 Elephant Man: RE 13
 Missy "Misdemeanor" Elliott: RBA 78; DC 19; H100 82; RA 26; RBH 28, 79; RS 41
 Richard Elliot: CJ 20
 Tinsley Ellis: BL 14
 Emerson Drive: CS 17; H100 75; HSS 19
 Kim English: DS 15
 Enya: B200 40; NA 1; PCA 6, 36; AC 5, 22; HSS 22
 E.S.G.: IND 37
 Faith Evans: B200 63; RBA 22; H100 15; HA 14; RA 4, 49; RBH 4, 51; RS 38

Rev. Clay Evans And The AARC Mass Choir: GA 16; IND 45
 Sara Evans: CA 29; CS 39
 Eve: T40 26
 Evol: HSS 52; RP 14; RS 21

-F-

Lara Fabian: LPS 29
 Fabolous: B200 119; RBA 52; H100 61; HA 61; RA 46; RBH 47; RS 47; T40 35
 Familiar 48: RO 37
 Fat Joe: B200 32; RBA 18; H100 5; HA 5; HSS 33; RA 5, 31; RBH 5, 33; RP 13; RS 18; T40 15
 Fear No M.O.B.: IND 34; RBA 62
 Alejandro Fernandez: LA 29; LPA 12; LPS 10, 20; LT 8, 29
 Vicente Fernandez: LA 21; RMA 9; RMS 25
 Victor Fields: CJ 19
 Finch: B200 192; HS 13; INT 4
 Five For Fighting: B200 179; A40 6, 39; AC 3; H100 40; HA 39
 Flaw: B200 173; HS 10
 Bela Fleck: CX 10
 Bela Fleck & The Flecktones: CJ 8
 Luis Fonsi: B200 109; HS 1; LA 1; LPA 1; LPS 2; LT 7; TSS 14
 Robben Ford: BL 2
 Kirk Franklin: B200 21; CC 2; GA 1; RBA 6
 Nelson Freire: CL 9
 Freeway: H100 59; HA 58; RA 16; RBH 17
 Friburn & Urik: DC 17
 Fulanito: TSA 11; TSS 31
 Fu Manchu: RO 26
 Funky Green Dogs: DC 27
 Nelly Furtado: B200 55; A40 38

-G-

Ana Gabriel: LA 66; LPS 22; LT 22; RMS 33
 Bill & Gloria Gaither And Their Homecoming Friends: B200 147, 152; CC 12, 14, 28
 Garbage: EA 10
 Kenny Garrett: JZ 19
 Marvin Gaye: RBC 14
 G. Dep: HS 49; RBA 86
 George Gorgie: DC 9
 Gerardo: DC 18
 Stan Getz: JZ 12
 Ghostface Killah: RS 64
 Billy Gilman: CA 73
 Ginuwine: RBA 92; RBC 25; H100 82; RA 26, 74; RBH 28, 80
 Gipsy Kings: LA 47; LPA 19
 Godsmack: PCA 47; MO 21; RO 6
 Goldtrix: DC 1
 Jimmy Gonzalez Y El Grupo Mazz: LA 67; RMS 28
 Goo Goo Dolls: A40 13; H100 44; HA 44; MO 26; T40 24
 Gorillaz: B200 143, 144
 Govi: NA 12
 Gravity Kills: RO 24
 David Gray: B200 187
 James Grear & Company: GA 21
 Great Big Sea: WM 12
 Al Green: PCA 16; RBC 7; RA 51; RBH 58
 Green Day: B200 175
 Lee Greenwood: HSS 48
 Pat Green: CA 41; CS 40
 Andy Griggs: CS 30
 The Grind Family: RBA 97
 Josh Groban: B200 81; INT 17
 Grupo Bryndis: LA 30, 63; RMA 15; LT 42; RMS 14
 Juan Luis Guerra 440: TSA 19
 Guns N' Roses: PCA 27
 Buddy Guy: BL 9
 Alejandra Guzman: LPS 30

-H-

Charlie Haden: JZ 22
 Hahz The Ripper: HSS 27; RBH 91; RP 10; RS 14
 Andricka Hall: DC 25
 Fred Hammond: GA 18
 Ann Hampton Callaway: JZ 14
 Jay Hannan: EA 16
 George Harrison: HSS 35
 Darren Hayes: A40 37; AC 19; DC 28; H100 81
 Headstrong: RO 15
 Don Henley: CS 59
 Ty Herndon: CS 37
 Elder Jimmy Hicks And The Voices Of Integrity: GA 25
 Faith Hill: CCA 12; AC 9
 The Hilliard Ensemble: CL 14
 Lauryn Hill: RBC 18
 Billie Holiday: JZ 25
 Dave Hollister: HSS 27; RBH 91, 96; RP 10; RS 14
 Steve Holy: B200 92; CA 9; CS 11; H100 58; HA 57
 Hometown News: CS 52
 Hoobastank: B200 50; H100 72; HA 71; MO 4; RO 10
 Hot Rod Circuit: IND 33
 Whitney Houston: HSS 42
 Rebecca Lynn Howard: AC 16
 Hyped Up Westbound Soljaz: HSS 75; RP 18; RS 26

-I-

Ibiza: DC 11
 Ice Cube: B200 164; RBA 51
 Enrique Iglesias: B200 22; A40 24; AC 2; DC 16; H100 17, 35; HA 16, 38; LPS 3, 15; LT 9; T40 13; TSS 16

io: H100 46; HA 52; T40 21
 Ill Nino: HS 28
 Iman: LA 64; RMS 24, 31
 Natalie Imbruglia: B200 49; INT 21; A40 8; AC 30; H100 76; T40 33
 The Immobilier: RP 23; RS 34
 IMx: B200 126; IND 5; RBA 26; RA 67; RBH 71
 Incubus: B200 57; PCA 29; MO 11, 15; RO 9
 India.Arie: B200 23; INT 9; RBA 21; H100 88; RBH 98
 Indigo Girls: B200 30; INT 1
 Injected: B200 169; HS 8; MO 22; RO 20
 Intocable: LA 75; LT 19; RMS 4
 Los Invasores De Nuevo Leon: RMS 38
 Chris Isaak: B200 78; INT 16; A40 19; AC 24
 The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs: RBA 58; RBH 100

-J-

Alan Jackson: B200 3; CA 2, 40; CCA 10; INT 24; CS 13, 20; H100 67, 79; HA 66, 74
 Janet Jackson: B200 125; RBA 66; DC 19
 The Jackson 5: RBC 24
 Michael Jackson: B200 89, 166; RBA 34; H100 54; HA 51; RA 13, 75; RBH 14, 83
 Jagged Edge: B200 191; RBA 49; DS 11; HSS 58; RA 36; RBH 38; RS 52
 Jaheim: B200 43; RBA 4; H100 41; HA 35; RA 9; RBH 11
 Bishop T.D. Jakes: CC 19; GA 5
 Bishop T.D. Jakes & The Potter's House Mass Choir: GA 23
 Boney James: CJ 3; RBA 68; RBH 96
 Etta James: JZ 13
 Jamiroquai: EA 17; DC 5
 Tim Janis: CX 12
 Jars Of Clay: B200 70; CC 4
 Ja Rule: B200 20; RBA 13; H100 1, 4, 62; HA 1, 4, 60; RA 8, 15, 21, 65; RBH 9, 15, 21, 69; RS 55, 60; T40 1, 6, 38
 Jacky Jasper: IND 24; RBA 60
 Jay-Z: B200 143, 159; RBA 48, 70, 77; RBC 9; H100 94; HSS 16, 72; RA 48, 55; RBH 41, 53, 93; RP 5; RS 8, 51, 53
 Jaz-O: RP 23; RS 34
 Waylon Jennings: CA 50; CCA 4, 16, 23; PCA 22
 Jeremiah Freed: RO 39
 Jewel: B200 74; A40 5; AC 26; H100 64; HA 62; T40 28
 Jose Alfredo Jimenez: LA 43, 59
 Jimmy Eat World: B200 84; A40 32; H100 63; HA 63; MO 3
 Joe: B200 91; RBA 30; RA 37; RBH 39
 Elton John: PCA 41; AC 10
 Carolyn Dawn Johnson: CA 45; AC 28; CS 18
 Jack Johnson: B200 118; HS 3; MO 30
 Jonell: H100 100; HSS 8; RBH 68; RP 8; RS 12
 Donell Jones: RA 63; RBH 66
 George Jones: CA 64; CS 55
 Norah Jones: B200 62; CJ 1; INT 5
 Roy Jones, Jr.: RBA 64; HSS 27; RBH 91; RP 10; RS 14
 Sir Charles Jones: HS 29; IND 15; RBA 36
 Richard Joo: CL 4
 Montell Jordan: RA 61; RBH 67
 Journey: PCA 23
 The Judds: CCA 20
 Jump 5: CC 34; HS 48
 Juvenile: RBA 98; RBC 21; HSS 29; RBH 87; RP 7; RS 10

-K-

Israel Kamakawiwo'Ole: WM 8
 K-Ci & JoJo: HSS 74
 Anthony Kearns: HS 46; IND 19; WM 3
 John P. Kee: GA 34, 39
 Toby Keith: B200 53; CA 5; CCA 11, 22; CS 6; H100 42; HA 36
 R. Kelly: RBA 69, 77; RBC 22; H100 87, 94; HSS 16, 72; RA 31, 48, 55; RBH 33, 41, 53, 81, 93; RP 5; RS 8, 53
 Alicia Keys: B200 12; INT 10; RBA 17; A40 29; AC 27; RA 28, 41; RBH 31, 46
 Khia: RBA 89
 KHZ: DC 42
 Kid Rock: B200 35; PCA 7; RO 18
 Kidz Bop Kids: B200 172
 Killa Beez: B200 46; IND 1; RBA 9
 Killer Mike: H100 27; HA 24; RA 24; RBH 23; RS 58; T40 30
 B.B. King: BL 5
 Carole King: PCA 17
 Kittle: IND 43
 Jennifer Knapp: CC 36
 Knoc-Turn'Al: RBC 79; RS 41
 Korn: MO 35; RO 28
 Kosheen: EA 15; DS 21
 Diana Krall: B200 96; JZ 1
 Alison Krauss: B200 104; CA 11; CCA 15; INT 11
 Lenny Kravitz: B200 149; A40 23, 36
 Kris Kross: HSS 64
 KRS-One And The Temple Of Hiphop: GA 24
 Kurupt Seed: RS 59

-L-

Rachael Lampa: B200 156; CC 15; HS 5
 David Lanz: CJ 13; NA 14
 Lasgo: DS 25
 Tracy Lawrence: CS 54
 Shannon Lawson: CS 35
 Murphy Lee: RBH 97

Tommy Lee: RO 34
Melina Leon: LPS 32; TSS 22
Gerald Levert: RBA 76; RA 70; RBH 77
Glenn Lewis: H100 32; HA 31; RA 12; RBH 13; RS 71

Ramsey Lewis: JZ 4
LaLey: LA 23; LPA 11
The LFT Church Choir: GA 40
Liberacion: LA 40; LT 18; RMS 6
Lifehouse: B200 188; A40 11, 21
Lightforce: DC 32
Lil Blacky: IND 32; RBA 67
Lil Bow Wow: B200 64; RBA 29; RA 34; RBH 35
Lil' J: HSS 10; RBH 88; RS 11
Lil Jon & The East Side Boyz: IND 36
Lil' Keke: HS 27; IND 14; RBA 43
Lil' Romeo: H100 78; HSS 5; RBH 59; RS 6
Lil' Smoke: RS 61
Limp Bizkit: B200 178
Linkin Park: B200 6; A40 18; H100 2; HA 2; MO 7, 32; RO 5; T40 3
Little Big Town: CS 44
LL Cool J: RS 75
Local H: IND 30
Lo Fidelity Allstars: DC 4
Lonestar: B200 162; CA 20; AC 4; CS 25
Loon: H100 49; HA 45; RA 22; RBH 22; T40 40
Jennifer Lopez: B200 10, 90; RBA 16, 99; H100 1; HA 1; RA 8; RBH 9; T40 1
Jesus Lopez-Cobos: CL 10
Lostprophets: HS 44; MO 33
Patty Loveless: CA 38
Lyle Lovett: CA 69
Ludacris: B200 7; RBA 3; H100 45, 47, 51; HA 43, 46, 48; HSS 50; RA 17, 23, 39; RBH 16, 25, 44; RP 17; RS 25, 75; T40 29
Lynyrd Skynyrd: PCA 25

