THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

JUNE 1, 2002



Unique New Urban Music Wins Support

BY RASHAUN HALL and GAIL MITCHELL

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

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

name—it's what I like."

This envelope-pushing stance by Res and other urban artists owes more than a passing nod to the (Continued on page 72)



Rock Clubs Still Key Touring Component

BY RAY WADDELL

NASHVILLE—The American rock-'n'roll club is a venerated institution that has included such historical establishments as the Stone Pony in Asbury Park, N.J.; Antone's in Austin; the Whisky a Go Go in Hollywood; and Max's Kansas City and CBGB in

New York—venues that have played an undeniable role in launching such legendary careers as those of Bruce Springsteen, Stevie Ray Vaughan, the Doors, Aerosmith, and the Ramones, respectively.

While some of these rooms have survived and dozens of new ones have come and gone, the marquee rock club remains a vital developmental cog that serves to build a

regional fan base and helps create sufficient buzz to

attract record labels and bring mainstream press to the party. And though a widespread rock-club circuit still exists and remains hugely important in artist development, some now doubt that clubs alone can break an act much less inform an entire music scene, as they did in the '60s-'80s.

"Back in the day, rock clubs were part of this seminal circuit that was played, and the scene's not there any more," says Seth Hurwitz, Washington, D.C., independent promoter and owner of the 9:30 Club, an influential club in its own right. "There is no scene anymore."

Still, most agree that clubs remain completely indispensable. "Every rock band breaks through the clubs. It's essential," says John Peters, owner of Boston promoter Mass-Concerts, which promotes acts in all

ranges of clubs—all the way up to the 2,600-capacity Palladium in Worcester, Mass. "Pop bands never develop through the clubs—they develop by radio, and they have shorter careers. Rock bands that tour have longer careers, because people make contact with them."

And in an increasingly corporate touring world, the club circuit is an important vestige of the traditional touring model,

where promoters take chances on acts at the club level with hopes of being involved in dates if and when the act breaks to arena headliner. "As a promoter, our job is to identify acts that will be playing arenas three years from now and then try to build up loyalty," says Peters, who promoted early club-level dates by such bands as Phish, Limp Bizkit, Dave Matthews Band, and Widespread Panic. "It's all about building relationships with the band, even if (Continued on page 86)



Annie Lennox To Get 2002 Century Award

BY MELINDA NEWMAN

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

(Continued on page 85)

Split Over Settlement Could Endanger Artists' Health Claims

BY BILL HOLLAND

WASHINGTON, D.C.—A major rift about health benefits due recording artists between the leadership

of the American Federation of Television & Radio Artists (AFTRA) and the trustees of the union's separate Health and Retirement Funds seems

certain to bring into the public spotlight ongout health ecording Funds' inept and in-

ing. Allegations of nonpayments or underpayments on the part of U.S. labels are also likely to come to light.

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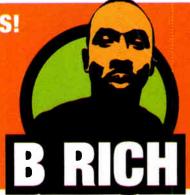




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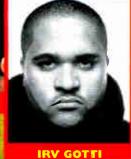


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John Coltrane Little Willie John



Clarence Carter Charlie Parker Ahmet Ertegun Big Jay McNeely Otis Blackwell

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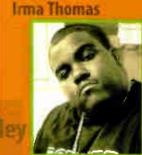
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The Chi-Lites Bobby Byrd

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Dave Bartholomew



Clyde McPhatter Little Jimmy Scott



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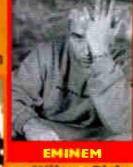
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Parliament Funkadelic Ben E. King













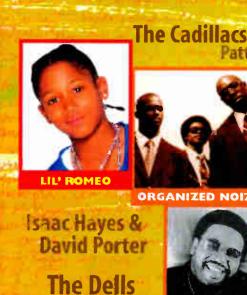
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Muddy Waters

World Radio History



Patti LaBelle & the Bluebelles

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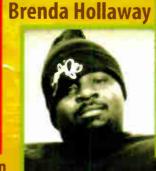
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Earth, Wind & Fire



The Manhattans

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The Jackson Five

Barbara Lewis



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The Supremes Aretha Franklin Sly and the Family Stone

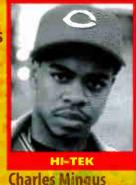
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The Coasters **Don Covay Bill Doggett**

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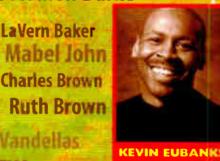
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Jimmy Witherspoon

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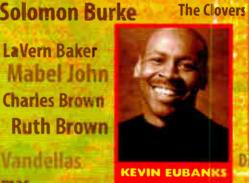
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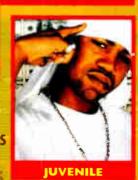


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Questions Linger About Napster

NEW YORK—BMG Entertainment parent Bertelsmann has an agreement in place to acquire the assets of Napster-a company into which it has already sunk more than \$85 million—once it emerges from an expected Chapter 11 bankruptcy filing.

But the pact—announced May 17doesn't guarantee Bertelsmann will take ownership of the company's name, technology, and user database. Additionally, questions linger about everything from the future of litigation against the embattled file-swapping service and its backers to Napster's role under Bertelsmann control and the actual worth and commercial viability of the Napster brand.

Under the deal, Bertelsmann will retain the Napster management team, headed by founder Shawn Fanning and CEO Konrad Hilbers, and give the company \$8 million to pay its creditors. But that is not a purchase price: Sources say the loan will occur in connection with Napster filing for a pre-planned bankruptcy settlement. (That action had not occurred as of press time.) The media conglomerate would then still have to outbid any other parties interested in acquiring the assets. It is therefore unclear how much Bertelsmann would ultimately pay to buy the file-sharing service.

Meanwhile, it remains uncertain if an agreement between Napster and Bertelsmann would put a stop to the litigation machine pursuing Napster. Some legal sources have suggested that a bankruptcy filing does not prevent copyright owners from suing venture capital firm Hummer Winblad and other Napster investors—possibly even Bertelsmann-for either contributory copyright infringement or limited liability.

Despite its public posturing in support of peer-to-peer technology, also uncertain is what exactly Bertelsmann would do with the Napster brand and technology in the event of an acquisition. Last year, the



company restructured its operations and ousted e-commerce chief Andreas Schmidt to shift its focus away from speculative Internet ventures. The company, which also is home to online retailer CDnow and the assets of digital locker business myplay.com, has largely centered its recent efforts on maximizing the performance of its record-club business, BMG Direct. Bertelsmann indicated at the beginning of the year that it does not have any intentions of launching a digitalmusic service of its own in the near future.

Indeed, if it did attempt to launch a new Napster service, Bertelsmann would find itself in a market where the power of the brand for which it had paid dearly is uncertain. Many industry executives maintain that trying to attract paying customers to a service associated with free music is inherently problematic. What's more, others contend that the momentum of the brand has been surpassed by new pirate networks like KaZaA and Audiogalaxy.

Artists, Labels Lobby FCC

Coalition Voices Concern Over Payola, Radio Consolidation

BY BILL HOLLAND

WASHINGTON, D.C.-A watershed coalition representing artists' unions, major labels, and indie labels sent a letter May 23 to the Federal Communications Commission (FCC) calling on the federal government to update payola laws. Coalition members will also lobby Congress on the issues.

The letter asks the government to forbid the current practice of payments by independent promoters to radio stations unless those payments are announced, to investigate the vertical integration of the radio industry spawned by the 1996 Communications Act rewrite, to determine if such consolidation has diluted local programming and music playlist choices, and to support low-power radio initiatives.

In its statement, the coalition says that the FCC "must seriously evaluate whether a radio station is even satisfy-

ing the current license requirement that sponsorship disclosure must accompany any material that is broadcast in exchange for money, service, or anything else of value paid to a station, either directly or indirectly.'

The coalition asserts that artists "are denied valuable radio airplay they would receive if [music-choice] decisions were more objective." Signatories include the Recording Industry Assn. of America the National Academy of Recording Arts and Sciences, the National Assn. of Recording Merchandisers, Nashville Songwriters Assn. International, the American Federation of Television and Radio Artists, and the American Federation of Musicians, as well as the Future of Music Coalition, the Assn. for Independent Music, the National Federation of Community Broadcasters, and the indie-oriented Just Plain Folks.

LETTERS

HARNESSING MUSIC'S MOMENTUM

We find ourselves at a pivotal point in the most unstable business landscape the recording industry has ever seen. Media coverage over the past year has focused exhaustively on the obstacles facing our business, with virtually no mention of the fact that the creative process by which record labels bring fresh, groundbreaking new music to market is inherently healthy. Observers have bemoaned the lack of quality new repertoire in the marketplace, yet nothing could be farther from the truth: Ja Rule, the O Brother soundtrack, Alicia Keys, Linkin Park, Alan Jackson, Diana Krall-just a snapshot of the year's success stories proves that we have diversified effectively and successfully through multiple genres.

At the same time, less rosy signposts are equally clear: Music sales fell 5% in 2001 from the previous year, and the $2002~\mathrm{pace}$ is already trailing 2001 by 12%. We can blame this precipitous decline in part on having had no new configuration upon which a strong market recovery can be built. But we can also blame the popularity and technological simplicity of file sharing and CD burning for driving consumers away from retail. Together, file sharing and CD burning represent the greatest threats to our business; we have no choice but to address them immediately and decisively. The Recording Industry Assn. of America has performed the Herculean task of representing our interests, but it cannot be expected to wage the battle alone, nor can labels remain of a mind that our most fundamental business interests can be left to others to handle.

Further, our anti-piracy efforts will mean very little if we are unable to bring forth a compelling and legitimate online experience. Label-driven efforts at digital distribution have been weak; Morpheus and KaZaA's expanding user bases are proof enough of that. Providing relative value to the consumer, online and offline, will be the most effective counterbalance to rampant CD burning. But this goal cannot be accomplished through the same suicidal discounting which decimated the singles business. Nor will it be accomplished through the increasingly widespread

rebate programs for full-length albums. Relative value will be realized through such products as Interscope's Eminem 'limited edition" DVD, included with the first 2 million [copies] of his new album.

We cannot afford complacency or a lukewarm, non-committal approach to innovation. The dangers and implications of file sharing and CD burning are clear, but their explosive popularity has also heightened awareness of music as a valuable commodity. Harnessing that momentum and reasserting our relevance in a legitimized environment by combining our advocacy efforts with compelling new strategies and products is essential to our survival.

The CD revolution was built upon solid value—greater quality, longevity, and ease of use. Any new platform, digital or otherwise, will have to equal or exceed that standard. It is a tall order, but one worthy of an industry whose creative engines could not be stronger.

Charles Goldstuck, President, J Records **New York**

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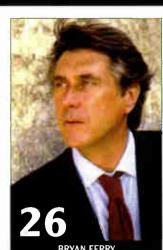


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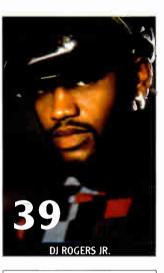
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by Fred Bronson

ON MY LIST: The last time **Daryl Hall & John Oates** had a song running No. 1 song of 2002 and the longest-running No. 1 hit on the Adult Contemporary chart was the first week of June 1998, when "The Sky Is Falling" fell off the chart after peaking at No. 26. Four years later to the week, the duo returns, debuting at No. 25 with "Do It for Love" (BMG Heritage/Arista/RCA). The song is one of three new tracks on the 17-cut VH1 Music First: Behind the Music—The Daryl Hall and John Oates Collection. It is the highest-ranking AC hit for Hall & Oates since "Promise Ain't Enough" went to No. 6 in November 1997. It is the first BMG-affiliated Hall & Oates title to chart AC in almost 11 years: "Starting All Over Again" reached No. 10 in July 1991.

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

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

since Janet Jackson stayed in pole position for seven weeks in spring 2001 with "All for You."

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

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

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

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





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JUNE

Miami, FL

6/1 6/2 6/4 6/6 6/7 6/8 6/9 6/12

6/14

Orlando, FL Jacksonville, FL Atlanta, GA Raleigh, NC Washington, O.C. Philadelphia, PA Norfolk, VA Long Island, NY Hartford, CT New York City, NY 6/15 6/16 6/18 6/29 Worcester, MA Phoenix, AZ Albuquerque, NM El Paso, TX JULY Buffalo, NY (tbc) Cleveland, OH Pittsburgh, PA (tbc) Columbus, OH Lansing, MI (tbc) Ft. Wayne, IN Toledo, OH 6/20 7/2 7/3 7/5 7/6 7/7 7/10 7/11 6/21 6/22 Corpus Christi, TX San Antonio, TX Dallas, TX 6/23 Houston, TX Panama City, FL 6/25

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

SEPTEMBER Europe

More Dates To Follow

I LUCIFERI

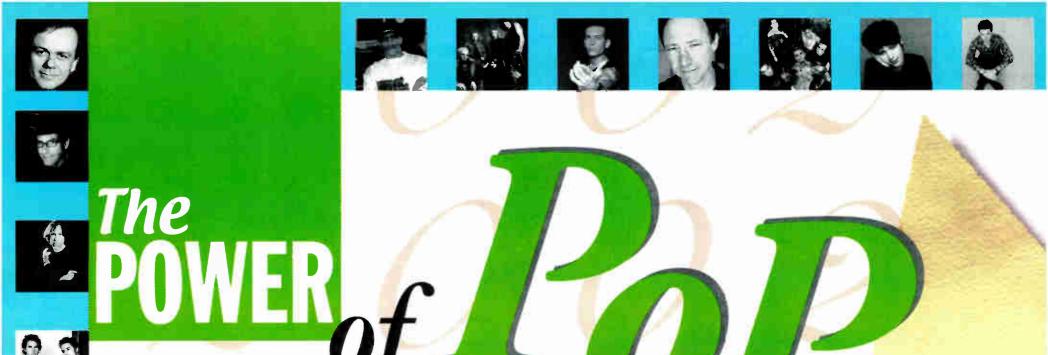
#1 Most Added

Across The Board at Metal/Aggro Radio



NEW ALBUM

IN STORES





Songwriter of the Year Beyoncé Knowles "Independent Women Part 1" "Jumpin Jumpin" "Survivor



Publisher of the Year Warner/ Chappell Music, Inc.



Song of the Year Thank You Written by: Dido (PRS) Published by: Warner/Chappell Music, Inc.



Tony Bennett



Pied Piper Award

College Vanguard Award The Strokes Julian Casablancas Nikolai Fraiture Nick Valensi Albert Hammond Jr. Fabrizio Moretti



"Again" Written by: Lenny Kravitz Published by: Miss Bessie Music

"All For You" Written by: Wayne Garfield Jimmy Jam **Terry Lewis** Mauro Malavasi (SIAE) David Romani (SIAE) Published by: Arapesh Communications EMI Music Publishing **Flyte Tyme Tunes** Little Macho Music Co. Inc. Warner/Chappell Music, Inc.

"Angel" Written by: Eddie Curtis Steve Miller Published by: Rooster Jim Music Co. Sailor Music

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

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

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

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

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

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

"Come On Over Baby (All I Want Is You)" Written by: Johan Aberg (STIM) Christina Aguilera Ray "SoL Survivor" Cham Ron Fair Paul Rein (STIM) **Guy Roche** Published by: BMG Songs, Inc. Christina Aguilera Music Chrysalis Music DreamWorks Songs Faircraft Music Manuiti L.A. Vibe Like That Music

Founders Award

James Taylor

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

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

Published by: Cord Kayla Music Publishing

EMI Music Publishing Ghetto Pop 2000 LBN Publishing Warner/Chappell Music, Inc

"Doesn't Really Matter Written by: Jimmy Jam Terry Lewis Published by: EMI Music Publishing
Flyte Tyme Tunes

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

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











































Congratulations ASCAP POP MUSIC AWARD WINNERS

"Drops of Jupiter" Written by: Charlie Colin **Robert Hotchkiss** Pat Monahan Jimmy Stafford Published by: Blue Lamp Music

EMI Music Publishing

"Everything You Want" Written by: Matt Scannell Published by: Mascan Music Inc. Warner/Chappell Music, Inc.

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

"Follow Me"

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

"He Loves You Not" Written by: David Frank Steve Kipner Published by: EMI Music Publishing **Griff Griff Music**

"I Could Not Ask For More" Written by: Diane Warren Published by: Realsongs

Stephen A. Kipner Music

"I Hope You Dance" Written by: Mark D. Sanders Published by: Soda Creek Songs Universal Music Publishing Group

"I Knew I Loved You" Written by: Darren Hayes (APRA) Daniel Jones (APRA) Published by Rough Cut Music Pty. Ltd. Warner/Chappell Music, Inc.

"I Need To Know" Written by: Marc Anthony Published by: Sony/ATV Tunes LLC

"I Need You" Written by: Ty Lacy **Dennis Matkosky** Published by: **EMI Christian Music Publishing** EMI Music Publishing Jeskar Music

"I'm Like A Bird" Written by: Nelly Furtado (SOCAN) Published by: Nelstar Publishing

"Independent Women Part 1" Written by: Samuel "Tone" Barnes **Bevoncé Knowles** Published by: Beyoncé Publishing **Enot Publishing LLC** New Columbia Pictures Music, Inc. Sony/ATV Tunes LLC

Written by: Rickardo Ducent Shaun Pizzonia Shaggy Published by: Livingsting Music

Warner/Chappell Music, Inc. "It's Been A While' Written by: John April

"It Wasn't Me'

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

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

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

<mark>"Jumpin</mark> Jumpin" Written by: Beyoncé Knowles Published by: Beyoncé Publishing Sony/ATV Tunes LLC

"Lady Marmalade" Written by: Kenny Nolan Published by: Kenny Nolan Publishing Co. EMI/Jobete Music Co., Inc.

"Let Me Blow Ya Mind"

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

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

"Love Don't Cost A Thing"

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

"Music"

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

"Nobody Wants To Be Lonely" Written by: Gary Burr **Desmond Child** Published by: Desmundo Music **Gabburr Tunes Universal Music Publishing Group**

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

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

"Peaches & Cream"

Written by: Jason Boyd

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

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

"Shape Of My Heart" Written by: Max Martin (STIM) Lisa Marie Miskovsky (STIM) Rami (STIM) Published by: Universal Music Publishing Group Zomba Enterprises Inc.

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

"Taking You Home" Written by: Stan Lynch Published by: Matanzas Music Warner/Chappell Music, Inc.

"Thank You" Written by: Dido (PRS) Published by: Warner/Chappell Music, Inc.

"The Space Between" Written by: Glen Ballard Dave Matthews Published by: Aerostation Corporation Colden Grey Ltd. Universal Music Publishing Group

"The Way You Love Me" Written by: Michael Dulaney **Keith Follese**

Published by: Airstream Dreams Music **Coyote House Music**

Famous Music Corp. Follazoo Crew Music Scott and Soda Warner/Chappell Music, Inc.

"This I Promise You" Written by: Richard Marx Published by: Chi-Boy Music

"You Sang To Me" Written by: Marc Anthony Published by: Sony/ATV Tunes LLC

"You're A God" Written by: Matt Scannell Published by: Mascan Music Inc. Warner/Chappell Music, Inc.

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





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EMI's U.S. Struggle Continues

BY GORDON MASSON

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

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

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

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

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

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

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

While recorded music notched £83.1 million (\$121.2 million) in operating profit from more than £2 billion in revenue (\$2.9 billion), EMI Music Pub-



lishing chairm a n / C E O Marty Bandier enjoyed a 12th consecutive year of record results, gener-

ating £107.8 million (\$157.3 million) in operating profit from a revenue of £416.4 million (\$607.4 million).

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

Bandier says, "It would be difficult to assume that we're going to gain further market share if the recorded music markets are flat in this year." But with signs of recovery in the ad market, he is hopeful about prospects for growing synchronization and performance revenue.

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

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

Additional reporting by Matt Benz in New York

Metrix To Focus On Jazz

New Latin Indie Signs Universal Distribution Deal

BY LEILA COBO

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

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

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

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

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

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

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

In The News

- On May 21, Librarian of Congress James W. Billington rejected the Webcaster royalty rates suggested in a Feb. 20 report by the Copyright Arbitration Royalty Panel. Billington didn't give any hint as to whether he would increase, decrease, or "tier" the rates to the size of businesses. The Librarian has 30 days to render a final determination.
- The Bush administration has withdrawn a plan for the Department of Justice (DoJ) and Federal Trade Commission (FTC) to have specific-industry jurisdiction over merger antitrust probes, with DoJ given all entertainment and media industry reviews. Sen. Ernest F. Hollings, D-S.C., and public-interest groups were concerned that the administration's DoJ might be more lenient than the FTC, which has both Democratic and Republican appointees.
- Xavier Roy will exit as CEO of the Reed MIDEM Organization Jan. 1, 2003, after 13 years helming the Paris-based group. His career with Reed MIDEM—which organizes nine international trade shows, including MIDEM in Cannes, France—spans 33 years. Managing director Paul Zilk will assume full executive duties. Roy says he will remain as an advisor to the organization through 2003, during which time he will "concentrate on developing various projects."

Integrity To Purchase Artist-Driven Indie Labels

BY DEBORAH EVANS PRICE

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

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

and the company will remain in Nashville with its staff intact.

M2 Communications was launched in 1999 by Moseley, who was previously president of the Benson label. M2.0's first product was a Grammyand Dove Award-winning 2000 release by the Brooklyn Tabernacle Choir. The M2.0 and INO labels have quickly become two of Christian music's most successful indies. The M2.0 roster

includes Michael Card and Chonda Pierce, while INO's roster features Sara Groves, SonicFlood, and MercyMe.

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

and our staff and for everyone."

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

Integrity Music COO Jerry Weimer explains, "We've been looking for a couple of years for the right way to grow

and do some things in the artist business. [We examined] whether we should start an artist label and if we did what would make us different. I've known Jeff for a long time, and I've watched what he did with M2.0—the kind of artists he signed and the way he managed his business."

Weimer says Moseley's operation will complement Integrity. Moseley will report to Integrity, but Weimer says he'll

retain his autonomy: "It would be crazy for us to cut in and try to tell him what he ought to be doing, because he's been real successful. He's a veteran, and we trust him."

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

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

Market Watch

A Weekly National Music Sales Report

		Annabel and Address these times at Manage	
YE	AR-TO-DATE OV	ERALL UNIT SALE	S
	2001	2002	
Total	279,140,000	245,543,000	(~12.1%)
Albums	264,514,000	239,947,000	(~9.3%)
Singles	14,626,000	5,596,000	(0 61.7%)
YEA	R-TO-DATE SALE	S BY ALBUM FOR	MAT
	2001	2002	
CD	244,381,000	226,197,000	(~7.4%)
Cassette	19,619,000	13,168,000	(~32.9%)
Other	514,000	582,000	(~13.2%)
	OVERALL	UNIT SALES	Section 18
This Week	11,595,000	This Week 2001	13,341,000
Last Week	12,230,000	Change	⇔ 13.1%
Change	♥5.2%		
DISTRIBUTED OF	ALBUN	SALES	
This Week	11,390,000	This Week 2001	12,732,000
Last Week	12,028,000	Change	∽ 10.5%
Change	◆ 5.3%		
USATING	SINGLE	S SALES	STEPHEN IS
This Week	205,000	This Week 2001	609,000
Last Week	202,000	Change	∽ 66.3%
Change	∽ 1.5%		
YEAR-	TO-DATE ALBUM	SALES BY STORE	TYPE
	2001	2002	THE THE PERSON NAMED IN COLUMN TWO IS NOT THE PERSON NAMED IN COLUMN TWO IS NAMED
Chain	144,951,000	123,004,000	(~15.1%)

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

YEAR-TO-DATE SALES BY ALBUM CATEGORY				
	2001	2002		
Current	164,529,000	145,899,000	(~11.3%)	
Catalog	100,041,000	94,048,000	(~6.0%)	
Deep Catalog	68,123,000	65,034,000	(~4.5%)	

In calculating current sales, SoundScan counts only album sales that have occurred within the first 18 months of a title's release (12 months for classical and jazz albums), except for titles that so the top half of The Billboard 200, in which case sales continue to count as current until a title falls below in 100. Catalog counts sales generated by titles out for more than 18 months, excluding the exceptions noted above. Deep catalog is a subset of catalog, which reflects titles that have been out for more than 36 months.

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



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

FAT JOE (Featuring Ashanti) WHAT'S LUV?

TWEET (Featuring Missy "Misdemeanor" Elliott) OOPS (OH MY)

P!NK GET THE PARTY STARTED

BRANDY WHAT ABOUT US?

CRAIG DAVID 7 DAYS

FABOLOUS YOUNG'N (HOLLA BACK)

OUTKAST (Featuring Killer Mike & Joi) THE WHOLE WORLD

MICHELLE BRANCH EVERYWHERE

THE CALLING WHEREVER YOU WILL GO

DEFAULT WASTING MY TIME

P.O.D. YOUTH OF THE NATION

ALANIS MORISSETTE HANDS CLEAN

NATALIE IMBRUGLIA WRONG IMPRESSION

JEWEL STANDING STILL

O-TOWN WE FIT TOGETHER

FAITH EVANS I LOVE YOU

ALICIA KEYS A WOMAN'S WORTH

LEANN RIMES CAN'T FIGHT THE MOONLIGHT

BUSTA RHYMES (Featuring P. Diddy & Pharrell) PASS THE COURVOISIER PART II

JAHEIM (Featuring Next) ANYTHING

FOLLOWING THE DOUBLE-PLATINUM TOTALLY HITS 2001

• BACKED BY A HUGE MULTIMILLION-DOLLAR TV CAMPAIGN

• IN STORES JUNE 4TH



Buddy Guy Picks Up Three Handy Awards

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

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

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

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

and singer/guitarist R.L. Burnside LOS ANGELES-Singer/guitarist (traditional male artist of the year and traditional blues album of the year for Rumside on Rumside)

> Other winners included: Acoustic blues album: John

Hammond, Wicked Grin.

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

Blues band: Rod Piazza & the Mighty Flyers.

Blues instrumentalist (bass): Willie Kent.

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

Blues instrumentalist (horns): Roomful of Blues Horns

Blues instrumentalist (keyboards): Pinetop Perkins.

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

Comeback album: Ike Turner,

Contemporary female artist: Shemekia Copeland.

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

Soul blues female artist: Etta James. Traditional female artist: Koko

ASCAP Honors James Taylor

Founders Award Goes To Songwriter/Performer

BY MARGO WHITMIRE

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

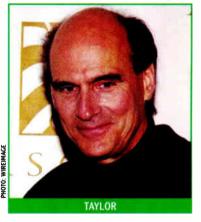
As part of a special tribute to Taylor. fellow Columbia Records artist Shawn Colvin performed Taylor's "I Was a Fool to Care." Following the presentation of his award by the evening's host, ASCAP president/chairman Marilyn Bergman, Taylor sang "Something in the Way She Moves.

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

ExecutiveTurntable







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

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

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

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

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

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

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

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

Brooks & Dunn, Jackson Rule At ACMs

ACADEMY

LIVE on CBS-TV

BY DEBORAH EVANS PRICE

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

Brooks & Dunn and Alan Jackson were the evening's big winners. Kix Brooks and Ronnie Dunn picked up their third win in the entertainer of the year category (previous wins

were for 1995 and 1996). They also netted their eighth trophy for vocal duo and won the top country video award for "Only in America."

Of recapturing the entertainer of the year title, Brooks says, "We were willing to reload the guns and run at it again. That's what we did, and it worked." Brooks & Dunn have become the ACM's most-awarded act, with 16 accolades. Merle Haggard previously held the title, with 15 awards, "We're not counting, and

we're certainly not going to compare what we've done to Merle Haggard," Dunn says. "It'd take two lifetimes—maybe three—for us to do what Merle Haggard did."

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

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

"It's unbelievable: I still can't believe it. It's awesome." an excited Vassar proclaimed backstage. "Sometimes you doubt yourself, then something like this comes along and you feel like, 'Whew, I'm on the right track.'

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

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

Sorrow" won the vocal event category.

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

Even artists who did not win are still likely to do so at retail. "The biggest thing is the key per-

formance," says Kathy Dosdall, national buyer for the Musicland Group. "We've had people win and it doesn't mean anything, and then you have somebody who goes on and does a killer performance, such as Alan Jackson on the [Country Music Assn. Awards last November]. That album went bonkers, and everybody was waiting for that song [about Sept. 11]. One killer performance can make such a difference."

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





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

BY JIM BESSMAN

NEW YORK-Chris Hillman and Herb Pedersen, who met at the famed Los Angeles Troubadour nightclub in 1963 and have been musically associated in one way or another ever since, are back

June 4 with Way Out West, their debut album for Virgin Records' Narada-affiliated Back Porch Records.

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

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

Hillman adds, "I haven't

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

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

Hillman's album-closing "Good Year," written 11/2 years ago, "seems very relevant now, post-9/11 and with the Mideast situation," he says. "Basically, it's about renewing faith and perse-

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

The end result has instant appeal for product manager more updated, obviously,'

Reflecting on Hillman's

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

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

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

Bowie Has Believers For 'Heathen'

Visionary Rocker Brings New Music And ISO Label To Columbia

BY LARRY FLICK

NEW YORK-When it was time for David Bowie to choose a new home for his music-not to mention his fledgling ISO label—he went with the label that didn't strive to render him a hit machine. He chose Columbia Records, because

they offered to simply let him

pheric mixes of the cuts "Sunday" and "A Better Future," respectively.

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

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

Heathen is showing signs of being one of Bowie's best-received albums in recent times. "The music that's been made available prior to release has been quite good," says Bradley Andrews, manager of the Virgin Megastore in Los Angeles. "It's relevant to current trends, and yet it's classic Bowie. It's going to do well."

As radio programmers hear "Slow Burn," which has shipped to rock and adult formats, they're

equally enthusiastic. "It has a great feel that I believe our listeners will connect with," says Alex Cortright, music director/PD of WRNR Baltimore/ Annapolis, Md.

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

in a big way." Bowie will be visible on TV in the days surrounding the album's release, with appearances confirmed on The Late

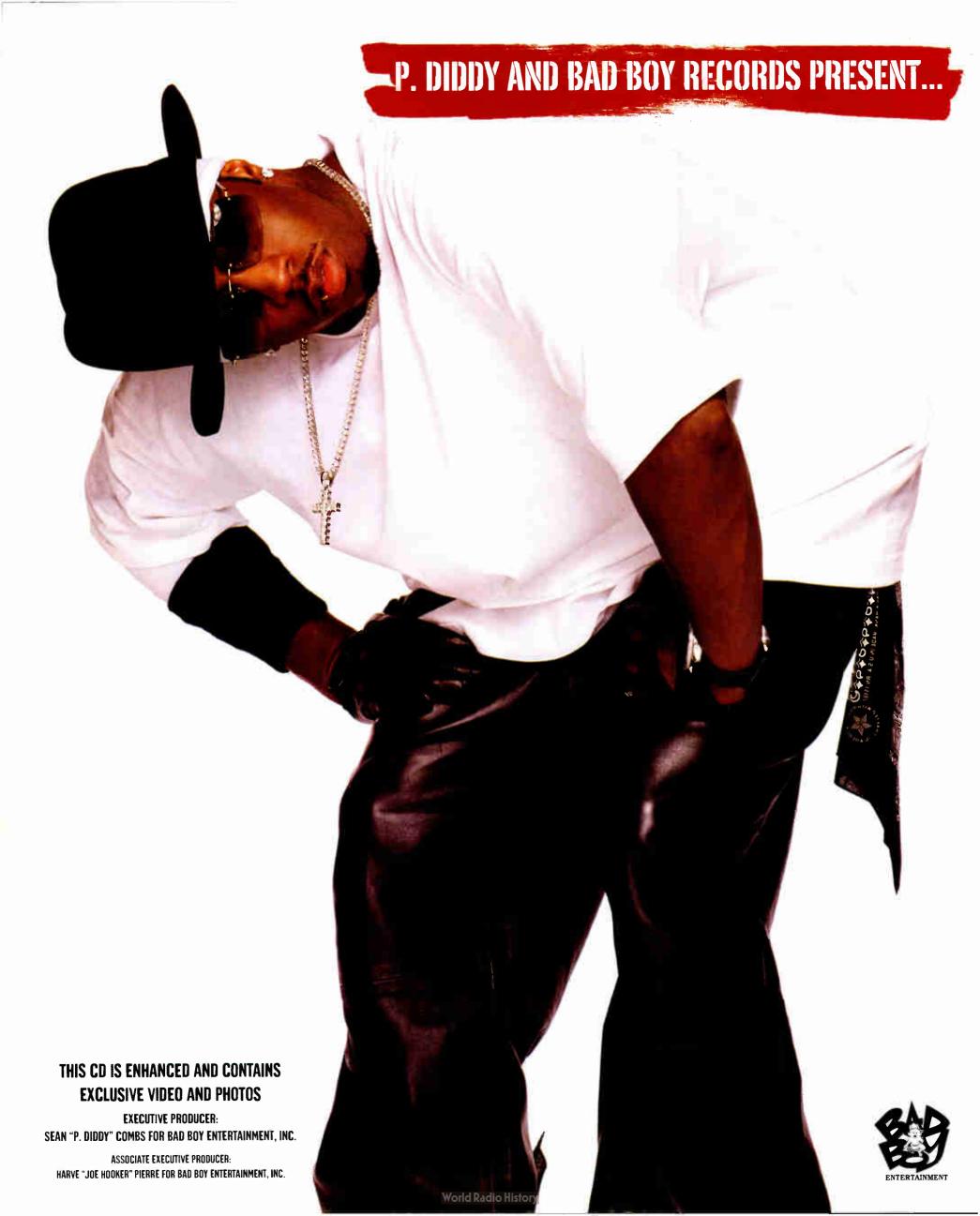
Show With David Letterman (June 10), Today (June 14), Live by Request (June 15), and Late Night With Conan O'Brien (June 19). Bowie will also be on the road throughout much of the summer, headlining the Meltdown 2002 concert fest, for which he also serves as the musical director. The trek is booked by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

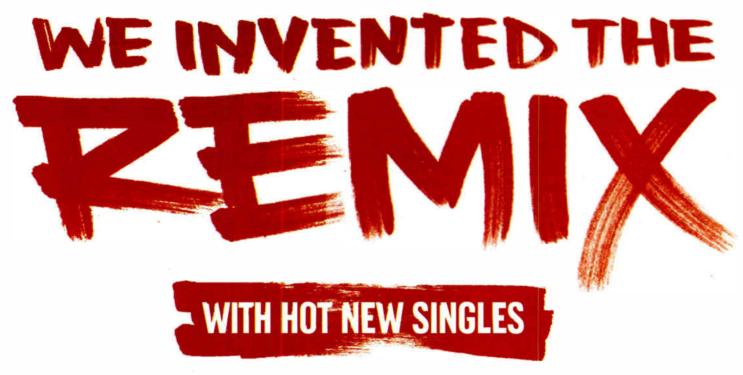
"It's increasingly evident to me that my needs to make music change periodically," says Bowie, whose songs are published by RZO Music, ASCAP. "There's the narrative, crafted song type; then the experimental, ideas, and situational type; and thirdly, a theatrical-motivated, scenario type. I guess Heathen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



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Dues Paid, Anastacia Reapproaches U.S.

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

BY MICHAEL PAOLETTA

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

"We're doing it properly this time around," says Anastacia, referring to her sophomore set, *Freak of Nature*, due June 18 from Daylight/Epic. "We're launching it the way we did in other countries, with enough

lead time for listening parties and the press. This didn't necessarily happen with my first album [Not That Kind], which came out a year after its European release, and without much fanfare at that."

Since its release overseas last November, Freak of Nature has topped many charts and sold more than 3 million copies while spawning two hit singles ("Paid My Dues" and "One Day in Your Life") in the process. Between the two albums, Anastacia has amassed worldwide sales of more than

10 million units, making her one of Sony Music's biggest-selling artists.

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

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

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

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

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

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

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

"Anastacia brings a lot to the table," says Scott Carter, VP of mar-

"Anastacia brings a lot to the table," says Scott Carter, VP of marketing for Epic Records Group. "She's got the voice, the looks, the person-

ality, and the songs. It's a complete package."

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

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

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

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

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

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

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



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

turing Armstrong's love songs.

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



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

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

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

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

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

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

by Melinda Newm

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

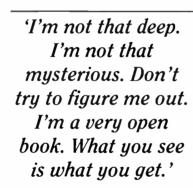
The new album, which is slated for a first-quarter 2003 release, will be produced by **Kevin Killen** and **Andy Snitzer** and will feature MacIsaac singing more than he has previously. In the 11 years that he's been making albums, MacIsaac says that his viewpoint has changed: "I've learned to approach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

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

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

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

Additional reporting by Ed Christman in New York.



—ANASTACIA

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

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

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

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

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Elektra Hopes To 'Break Through The Clutter' With Epidemic

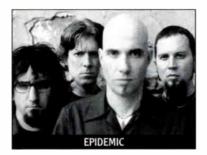
BY ADAM G. KEIM

Epidemic is going to have a kickin' summer.

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

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

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



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

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

Epidemic had a rather quick recording process in Seattle.

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

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

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

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

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

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

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

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

Elektra plans on making that breakthough with the help of aggressive street and Internet teams. The CD will be sold at a developing artist's price at retail, and it will be enhanced with the video for "Walk Away," as well as behindthe-scenes studio footage.

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

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





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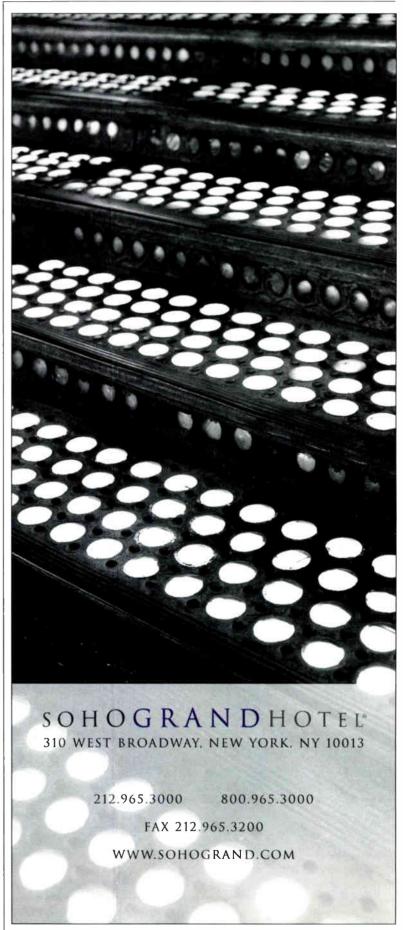
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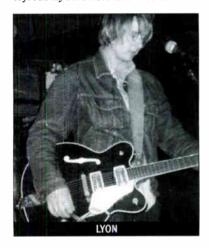
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Drift.

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

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



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

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

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

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

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

company behind him or not.

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

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

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

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

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

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

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

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

Newsboys Still 'Thriving' On Sparrow Label

BY DEBORAH EVANS PRICE

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

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

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

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

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

Thrive debuted at No. 3 on the



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

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

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

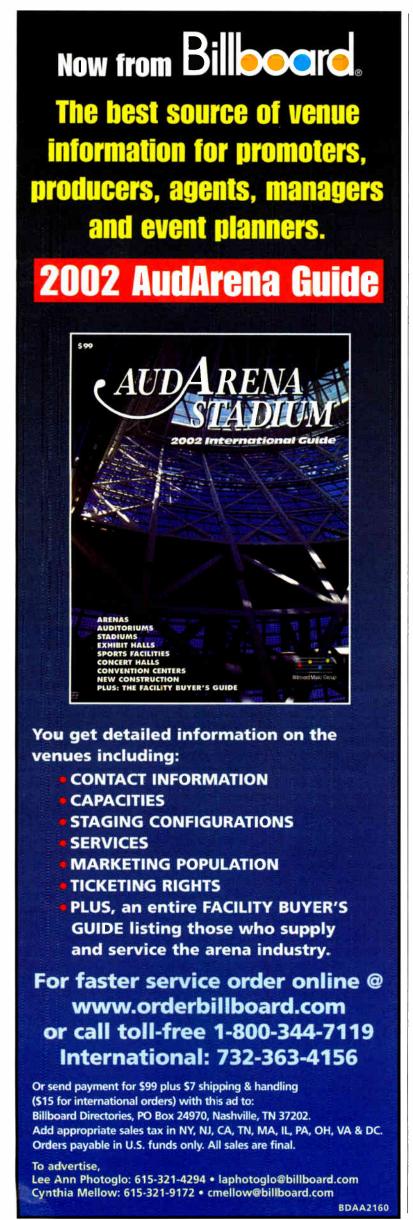
"It's strengthened [the band] because it's made us all appreciate what we have," Furler says of the relationship among he and bandmates Joel, Phillips, Jeff Frankenstein, and Jody Davis.

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

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

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





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

BY CLAY MARSHALL

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

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

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



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

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

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

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

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

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

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

The Classical



by Steve Smith

Score

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

Soldier Schweik its premiere in April 1958, only months after the composer's tragically premature death at age 35.

Kurka's unusual orchestration (winds, brass, and percussion, but no strings) and modernist compositional leanings left some New York critics scratching their heads, but *The Good Soldier* Schweik was taken up enthusiastically by several

influential European companies. The work subsequently had more than 100 productions worldwide, but it didn't receive another major American performance until the **Chicago Opera Theater** (COT) mounted it in 1981. Of perhaps even greater significance, no one stepped forward to record *The Good Soldier Schweik*, consigning the work to cult status at best.

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

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

"We even hired the stage manag-

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

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

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

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

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

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

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

CONTEMPORARY CHRISTIAN/GOSPEL

Higher by Deborah Evans Ground



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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

2002 SGMA **Award Winners** Honored

BY DEBORAH EVANS PRICE

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

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

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



signed as a solo country artist with Lyric Street Records-was named musician of the year. The Isaacs' hit "Stand Still"

was voted song of the year. It was written by Isaacs Surrett, Rebecca Isaacs Bowman, and David Marshall.

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

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

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

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

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

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

In The Spirit.

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

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



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

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

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

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

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

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

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

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

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

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

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

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Cake Targets Dissatisfied With 'Sunshine'

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

BY RAY WADDELL

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

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

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

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

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

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

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



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

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

WHERE, WHEN, HOW

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

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

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

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

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

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

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

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

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

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

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

Eden Makes Commercial Bow

BY JULIANA KORANTENG

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

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

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

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

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

BACK TO THE GARDEN

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

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

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

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

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

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



"We want artists who want to become involved."

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

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

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

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

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

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

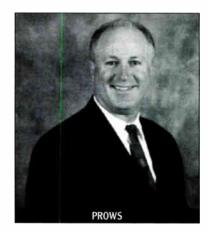


Janet Is Gold. Janet Jackson flashes a winning smile backstage at her Aloha Stadium concert in Honolulu, Hawaii, a show broadcast live on HBO. Pictured, from left, are Clear Channel Entertainment VP of touring Brad Wavra, Jackson, and promoter Jack Utsick of Jack Utsick Presents.

Venue Views..

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

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



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

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

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

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

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

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

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

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

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

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

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

REVIEWS & PREVIEWS

ALBUMS

Edited by Michael Paoletta

POP

★ MEREDITH BROOKS Bad Bad One

PRODUCERS: Meredith Brooks, David Darling **Gold Circle 50016**

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

BUFFALO TOM Besides: A Collection of B-Sides and Rarities PRODUCERS: various **Beggars Banquet BBL 2033**

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

S



BRYAN FERRY

Frantic **PRODUCER: Rhett Davies** Virgin 54099

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

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

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



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



THALÍA Thalía PRODUCERS: various EMI Latin H2 7243 539573

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

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

PREMIERE CAST RECORDING The Last Five Years PRODUCER: Jeffrey Lesser Sh-K-Boom 4001

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

R&B/HIP-HOP

★ LEXI Somewhere Different PRODUCER: Michael Allen Real Deal/Orpheus Music 802469030228

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

(Continued on next page)

Aweigh," a leftover from the band's Sleepy Eyed sessions that most certainly should have made an official album. Janovitz's scratchy baritone proves a perfect fit, meanwhile, for he and Colbourn's take on the Rolling Stones' "The Spider and the Fly," taken from a 1995 radio show. If Besides proves to be Buffalo

Tom's final release, it is without question

a fitting and classy finale.—WO

Atticus Fault PRODUCER: Jav Joyce Uninhibited/MCA 112830

ATTICUS FAULT

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

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

V S U

PETER GABRIEL Peter Gabriel 3 PRODUCER: Steve Lillywhite Real World/Geffen 069-493-279

Peter Gabriel 4/Security PRODUCERS: David Lord, Peter Gabriel Real World/Geffen 069-493-280

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

Passion PRODUCER: Peter Gabriel Real World/Geffen 069-493-285 Although Peter Gabriel has shied from the limelight during the past decade, Universal's state-of-the-art reissue of his catalog should help remind record buyers of his status as an uncommonly creative, humanistic talent. Upon leaving Genesis in the late-'70s, Gabriel took awhile to find his true solo voice, with Peter Gabriel 1 and 2 brimming with energy but lacking cohesiveness. It was with 1980's Peter Gabriel 3 that the artist kicked off a golden decade. The hit "Games Without Frontiers," a charmingly oblique anti-war single, and "Biko," an homage to the titular South African political prisoner, are high points on a strong album. But with 1982's Peter Gabriel 4 (titled Security in the U.S.), Gabriel created



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

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

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

CONTRIBUTORS: Bradley Bambarger, Leila Cobo, Jonathan Cohen, Gordon Ely, Larry Flick, Steven Graybow, Rashaun Hall, Wayne Hoffman, Gail Mitchell, Wes Orshoski, Michael Paoletta, Jill Pesselnick, Chuck Taylor, Philip van Vleck, Ray Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NOTEWORTHY: Releases of critical merit. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and

outstanding collections of works by one or more artists. PICKS (): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (*): New releases, regardless of chart potential, highly recommended because of their musical ment. MUSIC TO MY EARS (): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

REVIEWS & PREVIEWS

(Continued from preceding page)

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

AFU-RA Life Force Radio PRODUCERS: various Koch 8356

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

COUNTRY

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

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

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

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

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

★ VARIOUS ARTISTS Cow Hear This PRODUCERS: various Cowpendia 9615

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

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

LATIN

★ ALBITA Hecho a Mano PRODUCER: Albita Times Square 9027

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

WORLD MUSIC

★ VARIOUS ARTISTS Asian Travels 2 PRODUCERS: various

PRODUCERS: various Six Degrees 657036 1069

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

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

JAZZ

► PATTI AUSTIN For Ella

PRODUCERS: Gregg Field, Patrick Williams, Wolfgang Hirschmann Playboy Jazz/Concord 7503

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

BLUES

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

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

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

GOSPEL

► VANESSA WILLIAMS

Vanessa PRODUCERS: various Light 0-15095-5392

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

NEW AGE

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

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

N O T E W O R T H Y

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

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



"Hard Road" and "Ballad of the Sun and the Moon" is quite stirring, and such spoken-word passages as "59 Years" amplify the impact of this momentous project. One is hesitant to assert that this is the best music Escovedo has ever written, given his remarkable and distinctive discography, but throughout, these songs have a deeply personal resonance. Coinciding with this release are reissues of two classic Escovedo albums (*Gravity* and *Thirteen Years*), each with a bonus disc of extra material. Contact 800-962-5837.—**PVV**

TÉLÉPOPMUSIK
Genetic World
PRODUCERS: Télépopmusik
Catalogue/Capitol 7243 5 38657
With the U.S. release of *Genetic World*,
American fans of all things French will



have another reason to say "oui." Hailing from the land of Daft Punk and Air, Télépopmusik—Fabrice Dumont (bass/ banjo), Stephan Haeri (drums, guitar, keyboards), and Christophe Hetier (aka DJ Anti-Pop)—has crafted a beatsmart and rhythmically rich set that comfortably sits somewhere among Massive Attack's Blue Lines, Zero 7's Simple Things, and Billie Holiday's Lady in Satin. Lead single "Breathe" (featuring Irish chanteuse Angela Mc-Cluskey of the Wild Colonials) is sublime; in fact, it's the type of dreamy track that deserves attention on Madison Avenue (think TV adverts). Also making guest appearances in Télépopmusik's more-sensual-than-genetic world are Dirty Beatniks' Soda-Pop and contemporary electro-skewed artists Peaches and Gonzales.-MP

SINGLES

Edited by Chuck Taylor

POP

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

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

★ SOLUNA For All Time (4:02) PRODUCER: not listed WRITER: not listed **PUBLISHER:** not listed DreamWorks (CD promo)

Latin-imaged quartet Soluna (sun and moon) ably rides the youthful pop/R&B wave with its DreamWorks debut outing, For All Time, though its first single, the title track, is a lovely, mature ballad that underlies the group's tender years with its champagne-and-roses piano-driven melody and lovelorn lyric about finding the right one and sticking by his side. This is a nice balance record against top 40's noisier fare, and it has just enough tempo to keep the young ones tuned in. The album hit the streets May 14, and there's plenty of potential to carry Soluna to the Radio Disney audience and beyond-it has already reached No. 40 on the Top 40 Tracks chart. In any case, "For All Time" is a beautiful song that AC programmers should also sample.—CT

COUNTRY

★ LINDA DAVIS & JOHNNY PATTON Throughout Eternity (no timing listed) PRODUCERS: Johnny Patton, Terry Crisp WRITERS: J. Patton, G. Benish PUBLISHERS: Johnny Patton Music/Miracle Publishing, BMI

Gold Crown Records 290514 (CD promo) Linda Davis has always had one of country music's most impressive voices, even though her recording



SEVEN & THE SUN Walk With Me (3:26) PRODUCER: Neal Avron WRITERS: Seven, W. Brandt, B. Brandt PUBLISHER: We3Kings Publishing, BMI Atlantic 300785 (CD promo)

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

America July 30.—CT

well as such solo efforts as "Some Things Are Meant to Be," Davis has

primarily released lush, pop-tinged

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

sound; it simply couldn't be more

mundane and uninspired.—CT



album, Diorama-its first in three years—has already made its mark in the band's native Australia, debuting at No. 1 and hitting platinum in its first week of release. Lead single "The Greatest View" is certainly potent fuel to propel the oft-misunderstood outfit to similar heights in the U.S., with its panoramic rock-



epic persona, intriguing mix of

grinding guitars and harmonic

horns side by side—a wildly trippy

effect—and a particularly melodic

hook from lead Daniel Johns that is

actually pretty underneath all the

electricity-amped action. Van Dyke

Parks is a novel addition to the team;

the producer—who has worked with

Brian Wilson, the Beach Boys, and

U2-arranged orchestra, brass, and

woodwinds on three album tracks-

not exactly par for the course in

rockland. In the end, the sweeping

"View" is a remarkably innovative

and gratifying outing whose depth

and color seem to grow with every

successive spin. If there were ever a

song that top 40 should pluck from

the modern rock side, this is it. Look

for the full-length Diorama in North

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



ASHANTI Happy (4:02) PRODUCERS: Chink Santana, Irv Gotti

WRITERS: R. Calhoun, A. Douglas,

A. Parker, I. Lorenzo

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

ROCK

► ALIEN ANT FARM Attitude (3:57) PRODUCER: Jay Baumgardner WRITERS: Alien Ant Farm REMIXER: Chris Lord-Alge PUBLISHER: Karate Pants Music/Songs of DreamWorks, BMI

DreamWorks 13913 (CD promo) After topping the Modern Rock chart with an energized cover of Michael Jackson's "Smooth Criminal" last year, Alien Ant Farm became a breakout success with one of the funnest singles in years. The followup, "Movies," showed a new dimension to the band but found only a tepid response at radio. This, the latest single from the platinum ANThology disc, confirms that the act is indeed more than a party band. "Attitude" finds a more pensive AAF, working through a darker minor key. Terence Corso delivers an infectious guitar line, moving the song along with meandering charm. Mike Cosgrove syncopates the cut with a funky helping of assorted percussion that may help set this apart as a standout at rock radio. The act also has a track on the Spider-Man soundtrack this summer, placing AAF alongside a slew of other highprofile modern rockers.—EA

RAP

★ NAPPY ROOTS FEATURING ANTHONY HAMILTON Po' Folks (4:17) PRODUCERS: the Track Boyz, Mike Caren

WRITERS: M. Williams, J. Kent, W. Hughes, V. Tisdale, R. Anthony PUBLISHERS: Nappy Roots Music, BMI; Tarpo, ASCAP

Atlantic 85323 (CD promo)

The Nappy Roots offer a soulful second helping from their gold debut, Watermelon, Chicken & Gritz. Following the success of first smash 'Awnaw," the Bowling Green, Ky.based sextet do it again with "Po' Folks." Big V, Skinny DeVille, R. Prophet, Ron Clutch, Scales, and B. Stille once again represent the everyday man on this laid-back single. Rhyming about the trials and tribulations that we all go through, Nappy somehow finds a way to make listeners feel that everything will be all right. Laced with a smooth guitar riff and the soulful sounds of singer Anthony Hamilton, "Po' Folks" wonderfully blends elements of soul, gospel, and hip-hop without getting too preachy. Hopefully, urban radio will be quicker to pick up on "Po' Folks" than it was with "Awnaw." Rock fans can look out for the group's first foray into that genre via labelmate P.O.D.'s remix of "Awnaw."-RH

E T

MARIO Just a Friend 2002 (3:35) PRODUCER: Warryn "Baby Dub" Campbell WRITERS: W. Campbell, H. Lily, J. Smith, M. Hall

history has been spotty at best. Well

Love You?" (with Reba McEntire), as

known for the hit duet "Does He

PUBLISHERS: Nyrraw Music/EMI April Music/Dango Music/WB Music Corp./ Cold Chillin' Music Publishing, ASCAP; Uncle Bobby Music/EMI Blackwood Music, BMI

J Records 21150 (CD promo) Rappers often sample R&B classics, but rarely does it work the other way

around. Fourteen-year-old newcomer Mario turns the tables with the first single from his forthcoming eponymous set, an updated cover of Biz Markie's hip-hop classic "Just a Friend." In Mario's "Just a Friend



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

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

CONTRIBUTORS: Eric Aiese, Deborah Evans Price, Rashaun Hall, 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.