-M-

Yo-Yo Ma: CL 1, 3, 8
Mack 10: RBA 50
Madonna: B200 200; PCA 44; DS 12
Raven Maize: DC 14
Cheb Mami: DS 22
Barry Manilow: B200 18; IND 31; INT 8
Patricia Manterola: LA 41; LPA 16
Mantra: DC 34
Victor Manuel: LT 31; TSS 4
Bob Marley: PCA 20; RE 1, 15
Bob Marley And The Wailers: RE 3
Damian "Jr. Gong" Marley: RE 7
Brad Martin: CS 38
Ricky Martin: HSS 70
Rogelio Martinez: LT 47; RMS 17
Mary Mary: CC 22; GA 7; RBA 65
Pepper Mashay: DC 7
Timo Maas: DC 44
Master P: B200 124; RBA 35; RBH 99
Masters At Work: DC 37
matchbox twenty: AC 6
Keiko Matsui: CJ 21
Dave Matthews Band: B200 102; A40 14
Maxwell: B200 108; RBA 37; DS 5; H100 65; HA 65; HSS 67; RA 19, 30; RBH 19, 32; RS 65
John Mayer: B200 82; A40 17
Martina McBride: B200 93; CA 10; CS 1; H100 31; HA 29
Delbert McClinton: BL 3; CA 63
Nicole J. McCloud: DS 10
Donnie McClurkin: B200 161; CC 17; GA 4; RBA 53
Brian McComas: CS 47
Mindy McCready: CS 58
John McDermott: HS 38; WM 2
Reba McEntire: CA 30; CS 43
Bobby McFerrin: CJ 15
Tim McGraw: B200 54, 135; CA 6, 15; CCA 24; CS 2, 8; H100 37, 57; HA 32, 55
Mark McGuinn: CA 71; CS 32
Brian McKnight: RBA 91; AC 23
Melody: LA 38; LPA 15; LPS 27; TSS 19
Roy D. Mercer: CA 65
MercyMe: B200 67; CC 3
Jo Dee Messina: B200 137; CA 17; AC 21; CS 8; H100 57; HA 55
Metallica: PCA 9
Pat Metheny Group: CJ 2
Method Man: H100 100; HSS 8; RA 72; RBH 68, 75; RP 8; RS 12, 56
Tanto Metro & Devonte: RE 6; H100 96; RA 50; RBH 55
Edgar Meyer: CL 8
Luis Miguel: LA 10; LPA 5; LPS 7; LT 12; TSS 36
Christina Milian: HSS 14; RS 43
Marcus Miller: CJ 25
Millencolin: HS 22; IND 9
Kylie Minogue: B200 9; INT 20; A40 33; DC 46; DS 7; H100 10; HA 10; T40 4
Minott: RS 59
Mobb Deep: B200 101; RBA 33; H100 84; RA 45; RBH 52
Grupo Modelo: LA 68
Monchy & Alexandra: HS 47; LA 8; TSA 2; LT 33; TSS 5
Jane Monheit: JZ 9, 24
Yolandita Monge: LA 51; LPA 20; LPS 28; TSS 30
Ricardo Montaner: LPS 33, 38
Pablo Montero: LA 22; LPA 10; LPS 9; LT 10; RMS 27; TSS 37
John Michael Montgomery: CA 57
Montgomery Gentry: CA 60; CS 50
Stanton Moore: JZ 17

Lorrie Morgan: CA 37; IND 20
Alanis Morissette: B200 4; INT 3; PCA 31; A40 3; H100 26; HA 27; T40 17
La Mosca Tse Tse: LPS 39
Pilar Montenegro: LA 19; LPA 8; WM 7; LPS 13; LT 1; RMS 1; TSS 32
Bob Mould: HS 45; IND 18; INT 19
Mr. Cheeks: RBA 87; H100 16; HA 33; HSS 1; RA 11; RBH 6; RP 1; RS 1
Mr. Low Down: HSS 52; RP 14; RS 21
Ms. Jade: H100 98; RA 54; RBH 56
Nicole C. Mullen: CC 25; HS 36
Shirley Muldock: GA 12
Keith Murray: RS 75
Mushroomhead: HS 17
Musiq: H100 69; HA 68; RA 18; RBH 18; RS 36
Charlie Musselwhite: BL 11
Myra: TSS 33
Mystikal: B200 85; RBA 25; H100 86; RA 29; RBH 30

-N-

Nappy Roots: B200 37; RBA 7; H100 89; RA 40; RBH 42; RS 73
Nas: B200 27; RBA 8; RBC 5, 11, 12; H100 95; RA 35, 36, 53; RBH 37, 38, 54; RS 40
Nate Dogg: RBA 74
Natures Problem: RBA 79
Naughty By Nature: DS 23; H100 93; HSS 7; RBH 40; RP 2; RS 4
Ednita Nazario: LPS 35; TSS 39
MeShell Ndegeocello: DC 47
Frankie Negron: TSA 16; LT 43; TSS 8
Nelly: B200 128; RBA 75; DS 11; H100 6; HA 13; HSS 2, 58; RA 60; RBH 27; RS 3, 52; T40 7
Willie Nelson: B200 138; CA 18; CCA 5, 25; PCA 37; CS 28
N*E*R*D*: B200 61; RBA 31
Ann Nesby: RA 51; RBH 58
New Creation Of God: GA 31
New Life Community Choir: GA 34
Thomas Newman: DC 26
New Order: DC 41
Next: H100 41; HA 35; RA 9; RBH 11; RS 69
Joe Nichols: CS 46
Nickel Creek: B200 127; CA 13; HS 4; IND 6; CS 49
Nickelback: B200 11; A40 2; H100 3, 74; HA 3, 73; MO 8, 18; RO 3, 8; T40 2
Tito Nieves: LT 31; TSS 4
Nine20: HSS 69; RBH 90; RS 29
Nivea: HSS 63
No Doubt: B200 45; A40 15; H100 19; HA 18; T40 8
NOFX: IND 8
No Good: HSS 11; RBH 61; RP 3; RS 5
The Notorious B.I.G.: RBC 2, 3; HSS 53, 56; RP 20; RS 31, 49
*N Sync: B200 87; H100 6; HA 13; HSS 2; RA 60; RBH 27; RS 3; T40 7

-O-

OC: RS 50
Mark O'Connor: CL 8
The Offspring: MO 39; RO 38
Jamie O'Neal: CA 53; CS 33, 48
The Ones: DC 23
La Oreja De Van Gogh: LPS 19; LT 36
Original P: RBA 95; HSS 75; RP 18; RS 26
Oro Solido: TSA 15
Fernando Ortega: CC 29; HS 42
Ozzy Osbourne: B200 110; PCA 50; RO 32
Ospina: DC 25
O-Town: AC 18
OutKast: B200 38; RBA 24; H100 27; HA 24; RA 24; RBH 23; RS 58; T40 30
Out Of Eden: CC 24; HS 26
Ozomatli: LA 71

-P-

Petey Pablo: B200 111; RBA 47; RBH 92
Joe Pace & The Colorado Mass Choir: GA 11
Lindsay Pagano: HSS 43
Brad Paisley: CA 26; CS 19, 31; H100 80; HA 75
Los Palominos: LA 39; RMA 20; RMS 30
Palomo: LA 28; RMA 14; LT 13; RMA 2, 32
Pastor Troy: RBA 96
Laura Pausini: LA 20; LPA 9; LPS 23; LT 38
Luciano Pavarotti: CL 2
P. Diddy: DC 19; H100 29, 49; HA 25, 45; HSS 24; RA 10, 22; RBH 10, 22; RP 9; RS 13; T40 40
Carlton Pearson And The Azusa Mass Choir: GA 36
Murray Perahia: CL 11
Amanda Perez: H100 83; HSS 9
Perion: HSS 27; RBH 91; RP 10; RS 14
Pesado: LA 25; RMA 11; LT 45; RMS 16
Pet Shop Boys: DS 18
Bernadette Peters: HS 39; INT 14
Tom Petty And The Heartbreakers: PCA 32
Phantom Planet: B200 174; HS 11; MO 38
Phatty Banks: RP 25; RS 37
Phillips, Craig And Dean: CC 40
Edith Piaf: CL 15
Pimpinella: LA 45; LPA 17
Pink: B200 8; A40 16; DS 4; H100 22, 36; HA 20, 42; HSS 66; T40 11, 19
Pink Floyd: B200 121; PCA 3
Alexandre Pires: HS 34; LA 5; LPA 3; LPS 1, 6; LT 6, 11; TSS 9
Play: HSS 20
Plus One: B200 86; CC 6
P.O.D.: B200 19; CC 1; H100 30; HA 28; MO 1; RO

7; T40 39
El Poder Del Norte: LA 18; RMA 8; LT 48; RMS 18, 36
Poison: PCA 46
Christoph Poppen: CL 14
PPK: DC 45
Julio Preciado Y Su Banda Perla Del Pacifico: RMS 35
Elvis Presley: IND 28; HSS 51
Pretty Willie: HSS 23; RBH 89; RP 22; RS 33
Prince: IND 42
Prophet Jones: RBA 61; RA 66; RBH 70
Puddle Of Mudd: B200 13; A40 9; H100 7; HA 6; MO 2; RO 1, 17; T40 9
Puerto Rican Power: TSS 12, 28, 40
Puppah Nas-T: DC 37
Puretone: DC 38

-Q-

Quarashi: MO 40
Queen: PCA 45
Quetzal: LA 74
A.B. Quintanilla Y Los Kumbia Kings: LA 13; LPA 6; LT 41; RMS 13

-R-

Radical For Christ: GA 18
Raekwon: RS 64
Rakim: RA 58; RBH 65
Rancid: IND 8
Rani: DC 39
Rascal Flatts: B200 51; CA 4; CS 7; H100 56; HA 53
Peter Rauhofer: DS 18
The Rawlwo Boys: RS 61
Los Razos: LA 72
Redd Eyezz: HSS 29; RBH 87; RP 7; RS 10
Redman: RA 72; RBH 75; RS 56
Dianne Reeves: JZ 11
Regency Buck: DC 12
Remy Zero: A40 40
Res: HS 33; RBA 45; DC 35
Reveille: RO 31
Lydia Rhodes: DC 34
Los Rieleros Del Norte: LA 42; RMS 29
LeAnn Rimes: CA 42; A40 27; AC 20, 25; DS 3; H100 14; HA 17; HSS 6; T40 10
The Rippingtons Featuring Russ Freeman: CJ 11
Juan Rivera: RMS 37
Nine20: HSS 69; RBH 90; RS 29
Nivea: HSS 63
No Doubt: B200 45; A40 15; H100 19; HA 18; T40 8
NOFX: IND 8
No Good: HSS 11; RBH 61; RP 3; RS 5
The Notorious B.I.G.: RBC 2, 3; HSS 53, 56; RP 20; RS 31, 49
*N Sync: B200 87; H100 6; HA 13; HSS 2; RA 60; RBH 27; RS 3; T40 7

-S-

Sade: B200 68; PCA 28; RBA 41; RBC 19; DS 8
Sanchez: RE 12
Raphael Saadiq: RA 68; RBH 72
Gilberto Santa Rosa: LA 69; TSA 7; LT 16; TSS 2, 26
Juelz Santana: RA 56; RBH 62
Alejandro Sanz: HS 31; LA 4; LPA 2; LPS 21; LT 37
Savage Garden: HSS 46
Sawyer Brown: CS 51
The John Scofield Band: CJ 10
Jill Scott: RBA 57, 94; RA 59; RBH 64
Peggy Scott-Adams: BL 1; IND 21
Earl Scraggs And Friends: CA 51
Joan Sebastian: HS 50; IND 22, 38; LA 9, 12; RMA 3, 5; LPS 16; LT 4; RMS 8
Jon Secada: LT 44; TSS 11
Bob Seger & The Silver Bullet Band: PCA 2
Selena: LA 60
Sensefield: A40 31
Erick Sermon: RA 71; RBH 76
Sevendust: IND 13; MO 37; RO 22
Shaggy: B200 195; RE 2
Shakira: B200 16; A40 35; DC 15; H100 39, 53; HA 41, 56; LPS 5, 17; LT 3, 28; T40 23, 25; TSS 20
Remy Shand: B200 39; RBA 15; RA 69; RBH 73
Sharissa: B200 66; RBA 14; H100 77; RA 25; RBH 24

SheDaisy: CS 36
Blake Shelton: CA 46; CS 60
Sherm: RS 74
Janis Siegel: JZ 20
Carly Simon: DC 19
Frank Sinatra: B200 182; PCA 34
Ricky Skaggs & Friends: CA 44
Slanted Eyezz: HSS 29; RBH 87; RP 7; RS 10
Sleepy Brown: H100 45; HA 43; HSS 50; RA 17; RBH 16; RP 17; RS 25
Slim Thug: IND 37
Richard Smallwood With Vision: GA 14
Esther Smith: GA 32
Michael W. Smith: B200 73; CC 5
Will Smith: HSS 31
Snoop Dogg: RBA 100
The Soggy Bottom Boys: CS 41
Soil: HS 43; RO 36
Solar City: DC 7
Solars: IND 23; WM 4
Marco Antonio Solis: LA 62; LPS 25, 37; LT 27; RMS 39
Something Corporate: MO 31

Jimmy Sommers: CJ 22
Soulive: CJ 5
Britney Spears: B200 28
Staind: B200 72; H100 71; HA 70; MO 6; RO 4
Trammel Starks: NA 9
Brenda K. Starr: LT 31; TSS 4
Starsailor: B200 170; HS 9
Static-X: RO 29
Tommy Shane Steiner: CS 10; H100 66; HA 64
Ray Stevens: CA 36; HSS 17
Rod Stewart: B200 105
St. Germain: CJ 16
Sting: B200 139; DC 31; DS 22
Rebecca St. James: B200 120; CC 9
Angie Stone: B200 117; RBA 32; DC 6; H100 90; RA 32, 44; RBH 34, 49
Stone Temple Pilots: HSS 26
George Strait: B200 189; CA 22; CCA 21; CS 21
Barbra Streisand: B200 95
Strik nine: HSS 30; RBH 95; RP 12; RS 17
The Strokes: B200 103; MO 17
Sublime: PCA 21
Sum 41: B200 154; HSS 28
Keith Sweat: RBC 17
System Of A Down: B200 26; PCA 12; H100 91; MO 13, 19; RO 16

-T-

Olga Tanon: LA 65; TSA 6; TSS 17, 38
Tantric: B200 193
James Taylor: PCA 13
Los Temerarios: LA 27, 70; RMA 13
The Temptations: RBC 15
Tenacious D: B200 180
John Tesh: B200 113; CC 8; IND 4
Thievery Corporation: JZ 5
Third Day: B200 151; CC 13, 32
Carl Thomas: RS 64
Cyndi Thomson: CA 24
Thursday: HS 32; IND 16
T.L.: RBA 63
Los Tigres Del Norte: LA 52; LT 39; RMS 11
Timbaland & Magoo: RBA 84
Aaron Tippin: HSS 21
tobyMac: CC 35
T.O.K.: RE 14
Tool: RO 35
T.O.R.O.: RS 61
Los Toros Band: TSS 29
Toya: H100 97; HSS 41; RS 62
Train: B200 69; INT 18; A40 7, 30; AC 13; RO 40
Randy Travis: CA 72
Trick Pony: CA 32; CS 24
Trik Turner: B200 100; MO 10
Travis Tritt: B200 129; CA 14, 68, 75; CS 14; H100 73; HA 72
Truth Hurts: RA 58; RBH 65
Los Tucanes De Tijuana: HS 41; LA 7, 50; RMA 2; LT 32; RMS 10, 40
Shania Twain: CCA 2; PCA 18
Tweet: H100 11, 82; HA 9; HSS 32; RA 1, 26; RBH 2, 28; RS 20; T40 32
Twin: RS 72
Twista: RBC 20
Ronan Tynan: CX 14; HS 46; IND 19; WM 3
Steve Tyrell: JZ 8
Moses Tyson, Jr.: GA 22

-U-

U2: B200 25; INT 6; PCA 5
UB40: RE 5
UGK: RBA 46
Uncle Kracker: AC 15
Union Station: B200 104; CA 11; INT 11
Unwritten Law: B200 97; MO 12
Polo Urias Y Su Maquina Mortena: RMS 23
Usher: B200 15; RBA 10; H100 12, 18, 49; HA 11, 15, 45; RA 3, 22, 27; RBH 3, 22, 29; T40 18, 34, 40

-V-

Ian Van Dahl: DS 6; HSS 68
Luther Vandross: B200 186; PCA 33; RBA 44; RA 52; RBH 57
Sergio Vargas: TSS 18
Phil Vassar: CS 12; H100 60; HA 59
Jimmie Vaughan: BL 10
Stevie Ray Vaughan And Double Trouble: BL 6, 15
Eddie Vedder: A40 28
Veggie Tunes: IND 39
Jaci Velasquez: LA 54; LPS 18
Johnny Vicious: EA 4; HS 24; IND 12
Alicia Villarreal: LA 11; RMA 4; LT 23; RMS 7
Fernando Villalona: LT 44; TSS 11
Viola: DC 29
V.I.P. Music & Arts Seminar Mass Choir: GA 39
Virtue: GA 33
Vita: RP 19; RS 30
Carlos Vives: LA 16; TSA 3; LPS 4; LT 2; TSS 1
Anne Sofie Von Otter: CL 12

-W-

The Wailers: PCA 20; RE 1, 15
Hezekiah Walker: GA 40
Andre Ward: CJ 9; RBA 72
Latanza Waters: DC 30
Russell Watson: CX 6
Ben Watt: EA 16
Weebie: RBH 99
Weezer: MO 27
Peter White: CJ 12

The White Stripes: B200 157; HS 6; MO 25
Doug Williams: GA 20
Hank Williams III: CA 33; HS 40
Hank Williams Jr.: CA 35; CCA 8
John Williams: CL 1
John Williams: CX 5
Lee Williams And The Spiritual QCs: GA 26
Melvin Williams: GA 20
Pharrell Williams: H100 29; HA 25; HSS 24; RA 10; RBH 10; RP 9; RS 13
Mark Willis: CS 33
Michael Wilson: RBH 86
Nancy Wilson: JZ 4
BeBe Winans: CC 21; GA 6; RBA 83
CeCe Winans: CC 33; GA 10
Lee Ann Womack: CA 31; AC 7; CS 28
Darryl Worley: CS 45
W.O.S.P.: DC 24
Chely Wright: CA 43; CS 26
Finbar Wright: HS 46; IND 19; WM 3
Jaguar Wright: B200 130; RBA 27
Wu-Tang Clan: B200 197; RBA 55
Keke Wyatt: B200 83; RBA 20; H100 33; HA 30; RA 7; RBH 8
Zakk Wylde's Black Label Society: HS 23; IND 11

-X-

Xcezzo: RMS 34
X-Ecutioners: B200 31; RBA 28; H100 92; MO 14; RO 33

-Y-

Yanni: NA 4, 5
Yanou: DS 14
Trisha Yearwood: CA 56; CS 16, 59
Ying Yang Twins: RA 42; RBH 48
Pete Yorn: B200 177; HS 12; A40 34; MO 36
Youthful Praise: GA 38

-Z-

Charlie Zaa: HS 37; LA 6; LPA 4; LPS 8; LT 5; TSS 15
Zero 7: EA 9
Zoegirl: CC 20; HS 20
Rob Zombie: B200 88; MO 23; RO 14

--SOUNDTRACKS--

All: B200 184; RBA 82; STX 16
All About The Benjamins: B200 65; IND 3; RBA 12; STX 7
Amelie: WM 5
American Pie 2: STX 21
A Beautiful Mind: CX 7
Big Bad Love: BL 7
Black Hawk Down: WM 6
Coyote Ugly: B200 80; CA 8; STX 8
Crouching Tiger, Hidden Dragon: CX 13
Down From The Mountain: B200 190; CA 23; INT 22; STX 17
The Fast And The Furious: B200 145; STX 13
The Fast And The Furious: More Fast And Furious: B200 167; STX 15
Finding Forrester: JZ 23
Gosford Park: CX 15
Hardball: STX 19
How High: RBA 85; STX 22
I Am Sam: B200 41; INT 13; STX 4
The Lord Of The Rings: The Fellowship Of The Ring: B200 131; STX 11
Moulin Rouge: B200 58; INT 23; STX 5
Moulin Rouge 2: B200 132; INT 12; STX 12
O Brother, Where Art Thou?: B200 1; CA 1; INT 2; STX 1
The Princess Diaries: B200 196; STX 18
Queen Of The Damned: B200 34; STX 3
Resident Evil: B200 24; STX 2
Rock Star: STX 25
Save The Last Dance: STX 23
Shrek: B200 59; STX 6
Songcatcher: CA 74
Spongebob Squarepants Original Theme Highlights: STX 20
State Property: B200 99; RBA 23; STX 9
Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 28
Three 6 Mafia & Hyznote Minds Presents: Choices — The Album: RBA 71; STX 24
A Walk To Remember: B200 116; STX 10
The Wash: RBA 93
We Were Soldiers: B200 160; CA 19; STX 14

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MARCH 30 2002			Billboard MODERN ROCK TRACKS™	
THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
			NUMBER 1	1 Week At Number 1
2	1	YOUTH OF THE NATION	ATLANTIC	P.O.D.
3	2	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
4	3	THE MIDDLE	DREAMWORKS	Jimmy Eat World
5	4	CRAWLING IN THE DARK	ISLAND/IDJMG	Hoobastank
6	5	WASTING MY TIME	TVT	Default
7	6	FOR YOU	FLI/ELEKTRA/EEG	Staind
8	7	IN THE END	WARNER BROS.	Linkin Park
9	8	TOO BAD	ROADRUNNER/IDJMG	Nickelback
10	9	FIRST DATE	MCA	Blink-182
11	10	FRIENDS & FAMILY	RCA	Trik Turner
12	11	NICE TO KNOW YOU	IMMORTAL/EPIC	Incubus
13	12	SEEN' RED	INTERSCOPE	Unwritten Law
14	13	TOXICITY	AMERICAN/COLUMBIA	System Of A Down
15	14	IT'S GOIN' DOWN	LOUIE/COLUMBIA	X-Ecutioners
16	15	WISH YOU WERE HERE	IMMORTAL/EPIC	Incubus
17	16	THE WAY YOU LIKE IT	ARISTA	Adema
18	17	LAST NITE	RCA	The Strokes
19	18	HOW YOU REMIND ME	ROADRUNNER	Nickelback
20	19	CHOP SUEY	AMERICAN/COLUMBIA	System Of A Down
21	20	HEY MISTER	ARTIST/DIRECT	Custom
22	21	I STAND ALONE	REPUBLIC/UNIVERSAL	Godsmack
23	22	FAITHLESS	ISLAND/IDJMG	Injected
24	23	NEVER GONNA STOP	GEFFEN/INTERSCOPE	Rob Zombie
25	24	CAUGHT IN THE SUN	LAVA/ATLANTIC	Course Of Nature
26	25	FELL IN LOVE WITH A GIRL	THIRD MAN/V2	The White Stripes
27	26	HERE IS GONE	WARNER BROS.	Goo Goo Dolls
28	27	DOPE NOSE	GEFFEN/INTERSCOPE	Weezer
29	28	AMBER	VOLCANO	311
30	29	MY SACRIFICE	WIND-UP	Creed
31	30	FLAKE	ENJOY/UNIVERSAL	Jack Johnson
32	31	IF YOU C JORDAN	DRIVE-THRU/MCA	Something Corporate
33	32	PAPER CUT	WARNER BROS.	Linkin Park
34	33	SHINOBI VS. DRAGON NINJA	COLUMBIA	Lostprophets
35	34	THE REMEDY	EXASTY	Abandoned Pools
36	35	HERE TO STAY	IMMORTAL/EPIC	Korn
37	36	STRANGE CONDITION	COLUMBIA	Pete Dinklage
38	37	LIVE AGAIN	TVT	Sevendust
39	38	CALIFORNIA	DAYLIGHT/EPIC	Phantom Planet
40	39	DEFY YOU	COLUMBIA	The Offspring
		STICK 'EM UP	TIME BOMB/COLUMBIA	Quarashi