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

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

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

BY GAIL MITCHELL

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

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

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



Not bothered by labels: Kindred

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

"I own the trademark to neosoul," says Motown president/ CEO Kedar Massenburg, whose label is home to Badu and India.Arie, as well as such soul up-and-comers as Remy Shand and DJ Rogers Jr. "The term 'new soul' or 'neo-soul' originated when I came out with D'Angelo [before Massenburg joined Motown], who was reminiscent of Marvin Gaye and Donny Hath"However, a lot of people don't like the term," he continues, "because they don't want this music to be looked at as a genre. Because, when you classify music, it becomes a fad, which tends to go away. But soul music is soul music. There's nothing really new under the sun. But, in terms of marketing today, there's the need to categorize music for consumers so they know what they're getting. So, for lack of a different term, I coined neo-soul."

GETTING UP TO SPEED

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

For Hipps and McArthur, the contemporary soul train began picking up speed thanks to acts such as D'Angelo and Zhané. Before that, they list Mint Condition and Tony! Toni! Toné! "1 think earlier acts like Mint Condition opened the door for D'Angelo and Erykah Badu," says Hipps.

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

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

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

NEW NICK AND VAL?

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

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

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

bows this summer via New York City's Giant Step label, believes



Digital Black-Music

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

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

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

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

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

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

Continued on page 36

ain't no stoppin' US NOW.

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

- jazz gets oown with нір-нор
- neggae summer: upcoming neleases
- Indies Got The Blues
- gospel goes mack to church
- coming might up: meissues checklist

and the beat goes on.

and heartfelt.'

Atlanta-based newcomer Donnie, whose From the Colored Section

BEAUTY AVAILABLE BEAUTY Trick Daddy Fat Joe

Craig David

IT RUNS IN THE PARTY









jazz

Getting Down With Hip-Hop

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

BY STEVE GRAYBOW

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

In the past decades, however,

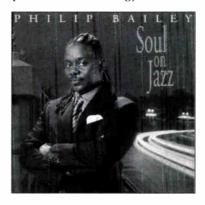
jazz has been replaced by rock, R&B and, most recently, hiphop as the music of choice among young music fans, particularly urban youths. There have been several artists and albums that have successfully crossed the line between rap and jazz (most notably Guru's Jazzmatazz (1993), which featured rappers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

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

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

PAYING JAZZ BACK

Soul on Jazz gave Bailey an opportunity to combine his roots in R&B with the jazz that he has enjoyed since childhood by utilizing jazz instrumentation and classic jazz material by Thelonious Monk, Chick Corea and Joe Zawinul, as well as several newly composed tunes and distinctly current sounds that reflect the current wave of R&Bproduction technology. "I want-



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

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

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

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

Continued on page 36

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

"Cookie represents the best of Ndegeocello: funky high art for the ghetto masses." -Akiba Solomon, The Source

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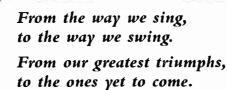


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reggae

Smokin' Summer:

A Full Slate Of Releases

Superstars and compilations round out a heavy schedule.

BY KWAKU

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

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

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

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

XPLOSIONS APLENTY

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

radio play.

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



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

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

U.K. RELEASES

U.K. labels also are making an impact on the U.S. reggae mar-Continued on page 38 blues

Indies Rule The Game:

Small Labels Have The Field To Themselves

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

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

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

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

WINDY CITY BLUES

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

BY DON WALLER

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

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



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

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

CHOPPED-UP AND DRIVEN

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

Tone Cool also intends to have a new Susan Tedeschi disc out before the end of the year. Recording with studio legend Tom Dowd, she'd already completed several tracks prior to taking time out for the recent birth of her son. Paul Rishell & Annie Raines are also in the studio, working on a follow-up to their W.C. Handy Award-winning disc, *Moving to the Country*.

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

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



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

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

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

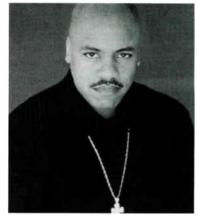


NEO-SOUL

Continued from page 30

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

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



Motown's Massenburg

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

BEYOND BOOTY

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

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

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

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

CNN + R&B

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

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

Gontinued from page 32

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

FLIPSIDE DISCOVERY

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

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

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

gospel

Going Back To Church

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

BY LISA COLLINS

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

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

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

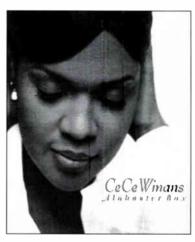
The fact is, after a decade of explosive sales tied to crossover exposure in mainstream markets, gospel marketers are finding new strength and big numbers in their core market. Taking its cue from the successes of Donnie McClurkin (who led the gospel industry in sales last year) and Kurt Carr, whose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

FAITHFUL CONSUMER BASE

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

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

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



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

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

STILL SOME RESISTANCE

"In a sense, we are going back to our roots," says Maple Reddick, owner of Meek Records and operator of one of the largest-selling venues of gospel music in Chicago. "But," she adds, "there is still a great deal of resistance. The mega-churches are saying yes, but the smaller, traditional churches have a long way to go."

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

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

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

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

WE CELEBRATE

BLACK MUSIC MONTH

EVERYDAY.



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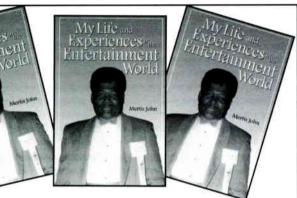


Coming A Selective Guide To Recent & Forthcoming Vital Reissues

(All information accurate as of press time)

COMPILED BY DON WALLER

JUNE



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

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

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



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OUSE OF IMPO

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

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

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

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

JULY

(two-CD set)

BMG HERITAGE

Rob Base & DJ E-Z Rock, Greatest

Angela Bofill, Something About You Cesaria Evora, La Diva; Cabo Verde; Miss Perfumado; Mar Azul

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

Sarah Vaughan, Piano Jazz Program (w/Marian McPartland)

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

FANTASY: GALAXY, PABLO, **PRESTIGE**

Roy Eldridge, Jam, 1975 France Willis Jackson with Pat Martino, Soul Night-Live!

Bud Powell, Paris Sessions

HIGHNOTE

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

ROUNDER

Holmes Brothers, The Essential Collection

SONY: COLUMBIA LEGACY, EPIC

Peabo Bryson, The Best of Miles Davis, Filles de Kiliminjaro; In a Silent Way; Water Babies Fishbone, The Best of

VANGUARD

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

UNIVERSAL MUSIC ENTERPRISES James Brown, Startime Live (two-

Moonglows, Millennium Collection Peaches & Herb, Millennium Collec-

AUGUST

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

FANTASY: DEBUT, MILESTONE, NEW JAZZ, PABLO, PRESTIGE,

John Coltrane, Lush Life Eric Dolphy, Far Cry Isaac Hayes, Groove-A-Thon McCoy Tyner, The Greeting

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

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

SONY: COLUMBIA LEGACY JAZZ, **EPIC LEGACY**

Thelonius Monk, Monk's Dream; Monk (expanded editions); Live at Newport '63 and '65 Shuggie Otis, The Best of

UNIVERSAL MUSIC ENTERPRISES Marvin Gaye, I Want You (two-CD Guy, Best Of

Heavy D, Millennium Collection

SEPTEMBER

BMG HERITAGE

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

CONCORD JAZZ Gene Harris All-Star Band, Title TBD

DFI MARK Memphis Slim, Title TBD

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

PRIORITY

Eazy-E, Greatest Hits Eternale N.W.A., Greatest Hits; Straight Outta Compton; Efil4ziggin

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

TO BE SCHEDULED

COLLECTABLES

Ray Bryant, Trio/Big Twist Capitols, Cool Jerk/We Got a Thing Gospel Harmonettes, Meeting/ God Is Here

Al Hibbler, Monday Everyday; After the Lights Go Down

Highway QCs, Lord I Pray/Sometimes I'm Happy; This Is My Light Lena Horne, Jamaica/Porgy & Bess Jimmy Hughes, Steal Away Wynton Kelly, 1931-1971 Miriam Makeba, Concert/Pata Pata/Makeba

Carmen McRae, Art of/For Once in My Life

Wilson Pickett, I'm in Love/In the Midnight Hour/The Exciting Billy Preston, Complete Recordings Wayne Shorter, Second Genesis Art Tatum, 1910-1956 Allen Toussaint, Live, Love & Faith Josh White, At Midnight/Ballads & Blues .

REGGAE

Continued from page 34

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

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



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

R&B/HIP-HOP

Rhythm, Rap, by Gail Mitchell and The Blues,

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

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

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

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



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

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

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

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

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

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

RV IEEE I ADET

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

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

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

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

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

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

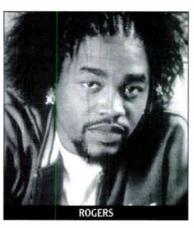
"One day in a meeting they were contemplating what to do, and Kedar Massenburg [Motown president/CEO] stood up and said, 'Well, if there's any talk about dropping him from the seventh floor, drop him to the sixth [where Motown's offices are located].'

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

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

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

Motown's Rogers Bares His 'Emo-Soul'



der. "It's a good early summer song that sounds great on the air." WLXC Columbia, S.C., PD Doug Williams adds, "It's out-the-box hot. Columbia is nodding their heads to D.J." Motown is capitalizing on Rogers' soul-baring ways by featuring him on its 18-city Ladies Night tour, part of the label's ongoing Motown Music Lounge Tour. He—along with labelmates Black Coffey, AZ, and Dave Hollister (who doubles as show host)—hit the road May 18 and will wrap things up June 30. After that, Rogers will tour with Thomas.

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

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

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

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3	3	2.5	LIGHTS, CAMERA, ACTION!	Mr. Cheeks 모
4	16	2	HOT IN HERRE FO' REEL/UNIVERSAL 015978*/UMRG @	Nelly ⊈
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6	5	2	NOTHIN' DEF JAM 582914*/IDJMG	N.D.R.E.
7	6	5	BANG MY HIT Rozelly Presents Da Fam Feat	turing Skubie Tha Ciko And Unique
8	4	8	OH BOY/THE ROC (JUST FIRE) ROC-A-FELLA/DEF JAM 582864*/JDJMG	Cam'ron Featuring Juelz Santana 🖙
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18	N	W	MODERN MAN'S HUSTLE RHYMESAYERS ENTERPAINMENT 32001* FAT BEATS •	Atmosphere
19	14	15	WHAT'S LUV? TERROR SQUAD/ATLANTIC 85233*/AG @	Fat Joe Featuring Ashanti 모
20	8	ø	I NEED A GIRL (PART ONE)	P. Diddy Featuring Usher & Loon 🕏

Billboard HOT RAP SIN

■ Records with the greatest sales gains this week. ▼ Videocija availability. ♥ Recording Industry Association of America (RIAA) certification for net shipment of \$50,000 units (\$60,001 a.B.RIAA Certification for net shipment of \$10,000 units (\$60,001 a.B.RIAA Certification for net shipment of \$10,000 units (Platinum), with additional million indicated by number for lowing the symbol. ⊚ CD Single available. ● Viny maxi-single available. ● Viny tanje available. ● Viny tanje available. ● Viny tanje available. ● Classette maxi-single available. Catalog number is for ⑤ "Indicates ⑥ unavailable, in which case, cata (big number is for Ø, Ø, Ø, Ø, Ø or Ø sespectively, based on availability. Ø 2020. VIVI D stansess Media, inc. and SoundScan, inc. All rights reserved.

I NEED A GIRL (PART TWO) P. Diddy Featuring Ginuwine, Loon, Mario Winans & Tammy Ruggieri 모

PUT IT INSIDE

HYDE HA

SATURDAY (OOOH! OOOOH!)

MAMA'S BABY, POPPA'S MAYBE

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23 18

Won-G Featuring De Brat

Ludacris Featuring Sleepy Brown 🖙

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a	1	_		MUSIQ DEF SOUL 586772"/IDJMG (12 98/18 98) Juslisen (Just Listen)	1	≘4		-		AALIYAH ▲² BLACKGRDUND 10082' (№ 90/18 98) Aaliyah	$\overline{}$
4	3	1		BIG TYMERS CASH MONEY/UNIVERSAL 860997*/UMRG (18 98 CD) Hood Rich	1	35	46 5			YOLANDA ADAMS ELEKTRA 82:680/EEG [12 98/18 98] Believe	1 1
3	4	2		ASHANTI MURDER INC / DEF JAM 586890*/10JMG (12.98/18.98) Ashanti	1	56	0	-		LIL BOW WOW SO SO DEF/COLUMBIA 86130(CRG (12 98 EQ/18 98) Doggy Bag	_
:6	2	_		LAURYN HILL COLUMBIA 85580 CRG (16 98 EQ/19 98) MTV Unplugged No. 2.0	2	57	50 4	-		KEKE WYATT ● MCA 112809* (12.98/18.98) Soul Sista	1 1
7	5	_		NAUGHTY BY NATURE TVT 2340* (13 98 17 98) licons	5	58 65	56 3	-		IMX TUG 39009/NEW LINE (12 98/17 98)	+ 1
				HOT SHOT DEBUT		40	59 5		-	JAY-Z 🛕 RDC-A-FELLA/DEF JAM 5863961; DJMG (12.98/19.98) The Blueprint	
-				RUFF ENDZ EPIC 85891* (12 98 EQ/12.98) Someone To Love You		- OU	48 4 63 5	_		SOUTH PARK MEXICAN DOPE HOUSE 6000 (18.98 CD) Reveille Park CHOOBAKKA BIG DADDY 73002 (16.98 CD) • My Time	-
-	6	3		TWEET ● THE GOLD MIND/ELEKTRA 62746/EEG (12.98/18 98) Southern Hummingbird	2	7.5	70 4	-		CHOOBAKKA 8IG DADDY 73002 (til 98 CD) ★ My Time 918 SMUGGLIN 0918 (10 98 16 98) ★ Reincarnated	1
16		10		BRANDY A ATLANTIC 83493*/AG (12 98/18 98)	1	63	55 3			SHARISSA MOTOWN 0 16156/UMRG (1 / 98/18 98) No Half Steppin'	_
11	13	-		YING YANG TWINS COLLIPARK/IN THE PAINT 8375/XOCH (12-98/17-98) Alley: The Return Of The Ying Yang Twins		44		6		WOODY ROCK GOSPO CENTRIC 70000/20MBA (11.99/17 98) \$ Soul Music	
	10	-		BIG MOE WRECKSHOP/PRIORITY 50244/CAPITOL (12 98/17 98) Purple World		OF.	66 6	-		CRAIG DAVID WILDSTARVATLANTIC 880817/AG (11.98/17.98) Born To Do It	
1	7	6		AVANT MAGIC JOHNSON 112809/MCA (12 98 18 98) Ecstasy		0.0		9		INFAMOUS MOBB IM3 9239*/LANDSPEED (11 99/17 98) 4 Special Edition	1
14	8	11		NAPPY ROOTS • ATLANTIC 83524/AG (7 98/11.98) Watermelon, Chicken & Gritz	3	61	61 5	-		MICHAEL JACKSON ▲ ² EPIC 8940° (1298 EQ/18 98) Invincible	1
135	9	8		R. KELLY & JAY-Z A ROC A FELLA/DEF JAM 5887/31/JUVE/IDJMG (12 98/19 98) The Best Of Both Worlds	1	68	58 3	-		KHIA FEATURING DSD DIRTYDDWN 46 197 98 CD) \$ Thug Misses	
	15	9		RL J 20012 (12 98/17 98) RL:Ements	6	69	73 6	-	71	MACK 10 CASH MONEY/UNIVERSAL 8/809681/UMRG (12.98/18.98) Bang Or Balli	+
4.6	16	_		LUDACRIS A DISTURBING THA PEACE/DEF JAM SOUTH S88446 7/0.JMG (12 90/19 98) Word Of Mouf	1	70	64 5	-		FAITH EVANS ● BAD BOY 7304N ARISTA (12 98/18 98) Faithfully	
18	14	5		CEE-LO ARISTA 14682' (12 98/18:98) Cee-Lo Cee-Lo Green And His Perfect Imperfections	2	71	53 6	-		JAGUAR WRIGHT MOTIVE 112863/MCA (8 98/12 98) Denials Delusions And Decisions	
20	22			JA RULE A3 MURDER INC/DEF JAM 586437-7/0JMG (12 98/19 38) Pain Is Love	1	72	57 6	-		DONNIE MCCLURKIN A VESITY 43150/ZOMBA (11 98/17 98) # Live In London And More	
		16		B2K ● EPIC 85457 (12.98 EQ/18.98) B2K	1	73	79 10	-	74	EMINEM ** WEB/AFTERMATH 490629*IINTERSCOPE (12 98) 18 98) The Marshall Mathers LP	1
		19		MARY J. BLIGE ▲ ² MCA 112808° (12-98/18-98) No More Drama (2002)	3	74	68 5		71	OUTKAST A ARISTA 26093* (12:98/18:98) Big Boi & Dre Present OutKast	
22		14		JAHEIM ▲ OIVINE MILL 47452*/WARNER BROS (11 98/17 98) [Ghetto Love]	2	75	74 6	-	7	OL' DIRTY BASTARD 03 9991 NIVIERA (12.98/18.98) The Trials And Tribulations Of Russell Jones	_
24		17		NAS A ILL WILL/COLUMBIA 85736*/CRG (12 98 EQ/18 98) Stillmatic WILL DOWNLING (Second Liverage)		761	69 7	4	7	NELLY ▲8 FO'REEL/UNIVERSAL 157743*/UMRG (12 98) 18 98) Country Grammar	1
25	11	-	5.4	WILL DOWNING GRP 589610/VG (18 98 CD) Sensual Journey) ANGIE CTONE 9	_	77	67 6	-		PETEY PABLO ● JIVE 41723/Z0MBA (11 98/17 98) Diary Of A Sinner: 1st Entry	_
24	-	20	79	ANGIE STONE ● J 20013- (12 98/18 98) KIRK FRANKLIN ● GOSPO CENTRIC 70037/ZOMBA (11 98/17 98) The Rebirth Of Kirk Franklin		78	82 7	1		T.I. GHET-O-VISION 14681/ARISTA (11 96/17.96) I'm Serious	1
21		15		C-MURDER 03 9993;RIVIERA (19 98 CO) Tru Dawgs		39	72 6	3		SOUNDTRACK ROC A-FELLA/DEF JAM 586671 */IDJMG (12 98/18 98) State Property	11
22		22		BUSTA RHYMES ▲ J 20009* (12.9%)18.9%) Genesis		80	80 6	7		POWER HOUZE POWER HOUZE 24542 (17 98 CD) 4 Family BusineSS	52
29	_	25		GLENN LEWIS EPIC 85787* (12.98 EQ./17.98) World Outside My Window	-	81			D.	VANESSA WILLIAMS BAJADA 5.192/LIGHT (9.98/15.98) Vanessa	81
\$0		23		USHER ▲3 ARISTA 14715* (12 98/18 98) 8701	-	82			U	EL-P OEFINITIVE JUX 27* (16.98 CO) .	82
31		28	14	REMY SHAND MOTOWN 01448 I/UMRG [18 98 CO) The Way I Feel	-	83	78 7	5	4.1	UGK JIVE 41679(ZOMBA (11 96 17 98) Dirty Money	2
32		21		FAT JOE ▲ TERROR SQUAG(ATLANTIC 83472*/AG (11 98/17 98) J.O.S.E.: Jealous Ones Still Envy		84	98 7	3	I	ANDRE WARD ORPHEUS 70579 [16 98 CD] 4 Feelin' You	71
33	_	29		ALICIA KEYS 🏂 J 20002 (12 98/18 98) Songs In A Minor	1	RS	100		2.1	JANET ▲² VIRGIN 10144* (12 98/18 98) All For You	1
34				MYSTIKAL ● JIVE 41770*7ZOMBA (12.98/18.98) Tarantula		16	75 8	2		JILL SCOTT ● HIDDEN BEACH 88150/E/1C [14 98/19 98) Experience: Jill Scott 826+	7
63	_	35		SIR CHARLES JONES MARDI GRAS 1060 (10 98/16 98) 4 Love Machine	_	87	76 8	8	Σį	MUSIQ SOULCHILD A DEF SOUL 548289*/10JMG (11.98/17.98) Aijuswanaseing (I Just Want To Sing)	4
35	52	70	D.	KHIA FEATURING DSD DIRTY DOWN 751132/ARTEMIS (17 98 CD) # Thug Misses		83	93 -	-	I_{i}^{*}	R. KELLY ▲¹ JIVE 41705°/ZOMBA (12 98+8 98) tp-2.com	1
17		49	44	N*E*R*D* virigin 11521 (10 98 CO) In Search Of	31	89	84 8	0	Ш	DMX ▲ RUFF RYDERS/DEF JAM 588450*/IDJMG (12.98/19.98) The Great Depression	1
38		30	11	FROST HIT A LICK 8399IKQCH (17.98 CO) Still Up In This S#*+!		90	81 9	3	N.	BONEY JAMES WARNER BROS 484-01 (17 98 CO) Ride	27
39	_	27	57	ANN NESBY IT'S TIME CHILD 017391/UNIVERSAL (12 98/18 98) Put It On Paper	_	91	97 -	- 1	7/	PROJECT PAT ● HYPNOTIZE MINOS LOUD 1950 CRG (12 98 EQ/17 98) Mista Don't Play Everythangs Workin	2
40		41	1	JENNIFER LOPEZ ▲ EPIC 86399" (12 98 EQ/18 98) J To Tha L-0! The Remixes	_	92	-11	1	O	JAY-Z ROC-A-FELLA/OEF JAM \$88614/ OJMij (9 98/14 98) MTV Unplugged	8
41		33	47	BLACKALICIOUS MCA 112806* (14 98 CD) Blazing Arrow	33	93	UL.		D)	VARIOUS ARTISTS WOLFPAC 3328 (10 98/17 98) WolfPac Records Presents Still More Bounce	1
42	30	7	<u>E</u> 3	ALI FO' REEL/UNIVERSAL 017104/UMRG (18 98 CD) Heavy Starch	7	94	87 9	2	-	VARIOUS ARTISTS HIDDEN BEACH 85653" EPIC (17:30 EQ CO) Hidden Beach Recordings Presents: Unwrapped Vol. 1	+
43	37	40		JOE ● JIVE 41786/ZOMBA (12 98/18 98) Better Days	3	95	133			Z-RO PRESIDENTIAL 2029 (18 98 CO) Screwed Up Click Representa	
24	33	31		MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA 88432/CRG (12 98 EQ./18 98) Heart To Yours	18	96	95 -	- 8	1	PASTOR TROY MADD SOCIETY/UNITERSAL 014173/UMRG (12 98/18 98) Face Off	+ 1
45	60	97		GRAVEDIGGAZ EMPIRE MUSICWERKS 39017 (16 98 CD) Nightmare In A-Minor	45	97	77 7	_	12	X-ECUTIONERS LOUO/COLUMBIA 36410*/CRG (12 38 EQ/17 36) Built From Scratch	
46	35	38	44	MAXWELL ▲ COLUMBIA 67136*/CRG (12.98 EQ/18 98)	1	98	89 8	_	I.	JAGGED EDGE ▲ SO SO DEFICOLUMBIA 88505*/CRG (12 98 EQ/18 98) Jagged Little Thrill	-
47		i B	0	MIKE PHILLIPS HIDDEN BEACH 86009/EPIC (17 98 EQ CD) ★ You Have Reached Mike Phillips	47	99	92 6	2		VARIOUS ARTISTS FATT SAK 0014 (13 98 CO) Da Sak Is Fatt Volume #1	1 1
48	49	52		RES MCA 112310⁻ (8 98/12 98) ♠ How I Do	43	100				MR. COOP FULTON 2001 (11 98/16.98) The Chosen One	92
49	43	32		LIL' J HOLLYWOOO 162322 (18.98 CO) ≜ All About J	21	1					

Billboard TOP R&B/HIP-HOP CATALOG ALBUMS JUNE 1 2002

	_		والتناف المرش في المناف التنافي المناف		. 1.6			
JEES SINA	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title	TOTAL CHART WKS
	4 7	NUMBER 1 %	Z3 Weeks Al Number 1		13	12	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98) Greatest Hits	377
	1	2PAC ▲ 9 DEATH ROW 63008* KOCH (19 98/25 98)	All Eyez On Me	319	(19)	19	DR. DRE ▲3 DEATH ROW 63000-7/KOCH [11 98/17 98] The Chronic	277
	3	2PAC ▲ 9 AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	178	u∍	18	MARVIN GAYE MOTOLVN 1537327UMRG (6.98711 36) The Best Of Marvin Gaye: 20th Century Masters The Millennium Collection Volume 2	11
(69)	6	THE NOTORIOUS B.I.G. ◆ 10 BAD BOY 73011* ARISTA (19 98/24 98)	Life After Death	234	16	17	JAY-Z ▲3 ROC A.FELLA/OFF JAM 546822*/IOJMG (12:98/18:98) Vol. 3 Life And Times Of S. Carter	84
4	2	BONE THUGS-N-HARMONY A RUTHLESS 69443 EPIC (10:98 EQ. 15:98)	E. 1999 Eternal	223	11%	14	MARY MARY ▲ C2_ULUMBIA_CRG (7.98 EQ/11.98) Thankful	96
(49)	9	MAKAVELI ▲ * 0EATH ROW 63012*/KOCH {12,98/17.98}	The Don Killuminati: The 7 Day Theory	205	118	-	BEASTIE BOYS ▲ 9 DEF JAM 527351/IOJMG (6.98:11.98: Licensed To III	197
	15	MARY J. BLIGE A UPTOWN 110681/MCA (6.98/11.98)	What's The 411?	119	19	16	NAS ▲ COLUMBIA 57884 ¹/CRG (7 98 E0/11 98)	48
-7	7	2PAC ▲ AMARU/JIVE 41636/ZOMBA (11 98/17.98)	Me Against The World	299	20	23	MR. BIGG WARLOCK 2822 1D 981 6 98) Only If U Knew	9
-8	4	THE NOTORIOUS B.I.G. A BAO BOY 73000*/ARISTA (11 98, 18 98)	Ready To Die	346	21	20	THE TEMPTATIONS with the second secon	12
=9	5	LAURYN HILL A RUFFHOUSE/COLUMBIA 69035*/CRG (11 98 EQ/17 98)	The Miseducation Of Lauryn Hill	116	22	<u> </u>	EMINEM ▲ * WEB/AFTERMATH 490287 -/INTERSCOPE (12 9×18 98) The Slim Shady LP	112
10	10	JAY-Z A FREEZE/ROC A FELLA/PRIORITY 50592*/CAPITOL (10 98, 16 98)	Reasonable Doubt	232	23	13	TLC ◆11 LAFACE 26009/JARISTA (11.98/13.98) CrazySexyCool	93
11	8	LUTHER VANDROSS ● LEGACY LV 66868 EPIC (10 98 EQ/17 98)	Greatest Hits	14	24	25	JUVENILE A* CASH MONEYUNIVERSAL 153162/UMRG (1,2 98/18 98) 400 Degreez	178
12	11	DR. DRE A AFTERMATH 490486" INTERSCOPE 112 98 18 98)	Dr. Dre — 2001	118	(25)	-	TWISTA ● CREATOR'S WAY/ATLANTIC 92757*/AG 111 98 17.98) ★ Adrenaline Rush	111

[■] A burns with the greatest sales gains this week. Catalog alburns are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older alburns. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Alburns and Top R&B/Hip-Hop Catalog Alburns. ■ Recording Industry Assn. 01 America (RIAA) certification for net shipment of 500,000 alburn units (Gold). ▲ RIAA certification for net shipment of 10 million units (Platinum). ● RIAA certification of 10 million units (Platinum). △ Platinum or 10 million units (Platinum). △

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4		_		E	=1000				100		
Ä.	WEEK			盖	WEEK			Ä	WEEK	2	
₹	3	0		3	3			3	3	5	
똮	LAST	2	TITLE	*	LAST		TITLE	至	LAST	1	TITLE
2-11	2		ARTIST (IMPRINT/PROMOTION LABEL)			- 3	ARTIST (IMPRINT/PROMOTION LABEL)			123	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	20	Foolish 9 Wks At No. 1 ASHANTI (MURDER INC/DEF JAM/IDJMG)	26	27		Call Me TWEET (THE GOLD MIND/ELEKTRA/EEG)	51	43	9	Feels Good (Don't Worry Bout A Thing) NAUGHTY BY NATURE FEAT. 3LW (TVT)
2	4	16	halfcrazy Musiq (DEF SDUL/IDJMG)	27	24		Saturday (Ocoh! Ocooh!)	52	50	6	The Color Of Love
3	2		I Need A Girl (Part One) P. DIDDY FEAT, USHER & LDDN (BAD BOY/ARISTA)	28	30	3	Nothin' N.O.R.E. (DEF JAM/IDJMG)	53	48	15	Put It On Paper ANN NESBY FEAT, AL GREEN (UNIVERSAL)
4	3	24	U Don't Have To Call USHER (ARISTA)	29	31	12	Wish I Didn't Miss You ANGIESTONE (J)	54	60	2	Welcome To New York City CAM'RON (ROC-A-FELLA/IDEF JAM/IDJMG)
5	6	13	Oh Boy CAM'RDN (ROC-A-FELLA/DEF JAM/IDJMG)	30	23	16	Awnaw NAPPY ROOTS (ATLANTIC)	55	58	N	Move B***h LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJING)
6	5		Addictive THUTH HURTS FEAT, RAKIM (AFTERMATH INTERSCOPE)	31	52	3	I Need A Girl (Part Two)	56	51	17	Give It To Her TANTO METRO & DEVONTE IZ HARD/SHDCKING VIBES/VPI
7	7	16	Pass The Courvoisier Part II BUSTA RHYMES FEAT, P. DIDDY & PHARRELL (J)	32	40	7	Guess? SCARFACE (DEF JAM SOUTH/IDJMG)	57	59	4	Give Me The Light SEAN PAUL (BLACK SHADOW/VP)
8	10	18	Makin' Good Love	33	41	5	Happy ASHANTI (MURDER INC/DEF JAM/IDJIMG)	58	55	è	Trouble DJ QUIK FEAT, AMG JEUPONICAANEWAY/BUNGALQUANVERSAL)
9	8	16	Rainy Dayz MARY J. BLIGE FEAT. JA RULE (MCA)	34	37	23	Roc The Mic BEANIE SIGEL & FREEWAY (RDC-A-FELLA/DEF JAM/IDJMG)	59	63	73	Good Man RL (J)
10	12	27	Anything JAHEIM FEAT, NEXT DIVINE MILL/WARNER BROS	35	26	310	This Woman's Work MAXWELL (COLUMBIA)	60	61		My Neck, My Back KHIA FEAT, DSD DIRTY DOWN/ARTEMISI
11	14	10	Still Fly BIG TYMERS (CASH MONEY/UNIVERSAL)	36	32	34	Nothing In This World KEKE WYATT FEAT. AVANT (MCA)	61	72	3	Down 4 U IRV GOTTI PRESENTS THE INC. (MURDER INC/DEF JAM/IDJMG)
12	11	10	Down A** Chick JA RULE FEAT CHARLI BALTIMORE IMURDER INC./DEF JAM/IDJMGI	37	35		How Come You Don't Call Me ALICIA KEYS IJI	62	62		Day + Night ISYSS FEAT, JADAKISS (ARISTA)
13	9	18	What's Luv? FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	38	39	8	I'm Gonna Be Alright JENNIFER LOPEZ FEAT, NAS (EPIC)	63	70		Most High JERZEE MONET (OREAMWORKS/INTERSCOPE)
14	16	22	I Love You FAITH EVANS (BAD BOYJARISTA)	39	38	40	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL)	64	67		Keep Lovin' You DAVE HOLLISTER (MCA)
15	13	1.1	Gots Ta Be B2K (EPIC)	40	36		Get This Money R KELLY & JAY-Z (RDC-A-FELLA/DEF JAM/IDJMG/JIVE)	65		8	Never Again JA RULE (MURDER INC/DEF JAM/IDJMG)
16	15	17	One Mic	951	29	3.1	More Than A Woman	66	65	1.3	Whoa Now BRICH (ATLANTIC)
17	18	7	Full Moon BRANDY (ATLANTIC)	42	42	1	Don't You Forget It GLENN LEWIS (EPIC)	67	74	9	Ooh, Ahh 3PC. (312 ENTERTAINMENT)
18	21	¥	Hot in Herre NELLY (FO' REEL/UNIVERSAL)	43	33	20	Welcome To Atlanta JERMAINE DUPPE & LUDACRUS IDEFJAM SDUTH COLUMBIA)	68	66		Girlfriend 'N SYNCHEAT NELLY WIVE
19	19	12	You Know That I Love You DONELL JONES (UNTOUCHABLES/ARISTA)	44	57	E)	Grindin' THE CLIPSE (STAR TRACK/ARISTA)	69	54	10	Take Ya Home LIL BOW WOW (SO SO DEF/COLUMBIA)
20	20	17	Someone To Love You RUFF ENDZ (EPIC)	45	45		Song Cry JAY-Z (ROC-A-FELLA/DEF JAM/DJMD)	70			If I Could Go! ANGIE MARTINEZ FEAT LIL' MO 8 SACARIO ELEKTRA/EEGI
21	22	13	What If A Woman JDE (JIVE)	46	47		Take A Message REMY SHAND (MOTOWN)	71	71		2 Way LIL' ROMEO FEAT. MASTER P (NEW ND LIMIT/UNIVERSAL)
22	17	22	Oops (Oh My) TWEET (THE GOLD MIND/ELEKTRIA/EEG)	47	44		Ain't It Funny JENNIFER LOPEZ FEAT. JA RULE (EPIC)	72	73	20	What About Us? BRANDY (ATLANTIC)
23	25	Œ	Say I Yi Yi YING YANG TWINS (COLLIPARK/IN THE PAINT/KOCH)	48	46	16	I'd Rather LUTHER VANDROSS (J)	73	_	(0,8)	I Care 4 U AALIYAH (BLACKGROUND)
24	34		Without Me EMINEM (WEBUAFTERMATH/INTERSCOPE)	49	53		Somebody's Girl R KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG/JIVE)	74	_		How It's Gonna Be LOVHER (DRAGDN/DEF SOUL/IDJMG)
25	28	-	Why Don't We Fall In Love	50	56	5	Just A Friend 2002	75	75	8.8	No Half Steppin' SHARISSA (MOTOWN)

ons increase. © 2002, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track 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 tip-Hop Singles & Tracks chart.

										II.	
THIS WEEK	LAST WEEK	WKE ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	We ow	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	MKS ON	TITLE ARTIST IIMPRINT/PROMOTION LABEL
	3	11	Ballin' Boy 1 WAND 1	26	13		I Need A Girl (Part One) P. DIODY FEAT USHER & LOON (BAD BOY/ARISTA)	51	44	2	Hard Times PHARCYDE/JURASSIC 5 (AVATAR)
2	1	12	Feels Good (Don't Worry Bout A Thing) NAUGHTY BY NATURE FEAT 3LW (TVT)	27)	50		Put It Inside WON-G FEAT DA BRAT (TNO/ORPHEUS)	52	_		My Bad RAYVON (BIG YARD/MCA)
3	4	39	Lights, Camera, Action! MR CHEEKS (UNIVERSAL)	28	30	113.	Saturday (Oooh! Ooooh!) LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)	53	19		Will Destroy LIL RU (HOW YOU LOVE THAT)
4	22	2	Hot In Herre NELLY (FO: REEL/UNIVERSAL)	29	27	7	Hyde Ha BIG LOGIC IGOODINVISION/ORPHEUS	54	45	9.4	7 Days CRAIG DAVID (WILDSTAR/ATLANTIC)
5	59	21	Dansin Wit Wolvez STRIK SINE (FADE/ECMD)	30	23	5	I Got It 2 JAGGED EDGE FEAT. NAS (SD SD DEF/CDLUMBIA)	55	-		Whoa Now B RICH (ATLANTIC)
6	7	2	Nothin' N.O.R.E. (DEF JAM/IGJMG)	31	-		I Need A Girl (Part Two)	56	61	35	Buster DENNIS DA MENACE (IST AVENUE)
7	2		Girlfriend 'N SYNC FEAT. NELLY (JIVE)	32	15	9	Mama's Baby, Poppa's Maybe	57	48	16	Oops (Oh My) TWEET (THE GOLD MIND/ELEKTRA/EEG)
8	-		Gots Ta Be	33	-	10.8	Duck Season THE BEATNUTS FEAT, AL TARIQ (SEQUENCE)	58	43		Feel The Girl MS. JADE BEAT CLUB INTERSCOPE
9	12	7	Slow Dance LOU MOSLEY (JENSTAR)	34	28	15	Foolish ASHANTI (MURDER INC/DEF JAM/IDJMG)	59	68		I Told Y'all PETEY PABLO (JIVE)
10	10		Bang My Hit ROZELLY PRESENTS DA FAM (BRAINSTORM)	35	31	2	My Neck, My Back KHIA FEAT, DSD IDIRTY DOWN/ARTEMIS	60	32		Take You Home With Me a.k.a. Body/Get This Money R KELLY & JAY-Z (RDC-A-FELLA/DEF JAM/DJ/MG/JIVE)
11	5	ite	Oh Boy/The Roc (Just Fire) CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)	36	35	77	One More Chance/Stay With Me	61	47	E	Live The Life FUNDISHA (SO SO DEF/COLUMBIA)
12	8	8	Still Not Over You EXHALE (REAL DEAL/ORPHEUS)	37	24	24	It's The Weekend	62	37	13	Put Yo Sets Up
(13)	17	8	Grindin' THE CLIPSE (STAR TRACK/ARISTA)	38	26	23	Hush Lil' Lady COREY FEAT, LIL' ROMED (NOONTIME/MOTOWN)	63	-		Move B***h LUDACRIS (DISTURBING THA PEACE/DEF JAM SDUTH/IDJING)
14	6	6	U Don't Have To Call USHER (AFIISTA)	39	29	10	Do Ya Thang Girl	64	16	th.	Addictive TRUTH HURTS FEAT, RAKIM (AFTERMATH/INTERSCOPE)
15	11	4	Guess? SCARFACE (DEF JAM SOUTH/IDJMG)	40	33	3	Soldier's Heart	65	74	41	Fiesta R KELLY FEAT, JAY-Z (JIVE)
16	14	10	Pass The Courvoisier Part II BUSTA RHYMES FEAT P DIDDY & PHARRELL J	41	=	27	Round And Round JONELL & METHOD MAN (DEF SOUL/DEF JAM/IDJMG)	66	36		You Know That I Love You ODNELL JONES (UNTOUCHABLES (ARISTA)
17	-	16	Ghetto Millionaire DEM GHETTO PLAYAS (DEEP END)	42	_		Happy ASHANTI (MURDER INC/DEF JAM/IDJMG)	67	63	6	Awnaw NAPPY ROOTS (ATLANTIC)
18	18	۵	One Mic NAS HIL WILL/COLUMBIA	43	-	51	So High GADA (NUFF NUFF PYRAMID/ORPHEUS)	68	60	b	Beat Your Chest!!
19	9	25	Uh Huh B2K (EPIC)	44	39	3	Fresh From Yard BEENIE MAN FEAT. LIL' KIM (SHDCKING VIBES/VP/VIRGIN)	69	56	50	Hit 'Em Up Style (Oops!) BLU CANTRELL (REDZONE/ARISTA)
20	40	in	Stop Playin' LEVERT AGEE (KNIGHTSTAR)	45)	F	13	Going Back To Cali THE NOTORIOUS B.I.G. IBAD BOY/ARISTA)	70	49	7	Tarantula Mystikal Feat Butch Cassidy Live
21	58	Œ	Dear God WILLIE D (RELENTLESS)	46	54	7/2	Big Poppa/Warning THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	71	-	1 4	Family Affair MARY J. BLIGE (MCA)
22	25	2	Friday Night MR CHEEKS FEAT. HORACE BROWN (UNIVERSAL)	47)	53	35	Love It BILAL (MICYO/INTERSCOPE)	72	34	9	Shawty P-LO FEAT, LIL RU & T. SUPREME (HOW YOU LOVE THAT!)
23	21	464	Still Fly BIG TYMERS (CASH MONEY/UNIVERSAL)	48	46	14	You Gets No Love FAITH EVANS (BAD BOY/ARISTA)	73	67	26	Roll Wit Me PRETTY WILLIE (D2/REPUBLIC/UNIVERSAL)
24	=		Modern Man's Hustle ATMOSPHERE IRHYMESAYERS ENTERPAINMENTHAT BEATS	49	=	10.39	Automatic E-40 FEAT FABOULOUS (SICK WID' IT/JIVE)	74	51	15	Where The Party At JAGGED EDGE WITH NELLY ISO SO DEF/COLUMBIA)
25	20	14	What's Luv? FAT JOE FEAT ASHANTI (TERROR SQUAD/ATLANTIC)	50	55	2	F_ckin Wit Hug H.u.G. (OLD MAID/FAT BEATS)	75	-	16	Got Ur Self A NAS (ILL WILL/CDLUMBIA)

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

Words Deeds.

THE PEN IS MIGHTIER: With the publishing of Situations (QP Publishing, \$15) a book of short stories, rapper Queen Pen adds "author" to her list of credits. The Brooklyn, N.Y., native (born Lynise Walters) says the book is about real-life situations. "Even though the stories are considered fiction, life inspired me to write. [There's] so much that comes with life, I can't help but write about it."

Queen Pen began writing at age 10 and by 14 was rapping and composing rhymes. At 15, she gave birth to the first of her three children. She got her big break in rap when she was featured on the BLACKstreet hit "No Diggity" and later recorded her own solo CDs, My Melody (Interscope) and Conversations With Queen (Motown).

A novel, tentatively titled Turmoilwhich Queen Pen describes as a book about "street life from a female perspective"-and another book, Love Yourself. That's the Key, are already in the works. "I've always liked to write," she offers. "I wrote a play a few years back and enjoyed it. After that, I promised myself I would write a book."

STARVIN' ARTISTS: Atlanta-based Stick 2 Tha Script Filmworks has set a June release for Starvin' Artists, a documentary about the trials and tribulations of established and aspiring artists and producers in their quest for musical success. Shot in Atlanta, it features a long list of artists, including Rasheeda, T-Mo Goodie and Kujo Goodie of Goodie Mob, Jim Crow, Phife of A Tribe Called Quest, Richard "Wingo Dollar" Wingo and Kyle Norman of Jagged Edge, Biz Markie, Lil' Zane, and Archie.

'There are many artists out there who are talented and unheard of," says Andre "B.U." Johnson, director/CEO of Stick 2 Tha Script. "Through this video résumé, we will expose these 'starvin' artists,' as well as give our audiences information from icons in the industry."

Johnson and partner Rashad "RA" Anderson say the film will "serve as a blueprint for artists trying to get their break in the music industry, as well as an outlet for labels to find unsigned talent." It will be distributed via Blockbuster Video, Hollywood Video, and other independent distributors.

ONE FOR THE DADS: Every Mother's Day we hear Tupac's "Dear Mama," the Intruders' "I'll Always Love My Mama," and Boyz II Men's "Song for Mama." But what about songs for dear ol' Dad?

Other than the Winstons' "Color Him Father" and the scathing "Papa Was a Rolling Stone," there aren't many. Well, this Father's Day, we can at least add one more to the list: "Dear Daddy" by Atlanta rapper Gerald Shakir

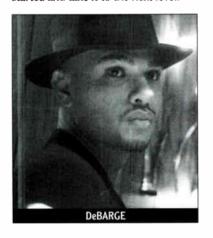
Mack (aka Ges) will be released June 11 by indie label Rough Knight Records.

"I wrote the song to my father to let him know that no matter what went down in our past, I love him," Ges says. "He's my pops, and blood is thicker than water." However, the Ohio native adds that the tune is bigger than Dad. "The song applies to all our relationships with family members, and it teaches us that when there are problems, we have to remember that nothing should come between blood."

Ges' album, I'm Next, is due this summer. Label president Lonnie Smith says "Dear Daddy" will be promoted initially in the Midwest and Southeast. For more information, contact Smith at roughknight@charternet.com.

LONG TIME NO SEE: Chico DeBarge is back on the scene with a new recording, this time on his own independent label, Alove Entertainment.

DeBarge made a splash with 1997's Long Time No See on Universal Records and 1999's The Game for Motown. He left the major-label scene because he wanted the freedom to do his music, his way, "I'm excited about this new label," he says, "because I get a chance to put my hands toward what my brothers started and take it to the next level.'



DeBarge's as-yet-untitled album streets Aug. 6 and will be independently distributed. "It's very much me," he says of the project. "I put more of myself into it, like I did on the first album. I didn't have the pressure of record-company deadlines and everybody putting their fingerprints on it." Indeed, the tracks that I heard are reminiscent of many of the Long Time No See songs, with the kind of consciousness and depth of artists like Marvin Gaye and Stevie Wonder.

DeBarge says the name of his label signifies love. "It's about bringing back the love of music, love of entertaining, love of just life in g neral."

Rhonda Baraka may be reached at rb3506@aol.com.

Billboard HOT R&B/HIP-HOP SINGLES & TRACKS...

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Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chair. 9 Vidioectip availability. Indicates respectively, to fine largest sales and airplay increases on the chair. 9 Vidioectip availability. Indicates the sales and sales are supported to Songous are not eligible for the Hof R8B/Hip-Hop Singles & Tracks until they reschible top 57 of the Hof R8B/Hip-Hop Airplay chair. Songo are removed from the Hof R8B/Hip-Hop Singles & Tracks and Hof R8B/Hip-Hop Airplay chair. Songo are removed from the Hof R8B/Hip-Hop Singles & Tracks and Hof R8B/Hip-Hop Airplay chairs, simultaneously if they have been on the Hof R8B/Hip-Hop Singles & Tracks and Hof R8B/Hip-Hop Airplay chair. Songous extensive the sales and the R8B/Hip-Hop Singles & Tracks and Hof R8B/Hip-Hop Singles & Tracks and Hof R8B/Hip-Hop Airplay chair. Songous extensive the sales and the R8B/Hip-Hop Singles & Tracks and Hof R8B/Hip-Hop Airplay chair. Songous extensive the sales and the R8B/Hip-Hop Singles & Tracks and Hof R8B/Hip-Hop Airplay chair. Songous extensive the sales and the R8B/Hip-Hop Singles & Tracks and Hof R8

The most popular singles and tracks compiled from a national sample of Broadcast Data Systems radio playfasts and a national subset panel of core R&B/Hip-Hop stores collected, compiled, and provided by





DANCE/ELECTRONIC

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

BY MICHAEL PAOLETTA

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

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

on a life of its own."

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

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

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

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

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

• Cassius, "I'm a Woman"

(Astralwerks single). Talk of this

track has been circulating ever since

featured singer Jocelyn Brown first

mentioned it at the annual Billboard

Dance Music Summit two years ago.

The wait is finally over. French duo

Cassius has concocted one powerful

house jam that echoes the potency

of our fave disco classics. And

nobody knows how to sing a tale of

empowerment better than the

vocally gifted Ms. Brown, one of

clubland's true veterans. Expect a

• Aly-us, "Follow Me" (Strictly

Rhythm single). Originally issued in

'94, the Kyle Smith-produced "Fol-

new Cassius album this fall.

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

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

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



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

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

The band's other Harris, Ben,

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

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

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

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

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

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

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

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

The Beat Box **Hot Plate**

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

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

• Desert, "I See the Light" (Future

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

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

MICHAEL PAOLETTA



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

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

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

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

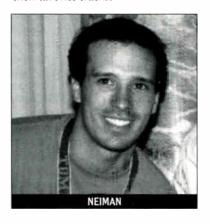
INTO THE GROOVE: Imagine hearing club-savvy tracks like Moby's "We Are All Made of Stars," Kevin Aviance's "Alive," DB Boulevard's "Point of View," Cassius' "I'm a Woman," Masters at Work's "Backfire," and Lexicon Avenue's "Why R U Here" on your local radio station. Or how about such tracks as Frou Frou's "Breathe In," Playgroup's "Number One," Felix da Housecat's "Silver Screen Shower Scene," and Telepopmusik's "Breathe"?

Well, it's very possible—just not on

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

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

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



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

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

low Me" is given the major re-rub by remixers Full Intention, Jay J & Chris Lum, and Eddie Amador—all

JUNE 1

Billboard HOT DANCE MUSIC.

Maxi-Singles Sales, Top Electronic Albunis and Brookouts are compiled from a national sample of rotal store, mass merchant and internet sales reports cellected, compiled, and provided by



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Billboard HOT DANCE BREAKOUTS

	Club Play		Maxi-Singles Sales
1	BACKFIRED Masters At Work Featuring India MAW	1	TREMBLE Marc et Claude RADIKAL
2	TREMBLE Marc et Claude RADIKAL	2	ALIVE Kevin Aviance EMERGE
3	TUMBA Angelique Kidjo columbia	3	DON'T SAY GOODBYE Paulina Rubio UNIVERSAL
4	RAINY DAYZ Mary J. Blige Featuring Ja Rule MCA	41	VAI VAI Thunderball esu
Ę	THE MUSIC'S NO GOOD WITHOUT YOU Cher WARNER BROS.	5	DROWNING Cleveland Lounge MOONSHINE

Maxi-Singles Sales

	S WEEK	AST WEEK	2 WKS. AGO	i	Maxi-Singles Sales	
ist		4	2 V	12	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
er 1					設 NUMBER 1 (位)	9 Weeks At Number 1
w₽		1	1	51:3	SONG FOR THE LONELY WARNER BROS. 42422 ♥ •	Cher ♀
is 🕏	2	12		21	YOU CAN'T GO HOME AGAIN! MCA 582896 @	DJ Shadow
bt 🕏	3		111	(5)	RAPTURE (TASTES SO SWEET) UNIVERSAL 015672/UMRG @ •	iio 🕏
n		2	2		U DON'T HAVE TO CALL (REMIXES) ARISTA 15125 @	Usher♀
es 🕏	5	4	3		HEAVEN ROBBINS 72057 @ • O O O O O	Sammy & Yanou Featuring Do
el	0	6	5		DAYS GO BY CREDENCE 17712/CAPITOL 10	Dirty Vegas ⊊
ra 모	7	3	4	15	THANK YOU (DEEP DISH REMIX) ARISTA 13996 @ @	Dido 🕏
ill	8	7	7		HEAVEN 247 72475/ARTEMIS @ •	Eyra Gail
rd 모		8	6	(E	WILL 1? ROBBINS 72055 ♥ •	lan Van Dahl 🕏
e	10	9	12		SOMETHING ROBBINS 72066 © @	Lasgo
as 모	111	10	10	0.1	BY YOUR SIDE (REMIXES) EPIC 79544 (2) (9	Sade 🕏
in	12	5	8	19	FEELS GOOD (DON'T WORRY BOUT A THING) (KELLY G. CLUB MIX) TVT 2244 🙃	Naughty By Nature Featuring 3LW 🗣
ul .	13	13	13	LE3	YOU MAKE ME SICK (HQ2 REMIXES) LAFACE 24556/ARISTA @ @	Pink 모
as 모	14)	24	25		SUBMARINE INSTINCT 600 ©	Cranes
10	15	15			LOSE CONTROL (DESCONTROLATE) OURMAR/PYRAMIO 90200/ORPHEUS @	Yohany
ау	16	14	14	23	WHERE'S YOUR HEAD AT XL 38803/ASTRALWERKS @ @	Basement Jaxx 🕏
lo	17	18	11		WISH I DIDN'T MISS YOU (THE REMIXES) J21162 @	Angie Stone 🕏
ia⊊	18	20	21		WHAT IT FEELS LIKE FOR A GIRL MAVERICK 42372/WARNER BROS. © •	Madonna 모
ıa	19	17	19		WHERE THE PARTY AT (REMIXES) SO SO DEF/COLUMBIA 79005/CRG © 0	Jagged Edge With Nelly ♀
hl∽	20	11	9		IT'S LOVE (TRIPPIN') GROOVILICIOUS 274/STRICTLY RHYTHM @ ●	Andrea Brown
rs	21	16	16	- (+)	LIFETIME (BEN WATT REMIX) COLUMBIA 79640/CRG @ @	Maxwell ♀
	22	17.	111	M	LORDS OF ACID VS. DETROIT ANTLER SUBWAY 6005 @ @	Lords Of Acid
2	23			E3.5	CAN'T FIGHT THE MOONLIGHT CURB 77098 @ @	LeAnn Rimes ♀
ah 🕏	24	19	15	E.1	RESURRECTION TOMMY BOY SILVER LABEL 2358/TOMMY BOY @ •	РРК
on	25		щ	H	NO MORE DRAMA (THUNDERPUSS REMIXES) MCA 155929 @	Mary J. Blige 🕏

D 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, Th ub Play chart is compiled from a national sample of reports from club DJs. ♥ Vidioeclip availability. Catalog number is for vinyl maxi-single, or CO maxi-single it vinyl inavailable. On Sales chart: © CD Maxi-Single available. ● Vinyl Maxi-Single available. ● Cassette Maxi-Single available. © 2002, VNU Business Media, Inc. and Sound can, Inc. All rights reserved.