MARCH 30 2002			Billboard MAINSTREAM ROCK TRACKS™	
THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
			NUMBER 1	7 Weeks At Number 1
1	1	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
2	2	WASTING MY TIME	TVT	Default
3	3	TOO BAD	ROADRUNNER/IDJMG	Nickelback
4	4	FOR YOU	FLI/ELEKTRA/EEG	Staind
5	5	IN THE END	WARNER BROS.	Linkin Park
6	8	I STAND ALONE	REPUBLIC/UNIVERSAL	Godsmack
7	7	YOUTH OF THE NATION	ATLANTIC	P.O.D.
8	6	HOW YOU REMIND ME	ROADRUNNER	Nickelback
9	9	NICE TO KNOW YOU	IMMORTAL/EPIC	Incubus
10	12	CRAWLING IN THE DARK	ISLAND/IDJMG	Hoobastank
11	11	BULLETS	WIND-UP	Creed
12	13	CAUGHT IN THE SUN	LAVA/ATLANTIC	Course Of Nature
13	10	MY SACRIFICE	WIND-UP	Creed
14	14	NEVER GONNA STOP	GEFFEN/INTERSCOPE	Rob Zombie
15	17	ADRIANA	RCA	Headstrong
16	20	TOXICITY	AMERICAN/COLUMBIA	System Of A Down
17	18	CONTROL	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
18	15	LONELY ROAD OF FAITH	LAVA/ATLANTIC	Kid Rock
19	16	DOWN WITH THE SICKNESS	GIANT/REPRISE	Disturbed
20	22	FAITHLESS	ISLAND/IDJMG	Injected
21	21	THE WAY YOU LIKE IT	ARISTA	Adema
22	24	LIVE AGAIN	TVT	Sevendust
23	25	TEAR AWAY	WIND-UP	Drowning Pool
24	26	ONE THING	SANCTUARY	Gravity Kills
25	27	FORSAKEN	WARNER BROS.	David Draiman
26	23	SQUASH THAT FLY	MAMMOTH	Fu Manchu
27	31	GET AWAY	WARNER BROS.	Earshot
28	NEW	HERE TO STAY	IMMORTAL/EPIC	Korn
29	34	COLD	WARNER BROS.	Static-X
30	29	SLIPPING AWAY	FLI/EPIC	Dope
31	36	INSIDE OUT (CAN YOU FEEL ME NOW)	ELEKTRA/EEG	Reveille
32	30	DREAMER	EPIC	Ozzy Osbourne
33	35	IT'S GOIN' DOWN	LOUIE/COLUMBIA	X-Ecutioners
34	NEW	HOLD ME DOWN	MCA	Tommy Lee
35	28	LATERALUS	TOOL/DISSECTIONAL/VOLCANO	Tool
36	33	UNREAL	J	Soil
37	37	THE QUESTION	REFUG/MCA	Familiar 48
38	32	DEFY YOU	COLUMBIA	The Offspring
39	NEW	AGAIN	REPUBLIC/UNIVERSAL	Jeremiah Freed
40	NEW	SHE'S ON FIRE	COLUMBIA	Train

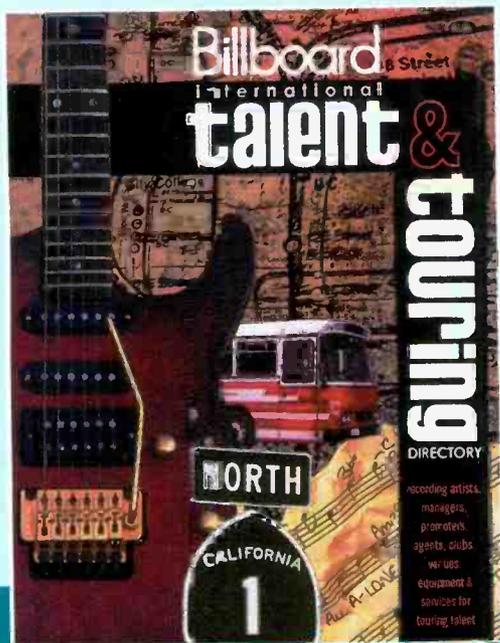
MARCH 30 2002			Billboard TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
			NUMBER 1	2 Weeks At Number 1
1	1	AIN'T IT FUNNY	JENNIFER LOPEZ FEATURING JA RULE	EPIC
2	2	HOW YOU REMIND ME	NICKELBACK	ROADRUNNER/IDJMG
3	3	IN THE END	LINKIN PARK	WARNER BROS.
4	5	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE	CAPITOL
5	4	WHEREVER YOU WILL GO	THE CALLING	RCA
6	6	ALWAYS ON TIME	JA RULE FEATURING ASHANTI	MURDER INC./DEF JAM/IDJMG
7	8	GIRLFRIEND	'N SYNC FEATURING NELLY	JIVE
8	7	HEY BABY	NO DOUBT FEATURING BOUNTY KILLER	INTERSCOPE
9	12	BLURRY	PUDDLE OF MUDD	FLAWLESS/GEFFEN/INTERSCOPE
10	10	CAN'T FIGHT THE MOONLIGHT	LEANN RIMES	CURB
11	13	DON'T LET ME GET ME	PINK	ARISTA
12	11	7 DAYS	CRAIG DAVID	WILDSTAR/ATLANTIC
13	17	ESCAPE	ENRIQUE IGLESIAS	INTERSCOPE
14	19	ALL YOU WANTED	MICHELLE BRANCH	MAVERICK/WARNER BROS.
15	20	WHAT'S LUV?	FAT JOE FEATURING ASHANTI	TERROR SQUAD/ATLANTIC
16	9	MY SACRIFICE	CREED	WIND-UP
17	16	HANDS CLEAN	ALANIS MORISSETTE	MAVERICK/REPRISE
18	15	U GOT IT BAD	USHER	ARISTA
19	14	GET THE PARTY STARTED	PINK	ARISTA
20	18	WHAT ABOUT US?	BRANDY	ATLANTIC
21	22	RAPTURE (TASTES SO SWEET)	IID	UNIVERSAL
22	28	A THOUSAND MILES	VANESSA CARLTON	A&M/INTERSCOPE
23	24	UNDERNEATH YOUR CLOTHES	SHAKIRA	EPIC
24	30	HERE IS GONE	GOO GOO DOLLS	WARNER BROS.
25	21	WHENEVER, WHEREVER	SHAKIRA	EPIC
26	25	CARAMEL	CITY HIGH FEATURING EVE	BOOGA BASEMENT/INTERSCOPE
27	32	FOOLISH	ASHANTI	MURDER INC./DEF JAM/IDJMG
28	26	STANDING STILL	JEWEL	ATLANTIC
29	27	ROLL OUT (MY BUSINESS)	LUDACRIS	DISTURBIN' THA PEACE/DEF JAM SOUTH/IDJMG
30	29	THE WHOLE WORLD	OUTKAST FEATURING KILLER MIKE	ARISTA
31	23	NO MORE DRAMA	MARY J. BLIGE	MCA
32	34	OOPS (OH MY)	TWEET	THE GOLD MIND/ELEKTRA/EEG
33	31	WRONG IMPRESSION	NATALIE IMBRUGLIA	RCA
34	38	U DON'T HAVE TO CALL	USHER	ARISTA
35	33	YOUNG'N (HOLLA BACK)	FABOLOUS	DESERT STORM/ELEKTRA/EEG
36	NEW	SOAK UP THE SUN	SHERYL CROW	A&M/INTERSCOPE
37	39	A NEW DAY HAS COME	CELINE DION	EPIC
38	35	LIVIN' IT UP	JA RULE FEATURING CASE	MURDER INC./DEF JAM/IDJMG
39	NEW	YOUTH OF THE NATION	P.O.D.	ATLANTIC
40	NEW	I NEED A GIRL (PART ONE)	P. DIDDY FEATURING USHER & LOON	BAD BOY/ARISTA

MARCH 30 2002			Billboard ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
			NUMBER 1	1 Week At Number 1
1	2	A NEW DAY HAS COME	EPIC	Celine Dion
2	1	HERO	INTERSCOPE	Enrique Iglesias
3	3	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
4	4	I'M ALREADY THERE	BNA	Lonestar
5	6	ONLY TIME	REPRISE	Enya
6	5	IF YOU'RE GONE	LAVA/ATLANTIC	matchbox twenty
7	7	I HOPE YOU DANCE	MCA NASHVILLE/UNIVERSAL	Lee Ann Womack
8	8	THANK YOU	ARISTA	Dido
9	15	THERE YOU'LL BE	HOLLYWOOD/WARNER BROS.	Faith Hill
10	10	THIS TRAIN DON'T STOP THERE ANYMORE	ROCKET/UNIVERSAL	Elton John
11	9	DROWNING	JIVE	Backstreet Boys
12	13	I NEED YOU	COLUMBIA	Marc Anthony
13	12	DROPS OF JUPITER (TELL ME)	COLUMBIA	Train
14	11	SONG FOR THE LONELY	WARNER BROS.	Cher
15	17	FOLLOW ME	TOP DOLLA/ATLANTIC	Uncle Kracker
16	14	SIMPLE THINGS	WINDHAM HILL	Jim Brickman Featuring Rebecca Lynn Howard
17	19	ONLY A WOMAN LIKE YOU	JIVE	Michael Bolton
18	16	ALL OR NOTHING	J	O-Town
19	20	INSATIABLE	COLUMBIA	Darren Hayes
20	18	I NEED YOU	SPARROW/CAPITOL/CURB	LeAnn Rimes
21	23	BRING ON THE RAIN	CURB	Jo Dee Messina
22	21	WILD CHILD	REPRISE	Enya
23	22	STILL	MOTOWN/UNIVERSAL	Brian McKnight
24	25	LET ME DOWN EASY	REPRISE	Chris Isaak
25	26	CAN'T FIGHT THE MOONLIGHT	CURB	LeAnn Rimes
26	24	STANDING STILL	ATLANTIC	Jewel
27	27	FALLIN'	J	Alicia Keys
28	NEW	SO COMPLICATED	ARISTA NASHVILLE	Carolyn Dawn Johnson
29	NEW	I'LL TRY	WALT DISNEY/HOLLYWOOD	Jonatha Brooke
30	NEW	WRONG IMPRESSION	RCA	Natalie Imbruglia

MARCH 30 2002			Billboard ADULT TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
			NUMBER 1	15 Weeks At Number 1
1	1	WHEREVER YOU WILL GO	RCA	The Calling
2	2	HOW YOU REMIND ME	ROADRUNNER/IDJMG	Nickelback
3	4	HANDS CLEAN	MAVERICK/REPRISE	Alanis Morissette
4	3	MY SACRIFICE	WIND-UP	Creed
5	5	STANDING STILL	ATLANTIC	Jewel
6	6	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
7	8	DROPS OF JUPITER (TELL ME)	COLUMBIA	Train
8	7	WRONG IMPRESSION	RCA	Natalie Imbruglia
9	12	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
10	14	SOAK UP THE SUN	A&M/INTERSCOPE	Sheryl Crow
11	9	HANGING BY A MOMENT	DREAMWORKS	Lifhouse
12	11	ALL YOU WANTED	MAVERICK/WARNER BROS.	Michelle Branch
13	27	HERE IS GONE	WARNER BROS.	Goo Goo Dolls
14	13	EVERYDAY	RCA	Dave Matthews Band
15	10	HEY BABY	INTERSCOPE	No Doubt Featuring Bounty Killer
16	17	GET THE PARTY STARTED	ARISTA	Pink
17	23	NO SUCH THING	AWARE/COLUMBIA	John Mayer
18	21	IN THE END	WARNER BROS.	Linkin Park
19	15	LET ME DOWN EASY	REPRISE	Chris Isaak
20	19	BE LIKE THAT	REPUBLIC/UNIVERSAL	3 Doors Down
21	22	BREATHING	DREAMWORKS	Lifhouse
22	32	A THOUSAND MILES	A&M/INTERSCOPE	Vanessa Carlton
23	24	DIG IN	VIRGIN	Lenny Kravitz
24	25	HERO	INTERSCOPE	Enrique Iglesias
25	26	WASTING MY TIME	TVT	Default
26	29	A NEW DAY HAS COME	EPIC	Celine Dion
27	28	CAN'T FIGHT THE MOONLIGHT	CURB	LeAnn Rimes
28	31	YOU'VE GOT TO HIDE YOUR LOVE AWAY	V2	Eddie Vedder
29	30	FALLIN'	J	Alicia Keys
30	33	SHE'S ON FIRE	COLUMBIA	Train
31	34	SAVE YOURSELF	NETTWERK	Sensefield
32	39	THE MIDDLE	DREAMWORKS	Jimmy Eat World
33	40	CAN'T GET YOU OUT OF MY HEAD	CAPITOL	Kylie Minogue
34	36	STRANGE CONDITION	COLUMBIA	Pete Dinklage
35	37	WHENEVER, WHEREVER	EPIC	Shakira
36	NEW	STILLNESS OF HEART	VIRGIN	Lenny Kravitz
37	35	INSATIABLE	COLUMBIA	Darren Hayes
38	38	... ON THE RADIO (REMEMBER THE DAYS)	DREAMWORKS	Nelly Furtado
39	NEW	EASY TONIGHT	AWARE/COLUMBIA	Five For Fighting
40	NEW	SAVE ME	ELEKTRA/EEG	Remy Zero

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 101 mainstream rock stations, 82 modern rock stations, 80 adult contemporary stations and 81 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 254 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Videoclip availability. © 2002, VNU Business Media, Inc. All rights reserved.





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MARCH 30 2002

Billboard® HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	14	Ain't It Funny JENNIFER LOPEZ FEAT. JA RULE (EPIC) ^{4 Wks At No. 1}	26	22	38	Family Affair MARY J. BLIGE (MCA)	51	48	20	Butterflies MICHAEL JACKSON (EPIC)
2	3	21	In The End LINKIN PARK (WARNER BROS.)	27	24	9	Hands Clean ALANIS MORISSETTE (MAVERICK/REPRISE)	52	52	4	Rapture (Tastes So Sweet) IID (UNIVERSAL)
3	4	30	How You Remind Me NICKELBACK (ROADRUNNER)	28	33	8	Youth Of The Nation P.O.D. (ATLANTIC)	53	54	3	I'm Movin' On RASCAL FLATTS (LYRIC STREET)
4	2	19	Always On Time JA RULE FEAT. ASHANTI (MURDER INC./DEF. JAM/IDJMG)	29	37	14	Blessed MARTINA MCBRIDE (RCA (NASHVILLE))	54	65	1	A Thousand Miles VANESSA CARLTON (A&M/INTERSCOPE)
5	7	7	What's Luv? FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	30	30	3	Nothing In This World KEKE WYATT FEAT. AVANT (MCA)	55	47	17	Bring On The Rain JO DEE MESSINA WITH TIM MCGRAW (CURB)
6	6	15	Blurry PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	31	29	4	Don't You Forget It GLENN LEWIS (EPIC)	56	57	3	Underneath Your Clothes SHAKIRA (EPIC)
7	12	7	Foolish ASHANTI (MURDER INC./DEF. JAM/IDJMG)	32	31	2	The Cowboy In Me TIM MCGRAW (CURB)	57	51	6	Good Morning Beautiful STEVE HOLLY (CURB)
8	5	21	Wherever You Will Go THE CALLING (RCA)	33	42	21	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL)	58	60	3	Roc The Mic BEANIE SIGEL & FREEWAY (ROC-A-FELLA/DEF. JAM/IDJMG)
9	10	8	Oops (Oh My) TWEET (THE GOLD MIND/ELEKTRA/EEG)	34	41	12	Wasting My Time DEFAULT (TVT)	59	62	3	That's When I Love You PHIL VASSAR (ARISTA NASHVILLE)
10	8	10	Can't Get You Out Of My Head KYLIE MINOGUE (CAPITOL)	35	39	1	Anything JAHHEIM FEAT. NEXT (DIVINE MILL/WARNER BROS.)	60	—	1	Rainy Dayz MARY J. BLIGE FEAT. JA RULE (MCA)
11	11	8	U Don't Have To Call USHER (ARISTA)	36	49	7	My List TOBY KEITH (DREAMWORKS (NASHVILLE))	61	56	13	Young'n (Holla Back) FABOLOUS (DESERT STORM/ELEKTRA/EEG)
12	9	10	What About Us? BRANDY (ATLANTIC)	37	43	3	I Breathe In, I Breathe Out CHRIS CAGLE (CAPITOL (NASHVILLE))	62	55	20	Standing Still JEWEL (ATLANTIC)
13	14	—	Girlfriend N SYNC FEAT. NELLY (JIVE)	38	34	27	Hero ENRIQUE IGLESIAS (INTERSCOPE)	63	67	3	The Middle JIMMY Eat World (DREAMWORKS)
14	17	10	I Love You FAITH EVANS (BAD BOY/ARISTA)	39	38	31	Superman (It's Not Easy) FIVE FINGER FIGHTING (AWARE/COLUMBIA)	64	66	8	What If She's An Angel TOMMY SHANE STEINER (RCA (NASHVILLE))
15	15	26	U Got It Bad USHER (ARISTA)	40	45	5	A New Day Has Come CELINÉ DION (EPIC)	65	64	3	This Woman's Work MAXWELL (COLUMBIA)
16	20	6	Escape ENRIQUE IGLESIAS (INTERSCOPE)	41	26	23	Whenever, Wherever SHAKIRA (EPIC)	66	71	3	Drive (For Daddy Gene) ALAN JACKSON (ARISTA NASHVILLE)
17	18	13	Can't Fight The Moonlight LEANN RIMES (CURB)	42	28	23	Get The Party Started PINK (ARISTA)	67	58	11	Some Days You Gotta Dance DIXIE CHECKS (MONUMENT)
18	13	17	Hey Baby NO DOUBT FEAT. BOUNTY KILLER (INTERSCOPE)	43	53	4	Saturday (Oooh! Oooh!) LUDACRIS (DISTURBING THE PEACE/DEF. JAM SOUTH/IDJMG)	68	—	1	halfcrazy MUSIQ (DEF. SOUL/IDJMG)
19	16	23	My Sacrifice CREED (WIND-UP)	44	61	2	Here Is Gone GOD GOD DOLLS (WARNER BROS.)	69	72	2	Makin' Good Love AVANT (MAGIC JORDNS/NOVA)
20	27	4	Don't Let Me Get Me PINK (ARISTA)	45	59	3	I Need A Girl (Part One) P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	70	68	8	For You STAIN'D (FLIP/ELEKTRA/EEG)
21	23	9	More Than A Woman AALIYAH (BLACKGROUND)	46	32	18	Roll Out (My Business) LUDACRIS (DISTURBING THE PEACE/DEF. JAM SOUTH/IDJMG)	71	70	5	Crawling In The Dark HOBBAS & ANK (ISLAND/IDJMG)
22	19	17	7 Days CRAIG DAVID (WILDSTAR/ATLANTIC)	47	35	13	The Long Goodbye BROOKS & DUNN (ARISTA NASHVILLE)	72	—	1	Modern Day Bonnie And Clyde TRAVIS TRITT (COLUMBIA (NASHVILLE))
23	40	6	All You Wanted MICHELLE BRANCH (MAVERICK/WARNER BROS.)	48	36	14	Welcome To Atlanta JERMAINE DUPRI & LUDACRIS (DEF. JAM SOUTH/COLUMBIA)	73	75	5	Too Bad NICKELBACK (ROADRUNNER/IDJMG)
24	21	15	The Whole World OUTKAST FEAT. KILLER MIKE (ARISTA)	49	44	5	Young KENNY CHESNEY (BNA)	74	73	15	Where Were You (When The World Stopped Turning) ALAN JACKSON (ARISTA NASHVILLE)
25	46	4	Pass The Courvoisier Part II BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	50	25	16	No More Drama MARY J. BLIGE (MCA)	75	74	13	Wrapped Around BRAD PAISLEY (ARISTA NASHVILLE)

Records with the greatest impressions increase. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 891 stations in Top 40, Pop, R&B Hip-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

MARCH 30 2002

Billboard® HOT 100 SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	12	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL) ^{2 Wks At No. 1}	26	—	13	Revolution STONE TEMPLE PILOTS (ATLANTIC)	51	46	4	America The Beautiful ELVIS PRESLEY (RCA)
2	68	2	Girlfriend N SYNC FEAT. NELLY (JIVE)	27	47	12	That Was Then ROY JONES, JR. (BODY HEAD)	52	61	8	Stop Playin' LEVERT ABBE (KNIGHTSTAR)
3	1	14	Uh Huh B2K (EPIC)	28	—	1	Motivation SUM 41 (ISLAND/IDJMG)	53	58	3	One More Chance/Stay With Me THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
4	4	5	A Thousand Miles VANESSA CARLTON (A&M/INTERSCOPE)	29	39	4	Put Yo Sets Up REDD YEZZ (Z-BO)	54	48	7	Peaches & Cream 112 (BAD BOY/ARISTA)
5	3	14	Hush Lil' Lady COREY FEAT. LIL' ROMEO (NOQNTIME/MOTOWN/UNIVERSAL)	30	30	21	Dansin Wit Wolvez STRIK 9INE (FADE/ECMD)	55	—	22	It's Over Now 112 (BAD BOY/ARISTA)
6	5	82	Can't Fight The Moonlight LEANN RIMES (CURB)	31	37	13	Gettin' Jiggy Wit It WILL SMITH (COLUMBIA)	56	52	54	Big Poppa/Warning THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
7	7	3	Feels Good (Don't Worry Bout A Thing) NAUGHTY BY NATURE FEAT. 3LW (TVT)	32	20	6	Oops (Oh My) TWEET (THE GOLD MIND/ELEKTRA/EEG)	57	53	37	This Is Me DREAM (BAD BOY/ARISTA)
8	6	14	Round And Round JONELL & METHOD MAN (DEF. SOUL/DEF. JAM/IDJMG)	33	25	6	What's Luv? FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	58	56	3	Where The Party At JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)
9	8	10	Never AMANDA PEREZ (UNIVERSAL)	34	29	5	Move It Like This BAHIA MEN (S-CURVE/CAPITOL)	59	—	24	Buster DENNIS DA MENACE (1ST AVENUE)
10	9	17	It's The Weekend LIL' J (HOLLYWOOD)	35	27	9	My Sweet Lord GEORGE HARRISON (GNOME/CAPITOL)	60	62	1	Lowrider CYPRESS HILL (COLUMBIA)
11	13	2	Ballin' Boy NO GOOD (ARTISTDIRECT)	36	33	3	Foolish ASHANTI (MURDER INC./DEF. JAM/IDJMG)	61	43	4	What About Us? BRANDY (ATLANTIC)
12	23	4	Dear God WILLIE O. (RELENTLESS)	37	31	14	Never Too Far/Hero Medley MARIAH CAREY (VIRGIN)	62	35	10	Think Big CRIMEWAVE (CRIMEWAVE)
13	—	1	Do Ya Thang Girl BELOW (BALLIN')	38	32	3	Hit 'Em Up Style (Oops!) BLU CANTRELL (REOZYME/ARISTA)	63	69	3	Don't Mess With The Radio NIVEA (JIVE)
14	11	27	AM To PM CHRISTINA MILLAN (DEF. SOUL/IDJMG)	39	26	14	Can I Get That?!?!? BEAR WITNEZ (EARGASM)	64	65	2	Jump KRIS KROSS (RUFFHOUSE/COLUMBIA)
15	12	7	7 Days CRAIG DAVID (WILDSTAR/ATLANTIC)	40	36	3	Thank You DIDDY (ARISTA)	65	59	1	Genie In A Bottle/Come On Over Baby (All I Want Is You) CHRISTINA AGUILERA (RCA)
16	55	2	Take You Home With Me a.k.a. Body R. KELLY & JAY-Z (ROC-A-FELLA/JIVE/DEF. JAM/IDJMG)	41	21	44	I Do! TOYA (ARISTA)	66	57	4	You Make Me Sick PINK (LAFACE/ARISTA)
17	10	9	Osama-Yo' Mama RAY STEVENS (CURB)	42	42	32	The Star Spangled Banner WHITNEY HOUSTON (ARISTA)	67	60	2	Lifetime MAXWELL (COLUMBIA)
18	18	9	That's Just Jessie KEVIN DENNEY (LYRIC STREET)	43	41	29	Everything U R LINDSAY PAGANO (WARNER BROS.)	68	72	6	Will I? JAN VAN DYKE (ROBBINS)
19	19	3	I Should Be Sleeping EMERSON DRIVE (DREAMWORKS (NASHVILLE))	44	51	14	God Bless America DANIEL RODRIGUEZ (MANHATTAN)	69	—	1	What Would You Do? N'NE20 (MCA)
20	22	27	Us Against The World PLAY (COLUMBIA)	45	24	2	No More Drama MARY J. BLIGE (MCA)	70	—	2	Livin' In The Vida Loca RICKY MARTIN (CZ)
21	17	24	Where The Stars And Stripes And The Eagle Fly AARON TIPPIN (LYRIC STREET)	46	44	16	Truly Madly Deeply SAVAGE GARDEN (COLUMBIA)	71	54	1	I'll Be There MARIAH CAREY (COLUMBIA)
22	16	17	Only Time ENYA (REPRISE)	47	38	30	One Sweet Day MARIAH CAREY & BOYZ II MEN (COLUMBIA)	72	67	5	Fiesta R. KELLY FEAT. JAY-Z (JIVE)
23	28	13	Roll Wit Me PRETTY WILLIE (ID2/PUBLIC/UNIVERSAL)	48	45	23	God Bless The USA LEE GREENWOOD (CURB)	73	66	24	Love It BILAL (MOYON/INTERSCOPE)
24	15	5	Pass The Courvoisier Part II BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	49	34	33	Family Affair MARY J. BLIGE (MCA)	74	—	25	Tell Me It's Real K-CI & JOJO (MCA)
25	14	12	I Don't Want To Miss A Thing AEROSMITH (COLUMBIA)	50	40	5	Saturday (Oooh! Oooh!) LUDACRIS (DISTURBING THE PEACE/DEF. JAM SOUTH/IDJMG)	75	50	24	Jump Up In The Air ORIGINAL P (WESTBOUND)

Records with the greatest sales gains. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved. The top selling singles, compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. This data is used to compile the Hot 100.