Billboard TOP ELECTRONIC ALBUMS ---

ARTIST IMPRINT & NUMBER/DISTRIBUTIN MOBY V2 27127 1 LOUIE DEVITO DEE VEE 0002/NUSICRAMA 3 SOUNDTRACK RCA VICTOR 8321 4 2 SOUNDTRACK IMMORIAL 1204-7/MRGIN 5 VARIOUS ARTISTS VERYE 50000-7/VG 4 PET SHOP BOYS SANCTUARY MS53 7 VARIOUS ARTISTS ULTRA 1121 8 ZERO 7 DUANGGUILTIMATE OILEMMA 5007/PALM \$ 10 ULTRA 1111 \$ 9 VARIOUS ARTISTS RAZOR & TIE E0032 10 11 JOHNNY VICTOUS ULTRA 1111 \$ VARIOUS ARTISTS RAZOR & TIE E0032	Title NG LABEL 1 Week At Number 1 18 Louie DeVito's Dance Factory Queer As Folk: The Second Season Blade II
1	Louie DeVito's Dance Factory Queer As Folk: The Second Season
1	Louie DeVito's Dance Factory Queer As Folk: The Second Season
0	Queer As Folk: The Second Season
FICA VICTOR BASIZE	
IMMORTAL 12084*/ARIGIN	Diada II
VERVE 00000007/06	Diage II
SARCTUARY MASS	Verve//Remixed
ULTRA 1172 8 ZERO 7	Release
9 6 VARIOUS ARTISTS RAZOR & HE EDDS 10 11 JOHNNY VICIOUS ULTRA HITH & 11 9 VARIOUS ARTISTS	Ultra.Chilled 02
10 11 JOHNNY VICIOUS ULTRA IIII # 1 9 VARIOUS ARTISTS	Simple Things
11 9 VARIOUS ARTISTS	Monster Disco
	Ultra.Dance 01
	Best Of House Volume Two
12 13 VARIOUS ARTISTS	Pulse
13 12 VARIOUS ARTISTS UNIVERSAL 017004/UMRG	Global Hits 2002
14 10 AVALON SPARROW MIGS	O2/Avalon Remixed
1 14 THE CHEMICAL BROTHERS	Come With Us
18 DAVID VISAN GEORGE V71002	Buddha-Bar IV
17 15 DJ ENCORE	Intuition
1. 17 BASEMENT JAXX XL 10423**ASTRALWERKS \$	Rooty
19 20 TIMO MAAS KINETIC 54708 \$	Loud
20 16 DANNY TENAGLIA	Back To Basics
21 22 VARIOUS ARTISTS EPIC 86337	The Classic Chillout Album: A Collection Of Classics For A Modern World
22 19 VARIOUS ARTISTS ROBBINS 75027	House Party (Volume One)
24 DAFT PUNK VIRGIN 49806*	Discovery
GARBAGE ALMO SOUNDS 493115*/INTERSCOPE	Beautifulgarbage
DARUDE GRODVILICIOUS 106/STRICTLY RHYTHM #	

■ Albums with the greatest sales gains this week. ■ Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold), ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 200,000 units (Plat

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

BY DEBORAH EVANS PRICE

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

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

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

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

INDIE ROAD TO NASHVILLE

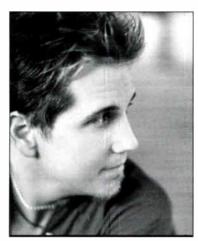
In 1993, Lawson stepped out on his own to form the Galoots. The cutting-edge band became one of Kentucky's hottest acts, particularly among the college crowd. They recorded three independent albums and earned a devoted following. By 1998, Lawson and his wife, Mandy, decided to give Nashville a shot.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

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

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

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

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



'I'm a gut person.

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

-SHANNON LAWSON

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

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

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

"I wrote 60 songs," he says of

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

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

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

BARNSTORMING

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

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

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

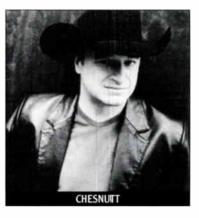
Consumers will get a chance to see Lawson during the week of the album's release, as he does in-store performances at Wal-Mart stores in 15 cities, among them Louisville; Greenville, S.C.; and Madison, Wis. He's also going to be part of AOL's developing-artist program, which will include audio and video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

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

Nashville Scene

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

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



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

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

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

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

"There is no doubt that it's the best album I've ever done," he says of the **Billy Joe Walker Jr.**-produced effort. "The songs are better, the production is better, and I'm just really thrilled about it. That's really the first time I can say that, truthfully, that it is the best one . . . until the next one," he says with a laugh.

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

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

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

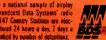
"I had a few [times] at MCA [where] I was thinking, 'Well, maybe I don't need to be doing traditional, because it's kind of going out of style.' But then I snapped [out of it], because I heard my old hits on the radio every day. I was thinking, 'Why am I worrying about going another direction when radio's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

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

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

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

Billboard HOT COUNTRY SINGLES & TRACKS



THIS WEEK	9									_
LAS	2 WKS. AGO		TITLE Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK	THIS WEEK	LAST WEEK	2 WKS. AGO	***************************************	TITLE Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
			営 NUMBER 1 *営* 2 Weeks At Number 1		31	30	32	i pi	OL' RED BIAKE Shelton S B BRADDOCK (M SHERRILLD GOODMAN,J.BDHAN) • WARNER BROS 16710/WRN	1
1 1	2		DRIVE (FOR DADDY GENE) K STEGALL IA JACKSON) Alan Jackson ♥ Ø ARISTA NASHVILLE 69129	1	32	33	36		BEAUTIFUL MESS Diamond Rio M.D. CLUTE-DIAMOND RIO (SLEMAIRE, C.MILLS, S. MINOR) ARISTA NASHVILLE ALBUM CUT	32
2 3	3		I DON'T HAVE TO BE ME ('TIL MONDAY) Steve Azar ♀ R VAN HOY (S.AZAR,J.YDUNG,R.C BANNON) MERCURY 177230	2	33	34	34	Œ.	DON'T WASTE MY TIME B CHANCEYLITHE BIG TOWN (LITTLE BIG TOWN, LKELLEY, C MILLS) MONUMENT ALBUM CUT	33
3 4	5	17.5	LIVING AND LIVING WELL TBROWN,G.STRAIT (T.MARTIN,M.NESLER,T.SHAPIRID) OMCA MASHVILLE 172728	3	34	38	38		BARBED WIRE AND ROSES PROBLEY (S. LOCKE, M. SELBYT, SILLERS) BNA ALBUM CUT	34
4 2	4	e s	WHAT IF SHE'S AN ANGEL JRITCHEY (B WAYNE) OR RCA 69136	2	35	37	35	2	CHASIN' AMY D HUFF,B JAMES (B JAMES, TVERGES) ARISTA NASHVILLE ALBUM CUT	35
5 6	6	30	I SHOULD BE SLEEPING JAING_J STROUD (LOREW S SMITH) Benerson Drive ♥ O DREAMWORKS 450362	5	Sel-	39	42		AMERICAN CHILD B GALLIMORE PVASSAR (PVASSARC WISEMAN) ARISTA NASHVILLE ALBUM CUT ARISTA NASHVILLE ALBUM CUT	36
6 5	1	EU)	MY LIST Toby Keith ♀ J STROUG TKEITH (T.JAMES,R BISHOP) GREAMWORKS ALBUM CUT	1	1	36	39		I'M GONE PWORLEY.T.I.JAMES (K.RICHEY,C. PROPHET) CAPITOL ALBUM CUT CAPITOL ALBUM CUT	36
7 7	11	u)	I'M GONNA MISS HER (THE FISHIN' SONG) Brad Paisley ♀ FROGERS (B.PAISLEY,FROGERS) ARISTA NASHVILLE ALBUM CUT	7	38	40	43	4	WHERE WOULD YOU BE MINDSRIDE, PWORLEY (IR PROCTOR R FERRELL) MINDSRIDE, PWORLEY (IR PROCTOR R FERRELL) RCA ALBUM CUT	38
8 9	12	E	I DON'T WANT YOU TO GO PWORLEY,CO JOHNSON (CO JOHNSON,T POLK) Carolyn Dawn Johnson ♥ O ARISTA NASHVILLE 89133	8	39	42	40	ů.	MINIVAN RKINGERYS WHITEHEAD (S.WHITEHEAD, RKINGERY) Hometown News VFR ALBUM CUT	39
9 10	13	()	NOT A DAY GOES BY DHUFF IS DIAMOND MDERRY) DHUFF IS DIAMOND MDERRY) D BNA 59134	9	(10	44	46		DARE TO DREAM B GALLIMORE, T.M. GRAW I J BACH A FOLLESE CURB ALBUM CUT	40
12	15	26	THE ONE TEROWN,M.WRIGHT (K.MANNO,BLEE) Gary Allan ♀ O MCA NASHVILLE 172232	10	(11)	43	41	1	IF THAT AIN'T COUNTRY B.TERRY (A SMITH, J STEELE) MERCURY ALBUM CUT	41
1 8	8	ā	MODERN DAY BONNIE AND CLYDE BJ.WALKERJR.J.TRIIT (WALDRIGGE,J LEBLANC) COLUMBIA 79747 COLUMBIA 79747	8	43	45	49	1	LOOK AT ME NOW SIXWIRE SMANDILE (S.MANDILE, S.MCCLINTOCK) WARNER BROS ALBUM CUT/WRN	42
14	16	SH	WHEN YOU LIE NEXT TO ME D.HUFF (KCOFFEY,THARMON,J O.MARTIN) BNA ALBUM CUT	12	43	47	51	Ē,	COUNTRY BY THE GRACE OF GOD RWRIGHTC CAGLE (C CAGLEM J GREENE, B. WAYNE) O CAPITOL 17856	43
3 16	18		JUST WHAT I DO CHOWARD (I DEAN,K.BURNS) WARNER BROS ALBUM CUTINVRN WARNER BROS ALBUM CUTINVRN	13	44	54	57		FORGIVE MWRIGHTT BRUCE (RLHOWARD, T.BRUCE) Rebecca Lynn Howard MAR NASHVILLE 172242	44
11	10	EII	THAT'S WHEN I LOVE YOU Phil Vassar B.GALLIMORE.PVASSAR (PVASSAR J.WODD) ARISTA NASHVILLE ALBUM CUT	3	45	35	27	i k	GET OVER YOURSELF □ MUFF, SHEDAISY TO LYRIC STREET ALBUM QUT	27
17	21		MY HEART IS LOST TO YOU K BRODKS R DUNN M WRIGHT (B BEAVERS, C HARRINGTON) ARISTA NASHVILLE ALBUM CUT ARISTA NASHVILLE ALBUM CUT	15	(3)	48	50	Ħ	REAL BAD MOOD Marie Sisters M. TBARNES (L. SATCHERD, POYTHRESS) REPUBLIC ALBUM C. JTJUNIVERSAL	46
6 13	7		YOUNG NWILSON,B.CANNON,K CHESNEY (C.WISEMAN,N SHERIDAN,S MCEWAN) Kenny Chesney ♥ Ø BNA 68131	2	47	55	-	1	MINE ALL MINE D HUFFSHEDAISY (K OSBORN H. POOLE) LYRIC STREET ALBUM CUT	47
22	23	TL.	TONIGHT I WANNA BE YOUR MAN → AJRPOWER Andy Griggs ♥ O RCA 69132	17	48	52	54	3	GOING AWAY The Clark Family Experience B GALIMORET MCGRAW (A CLARK) CURB ALBUM CUT	48
21	24		I MISS MY FRIEND FROGERS,J STROUD (TMARTIN,M NESLER,T.SHAPIRD) ■ AIRPOWER ■ Darryl Worley ♥ OREAMWORKS 450078	18	49	49	47		HARDER CARDS J GUES 3 CHEMAY, K ROGERS (C WISEMAN, M. HENDERSON) OREAMCATCHER ALBUM CUT	47
9 19	14		BLESSED M.M.CBRIOE,PWORLEY (H.LINOSEY,T.VERGES, B.JAMES) Martina McBride ♥ O RCA 88135 O RCA 88135	1	50	50	53	4	I'LL TAKE LOVE OVER MONEY A TIPPIN.B.WATSON,M BRAOLEY (B. DIPERD,T. MULLINS) LYRIC STREET ALBUM CUT	50
15	9	H	I'M MOVIN' ON Rascal Flatts ヤ M BRIGHT,M.WILLIAMS (P.WHITE,D.Y.WILLIAMS) LYRIC STREET ALBUM CUT	4	51	51	56		COUNTRY ROCK STAR B GALLIMORE,MARCEL IM CHAGNON,K SAVIGAR) MERCURY ALBUM CUT MERCURY ALBUM CUT	51
24	25		HELP ME UNDERSTAND O.HUFF (C.FARREN.S.MAC.W.HECTOR) Trace Adkins ♥ CAPITOL ALBUM CUT	21						
2 25	26		I KEEP LOOKING SATA EVANS SEVANS.P.WORLEY (S EVANS.T. SHAPIRO,T. MARTIN) RCA ALBUM CUT	22	52			1	GOOD TO GO Jeffrey Steele J STEELE, S BAGGETT (J STEELE, C. WISEMAN) MONIMENT ALBUM CUT	52
3 31	37		THE GOOD STUFF B.CANNON,N.WILSON,K.CHESNEY (J.COLLINS,C.WISEMAN) BNA ALBUM CUT BNA ALBUM CUT	23	53	56	59		SING ALONG THEWITT, BATKINS (RATKINS, THEWITT, B.GAITSCH) Rodney Atkins CURB ALBUM CUT	53
23	22		MENDOCINO COUNTY LINE Willie Nelson Duet With Lee Ann Womack ♀ M. SERLETIC (B. TAUPIN, M. SERLETIC) LOST HIGHWAY ALBUM CUT/MERCURY	22	54			Ħ	SOMETHING WORTH LEAVING BEHIND M WRIGHTLA-WOMACK (8 BEAVERS, T. ODUGLAS) Lee Ann Womack MCA NASHVILLE ALBUM CUT	54
29	30	×	TEN ROUNDS WITH JOSE CUERVO B.J.WALKER.JR. IC. BEATHARO,M.HEENEY,M.CANNON-GODOMAN) Tracy Byrd RCA ALBUM CUT	25	55			11	HIGHWAY SUNRISE Rhett Akins KLAMB (K LAMB.) STEVENS) AUDIUM ALBUM CUT	55
6 26 2	28		BEFORE I KNEW BETTER 8.J.WALKERJR (8 SIMPSON.O LEE) Brad Martin ♥ EPIC ALBUM CUT	26	56	46	44	FF	SQUEEZE ME IN A REYNOLOS (G NICHOLSON, O.MCCLINTON) Garth Brooks Duet With Trisha Yearwood & CAPITOLIMICA NASHVILLE ALBUMS CUT	16
27 27 :	31	w	SHE WAS B.J.WALKER.JR. (N.COTY, J.MELTON) Mark Chesnutt ♥ COLUMBIA ALBUM CUT	27	57			1	LIFE HAPPENED B J WALKERJR (PJ MATTHEWS,K.K.PHILLIPS) Tammy Cochran EPIC ALBUM CUT	57
32	33		THE IMPOSSIBLE BROWAN (KLOVELACE,LT.MILLER) Joe Nichols ♥ Ouniversal South 172241 Ouniversal South 172241	28	58	60	-	Ē	UNBROKEN B.GALLIMORE,J.STROUD,T.MCGRAW (HLAMARA-ROBOFF) Tim MCGraw CURB ALBUM CUT	58
9 28 2	29		GOODBYE ON A BAD DAY M.WRIGHT (S.LAWSON,M.A PETERS) Shannon Lawson & O MCA NASHVILLE 172233	28	59	53	48	πį	THREE DAYS G LADANYI (PGREEN,R FOSTER) Pat Green ♀ G LADANYI (PGREEN,R FOSTER) REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	36
		E	COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN) Toby Keith JSTROUD, TKEITH (TKEITH) OREAMWORKS ALBUM CUT	30	60	59	-	117	TELLURIDE B GALLIMORE, J STROUD, T.M.CGRAW (T.VERGES, B. JAMES) CURB ALBUM CUT	52

[■] Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. ♀ Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. ② CD Single available. ② CD Maxi-Single available. ③ Cassette Single available. ③ Vinyl Maxi-Single available. ② Vinyl Single available. ② Cassette Maxi-Single available. ③ CD Maxi-Single available. ③ Vinyl Business Media, Inc. All rights reserved.

Billboard TOP COUNTRY SINGLES SALES

T WEEK				WEEK	T WEEK	ij		
LAS		TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	THIS	LAS		FITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
		T NUMBER 1 12	31 Weeks At Number 1	(D)	16		HONEY DO OREAMWORKS 450914/INTERSCOPE	Mike Walker
1			LeAnn Rimes	14	12		THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	Faith Hill
2	- 1		Emerson Drive	15	14		SOMETHIN' IN THE WATER MONUMENT 79625/SDNY	Jeffrey Steele
4			Aaron Tippin	16	13		GOD BLESS AMERICA CURB 73127	LeAnn Rimes
		THAT'S JUST JESSIE LYRIC STREET 164063/HOLLYWOOD	Kevin Denney	117	15			The Osborne Brothers
5		OSAMA-YO' MAMA CURB 73130	Ray Stevens	18	18			Trick Pony
6		GOD BLESS THE USA CURB 73128	Lee Greenwood					Robin English
-		THE IMPOSSIBLE UNIVERSAL SOUTH 172241/UMRG	Joe Nichols	20	20			3 Of Hearts
8	-0	AMERICA WILL ALWAYS STAND RELENTLESS NASHVILLE 5137-/MADACY	Randy Travis	21	17			Garth Brooks as Chris Gaines
7		HOW DO I LIVE A CURB 73022	LeAnn Rimes	22	_			Eric Heatherly
11	-11	NIGHT DISAPPEAR WITH YOU LYRIC STREET 164050/HOLLYWOOD	Brian McComas	23	19			Meredith Edwards
9		UNBROKEN BY YOU LYRIC STREET 164048/HOLLYWOOD	Kortney Kayle	100				Darryl Worley
10	13	ALMOST THERE 16: PUBLIC UNIVERSAL (U) 17.735 UMRG	Gabbie Nolen	(75)	-1			Trick Pony
	8 7 11	1 2 4 3 5 6 - 8 7 11	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL CAN'T FIGHT THE MOONLIGHT © CURB 73116 I SHOULD BE SLEEPING OREAMWORKS 450362/INTERSCOPE WHERE THE STARS AND STRIPES AND THE EAGLE FLY LYRIC STREET 164059/HOLLYWOOD THAT'S JUST JESSIE LYRIC STREET 164063/HOLLYWOOD OSAMA-YO' MAMA CURB 73128 GOD BLESS THE USA CURB 73128 THE IMPOSSIBLE UNIVERSAL SOUTH 172241/JMRG AMERICA WILL ALWAYS STAND RELENTLESS NASHVILLE 5137-/MADACY HOW DO I LIVE & CURB 73022 NIGHT DISAPPEAR WITH YOU LYRIC STREET 164069/HOLLYWOOD	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL 1 CAN'T FIGHT THE MOONLIGHT ● CUBB 73116 2 I SHOULD BE SLEEPING DEAMWORKS 450367/NTERSCOPE Emerson Drive 4 WHERE THE STARS AND STRIPES AND THE EAGLE FLY LYRIC STREET 164059/HDLLYWOOD Aaron Tippin 3 THAT'S JUST JESSIE LYRIC STREET 164054/HDLLYWOOD Kevin Denney 5 OSAMA-YO' MAMA CUBB 73130 Ray Stevens 6 GOD BLESS THE USA CUBB 73128 Lee Greenwood THE IMPOSSIBLE UNIVERSAL SOUTH 172241/UMRG Joe Nichols 8 AMERICA WILL ALWAYS STAND RELENTLESS NASHVILLE \$137-/MADACY Randy Travis THOW DO I LIVE ▲¹ CUBB 73028 LEANN RIMES 11 NIGHT DISAPPEAR WITH YOU LYRIC STREET 164050/HDLLYWOOD Brian McComas 9 UNBROKEN BY YOU LYRIC STREET 164050/HDLLYWOOD Kortney Kayle	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL 1 CAN'T FIGHT THE MOONLIGHT • CURB 73116 1 LeAnn Rimes 2 I SHOULD BE SLEEPING OREAMWORKS 49362/INTERSCOPE 4 WHERE THE STARS AND STRIPES AND THE EAGLE FLY LYRIC STREET 164059/HOLLYWOOD 5 OSAMA-YO' MAMA CURB 73130 6 GOD BLESS THE USA CURB 73128 6 GOD BLESS THE USA CURB 73129 6 GOD BLESS THE USA CURB 73129 7 THE IMPOSSIBLE UNIVERSAL SOUTH 17224/JUMRG 8 AMERICA WILL ALWAYS STAND RELENTLESS NASHVILLE 5137-/MADACY 7 HOW DO I LIVE A' CURB 73022 1 LEANN RIMES 9 UNBROKEN BY YOU LYRIC STREET 164059/HOLLYWOOD Kortney Kayle 23	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL NUMBER 1 12 CAN'T FIGHT THE MOONLIGHT ● CURB 73116 LEANN Rimes I ISHOULD BE SLEEPING OREAMWORKS 450362/INTERSCOPE WHERE THE STARS AND STRIPES AND THE EAGLE FLY LYRIC STREET 164059/HOLLYWOOD THAT'S JUST JESSIE LYRIC STREET 164063/HOLLYWOOD Ray Stevens GOD BLESS THE USA CURB 73128 Lee Greenwood THE IMPOSSIBLE UNIVERSAL SOUTH 172241/JUMRG AMERICA WILL ALWAYS STAND RELENTLESS NASHVILLE 5137*/MADACY RANGE TO THE STARS AND STRIPES NASHVILLE 5137*/MADACY RANGE TO THE STARS AND STRIPES NASHVILLE 5137*/MADACY RANGE TO THE IMPOSSIBLE UNIVERSAL SOUTH 172241/JUMRG AMERICA WILL ALWAYS STAND RELENTLESS NASHVILLE 5137*/MADACY RANGE TO THE STARS AND STRIPES NASHVILLE 5137*/M	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL CAN'T FIGHT THE MOONLIGHT CAN'T	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL Artist TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL Artist TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL THE MAY YOU LOVE ME WARNER BROS. ISBIBWANN 1 12 THE WAY YOU LOVE ME WARNER BROS. ISBIBWANN THE WAY YOU LOVE ME WARNER BROS. ISBIBWANN AAVON Tippin Kevin Denney THAT'S JUST JESSIE LYRIC STREET IS406X/HOLLYWOOD Kevin Denney Ray Stevens GOD BLESS THE USA CURB 73129 Lee Greenwood GOD BLESS THE USA CURB 73128 Lee Greenwood THE IMPOSSIBLE UNIVERSAL SOUTH 17224/JUMRG AMERICA WILL ALWAYS STAND RELENTLESS NASHVILLE 5137-/MADACY Randy Travis HOW DO I LIVE A CURB 73022 LeAnn Rimes TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL THE MAY YOU LOVE ME WARNER BROS. ISBIBWANN 1 12 THE WAY YOU LOVE ME WARNER BROS. ISBIBWANN 1 13 GOD BLESS AMERICA CURB 73127 15 ROCKY TOP '96 OCCA 1952/4M/CA NASHVILLE 17 15 ROCKY TOP '96 OCCA 1952/4M/CA NASHVILLE 18 ONA NIGHT LIKE THIS WARNER BROS ISBIBWANN 19 21 GIRL IN LOVE COLUMBIA 795485/SONY 19 21 GIRL IN LOVE COLUMBIA 795485/SONY 20 LOVE IS ENOUGH RCA 89034/RIG 21 17 IT DON'T MATTER TO THE SUN/LOST IN YOU © CAPITOL 58788 21 17 IT DON'T MATTER TO THE SUN/LOST IN YOU © CAPITOL 58788 PHOWN OF THE WALL MERCURY 172183 22 FLOWERS ON THE WALL MERCURY 172183 23 19 A ROSE IS A ROSE MERCURY 172183 24 A ROSE IS A ROSE MERCURY 172183 25 WARNER BROS. 18818WARN 26 CAN'T FILE MARK AND MERCURS 45904/INTERSCOPE

[■] Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multimillion units (Platinum), with multimillion

JUNE 1 BIllboard TOP COUNTRY ALBUMS, The top selling allows campiled patients campiled patients campiled patients campiled patients. The top selling allows campiled patients campiled provided. The top selling allows campiled patients campiled patients. The top selling allows campiled patients campiled patients campiled patients. The top selling patients campiled patients campiled patients campiled patients campiled patients. The top selling patients campiled patients c

Machine Registration Machine Registratio										-		
Part	THIS WEEK	LAST WEEK	2 WKS. AGO	WHILE ON	1,11,14,1	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO		1	PEAK POSITION
							37	39	36	i E		27
	1	1	1		KENNY CHESNEY No Shoes, No Shirt, No Problems	1	38	38	34		CHRIS LEDOUX After The Storm	14
1	2	2	2		SOUNDTRACK A ⁶ 0 Brother, Where Art Thou?	1	39	35	41		REBA MCENTIRE ● Greatest Hits Volume III – I'm A Survivor	1
	3	3	3	10	ALAN JACKSON A ² Drive	1	40	42	44	Ф	CYNDI THOMSON My World	7
Part	4	4	4	102	RASCAL FLATTS ▲ Rascal Flatts	3	41	41	40	4	STEVE AZAR Waitin' On Joe	29
Part	5	6	5	(h)	BRAD PAISLEY • Part II	3	42	40	42		SOUNDTRACK Down From The Mountain	10
	6	7	8		TOBY KEITH ▲ Pull My Chain	1	43	48	38	000	STEVE EARLE Sidetracks	9
	7	8	6		TIM MCGRAW ▲³ Greatest Hits	1	44	43	45	-114	PAT GREEN Three Days	7
	8	9	10		TIM MCGRAW A ² Set This Circus Down	1	45	45	37		WAYLON JENNINGS RCA Country Legends: Waylon Jennings	19
	9	5	-	6	KELLIE COFFEY When You Lie Next To Me	5	46	49	50	-57	TRACY BYRD Ten Rounds	12
No. 10 10 10 10 10 10 10 1	10	14	13	120	GARY ALLAN Alright Guy	4	47	47	43		KASEY CHAMBERS Barricades & Brickwalls	13
12 13 17 17 18 18 18 18 18 18	11	10	11		VARIOUS ARTISTS ● Totally Country	2	48	46	5 3		VARIOUS ARTISTS 0 Sister! The Women's Bluegrass Collection	35
1	12	13	12		SOUNDTRACK A ³ Coyote Ugly	1	49	44	46		VARIOUS ARTISTS Forever Country	18
15 16 17 17 18 18 18 18 18 18	13	12	9	010	KENNY CHESNEY ▲ ² Greatest Hits	1	50	52	47	-17	PATTY LOVELESS Mountain Soul	19
1	14	15	14	E	TRAVIS TRITT A Down The Road I Go	8	51	50	48		TRAVIS TRITT The Lovin' Side	48
	15	11	15	ш	MARTINA MCBRIDE ▲ Greatest Hits	1	52	58	58	30	TAMMY COCHRAN Tammy Cochran	27
10 10 10 10 10 10 10 10				H			53	54	52	23	HANK WILLIAMS III Lovesick Broke & Driftin'	17
10 10 10 10 10 10 10 10	16	22	22		TRICK PONY Trick Pony	12	54	51	51	311	CHELY WRIGHT Never Love You Enough	4
Machine Mach	117	16	17		BROOKS & DUNN ▲ Steers & Stripes	1	55	53	54	132	ALAN JACKSON ▲ When Somebody Loves You	1
No.	1 8	_	-		LONESTAR ▲ I'm Already There	1	56	59	59	10	DIAMOND RIO ● One More Day	5
1	119	18	16		WILLIE NELSON The Great Divide	5	57	63	63	12	MONTGOMERY GENTRY ● Carrying On	6
1 20 10 20 20 20 20 20	20	17	18	-	ALISON KRAUSS + UNION STATION ● New Favorite	3	58	55	55	LT	JAMIE O'NEAL ● Shiver	14
	21	19	20	27	GARTH BROOKS ▲ ³ Scarecrow	1	59	56	49	B	SOUNDTRACK We Were Soldiers	14
	22	23	24			8	60	57	57	16	THE CHARLIE DANIELS BAND How Sweet The Sound – 25 Favorite Hymns And Gospel Greats	40
2	23				MCA NASHVILLE 170280 (11.98 CD)	-	61	64	62	1/2	RODNEY CARRINGTON Morning Wood	18
	24	_	-	8		7	62	61	56	10	HANK WILLIAMS JR. Almeria Club	9
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All Abums with the greatest sales gains this week. Recording Industry Assn. Dt America (RIAA) certification for net shipment of 150,000 abum units (Gold). A RIAA certification for net shipment of 100 million units (Plainum). Recording Industry Assn. Dt America (RIAA) certification for net shipment of 150,000 abums units (Plainum). The Recording Industry Assn. Dt America (RIAA) certification of 100 minutes or more, the RIAA multiplies shipments by the number of dises, and/or tapes, Riad and/or tapes. Certification for net shipment of 100,000 units (Dro.). Certification of 200,000 units (Dro.). A certification of 200,000 units (Dro.). C

Billboard TOP COUNTRY CATALOG ALBUMS.

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		THE NUMBER 1 (MI)	/ Weeks At Number 1		13	11	THE NITTY GRITTY DIRT BAND ● CAPITOL 25148 (26.98 CD) Will The Circle Be Unbroken	30
1 2	2	DIXIE CHICKS A 9 MONUMENT/SDNY (12 98 EC/18 98)	Fly	142	14	14	JOHNNY CASH ● LEGACYICOLUMBIA 69739/SONY 47.98 EQ:11.981 16 Biggest Hits	163
2 1	1	NICKEL CREEK ● SUGAR HILL 3909 (16.98 CO) \$	Nickel Creek	76	15	13	TIM MCGRAW A CURB 77886 (7.98/11.98) Everywhere	202
3 4	4	SHANIA TWAIN ♦ 19 MERCURY 536003 (12 98/18 98)	Come On Over	237	13	19	THE JUDDS CURB 77965 (7 98) IT 98) Number One Hits	97
4 3	3	FAITH HILL A WARNER BROS (WRN (12.98/18.98)	Breathe	132	17	17	ALISON KRAUSS A ² ROUNDER 518325*/IOJMG [11:98/17:98] Now That I've Found You: A Collection	270
5 5	5	DIXIE CHICKS	Wide Open Spaces	225	18	16	TOBY KEITH ▲ MERCURY 558862 (11,98/17,98) Greatest Hits Volume One	181
6 6	6	BROOKS & DUNN A 3 ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	244	19	18	JOHN DENVER MADACY 4750 (5 98/9 98) The Best Of John Denver	203
7 9	9	GARY ALLAN A MCA NASHVILLE 170101 (11.98/17 98)	Smoke Rings In The Dark	128	2.0	21	GARTH BROOKS ◆14 CAPITOL 97424 (19 98/26 98) Double Live	183
8 8	8	ALAN JACKSON A 5 ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	343	21	22	DWIGHT YOAKAM • REPRISE 47389.WRN 10 98, 17 98: Last Chance For A Thousand Years: Greatest Hits From The 90's	107
(2) 1	2	WILLIE NELSON ● LEGACY/COLUMBIA 69322/SONY (7 1% EQ/11 98)	16 Biggest Hits	193	22	20	JO DEE MESSINA ▲² CURB 77904 (11 98/17 98)	171
10 1	0	TRAVIS TRITT A WARNER BROS. 46001/WRN (10 98/17 98)	Greatest Hits - From The Beginning	280	23	_	WAYLON JENNINGS ▲ 5 RCA 8500/RLG (7.98/11.98) Greatest Hits	160
(1)	5	HANK WILLIAMS JR. A CURB 77638 (5.98/9 98)	Greatest Hits, Vol. 1	414	24	_	FAITH HILL A ³ WARNER BROS 45872/WRN (7.98/11.98) It Matters To Me	138
112 7	7	PATSY CLINE A MCA SPECIAL PRODUCTS 420265/MCA (2 98/8.96)	Heartaches	179	25	23	TRACY LAWRENCE ● ATLANTIC 83137/AG (10 38/17.98) The Best Of Tracy Lawrence	74

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Notas.

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

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



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

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

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

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

and corporate sponsors, including Bud Light.

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

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

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

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

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

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

'Confesiones' Give JVN's Monchy Y Alexandra Exposure

RY KARL ROSS

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

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

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

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

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

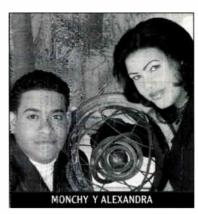
The strategy was clearly a success. J&N's Miami-based promoter Miguel Vazquez says, "The public assimilated *Hoja en Blanco* in such a way that they couldn't wait to hear something new from them. We intentionally chose a follow-up that sounded similar and would be easy to identify."

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

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

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

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



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

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

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

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

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

Cubadisco Defies Pessimism

This Year's Latin Music Trade Fair Dedicated To Mexico

BY HOWELL LLEWELLYN

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

Xavier Novaes, events organizer at Spanish authors and publishers society SGAE, says, "Latin music was the only

sector that grew in sales in the U.S. last year. Spain was one of only four countries whose global sales increased, Mexico has recovered from its economic crisis of a few years ago, and the Cubadisco organizing committee arranged more than 100 events, including dozens of concerts."

Regarded as one of the world's premier Latin music trade fairs, the May 22-26 event was dedicated this year to Mexico. Dozens of labels, distrib-

utors, and other industry bodies arrived in the Cuban capital from Mexico, Spain, the U.K., the U.S., Germany, France, and various Latin American countries.

With several hundred Cuban mem-

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

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

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

Among the most popular events were two Cuba-Mexico galas featuring musicians from

both countries. Mexican rockeras Julieta Venegas and Ely Guerra—who have both performed in the SGAE-organized rock en español tours of the U.S. and Latin America—headlined a separate Latin Rock Divas concert.

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



Latin Artists Showcased At Billboard Conference



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





América*Latina...*

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

MARCELO FERNANDEZ BITAR

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

SERGIO FORTUNO

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

ANASTACIO PUERTAS CAICEDO

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

Jazz



Notes

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

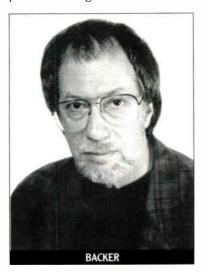
Currently, there has been much talk of labels cutting instrumental iazz from their rosters and the lack of new talent being nurtured by the industry. As if to rebuff those concerns, the venerable Savoy Jazz label has been given a new lease on life, energized by a new management team at its parent company,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

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

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

Backer also plans to sell the classic Savoy catalog to both jazz novices and aficionados through an extensive campaign that launches May 21 with the release of Charlie Parker: The Best of the Complete Live Performances on Savoy, The Modern Red Norvo, and Dizzy Gillespie: Odyssey 1945-52. Further artist compilations, featuring Getz, Lester Young, Billy Eckstine, and J.J. Johnson are due later this year. All of the material for Savoy's reissues has been remastered by Orrin Keepnews.

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



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

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

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

SONGWRITERS & PUBLISHERS

Words &Music

artist will now publish through Amer-

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



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

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

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

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

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

A founding member of Donna the **Buffalo** multi-instrumentalist Nevins is one of the acclaimed band's two lead singer/songwriters. The Sugar Hill solo icana Entertainment Publishing (BMI). HAL LEONARD HELPS LEONARD BERN-

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

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

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

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

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

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

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

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

ASCAP Pop Music Award Winners

Complete Listing Of Songs Honored At The 19th Annual Event

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

"Again," Lenny Kravitz, Miss Bessie Music.

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

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

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

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

"Breathe," Holly Lamar, Cal IV

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

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

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

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

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

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

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

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

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

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

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

"Fallin'," Alicia Keys, EMI Music Publishing, Lellow Productions.
"Follow Me," Michael Bradford,

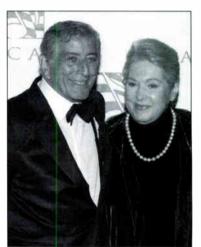
Chunky Style Music, Seven Peaks Music.

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

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

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

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



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

"I Need to Know," Marc Anthony,

Sony/ATV Tunes.
"I Need You," Ty Lacy, Dennis
Matkosky, EMI Christian Music Publishing, EMI Music Publishing, Jeskar Music.

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

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

"It Wasn't Me," Rickardo Ducent, Shaun Pizzonia, Shaggy, Livingsting Music, Warner/Chappell Music.
"It's Been Awhile," John April,

Aaron Lewis, Michael Mushok. Jonathan Wysocki, Greenfund, I'm Nobody Music, My Blue Car Music, Pimp Yug, Warner/Chappell Music.

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

'Jaded," Steven Tyler, Demon of Screamin Music, EMI Music Publishing.

"Jumpin', Jumpin'," Beyoncé Knowles, Beyoncé Publishing, Sony/ ATV Tunes.

"Lady Marmalade," Kenny Nolan,

Kenny Nolan Publishing, EMI/ Jobete Music.

"Let Me Blow Ya Mind," Dr. Dre, Mike Elizondo, Eve, Scott Storch, Ain't Nothing but Funkin' Music, Blondie Rockwell, Blotter Music, Elvis Mambo Music, Music of Windswept, Scott Storch Music, TVT Music, Universal Music Publishing Group, Warner/Chappell Music.

"Love Don't Cost a Thing," Georgette Franklin, Jeremy Monroe, Damon Sharpe, Annotation Music, Damon Sharpe Music, EMI Music Publishing, J-Rated Music, Swette Ya' Music, Warner/Chappell Music.

"Most Girls," Damon Thomas, Demis Hot Songs, E Two Music, EMI Music Publishing.

"Music," Madonna, Warner/Chappell Music, Webo Girl Publishing. "Nobody Wants to Be Lonely,"

Gary Burr, Desmond Child, Desmundo Music, Gabburr Tunes, Universal Music Publishing Group.

"Outside," Aaron Lewis, Green-fund, Warner/Chappell Music.

"Peaches & Cream," Jason Boyd, Sean "P. Diddy" Combs, Daron Jones, Michael Keith, Quinnes Parker, Marvin Scandrick, Courtney Sills, C Sills Publishing, DA 12 Music, EMI Music Publishing, Hitco South, Justin Combs Publishing.

"Pinch Me," Steven Page (SOCAN), Ed Robertson (SOCAN), Warner/ Chappell Music.

"Ride Wit Me," Bunny DeBarge, El DeBarge, Randy DeBarge, Jason "Jay-E" Epperson, Nelly, BMG Songs, D2 Pro Publishing, EMI/ Jobete Music, Jay E's Basement, Universal Music Publishing Group.

"Shape of My Heart," Max Martin (STIM), Lisa Marie Miskovsky (STIM), Rami (STIM), Universal Music Publishing Group, Zomba Enterprises.

"Survivor," Anthony Dent, Beyoncé Knowles, Matthew Knowles, Beyoncé Publishing, For Chase Muzic, Hitco South, MWE Publishing, Sony/ATV Tunes.

'Taking You Home," Stan Lynch, Matanzas Music, Warner/ Chappell Music.

"Thank You," Dido (PRS), Warner/ Chappell Music.

'The Space Between," Glen Ballard, Dave Matthews, Aerostation, Colden Grey, Universal Music

Publishing Group, "The Way You Love Me," Michael Dulaney, Keith Follese, Airstream Dreams Music, Coyote House Music, Famous Music, Follazoo Crew Music, Scott and Soda, Warner/ Chappell Music.

"This I Promise You," Richard Marx, Chi-Boy Music.

"You Sang to Me," Marc Anthony, Sony/ATV Tunes.

"You're a God," Matt Scannell, Mascan Music, Warner/Chappell Music.

Writers Find A Home On Madison Ave.

Sony Building Studio Nurtures Creativity For A Decade, Is Now Birthplace Of Hits

BY CHRISTOPHER WALSH

NEW YORK—A small and unassuming room within the Sony building at 550 Madison Avenue has quietly served the needs of Sony/ATV writers for a decade now. A demo studio, established and overseen by in-house producer/engineer William Garrett since 1991, it has functioned as a place for writers to create.

Recently, this oasis among the acres of office space has given birth to several songs that are nearing the top of many *Billboard* charts. The studio may be small, but the hits are big—and getting bigger.

Over the years, the studio has hosted sessions with such Sony writers as Lauryn Hill, John Waite, Everything But the Girl, Cyndi Lauper, Curtis Stigers, and Bryan Adams. Additionally, artists who have collaborated with Sony writers in the studio include Mary J. Blige, Norah Jones, and P.M. Dawn.

"When writers are in town from L.A., Europe, or elsewhere," Garrett says, "our studio gives them a hightech home base to meet and create. This week, a writer from Germany was in, as well as a new artist/writer signing from Atlanta."

Sony writer Jesse Harris frequently records in the demo studio; he, Garrett, and Tony Scherr mixed his *Crooked Lines* album there as well. To give some of his compositions a different perspective, though, he brought in a female vocalist, Norah Jones. "We record-

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ed them to showcase Jesse's songs with a female vocal," explains Nate Krenkel, manager of A&R for Sony Publishing. "We wanted her vocal because, of all the people we had in mind, I thought she brought the most to his songs, in terms of interpreting them her own way. But when we did those tracks, it was just as much so we could show what Jesse could do."



Feeling Comfy at 550. Songwriter Jesse Harris, left, and producer/engineer William Garrett in Sony's demo studio.

With Garrett engineering, Jones recorded Harris' demos and began performing them live, Garrett recalls. Those songs led to Jones' Blue Note contract and her album, *Come Away With Me*, which has spent 11 weeks at No. 1 on the Contemporary Jazz Albums chart while steadily climbing the Billboard 200 (the title is at 35 this week).

Sony/ATV writer/producer Chucky Thompson's "One Mic" was born in late-night writing sessions with engineer Victor Mancusi. Recorded by Nas, "One Mic" is at No. 16 on the Hot R&B/Hip-Hop Singles & Tracks chart and at No. 44 on the Hot 100 this week.

Angie Stone's "Wish I Didn't Miss You" climbed to No. 31 on the Hot R&B/Hip-Hop Singles & Tracks chart as of May 25; the previous week, it stood at No. 11 on the Maxi-Singles Sales chart. Sony/ATV writer Andrea Martin co-wrote the song in the Sony demo studio, Garrett explains. "Tracks from the original writing sessions made it all the way to the final mix. Having a professional setup makes that possible."

Bill Brown, director of A&R Creative, Sony Publishing, says, "It has turned into this really cool, secret place. Last week, I wanted to show a young writer what the studio was about. Not only did he get to see it, but Cyndi Lauper was in there cutting a demo. There have been times I've just wanted to introduce writers to each other, and they will stay and write. Because our caliber of writers is so great, it makes for some really wonderful moments."

It's all about creating an environment that allows both comfort and the tools to foster creativity. "It's an artist's most vulnerable time, when they're writing and experimenting," Garrett says. "They feel they can come in, relax, and create great songs."

Studio by Christopher Walsh Monitor Monitor

DIGITAL DOMAIN: Evidence that the New York recording business is slowly but surely emerging from a months-long funk can be found in Studio 5 at the Hit Factory, which has re-opened with a new complement of state-of-the-art recording and mixing gear.

Four weeks after the terrorist attacks of Sept. 11—one result of which was an enormous loss of business for the recording industry—a fire caused further loss at the Hit Factory's 421 W. 54th St. building. Studio 5 suffered significant damage, as did the Sony OXF-R3 "Oxford" digital console that served as



Post-Fire Hit Factory. Studio 5 at the Hit Factory has re-opened as an all-digital, 24-bit/96kHz room based around a Euphonix System 5-M digital console.

the room's centerpiece. While the Hit Factory's Miami facility, the legendary Criteria Recording Studios, also features an Oxford console, Hit Factory CEO **Troy Germano** opted to make extensive changes to Studio 5, addressing the high-resolution needs of contemporary audio production in the process.

A primary impetus for the transformation of Studio 5 is the addition of Pro Tools HD (High Definition), the latest incarnation of Digidesign's enormously popular digital audio workstation, which supports sampling rates up to 192kHz.

With 24-bit/96kHz production for recent formats such as DVD-Audio on the rise, Pro Tools HD is quickly proliferating throughout the recording industry. As music is increasingly delivered on these new consumer formats, the Hit Factory's Studio 5, it was decided, would address those requirements accordingly.

The new centerpiece of Studio 5 is a Euphonix System 5-M digital console, with 100 channels of 24/96 audio. The console's center section features a 22-inch Apple Cinema Display, included for interfacing with workstation display—in addition to Pro Tools HD, Studio 5 will feature a Nuendo system from Steinberg. (The

easy-on-the-eyes Cinema Display will doubtless be much appreciated in many an all-night mix session.)

Further addressing high-resolution recording, Studio 5 includes a 48-track Euphonix R-1, the highly regarded hard-disk recorder with many high-profile recording projects to its credit. Also on the way, Germano reports, is a 48-channel Fairlight Merlin disk-based multitrack recorder.

There's even more: Studio 5 features a standard Pro Tools 24 system, and the adjacent machine room houses both a Sony 3348HR digital multitrack tape machine and Studer A827 24-track analog machine. Outboard gear also includes a measure of earlier, analog technology, including Neve microphone preamps and a Universal Audio LA-2A leveling amplifier.

Designed by White Mark Limited, an acoustic- and technical-design firm based in Suffolk, England, Studio 5 includes a Genelec surround monitoring array as well as a pair of KRK E8 monitors. The studio also features a small live space.

On May 20, Germano, with Hit Factory director of client relations Zoe Thrall, chief technical engineer Brent Spencer, engineer Michael McCoy, and Chris Drozdowski, a Euphonix product support manager based in New York, were among those reviewing the new Studio 5—just hours prior to the room's first session since Oct. 9, for the upcoming Dance of the Vampires, a musical by composer/lyricist Jim Steinman and starring Michael Crawford that is coming to Broadway in the autumn.

The fire damage erased, seven months later Studio 5 is the latest offering from the venerable facility, though not the last. Next month, the Hit Factory will unveil two new studios, each housing a Solid State Logic XL K Series console developed to address high-resolution and surround sound. Clearly, Germano is bullish on both the future of New York recording and demand for the digital tools found in the rebuilt Studio 5.

"I'm sad to lose the Oxford," he says. "We have to repair it and decide what to do with it, but we still have our Oxford in Miami. But this is the 'Interface Room' for everybody: It has the System 5, the R-1, the regular 48-channel Pro Tools, the [Pro Tools] HD—and people want that—the 3348HR, and it's going to get a Nuendo. I'm expecting a huge infusion of business due to 96kHz."

Billboard® PRODUCTION CREDITS

CATEGORY **HOT 100** COUNTRY MODERN ROCK MAINSTREAM ROCK TITLE FOOLISH FOOLISH DRIVE (FOR DADDY GENE) SEEIN' RED I STAND ALONE Ashanti/ Ashanti/ Alan Jackson/ Unwritten Law, Godsmack/ D. Bottrill I. Gotti I. Gotti K. Stegall Miguel, Unwritten Law (Murder Inc./Def Jam/IDJMG) (Murder Inc./Def Jam/IDJMG) THE FARMHOUSE AT LONG RECORDING STUDIO(S) CRACKHOUSE CRACKHOUSE TOTAL ACCESS **CARTEE DAY** do Beach, CA) (Nashville, TN) John Kelton (N Brookfield MA) Roland 770 Roland 770 Neve 88R Amek 2520 Trident A Range CONSOLE(S) Ampex ATR 124, Pro Tools Pro Tools RECORDER(S) Pro Tools Pro Tools Studer A827 Pro Tools Pro Tools Quantegy 456 Pro Tools RIGHT TRACK SOUND STATION PRISM SOUND MIX DOWN STUDIO(S) RIGHT TRACK CACTUS (Hollywood, CA) David J. Holman Supa Engineer DURO Supa Engineer DURO David Bottrill John Keltor CONSOLE(S)/DAW(S) SSL 9000 J SSL 9000 J SSL 4000 G **Custom Console** SLL 6000 RECORDER(S) Pro Tools Pro Tools Ampex ATR 102 Pro Tools Ampex ATR 100/Pro Tools MIX DOWN MEDIUM Pro Tools Pro Tools Quantegy GP9 Pro Tools Quantegy GP9, Pro Tools MASTERING STERLING SOUND STERLING SOUND MASTERMIX **BERNIE GRUNDMAN** MARCUSSEN (Hollywood, CA) Stephen Marcusser (Nashville, TN) Brian Gardner Hank Williams

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IFPI Delegation Takes Anti-Piracy Fight To Russian Legislators

Counterfeiting, Law Enforcement, And Political Commitment Figure On Agenda During Two-Day Moscow Visit

BY ALEKSEY KRUZIN

MOSCOW—While the International Federation of the Phonographic Industry (IFPI) European executive committee visit to Russia (May 14-15) may not have provided any major surprises, its significance was abundantly clear to the entire Russian music industry.

The tightly packed schedule for the long-anticipated two-day visit had senior major-label executives and other IFPI representatives meeting with several of Russia's key government officials, with on-the-spot assistance from

recently created national labels group the National Federation of Phonogram Producers (NFPP) (Billboard, March 16). For the first time, high-level representatives of the international record industry had the chance to speak directly to those in control of the Russian market's destiny.

IFPI chairman/ CEO Jay Berman, who headed the IFPI team, sums up the aims of the delegation as "try-

ing to explain to the government why there's a problem and what they need to do to help the development of a legitimate Russian music industry.'

The schedule included meetings with the Ministry of the Interior; the Ministry for Press, TV & Radio Broadcasting; Moscow City Chamber of Commerce and Industry; and other government officials, politicians, and artists.

"We had a very productive time," savs Universal Music International president/COO John Kennedy, another IFPI delegate. "We got good direction from the Russian ministries, and there was a real willingness on the part of the Russian government to address the issues. We also had a great deal of support from the U.K. Embassy and the U.S. Embassy here."

The value of pirate music sales in Russia is estimated by the IFPI at \$240 million annually. Going forward, the IFPI is looking to the NFPP to carry on dialog with various local agencies and put pressure on national and local government. According to BMG Europe COO Tim Bowen, "The most important thing was that wherever we went. [people said] that it was very good to have a national society and that it was much more effective to build an industry from within the country than to enforce it from abroad.

"It is typical of Russia," Bowen

continues, "to have huge amounts of enthusiasm and commitment, but delivery takes a long time." He is confident, however, that persistence and diligence will eventually achieve results.

A COMMON POSITION

Sony Music Europe president Paul Burger says, "The dialog between the Russian companies and the multinational companies, and the fact that we can be seen working together, is very important, as we have a common position in front of the authorIFPI European executive committee. comments: "My impression is that in this country nothing is easy. But you have to start, and each positive [move] is a step in the right direction. The government still needs to realize the importance of the industry, and I think it [still] very much underestimates it. Music is seen as mostly a source of entertainment, and the economic side is not clear to them."

COMMITMENT AND STRUCTURE

Washington, D.C.-based Recording Industry Assn. of America execillegal duplication will stay on physical product in the short-term, as online piracy in Russia, though growing, is not yet at the same level as it is in many other markets. "The capacity of discmanufacturing plants here is way out of proportion to what a legitimate demand is, and some of these plants are on properties that are owned by the government," he says. "Enforcement will not come naturally with updating the legislation, but we are going to continue to raise the issue between Russia and its trading partners.'

One of the most important results

ate. Most have only two or three years of success, and they cannot earn enough money to provide for their future living." His own career has lasted more than 12 years.

NFPP chairman Yuri Slyusar notes: "The situation in Moscow is getting more controlled in terms of retail, because we work directly with a special 40-strong anti-piracy enforcement unit here."

ACTING TOGETHER

The first anti-piracy project that the NFPP initiated when it launched

in March was an industry-standard sticker scheme, developed jointly with authors' society RAO to enable consumers and retailers to identify legitimate product. Slyusar says, "It was very good to have the executive committee come and support us while we were introducing the rightsholders sticker.'

The NFPP has recently set up an antipiracy hotline and has already processed more

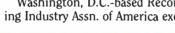
than 400 calls. These have been followed up with the NFPP acting as coordinators between the rights holder and the police to represent their members' interests.

Igor Pozhitkov, IFPI regional director for Russia and CIS, describes the move toward a more focused, united record business via the NFPP as "probably the biggest achievement of the music industry here. Now they are acting together rather than on their own." The next step, he says, will be to forcefully lobby for updated legislation, "so that law enforcement would be effective.'

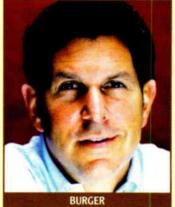
Slyusar adds, "We must win that

Kennedy concedes that the problems facing the industry in Russia "are not going to be resolved overnight." But he adds, "The message that we come away with is that this is going to take a bit of time, a lot of dedication, and a lot of hard work. But if we persevere, there's some optimism that we really can resolve the diffi-

Berman concludes, "We expect that we'll have to come back. I didn't come hoping for great results immediately, but at least we've started something, and we'll keep trying.'









of the visit as indicated by the dele-

gates was the opportunity to raise to

a new level the awareness among

Russia's government officials of the

potential benefits of having a legiti-

mate music market, notably in terms

of tax revenue and employment and

the potential overseas earnings from

selling Russian music internationally.

language acts may have some potential

only within the Eastern Europe region,

Russian acts singing in English could

have international potential. "Artists

from Holland, Germany, Spain, and

Latin America sell around the world:

we are going to see artists coming from

Eastern Europe, and the first is going

is that Russian consumers are used

result], artists have to tour through-

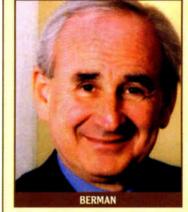
out the year to make a living, and

that leaves them with no time to cre-

One other issue that was discussed

to certainly [be from] Russia.'

Kennedy says that while Russian-



ities. It's very important that we find our way through the lobbying process to the key decision-makers and get to the people who can really influence this—and at the same time have the fight going on in the streets, where the piracy problem is exploding. We find that new releases are 80% pirated, but there's an attitude that pirates are some form of 'Robin Hood' [characters]; that has some romance to it, because they're 'the good guys' paving the way for the public to buy music very cheaply, and it's a very dangerous attitude.