Cash

Continued from page 1

titled *American Four*.

"It's about Judgment Day. The idea is there's a man going around taking names, and he decides who to free and who to blame," Cash says by phone from his home in Jamaica, offering the lines "Everybody won't be treated the same/There'll be a golden ladder reaching down when the man comes around."

Although he's written this type of song for decades, it's difficult to hear these words—to hear Cash in that deep, unmistakable, now slightly trembly voice paint the image of a golden ladder descending from Heaven—and not think about just how close he's come to death during the past five years.

After lying comatose for 12 days in a Nashville hospital in 1997—and after having battled pneumonia three times and the results of a misdiagnosis since—Cash may often feel like the same man, the same writer. But he's not. The man who is speaking today is Johnny Cash reborn yet again—Johnny Cash once more taking to the comeback trail.

As such, his words on mortality and the afterlife carry 10 times the weight they once did. "I can see it in some of his writing—there's yet another level of depth," Rubin says, laughing in near disbelief.

PRAYERS ANSWERED

For Cash's family and his millions of fans around the world, his new songs and the mere fact that he has reached 70 could be considered prayers answered.

Five years ago, the thought of Cash still making music in 2002 was but a fantasy. After he slipped into a coma in '97, doctors at Baptist Hospital in Nashville seemed certain that Cash would pass and told his family to expect the worst.

After weeks of sitting at Cash's side, the singer's wife and longtime musical partner, June Carter, reached out to fans worldwide via the Internet, asking each to pray for Cash on an upcoming Tuesday evening. On that night—while fans prayed around the world—Cash's family gathered around his bed in the intensive care unit, held hands, and joined in prayer. Within hours, he finally emerged from his coma.

"It was incredible," says Cash's longtime manager, Lou Robin. "He was in critical condition at that point, and the next morning he had turned the corner."

Carter says she had no other choice but to pray: "They really thought they were gonna lose him—we all thought we were losing him. He was in this coma—just down so far [that] there seemed to be no way to reach him—and I couldn't think of anything but to pray. So we prayed, and within a matter of hours, he just started *squeezin'* my hand."

WAKING TO A GRIM FUTURE

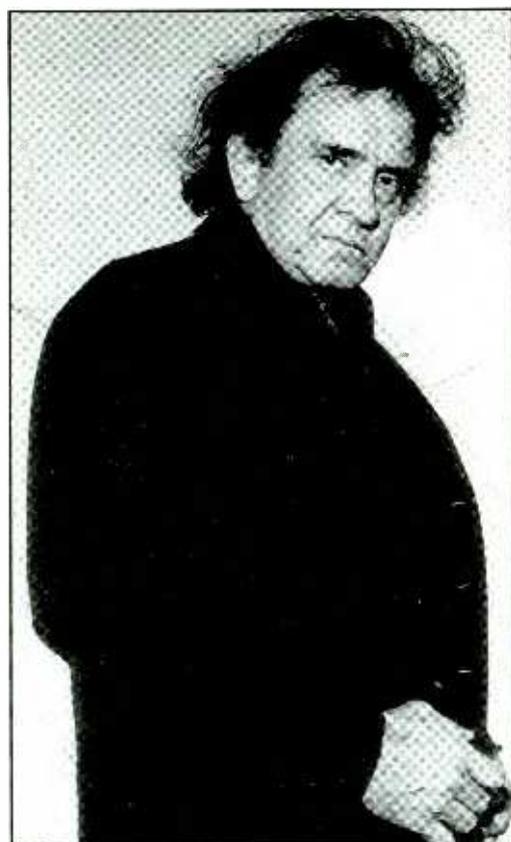
Although Cash was back, the forecast for his future was grim. The coma had temporarily left him without the use of his legs. More important, after a series of tests, his doctors determined that the singer was suffering from Shy-Drager syndrome, a rare form of Parkinson's that gradually destroys the central and sympathetic nervous systems.

Doctors prescribed what medication they could and, for the next two years, essentially waited for Shy-Drager to take Cash. Although the singer shifted gears, retiring from the road and thus erasing many of the pressures in his life, he maintained that he had been misdiagnosed, often telling doctors that his health was improving.

After roughly two years and despite bouts with pneumonia, Cash's contention was proved correct: It was determined that he was actually suffering from diabetic neuropathy, a disease of the nervous system that leaves its victims susceptible to pneumonia.

Longtime family friend Merle Kilgore remembers being as unfazed by the new diagnosis as Cash himself. Kilgore, who co-wrote the massive Cash hit "Ring of Fire" with Carter, visited the singer after he awoke from his coma.

"He was in really terrible shape—he had tubes plugged in, and he was on a ventilator. June, bless her heart, had been by his side the whole time—and she was wore out," Kilgore says.



"So I'm about to see him and she says, 'Now, Merle, Johnny of course can't talk to ya. But he will squeeze your hand—he'll hold your hand and you can hold his left hand. And if you ask him a question, he'll squeeze once for 'yes,' two for 'no,' and then if he don't squeeze, it's 'no comment.'" He laughs. "She said, 'But don't make him laugh—you always make him laugh. And with that ventilator and those tubes, he can't laugh.'" So, I thought, 'What in the hell am I gonna say?' And I said to him, 'Boy, Johnny, your left arm is so *strong*, man. God!"

"That left arm was so strong that I really felt confident," Kilgore continues. "When somebody's in a hospital with tubes in 'em, they're not very strong. But, *man*, his left hand was *some kind of strong*."

A NEW REALITY

In the more than two years since his misdiagnosis was confirmed, Cash has readjusted to the new reality that he will live—if he stays out of cold weather and watches his diet (he can have little to no salt).

He says that he's just starting to re-acquire the strength lost in his bouts with pneumonia, the last of which occurred last fall. While he may not be as strong as he was the first time he sang of shooting a man in Reno just to watch him die, he might just be as strong as he was the last time he uttered that line on stage prior to his '97 hospital stay.

"I feel good," he says. "I take my walk every morning here in Jamaica. I play in the sunshine, ride around in my golf cart, and just get a lot of exercise. God was merciful to me and let me live. And I'm cherishing every year now and really enjoying life."

Explaining the '97 scare, Cash says, "What happened was the diabetes got out of control after a while, and that almost did me in. What happened then—and we almost didn't pay much attention to it—was that my sugar bottomed out. And it's happened three times." But fans shouldn't worry, he emphasizes. "My health isn't failing. It's *improving*."

Robin says Cash's form of diabetes leaves him with good days and bad days. To help keep the bad days to a minimum, Cash and Carter now leave their Tennessee home when the mercury dips to spend half the year in the constantly warm Jamaica.

On this fairly standard morning at his Jamaican estate—which borders a hotel golf course—Cash is feeling quite well. In fact, he's eager to get started on some tile work he'll be overseeing: He's having tile laid in the gazebo that sits on the African Plateau, a high spot on his and Carter's property that overlooks the Caribbean Sea toward Cuba. Carter and Cash call it the African Plateau because it's shaded by a ponceana tree, the type that is often found scattered over African savannahs, providing shade to lions. Later

tonight, he plans to listen to some of the songs he's considering for *American Four*.

AMERICAN FOUR

In addition to "The Man Comes Around" and other new, self-penned cuts, the songs Cash is evaluating for *American Four*—which, like each of his collaborations with Rubin, will be issued on the producer's American Recordings label, now partnered with Island Def Jam—include covers of songs by the Beatles ("In My Life," "Norwegian Wood"), John Lennon ("Imagine"), Simon & Garfunkel ("Bridge Over Troubled Water"), Sting ("I Hung My Head"), Roberta Flack ("The First Time Ever I Saw Your Face"), Marty Robbins ("Big Iron"), and even Nine Inch Nails ("Hurt").

Of "Hurt," Cash says, "When I first heard the song, I thought, 'That's something I might have written in the '60s, if I had been that good a writer.'"

Originally, the plan was to record the entire album in Jamaica, where Cash cut his portion of "For You," his new duet with Dave Matthews (found on *We Were Soldiers*, a collection of songs from and inspired by the Mel Gibson movie of the same name). But due to logistical problems, he will cut the set in his home studio in Hendersonville, Tenn., (a suburb of Nashville) and apply the finishing touches in Los Angeles.

Cash says the album will be released this summer, making it one of a number of the singer's recordings entering or re-entering stores this year. To mark his 70th birthday (Feb. 26), Columbia/Legacy is spearheading a year-long, multi-release celebration that has thus far included the bow of *The Essential Johnny Cash* retrospective and five reissues (see story, page 96).

As he did with Columbia/Legacy's three-disc *Love God Murder* boxed set (issued in 2000), Cash himself is taking part in the production of the reissues. Although he's keeping busy with album projects, touring will not be part of his near future.

"I haven't had anything come along that tempted me to go back on the road yet. But I'm not sayin' I won't," Cash says, clearing his throat and restarting. "It's not the full sets that are exhausting; it's the road. That's the part I can't handle. Ya know, if I'm settled somewhere—like if I'm in New York or L.A. for any length of time—and a date comes up that looks like I might wanna play it, then I got the problem of a putting a band together and rehearsing. But that won't be any real problem." Cash, who will be presented with the National Medal of Arts and the National Humanities Medal next month by President Bush, recently sang in public for the first time in years, performing "Ballad of Annie Palmer," "Ring of Fire," and "I Walk the Line" at a banquet in Jamaica for the Horatio Alger Awards Committee. "We had a big time," he says. "It was a real nice night for me."

Cash's touring tenure lasted more than four decades. It began in 1955, shortly after he scored his first hit singles, "Hey Porter" and "Cry, Cry, Cry" (on Sam Phillips' famed Sun label, also home to Elvis Presley and Jerry Lee Lewis at the time).

Before signing to Columbia three years later, the Kingsland, Ark.-born singer had released and racked up what would prove to be some of his biggest hits, including "Folsom Prison Blues," "I Walk the Line," and "Ballad of a Teenage Queen."

During his roughly 30 years on Columbia, Cash's star rose to mythic proportions. He defied categorization, drawing fans of country, folk, and rock (and later, alternative and punk). He enjoyed dozens of hits, including "Don't Take Your Guns to Town" and "A Boy Named Sue" and even became the star of his own TV show (*The Johnny Cash Show*, airing 1969-1971).

A NEW GENERATION OF FANS

As Cash entered the '90s, he was still a consistent concert draw—especially in Europe, where he was considered as big a rock'n'roll (not simply country or folk) star as any. Yet Cash's commercial presence was fading. Also, he was beginning to see fewer young faces in his U.S. audiences.

He had left Columbia for PolyGram in 1986 largely because many of the execs at Columbia had done the same. But after a few years on PolyGram, turn-over once again found Cash with few powerful fans (Continued on next page)

"We opened three or four shows for Johnny in the '90s, and I remember standing onstage once and he had his arm around me, and we were all singing 'Will the Circle Be Unbroken?' He's holding the mike and I'm pinching myself, thinking, 'How did I get here? How lucky am I?'"

—Gary Louris, the Jayhawks

"As a band member—as a member of the troupe—I realized real fast that I was traveling with a worldwide commodity that people *loved* for all the right reasons.

"I saw everything from a little boy coming backstage in Kansas and asking [Cash] to pull his tooth, to the mother of a prisoner who was on death row at Angola Prison—when we played a concert down there—get down on her hands and knees and lock her arms around his knees and beg him to call the governor to try to get some help for her son. This is a guy—he can't help it—he's a preacher, he's a minister. He touches lives everywhere he goes. All he has to do is show up."

—Marty Stuart, Cash's former guitar player

"He's just like the president to me, ya know? He's a bald eagle—you couldn't be more dignified."

—Jeff Tweedy, Wilco

"In his songs, he admits to a basic human frailty that exists among all of us, like in 'Cry, Cry, Cry' or 'Big River,' where he's, like, admitting that he's in pain or that he's sad, which wasn't a hip thing to do, I don't think, in the '50s. It's never really been a hip thing to do. There's just something so honest about it. His voice is so strong that when he stands up there and says, 'I'm gonna cry,' it's like this beautiful moment where you're like, 'You should. That's OK. We're human beings, and this is what we do, we feel pain.'"

—Rhett Miller, Old 97's

"My father listened to country music, so I heard Johnny Cash when I was probably 10 years old. There was something really dark about it that I related to. I don't know, I guess it sounded evil."

—Mike Ness, Social Distortion

"I remember seeing him on television as a kid singing 'I Walk the Line.' It might have been the *Grand Ole Opry*, but I'm not really sure . . . There was a real presence to the music. He was not like the pop singer of the day, meaning a Bing Crosby or a Tony Bennett or a Fred Astaire. And of course this was in black and white. I remember it was all shadowy. And the fact that he would hum the note—ya know, 'Mmmm/I keep my eyes wide open . . . '—it was a real personal approach to presenting a song. That made a huge impression. It was very intimate, almost like he was hardly trying, whereas your normal pop singer, like Tony Bennett, there would be a big splash, there'd be dancers all around.

"This was just, like, one guy with a little spotlight. It just seemed very, very personal."

—John Fogerty

"From the very moment I met him—and even during all the times we spent fishing—he's always been poetic. Recently, I got a call from his secretary, who said, 'Merle, Johnny's back from Jamaica, and he wants to talk to you.' And so I called him, and he said, 'Oh, Kilgore, my ole pal of yesterday, I've had a hunger to talk to you.' A *hunger*? I said, 'A *hunger*? Well, I hope I can satisfy it!'"

—Merle Kilgore, friend and co-writer of "Ring of Fire"

Cash

Continued from preceding page

"My granddad introduced me to Johnny Cash when I was, like, 4 or 5 years old. So I remember Johnny Cash from the very, very beginning of my life. I loved his music. I loved his songs. I loved the fact that he always wore black and he was the Man in Black. I wanted to be the Woman in Black. But his songs, I know them all by heart. He makes me happy, and I wish he would be here forever."

—Stevie Nicks

"I went on a tour with him in '65 or '66 in New England. We played a gig in Boston and then we rode together in a rent-a-car, with June driving. We were singing together in the car as we rode along, swapping songs. He said, 'Sing me something you wrote, Jack,' and I was embarrassed. I said, 'I've never written anything.' I said, 'There's one little song ["Cup of Coffee"] that I've been trying to write that I don't know how to write, and I got one verse and that's all.' 'Well,' he said, 'Sing that to me, just let me hear it.' He really was genuinely anxious to hear me do something, and here it was, the only thing that I could come up with myself. I sang the one verse and he laughed, he thought it was very funny. And so he helped me write another verse to it, and then he sent me a letter about a week or two later. He said, 'If you come to Nashville on'—whatever date it was—I'm gonna record your song. I have already gone ahead and sang it on television in Virginia in the meantime.' I thought, 'This is terrific. Wow! Johnny Cash sang my song on television—Wow!—and he wants to record it. Double wow!'"

—Ramblin' Jack Elliott

"I know for a fact that without Johnny Cash, I wouldn't have a recording career right now. He gave us the opportunity to use his name. Everybody that's ever had any problems at all with us using his name, he smoothed out and even went against his own management's wishes."

"We met face to face in either '98 or '99 in Los Angeles, and he shook my hand and apologized for any problems that I might have had from his organization. He said that he guaranteed me that there would be no more problems, and that he was honored that we would be his bastard sons. It was the craziest thing. Here's my idol and my hero and the first time we meet, he's helping me out. I was utterly speechless. I'm trying to get a word out and he's saying what an honor it is to finally meet me!"

—Mark Stuart,
Bastard Sons of Johnny Cash

"I've always admired the fact that he had a tremendous stage presence. The guy just emotes this bigger-than-life image. He carries that even when he's not onstage. The first time I ever met him, we were doing a show in Texas and he walked into the room, and it was just a huge presence. I mean, there was probably a hundred people in this room, and every head turned. You knew. It was like a cool breeze blew through, somebody special was in the room."

—Travis Tritt

"We were doing Bobfest, Dylan's birthday party [in 1992] at Madison Square Garden, and everybody's in the back room. I had never met Johnny before. He came in—he's a big guy—and he just made a point of going out of his way to come over and say hello to me. I was wearing these red suede boots and he came over and complimented me on them, which was a really nice thing, 'cuz he's Johnny Cash, for Chrissakes. He was just really classy."

—Lou Reed

—Compiled by Wes Orshoski

in such key departments as A&R. Robin says, adding that "automatically, because there wasn't any A&R support, you didn't get marketing support." Carter says that as a result, Cash felt that his work was not being properly accepted.

"Nobody cared," Cash says. "Well, a few people cared, but they couldn't do anything about it."

So when Rubin—known for his work with Beastie Boys, Slayer, and Red Hot Chili Peppers, among others—entered Cash's life in 1993, the singer was skeptical. "I said, 'So what makes you think you could—you would—do something with me that nobody else has tried or nobody else wants to do?'" Cash says. "He said, 'I just want you to take your guitar and sing me some songs, and those are the songs I want to put down on record. Sing me what you love and what you feel good about, and let's record those.'"

So that's exactly what happened: Guitar in hand, Cash played a few songs in Rubin's living room, the producer caught them on tape, and a chunk of their first collaboration, *American Recordings*, was captured.

Fully expecting to recut the songs later, Rubin says that he instead decided to keep them as they were. "There was just such a purity of hearing him in that light," the producer says. "For all the records he'd made over the years, he'd never really made one like that before. Without that being the plan in advance, it just kind of evolved into, 'Wow, ya know, this really kind of sounds like the record I wish I could get. Ya know, as a fan, this is the one I wish I could go buy.' But, again, it was completely by accident."

It was the beginning of a partnership that would mark both a comeback for Cash and his introduction to the MTV generation. Growing up, thousands of Generation-Xers had become familiar with Cash's greatest hits through parents or grandparents. Yet in 1994, with the release of *American Recordings*, they were introduced to Cash in an entirely different manner—via a dark, black-and-white video for his murder ballad "Delia's Gone," featuring super model Kate



Moss. "We couldn't believe that MTV would play it—it was pretty dark," Robin says. "MTV had a reputation for not getting into dark stuff. But it got played, and it fed on itself."

Robin had a taste of what was to come at a packed, invitation-only Cash gig at the Viper Room in L.A., confirmed only two days in advance. "John sat down and sang all the songs from *American Recordings*, and everybody just went crazy—and they were all young people, industry people, specially invited guests. They just went nuts. And when he finished the songs on the album, everybody's sittin' there waiting, and June said, 'Sing some of your hits'—because he didn't know what else to do—

and he did, and they went crazy."

What's ironic, says Cash's former guitar player, country star Marty Stuart, is that *American Recordings* introduced him to a new generation of music fans while being "as primitive and rural—but at the same time as worldly—as any Carter Family or Jimmie Rodgers record ever made. To me, that was real—there was not an ounce of reverb. It was the man, his soul, his guitar, his heart, and what he had to say."

A NEW LEASE ON LIFE

Cash's partnership with Rubin enabled him to make the type of records he'd been yearning to create—simple albums full of stories and emotion and even a little humor. Earlier in his career, "everybody wanted to overproduce me: I'm at fault, I guess, for letting it happen," he says.

While the pact had simultaneously rejuvenated his career, Shy-Drager stood to tear all that down.

As Cash and Rubin created 2000's *Solitary Man*—prior to confirmation of the misdiagnosis—the album's progress was often slowed, as the medication Cash was taking for Shy-Drager was having a "serious debilitating affect," Rubin says. So it makes sense that in the liner notes to *Solitary Man*, Cash wrote that he "began this album as the last one." As such, it seemed an at-times-defiant and an at-times-heart-breaking goodbye. The set was led by his cover of Tom Petty's "I Won't Back Down" and later featured Cash proclaiming "I have a drive to live/I won't let go" on his take on Will Oldham's "I See a Darkness."

"These records have meant everything to me," Cash says. "The last 10 years I've been working with Rick—it's been like a new lease on life." It's this work that Cash says he wants to fill his life with before that golden ladder finally reaches down for him.

"I would be satisfied, so far as accomplishments, if it all ended now. But, boy, I sure wish I could live another few years and take it one, two, three years at a time, and do some more things like these records. That's what I really wanna do—some more of these records," Cash says. He pauses, then restarts. "It's all about being happy in my work, and knowing that I've done a good job—that I've done the best job that I could do with what I had to go with at the time." ■

Sony Labels Honor Cash With Flurry Of Releases

BY WES ORSHOSKI

NEW YORK—Perhaps offering yet another example of Johnny Cash's immense stature in the music world—and the world in general—is the multi-release birthday celebration that Columbia/Legacy and sister labels Lucky Dog and Sony Nashville are throwing for the Man in Black.

In addition to *The Essential Johnny Cash*—issued Feb. 12, two weeks prior to the artist's 70th birthday—Columbia/Legacy recently rereleased *The Fabulous Johnny Cash* ('58), *Hymns by Johnny Cash* ('59), *Ride This Train* ('60), *Orange Blossom Special* ('65), and *Carryin' On With Johnny Cash & June Carter* ('67). All re-entered stores March 12, each for the first time on CD. Each also carries a number of previously unavailable tracks taken from the original sessions for each album.

The release of the six records marks the launch of a year-long celebration that will also include the release of a Lucky Dog/Sony Nashville tribute album titled *Kindred Spirits* (due June 11) and another batch of reissues in mid-August—possibly led by a previously unreleased live set taped Dec. 5, 1969, at Madison Square Garden in New York.

Also being considered are two DVD-Videos. The first would be a *Kindred Spirits* companion featuring in-the-

studio and live footage and released simultaneously with the tribute record. Issued in time for Christmas, the second would be a "more historical" project that would wrap up the birthday celebration, says Adam Block, Columbia/Legacy GM/VP of marketing.

Produced by Cash's former guitarist and son-in-law, Marty Stuart, *Kindred Spirits* is to feature performances by

Bob Dylan ("Train of Love"), Bruce Springsteen ("Give My Love to Rose"), Travis Tritt ("I Walk the Line"), Little Richard ("Get Rhythm"), Keb' Mo' ("Folsom Prison Blues"), and others.

"The only rule that I laid down was that you had to sing a song that was written by John," Stuart says. "So we're probably gonna get whacked for the ones we left out." (That list includes "Ring of Fire," written by Carter and Merle Kilgore.) "But these are the ones that people brought in their hearts to the table."

Kindred Spirits is a by-product of failed attempts to release a live album and an accompanying video of a 1999 tribute concert to Cash. The con-

cert—held at New York's Hammerstein Ballroom and broadcast on TNT—featured Dylan, Springsteen, U2, Willie Nelson, and many others. The album and video releases of the concert have been frozen in label disagreements over royalties and won't see daylight anytime soon, Sony Nashville senior VP of sales Dale Libbey says.

As a result, Springsteen's and Dylan's performances from that show were transferred onto *Kindred Spirits*, which will be promoted together with *Essential* and the five reissues at retail in stand-alone cardboard bins starting in early June.

Libbey says he's hoping to host a concert to launch *Kindred*—with performances by some of the country artists on the album—at this year's Fan Fair celebration, which begins the week of the album's release.

Charlie Robison's version of "Don't Take Your Guns to Town" will be worked to country radio, where it may just satisfy some listeners' hunger for more edgier country in the same way as the *O Brother, Where Art Thou?* soundtrack did, says Darren Davis, PI

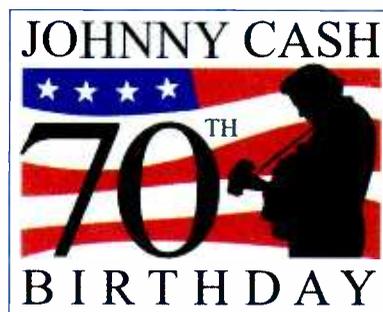
and he did, and they went crazy."