Berman notes that the Russian government is clearly serious about the prospect of joining the World Trade Organization (WTO) but points out that it took China a considerable time to go through a similar process. "I do believe that [Russian president Vladimir] Putin is serious about achieving this, but it's going to be at least a year or two," he says. "In the time before that, we need to start seeing the changes." In addition to major legislation changes that would have to be made before Russia could be accepted by the WTO, Berman observes that certain domestic interests do not necessarily want it to happen, for fear of opening the Russian market to unwanted competition.

Warner Music Eastern Europe president Manfred Lappe, also on the

utive VP Neil Turkewitz added an American perspective to the delegation's discussions. "The problems in the market here are huge," he con-



cedes. "The piracy situation is clearly impeding the industry from developing further. I don't see where the Russian government finds the incentive to solve the problem—from a public relations standpoint, government people don't really want to take cheap product away from the public.

The WTO issue comes and goes, Turkewitz adds, "but there hasn't been a real paradigm shift in the way that the government thinks about it-not in the way of adopting legislation, which is the easy part, but in terms of changes of its commitment to the market. Dealing with all of the things that impede law enforcement and to continue on that requires a political commitment and an organizational structure that I don't think we've seen.'

Berman says the focus on tackling

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fight with the support of the government, or else piracy will destroy our recording industry and silence our artists.

to buying music at very low prices and might well stop buying legitimate music if the price is increased. Universal signing Dmitry Malikov, one of Russia's biggest pop stars, says, "Taking into account the low living standard of people here, prices for music product should not be high. Pirate product is bought because it's cheap, and it's because culties that there are in this market.' of piracy that a lot of new, interesting music cannot be promoted. [As a

Tragically Hip Re-Emerges 'In Violet Light'

Band That Has Dominated The Canadian Rock Scene Is Back On Rounder Records

BY LARRY LeBLANC

TORONTO—The Tragically Hip's ninth studio album, *In Violet Light*, captures Canada's premier rock band in top form. Produced by Hugh Padgham (Sting, Genesis, XTC, Phil Collins), the 11-track set is released worldwide except in Canada June 11 by Zoë/Rounder Records. In Canada, it will appear on Universal, the band's Canadian label for 13 years.

Padgham says, "The current generation of American rock bands all sound the same. What's unique about the Tragically Hip is that they have a great sound. They are a rocking band."

Universal Music Canada president/CEO Randy Lennox adds, "The band is a more cohesive musical unit with this recording than I've seen in many albums."

The quintet (singer Gord Downie, guitarists Robby Baker and Paul Langlois, drummer Johnny Fay, and bassist Gord Sinclair) inked its deal with Cambridge, Mass.-based Rounder in April. Band manager Jake Gold (of Toronto-based the Management Trust) says Rounder's attraction was its stability. "I feel I can trust the people there," he says. The label distributed Downie's Weiner Art Records solo album, Coke Machine Glow, in 2000.

"I'm over the moon about the signing," Rounder Records Group president/CEO John Virant says. "The album is just tremendous."

Previously, the Tragically Hip released albums with mixed results in the U.S. on MCA (1989's *Up to Here*, 1991's *Road Apples*, and 1993's *Fully Completely*) and Atlantic (1995's *Day for Night* and 1996's *Trouble at the Henhouse*). 1997's *Live Between Us* was sold in the U.S. via the Internet. London/Sire issued *Phantom Power* (1998) and *Music@Work* (2001).

The band has dominated Canadian rock for a decade. Domestic sales of its catalog now exceed 7 million units, according to Lennox. Signature songs like "New Orleans Is Sinking," "Nautical Disaster," "Little Bones," "Fully Completely," and "Springtime in Vienna" are revered by fans. "Nobody ever calls and says we're playing too much Hip," notes Dave Carr, PD/music director of rock station CEIB in Barrie, Ontario, The new album's lead-off single, "It's a Good Life If You Don't Weaken," is being serviced to Canadian rock radio June 7 and to U.S. triple-A, college, and rock radio June 17.

"We'll do very with this new album—certainly in the first couple of weeks—but after that I don't know," says Tim Baker, buyer with Torontobased, 32-store chain Sunrise Records. *Music@Work* sold only 168,000 units in Canada, according to Nielsen SoundScan, making it the band's lowest seller in years; it has sold 44,360 units in the U.S. "Over



the years, the band has sold a ton of albums, but all bets are off today. If Madonna can do in-stores, so can the Tragically Hip."

The band is taking on an increased promotional role with this album. "It's a different retail environment today," Sinclair says. "We learned that with *Music@Work*. When we made the video [of 'My Music at Work'] two months before the album was released, with an audience of 200 fans from our Web site, we found they already all had the album."

To give added value to fans and encourage them to purchase *In Violet Light*, it will come packaged worldwide with a numbered membership card for The Hip Club, granting holders access to a Web site for

two "surprise" tracks from the *In Violet Light* sessions in MP3 format, exclusive merchandise, and an opportunity to purchase concert tickets in advance.

For In Violet Light, the band worked with Padgham and engineer Terry Manning last November and December at Compass Point Studios in the Bahamas. Afterward, longtime Hip sound man Mark Vreeken and the band co-produced "Are You Ready" and "Silver Jet" at the band's own studio in Bath, Ontario.

Session strategy included capturing the band in a live mode. Manning says, "We tried to record what they would play from the beginning, rather than throwing things on and shaking out what didn't fit."

Padgham says, "I was determined to get the songs into as good a shape as we could. I was insistent we go through the arrangements and get them as succinct as we could."

Sinclair recalls, "Hugh forced us to be very organized. He's no-nonsense but unobtrusive. He didn't try to make us into his image of us."

Booked in North America by Entourage Talent Assn. in New York and in Europe by London-based Helter Skelter, the Tragically Hip will tour extensively throughout North America for most of the year. A three-week tour of Europe is slated for October.

NEWSLINE...

U.K. recorded music shipments rose 4% in value to £248.71 million (\$363 million) in first-quarter 2002 compared with the same period last year, according to labels body the British Phonographic Industry. In all except one of the past 12 quarters, the U.K. industry has enjoyed year-on-year value growth. Shipments of CD albums rose 4.6% in unit terms, with value up 7.9% to £218 million (\$318 million). Singles shipments declined during the same period; they were down 15.4% in unit terms on the same period in 2001, with a 12.1% fall in value to £28.1 million (\$41 million).

Norwegian labels body GGF of the International Federation of the Phonographic Industry (IFPI) is investigating re-classifying Norwegian artists that are signed directly to overseas labels as local artists in its monthly retail-shipment statistics in an attempt to boost domestic acts' A&R market share. This would ensure that domestic sales by such acts as A-ha (signed to WEA Germany), M2M (Atlantic Records U.S.), and Röyksopp (Wall of Sound/Virgin U.K.) count as sales of local repertoire. Under current rules, such artists are considered international acts. The cumulative local A&R share in April was 16%, compared with 23% in the same period last year, according to GGF/IFPI.

KAI R. LOFTHUS

Leading indie U.K. dance brand Ministry of Sound (MoS) is planning a public stock flotation "in the mid-term," according to chairman and founder James Palumbo. The company, which began as a London club in 1991, has grown into a multimedia business incorporating numerous labels, club tours, and radio, magazine, and clothing ventures. Revenue for the first four months of 2002 was £24 million (\$35 million), according to a spokesperson.

PAUL SEXTON



Delegates planning to attend the forthcoming International Confederation of Societies of Authors and Composers (CISAC) biennial congress of copyright organizations are now able to register online for the first time, at cisac2002.org. The 2002 conference—the 43rd—will be hosted Sept. 22-25 in London's Queen Elizabeth II Confer-

ence Centre by the U.K.'s MCPS-PRS Alliance in association with all CISAC-affiliated U.K. and Ireland creators' rights societies. One thousand delegates are expected to attend the congress.

TOM FERGUSON

Warner/Chappell Music U.K. has moved the majority of its operations into the London headquarters of Warner Music U.K. in a bid to cut costs. The publisher's creative, finance, and legal/business affairs divisions have relocated to the Warner Music U.K. space; its administration department remains at its existing premises. No job losses are anticipated. Similar moves have already taken place in Germany, France, and Italy. A simultaneous reporting-structure reorganization means that Warner/Chappell U.K. managing director Richard Manners now reports jointly to Warner Music U.K. chairman Nick Phillips and Los Angeles-based Warner/Chappell chairman/CEO Les Bider, rather than solely to Bider.

BMG Execs Hail Turnaround At Funhouse Affiliate

BY STEVE McCLURE

TOKYO—Despite the cliché about Japanese people being afraid to speak their minds in front of others, the recent "chat with the

chairman" meeting at BMG Funhouse went well, according to BMG Asia Pacific senior VP Tim Prescott.

The May 8 meeting saw Prescott, BMG COO Michael Smellie, and BMG chairman/CEO Rolf Schmidt-Holtz engage in a question-andanswer exchange with the employees of BMG's Japanese affiliate.

"The 'chat' went well in Japan," Prescott says. "I think our colleagues there now have a very good idea about the vision that Rolf has for BMG. I am pleased to say that I think that BMG Japan is already exhibiting the qualities he is looking for—a creative music team that is prepared to really partner with our artists and develop careers."

Schmidt-Holtz notes: "When I compare this company with [what it was like] one year ago, it's a completely different company. It's a completely different attitude."

BMG Funhouse—which had been fairly hit-free during the past couple of years—recently scored two No. 1 albums on the domestic charts with greatest-hits sets by female vocalist

Misia and male singer Kazumasa Oda. Two multi-artist international-repertoire compilations, *Fine* and *Kiss*, have also done well, both reaching No. 1 on the international albums chart in Japan. According to Japanese music trade paper *Oricon*, BMG Funhouse has a chart-based market share of 17.5%.

"There's been a complete change in the management structure of BMG Japan [Funhouse]," Prescott says. "It's gone from having three distinct groups in the organization to now being a unified team. Now we have a young board, with Yoshikazu Terashima running international and Kenya Yamamoto running A&R, with a team under that which is focused on three distinct A&R areas, and of course our strategic department. In the Japanese company, we are experiencing success across all those areas."

ExecutiveTurntable

RECORD COMPANIES: James Anderson is named senior VP of EMI Recorded Music in London, responsible for global EMI Recorded Music information technology activities. He was a partner at a management consultancy firm.

John Watson is promoted to senior VP of business affairs for Warner Music Europe, based in London. He continues in his current role as director of business affairs for Warner Music U.K.

Klas Lunding is promoted to GM of Virgin Records Sweden, based in Stockholm. He was VP of A&R.

Sandra Nordin is named GM of Capitol Sweden in Stockholm. She was owner/founder of Stockholmbased music PR firm Saint Promotion.

Per Sandin is promoted to director of marketing for EMI Sweden, based in Stockholm. He was head of EMI-owned budget label CMC in Sweden.

Jason Ellis is promoted to director of EMI dance label Positiva in London. He was head of A&R.

Fabrizio Giannini is promoted to VP of A&R for EMI Italy, based in Milan. He was senior director of new artists and new talents.

Maurizio Pontillo is promoted to commercial VP of EMI Italy, based in Milan. He was commercial director.

Pierluigi Raimondi Cominesi is promoted to VP of legal and business affairs for EMI Italy. He was senior director of local repertoire. Gianluigi Chiodaroli is promoted to VP of strategic business development and human resources. He was human resources director.

MUSIC PUBLISHING: Roberto Razzini is promoted to managing director of Warner/Chappell Music Italy in Milan. He was publishing director.

'Operación Triunfo' Making Spain Crazy For Eurovision Song Contest

MADRID-Spain's CD-driven TV/ music sales phenomenon of the past six months, Operación Triunfo, has performed a second miracle in addition to the 5 million CDs it has sold. It has managed to convert the Eurovision Song Contest from an event widely perceived as tacky into the most keenly awaited TV/music night of the year.

For at least 20 years, the contest-staged this year in Tallin, the capital of Estonia—has slumped in popularity and prestige, following its early-'70s golden years in Spain under the Franco dictatorship, when the country won the contest twice. But now Eurovision is hip again.

Part of Operación Triunfo's pull since it was launched last November was that the winner, after four months of saturation coverage on TV, would represent Spain in the Eurovision Song Contest.

Operación Triunfo winner Rosa López has been transformed from a shy girl from the village of Armilla in Andalucia into a megastar. Local media have dubbed her "the Rose of Spain." Her eponymous debut album, released early May, swept to No. 1 within a week, achieving sales of 450,000. Only Alejandro Sanz's El Alma Al Aire has ever done better in Spain.

Six of the top 10 albums in the official sales charts for the first week of May were by Operación Triunfo contestants, with sales of about 1.3 million. Operación Triunfo has dominated the Spanish charts since last December (Billboard, Jan. 12).

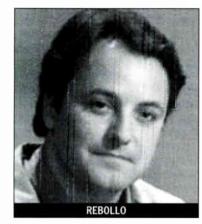
Rosa-who drops her surname on disc-recorded Spain's Eurovision entry, "Europe's Living a Celebration," with all 15 Operación Triunfo co-contestants, and it was subsequently confirmed that five of them would perform with her at the May 25 contest.

Public TV network TVE 1, which broadcast Operación Triunfo and annually transmits the Eurovision Song Contest live, has been playing a video of the recording several times a day. Newspapers and magazines have carried hefty articles daily about the contest and López.

At press time, TVE 1 was confidently predicting audience peaks of close to 15 million viewers for the Eurovision Song Contest—some 70% of audience share.

Operación Triunfo ended in March after breaking TV viewing records and—according to Spanish authors' society SGAE—saving the music industry from a CD sales slump in 2001. TVE 1 has followed up with a weekly program called Triunfomanía (Triumph Mania), which follows a 22-city tour of Spain by all 16 contestants, the recording of solo albums by the majority, and, of course, Eurovision preparations.

Universal Music Spain in April launched a double-CD and book



called Greatest Hits of the Eurovision Festival that included 46 original songs by ABBA, Julio Iglesias, Lulu. Olivia Newton-John, and many more,



which went gold (50,000 sales).

José Ramón Pardo, who selected the songs and wrote the book, has been covering the contest since 1966. "I think Operación Triunfo's amazing success is due in the first place to Eurovision," Pardo says. "If it hadn't been for the prize of competing in Eurovision, I doubt if so phenomenal. The truth is the two phenomena are mutually beneficial.

Federico Ortega, product manager of Universal Spain compilation section UM3, says, "Even before Operación Triunfo, we were thinking of a Eurovision greatest-hits album, because Eurovision was very much part of Spanish folklore 30 years ago."

Operación Triunfo music rights belong to small Barcelona indie label Vale Music, which is now releasing its contestants' solo albums in joint ventures with the majors-Rosa, for example, is released by BMG-Vale. Ironically, last year's Spanish Eurovision entrant, David Civera—who came in sixthwas signed to Vale a long time before Operación Triunfo was born.

Vale managing director Narcis Rebollo says, "The fever surrounding this year's event is not entirely due to Operación Triunfo. I was at last year's event in Copenhagen and was surprised to see how popular it is in Northern Europe.'

Operación Triunfo is being exported to many countries, including Mexico, Brazil, and Portugal. In Spain, the giant six-month social phenomenon shows no sign of ending. More than 80,000 candidates have applied for the casting of the second Operación Triunfo extravaganza, which is scheduled for this fall.

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Universal In Asia Contemplates Life After Cheng

This story was prepared by Winnie Chung in Hong Kong and Steve McClure in Tokyo.

With more than 30 years in the music business, Universal Music Asia Pacific (UMAP) chairman Norman Cheng has an impressive track record. He has helmed the regional market leader since 1998, having previously steered PolyGram to Asia-Pacific dominance during some 25 years associated with the company. As of July 1. Cheng will have more time to set track records of a different sort, with his beloved racehorses.

After such a lengthy stay in the music industry, the 55-year-old Cheng says, "I owe myself a well-deserved break and need to devote more time to my family and various personal interests." His resignation was announced May 17.

Cheng's duties will be assumed by Universal Music Southeast Asia president Harry Hui when Cheng vacates his post June 30. Hui retains his current title and will report to London-based Universal Music International (UMI) president/COO John Kennedy. "Norman has been a cornerstone of our business in Asia, and I truly appreciate the opportunity to take Universal Music to even greater success in future," Hong Kong native Hui comments.

My immediate plans are pretty simple," Cheng says. "I will take up golf and hope to beat all my friends at it. I also want to take the time out to see my horses race, which I have not been able to do because of my heavy travel schedule.

Under the new arrangement, Tokyo-based Universal Music K.K. president Kei Ishizaka,



who previously reported to Cheng, reports directly to UMI chairman/CEO Jorgen Larsen. Larsen comments, "Before this announcement, we looked at a number of different options through which Norman would stay involved with the company. [But] Norman chose to make a clean break from the business for purely personal reasons. If he decides to revisit any of those options in future, we'd be happy to sit down and discuss them with him.'

Cheng's departure is seen by many as a watershed for the Asian music industry. "It is the end of an era," Warner Music Asia Pacific president Lachie Rutherford says. "He did a great job; I think everybody in this industry feels that whatever he does in future, he will do well.

Cheng became associated with PolyGram in Hong Kong during the early '70s, after a successful career as a musician. He advanced to become the company's Southeast Asia regional director and, later, its president. Cheng played a central role in the career development of such stars as Jacky Cheung, Sam Hui, and Teresa Teng and was the first executive to recognize the huge potential of the Mandarin pop market for artists who previously recorded only in Cantonese.

News of Cheng's departure was not a surprise to industry observers. There had been speculation concerning his departure during the past year, with talk that Cheng would move to EMI or a new label. The rumors intensified when Hui was named Universal Music Southeast Asia president last November (Billboard, Nov. 24).

Sony Music Asia president Richard Denekamp says, "When Harry was appointed, that was clearly a signal that he would take over—it was just a matter of when it would happen. You don't hire a high-level executive like Harry to be the No. 2.'

Hui took up his Universal post Feb. 1; he was previously executive VP/managing director of MTV North Asia and prior to that managing director of Warner/Chappell Music Publishing in Hong Kong.

"He knows the business, and it's good to have someone coming in we can work with," Rutherford says. "This industry needs to work together. There are issues which we have to tackle.

Cheng rules out a return to the music business in the short term. "I have a love and passion for music," he says. "It's in my blood. But at this particular point in time, that's not enough to make me return to the music industry.

Billboard® HITS OF THE WORLD. (September 2002)



JAPAN	UNITED KINGDOM	GERMANY	FRANCE
WEEK	WEEK	WEEK	WEEK
(DEMPA PUBLICATIONS INC.) 05/22/02 SINGLES	(OFFICIAL UK CHARTS CO.) 05/20/02 SINGLES	(MEDIA CONTROL) 05/22/02 SINGLES	(SNEP/IFOP/TITE-LIVE) 05/22/02
1 NEW FREEBIRD SMAP VICTOR 2 1 SAKURA DROPS/LETTERS HIKARU UTADA TOSHIBA/EMI 3 NEW PORNO GRAFITITI SONY 4 2 KIMI O SAGASHITETA CHEMISTRY DEFSTAR 5 NEW KIOKU EVERY UTTLE THING AVEX TRAX AMAIRO NO KAMI NO OTOME HITDMI SHIMATIANI AVEX TRAX WADATSUMI NO KI CHITOSE HAJIME EPIC 8 NEW HELPLESS RAIN MIKA NAKSHIMA SMEJ ASSOCIATED RECORDS KANASHIMI BLUE KINKI KIOS JOHNNYS ENTERTAINMENT SONS OF THE SUN	1 NEW JUST A LITTLE LIBERTY X V2 2 1 IF TOMORROW NEVER COMES ROMAN KEATING POLYDOR 3 NEW ESCAPE ENRIQUE (GLESIAS INTERSCOPE WHAT'S LUV? FAT JOS FEATURING ASHANTI ATLANTIC 5 2 KISS KISS HOLLYVALANCE LONDON DON'T LET ME GET ME PINK ARISTA 7 4 ONE STEP CLOSER SCLUB JUNIORS POLYDOR 8 5 FOLLOW DA LEADER NIGEL ET MARVIN RELENTLESS/MINISTRY OF SOUND IN MY EYES MILK INC. AINTLER-SUBWAY/ALL ARDUND THE WORLD	1 SOMETHING ABOUT US NO ANGELS POLYDOR 3 JUST MORE WONDERWALL WEA 2 NESSAJA SCOOTER EDEL NEW BECAUSE THE NIGHT JAN WAYNE EDEL LIKE A PRAYER MAD HOUSE EDEL 7 POUTH OF THE NATION POD. ATLANTIC 6 TAINTED LOVE MARILI'N MANSON MAYERICK/WARNER BROS. 11 PERDONO TIZIANO FERRO EMI 5 IF TOMORROW NEVER COMES ROMAN KEATING POLYDOR	1 1 STACH STACH BRATISLA BOYS ME INT./SONY 2 2 TOUS ENSEMBLE JOHNNY HALLYDAY MERCURY 3 3 WHENEVER, WHEREVER SHAKIRA EPIC 4 4 TU TROUVERAS NATACHA ST PIER COLUMBIA 5 6 LIKE A PRAYER MADHOUSE UIM 6 8 J'AI DEMANDÉ LA LUNE INDOCHINE COLUMBIA 7 10 PERDONO TIZIANO FERRO EMI 8 5 J'ATTENDS L'AMOUR JENIFER ISJAND 9 11 LIVE FOR LOVE UNITED LOVE UNITED 10 9 QUI EST L'EXEMPLE
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SINGLES 1 1 HERO CHAIRMORER FEATURING JOSEY SCOTT COLUMBILARIOADRUMNER UNIVERSAL THE HINDU TIMES OASIS EPICZONY GIRLFRIEND N SYNG FEATURING NELLY JIVE/BMG PRECIOUS ILLUSIONS ALANIS MORISSETTE MAVERICK/WARNER RADIO DJ MARK FARINA OM CANADIAN MAN: HOCKEY PAUL BRANDT BRANDSMG 7 4 SOUL BREAKING THE TEA PARTY EMI ONLY TIME ENYA REPRISEWARNER MURDER ON THE DANCEFLOOR SOPHIE ELLIS BEXTOR POLYDORUNIVERSAL HARD TO EXPLAIN THE STROKES RCARBMG HOT MOVER SINGLES	SINGLES 1 NEW ASEREJE LAS KETCHUP COLUMBIA 2 1 CHAYANNE TORENO COLUMBIA 3 2 SWEET FREEDOM SARIDUD POLYDORUNIVERSAL NO VOY A LLORAR REMIXES EPIC 5 NEW SLEEPWALKER MILK INC VALE MUSIC 6 6 MARILYN MANSON WARNER 7 7 TRE PAROLE VALENIA ROSSI ROZAMG 8 9 QUE EL RITMO NO PARE PATRICIA MANTEROLA ARIOLADMG LIKE A PRAYER MAD HOUSE VALE MUSIC 10 10 TE DEJO MADRID REMIXES SHAKIRA COLUMBIA	SINGLES 3 UNDERNEATH YOUR CLOTHES SHAKRA EPIC I'M MOVING ON SCOTT CAIN WEA 2 HEY BABY (UUH AAH) DJ OTZ SHOCK 4 GIRLFRIEND STYLE FEATURING ASHANTI ATLANTIC IF TOMORROW NEVER COMES ROMAN KEATING POLYDOR WHEREVER YOU WILL GO THE CALLING RCA WITHOUT YOU SILVERCHAIR ELEVATOR/EMI 7 NEW UNTHOUT YOU SILVERCHAIR ELEVATOR/EMI 7 WHENEVER, WHEREVER SHAKRA EPIC U-TURN USHER ARISTA	SINGLES 1 1 1
11 16 RAPTURE (TASTES SO SWEET) 10 MINISTRY OF SOUND/SPG 14 19 CLOSER 15 20 DARRIN'S COCONUT ASS 6DIDPINGER REUNION/JIVE/BIMG 18 22 INEED YOU MARCANTHONY COLUMBIA/SONY UH HUH BZK EPIC/SONY	12 20 DUCK TOY HAMPINBERG POLYDOR/UNIVERS 16 NEW DESENCHANTÉE KATE RYAN VALE MUSIC	CARRY ON MOTOR ACE FESTIVAL 19 HELLA GOOD MOTOR OF THE SOUND HE S	12 16 ONE DAY IN YOUR LIFE ANASTACIA EPIC 15 19 HOW YOU REMIND ME NICKELBACK ROADRUNNER 16 42 POINT OF VIEW 21 NEW LEAP OF FAITH/JUSQU'AU BOUT DAVID CHARVET MERCURY 22 27 ACCETTA IL CONSIGLIO PER QUESTA VOLT. LINUS COLUMBIA ALBUMS
ALBUMS MOBY RAVE NEW WORLD/V2/BMG WEEZER MALADROIT GEFFEN/INTERSCOPE/UNIVERSAL RUSH VAPOR TRAILS ANTHEM/ATLANTIC/WARNER CELINE DION A NEW DAY HAS COME EPIC/SONY SOUNDTRACK SPIDER-MAN ROADRUNNER/COLUMBIA/IDJMG/CRG SHAKIRA LAUNDRY SERVICE EPIC/SONY JIANA KRALL HELOOK OF LOVE VERVE/UNIVERSAL VARIOUS ARTISTS POOR'S BAD BOY RECORDS 7855411. WE MYENTED THE REMIX BAD BOY MRSTA SMG NICKELBACK SILVER SIDE UP FMI SHERPYL CROW	ALBUMS MANU TENORIO MANU TENORIO PEPS RECORDS / VALE ROSA ROSA RCABMG/VALE MUSIC CHENOA CHEN	MOBY MOBY MOBY 18 MUTEVIRGIN 2 SHAKIRA LAUNDRY SERVICE EPIC 1 CELINE DION A NEW DOAY HAS COME EPIC 6 GEORGE POLYSERENA FESTIVAL 3 ENRIQUE IGLESIAS ESCAPE INTERSCOPE 4 KASEY CHAMBERS BARRICADES & BRICKWALLS EMI ONE DOLLAR SHORT EIGHT DAYS AWAY FESTIVAL 8 PAIN IS LOVE DEF JAMUNIVERSAL VAN MORRISON DOWN THE ROAD POLYDOR JAMIROQUAI	ALBUMS 1 1 LIGABUE FUDRICOME VA7 WEA MOBY 3 2 CELINE DION A NEW DAY HAS COME COLUMBIA NOMADI AMORE CHE PRENDI AMORE CHE DAI CGO STING & THE POLICE THE BEST OF STING & THE POLICE THE BEST OF STING AT THE POLICE TO MAITS BUST OF THE POLICE TO MAITS BUST OF THE POLICE TO MAITS BUST OF THE POLICE BUST OF THE POLICE TO MAITS BUST OF THE POLICE BUST OF THE POLICE TO MAITS BUST OF THE POLICE BUST OF THE POLICE TO MAITS BUST OF THE POLICE BUST OF THE POLICE BUST OF THE POLICE THE POL

Music Media

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 Euronean countries

	LASTWE	(MUSIC & MEOIA) 05/22/02
		SINGLES
	1	WHENEVER, WHEREVER/SUERTE
	2	IF TOMORROW NEVER COMES RONAN KEATING POLYDOR
	3	LIKE A PRAYER MAD HOUSE BIO/VARIOUS
4	68	WHAT'S LUV? FAT JOE FEATURING ASHANTI ATLANTIC
	5	STACH STACH BRATISLA BOYS MG INT/SONY
	6	SOMETHING ABOUT US NO ANGELS POLYDOR
	32	ESCAPE ENRIQUE IGLESIAS INTERSCOPE
	4	TAINTED LOVE MARILYN MANSON MAYERICK/WARNER BROS
	8	TOUS ENSEMBLE JOHNNY HALLYDAY MERCURY
10	11	PERDONO TIZIANO FERRO EMI
		HOT MOVER SINGLES
12	NEW	JUST A LITTLE
16	19	YOUTH OF THE NATION
	The second second	

BECAUSE THE NIGHT

DON'T LET ME GET ME

J'AI DEMANDÉ LA LUNE

		ALBUMS
1	NEW	MOBY 18 MUTE
2	1	CELINE DION A NEW DAY HAS COME COLUMBIA/EF
3	2	SHAKIRA LAUNDRY SERVICE/SERVICIÓ DE LAVANDERIA EF
4	5	A-HA UFELINES WEA
5	4	ENRIQUE IGLESIAS ESCAPE INTERSCOPE
6	6	NICKELBACK SILVER SIDE UP ROADRUNNER
7	NEW	JOE COCKER RESPECT YOURSELF PARLOPHONE
8	3	ANASTACIA FREAK OF NATURE EPIC
9	NEW	VAN MORRISON DOWN THE ROAD EXILE/POLYDOR
10	10	LAURYN HILL MTV UNPLUGGED 20 COLUMBIA
9	NEW	FREAK OF NATURE EPIC VAN MORRISON DOWN THE ROAD EXILE/POLYDOR LAURYN HILL

	T	HE NETHERLANDS
LPUS VALEK	LAST WEEK	(STICHTING MEGA TOP 100) 05/20/02
		SINGLES
	1	DANSPLAAT BRAINPOWER PIAS
2	2	4 MY PEOPLE MISSY "MISDEMEANOR" ELLIOTT ELEKTRA
3	5	WHEN YOU LOOK AT ME CHRISTINA MILIAN DEF SOUL/UNIVERSAL
4 5	8	IF TOMORROW NEVER COMES
5	4	TRACKIN' BILLY CRAWFORD V2
		ALBUMS
	3	CAREL KRAAYENHOF TANGO ROYAL UNIVERSAL CLASSICS & JAZZ
2	2	MARCO BORSATO ONDERWEG POLYDOR
3	1	CELINE DION A NEW DAY HAS COME COLUMBIA
4	NEW	MOBY 18 MUTE/PIAS
5	6	VOLUMIA! HET BESTE VAN VOLUMIA! ARIOLA

		SWEDEN
Trick Vieres	LAST	(GLF) 05/17/02
		SINGLES
<u>-</u> 1	1	SUPERNATURAL SUPERNATURAL METRONOME/WARNER
-2	3	VI SKA TILL VM!
-3	4	PLAYING WITH FIRE BROLLE JR. BONNIER
4	NEW	IF TOMORROW NEVER COMES
5	2	JAG ORKNAR INTE MER!
		ALBUMS
518	1	KENT VAPEN & AMMUNITION RCA
2	2	VARIOUS ARTISTS MELODI GRAND PRIX JUNIOR 2002 UNIVERSAL
3	5	CELINE DION A NEW DAY HAS COME COLUMBIA
4	3	THASTROM MANNEN SOM BLEV EN GRIS MISTLUR/MNW
5	9	STATUS QUO THE SWEDISH COLLECTION UNIVERSAL

		DENMARK
E SEE	LAST WEEK	(IFPVNIELSEN MARKETING RESEARCH) 05/22/02
		SINGLES
1	1	IF TOMORROW NEVER COMES
2	2	STOMP! (THE MARCH SONG) DJ ALIGATOR PROJECT FLEX/EMI-MEDLEY
3	3	WALK ON WATER CATCH (DNK) COLUMBIA
4	NEW	DON'T LET ME GET ME
5	10	NESSAJA SCOOTER MEGA
		ALBUMS
1	NEW	MOBY 18 MUTE/PLAYGROUNO
2	1	VARIOUS ARTISTS M:G:P 2002—DE UNGES MELODI G UNIVERSAL
3	14	VARIOUS ARTISTS FODBOLDFEST 2002 CMC
4	5	DIZZY MIZZ LIZZY THE BEST OF & LIVE IN ARHUS CAPITOL
5	4	VARIOUS ARTISTS M:G:P 2002 NORDIC—DE UNGES UNIVERSAL

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 UК GER FRA CAN SPN AUS ITA NTH 7 3 6 3 **ENRIQUE IGLESIAS** 5 8 1 2 VAN MORRISON

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10 6

COMMON CURRENCY

NORWAY (VEROENS GANG NORWAY) 05/20/02 SINGLES IF TOMORROW NEVER COMES NESSAJA SCOOTER EDEL WHENEVER, WHEREVER ROSA HELIKOPTER WHEREVER YOU WILL GO MOBY 18 MITTE KENT VAPEN & WEEZER VAN MORRISON

	NEW ZEALAND						
EEE WEE	LAST WEEK	(RECORD PUBLICATIONS LTD.) 05/22/02					
		SINGLES					
1	NEW.	65 ROSES THE WOLVERINES CAPITOL					
2	1	DON'T LET ME GET ME PINK ARISTA					
3	3	SOPHIE GOOOSHIRT EMI					
4	2	CAN YOU FEEL ME?					
5	8	IT'S ON NESIAN MYSTIK ZOMBA					
		ALBUMS					
1	NEW	MOBY 18 VIRGIN					
2	NEW	BETCHADUPA THE ALPHABETCHADUPA FLYING NUN					
3	1	CELINE DION A NEW DAY HAS COME EPIC					
4	7	K'LEE K'LEE UNIVERSAL					
5	2	NAT "KING" COLE UNFORGETTABLE CAPITOL					

		PORTUGAL
THIS	LAST	(PORTUGAL/AFP) 05/21/02
		SINGLES
1	2	GABRIEL LAMB MERCURY
2	3	WHENEVER, WHEREVER SHAKIRA EPIC
3	1	BELIEVE IN ME LENNY KRAVITZ VIRGIN
4	8	ESCAPE ENRIQUE IGLESIAS INTERSCOPE
5	4	FREEK! GEORGE MICHAEL POLYOOR
		ALBUMS
1	1	JUVENTUDE LEONINA SO EU SEI PORQUE NAO RCO EM CASA VIOISCO
2	2	SHAKIRA LAUNDRY SERVICE COLUMBIA
3	3	CELINE DION A NEW DAY HAS COME COLUMBIA
4	NEW	MOBY 18 MUTE/VIRGIN
5	6	XUTOS & PONTAPES SEI ONDE TU ESTASI AO VIVO 2001 EMI

ARGENTINA (CAPIE) 05/20/02 LEO MATTIOLI AY, AMOR LEADER BANDANA LA LEY LIGGED WEALATINA ALEJANDRO SANZ MTV UNPLUGGED WEA PATRICIA SOSA SOUNDTRACK-I AM SAM ALEJANDRO LERNER 12 CHAYANNE GRANDES EXITOS COLI CHARLY GARCIA DIEGO TORRES UN MUNOO DIFFERENTE RCA

GOO3 Edited by Nigel Williamson



Music Pulse

BAD SUCCESS: The 15th album by Frankfurt-based hard-rock/punk band Böhse Onkelz (Bad Uncles), Dopamin, has entered the German charts at No. 1, while its hard-driving rock single "Keine Amnestie für MTV" (No Amnesty for MTV) has charted at No. 2. The accompanying video has enjoyed heavy rotation on MTV, despite its provocative lyrics. Written and produced by band leader Stephan Weidner and mixed at London's Abbey Road Studios, the album is available on the band's own Rule 23 label, distributed by Virgin. Explaining the band's success, label managing director Matthias Martinsohn says, "This is what happens when you have a homegrown act and stick to them. Due to the fan base the band has built up during the course of 21 years, we don't need to run a costly marketing campaign." The band is on a sold-out tour of 28 gigs across Germany, Austria, and Switzerland, during which it will play to more than 200,000 fans.

FLUE WEINERT

MONDO REMIX: Mondo Grossoa.k.a. producer/composer Shinichi Osawa—shifted 120,000 units in Japan and a further 20,000 internationally of his latest album, MG4 (Sony Japan). His profile will be raised further by the MG4R remix album, released worldwide last month. In addition, the single "BLZ-edit" is included on The Official Music of the 2002 FIFA World Cup! album (Epic). MG4R includes remixes by Ananda Project, Smith & Mighty, Hybrid Beats, and Da Lata. Sony Japan international marketing manager Ken Isayama says, "Japan is obviously the strongest territory at the moment, but MG4 has also made a strong showing in France, the U.S., and the U.K." For his fifth album, slated for an autumn release, Osawa intends to drive people onto the dancefloor, saving, "My aim is to make music that has an irresistible dancefloor pull but at the same time is memorable and substantial." **GARY SMITH**

GREAT PAOLA: Schooled in fine art, Paola is also a club DJ in her hometown of Stockholm. Her debut album. Stockcity Girl (Dolores Recordings/ Virgin/EMI), streeted May 13 in Sweden. "I'm annoyed by people who perform below expectations," she says. "I'm driven by an envy toward those who get to do the things I've always wanted to do." Paola, who arrived in Sweden from Chile as a child, has some recording experience as a member of hip-hop/reggae/electronica collective Moder Jords Massiva. She also lent her fragile voice to "Yours to Keep," a song by Swedish rock band Teddybears Sthlm, whose Klas Ahlund handled most of the songwriting and production on Paola's album. The music is influenced by



such artists as the Mamas & Papas, Kim Wilde, and Belinda Carlisle. Paola's debut single is "Above the KAI R. LOFTHUS Candystore.'

TOWNSHIP TRAGEDY: South African music is in a state of shock following the murder of Nellie Shabalala, the wife of Joseph Shabalala, founder and leader of Zulu vocal group Ladysmith Black Mambazo. She was shot by an unknown gunman May 15 in the South African township of Claremont. Durhan. Her husband suffered a gunshot wound in the hand in the same incident. Last year, Nellie formed her own group, Women of Mambazo, and at the time of her death she had been in the studio recording a debut album produced by her husband for Gallo Records. Ladysmith Black Mambazo were due to appear June 3 at the prestigious Golden Jubilee concert for Queen Elizabeth II at Buckingham Palace in London, but at press time, the group had not decided whether it felt able to travel.

DIANE COETZER and NIGEL WILLIAMSON

HUDSON GOES HOME: Dublin-born Sarah Jane Hudson, who has been living in New York for the past three years, returned to her homeland to release her eponymous debut album. With a striking physical resemblance to Alanis Morissette, Hudson offers angsty adult pop aimed at a more mature audience, with highly polished production from Grammy Award-nominated Jimmy Greco and Ray Contreras, who worked together on Jennifer Lopez's J.Lo. Hudson's album is released on her own Little Emerald Star imprint and distributed by Record Services, and it has benefited from a vigorous marketing campaign from independent PR company Vivid Imaginations. Favorable press coverage has come from The Irish Times and Hot Press magazine, and the album has enjoyed support from both national and local Irish radio. Hudson recently launched its second single, "Wish I'd Never Met You," with an in-store performance at Tower Records in Dublin. **NICK KELLY**

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Seven-year Statute was a waste of time, asthoring to a source who was present at the Sactoring throughout the sactoring to a source who was present at the Sactoring throughout the sactoring through the sactoring th ramento gathering to a source who was present at the Sacwas Called by California Sens. John Rurton Desan Francisco was called by California Sens. John Burton, D-San Francisco, to dienues a was called by California Sens. John Burton, U-San Francisco, and judiciary chair Martha Escutia, D-Montebello, to discuss a station to plan pracise. Recoton Corp., Stereo. link, Terk Technologies, and Judiciary chair Manna Escutia, U-Montebello, to discuss a dent/CEO Hilan, Rosan and the issue. In addition to RIAA presipossible compromise on the issue. In addition to HIAA president the meeting hrought out the body's negotiator, David Alternations of lahal avanta and U.S. Robotics. schul, the meeting brought out the highest level of label execu-Products covered by schul, the meeting prought out the highest level of label execuvice chairman David Munne and Universal Music Group hrees. the deal transmit audio signals from consumers' Vice chairman David Munns and Universal Music Group presieither wirelessly or via a

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feature the products

S Site. Brian Garrity, N.Y.

T DEVELOPMENTS

Jensen/Recoton, Stereo.

VICE Chairman David Munns and Universal Music Group President COO Zach Horowitz. Among those representing the Recording the artists' side were Jay Cooper, co-counsel for the Recording the ists Coalition, and managers Irving Azoff and Jim Guerinot. Key to the discussions are artist damages lawsuits, in which artists who exit a record company after seven years can be sued for undelivered albums. "The labels aren't yielding on the damages part, " says the source."

Cooper tells Bulletin, "There was no resolution—nothing and that's it. Everybody stated their case. As far as another meetand that's It. Everybody stated their case. As far as another meetavnocted to decide to comment. Escutia is

will an forexpected to decide today if the judiciary comment. Escutia is another hearing on the iceria that had hear echedular expected to decide today if the Judiciary committee will go for Friday in 1 A hearing on the issue that had been scheduled for Friday in L.A.

Sen. Kevin Murray, D-Culver City, who introduced the History admits to Bulletin, "I was disappointed in the meating have we believed we were close to reaching a compression always my intention to go forward with the

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MERCHATS&MARKETING

Maryland Chain Sells Music And More

Record & Tape Traders Remains As Laid Back And Quirky As It Was In '70s

BY CATHERINE APPLEFELD OLSON WASHINGTON, D.C.—As nostalgia goes, it's comforting to know that Record & Tape Traders—which began life in the '70s hawking lava lamps and lunch boxes—is still selling lava lamps and lunch boxes, plus a host of other lifestyle products that enhances its music selection.

In fact, the Owings Mills, Md.-based chain, which numbers 10 stores around suburban Baltimore, is a paean to the importance of having a personality—and the product to back it—in these increasingly corporate times.

"Overall business is good—our numbers go up every month," says co-owner Kevin Stander, who founded Record & Tape Traders with partner Steve Smolen in 1978. "You have to be able to change with the times. It's really hard to exist nowadays being a regular old music store—you have to be an entertainment center."

Keeping step with, and sometimes outpacing, the times comes naturally to the company. Long before there was a market for compilation albums, Record & Tape Traders opened its doors with a business model based on renting records and stocking a heavy inventory of used and "homemade" product.

The rental business fell by the wayside when the practice was declared illegal, and the homespun cassettes got the company into trouble with the Recording Industry Assn. of America in 1997, when it agreed to pay a maximum fine of \$20,000 for possession of bootleg recordings with intent to sell.

The chain survived without losing face with its dedicated base of customers, who crave its laidback look and feel. In fact, while other music stores have scaled back on ancillary products, Record & Tape Traders has augmented that portion of its business. The company added the tag line "Music and More" to all of its advertising three years ago.

"You can find everything here from posters to black lights, lava lamps to Beatles dolls and lunch boxes—that is a large part of our business," Stander says. "We are diversifying our product mix. You can come in and trade a CD, get a DVD, a used game, a ticket for a concert."

The company brought in DVD $2^{1/2}$ years ago and is putting its own stamp on the category in the same vein it does music, by focus-

ing on harder-to-find titles. "We are really building the DVD business up, both with music and movie titles," Stander says. "We are trying to get into a lot of obscure movies—not just the big Holly-

'You can find everything here from posters to black lights, lava lamps to Beatles dolls and lunch boxes—that is a large part of our business.'

—KEVIN STANDER, RECORD & TAPE TRADERS

wood titles. That's our thing."

Currently, DVD accounts for about 11% of the company's business, with the mix breaking down to 70% new titles and 30% used. Record & Tape Traders also stocks Sony PlayStation and other videogames and sells concert tickets. The latter business doesn't add "much of a cut" to the company's bottom line but adds to the chain's profile and brings additional traffic to the stores, according to Stander.



Despite its diverse product mix, customers still flock to Record & Tape Traders primarily for its music selection—still very much the company's bread and butter and still very much left of center.

Someone looking for the new Britney Spears album, for example, "is not really our customer," Stander says. "We are more likely to get someone looking for the new System of a Down or Puddle of Mudd album."

Overall, music constitutes about 65% of business, with an empha-

sis on deep catalog, indie-label product, and such niche genres as metal and rap. The breakdown of new vs. used music is about 80% vs. 20%. "We are into things that lots of the other stores aren't carrying," Stander says. "Our biggest categories are classic rock and metal, and we do urban rap and a lot with local music."

Record & Tape Traders employs a dedicated local music buyer, and Stander says he will take anything from a local artist or store on consignment. The company produced *Don't Quit Your Day Job*, a compilation of songs recorded by employees and their respective bands. The CD has sold about 850 pieces to date.

Stander and Smolen also work closely with labels on developing-artist promotions. "We do a lot of product placement of new music and feature a lot of new music in our listening stations," Stander says. A typical store has between 20 and 40 listening stations, and Record & Tape Traders also has branded listening posts located throughout Syms stores.

Despite its solid bottom line, including an increase in business of 12% in March from February of this year, the company has no plans to expand.

"We are trying to improve what we have. We've moved some stores around and doubled the size of some stores in the past two years," Stander says. The Towson and Westminster stores are about 4,000 square feet each; the others are 3,000 square feet. Fulfillment is handled via a 15,000-square-foot Owings Mills warehouse; major labels dropship directly to the stores.

Record & Tape Traders also has improved the way it reaches its core customer base. Stander and Smolen started a club several years ago, which now numbers 18,000 members. They receive a weekly e-mail newsletter, discounts on albums, a more liberal return policy, and the freedom to listen to any CD in the store.

Club members are also invited to the occasional private afterhours sale. "A couple times a year, we put everything on sale for two hours and make it a real event," Stander says. When the promotion was christened early last year, he says, stores brought out bubble machines and blasted music from the film 2001: A Space Odyssey.

Garage Rock's Roots Get Push From Hard Rock

BY MATTHEW S. ROBINSON

Garage rock is enjoying a revival, with a new crop of acts ranging from the White Stripes to the Hives to the Mooney Suzuki. Now, Hard Rock Café International is hoping to rejuvenate interest in the genre's roots as well.

The company, along with Pepsi and Unilever, is sponsoring a new weekly syndicated radio show hosted by "Little" Steven Van Zandt focusing on undersung, underground artists.

From the Blues Magoos to the Young Lions (and almost everything in between), Van Zandt hopes to use his musical clout and knowledge to spread the word about the bands that inspired him and the bands that continue to rock the basements of today.

Van Zandt a member of the team that produced the Cavestomp! con-

cavestomp! concerts, which brought legendary and new garage bands to The Village Underground in New York starting in 1997—was looking to extend the concept started with those concerts. He approached Hard Rock with the idea for a national radio program.

Hard Rock VP of marketing and productions Chris Tomasso says, "There had been quite a bit of buzz about the re-emergence of garage rock, and Steven is the authority on that. He had already had some success with the live performances he had been working, so this seemed to be a logical next step."

The show, "Little Steven's Underground Garage," was launched April 7 at a VIP party at the Hard Rock Café in New York and is being carried in more than two dozen markets, including WAXQ New York, KLSX Los Angeles, WCKG Chicago, and CILQ Toronto.

In markets that also have a Hard Rock Café, the show will be broadcast live at the venue.

"We will also host garage-rock nights on the nights the shows broadcast in a given market featuring local and national garage bands," Tomasso says. "We have been getting interest from labels who are interested in showcasing their new artists."

For fans in markets where the show is not being broadcast, access to the shows and live events will be through the Hard Rock's Web site, hardrock.com.

Though the Hard Rock can provide retail support for Van

Zandt's bands. he is hoping to arrange for a national retail partnership, along the lines of the regional arrangement he had with The Wiz for Cavestomp! In July 2001, Wiz stores opened special garagerock sections and promoted a contest for the nation's best garage bands, offering a benefit compilation of the



semi-finalists.

"I would like to be able to break an act and turn people on to a band they might not have known about," Van Zandt says. "So a retail partner could really help."

Van Zandt's main goal, though, is to return radio to the way it was when he was a musichungry kid.

"Garage Rock is music for older people with young spirits and young people with old souls," Van Zandt says. "It's a certain sensibility that you have when you're 17 or when you're 67. It never goes away."

Tomasso and his Hard Rock colleagues are equally eager to re-break this burgeoning genre.

"We feel like we are on the front end of a movement that is in the early stages of becoming more accepted and appreciated by both radio stations and record labels," Tomasso says. "There have always been great bands out there. Now there is a new groundswell of interest."

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MERCHANTS&MARKETING

In The News

• Trans World Entertainment posted a fiscal first-quarter net loss of \$6.3 million, or 16 cents per share. The Albany, N.Y.-based retailer had a net loss of \$2.1 million, or 5 cents per share, in the same period last year. Sales fell 9.6% to \$279.5 million; comparable-store sales fell 6%. Music sales fell 18%. Trans World blames a weak release schedule and CD copying for the declines. CFO John Sullivan expects results in the second half of the year to be better than in the same period of 2001, as the company benefits from rebranding and the rollout of more copyprotected CDs.

• Navarre Corp. president/CEO Eric Paulson says the New Hope, Minn.-based company remains open to acquisitions of small or struggling distributors and labels (Billboard Bulletin, Dec. 4, 2001). "We fully plan to be the

consolidator in the independent music distribution arena," he says. The company recently reported a fiscal fourth-quarter profit of \$340,000, or 2 cents per share, up from a \$3.2 million loss a year ago. Sales rose 7.2% to \$65.6 million, based in part on new distribution agreements with Valley Entertainment, Riviera Entertainment, and others (Billboard Bulletin, Feb. 26). For the fiscal year, Navarre had a net income of \$2.7 million, or 12 cents per share, vs. a loss of \$11.7 million. Annual sales fell 3.3% to \$303.8 million.

- Liquid Audio's first-quarter revenue fell 92% from the same period last year, to \$135,000. Net loss was \$4.9 million, or 21 cents per share, vs. \$11.3 million, or 48 cents per share. Liquid Audio had \$86.4 million in cash on hand as of March 31, down 5.7% from a year ago.
- Sirius Satellite Radio's firstquarter net loss increased to \$78.9 million, or \$1.22 per share, on higher marketing and interest expenses. The net loss in last year's first quarter was \$54.1 million, or \$1.34 per share. The New York-based firm had \$33,000 in sales; it did not have any revenue last year. The service recently bowed in 10 more states, for a total of 28. In other news, Daimler-Chrysler has signed an exclusive agreement to make Sirius available in its cars as a dealerinstalled option. BMW has a similar exclusive deal.

Declarations by Chris Morris Of Independents...



ONE. TWO. THREE, FOUR: The Ramones' late lead singer, Joey Ramone, and his group get an out-ofthe-ordinary salute with the release Tuesday (28) of Ramones Forever: An International Tribute on New York-based Radical Records.

The label is donating 20% of the net proceeds from the album to a memorial fund established in Ramone's name at New York's Lymphoma Research Foundation. Ramone died April 15, 2001, at the age of 49 after a six-year battle with lymphatic cancer (Billboard, April 28, 2001).

Ramones Forever-originally released by the Belgian label B-track as 1, 2, 3, 4 . . . A Lo-Fi Ramones Tribute—deconstructs the New York punk group's rigorously stylized music in hitherto unimagined, and sometimes wildly imaginative, ways.

Though some groups, including one fronted by Ramones drummer Marky, essay the songbook in standard high-energy. high-velocity fashion, others chuck the material into a generic blender. Bands from Belgium, France, Peru, Greece, Hungary, the Netherlands, and the U.S. are featured; techno, ska, dancehall reggae, krautrock, folkrock, and even (Lord have mercy!) disco are applied to the mix. If nothing else, the album shows that the Ramones' primal music makes an amazing canvas for stylistic daubing.

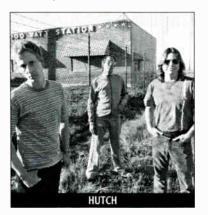
Say what you will about such projects, but there's nothing quite like hearing "Somebody Put Something in My Drink" performed at a low-tempo crawl in a spot-on imitation of Bryan Ferry, as Belgium's Daan does here.

Radical will celebrate the album release with a party June 12 at Don Hill's in New York. Donations for the Lymphoma Research fund in Ramone's name will be collected at the show.

WORK WANTED: Todd Lewis, longtime New York/New Jersev/Philadelphia sales rep for Navarre, has left the company due to a realignment of sales territories. He is seeking other opportunities and may be reached at 973-835-8931.

FLAG WAVING: Los Angeles-based Smile Records—home of such 2002 Declarations of Independents faves as Stew and Supremium-continues to kick out the power-pop jams on Tuesday (28), with the release of Turn It Around, the debut by the City of Angels trio Hutch.

The group's singer/songwriter/ guitarist, Joe "Hutch" Hutchinson, and bassist Glenn Hays are both veterans of the pop-savvy L.A. band the Hutchinsons (which also featured Joe's brother Jimmy, who works in the production department at Billboard sister publication The Hollywood Reporter). The band's current



lineup was solidified last August with the addition of drummer Thom Sullivan, formerly of Big Elf and Slow Motorcade.

Noting that Hutch included a second guitarist until recently, Hutchinson says, "We were forced into being a three-piece. The Police were able to take that format and play all the silent spots. I want to play all the loud spots.'

Hutchinson's power-chord-heavy guitar style owes a heavy debt to the Who's Pete Townshend ("He's my hero," the musician confesses). His lofty aspirations are apparent in his list of major influences: the Beatles, the Rolling Stones, Led Zeppelin, the Kinks, and Creedence Clearwater Revival.

"I hope the music sounds original," he says. "I'm writing from my own life experiences . . . I'm not trying to be like those other guys. I'm just trying to be real."

As a writer, Hutchinson shows a keen melodic awareness, evidenced in such standout album tracks as the title cut, "So Spaced Out." "The Beast Within," and "All the Money in the World," all of which are lofted by the band's knockout powertrio attack.

Hutch's music has found favor with audiences at David Bash's power-pop festival International Pop Overthrow (IPO) in L.A, and Chicago. "People who listen to music like melody," Hutchinson says. "The [IPO] bands are very song-oriented, very melody-oriented . . . That's good music, and good music never dies."

Hutch will celebrate the release of Turn It Around with a gig at the Derby June 19 in L.A. A "Smile Revue" of the labels bands, including Stew, the Wondermints, and the Andersons, is planned for the House of Blues chain this summer.

Retail



Track.

LIMBO SHUFFLE: Although HMV is closing two of its remaining 12 stores in the U.S., executives insist the closures are not part of a pullout of the U.S. market by the London-based company, a theory that has made its way through the rumor mill since the chain began downsizing from a 1998 peak of about 18 U.S. stores.