Each disc issued as part of the birthday celebration will be stickered with the program's icon—a black silhouette of Cash and his guitar and the number "70" set on top of a waving, full-color American flag—which will be featured prominently in the retail displays. Legacy, which reissued Cash's *America* ('72) and *Ragged Old Flag* ('74) sets earlier this year, launched a similar campaign last year to mark Miles Davis' 75th birthday.

"What this says is that Johnny Cash is more than just a musician, more than just an artist," Block says. "In our minds, Johnny Cash is an American icon whose career has touched us in so many ways over such a wonderful, extended period of time. I think this really testifies to the cultural and creative artistic impact he's had on all of us."

The new titles, especially *Essential*, are helping to maintain the buzz on Cash that was created when he pacted with producer Rick Rubin in the early '90s, says Terry Currier, owner of Portland, Ore.'s Music Millennium outlets.

Cash's manager, Lou Robin, says 1979's *Silver* will probably be among the five or six albums reissued in August. Also in August, four of Cash's five late '80s/early '90s PolyGram albums are slated to be reissued. In May, Universal will give Cash its *Millennium Collection* treatment.





THIS WEEK @



Jay-Z and R. Kelly

COMING THIS WEEK: Urban music titans Jay-Z and R. Kelly have teamed up for the collaborative album *The Best of Both Worlds*, released March 19 by Jive/Roc-A-Fella/Def Jam. The set features production from the Trackmasters and Kelly, plus guest appearances from Lil' Kim and Beanie Sigel, among others. The review of the album will appear exclusively on Billboard.com.

Also this week, read "The Recording Experience," the second of six installments of Billboard.com's series of excerpts from *Black Gold: The Lost Archives of Jimi Hendrix*, the new book by Steven Roby.

Plus, Billboard.com will feature an exclusive review of the album *Buzzkunst* (spinART), featuring the Buzzcocks' Pete Shelley and Howard Devoto; and a live review of long-running Southern rock combo the Allman Brothers Band in New York.

News contact: Jonathan Cohen • jacohen@billboard.com

Billboard, Billboard Bulletin Take Home NARM Awards

Billboard and *Billboard Bulletin* were among those honored at the recent National Assn. of Recording Merchandisers Convention in San Francisco. The two publications each took home the top prize in the related products and services category in their respective divisions at NARM's Merchandiser and Supplier Awards dinner.

Billboard magazine has won the award in its division four of the last five years; for *Bulletin* this was its second-straight NARM win. It was the first time that both *Billboard* and *Bulletin* took home awards in the same year.

"We can imagine nothing better than being honored for the services that our publications provide to our readers and advertisers," says Ken Schlager, VP of business development for the Billboard Music Group. "But it was particularly sweet to have both our flagship weekly and our fast-growing daily recognized at the same time by the NARM members."

The NARM Merchandiser and Supplier Awards honor outstanding distinction and achievement in five member categories: retailers, distributors, wholesalers, entertainment software suppliers, and suppliers of related products and services. Companies compete against other companies of similar size in the small, medium, and large divisions. Winners are chosen in judging by a committee of NARM members.

u p c o m i n g e v e n t s

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 • Sept. 10-12

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com



Music, Fashion, Style Come to Billboard April 6

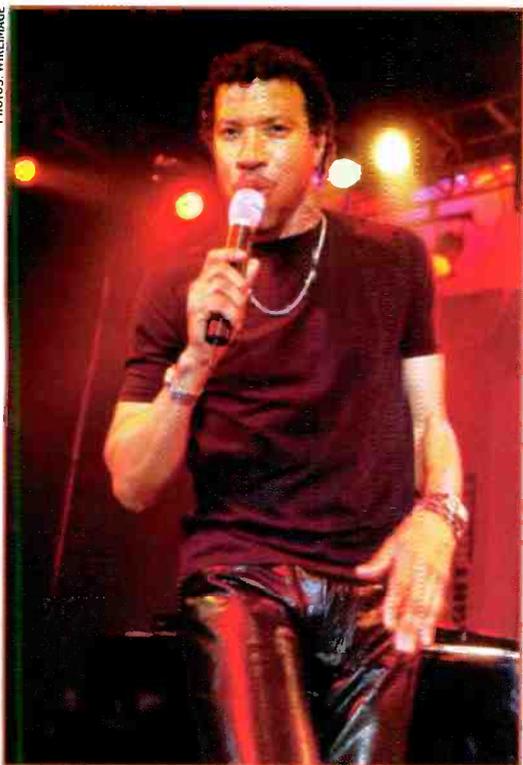
Billboard launches the first of its new Music, Fashion & Style spotlights next week with an exciting spring edition. This new semi-annual supplement (it will return in the fall) will explore the close relationship between music and fashion, and the way these two dynamic industries benefit from each other.

Our first installment looks at what's hot in men's and women's apparel, examines the links forged between musicians and fashion designers, reveals emerging style trends, and checks out the latest in urban fashions. Don't miss it!

The Music, Fashion & Style spotlight debuts in the April 6 issue of *Billboard*, on sale March 30.

visit www.billboard.com

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FIGHT FOR THE RIGHT

Celebrity Fight Night 8, held March 16 at the Arizona Biltmore Hotel in Phoenix, benefited the Muhammed Ali Parkinson's Disease Foundation and Child Help USA. Among the guests attending were performers Lionel Richie (top) and the Pointer Sisters (below), and in the center, from left, champion boxer Ali, producer/songwriter David Foster, and Arnold Schwarzenegger.



In the BackBeat story on Charles Koppelman in the March 23 issue, the second sentence should have read, "So with the same gusto he devoted to his role as head of EMI Records Group North America, he is committed to a rigorous exercise regime." Koppelman is currently chairman/CEO of CAK Entertainment and chairman of Steve Madden LLC. David Munns is the chairman/CEO of EMI Recorded Music North America.

The Billboard BackBeat

EDITED BY CHUCK TAYLOR

Boston Philharmonic's Symphonic Sympathy

PHOTO: CHUCK PULIN



Holding faith in the belief that music is the great healer, Boston Philharmonic Orchestra conductor Benjamin Zander waved his wand to create a little symphonic magic for the weary city of New York. On March 4, the acclaimed maestro and his 100-piece ensemble played a free concert, Classical Fever, for some 2,700 people at Carnegie Hall. Zander calls the event a post-Sept. 11 expression "to honor the extraordinary compassion, courage, and dignity that has been demonstrated by the people of New York."

Two nights previous, the Boston Philharmonic performed Gustav Mahler's Ninth Symphony at the venue, adding to Zander's reputation as a master of the heralded composer's works. (His 1999 recording of the symphony for Telarc was nominated for a Grammy Award.) He also offered a pre-concert lecture that drew 1,000 music fans of his artful interpretations of Mahler's work.

"This is music that speaks to the very depths of our soul—of suffering, despair, and death—and yet it leads us, smiling through tears, unequivocally to renewal and affirmation," Zander says.

The free concert was available to the general public on a walk-up basis at the Carnegie Hall box office and included works by Beethoven, Mozart, Tchaikovsky, and Elgar, as well as an audience singalong of "Ode to Joy" in German. The program closed with Elgar's "Nimrod," a performance of which was seen last year on national TV from Washington, D.C.'s National Cathedral during a memorial service honoring victims of the Sept. 11 terrorist attacks.

"Even the completely uninitiated listener is able to understand the stories," Zander says, "to feel the emotions and experience the inspiring and healing power of music."

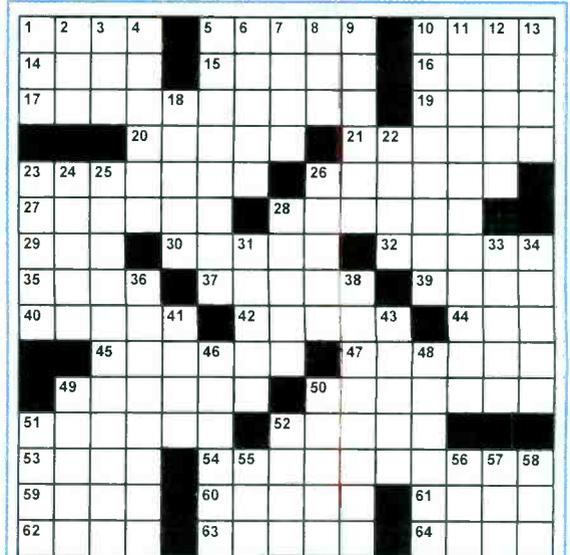
The conductor is currently in the process of recording the entire cycle of Mahler symphonies for Telarc; most recently, he tapped into the Fourth Symphony. Previously, the Boston Philharmonic performed at Carnegie Hall in the early 1980s with Mahler's Second Symphony, and in 2000, with Mahler's Eighth Symphony. Both were sold-out sensations.

Zander says, "Perhaps at no time has the music of the great Mahler—and particularly his Ninth Symphony—seemed so profoundly relevant as now."

CHUCK TAYLOR



Conductor Benjamin Zander, center, receives a proclamation of recognition from Marjorie Tiven, New York commissioner to the United Nations, left; and Patricia Lee of Governor George Pataki's office of community affairs.



'THE SOUND OF MUSICALS' by Matt Gaffney

- | | | |
|---|--|--|
| Across | rest ____ (Rage Against the Machine line) | 13 ____ chef |
| 1 Musical that's got "Ain't Got No" | 51 Instructions to Little Susie | 18 Cara of movie themes |
| 5 Tears for ____ | 52 Make some ch-ch-changes | 22 Spice Girls tune "Right Back ____" |
| 10 It might be pumped up | 53 Encircled by | 23 Farfalle or rigatoni |
| 14 ____ way (not at all) | 54 Musical that's got "Elegance"? | 24 "No I won't shed ____" ("Stand by Me" line) |
| 15 Not one's cup ____ | 59 Stevie Wonder's "She Lovely"? | 25 Show for which you'd better "Be Prepared" |
| 16 Lead for the Bunnymen | 60 "Maybe we'll meet in ____" (Janet Jackson line) | 26 Loretta's country idol |
| 17 Show you can get tickets for "With a Little Bit of Luck" | 61 Whitney, to Bobby | 28 Dusty Springfield album "____ Am I Going?" |
| 19 Rodgers & Hart's "Swell ____" | 62 See 56-down | 31 Movie that featured "Unchained Melody" |
| 20 Lock for Ziggy Marley | 63 British new wave group "The Art of ____" | 33 Great Plains Indian tribe |
| 21 Wild types | 64 Dalmatian feature | 34 "A Boy ____ Sue" |
| 23 He might sing "Doctor My Eyes"? | | 36 Admitted guilt in, as a crime |
| 26 Broadway-singing Bernadette | | 38 ____-released (like some albums) |
| 27 Birthplace of Nana Mouskouri | Down | 41 "Heart and Soul" '80s posters |
| 28 Early Beatles tune "Till There ____" | 1 "I Know ____ So Well" (37-across tune) | 43 Used strong wording |
| 29 Catch in concert, as a band | 2 Chuck Jackson's "____ Day Now" | 46 Annie, for one |
| 30 Number of days in The Beatles' week | 3 Mozart's "Fantasia ____ Minor" | 48 They might be broken for Rod Stewart |
| 32 Williams of "Happy Days" | 4 Traveler with the band | 49 Paula Cole's "____ Ordinary" |
| 35 Mineral used in powders | 5 Kind of evidence | 50 Drawing; abbr. |
| 37 Where "One Night in Bangkok" is no game | 6 Schubert's "Mass in ____" | 51 Go crazy on the guitar |
| 39 Tejano singer Garcia | 7 Kind of | 52 Ricky Martin ballad "She's ____ Ever Had" |
| 40 Hilarious | 8 Rubber ball's color, in song | 55 "The Name of the Rose" author Umberto ____ |
| 42 "Take your time ____ lose" (Britney Spears lyric) | 9 Elliott Smith song off the "Good Will Hunting" soundtrack | 56 Part of a Rolling Stones 62-across |
| 44 ____ a Man of Constant Sorrow" | 10 Lead track on Hootie & the Blowfish's "Fairweather Johnson" | 57 "Girl On TV" hunks |
| 45 Speak out against | 11 Musical where "Nothing" was something | 58 Last word of a BTO smash |
| 47 Color in an R.E.M. title | 12 Discourages flies | |
| 49 To some degree | | |
| 50 "And smother the | | |

The solution to this week's puzzle can be found on page 54.

RIM SHOTS

by Mark Parisi



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