HMV North America VP of marketing **Andrew Pollack** says HMV still wants to be a player in the States. "The U.S. is the biggest entertainment market and we have to be in here at some



point, with a stepped up presence," he says. But in the meantime, "we continue to look at our leases, and some aren't so great." In the past,

executives have privately said that they were in a holding pattern in America, waiting for the environment to become friendlier to merchants. Some suggest that a U.S. presence is helpful in marketing the company's stock, which had its first day of trading on the London stock exchange May 16, closing at 174.75p.

The two stores that HMV is closing in the U.S.—on 86th Street in Manhattan and in Avon, Conn.—leave the chain with 10 stores in the U.S. The 86th Street store, on Manhattan's East Side, was opened simultaneously with the 72nd Street store on Manhattan's West Side during the merchant's 1990 U.S. debut. The rents on those stores were so extravagant that neither ever made a penny in profit, HMV officials have privately admitted through the years. The 72nd Street store closed in 1999.

EARLY SHOW: The release date of Interscope's Eminem Show, the eagerly awaited follow-up to the rapper's The Marshall Mathers LP, was moved up one week to May 28 in an attempt to minimize the loss of sales to bootlegged copies of the album, which were already available on the street and via the Internet. As a result of the new street date, Interscope, Universal Music & Video Distribution, and retailers were all scrambling to accommodate the change. Changing the print advertising, redoing commercials, and rearranging midnight sales "will cost me a ton," one merchant says.

UMVD president **Jim Urie** says, "Interscope went to superhuman lengths to keep this release secure. They did things far beyond what any label has done, and it is a shame that it was circumvented." Urie says his company was rushing to have product to retail.

UNDER COVER: Sony Music Distribution is joining BMG Distribution in using copy protection on advance promotional CDs in the U.S., sources say. Mailings going out now will be the first such copyprotected releases from the company. Universal Music & Video Distribution remains the only major to test the waters by applying copy protection to a commercial release—something they have done so far for two releases. A Sony Music spokeswoman supplied Retail Track with a statement confirming the company is testing copy protection on promotional advances of upcoming albums that read: "Simultaneously, we are actively working on employing 'second session' technologies on copy-protected discs for consumer releases, which will allow playback on computers. We expect to introduce these convprotected albums in the U.S. market at a later date. We will also make sure that the relevant discs, both advances and commercial releases, are clearly and prominently labeled."

OZZY ALIGNMENT: FYE will be the exclusive retail sponsor for Ozzfest, which kicks off July 6 in Bristow, Va., and will hit 30 U.S. markets. FYE, the mall-based division and online store of Trans World Entertainment, will also be included in tour advertising and have on-site, in-store signage at Ozzfest, which is produced and promoted by Clear Channel Entertainment.

FYE will create exclusive Ozzfest 2002 CD samplers, featuring songs from many of the tour's headliners, available for free with the CD purchase of any Ozzfest artist at all FYE locations nationwide. The company's outlets and online store will provide special offers and Ozzfest ticket promotions for fans. In addition to sponsoring Ozzfest 2002, FYE will be the exclusive music-retailer sponsor of concerts produced and promoted by Clear Channel Entertainment through March 2003 at various Philadelphia-area venues and the presenting sponsor of the FYE Concert Series at New York's Saratoga Performing Arts Center.

MAKING TRACKS: Bill Pierce, who handled the Minneapolis market for Allegro, has left the company. He may be reached at 952-831-5663 ... George Meyer, formerly VP of music and movies merchandising at the Wiz, has left the company and is seeking opportunities. He may be reached at 908-359-9800 or gmeyer5804@aol.com.

MP Offers Interactive Recreation For Music Lovers

Initiative Will Get High-Profile Showcase At This Year's Ozzfest

BY MATTHEW S. ROBINSON

The karaoke concept is no longer only for aspiring singers. Music-Playground (MP), an Andover, Mass.based technology company, has developed a new product that targets would-be axemen and drummers.

Performers using MP can now "play" the guitar and drum parts in a karaoke sing-along using special Internet-connected picks and drumsticks that can be strummed or struck against any surface. The idea is about to get a high-profile showcase at this summer's Ozzfest tour. Those who can't get enough pantomimed guitar and drum play will be able to test the system at a special pavilion at the festival.

Interactive features that put the fan in control or at center stage are a growing trend among software and Internet companies designing products for music enthusiasts. The likes of VUNet USA's getmusic.com are offering online karaoke, and mixing and DJ software is being bundled onto CDs by, among others, Def Jam.

"Music-related products and services are among the fastest-growing in the overall entertainment community," MP president/CEO Bradley Naples says.

Many record companies are looking at ways to add value to CDs—and

MP is looking to capitalize on this. The company is working to bundle its technology on forthcoming albums. "Our program [could] help sell albums by providing a new interactive experience, which we provide free to the industry at no financial risk to



them," Naples says. "If the consumer likes the interactive element, they can purchase more MP-ren-

dered songs and the V-Pick and V-Stix to further enhance their music enjoyment."

Though Naples admits that such options might not appeal to everyone, he notes that even a little interest could go a long way: "If even only 2% or 3% buy in, it's a huge deal."

In addition to hits by Mötley Crüe and the Who, MP offers more than 500 songs from bands ranging from Barenaked Ladies to ZZ Top. Before the service went online, the company secured the rights to hundreds of songs. MP has more than 20 agreements with publishers. Among its licensee partners are BMG Music Publishing, Sony/ATV Music Publishing, Universal Music Pub-

lishing Group, and Warner/Chappell Music. "We are always adding new songs," Naples says. "We have 70 musicians around the world who constantly work on new material."

Having recently compiled a collection of 25 songs popularized by the Beatles, MP is currently developing an entire library of CD-ROMs based on individual artists that it hopes to have available for retail by October.

"Fans of given bands will be able to use those specific songs," Naples says, "but all of the CDs will have browsers which will lead to our site, where they can find more songs."

At the Ozzfest, MP will be selling CD-ROMs of play-along songs popularized by Ozzy Osbourne and Black Sabbath. "It's promotion and also creating a new, fun-centric venue for the fans on the tour," Naples says.

Naples says the link to Ozzfest is the result of a relationship with Bob Chiapardi of Concrete Marketing, a long-time collaborator with the Osbournes. "He wanted to put us together. He liked the attraction our product provides for music fans and thought that Ozzfest would benefit from our technology and that we would benefit from working with them."



For-Pay P2P Models Emerge

BY BRIAN GARRITY

NEW YORK—With the music industry unsuccessful thus far in coming up with a for-pay alternative to free file sharing that can actually make a profit, a host of companies are now experimenting with peer-to-peer (P2P) business models in hopes of luring consumers.

The latest to enter the fray is Altnet—a new commercial file-swapping application from advertising software firm Brilliant Digital Entertainment that piggybacks the popular KaZaA P2P network. The service, which operates simultaneously with KaZaA, uses Windows Media DRM and will charge consumers for copyrighted works.

The service went live May 20 with content from 2K Sounds, an independent label distributed by EMI. It hopes to win the business of other labels and content partners with a sponsorship-driven search engine system in which companies pay for preferred placement in P2P search results. That means when a KaZaA user searches for an artist, the paid listings from Altnet will display faster than non-paid and free listings and will be placed at the top of the returned search results. Free MP3 files will be listed further down.

Altnet is also selling the service as a cost-effective distribution channel in which file-sharers carry the bulk of the hosting and bandwidth costs.

Nashville-based StreamCast Networks, operator of the MusicCity P2P software, is pursuing a similar strategy. (*Billboard Bulletin*, March 14). It is

offering encrypted files via the Gnutella network. CEO Steve Griffin says the wrapped files will focus on independent artists, allowing the musicians to set the price and content and receive 70% of the profits.

Griffin and others say the appeal of such systems to consumers will be the guaranteed quality of the files. (In-



complete files, mislabeled files, and files with poor sound are prevalent on unlicensed networks.) Griffin notes that security-wrapped files will be the file-sharing equivalent of the "Good Housekeeping seal," for users searching for content.

But neither Altnet nor MusicCity currently has content deals in place with any major labels or large independents, and getting the majors and other record companies to bite on P2P is still a tall order. Beyond serious security issues—and the legal thorniness of record companies simultaneously experimenting with applications they are decrying in outstanding lawsuits—no compelling evidence exists to suggest consumers will actually pay for content on a network where it can also be obtained for free.

That's not stopping some highprofile companies—namely telecommunications giant Verizon—from expressing interest in exploring business opportunities with the likes of KaZaA, provided content is made available under compulsory licenses.

Meanwhile, Sony and Vivendi Universal are experimenting with secure P2P distribution through CenterSpan Communications, owner of Scour.com.

Sony Music recently announced it will distribute promotional downloads from B2K, Five for Fighting, Flickerstick, John Mayer, and Macy Gray on Scour—the major's first offering of its artists' music through a P2P content distribution network. Sony is also expected to offer its content through a P2P membership service from CenterSpan still in development.

Vivendi Universal Net USA—the U.S.-based Internet operating unit of Vivendi Universal that houses Web properties MP3.com, rollingstone.com, emusic.com, getmusic.com, and MP4.com—has signed a letter of intent to launch a new digital entertainment service using secure P2P technology from CenterSpan.

Then there's Bertelsmann, which has reached an agreement to acquire the assets of Napster (see story, page 4). The company said in a statement that it continued to believe in the value of P2P technology and that it is "hopeful that Napster's brand and technology will be able to realize its potential as a compelling consumer proposition."

TRAFFIC TICKER

Top Retail Sites

Traffic In March

1. amazon.com
2. columbiahouse.com 4,321
3. barnesandnoble.com 3,270
4. bestbuy.com
5. half.com
6. cdnow.com
7. walmart.com
8. bmgmusicservice.com 1,913
9. circuitcity.com 1,292
10. bluelight.com 1,219
11. buy.com
12. gye.com
13. emusic.com
14. towerrecords.com 287
15. samgoody.com

AVERAGE MINUTES PER VISITOR PER MONTH

PER VISITOR PER MONTH
1. half.com
2. bmgmusicservice.com 12:3
3. amazon.com 11:53
4. cdnow.com
5. circuitcity.com 9:25
6. bestbuy.com 8:55
7. barnesandnoble.com 8:19
8. walmart.com 7:05
9. columbiahouse.com 7:06
10. samgoody.com 6:27
11. bluelight.com 4:34
12. towerrecords.com 3:59
13. buy.com 3:5!
14. fye.com 3:2:
15. emusic.com 3:1!

Nielsen//NetRatings

Source: Nielsen//NetRatings, March 2002. Sites categorized by Billboard. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.

Sites+ Sounds,

and independent record labels.
Select tracks can be burned to blank CDs and/or transferred to

portable devices.
As part of the relaunch, Best Buy is also utilizing Liquid Audio's new commerce solution that is designed to give customers a streamlined purchase-and-checkout process for paid downloads. It also accepts Best Buy online gift certificates for purchasing downloads.

Liquid Audio's commerce solution integrates into the sites of online retailers and provides financial clearing services, an online shopping cart, and artist/label payment mechanisms needed for download transactions. Best Buy first launched its Liquid Audio-powered digital download storefront in November 2000.

MTV MAKES A DIGITAL MARK: MTV is rolling out a series of branded digital-music players later this summer. Evolution Technologies, a maker of digital-music hardware, is teaming with the network on a series of branded MP3 players scheduled to hit retail in June. In July, the company will release an MTV-branded DataPlay player. Evolution has hired Boulder, Colobased Action Marketing Group to oversee an estimated \$5 million media/brand-building campaign on behalf of the new MTV players.

LABELED: Pressplay is offering CD label-creation software free to subscribers who burn tracks through its digital music service. Roxio's Basic Label Creator software allows Pressplay members to print labels for their burned CDs—for the front cover, the back insert, and the round CD label—that automatically include song names, song duration, and a personalized CD title.

NAUGHTY GREETINGS: TVT Records is teaming with Zingy, a provider of wireless entertainment, to offer consumers downloadable voicemail greetings for mobile phones.

The first promotion, in support of the new Naughty by Nature release *iicons*, features a greeting from Vinnie and Treach of the duo. Additionally, consumers downloading Naughty by Nature voicemail greetings, ring tones, and cellphone graphics through zingy.com before June 1 will be automatically entered into a contest to win a personalized voicemail greeting recorded by Vinnie and Treach.

industry's ongoing war against file sharing and unencumbered CD burning, an increasing number of big-name acts are experimenting with the concept of offering digital tracks—either as commercial singles or promotional downloads—in

the pirate-friendly MP3 format.

R.E.M. OFFERS MP3: Despite the

In the latest example, Warner Bros. act **R.E.M.** has posted 10 remixes of songs from its latest album, *Reveal*, as free MP3s on its official site. Titled *R.E.M. IX*, the project is not slated for commercial release.

Frontman Michael Stipe says the band is viewing the offering as a "gift to the fans" in which the goal is "just to get the music out there." He adds, "I like the idea that music lovers who are not R.E.M. fans, or pop music fans, might hear one of these and not have heard the album version and take it as the definitive mix."

R.E.M. is not alone in such experimentation. Tracks from *Maladroit*, the new release by Interscope/Geffen act **Weezer** that entered The Billboard 200 this issue at No. 3 on sales of 152,000 units, have been available for months on the band's Web site (weezer.com) as free MP3 downloads.

Meanwhile, sources familiar with the situation say that Maverick and MeShell Ndegéocello are about to go one step further by offering a special dance version of the track "Earth" as a commercial digital single at a price of 99 cents. The original version of "Earth" appears on Ndegéocello's forthcoming album, Cookie: The Anthropological Mixtape, due June 4 on Maverick/Warner Bros. Records (Billboard, May 11).



BEST BUY RE-BOWS: Best Buy is re-launching its co-branded digital download store with Liquid Audio. The site is accessible through the download area on bestbuy.com (which also features downloads from Rioport) and at liquid.com/ bestbuy.

The new storefront now features all downloads available through Liquid Audio—more than 240,000 songs from more than 1,800 major

DESTRUCTED GROUNDWAY BY

ENTERTAINMENT

Wears Insign order tainment.com

didn't see on TV!

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We go behind the scenes, behind the lives, and behind closed doors as a

bevy of the country's hottest beauties compete for the title Miss July.

Who Wants to be a Playboy Centerfold. See the action that you

REALITY TV-ONLY SEXIER!



JL Z	INE 2002	1	Billboard* TOP KID VID	E() TM
THIS WEEK	LAST WEEK		TITLE LABEL/DISTRIBUTING LABEL & NUMBER	YEAR OF RELEASE	PRICE
1			THE MANY ADVENTURES OF WINNIE THE POOH: 25TH ANNIVERSARY EDITION WALT DISNEY HOME VIOLOGIBUENA VISTA HOME ENTERTAINMENT 24503	1977	24.99
2	1		SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN BUENA VISTA HOME ENTERTAINMENT 26088	2002	14.99
3	3		CINDERELLA II-DREAMS COME TRUE WALT DISNEY HOME VIOEOIBUENA VISTA HOME ENTERTAINMENT 22026	2002	26.99
4	2		BARNEY'S BEACH PARTY HIT ENTERTAINMENT 2055	2002	14.95
5	4		JUSTICE LEAGUE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 22235	2002	14.95
6		ā	BLUE'S CLUES: READING WITH BLUE NICKELODEON VIDEO; PARAMOUNT HOME ENTERTAINMENT 876773	2002	9.95
7	5	Ш	THE HUNCHBACK OF NOTRE DAME II WALT DISNEY HOME VIDEOIBUENA VISTA HOME ENTERTAINMENT 15658	2002	29.99
8	7	WARNER FAMILY ENTERTAINMENT/WARNER HOME VIOEO 1879		2002	14.95
9	9	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153		2002	12.95
10	10	NAUTICAL NONSENSE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 88013		2002	12.95
11	8		BATMAN: LEGEND BEGINS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 22319	2002	14.95
12	u		MUPPET CLASSIC THEATER JIM HENSON VIOEO/BUENA VISTA HOME ENTERTAINMENT 258103	2002	19.99
13	6	H	POWER RANGERS: TIME FORCE-END OF TIME BUENA VISTA HOME ENTERTAINMENT 26517	2002	14.99
14	13		DORA SAVES THE PRINCE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183	2002	12.95
15	12		WIGGLES: HOOP-DEE-DOO! IT'S A WIGGLY HIT ENTERTAINMENT 2510	2002	14.95
16	14		BALTO II: WOLF QUEST UNIVERSAL STUDIOS HOME VIDEO L 1853	2001	19.99
17	11		POWER RANGERS: TIME FORCE-DAWN OF DESTINY BUENA VISTA HOME ENTERTAINMENT 26518	2002	14.99
18	17	111	SESAME STREET: KIDS' FAVORITE SONGS SONY WONDER 55431	2001	9.98
19	16		ELMO'S WORLD: SPRINGTIME FUN SONY WONDER/SONY MUSIC ENTERTAINMENT 54181	2002	12.99
20			LITTLE BEAR: CAMPFIRE TALES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876763	2002	9.95
21	15		TOM & JERRY: MAGIC RING WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 65551	2002	14.95
22	21	22	DORA THE EXPLORER: TO THE RESCUE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874443	2001	12.95
23	10		WIGGLY WIGGLY WORLD HIT ENTERTAINMENT 2999	2002	14.95
24	22		BLUE'S CLUES: ABC'S AND 123'S NICKELODEON VIDEOIPARAMOUNT HOME ENTERTAINMENT 835743	1998	9.95
25	18		BOB THE BUILDER: BUSY BOB & SILLY SPUD HIT ENTERTAINMENT 24107	2002	14.99

JUNE 3 Billboard RECREATIONALS				
LAST WEEK		TITLE PROGRAM SUPPLIER & NUMBER	PRICE	
		NUMBER 1 1 Week At Number		
2		WWF: STONE COLD SONY MUSIC ENTERTAINMENT 54129	19.98	
3		GOLF DIGEST: PLAY GAME RIGHT GLOBAL FUSION 50810	9.98	
1		WWF: WRESTLEMANIA 18 SONY MUSIC ENTERTAINMENT 54125	19.98	
	LLI.		19.98	
			19.98	
		SOFT MISSISSIPPLIANTING OF STATE OF STA		
			19.98	
			19.98	
			19.98	
			-	
	-		_	
	100		14.95	
16	2.65		19.98	
	2 3 1 4 9 10 5 8 6 7 7 11 13 15 14 19 17 18	2 3 1 4 9 10 5 8 6 7 7 12 11 13 15 14 19 17 18	TITLE PROGRAM SUPPLIER & NUMBER WWF: STONE COLD I Week AI Number	

	NE 1	ī,	Billboard* HEALTH & FITNES	STM
THIS WEEK	LAST WEEK	MICOLIN	TITLE PROGRAM SUPPLIER & NUMBER	PRICE
			NUMBER 1 20 Weeks At Number 1	
- L	1	UE.	THE CRUNCH: TAE BOXING WORKOUTS ANCHOR BAY ENTERTAINMENT 10813	14.98
2	6	13	LESLIE SANSONE: HIGH CALORIE BURN GOODTIMES HOME VIDEO 430210	9.95
3	2		THE METHOD PILATES: TARGET SPECIFICS PARADE VIDEO 840	12.98
4	5	E	METHOD-ALLL IN ONE PARADE VIDEO 906	12.98
5	7	E14	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES ARTISAN HOME ENTERTAINMENT 10152	14.98
6	9		LESLIE SANSONE: SUPER FAT BURNING GOODTIMES HOME VIDEO 530210	9.95
7	3	1	LESLIE SANSONE: GET UP & GET STARTED GOODTIMES HOME VIDEO 330210	9.95
8	11	274	SLIM DOWN-BELLYDANCE FITNESS FOR BEGINNERS GDLDHILL HOME VIDEO 379	14.98
9	12		DENISE AUSTIN: POWER YOGA PLUS ARTISAN HOME ENTERTAINMENT 11754	14.98
10	8	TOUR	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	9.99
11	13	1111	TOTAL YOGA LIVING ARTS 1080	9.98
12	14	22	BASIC YOGA FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11586	9.99
13	4		DENISE AUSTIN: GET FIT FAST-ABS ARTISAN HOME ENTERTAINMENT 12075	14.98
14	15		YOGA CONDITIONING FOR WEIGHT LOSS LIVING ARTS 1203	14.98
15	10		CRUNCH: FAT BURNING YOGA ANCHOR BAY ENTERTAINMENT 11947	9.99
16	17		RICHARD SIMMONS: SWEATIN' TO THE OLDIES-VOL 2 GDODTIMES HDME VIDED 30209	9.95
	16	-71	BILLY BLANKS: CRUNCH MASTER BLASTER ANCHOR BAY ENTERTAINMENT 10885	14.98
18	20	100	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS LIVING ARTS 1088	14.98
20	-	4	YOGA FOR BEGINNERS: ABS YOGA LIVING ARTS 1075	9.98
Lab		أشللنا	YOGA FOR BEGINNERS COLLECTION LIVING ARTS 1070	17.98

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of S9 million at retail for the atrically released programs, 25,000 units and S1 million at suggested retail for nontheatrical bitles IRMA platinum certification for sale of 250,000 units or a dollar volume of S18 million at retail for theatrically released programs, or \$0,000 units or \$2 million at suggested retail for nontheatrical tides. ©2002, VNU Business Media, Inc. and VideoScan Inc. All rights reserved.



Lions Gate In Unique PDA Deal

BY JILL PESSELNICK

LOS ANGELES—A growing number of American consumers are relying on personal digital assistants (PDAs) to help them schedule appointments, store phone numbers, and even provide portable entertainment on the road. Now, in the first deal of its kind, Pocket PC Films, creator of fulllength films for PDAs, will be distributing a wealth of film, TV, and niche programming titles from Lions Gate Entertainment in this expanding handheld computer format.

Under the deal's terms, the 3month-old Pocket PC, a subsidiary of Sherman Oaks, Calif. Tuneln Entertainment, will begin domestically distributing handheld titles from Lions Gate's 1,300-strong catalog in the next six to eight weeks. The first group of titles, expected to sell for \$14.99 each, will include Eve's Bayou, Anna Kournikova: Basic Elements, Songcatcher, and Leprechaun.

Pocket PC

Lions Gate executive VP of North American home video Ron Schwartz says the company was the first studio to sign a deal with Pocket PC, because it "wanted to get on board [with the format] in its infancy. We were impressed with the organization of Tuneln and their commitment. Quite frankly, when we saw the picture quality, we thought it was pretty unique."

The handheld titles will be available as CD-ROMs that can be downloaded on to a PDA device through a regular computer. (It takes about 10 minutes to download a 100-minute movie.) Once downloaded, material can be played back on a PDA with all of a VCR's capabilities.

"I think people expect to be able to see things when they want and how they want," says Darrell Griffin, president of Tuneln Entertainment/Pocket PC Films. "We're in discussion with consumer electronics stores, and as fast as we can roll it out, we are going to do it."

Existing Pocket PC titles, which are mostly geared toward the business community, are currently available at the Frye's and MicroCenter chains. Amazon.com also carries them and expects that the Lions Gate product will help invigorate demand.

The Web site's senior buyer of software, Wendell South, notes, "We think an expansion of the titles, and titles across various genres, will attract more consumers. The product has the potential to do very well, particularly because of the convenience factor.

	NE 1 002		Billboard TOP MUSIC VIDE	OS TM
WEEK	AST WEEK		Compiled from a na ion: sample of retail store and rack reports collected, compiled, and provided by SoundScan.	TAPE/DVD PRICE
E	LAST		TITLE Principal LABEL / DISTRIBUTING LABEL & NUMBER Performers	TAPE
	2		POPOOYSSEY-LIVE JIVEZOMBA VIDEQ 41778 'N SYNC	19.98/24.98
2	111	w	LIVING WITH THE PAST VIRGIN MUSIC VIDEO 61201 Jethro Tuli	24.98 DVD
3	1		URETHRA CHRONICLES II MCA MUSIC VIOEQUINIVERSAL MUSIC & VIOEQ DIST, 953830 Blink-182	19.99 DVD
4	1/1	w	GOTS TA BE UH HUH EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 79719 B2K	9.98 DVD
5	4		LIVE FROM LAS VEGAS A 2 JIVEZZOMBA VIOEO 41784 Britney Spears	19.98/24.98
6	5	71	LOVERS LIVE EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204 Sade	14.98/19.98
7	3		HOMECOMING BLOOPERS SHOUGHOUSE VOCADID-APPOINT DIST GROUP 4422 Bill & Glora Gaither And Their Homecoming Friends	
8	9		HELL FREEZES OVER ▲ ® GEFFEN HOME VIOEO/UNIVERSAL MUSIC & VIDEO DIST. 39548 Eagles	24.95/24.99
9	7		LIVE IN PARIS EAGLE VISION/PIONEER ENTERTAINMENT 19012 DIANA KTAIL	19.98/24.98
10	6		FILL FLY AWAY SHAMB HOUSE VIDEOID-HORDANT DIST GROUP 44408 Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97
11	8		NEW ORLEANS HOMECOMING SPANS HOSE PORSOCREPANT DIST GROUP WAS Bill & Gloris Gaither And Their Homecoming Frenchs	29.95/21.97
12) de	**	JIMI HENDRIX: THE DICK CAVETT SHOW MCAMUSIC VIDEOUNWERSAL MUSIC & VIDEO DIST 112888 Jimi Hendrix	14.98/19.98
13	13	24	ELEVATION TOUR 2001 INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 586543 U2	19.98/32.98
14	11	国	ONE NIGHT ONLY • MCA MUSIC VIOEO/UNIVERSAL MUSIC & VIOEO DIST. 50885 Elton John	16.98/24.98
15	15		BRITNEY: THE VIOEOS ▲ ² JIVE/ZOMBA VIDEO 41785 Britney Spears	14.98/19.98
16	14		RUOE AWAKENING SANCTUARY/BMG VIOEO 88330 Megadeth	19.98/24.98
17	10		FRAT PARTY AT THE PANKAKE FEST A WARNER REPRISE VIDEO 38554 LINKIN PARK	19.98/24.99
18	16		THE UP IN SMOKE TOUR ▲ 3 EAGLE VISION/RED DISTRIBUTION 30001 Various Artists	19.95/23.97
19	23		LIVE FROM AUSTIN, TEXAS & 3 EPIC MUSIC VISIOS SHAMMUSIC ENTERTAINMENT SHIZE STEWE Ray Vaughan And Double Trouble	14.95/19.97
20	12		COMMISSIONEO REUNION LIVE VERITY/ZOMBA VIDEO 143190 Commissioned	14.98 VHS
21	17	114	THE CONCERT FOR NEW YORK CITY & COLUMBIA MUSIC VIDEOSONY MUSIC ENTERTAINMENT SAZES VARIOUS Artists	19.98/29.98
22	18		VIDEO GREATEST HITS: HISTORY EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50/22 Michael Jackson	14.98/24.98
23	19		STILL UPPER LIP LIVE • ELEKTRA ENTERTAINMENT 40232 AC/DC	19.98/24.98
24	24		SUPERNATURAL LIVE 2 ARISTA RECORDS INC./BMG VIDEO 15750 Santana	19.95/24.97
25	27	S	LISTENER SUPPORTEO ▲ ² BMG VIDEO 65005 Dave Matthews Band	19.95/24.97
26	33		WE WILL ROCK YOU PIONEER ENTERTAINMENT 71657 Queen	19.98/24.98
27	21		LIVE IN LAS VEGAS MYD VIDEO 7700 KISS	19.98/19.98
28	30	101	THE VI0EOS: 1994-2001 ▲ BMG VIDEO 85012 Dave Matthews Band	19.95/24.97
29	31		WHEN INCUBUS ATTACKS: VOL 2 ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50231 Incubus	14.98/19.98
30	26	144	SALIVAL TOOL DISSECTIONAL/VOLCANO/ZOMBA VIDEO 31159 TOO!	24.98/29.98
31	25	7	ALL FOR YOU VIRGIN MUSIC VIDEO 10144 Janet Jackson	24.98 DVD
3 2	40		0EATH ROW UNCUT DEATH ROW/VENTURA DISTRIBUTION 66200 2Pac/Snoop Doggy Dogg	19.98/19.95
33	28		HISTORIA/IN THE ROUND IN YOUR FACE ♦ ISLAND VIDEOUNNERSAL MUSIC & VIDEO DIST 59664 Def Leppard	24.98 DVD
34	III	w	NO LIGHT HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 169010 3rd Strike	9.98 DVD
35	29	Н	HISTORY ON FILM: VOLUME II EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50138 Michael Jackson	14.95/19.97
36	20		ALL THE WAY A DECADE OF SONG EPIC MUSIC VIDEO SONY MUSIC DITERTAINMENT 50229 Celine Dion	19.95/24.97
3 7	36	11	LIVE: 2001 COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54029 Journey	14.98/19.98
38	39	Ħ	AND ALL THAT COULD HAVE BEEN, LIVE INTERSCOPE VIDEOUNIVERSAL STUDIOS HOME VIDEO 00005 Nine Inch Naïs	19.98/32.98
39	m	4	ONE MIC/GOT UR SELF A COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 79723 Nas	9.98 DVD
40			CHOICES-THE MOVIE COLUMBIA MUSIC VIDEOSONY MUSIC ENTERTAINMENT 90839 Three 6 Mafia	14.98/19.98
RIAA g 50,000 i	old cert	for sale video si April 1, 1	es of 25,000 units for video singles; • RIAA gold cert, for sales of 50,000 units for SF or LF videos; 💪 RIAA platingles; 🛦 RIAA platinum cert, for sales of 100,000 units for SF or LF videos; "RIAA gold cert, for 25,000 units 991; • RIAA platinum cert, for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2002, VNU B this reserved.	inum cert, for sales for SF or LF videos isiness Media, Inc.

j	UN 200	E 1	Billboard® TOP VHS SA	L	ES	ТМ
1)33	EEK	5	Compiled from a national sample of retail store and rackipobber reports collected, copiled, and provided by VideoScan.	<u></u>		
1330 OKU	AST WEEK	Ī	TITLE Principal LABEL & NUMBER Performers	YEAR OF RELEASE	RATING	PRICE
			常常 NUMBER 1 常常 1 Week At Number I			
E			OCEAN'S ELEVEN WARNER HOME VIDED 22185 George Clooney Brad Pitt	2002	PG-13	22.98
2			THE MANY ADVENTURES OF WINNIE THE POOH: 25TH ANNIVERSARY EDITION WINNIE The Pooh WALT DISNEY HOME VIGEORIGENA WISTA HOME ENTERTAINMENT 24503	1977	G	24.99
3	1	2	SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN BUENA VISTA HOME ENTERTAINMENT 20088	2002	NR	14.99
<u> </u>	5 STAR WARS EPISODE 1: THE PHANTOM MENACE FOXV/0EO 200092 Liam Neeson Ewan McGregor		1999	PG	14.98	
5	3	FOXVIDED 2000092 Ewan McGregor CINDERELLA II-DREAMS COME TRUE WALT DISNEY HOME VIDEO:BUENA VISTA HOME ENTERTAINMENT 22026 Animated		2002	NR	26.99
6	2		BARNEY'S BEACH PARTY HIT ENTERTAINMENT 2005 Barney	2002	NR	14.95
7	9	1111	STAR WARS TRILOGY Mark Hamill	1997	PG	39.98
8	4	= 1	JUSTICE LEAGUE Animated	2002	NR	14.95
9	7	ΕĐ	WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 22235 SHREK Mike Myers	2001	PG	24.99
18			DREAMWORKS HOME ENTERTAINMENT 83670 Eddie Murphy BLUE'S CLUES: READING WITH BLUE Blue's Clues	2002	NR	9.95
7/1	6		NICKELDBEON VIDEOIPARAMOUNT HOME ENTERTAINMENT 8/56773 THE HUNCHBACK OF NOTRE DAME II Animated	2002	G	29.99
12	17		WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 15658 SCOOBY-DOO AND THE RELUCTANT WEREWOLF Scooby-Doo	2002	NR	14.95
13	10		WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1879 LEGALLY BLONDE Reese Witherspoon	2001	PG-13	14.95
14	8		MGM HOME ENTERTAINMENT 1002624 TRAINING DAY Denzel Washington	2001	R	22.98
			WARNER HOME VIDEO 22530 Ethan Hawke	2001	PG-13	
15	15		MOULIN ROUGE FOXVIDED 2003425 Ricole Kidman Ewan McGregor			
16	13		DRAGONBALL Z: FUSION-EVIL BUU (EDITED) Animated FUNIMATION 350	2002	NR	14.95
17	14		DRAGONBALL Z: MAJIN BUU-EMERGENCE (EDITED) Animated PUNIMATION 344	2002	NR	14.95
18	20		SPONGE BUDDIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153 Spongebob Squarepants	2002	NR	12.95
19		THE SCORE Robert De Niro PARAMOUNT HOME ENTERTAINMENT 6:2543 Edward Norton		2001	R	14.95
20	22	NAUTICAL NONSENSE Spongebob Squarepants NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013		2002	NR	12.95
21	19	THIRTEEN GHOSTS WARNER HOME VIDEO 22089 Shannon Elizabeth Matthew Lillard		2001	R	22.98
22	18 BATMAN: LEGEND BEGINS Animated WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 22319		2002	NR	14.95	
23						19.99
24	21		ATLANTIS: THE LOST EMPIRE Animated WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 25822	2001	PG	26.99
25	16		POWER RANGERS: TIME FORCE-END OF TIME Power Rangers BUENA VISTA HOME ENTERTAINMENT 26917	2002	NR	14.99
26	27		DORA SAVES THE PRINCE NICKELOGEON VIDEOPARAMOUNT HOME ENTERTAINMENT 850183	2002	NR	12.95
27	23		PETER PAN (SPECIAL EDITION) Animated WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23668	1953	G	24.99
28	26		WIGGLES: HOOP-DEE-DOO! IT'S A WIGGLY HIT ENTERTAINMENT 2510 The Wiggles	2002	NR	14.95
29	11		DRAGONBALL Z: MAJIN BUU-EMERGENCE (UNEDITED) Animated	2002	NR	14.95
₩0	12		PUNIMATION 343 DRAGONBALL Z: FUSION-EVIL BUU (UNEDITED) Animated	2002	NR	14.95
31	33	411	THE PRINCESS DIARIES Anne Hathaway	2001	G	22.99
32	35		WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638 D BROTHER, WHERE ART THOU? George Clooney	2000	PG-13	14.99
33	31		TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194 BALTO II: WOLF QUEST Animated	2001	NR	19.99
34	29		UNIVERSAL STUDIOS HOME VIDEO 189853 THE MUMMY RETURNS Brendan Fraser	2001	PG-13	22.98
35			UNIVERSAL STUDIOS HOME VIDEO 86741 Rachel Weisz STUART LITTLE Geena Davis	1999	PG	14.95
	20		COLUMBIA TRISTAN HOME VIDEO 05215 Michael J. Fox	2001	PG-13	
	28		LARA CROFT: TOMB RAIDER PARAMOUNT HOME ENTERTAINMENT 61900 POWER PARAMOUNT FOR CERTAINMENT 61900			
37	25		POWER RANGERS: TIME FORCE-DAWN OF DESTINY BUENA VISTA HOME ENTERTAINMENT 26518 POWER RANGERS: TIME FORCE-DAWN OF DESTINY POWER RANGERS: TIME FORCE-DAWN OF DESTINY	2002	NR	14.99
***	24		SCARY MOVIE 2 DIMENSION HOME VIDEO BUENA VISTA HOME ENTERTAINMENT 25584 Regina Hall		R	14.99
39	34	H	BRIDGET JONES'S DIARY MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24647 Renee Zellweger	2001	R	14.99
40	39		PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION BEIN Affleck Josh Hartnett Ben Affleck Josh Hartnett		PG-13	24.99

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◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at
suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released pro-
grams, 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.

JUN 20	IE 1 02		Billboard TOP DVD	SALE	S 11	4
THIS WEEK	LAST WEEK	MY TAN	Compiled from a national sample of retail store and rackjobber reports collecte: copiled, and provided by VideoScan. TITLE LABEL/DISTRIBUTING LABEL & NUMBER	s⊪o Principal Performers	RATING	PRICE
			学学 NUMBER 1 学学 OCEAN'S ELEVEN (WIDESCREEN) WARNER HOME VIDED 22634	1 Week At Number 1 George Clooney Brad Pitt	PG-13	26.98
2	/11		OCEAN'S ELEVEN (FULL-FRAME) WARNER HOME VIDEO 22185	George Clooney Brad Pitt	PG-13	26.98
3	1	E	ALI COLUMBIA TRISTAR HDME VIDEO 06689	Will Smith	R	24.96
4	2	D	BEHIND ENEMY LINES FOXY/IDE 0 27039002	Owen Wilson Gene Hackman	PG-13	27.98
5	lii.		THE MANY ADVENTURES OF WINNE THE POOH: 25TH ANNIVERSARY EDITION WALT DISNEY HOME VIDEORBURNA VISTA HOME ENTERTAINMENT 24452	Winnie The Pooh	G	29.99
6	3	8	NOT ANOTHER TEEN MOVIE COLUMBIA TRISTAR HOME VIDEO 07002	Chyler Leigh Chris Evans	R	27.96
7	L	N.	THE LAST WALTZ (SPECIAL EDITION) MIGH HOME ENTERTAINMENT 1003426	The Band	R	24.98
8	4	B	SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN BUENA VISTA HOME ENTERTAINMENT 25898	Animated	NR	19.99
9	6	a	TRAINING DAY WARNER HOME VIDEO 21962	Denzel Washington Ethan Hawke	R	26.98
10	7		DOMESTIC DISTURBANCE PARAMOUNT HOME ENTERTAINMENT 337724	John Travolta Vince Vaughn	PG-13	29.99
11	5	Д	BLACK KNIGHT FOXVIDED 2003988	Martin Lawrence	PG-13	26.98
12	8	Ē	SPY GAME (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21552	Robert Redford Brad Pitt	R	26.98
13	110	77	STAR TREX: THE NEXT GENERATION-THE COMPLETE SECOND SEASON PARAMOUNT HOME ENTERTAINMENT 156804	Patrick Stewart Jonathan Frakes	NR	139.99
14	14	m	STAR WARS: EPISODE I-THE PHANTOM MENACE FOXV/IDEO 2002291	Liam Neeson Ewan McGregor	PG	29.98
15	9	O	THIRTEEN GHOSTS WARNER HOME VIDEO 22003	Shannon Elizabeth Matthew Lillard	R	24.98
16	12	(1)	BANDITS MGM HOME ENTERTAINMENT 1003235	Bruce Willis Billy Bob Thornton	PG-13	26.98
17	13		SERENDIPITY MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24170	John Cusack Kate Beckinsale	PG-13	29.99
18	17	H	SHREK (SPECIAL EDITION) DREAMWORKS HOME ENTERTAINMENT 89012	Mike Myers Eddie Murphy	PG	26.99
19	15	D	THE USUAL SUSPECTS MIGM HOME ENTERTAINMENT 1003332	Stephen Baldwin Kevin Spacey	R	24.98
20	15		DIRTY DANCING ARTISAN HOME ENTERTAINMENT 10002	Patrick Swayze Jennifer Grey	PG-13	14.98
21	10	P	FRIENDS: COMPLETE FIRST SEASON WARNER HOME VIDEO 17804	Jennifer Aniston Matthew Perry	NR	69.98
22	16		SPY GAME (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 21967	Robert Redford Brad Pitt	R	26.98
23	18		K-PAX UNIVERSAL STUDIOS HOME VIDEO 21553	Kevin Spacey Jeff Bridges	PG-13	26.98
24	24	110	THE FAST AND THE FURIOUS UNIVERSAL STRIDIOS HOME VIDEO 21270	Paul Walker Vin Diesel	PG-13	26.98
25		W.	WAKING LIFE FOXV/DE0 250M-025	Ethan Hawke Julie Delpy	R	29.98

	NE 1		Billboard TOP VIDEO F	RENTAL!	STM		
IN SIVEEK	LAST WEEK		Top Wideo Rentals is based on transactional data, provided by the Video Software Dealers Asso., from more than 12,050 video ren TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING		
	NUMBER 1 Week At Numb						
1	THE STATE OF		OCEAN'S ELEVEN WARNER HOME VIDEO 22185	George Clooney Brad Pitt	PG-13		
2	2	15	DOMESTIC DISTURBANCE PARAMOUNT HOME ENTERTAINMENT 337723	John Travolta Vince Vaughn	PG-13		
3	6	В	ALI COLUMBIA TRISTAR HOME VIDEO 07135	Will Smith	R		
4	3	Ē	NOT ANOTHER TEEN MOVIE COLUMBIA TRISTAR HOME VIDEO 07287	Chyler Leigh Chris Evans	R		
5	1	E	BEHIND ENEMY LINES FOXVIDEO 2004039	Owen Wilson Gene Hackman	PG-13		
6	4		BLACK KNIGHT FOXVIDEO 2003988	Martin Lawrence	PG-13		
7	5	2	SPY GAME UNIVERSAL STUDIOS HOME VIDEO 89146	Robert Redford Brad Pitt	R		
8	7		SERENDIPITY MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24170	John Cusack Kate Beckinsale	PG-13		
9	8		BANDITS MGM HOME ENTERTAINMENT 1003234	Bruce Willis Billy Bob Thornton	PG-13		
10	9	П	TRAINING DAY WARNER HOME VIDEO 21962	Denzel Washington Ethan Hawke	R		
11	11		RIDING IN CARS WITH BOYS COLUMBIA TRISTAR HOME VIDEO 07129	Drew Barrymore Steve Zahn	PG-13		
12	12	7	K-PAX UNIVERSAL STUDIOS HOME VIDEO 89147	Kevin Spacey Jeff Bridges	PG-13		
13	10		THIRTEEN GHOSTS WARNER HOME VIDED 22083	Shannon Elizabeth Matthew Lillard	R		
14	13	117	DON'T SAY A WORD FOXVIDED 2003428	Michael Douglas	R		
15	14	U.	JOY RIDE FOXVIDE0 2003452	Steve Zahn Paul Walker	R		
16	15	10	THE LAST CASTLE DREAMWORKS HOME ENTERTAINMENT 89869	Robert Redford James Gandolfini	R		
17	19		ZOOLANDER PARAMOUNT HOME ENTERTAINMENT 337373	Ben Stiller	PG-13		
18	17	112	HARDBALL PARAMOUNT HOME ENTERTAINMENT 330793	Keanu Reeves	PG-13		
19	18		ORIGINAL SIN WE'M DIME ENTERTAINMENT 1001871	Antonio Banderas Angelina Jolie	R		
20	20	12	A.I.: ARTIFICIAL INTELLIGENCE DREAMWORKS HOME ENTERTAINMENT 8950	Haley Joel Osment Jude Law	PG-13		

[◆] IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ■ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. ◎ 2002, VNU Business Media, Inc. All rights reserved.

CEA Confirms DVD Players Outselling VCRs

BY JILL PESSELNICK

LOS ANGELES—More and more consumers are going digital in their home-video viewing experience, as evidenced by DVD hardware sales data recently released by the Arlington, Va.-based Consumer Electronics Assn. (CEA). The CEA reports that in April, DVD players outsold VCRs by nearly 2-to-1, a strong indication that DVD's capabilities are firmly catching hold in U.S. households.

Approximately 1.1 million DVID players were sold in April, a 72.8% increase from April 2001's player sales. Meanwhile, VCR sales totaled slightly more than 552,000 units, a 40.7% decline compared with last year. DVID players have sold about 3.7 million units this year through April, a 24.3% increase over last year's fourmonth year-to-date figures. VCR year-to-date sales total almost 3.1 million units, a 32.1% decrease from last year.



"It's fairly clear that DVD has taken off into the mainstream at this point in time," CEA senior industry analyst Sean Wargo says. "We are expecting to see some pretty solid sales volumes from now on. We're looking for at least 16 million units to ship this year."

Wargo believes that DVD's healthy acceptance is due to hardware prices and software choices. "It's a compelling product at an affordable price. The average wholesale price [for a player] is below \$150. Price is what the consumer sees, so they are going to look at, 'How much is this going to cost me, and is this perceptibly different than what I have already?' When they see the picture quality and the low price [of DVD players], the answer is yes. That's combined with the number of titles available now-about 16,000. It's a no-brainer for consumers to be switching over.'

CEA research does indicate that VCR sales, while waning, may remain steady as manufacturers offer them at lower prices to clear out their inventories. Wargo notes, "We are already positioned for DVD to outsell VCRs this year pretty substantially. But on a month-to-month basis, you may have some months where sales are pretty close. Consumers are not giving up on VCRs yet because of the recording function, the titles they already have on VHS, and the titles that are not available on DVD yet."

The CEA indicates that DVD players are in 30% of U.S. homes and that the machines are quickly closing in on mass-penetration of 50% of households. "There is a lot of room left for the product to grow," Wargo concludes, "and we haven't capped out on the sales potential yet."



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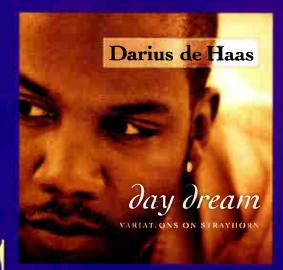
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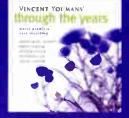


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Events Calendar

MAY

May 29-31, Emerging Artists and Technology in Music Conference, MGM Grand Hotel, Las Vegas. eat-m.com.

May 30, 11th Annual Ella Award Dinner Honoring Placido Domingo, sponsored by the Society of Singers, Beverly Hilton Hotel, Los Angeles. 323-668-2820.

JUNE

June 1, **MTV Movie Awards**, Shrine Auditorium, Los Angeles. 310-752-8900.

June 4, SESAC Television & Film Awards, Michael's Restaurant, Santa Monica, Calif. (by invitation only).

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 10-12, Emerging Artist Reaching for Stardom (E.A.R.S.) Talent Showcase & Music Conference 2002, the Babalu Theatre, New York. 718-385-3133.

June 11, **27th Annual Humanitarian Award Gala**, sponsored by the T.J. Martell Foundation, the Hilton, New York. 212-833-5444.

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 17, ASCAP Rhythm & Soul Awards, Beverly Hilton Hotel, Los Angeles (by invitation only).

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 20, 2002 Governors Awards Honoring Janet Jackson, Thomas Newman, and Chris Montan, sponsored by the Los Angeles chapter of NARAS, Beverly Hills Hotel, Los Angeles. 310-392-3777.

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

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

JULY

July 8-9, Plug.In: The Seventh Annual Jupiter Music Forum, in association with *Billboard*, New York Hilton. 917-534-6424

July 9, **42nd Songwriter Showcase**, presented by the Songwriters Hall of Fame, Fez Under Time Cafe, New York. 212-957-9230.

July 15-17, **National SGA Week**, sponsored by the Songwriters Guild Foundation, various venues, Nashville. 615-329-1782.

July 16-18, 2002 Video Software Deal-

ers Assn. Convention, Rio Suite Hotel and Casino, Las Vegas. 818-385-1500.

July 18, 2002 Heroes Awards Honoring Ray Charles, Jermaine Dupri, Joel Katz, and the Atlanta Symphony Orchestra, sponsored by the Atlanta chapter of NARAS, Westin Peachtree Plaza Hotel, Atlanta. 404-249-8881.

July 19-21, International Music Products Assn. Summer Trade Show, Nashville Convention Center, Nashville. 323-965-1990.

July 22-27, National SGA Week, sponsored by the Songwriters Guild Foundation, various venues, New York. 615-329-1782.

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

July 29-Aug. 2, National SGA Week, sponsored by the Songwriters Guild

Foundation, various venues, Los Angeles. 323-462-1108.

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.

Aug. 29, MTV Video Music Awards, Radio City Music Hall, New York. 212-258-8000.

SEPTEMBER

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. 18, **Third Annual Latin Grammy Awards**, Kodak Theatre, Los Angeles. 310-392-3777.

Sept. 22-25, CISAC World Congress, Queen Elizabeth II Conference Centre, London. 20-7222-5000.

OCTOBER

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

Oct. 10-12, Hollywood Reporter/Billboard Film & TV Music Conference, Renaissance Hollywood Hotel, Los Angeles. 646-654-4660.

Oct. 15, Australian Record Industry Assn. (ARIA) Awards, Sydney. mm cadam@aria.com.au.

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

Oct. 19, Second Annual World Soundtrack Awards, Ghent, Belgium. christian.deschutter@filmfestival.be.

Oct. 25-26, KLOS Mark & Brian Celebrity Golf Tournament, sponsored by the

Good Works

T.J. Martell Foundation, Coyote Hills Golf

2002 Induction Ceremony, Marriott

Renaissance Center, Detroit. 313-592-0017.

NOVEMBER

Assn. Awards, Ryman Auditorium,

Nashville. 615-742-9210.

Nashville. 615-244-2840.

Nov. 5. Christian Country Music

Nov. 6, 36th Annual Country Music

Submit items for Lifelines, Good

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or at mwhitmire@billboard.com.

Assn. Awards, Grand Ole Opry House,

Oct. 26. Gospel Music Hall of Fame

Club, Fullerton, Calif. 615-256-2002.

A SPIRITED MORNING: BlackHawk

will perform songs from its upcoming CD, Spirit Dancer, June 13 at Vanderbilt University's Blair School of Music in Nashville, An Acoustic Morning With BlackHawk will benefit the Van Stephenson Memorial Cancer Research Fund in memory of one of the band's founding members, who lost his life to melanoma last year. The performance, scheduled for the first day of Fan Fair, will include a celebrity auction and an autograph session with BlackHawk's Henry Paul and Dave Robbins. Contact: Betsv Howe at 615-579-6696.

BLUES BENEFIT: Mandy Moore, Linkin Park, Papa Roach, Missy Elliot. OutKast and Foo Fighters will receive awards during a benefit concert and awards show presented by the American Society of Young Musicians. The event, to be held June 13 at the House of Blues in Los Angeles, will celebrate the nonprofit organization's 10th year of assisting young musicians with workshops, forums, a mentorship program, and financial assistance. Proceeds will go directly to the organization, which is made up of more than 2,000 musicians, songwriters, students, and studio technicians. Contact: Brad Daly at 310-285-9744.





These Songs Were Made for Singing. Nancy Sinatra sings selections from her new album, *California Girl*, at Amoeba Music in Hollywood. The set includes songs with a California theme that were recorded during the course of three decades.

Life Lines

DEATHS

Phil Jones, 71, of lung cancer, May 16 in Walnut Creek, Calif. A 50-year industry veteran, Jones began his career in his native Detroit at Angott's One-Stop and rackjobber Merchants Wholesale. He joined Motown Records in 1960 and moved to Los Angeles with the label, where he served as director of marketing and promotion. From 1974 to 1978, he operated his own label, Raintree Records. He joined Berkeley, Calif.-based Fantasy Inc.-home of Creedence Clearwater Revival and the biggest independently distributed jazz catalog in the U.S.—in 1978 as marketing director and was promoted to executive VP in 1984. The National Assn. of Recording Merchandisers named Jones its man of the year in 1988 for his "outstanding contributions to the independent distributing network." Jones is survived by his wife, four children, and eight grandchildren. A memorial service was held May 22 at the Tri-City Church of Religious Science in Fremont, Calif.

James Page Porrazzo, 48, of cancer, April 13 in Tokyo. Porrazzo was the producer of all-girl Japanese rock band Shonen Knife. He worked for Sony, Virgin, and EMI before becoming general music manager for Fujipacific until the time of his death.

Porrazzo was also founder and moderator of Spectropop, an e-mail discussion group/Web site dedicated to pre-Woodstock pop music. He is survived by his wife and daughter.

George Cates, 91, of heart failure, May 10 in Los Angeles. Cates served as the musical director/ conductor of the Lawrence Welk Orchestra for 30 years. After playing in the Dick Stabile and Henry Busse bands, he joined the Russ Morgan Orchestra as a tenor saxophone player/arranger. He was a division head for Decca Records before meeting Welk, resulting in the long composing and arranging career that garnered him five gold records. Cates is survived by his wife, a son, and two stepchildren.

Billboard

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS 'New Ons" are reported by the networks (not by BDS) for the week ahead

For week ending MAY 19, 2002

SHAKIRA, UNGERNEATH YOUR CLOTHES

MICHELLE BRANCH, ALL YOU WANTED

ANASTACIA, ONE DAY IN YOUR LIFE

MARC ANTHONY I VEROT YOU MARC ANTHONY, I VE BOT YOU FHE CORRS, WHEN THE STARS GO BLUE VANESSA CARLTON, A THOUSANO MIL

IO DOUBT, HELLA GOCO

CELINE DIDN. A NEW DAY HAS COM CELINE DIDN, A NEW BAY HAS EUR SHERYL CRDW, SOAK MP THE SUN GDO GDD DDLLS, HERE IS GONE PINK, OON'T LET ME GET ME CHAD KROEGER, HERD



RUTH HURTS, ADDICTIVE BIG TYMERS, STILL FLY ALICIA KEYS. HOW COME YOU OUN'T CALL ME

P. DIDDY, I NEED A SIRL (PART ONE)
B2K, GOTS TA BE
EMINEM, WITHOUT ME RANDY, FULL MODN LIL' ROMEO, 2 WAY

NAUGHTY BY NATURE FEELS GOOD YING YANG TWINS, SAY FYIY ASHANTI, FOOLISH MARY J. BLIGE, RAINY DAYZ MUSIO, HALFCRAZY

MARKS JUST A FRIEND AVANT, MAKIN GOOD LOVE JAY-Z. SONG CRY

DONELL JONES, YOU KNOW THAT I LOVE YOU LIL BDW WDW, TAKE YA HOME LDVHER, HOLV IT'S GONNA BE NAPPY RDDTS, AWNAW

JA RULE, DOWN AGS CHICK CAM'RON, OH BOY BUSTA RHYMES, PASS THE COURVOISIER PART II NAS, DNE MIC JIM CROW, HOLLA AT A PLAYA

JDE, WHAT IF A WOMAN G-DEP SPECIAL DELIVERY USHER, U DON'T HAVE TO CALL HAMPTONS. MY JACKET P. DIDDY, I NEED A G<mark>IRL [R</mark>EMIX-PART TWO]

ISYSS, DAY & NIGHT

1

CLIPSE, GRINDIN MYSTIKAL TARANTULA LUDACRIS. SATURDAY (000HF 000HI)

INDOP DDGG, UNITERCOVA FUNK (GIVE UP THE FUNK BIG MDE, PURPLE STUFF

NEW ONS

ASHANTI, HAPPY JENNIFER LDPEZ, I M GONNA BE ALRIGHT AMERIE, WHY DON'T WE FALL IN LOVE AMERIE, WHY DON'T WE FALL ONYX, SLAM HARDER SHARRISA, NO HALF STEPPIN ALI, BREATHE IN, BREATHE OUT PASTOR TROY, VICE VERSA



Continuous programming 2806 Opryland Drive, Nashville, TN 37214

TOBY KEITH, MY LIST ALAN JACKSON, ORIVE (FOR DADDY GENE) KENNY CHESNEY, THE GOOD STUFF STEVE AZAR, I OON T HAVE TO BE ME GARY ALLAN, THE ONE BLAKE SHELTDN, OL' REO TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE BRAD PAISLEY I'M GONNA MISS HER WILLIE NELSON, MENDOCINO COUNTY UNE WILLIE NE LSON, MENODOINO COUNTY DA Auson Krauss & Union Station, let me touch i'i u Emerson Drive, i shoulo be sleeping Rebecca Lynn Howard, forgive

LONESTAR, NOT A DAY GOES BY BROOKS & DUNN, MY HEART IS LOST TO YOU DARRYL WORLEY, IMISS MY FRIENO KASEY CHAMBERS, NOT PRETTY ENOUGH TRICK PONY, JUST WHAT I DO TDBY KEITH, I WANNA TALK ABOUT ME TIM MCGRAW, ANGEL BOY

TIM MCGRAY, ANGEL BUY

RASCAL FLATTS, I'M MOVIN' ON
THE SOGGY BOTIOM BOYS, I AM A MAN OF C

TIM MCGRAW, THE COWBOY IN ME TOMMY SHANE STEINER, WHAT IF SHE IS AN ANGE RRODKS & DUNN ONLY IN AMERICA BRUDAS & DUAIN, UNLY IN AMERICA CHRIS CAGLE, I BREATHE IN, I BREATHE OUT CAROLYN DAWN JOHNSON, I DON'T WANT YOU TRACE ADKINS, I'M TRYIN' NICKEL CREEK, THE LIGHTHOUSE'S TALE TRACE ADKINS, HELP ME UNGERSTAND

SHEDAISY GET OVER YOURSELE DEE MESSINA, BET OVER YOURSELF

ID OEE MESSINA, BRING ON THE RAIN

DIAMOND RIO, ONE MORE DAY

MONTGOMERY GENTRY, COLD ONE COMIN' ON GARY ALLAN, RIGHT WHERE I NEED TO BE MARTINA MCBRIDE, BLESSEO KENNY CHESNEY, YOUNG BRODKS & DUNN, AIN'T NOTHING TAMMY COCHRAN, I CRY

ALISON KRAUSS, THE LUCKY ONE **BRAD PAISLEY, SHARP ORESSED MAN** JOE NICHOLS, THE IMPOSSIBLE

PHIL VASSAR, AMERICAN CHILD

EMINEM, WITHOUT ME CHAD KRDEGER HERD P. DIDDY, I NEED A GIRL (PART ONE)
ASHANTI, FOOLISH
MARY J. BLIGE, RAINY DAYZ

LEIDACRIS, SATURDAY (DOOH! DOOH! PD D. BOOM KDRN, HERE TO STAY

CAM'RDN, OH BOY
ALICIA KEYS, HOW CUME YOU DON'T CALL ME SHAKIRA, UNGERNEATH YOUR CLOTHES MUSIC, HALFCRAZY NAPPY ROOTS AWARAN

USHER, UDDN'T HAVE TO CALL PUODLE OF MUDO, DRIFT & DIE WHITE STRIPES, FEL. IN LOVE WITH A GIRL BUSTA RHYMES, PASS THE COURVOISIER PART II ND DDUST, HELLA GOOD MDBY, WE ARE ALL MADE OF STARS GOO GOD DDLLS, HERE IS GONE

JOHN MAYER, NO SUCH THING WEEZER, OOPE NOSE JA RULE, DOWN ASS CHICK

BRANDY, FULL MOON
ANGIE STONE, WISH I DIDN'T MISS YOU YING YANG TWINS, SAY I YI YI

DIRTY VEGAS DAYS ON BY TENACIDUS D, TRIBL TE BDX CAR RACER, I FIEL SO IMX, FIRST TIME

CREED, ONE LAST BREATH

THE STROKES, HARD TO EXPLAIN

AVANT, MAKIN GOOD LOVE TRUTH HURTS, ADDICTIVE
EZK, UH HUH
GASHBOARD CONFESSIONAL, SCRE

AVRIL LAVIGNE, COMPLICATED CUARASHI, STICK 'EM UP

KHIA, MY NECK, MY BACK TWEET, CALL ME

JOHN MAYER, NO SUCH THING NICKELBACK TOO RAD HMMY EAT WORLD, THE MIDDLE MOBY, WE ARE ALL MADE OF STARS LENNY KRAVITZ, STILLINESS OF HEART JENNIFER LDPEZ, ALIVE PAUL MCCARTNEY, YNUR LOVING FLAME BRANDY, FULL MOON PUDDLE OF MUDD, BLURRY DIRTY VEGAS, DAYS GO BY FIVE FOR FIGHTING, EASY TONIGHT JEWEL BREAK ME NORAH JONES, DON'T KNOW WHY THE CALLING, ADRIENNE TOMMY LEE, HOLD ME DOWN DAVE MATTHEWS BAND, EVERYDAY JAVE MATTHEWS BAND, EVERYDAY Course of Nature, Caught in the Sun Enrique Iglesias, Escape/Escapar NDIA.ARIE, VIDEO DHN WILLIAMS, ACROSS THE STARS ALANIS MORISSETTE, HANGS CLEAN ALICIA KEYS, HOW COME YOU DON'T CALL ME WHITE STRIPES, FELLIN LOVE WITH A GIRL CRAIG DAVID, WALKING AWAY BADLY DRAWN BDY, SOMETHING TO TALK ABOLD

CLIP LIST



PAULINA RUBID, OON'T SAY GOODBYE (NEW) NEW FOUND GLORY, MY FRIENDS OVER YOU (NEW DIRTY VEGAS, DAYS GO BY (NEW) [OVEN FRESH]

TDGL PARABOLA CREED, ONE LAST BREATH UNEEU, UNE LAST BREATH
311, AMBER
ELBOW, ASLEEP IN THE BACK
JENNIFER LOPEZ, I'M GONNA BE ALRIGHT
SHEILA NICHOLLS, FAITH
ITH AVENUE JDNES, MOVE ON
AFU-RA HIP MOP -RA, HIP HOP IDDY, (NEEC A GIRL (PART TWO)



THE CALLING, WHEREVER YOU WILL GO PINK, DON'T LET ME GET ME PINK, DON'T LET ME GET ME
SHAKIRA, UNDERNEATH YOUR CLOTHES
ALANIS MDRISSETTE. HANDS CLEAN
CELINE DIDN, A NEW DAY HAS COME
DARREN HAYES, INSATIABLE
MICHELLE BRANCH, ALL YOU WANTED
"IN SUME CHEEDERAND" N SYNC, GIRLFRIEND SHERYL CROW, SOAK UP THE SUN P.D.D.. YDUTH DF THE NATION



NEW

PAPA ROACH, SHE LOVES ME NOT DUR LADY PEACE. SOMEWHERE OUT THERE THE APEX THEDRY, APOSSIBLY TWEET, CALL ME THE VINES, GET FREE

CREED, ONE LAS" BREATH (NEW)
REMY SHAND, ROCK STEADY (NEW)
MODD RUFF, GRIGHATE INEW)
PAULINA RUBID, OON'T SAY GOOGBTE (NEW)
DIRTY CIRCUS, THE TRUTH WE SPEAK INEW)
SHAKIRA, UNDERNEATH YOUR CLOTHES
SWOLLEN MEMBERS, BRING IT HOME FAT JOE, WHAT'S LUY? USHER, U DON'T HAVE TO CALL MDBY, WE ARE ALL MADE OF STARS ASHANTI. FOOLISH ASHANTI, FOOLISH
AVRIL LAVIGNE, COMPLICATEO
REMY SHAND, TAKE A MESSAGE
SUM 41, WHAT WE'RE ALL ABOUT
ND DDUBT, HELLA GODD
GDD GDD DDLLS, HERE IS GONE
PINK, DON'T LET ME GET ME
CHAD KRDEGER, HERO VANESSA CARLTON, A THOUSAND MILES DAVID USHER, A DAY IN THE LIFE





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WESTLIFE, A WORLD OF OUR OWN
NELLY FURTADO,... ON THE RADIO (REME
DARREN HAYES, INSATIABLE DARREM HAYES, INSATIABLE
KYLLE MINOGUE, CANTIGET YOU OUT OF MY HEAD
MARILYN MANSON, TAINTEO LOVE
BLINK-182, STAY THEOTHER FOR THE KIDS
PINK, GET THE PARTY STARTED
NO DOUBT, NELLA BODD
KABAH, LA VIDA OLE YA
CREED, BULLETS
MOBY, WE ARE ALL MADE OF STARS
GARBAGE, BREAKING UP THE GIRL
LINKIN PARK, PAPERCUT
JUANES, A OLOS LE PIDO
ENRIQUE GLESIAS FSCAPF UE IGLESIAS, ESCAPE DESTINY'S CHILD, NASTY GIRL



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TRUTH HURTS, ADDICTIVE
NAUGHTY BY NATURE, FELS GOOD (DON'T WORRY BOUT A THING)
BRANDY, FULL MODON
NAS, ONE MIC NAS, ONE MIC JILL SCOTT, GIMME N*E*R*D*, ROCK STAR MUSIQ, HALFCRAZY THE CLIPSE, GRINDIN' THE CLIPSE, GRINDIN'
LAURYN HILL, LIKE WATER
USHER, U OON'T HAVE TO CALL
DDNELL JDNES, YOU KNOW TH
JA RULE, DOWN A** CHICK ALICIA KEYS, HOW COME YOU DON'T CALL ME GLENN LEWIS, IT'S NOT FAIR



Continuou - programming 9697 E. Mineral Ave , Englewood, CO 80112

ALAN JACKSON, DRIVE (FOR DADDY GENE)
STEVE AZAR, 100NT HAVE TO BE ME (TIL MONDAY)
LONESTAR. NOT A DAY GOES BY
TOBY WEITH, MY LIST
TOMMY SHAME STEIMER, WHAT IF SHE'S AN ANGE!
BRAD PARIES PUR DRIVAN ANGES MED TILE ESSAIN SOR I DIMMY SHARES SIERK, WHAILES HE'S AN A BRAD PAISELY, IM GONJAM RISS HER THE FISHIN RASCAL FLATTS, I'M MOVIN' ON TAMMY COCHRAN, I CRY
EMERSON DRIVE, I SHOULD BE SLEEPING KELLIE COFFEY, WHEN YOU LIE NEXT TO ME TRAVIST RITH, MODERN OAY BONNIE AND I TRAVES CHOWNS, HEIP ME UNDERSTAND
TRACE ADKINS, HEIP ME UNDERSTAND TRACE ADKINS. HEIP ME UNDERSTAND PAT GREEN, THREE HAYS CAROLYN DAWN JOHNSON, I DON'T WANT YOU TO CO KEVIN DE NNEY, THATE SUST JESSIE TRICK PONY, JUST WHAT I OO GARY ALLAM, THE CINE AND Y GRIGGS, TONGHIT I WANNA BE YOUR MANDY GRIGGS, TONGHOO COUNTY LINE BROOKS & DUNN, MY HEART IS LOST TO YOU

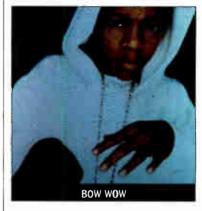


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P. DIDDY, I NEED A GIRL (PART ONE)
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TOYA, NO MATTA WHAT (PARTY ALL NIGHT)
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BRANDY, FULL MODN
GDD GDD DDLLS, HERE IS GONE
CRAIG DAVID, WALKING AWAY
ALICIA KEYS, HOW COME YOU DON'T CALL MIP
RELLY PURTAGO, ... ON THE ADDIO GREWHIBER THE DV
AALIYAH, MORE THAN A WOMAN



CHEWING UP THE SCENERY: The artist formerly known as Lil' Bow Wow (earlier this year he changed his name to **Bow Wow**) is pretty casual when he describes how he's juggling a career in film and music: "There's really nothing hard about it. When I'm not doing movies, I'm doing music. When I'm not doing music, I'm doing movies."



The 15-year-old rapper has joined a growing legion of music artists who've made a smooth transition into films. Earlier this year, Bow Wow had a small role in the Ice Cube flick All About the Benjamins. In the new comedy, Like Mike (which opens in theaters July 3), Bow Wow takes center stage as the star.

In Like Mike, Bow Wow plays Calvin Cambridge, a boy who finds a pair of sneakers once owned by basketball superstar Michael Jordan. The sneakers have magical powers that allow Cambridge to play basketball as a pro; he joins a fictional National Basketball Assn. team and becomes a star player. Getting the part in the movie came

naturally, Bow Wow says: "I heard the

part was mine if I wanted it. I fit the character, and I really wanted to do this movie. There aren't too many roles I get offered where I'm not playing myself." Bow Wow says he changed his name for two main reasons: because he "isn't so little anymore" and because so many other rappers have the word "lil'" as part of their stage name.

Bow Wow realizes that accomplishing so much at a young age and seeming to do it so easily may make people wonder if he'll be spoiled by success. "I'm a positive person, so I don't worry about anyone who might be jealous. I've paid my dues, in my eyes. Everybody told me that this movie career was going to happen, because it ties in so well with the music.'

Bow Wow is featured on Columbia's Like Mike soundtrack. The first single is "Basketball" by Bow Wow and Fabolous, an updated version of the Kurtis Blow hit. July will also be a big month for Bow Wow, as he embarks on the Scream 2 U.S. tour, which launches July 25 in Memphis (see Venue Views, page 25).

IN BRIEF: Alanis Morissette will have her first all-request concert on the Oxygen network June 11 in New York. Through online voting at oxygen.com, fans will determine not only which songs Morissette will perform but also which she will perform acoustically, which will be accompanied by an explanation, and even the concert's stage design. Oxygen airs the Alanis Morissette Custom Concert at 8 p.m. ET June 23 and will stream the show on the Oxygen Web site.

Joan Jett will co-star alongside Gina Gershon in the film Prey for Rock & Roll, about an all-female rock band.

Clear Channel has appointed Troy Hanson director of rock programming for southern Florida. He will help program active rock WZTA and classic rock WBGG, both in Miami. Hanson was PD of WRIF Detroit. In other Clear Channel radio news, Dave Pugh is promoted to regional VP/market manager in Detroit. Pugh was market manager for Clear Channel in Milwaukee. The company also promotes Skip Essick to market manager of Michigan markets Grand Rapids, Battle Creek, and Muskegon. He was market manager of Grand Rapids . . . Sirius Satellite Radio names William Gerski VP of independent distribution. Compiled by Carla Hay.

Urban Acts

Continued from page 1

invigorating neo-soul movement of the past five years. While some are now denouncing that moniker as well, there's no denying that such artists as D'Angelo, Erykah Badu, Jill Scott, Angie Stone, Musiq, India. Arie, and Alicia Keys have been instrumental in refreshing black music's creative direction.

That revitalization is also rubbing off on the hip-hop side of the equation. In addition to innovative mainstays like the Roots and OutKast, Cee-Lo—the Goodie Mob member whose Arista solo album, *Cee-Lo Green and His Perfect Imperfections*, uses hip-hop as a springboard into soul, gospel, rock, funk, and country—debuted at No. 11 on The Billboard 200.

With the mix of styles, the Atlanta native says the high entry for the April 23 release stunned him: "I had braced myself to miss everyone, so my [chart debut] was surprising and shocking for me. I didn't know who would get it."

But, he says, "even the most programmed mind-set is thirsting for something different and genuine. It's simply time for this [originality] again."

Michael Chase, MD of WMMJ Washington, D.C., notes, "There are many groups who come out that seem manufactured. When TLC came out, I was like, 'OK, these girls are here to stay.' But you don't see a lot of that these days. Now it's like [artists] make two or three albums, tour a little, and then they're gone."

MCA has taken its time growing Res' How I Do. The Philadelphia native's album recently topped the Billboard Heatseekers chart and has begun to climb The Billboard 200. The label's long-term commitment has landed Res on both The Tonight Show With Jay Leno and The Late Late Show With Craig Kilborn. Adding to consumer awareness of the album is the success of current single "They-Say Vision."

The slow build suits Res just fine: "We put my album out on the same day Alicia Keys put hers out. She was looking for a big first week; I wasn't. It was decided early on to just put the album out and let people hear it. We sold 100,000 copies on word-ofmouth and press alone. I'd rather crawl before I walk."

Having recently finalized a distribution pact with hip-hop label Rawkus Records and also having signed such acts as Blackalicious, DJ Shadow, and Hi Tek, MCA is seeking a powerhouse stance in the progressive hip-hop movement. MCA president Jay Boberg tells *Billboard*, "It's about being patient and having a long campaign. These are the kinds of innovative acts who, if they break through, will have long careers in a marketplace where it's very hard to have longevity."

Atlantic has been similarly patient with hip-hop collective Nappy Roots, a sextet that hails from Bowling Green, Ky. The group was signed to the label for nearly four years before it released its gold-certified debut, *Watermelon, Chicken & Gritz*, earlier this year. Drawing on the group's Southern roots, the organic album primarily addresses universal themes about life's struggles, with conscious lyrics that

flow over country-funk and rock beats.

"Hip-hop is changing, and a lot of people don't know why," says Nappy Roots member Big V (aka Vito Tisdale). "But it's really cool to just do you. We're not anti-bling bling. But it's the common, nine-to-five man who truly makes the world go round. We want to tell his story, because it doesn't get told."

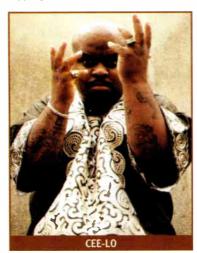
As much as artists talk about their artistic integrity and creating good music, though, the fact remains that record companies can't erase that all-important bottom line. But with this artistic shift, labels seem to be more willing to support their artists' creative visions.

"[The Nappy Roots] represent their own lifestyle and don't feel a need to front with the whole violence and materialism thing," Atlantic co-president Craig Kallman says. "They're more interested in portraying their own lives vividly and not building an image that is not only suspiciously larger than life but just not true to them. That message was so powerful, because it contrasted [with] everything else that was going on in hip-hop."

But that doesn't mean that labels aren't going to the same audiences when trying to promote the artiststhey just don't stop at one format. "We want to knock down barriers and get PDs to open up their minds—not just pigeonhole [Cee-Lo] in a rap category," Arista executive VP Lionel Ridenour says. "We're active at rhythm, crossover, and urban, as well as mix shows, because of his foundation with the Goodie Mob and the Dungeon Family. By no means do we want to exclude the rap community. This isn't too different from the way we approached things with OutKast.'

While labels are beginning to see things differently, Aftermath/Interscope newcomer Truth Hurts thinks things still have a long way to go.

"[My artistic vision] was important to me," she says, "because I had been watching a lot of what was going on in the music industry. I was disappointed that a lot of artists aren't allowed to be themselves. They're often put together, and the things that they're singing or rapping about aren't a part of who they



are. I believe artists should know something about what they're speaking of."

Though it doesn't arrive in stores until June 25, the songstress' debut, *Truthfully Speaking*—an eclectic mix of R&B and hip-hop—is already receiving attention thanks to its Hindi-influenced lead single, "Addictive," which rests at No. 5 on the *Billboard* Hot R&B/Hip-Hop Singles & Tracks chart.

"When Dr. Dre and I started doing my project, we talked about doing different things," Truth Hurts says of "Addictive." "Dre used to always tell me, 'The consumer is ready to hear something new. The record industry is so saturated with the same kind of music. Trust me when I tell you.' I was still a little concerned—I'm not going to lie—because it was different."

INDEPENDENT QUEST

The quest for artistic integrity and creative experimentation is just as strong on the independent front. A



case in point is Boston-based Kabir, whose hip-hop- and Indian-influenced *Cultural Confusion*—on his own Uncle Trouble Music label—recently earned the fledgling artist Boston Music Awards for best hip-hop album and new hip-hop act of the year. Originally from London, the half-Italian, half-Indian Kabir (which means "big" in Arabic), says his influences range from rap and funk to rock and jazz. For gigs he is accompanied by a live band.

"Pursuing hip-hop was the best way to incorporate all of my influences," says Kabir, who also teaches music at a local elementary school and a class in hip-hop history to seventh and eighth graders. "I don't want my music to be one-dimensional.

"My music is a combination of message-oriented lyrics with a melodious raw flow," he continues. "Cultural Confusion is about some of the problems I see in rap, the confusion people make about supporting music that in my mind isn't representative of the wide spectrum in hip-hop culture."

While getting people to hear and enjoy his music is important to Kabir, signing with a major is not. "I feel very comfortable doing the indie hip-hop thing in Boston," says Kabir, who has also performed in New York and London. "There are a lot of inspiring people to work with here, and I do it without having a major behind me. But I don't see myself being an incredibly popular artist. And that's OK. It's more important to make the music I want to make than to conform to patterns of standard consumption."

Making the transition from indie to major on its own terms, MCA's Blackalicious had constructed a fan base that majors could not deny.

"We've built up a following over the past decade, and we went into [signing with MCA] knowing that we had to be us," says Gift of Gab, one-half of the Northern California-based duo that also includes DJ/producer Chief Xcel.

"MCA didn't try to make us change or do anything that is outside of us.

"They came to us with respect," Gab continues. "We respected them as a label, and they had respect for the foundation that we'd built."

With the April 30 release of Blackalicious' MCA debut, *Blazing Arrow*, Gab believes that although it may take time for the duo's sound to catch on, it will ultimately capture listeners. "Of course, there are going to be people who don't understand it at first, and it may be more difficult for us to get radio [support] than the other artists getting mainstream radio play right now. But the music we make is universal, and it's spreading."

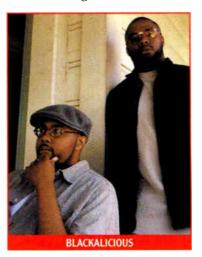
In terms of radio airplay, both Kabir and the members of Blackalicious acknowledge that they receive a good deal of support from college radio. But on the commercial-radio front, particularly for Kabir, airplay has come from alt-rock stations in Boston that play hip-hop—WFNX and WBCN—vs. commercial hip-hop outlets.

BEYOND BLING-BLING

But despite that kind of support and the developing chart success of these urban music acts, WMMJ's Chase still believes it will take a while before radio truly accepts this changing style.

"It's what I like to call the 'no blingbling movement,' "he says. "These guys aren't wearing the diamonds or driving the cars. They're just playing the music. More often than not, I'm seeing a lot more instrumentation, more refined writing skills, more consciousness, emotion, and social commentary as opposed to the ego rap that was so prevalent before. When rap [first] came out, some PDs wouldn't play it. Now, obviously, it's a radio staple. So I think it will be a minute or two before radio really embraces [this style]."

Radio may be slow to support this new breed, but such video outlets as BET are already playing a crucial role in exposing these unconventional artists to consumers. "BET supports these acts because we know our audience will react," says Stephen Hill, the channel's VP of music programming. "These acts offer something fresh; audiences are



attracted to their originality and rejection of the 'bling bling' culture. I don't think it's a mistake that these new, hard-to-define acts come from more rural areas. Their styles are earthy, and their visuals are refreshing."

Consumer reaction on the BET front is something that Tower Records' Washington, D.C., outlet monitors. "BET is very strong in this area," assistant man-

ager Rachel Morris says. "People come to our store looking for what they saw on that channel. Nappy Roots have been a pretty steady seller for us, and Cee-Lo is also doing incredibly well."

According to Nielsen SoundScan, the Nappy Roots' *Watermelon* has sold 414,000 units, while Res' *How I Do* has sold 172,000 copies; Cee-Lo's *Perfect Imperfections* 131,000; and Blackalicious' *Blazing Arrow* 54,000.

HIT THE ROAD

Given radio's ever-tightening playlists, touring has become an integral part of these urban acts' development. "I can't imagine a more important career element than touring, especially in the climate of the industry right now," says Erika Elliott, director of urban music for New York-based venue S.O.B's. "In an industry that's ever more dependent on radio play and 'singles' vs. albums, artists who can develop a solid fan base with or without airplay via touring have a longevity that even chart-topping artists don't enjoy."

Siblings Walt Jr. and Mark Reeder of Philadelphia-based booking agency Big Bloc Entertainment echo Elliott's sentiments. "People are looking more for a live-band feel right now," Walt says. "The Roots pioneered that, then OutKast took it to the next level. Promoters like Al Haymon and Clear Channel, whom we help package shows for, are interested in getting bang for their buck through multiple dates with quality artists."

To determine quality, the Reeders look at artists' chart performance, videos, and street credibility. "You can't sell a secret," Walt says. "The record has to have some validity to it or the video has to, or there must be some kind of street exposure."

Mark adds, "Or we may see someone live who knocks our socks off. Then we'll package that artist with another act to [create] further exposure. Record companies need to do some homework also. With this changing trend in music, they need to adapt their styles for the markets these artists go into."

These new and unconventional acts also offer concertgoers something they don't often get from more mainstream urban artists—a personal connection.

"They offer consumers a better, longer performance generally, because they've spent time developing their live show vs. artists only accustomed to doing track radio dates," Elliott says. "Also, by developing slower and more organically, there is the sense that the consumer 'discovered' the artist and a sense of ownership, where more commercially successful artists often seem contrived."

Radio airplay, retail sales, and other industry aspects aside, this new crop of urban artists shares one thing in common—its love of music for music's sake.

"Far too often, life imitates art and not vice versa," Cee-Lo sums up. "I look at our music sometimes and ponder where we're at in our hearts and minds. Then I look at VH1 and watch [older videos], where you see the perseverance, struggle, pride, and talent of our people. How could anyone have the audacity to let their shit rise [to the top]?"

Additional reporting by Margo Whitmire in Los Angeles.

BEWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter.

Coeff Mayfield

MAXIMUM REMIX: Music historians may quibble with the claim that either **Sean "P. Diddy" Combs** or his Bad Boy label "invented" remixes, but there is no doubt that the Arista-distributed *We Invented the Remix* slams the biggest Nielsen SoundScan week ever for a remix album.

Opening with 255,500 units, Diddy and crew handily squash what at first appeared to be a tight race for No. 1 on The Billboard 200 with rapper Cam'ron (No. 2, 226,000 units) and also flatten the previous best week for a

P. DIRRY & RAD BUT BECOMES PRESENT...
WE INVENTED THE PRESENT...

remix album, set only three months ago by someone with whom Diddy is acquainted, Jennifer Lopez. Her J to Tha L-O! The Remixes became the first remix set

to reach No. 1, when it bowed in the Feb. 23 issue with a then-record sum of 156,000.

Diddy and Cam'ron are both riding hot tracks—at Nos. 2 and 13, respectively, on Hot 100 Airplay—and both contenders opened with consumer-friendly pricing, Diddy's via a discount and Cam'ron's through a rebate. The difference comes down to Diddy's widespread media blitz, hitting Late Night With Conan O'Brien, Live With Regis & Kelly, MTV's Total Request Live, BET's 106 & Park, and Howard Stern's radio show on release week and The Tonight Show With Jay Leno one week earlier.

Cam'ron's consolation prize is the No. 1 rung on Top R&B/Hip-Hop Albums, leading the Diddy posse by an 11.5% margin. The ranks differ between this chart and The Billboard 200 because the R&B/Hip-Hop list is informed by a subset of Nielsen SoundScan stores that specializes in those genres.

TOLD YOU SO: The good news/bad news scenario presaged here last issue comes to pass, as five new albums enter The Billboard 200's first half-dozen slots, yet overall album sales trail those of the same week last year by 10.5% (see Market Watch, page 10). Such lags are common in 2002, but this one is a cinch, given that music stores are competing with another frame in which five albums entered the top 10—including Tool's Lateralus, which opened at No. 1 with a fat 555,000 units.

Still, this issue's crop is not without its bright spots, including career-high sales weeks for **Moby** (No. 4, 152,000 units) and

the aforementioned **Cam'ron**. Moby's 1999 breakthrough *Play* maxed at 58,000 units in the Christmas week of 2000; the first of Cam'ron's three had his high-water mark, when it opened with 115,000.

Two veteran acts shine. **Rush**, at No. 6 with 108,000, races past its previous album, a live outing that peaked at No. 25 in 1999. And **Van Morrison's** bow at No. 25 represents the second-highest peak of his career, surpassed only by 1975's *Saint Dominic's Preview*, which rose to No. 15. This one, however, starts with fewer sales—36,500—than his 1999 title *Back on Top*, which started at No. 28 with 43,000. Of course, there's a lot of that going around these days: **Weezer's** 152,000 units at No. 3 are shy of the 215,000 that its previous album sold when it opened at No. 4 exactly one year ago.

GRAND SLAM: With a hits collection by Chayanne returning to No. 1 last week on Top Latin Albums and notching its fifth week atop Latin Pop Albums, while another by Vicente Fernandez reached the top of Regional Mexican Albums and Marc Anthony continued his 26-week reign over Tropical/Salsa Albums, Sony Discos pulled off a unique accomplishment (Latin Notas, Billboard, May 25). Believe it or not, that marked the first time since Top Latin Albums bowed as The Billboard Latin 50 in the July 10, 1993, issue that one label held simultaneous No. 1s on all four of our Latin albums lists.

There were many near misses in those nine years: There were 137 times that one label locked up three of the four. Sony Discos came closest to holding all four aces most often,



rallying three No. 1 Latin albums on 94 occasions. EMI Latin, enhanced in great measure by Sele-

na's posthumous success, is in second place, picking up three No. 1s in 24 different weeks, while Fonovisa did so 19 times.

Prior to the launch of Top Latin Albums, *Billboard* published the three Latin genre charts on a bi-weekly basis from 1985 to 1993. In those eight years, the only label to log simultaneous No. 1s on all three was—can you guess?—Sony Discos, which did so seven times in 1989 and twice more in 1991.

This issue's charts show how difficult it can be for one company to command all four charts, as Disa's **Los Temerarios** (up 21%) displaces Sony's titles on Top Latin Albums and Regional Mexican Albums, while Univision newcomer **Pilar Montenegro** (up 13%) rises atop the Latin Pop Albums pack.

Singles Minded...

SEEING DOUBLE: For the first time in the 21-year history of Mainstream Rock Tracks, there are two artists with two songs apiece in the top five of the chart. **Puddle of Mudd's** "Drift & Die" moves 7-5, joining "Blurry,"

CHAD HRUCEEN

which holds at No. 3. Mean-while, Nickel-back's Chad Kroeger climbs 5-2 with "Hero," his duet with Default's Josey Scott, while his band's "Too Bad" occupies the No. 4 position.

Kroeger

also turns a double play on Top 40 Tracks, as his "Hero" and Nickelback's "Bad" debut on that chart at Nos. 28 and 39, respectively. This is the first time since Top 40 Tracks was introduced in December 1998 that an artist has debuted with two songs in the same week.

TWO VETS AND A ROOKIE: Although Alan Jackson's sentimental "Drive (For Daddy Gene)" caps Hot Country Singles & Tracks for a second week, the fight for top ink next issue will be a highly charged three-way battle, with Jackson facing heat from longtime chart rival George Strait and relative newcomer Steve Azar. The main unknown element of the battle is the impossible-to-predict impact of Jackson and Strait's appearances at the CBS-televised 37th annual Academy of Country Music Awards May 22.

Though "Drive" dips 123 detections, it finishes 88 spins ahead of Azar's "I Don't Have to Be Me ('Til Monday)," which improves by 220 plays (3-2). Strait's "Living and Living Well" gains 110 detections (4-3) but trails Azar's total spins by 396 plays. While Azar's single shows more growth this issue, both Strait and Jackson are performing on the telecast and at press time are expected to sing their current hits. Both are also nominated in the entertainer of the year and top male vocalist categories. Country programmers are known for lifting live performances for airplay, and a win for either performer in the entertainer category could be the deciding factor in increased airplay of the studio or live versions of the victor's single.

It's also noteworthy that Jackson's runaway hit "Where Were You (When the World Stopped Turning)" is nominated for both single and song of the year. Increased spins for that title may affect artist duplication rules in music programming software at some stations for Jackson in the days following the show, potentially resulting in fewer spins for "Drive."

TYME HAS COME: Big Tymers, the duo consisting of producer Mannie Fresh and Cash Money Records CEO Brian "Baby" Williams, earn their first top 10 single with "Still Fly," which moves 15-10 on the Hot R&B/Hip-Hop Singles & Tracks chart. This accom-

plishment follows on the heels of a stellar No. 1 debut two weeks ago on The Billboard 200 for their album Hood Rich. The last two singles from the Big



Tymers—"Get Your Roll On" and "#1 Stunna"—both peaked at No. 24 on the Singles & Tracks chart.

BE THERE: Following the phenomenal success of its first single "Uh Huh," which spent 10 weeks atop Hot 100 Singles Sales and seven weeks at No. 1 on the Hot R&B/Hip-Hop Singles Sales chart, B2K debuts in the top 10 of both (Nos. 6 and 8, respectively) with second single "Gots Ta Be." "Be" is the latest in DVD releases that are proving to be some labels' choice as an alternative to traditional singles. Besides the video for "Be,' the product also contains behind-the-scenes footage of the group and of the making of the "Be" video, as well as the video for "Uh Huh." Sales of the DVD are linked with "Be" instead of "Uh Huh," because the latter title had already been released as an audio single. The retail launch of "Be" cushions the song from a dip in audience as it climbs 44-43 on the Hot 100 and holds at No. 13 on the Singles & Tracks chart.

ABOUT FACE: At the request of Island Def Jam Music Group, the title of the latest **Scarface** track has been changed from "Guess Who's Back" to the more evasive "Guess?". The song, which features **Jay-Z** and **Beanie Sigel**, climbs 85-79 on the Hot 100 and 38-28 on R&B/Hip-Hop Singles & Tracks.

RE-RAPPING: In the ongoing mission of *Bill-board* to provide the most useful and accurate information regarding the business of music, beginning with the June 8 issue, the Hot Rap Singles chart will be replaced with Hot Rap Tracks. Rather than the current sales-based chart, Hot Rap Tracks will be driven by airplay information from Nielsen Broadcast Data Systems. It will be an audience-based chart, fed by a national panel of 134 mainstream R&B and rhythmic top 40 radio stations.

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11	6 '	4	3	SOUNDTRACK RDADRIUNNER COLUMBIA 86402/IDJMG/CRG (12 98 EQ/18.98)	4	61	65	59		YING YANG TWINS COLLIPARK/IN THE PAINT 8375/XDCH (12.98/17.98) Alley: The Return Of The Ying Yang Twins	58
12	8	1		BIG TYMERS CASH MONEYUNIVERSAL 860997 '/UMRG (18 98 CD) Hood Rich	1	62	51	54	61	RASCAL FLATTS ▲ Rascal Flatts LYRIC STREET 165011/HOLLYWODD (1) 96/18-96) #	43
13	5 :	3		KENNY CHESNEY BNA 67038/RLG (12 98/18 98) No Shoes, No Shirt, No Problems	1	63	32	-	E	TOM WAITS ANTI- 86629(EPITAPH (17.98 CD)	32
14	3 -	-		LAURYN HILL CDLUMBIA 86580/GRG (16 98 EQ/19 98) MTV Unplugged No. 2.0	3	64	50	47	1	ALANIS MORISSETTE MAYERICK 47988/WARRER BRDS, (18:58 CD): MAYERICK 47988/WARRER BRDS, (18:58 CD):	1
15 1	2 1	11	26	PINK ▲ ² M!ssundaztood ARISTA 14718 (12:98/18 98)	6	65	33	-	3	TOM WAITS ANTI-8863/2 FPITAPH (17 98 CD)	33
16 1	4 1	12	24	SHAKIRA ² EPIC G3900 (12.98 EQ/18.98) Laundry Service	3					PACESETTER F ►	
17 1	1 1	10	72	SOUNDTRACK 6 O Brother, Where Art Thou? LOST HIGHWAY/MERCURY 170069/IDJMG (12:98/19 98)	1	66	97	90	18	N*E*R*D* VIRGIN 11521 (10 98 CD)	61
1 8 1	0 (9	23	JOSH GROBAN ▲ 14/JREPRISE 48154/MARNER BROS. (18:95 CD) # Josh Groban	8	67	53	28	U	CEE-LO ARISTA 14682* (12.98/18 98) Cee-Lo Cee-Lo Green And His Perfect Imperfections	11
19 1	3	5		VANESSA CARLTON AMM 493307/INTERSCOPE (18 98 CD)	5	68	64	61	26	KID ROCK ▲ LAVA/ATLANTIC 83482* /AG (12 98/18 98) Cocky	7
20 1	8 2	20	12	LINKIN PARK § [Hybrid Theory] WARNER (1998). 47755 (12 59 19 98)	2	69	60	52	4.7	KIRK FRANKLIN GOSPO CRITIC 7003/20MBA (1) 58/17.58) The Rebirth Of Kirk Franklin	4
	1	T		\$\$ GREATEST GAINER \$\$		70	59	70	12	CHER ◆ WARNER BROS. 47619 (12 98/18 98) Living Proof	9
21 4	16 1	15		SOUNDTRACK SONY CLASSICAL 89932 [18 88 EQ CD] Star Wars Episode II: Attack Of The Clones	6	71	68	73	10	WANTER DIOLS, VIOLET (12 SEE 18 SEE BRAD PAISLEY ● ARISTA NASHVILLE 87880/RIG (11 SE/17 SEE	31
22 2	28 3	32	11	JOHN MAYER AWARE(COLUMBIA 8523 °CRG (7 98 EQ/11 98) \$ AWARE(COLUMBIA 8523 °CRG (7 98 EQ/11 98) \$	22	72	NE	#		ARIO STRIKE 3RD STRIKE Lost Angel HOLLYWOOD 162344 (12.98 CD)	72
23 2	1 1	6	쁘	LUDACRIS & 2 UST NOTE OF HAME SHAPE	3	73	63	64	F3	INDIA.ARIE ▲ Acoustic Soul	10
24 2	20 1	19		PUDDLE OF MUDD ▲ ² Come Clean	9	74	88	84	44	MOTOWN 0137707/UMRG (12 88/1838) CRAIG DAVID ▲ Born To Do It	11
25	NE A		E 8	FLAWLESS/GEFFEN 493074/INTERSCOPE (12 98/18 98) VAN MORRISON Down The Road	25	75	58	63	36	WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98) MICHAEL W. SMITH Worship	20
26 1	16 2	22	18	EXILE/UNIVERSAL 589177/UMRG (18.98 CD) ALAN JACKSON Drive	1	76	76	87	36	REUNION 10025/Z0MBA (11 98/17.98) TOBY KEITH ▲ Pull My Chain	9
27	NEW	9	17	ARISTA NASHVILLE 67039/RIG (12 98/18 98) RUFF ENDZ Someone To Love You	27	77	73	62	25	DREAMWORKS (NASHVILLE) 450297/INTERSEDPE (12 98/18 98) BUSTA RHYMES Genesis	7
28 2	22 2	21	36	EPIC 85691* (12 98 EQ/12 98) NICKELBACK ▲ ⁴ Silver Side Up	2	78	66	44	-	J 20009* (1/2 94/18.98) BIG MOE Purple World	29
29 2	3 2	25	23	ROADRUNNER 618-885/IDJMG (12.98)18.96) NO DOUBT ▲ Rock Steady	9	79	81	68	28	WRECKSHOPIPRIORITY 50244CAPITOL (12:38-17:98) BRITNEY SPEARS Britney	1
30 2	4 1	8	37	INTERSCOPE 493158* (12 98/18 98) SYSTEM OF A DOWN Toxicity	1	-80	75	49		JIVE 41776/20MBA (12 98/18 98) BLACKALICIOUS Blazing Arrow	49
31 3	0 2	23	11	AMERICAN/COLUMBIA 66059°/CRG (12 98 EQ/18 98) BRANDY ▲ Full Moon	2	81	70	58		MCA 1/2806* (14.98 CO) KYLIE MINOGUE ● Fever	3
32 1	5 -		2	ATLANTIC 83493*/AG (12 98/18.98) NAUGHTY BY NATURE licons	15	82	NE	W	1	CAPITOL 37870 (6.98/17.98) SOUNDTRACK WWF: Tough Enough 2	82
33 2	9 2	7	12	TVT 2340° (13.98/17.98) NAPPY ROOTS ● Watermelon, Chicken & Gritz	24	83	55			VARIOUS ARTISTS The Family Values Tour 2001	55
34 2	6 1	14	7	ATLANTIC 83524/4G (7.99/11.98) TWEET Southern Hummingbird	3	84	100	88	98	THE LABEL/ELEKTRA 62762/EEG (18.98 CD) THE WHITE STRIPES White Blood Cells	61
	7 3	4	12	THE GOLD MIND/ELEKTRA 62746/EEG (12.98/18 98) NORAH JONES Come Away With Me	17	85	34		- Sa.	SYMPATHY FOR THE RECORD INDUSTRY/THIRD MAN 27124*/V2 (13 98 CD) \$ COAL CHAMBER Dark Days	34
	0 5		10	BLUE NOTE 32088/CAPITOL 19.98 CDI # BARRY MANILOW Ultimate Manilow	3	86		50	n	ROADRUNNER 618484/DJMG (18 98 CO) ELVIS COSTELLO When I Was Cruel	20
	9 4		-	BMG HERITAGE 100B0/AHISTA (12 99/18 98) JENNIFER LOPEZ ▲ J To Tha L-0! The Remixes	1	87	69			ISLAND 586775/IDJMG (18.98 CD)	3
	25 1		•	EPIC 86399* (12.98 EQ/18 98)	5			-		SMACK DDWN*/CDLUMBIA 85211/CRG (12 98 IIQ:18 98)	+
	\perp			UNIVERSAL 017115/UMRG (19:88 CO)	↓	38		77		TIM MCGRAW ▲² Greatest Hits CURB 77978 (12 SW18-98) TIM MCGRAW ▲ Sea This Cursus Davie	4
	1 2	4		USHER ▲ 3 8701 ARISTA 14715* (12 38/18 98) ENDIQUE ICLESIAS: ▲ 2	4	89		95		TIM MCGRAW Set This Circus Down CURB 78711 (12 58/18-98) LICORASTANIA Set This Circus Down CURB 78711 (12 58/18-98)	2
	7 2			ENRIQUE IGLESIAS Escape INTERSCOPE 493148 (12.89/18 36)	2	90			26	HOOBASTANK ISLAND 586435/10,JMG (18 98 CD) AUGUSTAN (CL. 19 1	25
	9 3			JA RULE Pain Is Love MURDER INC./DEF_JAM 586437*/IDJMG (12 98/19 98)	1	91		65		JAHEIM ▲ [Ghetto Love] DIVINE MILL 47452*/WARNER BROS. [11.98/17/48]	9
	5 3			MARY J. BLIGE ▲ ² No More Drama (2002) MCA 112808* (12.98/18.98)	14	92		80	3.0	REMY SHAND The Way I Feel	39
-	9 1	-		BONNIE RAITT CAPITOL 31816 (12 98/18 98) Silver Lining	13	93	72		चर्चे .	MERCYME IND/WORD 86133/WARNER BRDS (16 98 CD) #	67
	37 4	4	10	MICHELLE BRANCH MAYERICK 47985/WARNER BROS. (17 98 CD) The Spirit Room	28	94		74	20	ANGIE STONE ● Mahogany Soul J 20013* (12 99/18 98)	22
45 4	4 3	8	10	B2K ● B2K EPIC 85457 (12 98 EQ/18 98)	2	95	54		2	KELLIE COFFEY BNA 67040/RLG (10.387/6.98) When You Lie Next To Me	54
46 4	3 4	11	34	P.O.D. ▲ ² Satellite ATLANTIC 83475\\AG (11 38/17 98)	6	96	95	86	14	UNWRITTEN LAW INTERSCOPE 4931-39* (14-98 CD)	69
47 4	1 3	1	24	FAT JOE ▲ J.O.S.E.: Jealous Ones Still Envy TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98)	21	97	96	85	51	SOUNDTRACK DREAM/WDRKS 450305/INTERSCOPE (12 98/18.98) Shrek	28
40 0	8 3	30	3	AVANT Ecstasy MaGIC JOHNSON 112899/MCA (12 98/18 98)	6	98	85	60	4	RL	53
48 3											

VEEK	WEEK	AGO	NO.N			No.	VĚEK	WEEK	AG0	SON		NO
THIS WEEK	LAST WEEK	2 WKS. AGO	Ī	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEK	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
100	NE	V		DEADSY DREAMWORKS 450301/INTERSCOPE (12 98 CD)	Commencement	100		157	141	32	THE STROKES RCA 68101* (17 98 CD) Is This It	33
101 7	4	24	T	ALI FO' REEL/UNIVERSAL 017104/UMRG (18.98 CD)	Heavy Starch	24	152	82	-		EARSHOT Letting Go WARNER BROS 47961 (11 98 CD)	82
102 9	8	98	15	DIANA KRALL A VERVE 549846/VG (12 98/18 98)	The Look Of Love	9	1!53	135	128	1	WILLIE NELSON LOST HIGHWAY 18-231/MERCURY (NASHVILLE) (12 98/18 98) The Great Divide	43
103 1	11	93	4	LOUIE DEVITO DEE VEE 0002/MUSICRAMA (18 98 CD)	Louie DeVito's Dance Factory	92	154	148	111		ADEMA ARISTA 14996 (11.98/17.98) Adema	27
104 8	3	78	10	GLENN LEWIS EPIC 85/87* (12:98 EU/17:98)	World Outside My Window	4	1:55	130	134	-14	ALISON KRAUSS + UNION STATION New Favorite ROUNDER 610499/IDJMG (11.58/17.58)	35
105 1	08 1	114	13	GARY ALLAN MCA NASHVILLE 170201 (11 98/17 98)	Alright Guy	39	1156	138	140	27	GARTH BROOKS Scarecrow CAPITOL INASKYULE) 31309 (10 98/18 98)	1
106 8	4	75	*1	NEIL YOUNG REPRISE 48111 'AWARNER BROS. (18.98 CD)	Are You Passionate?	10	157	159	119	9	DASHBOARD CONFESSIONAL VAGRANT 394 (11 188 CD) is	119
107 9	4	97	15	VARIOUS ARTISTS ●	Totally Country	12	158	162	182	1	GEORGE STRAIT MCA NASHVILLE 170280 (11 98 CD) The Best Of George Strait: 20th Century Masters The Millennium Collection	76
108 1	03 1	100	41	BNA 67043/RLG (12.98/17.98) SOUNDTRACK ▲ ²	Moulin Rouge	3	159	169	185	10	THE CORRS WH1 Music First Presents: The Corrs — Live In Dublin 1831AWA/ATTA/TIC 83533/AG (12 98/18 98)	52
109 1	06 1	107	74	INTERSCOPE 493035 (12.98/18.98) SOUNDTRACK 3	Coyote Ugly	10	160	127	157	27	ROD STEWART ● The Very Best Of Rod Stewart	40
110 9	0.	=	20	CURB 78703 (11 96/17 98) WILL DOWNING	{Sensual Journey}	90	161	121	106	. 10	WARNER BROS. 78328 (12 98/18 98) MICHELLE WILLIAMS Heart To Yours	57
111 10	02	91	26	GRP 589610/VG (18 98 CD) KENNY CHESNEY 2	Greatest Hits	13	162	164	116	83	MUSIC WORLD/COLUMBIA 86432/CRG (12 98 EQ/18 98) KEKE WYATT Soul Sista	33
112 9	3	79	173	BNA 6797&RLG (12.98/18.98) JIMMY BUFFETT	Far Side Of The World	5	163	133	108	12	MCA 112609* (12:88/18:88) X-ECUTIONERS Built From Scratch	15
113 8	30		9	MAILBOAT 2005 (10 98/18 98) FOREIGNER	Complete Greatest Hits	80	164	163	160	42	LOUD/COLUMBIA 86410°/CRG (12 98 EQ/17 98) FIVE FOR FIGHTING America Town	54
114 1	12 1	18	78	ATLANTIC 78266/RHINO (12 98/18 98) TRAVIS TRITT ▲	Down The Road I Go	51	165	166	161		AWAREI COLUMBIA 53759/CRG (7 38 EQ/17.38) \$ THIRD DAY Come Together	31
115 1	19	96	82	COLUMBIA (NASHVILLE) 62/65/SONY (NASHVILLE) (11.98 EQ/17.98) MYSTIKAL	Tarantula	25	166	186	164	41	PETE YORN musicforthemorningafter	111
	2		51	JIVE 41770*/ZOMBA (12 98/18 98) C-MURDER	Tru Dawgs	67	167				COLUMBIA 86244*/CRG (7 99 EQ/12 98) \$ SOUNDTRACK Queer As Folk: The Second Season	167
	29 1	101	4.4	D3 9993/RIVIERA (19.98 CO) AALIYAH 2	Aaliyah	1		124			RCA VICTOR 63921 (18 98 CD) JOHN TESH A Deeper Faith	56
	36 1	_	21	BLACKGROUNO 10082* (12 98/18 98) THE HIVES	Veni Vidi Vicious	118	169		150		FAITH MD 34591/GANDEN CITY 11 98/17 98) YOLANDA ADAMS Believe	42
	07 1	_	10.4	EPITAPH/SIRE 48327 /WARNER BROS (16 98 CD) #	All That You Can't Leave Behind	3		174			ELEKTRA 82990/EEG (12 99/18 98) FLAW Through The Eyes	139
	16		15.7	INTERSCOPE 524653 (12.98/18.98) BAHA MEN	Move It Like This	57		_			REPUBLIC/UNIVERSAL 014891/UMRG (12.98 CD) \$	1
	_			S-CURVE 37980/CAPITOL (6.98/18.98)				REE			CHRIS CAGLE ● Play It Loud	164
	01 1	_		MARTINA MCBRIDE A RCA INASHVILLE (67012/RLG (12.98*18.98)	Greatest Hits	5		150	\vdash		TRAIN \$\(\triangle^2\) AWARELOLUMBIA 65884/CRG 12.56 EQ/18 98) Drops Of Jupiter	6
	51 1	_		TRICK PONY WARNER BROS. (NASHVILLE) 47927/WRN (11.98/17.98)	Trick Pony	91	1 3	137	Ш		ANDREA BOCELLI A Cieli Di Toscana PHILIPS 589341 (12 98/18.98)	11
	26 1	_	1000	OUTKAST A ARISTA 2693° (12 96/18 98)	Big Boi & Dre Present OutKast	18	174		125	7	ANN NESBY Put It On Paper IT S TIME CHILD 017391/UNIVERSAL (12 98/18 98)	62
124) 10	4		3.1	TENACIOUS D EPIC 86234* (18 98 £0 CO)	Tenacious D	33	175		W	5.81	KHIA FEATURING DSD DIRTY DOWN 751132/ARTEMIS (17.98 CD) 4	175
125 9	9	89	100	VARIOUS ARTISTS SPARROW 38887 (16 98 CD)	Dove Hits 2002	74	176	170	168	(13) 	JARS OF CLAY theeleventhhour essential/silvertone 10629/ZOMBA (17.98 CO)	28
126 1	25 1	09	40	DROWNING POOL ▲ WINO-UP 13065 (18 98 CD)	Sinner	14	177	RE E	NTRV	35	JAY-Z ▲ ² ROC A-FELLA/DEF JAM 586396*/IOJMG (12:98/19:98) The Blueprint	1
127 1	14	99	-1	OZZY OSBOURNE ● EPIC 63560 (12 98 EQ/18 98)	Down To Earth	4	178	181	177	63	ALIEN ANT FARM ANThology NEW NOIZEIDREAMWORKS 490293INTERSCOPE (12.99/18.98) ANThology	11
128 1	32	92	22	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 86130/CRG (12 98 EQ/18 98)	Doggy Bag	11	179	168	153	. 3	MOBB DEEP LOUD/COLUMBIA 85889*/CRG (12.98 EQ/18.98) Infamy	22
129 7	8	72	-1	MICHAEL BOLTON JIVE 41780/ZOMBA (12 98/18 98)	Only A Woman Like You	36	180	N 246	NTRY	11	311 From Chaos #0LCANO 32184/ZOMBA (11 98/17 98)	10
130 1	13 1	05	9	SOUNDTRACK ● v2 z7119 (12:90/18:38)	1 Am Sam	20	181	117	172	GV I	FRANK SINATRA Greatest Love Songs REPRISE 78295/WARNER BROS (1/2 58/18 98)	32
131 1	43 1	130	k.	THE CALLING RCA 67585 (11 98/17 98) 6	Camino Palmero	36	182	175	179	22	LENNY KRAVITZ ▲ 3 Greatest Hits VIRGIN 50316 (12 98/18 98)	2
132 1	28 1	32	\$.7	BROOKS & DUNN ▲ ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	4	183	147	81	21	VARIOUS ARTISTS Sharp Dressed Men: A Tribute To ZZ Top RCA (NASHVILLE) 67039RLG (12 98/15 98)	81
133 1	41 1	145	47	LONESTAR A BNA 67011/RLG (12-98/18-98)	I'm Already There	9	184	165	112	ΝŪ	SOUNDTRACK IMMORTAL 1206**/VIRGIN (18:96 CD)	26
134 1	15 1	17	27	JEWEL & ATLANTIC 835191/AG (12.98/18.98)	This Way	9	185	197	195	24	GREEN DAY REPRISE 481 45/WARN4ER BROS. (18:38:CO) International Superhits!	40
135 1	49 1	165	<i>a</i> a	PRINCE WARNER BROS 74272 (18 98 CD)	The Very Best Of Prince	66	186	146	124	-11	SARAH BRIGHTMAN REALLY USERUL SRISSO BECA BROADWAY (18 98 CO)	124
136 16	05	=	-20	VARIOUS ARTISTS SIDE ONE DUMMY 17237 (6 98 CD)	Atticus:Dragging The Lake.	105	187	187	144	43	'N SYNC A ⁵ Celebrity	1
137 1	44 1	121	24	VARIOUS ARTISTS ▲3	Now 8	2	1 88	195	166	28	JIVE 41758/20MBA (12.98/18.98) PETEY PABLO Diary Of A Sinner: 1st Entry	13
138 1	54 1	26	23	EM/UNIVERSAL/SONY/ZOMBA 11154/VIRGIN (12 98/19 98) JOE ●	Better Days	32	189	176		5.8	JIVE 41723/ZOMBA (1198/1798) JO DEE MESSINA ▲ Burn	19
139 1	23 1	110	30	JIVE 41786,20MBA (12.98/18.98) MAXWELL ▲	Now	1	190	172	188	65	VARIOUS ARTISTS Passion: Our Love Is Loud	77
140 14	45 1	29	70	COLUMBIA 67136*/CRG (12 98 EQ/18 98) NELLY 8	Country Grammar	1	191	191	154	198	SIXSTEPS 51923/SPARROW (16.98 CO) SADE Lovers Live	10
141 1	58 1	137	69	FO' REEL/UNIVERSAL 15/743*/UMRG (12 98/18 98) JENNIFER LOPEZ 3	J.Lo	1	192	188	167	- Cal	EPIC 88:373 (12:98 EQ/18 98) PLUS ONE Obvious	29
	42 1			EPIC 85965 (12.98 EQ./18.98) DAVE MATTHEWS BAND 3	Everyday	1	193	_	200	5	14S/ATLANTIC 83527/AG (11 98/17.98) ORIGINAL CAST RECORDING Mamma Mia!	169
155	+	_	73	RCA 67988 (11.98/18.98) NELLY FURTADO 2	Whoa, Nelly!	24	194	_	NERV	1	DECCA BROADWAY 543115 (18 98 CO) 12 STONES 12 Stones	164
	34 1			DREAMWORKS 450217/INTERSCOPE (12.98/18 98) # ROB ZOMBIE •	The Sinister Urge	8	195		163	6	WIND-UP 13885(9.98 CD) 4 TOMMY SHANE STEINER Then Came The Night	71
	09	4		GEFFEN 493147-/INTERSCOPE (12 98/18 98) TREY ANASTASIO	Trey Anastasio	45	196	-	194		RCA (NASHVILLE) 67041/RLG (16.98 CO)	-
	80		40	ELKTRA 62/49/EEG (1898 CO) EMINEM & 8	The Marshall Mathers LP	1	197				Luther Vandross J 20007 (12 98/18/38) VARIOUS ARTISTS Luther Vandross Verve//Remixed	197
	39 1	115	R	WEB/AFTERMATH 490629*/INTERSCOPE (12 98/18 98)	How I Do	115			EVV		VERVE 589506*/VG (18 98 CD)	-
	1			MCA 112310* (8.98/12.98) #			•		W 152		DEFINITIVE JUX 27" (16.98 CD) ♣	198
	18 1	-1	65	INTEGRITY 61001/TIME LIFE (19 98 CD)	Songs 4 Worship — Shout To The Lord	51	199	_	152		ANDREW W.K. ISLAND SesSes "IDJ.MG (12 99 CD) ±	84
	20 1		* 0	THE BEATLES 8 APPLE 2927S/CAPITOL (12 29/18 98)	T-1 - 0# Y P	1	200	RE-E	NTRY	33	TOOL A TOOL DISSECTIONAL/VOLCANO 31160/ZOMBA (12 98/18 96) Lateralus	1
150 1	oo [1	33	49	BLINK-182 🛕 ² MCA 112627 (12 98-18 98)	Take Off Your Pants And Jacket	1						

■ Albums with the greatest sales gains this week. ■ Recording Industry Assn. Df America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA sertification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (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 (Plot). △ Certification of 200,000 units (Plot). △ Certification of 200,000 units (Plot). △ Certification of 200,000 units (Multi-Platinu). △ Sterisk 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 wholescale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker limpact shows albums removed from Heatseekers this week. ♣ indicates past or present Heatseeker time. C2022, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.



	INE 1		Billboard TOP BLUES	ALBUMS
THIS WEEK	LAST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
-				
1	1	2	曾 NUMBER 1 曾 ETTA JAMES & THE ROOTS BAND PRIVATE MUSIC 11633/RCA	2 Weeks At Number 1 Burnin' Down The House
2	2		PEGGY SCOTT-ADAMS MISS BUTCH 4019/MARDI GRAS	Hot & Sassy
3	3		B.B. KING & ERIC CLAPTON ▲ ² OUCK/REPRISE 47612/WARNER BROS	Riding With The King
4	6	3,0	COREY HARRIS ROUNDER 613194	Downhome Sophisticate
5	8	3)	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	Live At Montreux 1982 & 1985
6	4	H.	VARIOUS ARTISTS	Get The Blues!
7	9	W.	ETTA JAMES CHESS 112498IMCA	Love Songs
8	5	10.	ROBBEN FORD	Blue Moon
9	7	-61	DELBERT MCCLINTON NEW WEST 8024	Nothing Personal
10	1	-	ROY ROGERS EVIDENCE 26121	Slideways
11	15		VARIOUS ARTISTS	Red White & Blues
12	П	W	PRECIOUS BRYANT TERMINUS 50201	Fool Me Good
13	13		VARIOUS ARTISTS	Pure Blues
14	12	62	BUDDY GUY SILVERTONE 41751/20MBA #	Sweet Tea
15	14		LITTLE CHARLIE & THE NIGHTCATS ALLIGATOR 4883	That's Big!

JL 2	JNE 1 2002		Billboard TOP REGGAE ALBUMS
THE WHEN	ARTIST IMPRINT & NUMBER/DISTRIBUTING		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
1	1	11/1	BOB MARLEY AND THE WAILERS Legend (Deluxe Edition)
2	3		UB40 The Very Best Of UB40 VIRGIN 50525
3	2	М	SHAGGY Mr. Lover Lover (The Best Of ShaggyPart 1)
4		117	VARIOUS ARTISTS Reggae Gold 2002
5	5		CAPLETON Still Blazin
6	4		BOB MARLEY AND THE WAILERS TUFF GONGHISLAND/UTV 542855/UMRG ONE LOVE: The Very Best Of Bob Marley And The Wailers
7	7		TANTO METRO & DEVONTE The Beat Goes On SHOCKIMG VIBES 1621**PVP
8	6		DAMIAN "JR. GONG" MARLEY MOTOWN 014742/UMRG Halfway Tree
9	9		VARIOUS ARTISTS Ragga Ragga Ragga 16 GREENSLEEVES 268
10	8		SIZZLA The Best Of Sizzla: The Story Unfolds
11	11		VARIOUS ARTISTS Dancehall Xplosion 2002 JAMDOWN 40058
1 2	10	ī.	VARIOUS ARTISTS Reggae Xplosion 2002 JAMDDWN 40059
113	12	W	SANCHEZ Stays On My Mind
14	15	Ш	BOB MARLEY AND THE WAILERS Exodus (Deluxe Edition) TUFF GONG/ISLAND 586408/IOJMG
15	13		VARIOUS ARTISTS P 1623* Reggae Gold 2001

RLD ALBUMS	JUNE 1 Billboard TOP W				
Titl	ARTIST IMPRINT & NUMBER/DISTRIBUTING		LAST WEEK	HIS WEEK	
7 Weeks At Number Move It Like Thi	BAHA MEN S CURVE 37980/CAPITOL		1		
Desahog	PILAR MONTENEGRO	17.3	2	2	
Black Ivory Sou	ANGELIQUE KIDJO	5.)	4	3	
Monsoon Weddin	SOUNDTRACK MILAN 35981	Z.	3	4	
de World Over: A 40 Year Celebratio	THE CHIEFTAINS RCA VICTOR 63917	Ш	5	5	
Buddha-Bar I	DAVID VISAN GEORGE V 71002		6	6	
Alone in iz Worl	ISRAEL KAMAKAWIWO'OLE BIG BOY 5907/THE MOUNTAIN APPLE COMPANY	Ш	7	7	
Vhunze Mot	OLIVER MTUKUDZI PUTUMAYO 199		15	8	
Who Let The Dogs Out (2002	BAHA MEN S CURVE 38431/CAPITOL	V.	8	9	
Ameli	SOUNDTRACK VIRGIN 10790		9	10	
Attractio	PARIS COMBO ARK 21 10079		10	11	
World Loung	VARIOUS ARTISTS PUTUMAYO 198		11	12	
Espiritu Viv	SUSANA BACA LUAKA BOP 11946/VIRGIN		12	13	
Paris Lounge	VARIOUS ARTISTS WAGRAM 79581/MUSICRAMA	W	171	13	
1 Giant Lea	GIANT LEAP PALM PICTURES 2077/RYKODISC		13	15	

	JUNE 1 2002		Bi	Ilboard TOP CONTEMPORARY CHRISTIAN ALBUMS
×	ΕK	99	Εn	
FHIS WEEK	LAST WEEK	2 WKS. AGO		
皇	ANTICE AND ANTICE AND		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title	
-		2		
69				當 NUMBER 1 曾 26 Weeks At Number 1
	1	1		P.O.D. A ⁷ ATLANTIC 83485°/CHORDANT Satellite
2 3	3	2	17:11	KIRK FRANKLIN • GOSPO CENTRIC 70037/PROVIDENT The Rebirth Of Kirk Franklin
4	4	4	-	MICHAEL W. SMITH • REUNION 10025/PROVIDENT Worship MERCYME ING 5133/WORD # Almost There
5	5	5		
6	6	7		
7	7	6		VARIOUS ARTISTS A INTEGRITY 61001/TIME LIFE Songs 4 Worship—Shout To The Lord MICHELLE WILLIAMS MUSIC WORLD/CDLUMBIA 82272/WORD Heart To Yours
(3)	11	10		
9	8	13		THIRD DAY ESSENTIAL 10868/PROVIDENT Come Together JOHN TESH FAITH MO/GARDEN CITY 34591/WDRD A Deeper Faith
10	9	8	5	YOLANDA ADAMS ELEKTRA 67-99 CHORDANT Believe
11	12	12		JARS OF CLAY ESSENTIAL/SILVERTONE 106/39/PROVIDENT theeleventhhour
12	-	16	3/0	VARIOUS ARTISTS SIXSTEPS SPARROW 1923/CHORDANT Passion: Our Love Is Loud
13		11		PLUS ONE H3/ATLANTIC 83527/AWORD Obvious
14	16	21		VARIOUS ARTISTS EMICHRISTIAN/PROVIDENT/WORD/SPARROW 1850/CHORDANT WOW Hits 2002
15		15	-	NEWSBOYS SPARROW 1846/CHDRDANT Thrive
16	-	14		REBECCA ST. JAMES FOREFRONT 2587/CHORDANT Worship God
17		19	E 7 W	ZOEGIRL SPARROW 1828 CHORDANT & Life
18		17		
19	18	-	211	
20	23			DONNIE MCCLURKIN A VERLY 43150/PROVIDENT 4 Live In London And More RACHAEL LAMPA WORD 56182 4 Kaleidoscope
21	19	9	70	COMMISSIONED VERITY 43190 PROVIDENT The Commissioned Reunion "Live"
22	21	22	T F	VARIOUS ARTISTS ESSENTIAL 10622/PROVIDENT City On A Hill: Sing Alleluia
23	22	23	12.1	NICOLE C. MULLEN WORD 86127 \$ Talk About It
24	25	24	57.1	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 70016/PROVIDENT \$ Awesome Wonder
25		18		WOODY ROCK GOSPO CENTRIC 70030/PROVIDENT \$ Soul Music
26	31	35	100	GINNY OWENS ROCKETOWN 86189WORD 4 Something More
27	29	29	1,50	TONEX VERITYUNG 43177/PROVIDENT \$ 02
28	38		33	THIRD DAY • ESSENTIAL 10670 PROVIDENT Offerings: A Worship Album
29	27	28	43	WATERMARK ROKETOWA BEST WATER A CONSTANT OF THE CONSTANT OF TH
30	_	36	(42)	AVALON SPARROW 1758 CHORDANT Oxygen
31	_	38	10	AVALON SPARROW 1936/CHORDANT 02/Avalon Remixed
32	26		20	VARIOUS ARTISTS • INTEGRITY 1788/TIME LIFE Songs 4 Worship—Be Glorified
33	39		FFI	JENNIFER KNAPP GOTEC 2949CM080ANT The Way I Am
34		34	575	BISHOP T.D. JAKES DEXTERITY SOUNDS EMI GOSPEL 03341CHORDANT Woman Thou Art Loosed: Worship 2002—Run To The Water The River Within
33			833	TOBYMAC FOREFRONT 5294/EHORDANT \$ Momentum
36	32	27	521	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2364/CHORDANT I'll Fly Away
3		ULI	5(0)	BEBE MOTOWN DISPOSIPROVIDENT Live And Up Close
33	100	1117	43	JUMP 5 SPARROW 1913/CHORDANT & Jump 5
9		Dali	Œ	OUT OF EDEN GOTE 2850[CHOROANT # This Is Your Life
40		1116	F	CAEDMON'S CALL ESSENTIAL 10621/PROMPENT In The Company Of Angels—A Call To Worship
			-	

	UNE 2002			Billboard TOP GOSPE	L ALBUMS
X	EK	2 WKS. AGO	5.1		
THIS WEEK	LAST WEEK	SA	211		
을	AST.	ž		ADTICT	
	2	7	5.3	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			-	NUMBER 1	13 Weeks At Number 1
9	1	1	500	KIRK FRANKLIN GOSPO CENTRIC 70037-20MBA	The Rebirth Of Kirk Franklin
2	2	2	2.5	MICHELLE WILLIAMS MUSIC WORLD COLUMBIA 86432/CRG	Heart To Yours
3	3	3	251	YOLANDA ADAMS ELEKTRA 62690/EEG	Believe
4	4	5	51.5	VARIOUS ARTISTS • EMI CHRISTIAN/WORD/VERITY 43188/ZOMBA	WOW Gospel 2002
5	5	7	57.6	DONNIE MCCLURKIN A VERITY 43150/ZOMBA #	Live In London And More
6	6	4		COMMISSIONED VERITY 43190/ZOMBA	The Commissioned Reunion "Live"
	12	10		BRENT JONES + T.P. MOBB HOLY ROLLER 20323/EMI GOSPEL \$	beautiful
8	8	9	11(4)	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 70016/ZOMBA 4	Awesome Wonder
9	9	8	-50	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 20360 EMI GOSPEL	● Go Get Your Life Back
	1		C-14	◆ HOT SHOT DEBUT ◆	
1.0		95	20.00	VANESSA WILLIAMS BAJADA 5392/LIGHT	Vanessa
111	7	6		WOODY ROCK GDSPO CENTRIC 70030 ZDMBA \$	Soul Music
12	15	17	2.3	SHEKINAH GLORY MINISTRY KINGOOM 001	Praise Is What I Do
				S GREATEST GAINER S	
	20	16		WILLIE NORWOOD ATLANTIC 83416/AG #	'Bout It
14	11	11	7.6	TONEX VERITY/JUVE 43177/ZOMBA A	02
15	10	13	Hav	BISHOP T.D. JAKES DEXTERITY SOUNDS 20334/EMI GOSPEL Woman Thou Art Loosed:	Worship 2002—Run To The Water The River Within
16	14	14	-33	BEBE MOTOWN 016705/UMRG	Live And Up Close
17	21		22	RAY BADY GOSPO CENTRIC 70039/ZOMBA	Mission K.O.B. (Keep On Believin')
18	16	12	-0	JOE PACE & THE COLORADO MASS CHOIR INTEGRITY/WORD 86188/EPIC	Glad About It!
19	18	21	45	DOUG & MELVIN WILLIAMS BLACKBERRY 1631/MALACO	Duets
20	13	15		CECE WINANS WELLSPRING GOSPEL 51826/SPARROW	CeCe Winans
21	19	20		THE WINANS WARNER BROS. 78280/RHINO	The Very Best Of
22	17	23	1.13	THE BROOKLYN TABERNACLE CHOIR M2.0 COMMUNICATIONS/WORD 86186/WARNER BR	os. Be Glad
	23	27	231	JOANN ROSARIO FHAMMOND/VERITY 43167/ZOMBA Fred Hammo	ond Presents Joann Rosario: "More, More, More"
	22	18	E01	REV. CLAY EVANS AND THE AARC MASS CHOIR MEEK 4014 A	Constantly
	31	24	$\Omega \lambda$	ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY AMEN 1503	Turn It Around
(26)	29	25	-Y)	SOUNDTRACK NEW SPIRIT 3510/TYSCOT	Tae-Bo Inspirational: Walk By FaithNot By Sight
27	39	22	40)	NEW CREATION OF GOD AMEN 1502	He's All I Need
28	25	26		THE EMMANUELS OOROHN 79981	Meet The Emmanuels
29	28	29	833	MEN OF STANDARD MUSCLE SHOALS SOUND GOSPEL 8017/MALACO	Vol. [1]
30	27	30	33	SOUNDTRACK GOSPO CEN III 1 195 ZOMBA	Kingdom Come
	24	28	.9	SHIRLEY CAESAR WORD STORM EPIC #	Hymns
32	36	40	-00	YOLANDA ADAMS ELEKTRA 62629/EEG	The Experience
33	35	39		VARIOUS ARTISTS A EMI/WORD/VERITY 43163/ZOMBA	WOW Gospel 2001
34	30	_	45	VARIOUS ARTISTS NEW HAVEN 28019	Gospel's Top 20 Songs Of The Century
35	32	38	41	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR DEXTERITY SO	DUNDS 20303/EMI GOSPEL The Storm Is Over
36	33	31	13	SHIRLEY MURDOCK DEXTERITY SOUNDS 2034 SIEMI GOSPEL	Home
37	38	34	E	EASTERN MICHIGAN GOSPEL CHOIR DOROHN 73772	Get To The Concept
38	34	36	7.1	VARIOUS ARTISTS THE RIGHT STUFF 30351/CAPITOL	Walt Baby Love's Gospel Tracks
39	n t	To I	113	KRS-ONE AND THE TEMPLE OF HIPHOP IN THE PAINT/FRONT PAGE 8363/KOCH	Spiritual Minded
	40	33	21	RICHARD SMALLWOOD WITH VISION VERITY 43172/Z0MBA #	Persuaded—Live In D.C.

■ 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 or Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level, For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification of 1 Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows removed from Heatseekers this week. ▲ indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Sound Scan, 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



	JUNE 1 Billboard HEATS								KERS _®
THIS WEEK	LAST WEEK	2 WKS. AGO		ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	MEEN TOU	LAST WEEK	2 WKS. AGO	Me III	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL
				#當 NUMBER 1 #當 1 Week At Number 1	26				MIKE PHILLIPS HIDDEN BEACH 85009 EPIC (17.98 EO CD) You Have Reached Mike Phillips
(1)	2	4		THE HIVES Veni Vidi Vicious EPITAPH.SIRE 48327*/WARNER BROS (16 98 CD)	27	38	41		ANGELIQUE KIDJO COLUMBIA 85799[CRG (12.98 & CD) Black Ivory Soul
2	3	1	and .	RES How I Do MCA 112310* (8.98/12.98)	28	4		Đ	O.A.R. Any Time Now EVERFINE 41123 (19.98 CD)
3	5	2	20	DASHBOARD CONFESSIONAL The Places You Have Come To Fear The Most	29	44	38	E	ZERO 7 Simple Things
4	8	6	7.7	PETE YORN • musicforthemorningafter	30	1		10	DANIEL RODRIGUEZ MANHATTAN 37564 (17 98 CD) The Spirit Of America
5	6	5	148	FLAW Through The Eyes REPUBLIC/UNIVERSAL 014893/JUMRG (12 98 CD)	31	36	33	10	MUSHROOMHEAD UNIVERSAL 016400UMRG (12.98 CD)
6	9	8	417	CHRIS CAGLE ● Play It Loud					\$ GREATEST GAINER \$
7	19	39	3	KHIA FEATURING DSD Thug Misses	32	22	22	m	NICOLE C. MULLEN WORD 86127/WARNER BROS (11 98)17 98) Talk About It
8	11	27	13	12 STONES 12 Stones 1998 CD1	33	24	16	Ø	INFAMOUS MOBB IM3 9/09/ /LANDSPEED (11 98/17 98) Special Edition
				✓ HOT SHOT DEBUT ✓	34	47	32		BRENT JONES + T.P. MOBB HILL MORDE MODE AND GOSFEL (11.98 The 198) beautiful
9			12	EL-P Fantastic Damage DEFINITIVE JUX 27* (16 98 CD)	35	18	36	P	VICENTE FERNANDEZ SONY DISCOS MARIO 110 98 EU/15 981 Historia De Un Idolo Vol. 2
10	7	3	3	CLEDUS T. JUDD MDNUMENT 85891/5 ONY INASHVILLE) (11.98 EQ/17 98) Cledus Envy	36	23	24	57	KURT CARR & THE KURT CARR SINGERS Awesome Wonder 605P0 CENTR C 700187DMBA (10 88/15 38)
0	27	-	E	PILAR MONTENEGRO UNIVISIDN 310025 (9 38/13 38) Desahogo	37	25	19	3	DONALD LAWRENCE & THE TRI-CITY SINGERS Go Get Your Life Back
12	15	11		QUARASHI TIME BOMBICOLUMBIA 85179/CRG (12:98 EO CD)	38	34	30	9	CASSANDRA WILSON BUE NOTE 39072/CAPITOL (17.38 CD) BERLY OF The Sun
13	14	13	72	COURSE OF NATURE LAWA/ATLANTIC 83256 AG (7.38/11.98) Superkala	39	33	28	'n	LOSTPROPHETS thefakesoundofprogress
13	29	21	77	THURSDAY Full Collapse (VICTORY 145 (15 Sec. D)	40	45	-	B	ALEXANDRE PIRES A Alexandre Pires
15	13	14	36	ZOEGIRL Life SPARROW 51828 (16.59 CD)	41	21	10	B	WOODY ROCK GOSPO CENTRIC 70000 70000 A (11 98/17 98) Soul Music
16	10	25	0	CHAYANNE O Grandes Exitos	42	31	23	Ŧ	INJECTED ISLAND 5-9878/IDJMG (12-98 CD) Burn It Black
17	12	9		KEVIN DENNEY LYRIC STREET 165/02/H0L1_W000 (12 98 CD) Kevin Denney	43	39		C	GINNY OWENS ROCKETOWN/WORD 86 199/WARNER BROS. (16.59 CD) Something More
18	17	26	94	RACHAEL LAMPA WORD 88122WARNER BRIDS. (11 580/16 58) Kaleidoscope	44	II	MIX	3	918 Reincarnated
19	T.		В	BADLY DRAWN BOY ARIISTORECT 01019 (17.98 CD) ARIISTORECT 01019 (17.98 CD)	45	42	F	В	STEVE AZAR MERCURY (NASHVILLE) 170289 (11 98/17 98) Waitin' On Joe
20	16	18	13	PHANTOM PLANET DAYLIGHT SESSEPTIC (1398 EQ CD) The Guest	46	32	12	F	ABANDONED POOLS Humanistic EXTASY 48 106 WARNER BROS (11 98 CD)
a	35	35	ě,	LOS RAZOS DE SACRAMENTO Y REYNALDO RCA 93084/BMG (ATIN 17.8971.98) Corazon De Perico	47	11		3	CHOOBAKKA My Time
22	20	15	6	INTOCABLE Suenos Sell LATIN 37145 [9 89 15 58]	48	50	-	H	JOHNY VICIOUS UItra.Dance 01
23	30			SUGARCULT ULTIMATUM 075672ARTEMIS (13.98 CD) Start Static	49	43	42	ø	RAMON AYALA Y SUS BRAVOS DEL NORTE El Numero 100
24	26	17		PATTY GRIFFIN AT0 2150 (17.98 CD) 1000 Kisses	50	48	20	v	KHIA FEATURING DSD Thug Misses
25	46	37	(4)	SIR CHARLES JONES MARDI GRAS 1060 (10 98/16 98) Love Machine					

JUNE 1 2002	Billboard TOP INDEPE				ENTALBUNS and stepped of rotal state, notes not close and other state reports call- toronic complicit, and pre-vision by
LAST WEEK	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL			2 WKS. AGO	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL
	>当 NUMBER 1 ⇒当 2 Weeks At Number 1	25	17 1	4	INFAMOUS MOBB Special Edition
1 - 8	NAUGHTY BY NATURE licons	26	23 1	9	SEVENDUST ● Animosity TVT \$870 (10 98/17 98)
4 1	DEFAULT • The Fallout	27	D.	311	VANESSA WILLIAMS BAJADA \$392 LIGHT (9 98/15 98) Vanessa
	✓ HOT SHOT DEBUT ✓	28	18 1	0	PAUL WESTERBERG VAGRANT 389 (17 98 CD) Stereo
3 40 1	THE GET UP KIDS On A Wire MERGES & VILLAINS 370: /NAGRANT (15.98 CD)	29	37 1	7	918 Reincarnated
4 5 2	YING YANG TWINS COLLIPARKIN THE PAINT 8375/KOCH (12:98:17:98) Alley: The Return Of The Ying Yang Twins	30	32 1	8	CHOOBAKKA BIG DADDY 73002 (16 98 CD) 4
5 2 —	TOM WAITS ANTI-8673EPITAPH (17 98 CD) Blood Money	31	31 3	39	JOHNNY VICIOUS UITRA IIII 119 98 CD. 2
6 3 —	TOM WAITS Alice	32	25 2	24	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1996 (2896) 14 98) 2
7 9 6	ANTI-8852/EPITAPH (17:98 CD) LOUIE DEVITO Louie DeVito's Dance Factory	33	28 1	5	KHIA FEATURING DSD DIRTY DOWN 46 17 98 CD1 4
8 7 5	DEE VEE ONIZAMINISICRAMA (18.99 CD) JIMMY BUFFETT Far Side Of The World	34	36 4	13	SHEKINAH GLORY MINISTRY KINGON DOI (11.98/1798) Praise Is What I Do
6 4	MAILBOAT 2005 (10 98/18 98) C-MURDER Tru Dawgs	35	33 4	11	VARIOUS ARTISTS Ultimate Power Of Love
0 8 —	03 9993 RIVIERA (19 98 CD) VARIOUS ARTISTS Atticus:Dragging The Lake.	36	30 2	25	DISHWALLA Opaline
1 12 7	SIDE ONE DUMMY 71222 (6 98 CD) DASHBOARD CONFESSIONAL VAGRAAT 324 411 96 CD) \$ The Places You Have Come To Fear The Most	37	39 2	27	STEVE EARLE Sidetracks
2 10 11	JOHN TESH A Deeper Faith	38	29 2	22 [KILLA BEEZ Wu-Tang Productions Present: Killa Beez — The Sting
3 16 23	FAITH MD 34591/GARDEN CITY (11.98/17.98) KHIA FEATURING DSD Thug Misses	39	22 -	- 10	WU-TANG/IN THE PAINT 83827/K0CH (13.98/19.98) WARREN ZEVON My Ride's Here
	DIRTY DOWN 75:1132/ARTEMIS (17 98 CD) 4 >\$ GREATEST GAINER >\$	40	38 3	34	SHERIDAN SQUARE 751124/ARTEMIS (18.98 CD) BAD RELIGION The Process Of Belief
34 —	EL-P DEFINITIVE JUX 27* (16 98 CD) 4 Fantastic Damage	40	1	i y	EPITAPH 88835* (17-98 CD) LUNA JETSET 80044 (16-98 CD) #
15 15 9	IMX IMx	42		11 [DAVID VISAN GEORGE V1007 (29.9 CD) Buddha-Bar IV
16 13 8	TUG 39009/NEW LINE (1/2:98/17:98) SOUTH PARK MEXICAN Reveille Park	43			ISRAEL KAMAKAWIWO'OLE BIG BOY SPONTHE MOUNTAIN APPLE COMPANY (17 98 CD) Alone In Iz World
20 16	DDPE HOUSE 6000 (18 98 CD) THURSDAY Full Collapse	44	1.15	11/ 2	BASEMENT JAXX Rooty
18 14 12	FROST Still Up In This S#*+!	45			XL 1047 ASTRALWERKS (16.98 CD) * TODD SNIDER New Connection
9 21 32	HIT A LIGK 8399(K0CH (17 98 CD) SUGARCULT Start Static	46	45 2	28	GHBDY 23 (16.98 CD) FACE TO FACE How To Ruin Everything
0 27 20	ULTIMATUM 078673/ARTEMIS (13.98 CD) 4 SIR CHARLES JONES Love Machine	47	1	111 2	VAGRANT 36° (15,98 CD) THE WHITE STRIPES De Stij
1 19 13	MARDI GRAS 1000 (10 80/16 30) \$ OL' DIRTY BASTARD The Trials And Tribulations Of Russell Jones	48	40 -		SYMPATHY FOR THE RECORD INDUSTRY 609 (10.98 CD) EVA CASSIDY Time After Time
2 24 31	D3 99 JRIVIERA (1798/1898) VARIOUS ARTISTS Ultra. Chilled 02	49			VARIOUS ARTISTS Punk Goes Pop
23 11 —	ULTRA 1121 (20 % CD) O.A.R. Any Time Now			-	DANNY TENAGLIA Back To Basics
26 21	EVERPINE 41(2) (19.98 CD) \$ ZERO 7 Simple Things				SYSTEM 1002 (18 98 CD)

Simple Things

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 Billiboard 200 chart. When an album caches this level, the album and the artists subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. Albums with the greatest sales gains this week. Greatest Gainer shows charts largest unit increase. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). A RIAA certification for net shipment of 100 minious or more, the RIAA multiples shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro). A Certification of 400,000 units (Nuth-Platino). *Asterisk indicates viny LP is available. Most tape prices are suggested lists. Tape prices marked £0 and most CD prices are equivalent prices, which are projected from wholesale prices. \$\mathrew{\textit{e}} indicates past or present Heatseeker file. © 2002, WNU Business Media, Inc., and SoundScan, Inc., All rights reserved.

JI	JNE 2002	1	Billboard® TOP INTERNE	T ALBUM SALE	S.
THIS WEEK	LAST WEEK	10.00	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
	F		档 NUMBER 1 哲 MOBY v227127	1 Week At Number 1	4
2			RUSH ANTHEM/ATLANTIC 83531/AG	Vapor Trails	6
3	3		NORAH JONES ■ BLUE NOTE 32088 CAPITOL	Come Away With Me	35
1			VAN MORRISON EXILE/UNIVERSAL 589177/UMRG	Down The Road	25
5	8		TOM WAITS ANTI 86632/EPITAPH	Alice	65
5	2		BONNIE RAITT CAPITOL 31816	Silver Lining	43
'	10	9	TOM WAITS ANTI- 86629 EPITAPH	Blood Money	63
3	5		SHERYL CROW ▲ A&M 493260/INTERSCOPE	C'mon, C'mon	10
	1		JOSH GROBAN ▲ 143/REPRISE 48154/WARNER BROS ♣	Josh Groban	18
0			WEEZER GEFFEN 493241*/INTERSCOPE	Maladroit	3
1	6		CELINE DION ▲ 2 EPIC 86400	A New Day Has Come	8
2	11	13	ELVIS COSTELLO ISLANO 586775110JMG	When I Was Cruel	86
3		- 18	VARIOUS ARTISTS TIME LIFE 12350	Singers & Songwriters	_
4	9		WILCO NONESUCH 79669 AG	Yankee Hotel Foxtrot	59
5	13		LAURYN HILL COLUMBIA 86580 CRG	MTV Unplugged No. 2.0	14
6	12		SOUNDTRACK ▲ 6 LOST HIGHWAY MERCURY 170069/IDJMG	O Brother, Where Art Thou?	17
7	23		VARIOUS ARTISTS TIME LIFE 17095	'60's Gold	-
8	21	ti		Queer As Folk: The Second Season	167
9	7	H	VANESSA CARLTON A&M 493307/INTERSCOPE	Be Not Nobody	19
0	17		THE BAND WARNER BROS 78278 RHINO	The Last Waltz	-
1	14	No.	BARRY MANILOW A BMG HERITAGE 10600/ARISTA	Ultimate Manilow	36
2	18		DIANA KRALL A VERVE 549846/VG	The Look Of Love	102
3	24		JOHN MAYER ● AWARE COLUMBIA 85293* CRG \$	Room For Squares	22
4	16		ALANIS MORESSETTE MAVERICK 47988*WARNER BROS WARREN ZEVON SHERIDAN SOUARE 751124*ARTEMIS	Under Rug Swept My Ride's Here	64

	UNE 2002	1	Billboard TOP SOUND	TRACKS
THIS MEEN	LAST WEEK	Wellin	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
			世 NUMBER 1 世	3 Weeks At Number 1
1	1		SPIDER-MAN	ROADRUNNER COLUMBIA 86402 IDJMG CRG
2	2		O BROTHER, WHERE ART THOU? A	LOST HIGHWAY/MERCURY 170069/IDJMG
3	4	М	STAR WARS EPISODE II: ATTACK OF THE CLONES	SONY CLASSICAL 89932
4	3	Ц	THE SCORPION KING	UNIVERSAL 017155/UMRG
5	E		WWF: TOUGH ENOUGH 2	GEFFEN 493314/INTERSCOPE
- 6	5	ш	SHREK A	DREAMWORKS 450305/INTERSCOPE
7	6		MOULIN ROUGE ▲²	INTERSCOPE 493035
8	7	- 10	COYOTE UGLY A ³	CURB 78703
9	8	H	I AM SAM⊕	V2 27119
10:	10		QUEER AS FOLK: THE SECOND SEASON	RCA VICTOR 63921
11	9		BLADE II	IMMORTAL 12064*/VIRGIN
12	12	111	RESIDENT EVIL	ROADRUNNER 618450 IDJMG
13				ARNER SUNSET/REPRISE 48285/WARNER BROS.
14	15		THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS	ISLAND 586631/IDJMG
15	13		THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING	REPRISE 48110/WARNER BROS
16	-		HARDBALL	SO SD 0EF/COLUMBIA 86025/CRG
17	19	11.7	THE FAST AND THE FURIOUS •	MUROER INC. DEF JAM 548832*/IDJMG
410			SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
19	14		A KNIGHT'S TALE	COLUMBIA 85648 CRG
20	18	Hil	NOT ANOTHER TEEN MOVIE	MAVERICK 48250/WARNER BROS.
22	47		ABOUT A BOY (BADLY DRAWN BOY)	ARTISTDIRECT 01019
	17		MOULIN ROUGE 2	INTERSCOPE 493228
23	22		SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS	NICK/JIVE 49500 ZOMBA
24	20	_	ALI	INTERSCOPE 493172
25			SAVE THE LAST DANCE A	H0LLYW00D 162288

Top Internet Album Sales reflects physical albums ordered though Internet merchants, based on data collected by SoundScan, Unlike most Billboard album charts, cata og titles are included on the Internet and Soundtrack charts. Albums with the greatest sales gain this week. Recording Industry Assn. Df America (RIAA) certification for net shipment of 500,000 album units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Dro.) Certification of 200,000 units (Flatino). *Asterisk indicates vinyl available. A indicates past or present Heatseeker title 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

JUNE 2002	1	Billboard TOP POP	0	C		All 3 cheric tere complied from a retinent sample of reful after, mean owner and retened action operations and retened action operator collected, complicit, and provided by
THIS WEEK LAST WEEK 2 WKS. AGO	THE WA	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	THIS WPEK	LAST WEEK 2 WKS. AGO		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
3		多営 NUMBER 1 (営) 8 Weeks At Number 1		33 29	É	SUBLIME A 5 GASQLINE ALLEY 111413/MCA (12 98/18 98) Sublime
1 1	1111	DISTURBED ▲² GIANT 24738N4ARN4ER BROS (11 98/17 98) ♣ The Sickness	26	30 26	22	SYSTEM OF A DOWN ▲ AMERICAN/COLUMBIA 68924/CRG (7 98 £0/11 98) \$ System Of A Down
2 2 8		CELINE DION ▲ ⁰ All The WayA Decade Of Song	27	20 15	211	AEROSMITH ♠® COLUMBIA 57387/CRG ₁7.58 EQ/11 98) Aerosmith's Greatest Hit:
3 4 2	145.	AC/DC ♠¹9 EASTWEST 92418/EEG (11 98 17 98) Back in Black	28	25 —	5)	MARC ANTHONY ▲ 3 COLUMBIA 69725*/CRG (12 98 EQ718 98) Marc Anthony
4 7 3	77.	KID ROCK Devil Without A Cause TOP DOGLAVA/ATLANTIC 83119 "AG (12 98 18 98) Devil Without A Cause	29	26 33	211	ABBA A Gold - Greatest Hit:
5 5 4	FE.	CREED ♦ WIND UP 13033* (11 98) 18 98) Human Clay	30	34 46	E	THE BEACH BOYS CAPITOL 21850 (10 98/17 38) The Greatest Hits Volume 1: 20 Good Vibration:
6 8 7	Sept.	BOB SEGER & THE SILVER BULLET BAND A Greatest Hits	31	24 21		VAN HALEN ▲² WARNER BROS 46332 (11 98)17 98) Best Of Volume 1
7 6 6	(3)	OZZY OSBOURNE A ² The Ozzman Cometh	32	31 30	177	DAVID GRAY A ATO 8893/RCA (11 98/17 98) White Ladder
8 3 10	100	ENYA & Paint The Sky With Stars – The Best Of Enya	33	29 38	24	DIXIE CHICKS \$11 MONUMENT 68195 50NY (NASHVILLE) (10 98 E0/17 98) \$\frac{4}{2}\$ Wide Open Space:
9 13 14	Sao	METALLICA METALLICA	34	45 36	10	2PAC A ⁹ Greatest Hit
10 12 20	7-5	INCUBUS IMMORTAL 69552 EPIC 112 98 EQ.18 98)	35	22 35	U	AMARU/DEATH ROW 499301*/INTERSCOPE (1958/24-98) FRANK SINATRA Classic Sinatra: His Great Performances 1953-196(CAPITIC, 23292 (1198/1798)
11 10 18	1.5	DIXIE CHICKS A Fly MONUMENT 596787SONY (NASHVILLE) (12.98 EQ/18.99)	36	C Day	50	VAN MORRISON & The Best Of Van Morrison
12 9 23	107	NICKEL CREEK ● Nickel Creek SUGARHIL 3999 16 59 60 10 ●	37		-65	POLYDOR-UNIVERSAL 537459IUMRG (12 98/18 98) BEASTIE BOYS Licensed To II
13 15 13	1.5	MADONNA ♠¹0 SIRE 26440° WARNER BROS. (12 98/18 98) The Immaculate Collection	38	28 27	3.0	DEF JAM 527351/IDJMG (698/11:98) CREED ▲ 5
14 11 11	75	PHIL COLLINS A ² FACE VALUE/ATLANT(E 83)39AG (19 58)17 58)Hits	39		7	WiND-UP 13049 (11 9978 98) POISON ▲ Greatest Hits 1986-1996
15 14 25	507	JAMES TAYLOR ♦ WARKER BROS 3113 (798)1198) Greatest Hits	40		111	CAPITOL 53375 (788111 98) MOBY 4 ² Pla
16 21 19	m	PINK FLOYD ♦ 15 CAPITOI 4801 110 9818 891	41	41 31	50	JIMMY BUFFETT ▲ ⁵ Songs You Know By Hear
		\$ GREATEST GAINER \$	42	42 47	15	MCA 325633* (12 98/18 98) ■ ELTON JOHN ◆15 Greatest Hit
17 38 —		CAT STEVENS & Cat Stevens Greatest Hits	43	35 —	454	ROCKETIISLAND 512532(IOJMG (6 98/11 98) CAROLE KING ◆¹0 Tapestry
18 23 22	-179	DEF LEPPARD ▲ Vault – Greatest Hits 1980-1995	44		2.51	CREEDENCE CLEARWATER REVIVAL A ⁴ Chronicle The 20 Greatest Hit
19 17 12	12.0	MERCUR 3.71@10.JMG (11.99/18.98) ZZ TOP A WARNER BROS 28846 (11.98/17.98) Greatest Hits		44 —	-11	TOM PETTY AND THE HEARTBREAKERS A Greatest Hit
20 16 17	199	FLEETWOOD MAC A® Greatest Hits	46	(T ()		MCA 110813 (12 98/18 98) QUEEN ▲ Greatest Hit
21 18 16	date.	ALANIS MORISSETTE		M term		MOLLYW000 167265 (11 98/17.98) EMINEM ▲ The Slim Shady Li
22 27 28	1-4	MAVERICK 45901 WARNER BROS: (10 98 17 98) \$ SHANIA TWAIN ♦ Come On Over	48	2.271		WEB/AFTERMATH 190787*/INTERSCOPE (12.98/18.98)
23 19 24	131	MERCURY (NASHVILE) 535003 [12 99:18 98) FAITH HILL Breathe		i e gene		MCA 111941 (6 38 11 98)
24 32 9	170	WARNER BROS INASHVILLE) 473737WRN (12 98/18 98) BON JOVI Slippery When Wet	~			DEATH ROW 63008 "/KOCH (19 98/25 98)
<i>J.</i> /		MERCURY STREET WEEK WITH WEEK	3	39 37		GUNS N' ROSES ♠¹⁵ GLIFEN 424148 (NITERSCOPE (12 98718 98)) Appetite For Destruction

Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks rolumn refects combined weeks title has appeared on The Billboard 200 and Top Pog Catalog Albums. Recording Industry Assn. 01 America (RIAA) certification for net shipment of 150,000 album units (Diambum units (Diambum

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) 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) Reggae (RE) World Music (WM) 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) 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 Alrplay (RA) R&B Hip-Hop Singles Sales (RS) Rap (RP) Mainstream Rock (RO) Modern Rock (MO) Top 40 Tracks (T40) Rankings from biweekly charts are listed in italics during a chart's unpublished week.

12 Stones: B200 194; HS 8 **2002:** *NA* 5 **2Pac:** PCA 34, 49; RBC 1, 2, 5, 7 311: B200 180; MO 16 3LW: DS 12; H100 61; HA 71; HSS 5; RA 51; RBH 36; RP 2; RS 2 3pc.: RA 67; RBH 71 3rd Strike: B200 72; HSS 42; RO 24 918: HS 44; IND 29; RBA 62

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Aaliyah: B200 117; RBA 54; DC 23; H100 31; HA 30; RA 41, 73; RBH 42, 75; T40 22 Abandoned Pools: HS 46

AC/DC: PCA 3 Yolanda Adams: B200 169; CC 10; GA 3, 32; RBA

55 **Adema:** B200 154 Ad Finem: DC 30 Trace Adkins: CA 36; CS 21 Aerosmith: PCA 27; HSS 13; RO 40 Aerosmith: PLA 27; RSS 13; RO 40 Levert Agee: RP 14; RS 20 Agnelli & Nelson: DC 34 Edgar Aguilar "El Narquillo": RMS 35 Pepe Aguilar: LPS 31; LT 35 Rhett Akins: CS 55 Ali: B200 101; RBA 42

Alien Ant Farm: B200 178 All-4-One: AC 23 Gary Allan: B200 105; CA 10; CCA 7; CS 10; H100 59; HA 58 Herb Alpert: C/ 22

Al'Tariq: RS 33 Amber: DC 46 Amerie: RA 25; RBH 32 AMG: RA 58; RBH 58 Anastacia: DC 18

Anastacia: DC 18 Trey Anastasio: B200 145 Jade Anderson: DC 37; H100 100; HSS 21 Jessica Andrews: CA 64 Los Angeles Azules: LA 15, 35; RMA 8, 18

Los Angeles De Charly: LA 63; RMS 24
Marc Anthony: LA 4; PCA 28; TSA 1; AC 4; LPS 38;
LT 36; TSS 6, 18, 31
Aracely Arambula: LA 43; RMS 33

Aroma: RMS 31 Ascension: DC 24 Ashanti: B200 7; RBA 5; H100 1, 3, 77; HA 1, 3, 75; HSS 56; RA 1, 13, 33, 61; RBH 1, 12, 34, 65; RP 19; RS 25, 34, 42; T40 1, 2, 35 Vladimir Ashkenazy: CL 11

Rodney Atkins: CS 53

Audiovent: MO 39; RO 28 Avalon: CC 30, 31; EA 14 Avant: B200 48; RBA 13; H100 27; HA 27; RA 8, 36; RBH 8, 40 Kevin Aviance: DC 26 Ramon Ayala Y Sus Bravos Del Norte: HS 49; IND 32; LA 10, 41; RMA 6; LT 18; RMS 3, 29
Steve Azar: CA 41; HS 45; CS 2; H100 35; HA 33

-- B --B2K: B200 45; RBA 20; H100 43, 50; HA 47, 51; H5S 6, 19; RA 15; RBH 13; RS 8, 19; T40 26 Susana Baca: LA 62; LPA 19; WM 13

Badly Drawn Boy: HS 19; STX 21
Bad Religion: IND 40
Ray Bady: GA 17
Baha Men: B200 120; WM 1, 9; HSS 9
Chet Baker: JZ 16

Chet Baker: /z 16
David Ball: CA 69
Balligomingo: DC 28
Charli Baltimore: H100 25; HA 24; RA 12, 61; RBH
14, 65; T40 40
Banda El Recodo: LA 14; RMA 7; LT 24; RMS 6
Banda Tierra Blanca: LT 32; RMS 7
The Band: INT 20

The Band: INT 20 Ana Barbara: LT 33; RMS 11
Pancho Barraza: LT 44; RMS 18
Basement Jaxx: EA 18; IND 44; DS 16 Basement Jaxx: EA 18; IND 44; DS 16
The Beach Boys: PCA 30
Beanie Sigel: H100 79, 84; HSS 31; RA 32, 34;
RBH 28, 35; RP 10; RS 15
Beastie Boys: PCA 37; RBC 18
The Beatles: B200 149
The Beatnuts: RS 33

Becca: DC 27
Beelow: HSS 64; RS 39
Beenie Man: HSS 50; RBH 86; RS 44
Tony Bennett: /Z 5

David Benoît: C/ 15
Big Logic: HSS 54; RP 23; RS 29
Big Moe: B200 78; RBA 12; RBH 93
Big Tymers: B200 12; RBA 4; H100 34; HA 32;
HSS 45; RA 11; RBH 10; RP 17; RS 23 Bilal: HSS 73; RS 47 Clint Black: CA 63

Clift Black: CA 03 Blackalicious: B200 80; RBA 41 Mary J. Blige: B200 42; RBA 21; RBC 6; DS 25; H100 12; HA 12; RA 9; RBH 9; RS 71; T40 25

Blink-182: B200 150; MO 22 Andrea Bocelli: B200 173; CL 3; CX 2 Michael Bolton: B200 129; AC 5 Bon Jovi: PCA 24

Bond: CX 9
Bone Thugs-N-Harmony: RBC 4 Bono: A40 27 Chris Botti: CJ 6

Bounty Killer: A40 32
Box Car Racer: MO 23
Boyz II Men: AC 24; HSS 43; RA 52; RBH 51
Brancaccio & Aisher: DC 48
Brandy: B200 31; RBA 10; H100 33; HA 31; RA 17,

72; RBH 18, 72; T40 37 Michelle Branch: B200 44; A40 6; H100 9; HA 9;

T40 5
The Braxton Brothers: C/ 17
B Rich: RA 66; RBH 64; RS 55
Jim Brickman: NA 2
Sarah Brightman: B200 186; CX 3, 6, 10

Brian Bromberg: JZ 21
Brooks & Dunn: B200 132; CA 17; CCA 6; CS 15; H100 66; HA 63 Garth Brooks: B200 156; CA 21; CCA 20; CS 56

Meredith Brooks: A40 36 The Brooklyn Tabernacle Choir: GA 22

Andrea Brown: DS 20 Horace Brown: HSS 52; RBH 87; RP 16; RS 22 Precious Bryant: BL 12 Jimmy Buffett: B200 112; IND 8; PCA 41

Los Bukis: LA 53 Rafy Burgos "El Cupido": TSS 22 Busta Rhymes: B200 77; RBA 28; H100 19; HA 18;

HSS 32; RA 7; RBH 7; RP 11; RS 16; T40 38 Tracy Byrd: CA 46; CS 25

-- C--Cabas: LPS 33; LT 28; TSS 11 Caedmon's Call: CC 40 Shirley Caesar: GA 31 Chris Cagle: B200 171; CA 23; HS 6; CS 43; H100

85 Maria Callas: CL 10 The Calling: B200 131; A40 2, 23; AC 21; H100 21; HA 21; HSS 4; T40 13 Jaime Camil: LPS 28 Cam'ron: B200 2; RBA 1; H100 14; HA 13; HSS 22;

RA 5, 54; RBH 4, 55; RP 8; R\$ 11 Los Canelos De Durango: LT 49; RMS 20 Blu Cantrell: RS 69 Jerry Cantrell: RO 14

Jerry Camtrett: No 14
Capleton: RE 5
Mariah Carey: HSS 43
Vanessa Carlton: B200 19; INT 19; A40 4; AC 18;
H100 5; HA 5; HSS 12; T40 3
Kurt Carr & The Kurt Carr Singers: CC 24; GA 8;

HS 36 Rodney Carrington: CA 61 Johnny Cash: CA 68; CCA 14 Butch Cassidy: RBH 91; RS 70 Eva Cassidy: IND 48

Cee-Lo: B200 67; RBA 18; RBH 84 Kasey Chambers: CA 47 Steven Curtis Chapman: CC 18 Craig Chaquico: Cl 10 Bill Charlap: JZ 10 Chayanne: HS 16; LA 3; LPA 2; LPS 1; LT 2; TSS 2 The Chemical Brothers: EA 15; DC 21 Cher: B200 70; DS 1; HSS 10 Kenny Chesney: B200 13, 111; CA 1, 13; CS 16, 23; H100 69; HA 65 Mark Chesnutt: CS 27 The Chieftains: WM 5 Chocolate: LPS 39 Choobakka: HS 47; IND 30; RBA 61 Charlotte Church: CX 7

Eric Clapton: BL₃
The Clark Family Experience: CS 48 Patsy Cline: CCA 12
The Clipse: H100 94; HSS 38; RA 44; RBH 41; RP 9; RS 13 C-Murder: B200 116; IND 9; RBA 27

Coal Chamber: B200 85 Tammy Cochran: CA 52; CS 57 Kellie Coffey: B200 95; CA 9; CS 12; H100 73; HA

68 Cold: RO 29 Nat King Cole: JZ 23
Phil Collins: PCA 14
Commissioned: CC 21; GA 6 Conjunto Primavera: LT 50; RMS 21 Harry Connick, Jr.: /Z 8, 11

Control: LA 37; RMA 20; LT 38; RMS 16 Corey: HSS 25; RS 38 The Corrs: B200 159; A40 27 Elvis Costello: B200 86; INT 12

Course Of Nature: HS 13 El Coyote Y Su Banda Tierra Santa: LT 48; RMS

Creed: B200 51; PCA 5, 38; A40 13, 40; MO 24; RO

Creedence Clearwater Revival: PCA 44 Creedence Clearwater Revival: PCA 44
Elvis Crespo: LT 43; TSS 13
Cristian: LPS 13, 30, 34; LT 15
Sheryl Crow: B200 10; INT 8; A40 1; AC 26; DC 1;
H100 32; HA 36; T40 19
Celia Cruz: LA 60; TSA 5; LT 30; TSS 5
Charlie Cruz: TSS 28

-D-Willie D: HSS 68; RP 15; RS 21 Da Brat: HSS 65; RP 21; RS 27 Da Fam: HSS 17; RBH 92; RP 7; RS 10

Daft Punk: EA 23 D'Angelo: RBH 89
The Charlie Daniels Band: CA 60 Darude: EA 25
Dashboard Confessional: B200 157; HS 3; IND 11;

MO 28 Craig David: B200 74; RBA 65; H100 58; HA 62;

HSS 58; RS 54; T40 27 Dax Riders: DC 45 Dax Riders: DC 45
Inaya Day: DC 16
DB Boulevard: DC 9
Deadsy: B200 100
Default: B200 55; IND 2; A40 15; H100 15; HA 15;
MO 18, 31; RO 10, 15; T40 14
Def Leppard: PCA 18
Delsena: DC 43
Dem Ghetto Playa\$: HSS 63; RP 12; RS 17
Dennis Da Menace: RS 56
Kevin Denney: CA 33; HS 17; HSS 60
John Denver: CCA 19
Franco De Vita: LA 68; LPS 18; LT 25
LOUIE DeVito: B200 103: FA 2: IND 7

Franco De Vita: LA 68; LF's 18; LI 25 Louie DeVito: B200 103; EA 2; IND 7 D-Gotti: RBH 93 Diamond Rio: CA 56; CS 32 Dido: AC 14; DC 17; DS 7; HSS 62 Celine Dion: B200 8; INT 11; PCA 2; A40 28; AC 1; H100 42; HA 42

Dirty Vegas: DC 2; DS 6; H100 45; HA 46; HSS 44;

T40 21 Dirty Dozen Brass Band: CJ 13 Dishwalla: IND 36; A40 31 Disturbed: PCA 1 Dixie Chicks: CCA 1, 5; PCA 11, 33 DJ Tiesto: DC 42

DJ Flesto: DC 42 DJ Encore: EA 17 DJ Quik: RA 58; RBH 58 DJ Sammy: DS 5; H100 93; HSS 39 DJ Shadow: DS 2; HSS 11 DMX: RBA 89; RBH 82 Do: DS 5; H100 93; HSS 39

Polce: DC 10
Placido Domingo: CL 5
Will Downing: B200 110; CJ 2; RBA 24
Dr. Dre: RBC 12, 14
Dropline: A40 38

Drowning Pool: B200 126; RO 23

DSD: B200 175; HS 7, 50; IND 13, 33; RBA 36, 68; H100 83; RA 60; RBH 59; RS 35

Jermaine Dupri: RA 43; RBH 48, 90

Rocio Durcal: LA 28; LPA 11

E-40: RBH 80; RS 49 Steve Earle: CA 43; IND 37 Earshot: B200 152; MO 26; RO 12 Eastern Michigan Gospel Choir: GA 37 EI-P: B200 198; HS 9; IND 14; RBA 82

Emerson Drive: CS 5; H100 40; HA 40; HSS 34 Eminem: B200 146; PCA 47; RBA 73; RBC 22; H100 6; HA 6; MO 36; RA 24; RBH 27; T40 6

The Emmanuels: GA 28 Enya: B200 56; NA 1; PCA 8; AC 7, 13; HSS 46 Faith Evans: RBA 70; H100 48; HA 45; RA 14; RBH 17, 82; RS 48
Rev. Clay Evans And The AARC Mass Choir: GA 24

Sara Evans: CA 28: CS 22 Sara Evans: Ch. 20, Ca. 20 Evol: RP 14; RS 20 Exhale: DC 35; HSS 16; RBH 97; RS 12

Lara Fabian: LPS 35 Fabolous: RBH 80; RS 49 Face To Face: IND 46 Faithless: DC 17 Fat Joe: B200 47; RBA 32; H100 3; HA 3; HSS 56; RA 13; RBH 12; RP 19; RS 25; T40 2 Michael Feinstein: IZ 6 Alejandro Fernandez: LPS 22; LT 29 Vicente Fernandez: HS 35; LA 8, 18; RMA 5, 9 Vicente Fernandez: HS 35; LA 8, 18; KMA 5, 9
Rachelle Ferrell: /Z 12
Jose Manuel Figueroa: LT 34; RMS 12
Five For Fighting: B200 164; A40 17, 18; AC 2
Flaw: B200 170; HS 5; RO 39
Bela Fleck & The Flecktones: C/ 23

Beta rieck & The riecktones: C/23 Fleetwood Mac: PCA 20 Juan Diego Florez: CL 8 Luis Fonsi: LA 38; LPA 16; LPS 14; LT 20 Robben Ford: BL 8 Foreigner: B200 113
Foxy Brown: RBH 100
Kirk Franklin: B200 69; CC 2; GA 1; RBA 26 Freestylers: DC 29 Freeway: H100 84; RA 34; RBH 35 Frost: IND 18; RBA 38 Fulanito: TSA 16 Full Intention: DC 41 Fundisha: RBH 79; RS 61 Nelly Furtado: B200 143

-G-

Gada: RS 43 Eyra Gail: DS 8 Bill & Gloria Gaither And Their Homecoming Friends: CC 36

Garbage: EA 24 Marvin Gaye: RBC 15 The Get Up Kids: B200 57; IND 3 Stan Getz: /Z 20 Giant Leap: WM 15 Ginuwine: RA 31; RBH 33; RP 24; RS 31

Gisselle: TSS 39 Godsmack: MO 25; RO 1 Jeff Golub: CJ 18 Goo Goo Dolls: B200 54; A40 3; H100 24; HA 25; MO 34; RO 34; T40 17

Govi: NA 4 Gravediggaz: RBA 45 David Gray: PCA 32 Al Green: RBC 13; RA 53; RBH 54 Green Eyez: RP 25; RS 32 Lee Greenwood: HSS 70

Lee Greenwood: HSS 70
Pat Green: CA 44; CS 59
Los Grey's: LA 73
Patty Griffin: HS 24
Andy Griggs: CS 17
El Gringo De La Bachata: TSA 13; TSS 26
Josh Groban: B200 18; INT 9; AC 10
Grupo Bryndis: LA 44
Grupo Bryndis: LA 44
Grupo Bryndis: LA 44 Guns N' Roses: PCA 50 Buddy Guy: BL 14

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Daryl Hall: AC 25 Roland Hanneman: NA 6, 13 Eric Hansen: NA 15
Paul Hardcastle: C/7 George Harrison: HSS 72 Corey Harris: BL 4 Hex Hector: DC 32

Elder Jimmy Hicks And The Voices Of Integrity: GA 25
Faith Hill: CCA 4, 24; PCA 23
Lauryn Hill: B200 14; INT 15; RBA 6; RBC 9
Warren Hill: G 25
Nicola Hitchcock: DC 42 The Hives: B200 118; HS 1; MO 33 Dave Hollister: RA 64; RBH 66

Dave Hollister: RA 64; RBH 66
Steve Holy: CA 34
Hometown News: CS 39
Hoobastank: B200 90; H100 92; MO 10, 11; RO 25
Whitney Houston: HSS 53
Rebecca Lynn Howard: CS 44
H.U.G.: RS 50

Los Huracanes Del Norte: RMS 36

---Enrique Iglesias: B200 40; A40 39; AC 3, 30; DC 14; H100 37; HA 35; LPS 12; LT 10; T40 24; T55 34
iio: DS 3; H100 99; HSS 18
Iman: RMS 25
IMX: IND 15; RBA 58 Incubus: B200 60; PCA 10; MO 14; RO 27, 37 India.Arie: B200 73; RBA 50; H100 90 Infamous 2.0: RA 55; RBH 53; RS 63

Infamous Mobb: HS 33; IND 25; RBA 66 Injected: HS 42 Intocable: HS 22; LA 6; RMA 3; LT 7; RMS 1, 8 Los Invasores de Nuevo Leon: LA 48 Irv Gotti: RA 61; RBH 65 Isyss: RA 62; RBH 62

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Oris J: DC 43 Alan Jackson: B200 26; CA 3, 55; CCA 8; CS 1; H100 29; HA 28 Janet Jackson: RBA 85 Jackson: RBH 77
Michael Jackson: RBH 77
Michael Jackson: RBA 67; RBH 98
Jadakiss: RA 62; RBH 62
Jagged Edge: RBA 98; DS 19; RS 30, 74
Jaheim: B200 91; RBA 22; H100 38; HA 37; RA 10;

RRH 11 RBH 11 Bishop T.D. Jakes & The Potter's House Mass Choir: GA 35 Boney James: C/ 4; RBA 90

Brett James: CS 35 Etta James: BL 7 Etta James & The Roots Band: BL 1

Etta James & The Roots Band: BL 1 Jam & Spoon: DC 4 Jars Of Clay: B200 176; CC 11 Ja Rule: B200 41; RBA 19; H100 12, 22, 25; HA 12, 22, 24; RA 9, 12, 47, 61, 65; RBH 9, 14, 49, 65, 68; T40 18, 25, 35, 40 Jay-Z: B200 50, 177; RBA 15, 59, 92; RBC 10, 16;

Jay-4: B200 50, 177; KBA 15, 59, 92; KBC 10, 16; H100 79; HSS 31; RA 32, 40, 45, 49, 54; RBH 28, 43, 45, 50, 55, 81; RP 10; RS 15, 60, 65 Waylon Jennings: CA 45; CCA 23 Jewel: B200 134; A40 11 Jose Alfredo Jimenez: LA 64, 70 Jimmy Eat World: B200 53; A40 8; H100 8; HA 8; MC2 38: To 8 MO 3, 38; T40 8 Joe: B200 138; RBA 43; H100 63; HA 61; RA 21; RBH 21

Elton John: PCA 42; AC 27 Carolyn Dawn Johnson: CA 32; AC 16; CS 8; H100 Carolyn Dawn Jonnison: CA 32, RC 10, CO 5, 1112 55; HA 55 Jack Johnson: B200 58; A40 37; MO 30 Jonell: HSS 69; RS 41 Brent Jones + T.P. Mobb: GA 7; HS 34; RBA 52 Donell Jones: H100 54; HA 54; RA 19; RBH 19; RS

George Jones: CA 66 Norah Jones: B200 35; CJ 1; INT 3 Sir Charles Jones: HS 25; IND 20; RBA 35 Richard Joo: CL 4 Juanes: LPS 15; LT 17; TSS 8 Cledus T. Judd: CA 27; HS 10 The Judds: CCA 16 Jump 5: CC 38 Jurassic 5: HSS 57; RS 51 Juvenile: RBC 24; RS 62

-K-

Israel Kamakawiwo'Ole: IND 43; WM 7 Toby Keith: B200 76; CA 6; CCA 18; CS 6, 30; H100 39; HA 38 R. Kelly: B200 50; RBA 15, 88; HSS 23; RA 40, 49;

RBH 43, 50, 81; RS 40, 60, 65 Tricia Lee Kelshall: DC 8 Alicia Keys: B200 49; RBA 33; AC 29; H100 87; RA

37; RBH 37 Khia: B200 175; HS 7, 50; IND 13, 33; RBA 36, 68; H100 83; RA 60; RBH 59; RS 35 Angelique Kidjo: HS 27; WM 3 Kid Rock: B200 68; PCA 4; RO 32

Kid Rock: B200 68; PCA 4; RO 32 Killa Beez: IND 38 B.B. King: BL 3 Carole King: PCA 43 Jennifer Knapp: CC 33 Korn: H100 72; HA 73; MO 4; RO 7 Diana Krall: B200 102; INT 22; JZ 1

Alison Krauss: B200 155; CA 20; CCA 17 Lenny Kravitz: B200 182; A40 20; DC 31 Chad Kroeger: A40 29; H100 28; HA 29; MO 2; RO 2; T40 28 Kronos Quartet: CX 11

KRS-One And The Temple Of Hiphop: GA 39

-L-

Lady May: RBH 77 Rachael Lampa: CC 20; HS 18 Lang Lang: CL 7 Lasgo: DC 38; DS 10 Avril Lavigne: A40 14; H100 68; HA 74; T40 30 Donald Lawrence & The Tri-City Singers: GA 9; HS 37 Tracy Lawrence: CCA 25

Shannon Lawson: CS 29 Sasha Lazard: DC 50 Chris LeDoux: CA 38
Tommy Lee: RO 6 Gerald Levert: RBH 85 Glenn Lewis: B200 104; RBA 29; RA 42; RBH 44,

94 Ramsey Lewis: /Z9 LaLey: LA 51; LPA 17 Liberacion: RMS 13, 34 Lifehouse: A40 16 Lifer's: HSS 51; RS 68 Lil Bow Wow: B200 128; RBA 56; RA 69; RBH 70 Lil' J: RBA 49; HSS 29; RS 37 Lil' Kim: HSS 50; RBH 86; RS 44 Lil' Mo: RA 70; RBH 73

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Lil' Romeo: HSS 25; RA 71; RBH 69; RS 38 Lil Ru: RS 53, 72 Linkin Park: B200 20; A40 19; H100 23; HA 23; MO 17; RO 18, 38; T40 20 Johannes Linstead: NA 10 Little Big Town: CS 33 Little Charlie & the Nightcats: BL 15 London Symphony Orchestra: CX 1, 15 Lonestar: B200 133; CA 18; AC 6; CS 9; H100 53; HA 53 HA 53 Loon: H100 2; HA 2; HSS 48; RA 3, 31; RBH 6, 33; RP 20, 24; RS 26, 31; T40 4 Jennifer Lopez: B200 37, 141; RBA 40; AC 22; DC 40; H100 18, 22; HA 20, 22; RA 38, 47; RBH 38, 49; T40 16, 18 Lords Of Acid: DS 22 Lostprophets: HS 39 Patty Loveless: CA 50 LovHer: RA 74; RBH 76

The Lox: RBH 95 Ludacris: B200 23; RBA 17; H100 51; HA 50; HSS 71; RA 27, 43, 55; RBH 25, 48, 53; RP 22; RS 28, 63 Luna: IND 41 Lynyrd Skynyrd: PCA 48

-M-

Yo-Yo Ma: CL 1, 9; CX 4 Timo Maas: EA 19; DC 11 Mack 10: RBA 69 Madonna: PCA 13; DS 18 Barry Manilow: B200 36; INT 21
Patricia Manterola: LA 74; LPS 23; LT 31; RMS 30; TSS 37 Victor Manuelle: LPS 36; LT 12; TSS 1 Marcel: CS 51
Marie Sisters: CS 46

Mario: H100 88; RA 50; RBH 52 Bob Marley: RE 6, 14 Bob Marley And The Wailers: RE 1 Damian "Jr. Gong" Marley: RE 8 Andrea Martin: DC 12 Angie Martinez: RA 70; RBH 73 Brad Martin: CS 26 Brad Martin: CS 20 Rogelio Martinez: RMS 28 Mary Mary: RBC 17 Master P: RA 71; RBH 69 matchbox twenty: AC 8 Dave Matthews Band: B200 142; A40 30; MO 40

Maxwell: B200 139; RBA 46; DS 21; H100 91; RA 35: RBH 30 John Mayer: B200 22; INT 23; A40 9; H100 65; HA 70; T40 33 Martina McBride: B200 121; CA 15; CS 19, 38

Paul McCartney: AC 20
Delbert McClinton: BL 9
Donnie McClurkin: CC 19; GA 5; RBA 72 Reba McEntire: CA 39

Bobby McFerrin: C/ 19 Tim McGraw: B200 88, 89; CA 7, 8; CCA 15; CS 58, 60 Brian McKnight: RBH 90

MDO: LA 57; LPA 18; LPS 3; LT 4; TSS 9 Medeski Martin And Wood: C/5 Mediaeval Babes: NA 12 Melody: LA 31; LPA 13 Men Of Standard: GA 20 MercyMe: B200 93; CC 4 Jo Dee Messina: B200 189; CA 25; CCA 22; AC 12; CS 40 Metallica: PCA 9

Pat Metheny Group: C/ 8 Method Man: HSS 69; RS 41 Tanto Metro & Devonte: RE 7; H100 96; RA 56; MFF: DC 12

Luis Miguel: LA 33; LPA 14; LPS 17, 32; LT 21; TSS 38 Christina Milian: HSS 55 Kylie Minogue: B200 81; A40 34; DC 47; H100 64;

Kylie Minogue: B200 8; A40 34; DC 47; H100 64; HA 69; T40 29
Mobb Deep: B200 179; RBA 53
Moby: B200 4; EA 1; INT 1; PCA 40; DC 49; MO 27
Monchy & Alexandra: LA 13; TSA 2; LT 27; TSS 4
Jerzee Monet: RA 63; RBH 63
Jane Monheit: JZ 19
Yolandita Monge: LPS 24; LT 40
Ricardo Montaner: LPS 7; LT 13; TSS 32
Pablo Montero: LA 34; LPA 15; LPS 9; LT 14
Pilar Montenegro: HS 11; LA 2; LPA 1; WM 2; H100
78; LPS 2; LT 1; RMS 2; TSS 10
John Michael Montgomery: CA 75

John Michael Montgomery: CA 75 Montgomery Gentry: CA 57 Morel: DC 6

Lorrie Morgan: CA 73 Alanis Morissette: B200 64; INT 24; PCA 21; A40 10; H100 81; T40 36 Van Morrison: B200 25; INT 4; PCA 36

La Mosca Tse Tse: LPS 29; TSS 29 Lou Mosley: HSS 14; RBH 88; RS 9 Mr. Bigg: RBC 20 Mr. Cheeks: HSS 2, 52; RA 39; RBH 30, 87; RP 3, 16; RS 3, 22 Mr. Coop: RBA 100

Mr. Low Down: RP 14; RS 20 Ms. Jade: RS 58 Oliver Mtukudzi: WM 8 Mulberry Lane: HSS 35 Nicole C. Mullen: CC 23; HS 32 Samantha Mumba: HSS 67 Mushroomhead: HS 31 Musiq: B200 5; RBA 3, 87; H100 20; HA 16; RA 2;

Mystikal: B200 115; RBA 34; RA 55; RBH 53, 91; RS 63, 70

-- N --

Nappy Roots: B200 33; RBA 14; H100 60; HA 60; RA 30; RBH 29; RS 67 Nas: B200 52; RBA 23; RBC 19; H100 18, 44; HA 20, 43; HSS 26; RA 16, 38; RBH 16, 38, 99;

RP 13; RS 18, 30, 75; T40 16 Naughty By Nature: B200 32; IND 1; RBA 7; DS 12; H100 61; HA 71; HSS 5; RA 51; RBH 36; RP

Frankie Negron: TSS 17

Nelly: B200 140; RBA 76; DS 19; H100 7, 30; HA 7, 41; HSS 1, 8; RA 18, 68; RBH 15, 57; RP 4; RS

41; H55 1, 8; KA 16, 06; KBH 15, 5/; KF 4; 4,7,74; T40 11, 23 Willie Nelson: B200 153; CA 19; CCA 9; CS 24 N*E*R*D*: B200 66; RBA 37 Ann Nesby: B200 174; RBA 39; RA 53; RBH 54 New Creation Of God: GA 27

Newsboys: CC 15 Next: H100 38; HA 37; RA 10; RBH 11 Joe Nichols: CS 28; H100 95 Nickel Creek: CCA 2; PCA 12

Nickelback: B200 28; A40 5, 33; H100 26, 46; HA 26, 48; MO 12; RO 4, 19; T40 39 Tito Nieves: LPS 36; LT 12; TSS 1 The Nitty Gritty Dirt Band: CCA 13

No Angels: HSS 36

No Doubt: B200 29; A40 21, 32; DC 3; H100 16; HA 17: T40 10 No Good: HSS 3; RBH 67; RP 1; RS 1 N.O.R.E.: H100 76; HSS 15; RA 28; RBH 23; RP 6;

Willie Norwood: GA 13 The Notorious B.I.G.: RBC 3, 8; HSS 75; RS 36, 45,

'N Sync: B200 187; H100 30; HA 41; HSS 1; RA 68; RBH 57; RS 7; T40 23

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O.A.R.: HS 28; IND 23 John Oates: AC 25 Ol' Dirty Bastard: IND 21; RBA 75 Jamie O'Neal: CA 58 The Ones: DC 25 La Oreja De Van Gogh: LPS 37 Los Originales De San Juan: LA 58; RMS 27 Oro Solido: TSS 40 Ozzy Osbourne: B200 127; PCA 7 Our Lady Peace: MO 8; RO 33 OutKast: B200 123; RBA 74 Out Of Eden: CC 39 Ginny Owens: CC 26; HS 43

-P-

Petey Pablo: B200 188; RBA 77; RBH 74; RS 59 Joe Pace & The Colorado Mass Choir: GA 18 Lindsay Pagano: HSS 74
Brad Paisley: B200 71; CA 5; CS 7; H100 47; HA 44 Los Palominos: RMS 22 Palomo: LA 30; RMA 16; RMS 4, 33, 38 Papa Roach: MO 13; RO 16

Paris Combo: WM 11

Parst Combo: WM 11
Pastor Troy: RBA 96
Sean Paul: H100 97; RA 57; RBH 61
Laura Pausini: LA 21; LPA 9
Luciano Pavarotti: CL 2
P. Diddy: H100 2, 19; HA 2, 18; HSS 32, 48; RA 3, 7, 31; RBH 6, 7, 33; RP 11, 20, 24; RS 16, 26, 31; T40 4, 38 Inda Perez: H100 98; HSS 20; RBH 96

Itzhak Perlman: CL 15 Pesado: LA 69; LT 37; RMS 10 Pet Shop Boys: EA 6 Tom Petty And The Heartbreakers: PCA 45 Phantom Planet: HS 20 The Pharcyde: HSS 57; RS 51 Pharoahe Monch: RBH 83

Mike Phillips: HS 26; RBA 47 Pink: B200 15; A40 22, 26; DC 33; DS 13; H100 13; HA 14; T40 7 Pink Floyd: PCA 16

Pinmonkey: CS 34 Alexandre Pires: HS 40; LA 9; LPA 3; LPS 5, 6, 40; LT 6, 8 John Pizzarelli: /Z 24 Play: HSS 33 Los Plebeyos: LA 66

P-Lo: RS 72 Plus One: B200 192; CC 13 P.O.D.: B200 46; CC 1; H100 75; MO 15, 21; RO 21, El Poder Del Norte: LA 42; RMS 26

Poison: PCA 39 Carlos Ponce: LA 75; LPS 20; LT 23 Power Houze: RBA 80 PPK: DS 24
Julio Preciado Y Su Banda Perla Del Pacifico:

RMS 32 Pretty Willie: HSS 59; RS 73 Prince: B200 135 Project Pat: RBA 91 Puddle Of Mudd: B200 24; A40 7; H100 10, 70; HA 11, 66; MO 7, 9; RO 3, 5; T40 12

Puerto Rican Power: TSS 16, 19, 25 Push: DC 39

-- Q --

Quarashi: HS 12; MO 29 Mac Quayle: DC 32 Queen: PCA 46
A.B. Quintanilla Y Los Kumbia Kings: LA 11; LPA 4; RMS 39

-- R--

Rabanes: LT 45; TSS 23 Rabito: LPS 25; LT 42; TSS 20 Bonnie Raitt: B200 43; INT 6; AC 15 Rakim: H100 11; HA 10; HSS 30; RA 6; RBH 5; RS 64; T40 31 Rascal Flatts: B200 62; CA 4; CS 20; H100 86 Rayvon: HSS 49; RS 52
Los Razos de Sacramento Y Reynaldo: HS 21; LA 5, 45, 61; RMA 2 Redd Eyezz: RS 62 Res: B200 147; HS 2; RBA 48; DC 5 Los Rieleros Del Norte: LA 39 LeAnn Rimes: CA 31; AC 17; DS 23; HSS 7 The Rippingtons Featuring Russ Freeman: C/ 20 Juan Rivera: LA 27; RMA 15 Lupillo Rivera: LA 27, 36, 49, 54, 71; RMA 15, 19;

RMS 5 RL: B200 98; RBA 16; RA 59; RBH 60 Woody Rock: CC 25; GA 11; HS 41; RBA 64 Daniel Rodriguez: CX 5; HS 30 Kenny Rogers: CA 74; CS 49

Roy Rogers: BL 10 Tito Rojas: TSA 15 Ioann Rosario: GA 23 Joann Rosano: GA 23 Mstislav Rostropovich: CL 13 Rozelly: HSS 17; RBH 92; RP 7; RS 10 Paulina Rubio: LA 17; LPA 7; H100 52; HA 52; LPS 10; LT 11; T40 32; TSS 24

Rubyhorse: A40 24 Ruff Endz: B200 27; RBA 8; H100 62; HA 59; RA

20; RBH 20 Tammy Ruggieri: RA 31; RBH 33; RP 24; RS 31 Rush: B200 6; INT 2; RO 13 David Russell: CL 6

-- S--

Sacario: RA 70; RBH 73 Sade: B200 191; DS 11 Sanchez: RE 13 Raphael Saadiq: RBH 89 Raphael Saadiq: RBH 89 Arturo Sandoval: // 22 Gilberto Santa Rosa: TSA 9; TSS 3 Juelz Santana: H100 14; HA 13; HSS 22; RA 5, 54; RBH 4, 55; RP 8; RS 11 Alejandro Sanz: LA 16; LPA 6; LPS 19; LT 26 Savage Garden: HSS 37 Scarface: H100 79; HSS 31; RA 32; RBH 28; RP 10; RS 16

RS 15 Jill Scott: RBA 86 Josey Scott: A40 29; H100 28; HA 29; MO 2; RO 2; T40 28 140 28 Marilyn Scott: AC 28 Peggy Scott-Adams: BL 2 Joan Sebastian: LA 22, 25, 56; RMA 11, 13; LPS 26; LT 19; RMS 17 26; L1 19; KMS 17 Jon Secada: TSS 33 Secret Garden: NA 3 Bob Seger & The Silver Bullet Band: PCA 6 Compay Segundo: TSA 7 Sevendust: IND 26; RO 35

Shakira: B200 16; A40 25; DC 7; H100 17; HA 19; LPS 11, 27; LT 9; T40 9; TSS 27 my Shand: B200 92; RBA 31; H100 89; RA 46; RBH 47 Sharissa: RBA 63; RA 75; RBH 78

The George Shearing Quintet: IZ 24 SheDaisy: CS 45, 47 Shekinah Glory Ministry: GA 12; IND 34 Blake Shelton: CA 29; CS 31

Shena: DC 41
The Silk Road Ensemble: CX 4 Nina Simone: /Z 25 Frank Sinatra: B200 181; PCA 35 Sin Bandera: LA 20; LPA 8; LPS 4; LT 5; TSS 12

Daryle Singletary: CA 65 Sixwire: CS 42 Sizzla: RF 10

Ricky Skaggs & Friends: CA 71 Skubie Tha Ciko: HSS 17; RBH 92; RP 7; RS 10 Slanted Eyezz: RS 62 Sleepy Brown: H100 51; HA 50; HSS 71; RA 27;

RBH 25; RP 22; RS 28
Richard Smallwood With Vision: GA 40
Anthony Smith: CS 41
Michael W. Smith: B200 75; CC 3

Will Smith: HSS 40; T40 34 Todd Snider: IND 45
Marco Antonio Solis: LA 25, 67; LPA 20; RMA 13; LT 47 Soluna: DC 19

Sono: DC 15 Soulive: Cl 12 South Park Mexican: IND 16; RBA 60 Kim Sozzi: DC 32

Britney Spears: B200 79
Staind: B200 99; H100 71; HA 67; MO 5, 37; RO 9, Brenda K. Starr: LA 46; TSA 4; LPS 36; LT 12; TSS 1 Jeffrey Steele: CS 52 Tommy Shane Steiner: B200 195; CA 26; CS 4; H100 41; HA 39 Cat Stevens PCA 17

Ray Stevens: CA 72; HSS 66 Rod Stewart: B200 160 St. Germain: C/ 21, 24 Rebecca St. James: CC 16

Angie Stone: B200 94; RBA 25; DC 44; DS 17; H100 80; RA 29; RBH 31 George Strait: B200 158; CA 22, 30; CS 3; H100

George Straft: B200 150; CA 22, 30, 60 36; HA 34 Strik gine: HSS 24; RP 5; RS 5 The Strokes: B200 151; HSS 28; MO 32 Michael Stuart: TSA 14; TSS 14, 15 Styles: RBH 83 Sublime: PCA 25 Sugarcult: HS 23; IND 19 Sunscreem: DC 39 Swing Divino: TSS 36

Switched: RO 30 System Of A Down: B200 30; PCA 26; H100 74; HA 72; MO 6; RO 11

-T-Tall Paul: DC 13 Olga Tanon: TSA 10 lames Taylor: PCA 15 Los Temerarios: LA 1, 32; RMA 1, 17; LT 39; RMS 15 Tempo: LT 43; TSS 13 Iempo: LI 43; ISS 13
The Temptations: RBC 21
Tenacious D: B200 124
Danny Tenaglia: EA 20; IND 50
Los Terricolas: LA 29; LPA 12
John Tesh: B200 168; CC 9; IND 12
Thalia: IPS 8: LT 2: PMS 6: TSS 20 Thalia: LPS 8; LT 3; RMS 9; TSS 30

Thievery Corporation: /Z 18 Third Day: B200 165; CC 8, 28 Cyndi Thomson: CA 40: CS 37 Thursday: HS 14; IND 17 T.I.: RBA 78 T.I.: RBA 78
Los Tigres Del Norte: LA 50; RMS 23
Los Tigrillos: LA 59; RMS 37
Aaron Tippin: CS 50; HSS 41
T.L.: RBC 23
tobyMac: CC 35
Tonex: CC 27; GA 14
Tool: B200 200; MO 35; RO 20

Train: B200 172; A40 12, 35; AC 11 Tra-Knox: T40 34
Trick Pony: B200 122; CA 16; CS 13
Travis Tritt: B200 114; CA 14, 51; CCA 10; CS 11; H100 82

TRUSTcompany: RO 36
Truth Hurts: H100 11; HA 10; HSS 30; RA 6; RBH 5; RS 64; T40 31 T. Supreme: RS 72 Los Tucanes De Tijuana: LA 26; RMA 14; LT 41;

RMS 14 Shania Twain: CCA 3; PCA 22; DC 36 Tweet: B200 34; RBA 9; H100 49, 67; HA 49, 64; RA 22, 26; RBH 22, 26; RS 57

Twista: RBC 25 Steve Tyrell: /Z7

-U-U2: B200 119

UB40: RE 2 UGK: RBA 83 The Union Underground: RO 31 Union Station: B200 155; CA 20 Unique: HSS 17; RBH 92; RP 7; RS 10 Unwritten Law: B200 96; MO 1 Usher: B200 39; RBA 30; DS 4; H100 2, 4; HA 2, 4; HSS 27, 48; RA 3, 4; RBH 3, 6; RP 20; RS 14, 26; T40 4, 15

Ian Van Dahl: DC 20; DS 9 Luther Vandross: B200 196; RBA 51; RBC 11; AC 19; RA 48; RBH 46

Van Halen: PCA 31

Sergio Vargas: LT 46; TSS 7 Phil Vassar: CS 14, 36; H100 57; HA 57 Stevie Ray Vaughan And Double Trouble: BL 5 Chuy Vega: LA 52 Johnny Vicious: EA 10; HS 48; IND 31 Alicia Villarreal: LA 23; RMA 12 Fernando Villalona: TSS 21, 33 David Visan: EA 16; IND 42; WM 6 Vita: RA 61; RBH 65 Carlos Vives: LA 40; TSA 3; LPS 21; LT 22; TSS 35

-W-

The Wailers: RE 6, 14 Tom Waits: B200 63, 65; IND 5, 6; INT 5, 7 Andre Ward: C/ 14; RBA 84 Watermark: CC 29 Russell Watson: CX 8 Way Out West: DC 8 Weezer: B200 3; INT 10; MO 20 Paul Westerberg: IND 28 Peter White: C/ 16 The White Stripes: B200 84; IND 47; MO 19 Wilco: B200 59; INT 14 Doug Williams: GA 19 Hank Williams III: CA 53 Hank Williams Jr.: CA 62; CCA 11 John Williams: CL 9 John Williams: CX 1, 13, 15

Melvin Williams: GA 19 Michelle Williams: B200 161; CC 7; GA 2; RBA 44 Pharrell Williams: H100 19; HA 18; HSS 32; RA 7; RBH 7; RP 11; RS 16; T40 38 Vanessa Williams: GA 10; IND 27; RBA 81 Cassandra Wilson: HS 38; /Z 2 Michael Wilson: RBH 93 Nancy Wilson: JZ9
BeBe Winans: CC 37; GA 16
CeCe Winans: GA 20 Mario Winans: RA 31; RBH 33; RP 24; RS 31 The Winans: GA 21 Andrew W.K.: B200 199 Lee Ann Womack: CA 35; AC 9; CS 24, 54 Won-G: HSS 65; RP 21; RS 27 Darryl Worley: CS 18 Chely Wright: CA 54
Jaguar Wright: RBA 71 Keke Wyatt: B200 162; RBA 57; RA 36; RBH 40 -X-

X-Ecutioners: B200 163; RBA 97

-Y-Yanni: NA 7, 8 Yanou: DS 5; H100 93; HSS 39

X-Press 2: DC 22

Trisha Yearwood: CA 70; CS 56
Ying Yang Twins: B200 61; IND 4; RBA 11; H100 56: HA 56; RA 23; RBH 24

56; HA 56; KA 23; KBF Dwight Yoakam: CCA 21 Yohany: DS 15 Pete Yorn: B200 166; HS 4 Neil Young: B200 106 Youngstown: HSS 61

-Z-

Z-Ro: RBA 95 Charlie Zaa: LA 12; LPA 5; LPS 16; LT 16 Zero 7: EA 8; HS 29; IND 24 Warren Zevon: IND 39; INT 25 Zoegirl: CC 17; HS 15 Rob Zombie: B200 144; RO 17 ZZ Top: PCA 19

-SOUNDTRACKS-

Ali: STX 24 Amelie: WM 10 Ameue: WM 10
Blade II: B200 184; EA 4; STX 11
Coyote Ugly: B200 109; CA 12; STX 8
Crouching Tiger, Hidden Dragon: CX 14
Down From The Mountain: CA 42 The Fast And The Furious: STX 17
The Fast And The Furious: More Fast And

Furious: STX 1/ Finding Forrester: /Z 4 Hardball: STX 16 I Am Sam: B200 130; STX 9 Kingdom Come: GA 30 Kissing Jessica Stein: JZ 14 A Knight's Tale: STX 19

The Lord Of The Rings: The Fellowship Of The Ring: STX 15
Mamma Mia!: B200 193
Monsoon Wedding: WM 4

Moulin Rouge: B200 108; STX 7 Moulin Rouge 2: STX 22 Not Another Teen Movie: STX 20 O Brother, Where Art Thou?: B200 17; CA 2; INT 16; STX 2

Queen Of The Damned: STX 12 Queer As Folk: The Second Season: B200 167; EA 3; INT 18; STX 10 Resident Evil: STX 12

Save The Last Dance: STX 25 The Scorpion King: B200 38; STX 4 Shrek: B200 97; STX 6 Spider-Man: B200 11; STX 1
Spirit: Stallion Of The Cimarron: STX 18

Spongebob Squarepants Original Theme Highlights: STX 23 Star Wars Episode II: Attack Of The Clones:

B200 21; STX 3
State Property: RBA 79
Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 26 We Were Soldiers: CA 59 WWF: Tough Enough 2: B200 82; STX 5

-- VARIOUS ARTISTSon The Billboard 200

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ال 2	JUNE 1 2002		Billboard MODERN ROCK	⟨TRACKS™
Ä	AST WEEK			
THIS WEEK	Y Y	B		
弄	Š		TITLE IMPRINT PROMOTION LABEL	Artist
1	1		SEEIN' RED INTERSCOPE	4 Weeks At Number 1 Unwritten Law 🕏
2	6		HERO COLUMBIA/ROADRUNN-ER/IOJMG Chad Kroe	eger Featuring Josey Scott 👨
3	2		THE MIDDLE DREAMWORKS	Jimmy Eat World 👨
4	4		HERE TO STAY MARRIALIEPIC	Korn 💂
5	3	= 1	FOR YOU PLIP, ELEKT SAVE)	Staind 👨
6	5	10.7	TOXICITY AMERICA I COLUMBIA	System Of A Down 👨
7	10		DRIFT & DIE FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd 👳
8	9	100	SOMEWHERE OUT THERE COLUMBIA	Our Lady Peace 👨
9	8	21	BLURRY PLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd 👨
10	7		CRAWLING IN THE DARK ISLANDIDJING	Hoobastank 👨
6	13		RUNNING AWAY ISLAND/IDJMG	Hoobastank 💂
.12	11	-	TOO BAD ROADRUNNER/IDJMG	Nickelback 👳
	22	规范	SHE LOVES ME NOT DREAMWORKS - AJRPOWER	Papa Roach 🧟
14	21	E-0	WARNING IMMORTALEPIC AIRPOWER >	Incubus ♀
15	16		BOOM ATLANTIC	P.O.D. 👨
16	18	(1)	AMBER VOLCANO	311 ♀
17	20		IN THE END WARNER BROS	Linkin Park 👨
18	17	4	WASTING MY TIME TVT	Default 👨
19	14		FELL IN LOVE WITH A GIRL THIRD MANV2	The White Stripes 👨
20	12	0	DOPE NOSE GEFFEN/INTERSCOPE	Weezer 😞
21	15		YOUTH OF THE NATION ATLANTIC	P.O.D. 👨
22	19	10.	FIRST DATE MCA	Blink-182 👨
23	26	E)	I FEEL SO MCA	Box Car Racer 😞
24	25	D	ONE LAST BREATH WIND-UP	Creed 😞
63	27	U.	I STAND ALONE REPUBLICUNIVERSAL	Godsmack 💂
26	28		GET AWAY WARNER BROS	Earshot 👳
27	23		WE ARE ALL MADE OF STARS V2	Moby 🤿
28	24		SCREAMING INFIDELITIES VAGRANT	Dashboard Confessional 👨
29	29	=	STICK 'EM UP TIME BOYB COLUNBIA	Quarashi 👨
30	32		FLAKE ENJOY/UNIVERSAL	Jack Johnson
31	35		DENY TVT	Default 😞
32	33		HARD TO EXPLAIN RCA	The Strokes 👨
33	36		HATE TO SAY I TOLD YOU SO EPITAPH/SIRE/REPRISE	The Hives 👳
34	30		HERE IS GONE WARNER BROS	Goo Goo Dolls 👨
35	31	13	PARABOLA TOOL DISSECTIONAL/VOLCANO	Tool o
36	- 111		WITHOUT ME WEB/AFTERMATH/INTERSCOPE	Eminem 😞

34	30		HERE IS GONE WARNER BROS	Goo Goo Dolls	Q
35	31	13	PARABOLA TOOL DISSECTIONAL/VOLCANO	Tool	_
36	_ 111		WITHOUT ME WEB/AFTERMATH/INTERSCOPE	Eminem	Q
37 38	39	1.7	EPIPHANY FLIP/ELEKTRA/EEG SWEETNESS DREAM/WORKS	Staind Jimmy Eat World	-1
39			THE ENERGY ATLANTIC	Audiovent	-1
40			WHERE ARE YOU GOING RCA	Dave Matthews Band	1
					_
JU 2	INE 1		Billboard ADULT CONTE	MPORARY.	M
THIS WEEK	LAST WEEK	Material Con-	TITLE IMPRINT/PROMOTION LABEL	Artist	
7 3			쌀(NUMBER 1 做	10 Weeks At Number 1	1
1	1		A NEW DAY HAS COME EPIC	Celfne Dion	Ď
2	2	-	SUPERMAN (IT'S NOT EASY) AWARECOLUMBIA	Five For Fighting	Q
3	3	1	HERO INTERSCOPE	Enrique Iglesias	Q
4	4		I NEED YOU COLUMBIA	Marc Anthony	1
(5)	6		ONLY A WOMAN LIKE YOU JIVE	Michael Bolton	Q
6	5	377	I'M ALREADY THERE BMA	Lonestar	φ
7	10	Ma	ONLY TIME REPRISE	Enya	Q
8	7	7/4	IF YOU'RE GONE LAVA/ATLANTIC	matchbox twenty	Q
9	8	100	I HOPE YOU DANCE MCA NASHVILLE/UNIVERSAL	Lee Ann Womack	Q
10	14		TO WHERE YOU ARE 143/REPRISE	Josh Groban	1
11	12	154	DROPS OF JUPITER (TELL ME) COLUMBIA	Train	Q
12	9	ы	BRING ON THE RAIN CURB	Jo Dee Messina	Q
13	13	E	WILD CHILD REPRISE	Enya	1
14	11	64	THANK YOU ARISTA	Dido	Q
15	15	Œ	I CAN'T HELP YOU NOW CAPITOL	Bonnie Raitt	1
16	16	E0	SO COMPLICATED ARISTA NASHVILLE	Carolyn Dawn Johnson	Q
17	17		CAN'T FIGHT THE MOONLIGHT CURB	LeAnn Rimes	Q
18	23		A THOUSAND MILES ASMINTERSCOPE AIRPOWER	Vanessa Carlton	ø
19	19	7.0	I'D RATHER J	Luther Vandross	1
20	20	27	YOUR LOVING FLAME MPUCAPITOL	Paul McCartney	ð
21)	24		WHEREVER YOU WILL GO RCA	The Calling	Q
22	26		ALIVE EPIC	Jennifer Lopez	Q
23	21		BEAUTIFUL AS U AMC	All-4-One	1
24	25	5	THE COLOR OF LOVE ARISTA	Boyz II Men	ð
23	111	10	DO IT FOR LOVE BMG HERITAGE/ARISTA/RCA	Daryl Hall John Oates	1
26	30		SOAK UP THE SUN ABMINTERSCOPE	Sheryl Crow	Q
2 7	22		THIS TRAIN DON'T STOP THERE ANYMORE ROCKET/UNIVERSAL	Elton John	ő
28	27		DON'T LET LOVE GET AWAY PRANA	Marilyn Scott	1
29	28	13	FALLIN' J	Alicia Keys	Q
30	29	2	ESCAPE INTERSCOPE	Enrique Iglesias	Q
	_				_

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service, 103 mainstream
rock stations, 84 modern rock stations, 87 adult contemporary stations and 73 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 247 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

Billboard ROCK TRACKS

			DINOCAIG ROCK	RACIO
THIS WEEK	LAST WEEK		TITLE IMPRINT/PROMOTION LABEL	Artist
			A NUMBER 1 G	3 Weeks At Number 1
	1	3.0	I STAND ALONE REPUBLICUNIVERSAL	Godsmack ⊈
2	5		HERO COLUMBIA DADRUM VERIOUMG	Chad Kroeger Featuring Josey Scott 😞
W	3	- 1	BLURRY PLAWLESS GEFFEN INTERSCOPE	Puddle Of Mudd 😞
4	2	1.54	TOO BAD ROADRUNNERIOUMG	Nickelback 😞
5	7		DRIFT & DIE FLAWLESS/GEFFEN INTERSCOPE	Puddle Of Mudd 😞
6	6	100	HOLD ME DOWN MCA	Tommy Lee 😞
7	8	10	HERE TO STAY IMMORTALIERIC	Korn 😞
8	9		ONE LAST BREATH WIND UP	Creed ♀
9	4	14	FOR YOU FLIPFELEKTRA/EEG	Staind 😞
100	11	6.67	WASTING MY TIME TVT	Default 👳
(11)	12		TOXICITY AMERICAN COLUMBIA	System Of A Down 😞
12	13	133	GET AWAY WARNER BROS	Earshot 👳
13	10		ONE LITTLE VICTORY ANTHEMIATION	Rush
14	14		ANGER RISING ROADRUNNER/IDJMG	Jerry Cantrell
15	16		DENY TVT	Default 👳
16	19	-	SHE LOVES ME NOT OREA PAPORKS	Papa Roach 👳
	15		NEVER GONNA STOP GEFFENIINTERSCOPE	Rob Zombie 😞
18	17		IN THE END WARNER BROS	Linkin Park 👳
19	18		HOW YOU REMIND ME ROADRUNNER	Nickelback 🤿
20	20		PARABOLA TOOL DISSECTIONAL/VOLCAND	Tool 😞
21	21	Е.	YOUTH OF THE NATION ATLANTIC	P.O.D. ♀
22	23		BOOM ATLANTIC	P.O.D. ♀
23	22	1,42	TEAR AWAY WIND UP	Drowning Pool 😞
24	24		NO LIGHT HOLLYMOOD	3rd Strike 👳
25	26		RUNNING AWAY ISLANO.IOJNIG	Hoobastank 😞
26	25		EPIPHANY FLIP/ELEKTRA/EEG	Staind
27	27		WARNING MMORTA EPC	Incubus 😞
28	30		THE ENERGY ATLANTIC	Audiovent
29	28		GONE AWAY FUP CEFFENINTERSCOPE	Cold 😞
30	31		INSIDE IMMORTALIVIRSIN	Switched 👳
31	33		ACROSS THE NATION SMACK DOWNI/COLUMBIA	The Union Underground
32	36		YOU NEVER MET A MOTHER F*** QUITE LIKE	
33	35		SOMEWHERE OUT THERE COLUMBIA	Our Lady Peace 😞
34	32		HERE IS GONE WARNER BROS	Goo Goo Dolls 😦
35	29		LIVE AGAIN TVT	Sevendust
36		W)	DOWNFALL GEFFEN INTERSCOPE	TRUSTcompany 😞
37	34		NICE TO KNOW YOU IMMORTAL/EPIC	Incubus 😞
38	40		RUNAWAY WARNER BROS	Linkin Park
39	HE		WHOLE REPUBLIC/UNIVERSAL	Flaw 😞
40	E E		GIRLS OF SUMMER COLUMBIA	Aerosmith

D.00 1	ABLUE		THE LOUIS
Billboard	ADULI	TOP 40) TRACKS

20 18 21 21 22 22 23 25 24 28 25 29 26 23 27 27 28 24 28 29 30 33 37 34 31 32	-	TITLE IMPRINT/PROMOTION LABEL	Artist
2 1 3 3 3 4 6 5 4 6 5 7 7 7 8 9 9 10 10 11 11 12 13 13 12 14 17 15 15 15 16 14 17 16 18 20 19 19 19 19 20 18 21 21 22 22 23 25 24 28 25 29 26 23 27 27 28 24 28 29 39 33 37 34 31 32 33 37 34 31 32	2	学 NUMBER 1 堂 SOAK UP THE SUN ASM MTERSCOPE	1 Week At Number 1 Sheryi Crow 5
3 3 4 6 6 6 5 7 7 7 8 9 9 10 10 10 10 10 11 11 11 11 12 13 13 12 14 17 15 15 15 16 14 17 16 18 20 19 19 19 20 18 21 22 22 23 25 24 28 25 29 26 23 27 27 28 24 29 39 31 32 32 30 33 37 34 31 3		WHEREVER YOU WILL GO RCA	The Calling =
4 6 6 5 4 6 5 7 7 8 9 9 10 10 8 11 11 11 11 11 12 13 13 12 14 17 15 15 15 16 14 17 16 18 20 19 19 19 20 18 21 21 22 22 23 25 24 28 25 29 26 23 27 27 28 24 29 39 33 37 34 31 32 33 37 34 31	Contract of the last of the la	HERE IS GONE WARNER BROS	Goo Goo Dolls
5	-	A THOUSAND MILES ASMINITERSCOPE	Vanessa Carlton
6 5 7 7 8 9 9 10 11 11 13 13 13 12 14 17 15 15 16 14 17 16 18 20 19 19 20 18 21 21 22 22 23 25 24 28 25 29 26 23 27 27 28 24 29 39 33 37 34 31 32 33 37 34 31 32 33 37 34 31 32 33 37 34 31 30 30 33 37 34 31 30 30 33 37 34 31 30 30 30 33 37 34 31 30 30 33 37 34 31 30 30 30 33 37 34 31 30 30 30 30 33 37 34 31 30 30 30 30 30 30 30	1000	HOW YOU REMIND ME ROADRUNNERHOUNG	Nickelback «
7 7 8 9 9 10 11 10 8 11 11 11 12 13 13 12 14 17 16 18 20 19 19 19 20 18 21 21 22 22 22 23 25 24 28 25 29 26 23 27 27 28 24 29 39 33 11 32 32 30 33 37 34 31 32	5	ALL YOU WANTED MAVERICK/WARNER BROS	Michelle Branch
8 9 9 10 11 11 11 12 13 13 12 14 17 15 15 16 14 17 16 18 20 18 21 21 22 22 23 25 24 28 25 29 26 23 27 27 27 28 24 29 39 30 33 37 34 31 32 33 37 34 31	100	BLURRY FLAWLESS/GEFFEN INTERSCOPE	Puddle Of Mudd
9 10 11 11 11 12 13 13 12 14 17 15 15 16 14 17 16 18 20 18 19 19 20 18 21 21 22 22 23 25 24 28 25 29 26 23 27 27 27 28 24 29 39 30 33 37 34 31 32 33 37 34 31	9	THE MIDDLE DREAMWORKS	Jimmy Eat World
10	10	NO SUCH THING AWARE COLUMBIA	John Mayer «
11	-	HANDS CLEAN MAYERIOK TEPRISE	Alanis Morissette
12	-	STANDING STILL ATLANTIC	Jewel «
13 12 14 17 15 15 15 16 14 17 16 18 20 19 19 21 22 22 23 25 24 28 25 29 26 23 27 27 28 24 29 30 33 37 34 31 32 33 37 34 31 32	-	DROPS OF JUPITER (TELL ME) COLUMBIA	Train 4
144 17 15 15 16 14 17 16 18 20 19 19 20 18 21 21 22 22 23 25 24 28 25 29 26 23 27 27 28 24 29 39 31 32 32 30 33 37 34 31 32 34 31 34 31 34 31 34 31 34 31 34 31 34 31 34 31 34 31 34 31 34 31 34 34	-	MY SACRIFICE WAD UP	Creed
15 15 15 16 14 17 16 18 20 19 19 20 18 21 21 22 22 22 23 25 24 28 25 29 26 23 27 27 28 24 29 39 33 37 34 31 32 33 37 34 31	-	COMPLICATED ARISTA	Avril Lavigne
16 14 17 16 18 20 19 19 19 20 18 21 21 22 22 23 25 24 28 25 29 26 23 27 27 27 28 24 29 39 30 31 32 33 37 34 31	-	WASTING MY TIME TO	Default s
17 16 18 20 19 19 19 20 18 21 21 22 22 23 25 24 28 25 29 26 23 27 27 28 24 29 30 31 32 33 37 34 31 31	1000	HANGING BY A MOMENT DREAMWORKS	Lifehouse 4
18 20 19 19 19 20 18 21 21 22 22 23 25 24 28 25 29 26 23 27 27 27 28 24 29 30 31 32 33 37 34 31 32		SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting
19 19 19 20 18 21 21 21 22 22 23 25 24 28 25 29 26 23 27 27 27 27 27 28 24 29 30 31 32 33 37 34 31 31	12	EASY TONIGHT AWARE-COLUMBIA	
20 18 21 21 22 22 23 25 24 28 25 29 26 23 27 27 27 28 24 24 229 39 30 33 37 34 31 32	100	IN THE END WARNER BROS	Five For Fighting Linkin Park
21 21 22 22 23 25 24 28 25 29 26 23 27 27 27 28 24 29 30 30 33 37 34 31 32	-	STILLNESS OF HEART VIRGIN	
22 22 22 23 25 24 28 25 29 26 23 27 27 27 28 24 24 29 39 30 331 32 32 30 33 37 34 31 31	Table 1	HELLA GOOD INTERSCOPE	Lenny Kravitz
23 25 24 28 25 29 26 23 27 27 28 24 29 39 30 31 32 32 30 33 37 34 31		DON'T LET ME GET ME ARISTA	No Doubt «
24 28 25 29 26 23 27 27 28 24 29 39 30 31 32 32 30 33 37 34 31		ADRIENNE RCA	The Calling
25 29 26 23 27 27 27 28 24 29 39 30 31 32 30 33 37 34 31	-	SPARKLE ISLANDIDIMG	
26 23 27 27 27 28 24 29 39 30 31 32 30 33 37 34 31	Decision	UNDERNEATH YOUR CLOTHES EPIC	Rubyhorse
27 27 27 28 24 29 39 30 31 32 30 33 37 34 31		GET THE PARTY STARTED ARISTA	Shakira «
28 24 29 39 30 30 31 32 30 33 37 34 31	_	WHEN THE STARS GO BLUE 143/LAVA/ATLANTIC	
29 39 30 31 32 30 33 37 34 31 3		A NEW DAY HAS COME EPIC	The Corrs Featuring Bono
30 31 32 32 30 33 37 34 31 31 31	200		Celine Dion « Chad Kroeger Featuring Josey Scott «
31 32 30 32 30 33 37 34 31	37	WHERE ARE YOU GOING RCA	Dave Matthews Band
32 30 33 37 34 31	22	SOMEWHERE IN THE MIDDLE IMMERGENT	Dave matthews band Dishwalla
33 37 34 31	1000	HEY BABY INTERSCOPE	
34 31	The state of the s	TOO BAD ROADBUNNERSOURG	No Doubt Featuring Bounty Killer
			Nickelback «
20		CAN'T GET YOU OUT OF MY HEAD CAPITOL	Kylie Minogue «
36 36	_	SHE'S ON FIRE COLUMBIA	Train 4
36 36 37 34		SHINE GOLD CIRCLE	Meredith Brooks
_	34	FLAKE ENUDY/UNIVERSAL	Jack Johnson
38 38 38	20	FLY AWAY FROM HERE (GRADUATION DAY) 143/RE	
40	30	ONE LAST BREATH WING-UP	Enrique Iglesias « Creed «



Ē.	JUNI 200	E 1	Billboard
	Ī	0	P 40 TRACKS TM
THIS WEEK	LAST WEEK	THE STREET	TITLE ARTIST IMPRINT/PROMOTION LABEL
,	1		FOOLISH ASHANTI MURDER INC. DEF JAM ADJING
2	2		WHAT'S LUV? FAT JOE FEATURING ASHANTI TEAROR SOUAD (ATLANTIC
3	3	9	A THOUSAND MILES VANESSA CARLTON AMMINITARSCOPE
4	4		I NEED A GIRL (PART ONE) P. DIDDY FEATURING USHER & LOON BAD BOY (ARISTA
15	5		ALL YOU WANTED MICHELLE BRANCH MAYERICK MYARNER BROS
6	11		WITHOUT ME EMINEM Y/EB/AFTERMATH /INTERSCOPE
7	6		DON'T LET ME GET ME PINK ARISTA
8	8		THE MIDDLE JIMMY EAT WORLO DREAMWORKS
9	7	E	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
10	10		HELLA GOOD NO 00UBT INTERSCOPE
11	14		HOT IN HERRE NELLY FO'REL JUNIVERSAL
12	9		BLURRY PUDDLE OF MUDD FLAWLESS:GEFFEN ANTERSCOPE
13	15		WHEREVER YOU WILL GO THE CALLING RCA
14	19		WASTING MY TIME DEFAULT TVT
15	12		U DON'T HAVE TO CALL USHER ARISTA
16	20	(D)	I'M GONNA BE ALRIGHT JENNIFER LOPEZ FEATURING NAS EPIC
17	13	1	HERE IS GONE G00 G00 DOLLS WARNER BROS
18	16		AIN'T IT FUNNY JENNIFER LOPEZ FEATURING JA RULE EPIC
19	21		SOAK UP THE SUN SHERYL CROW ARMANTERSCOPE
20	17		IN THE END LINKIN PARK WARNER BROS
21	28		DAYS GO BY DIRTY VEGAS CREDENCE /CAPITOL
22	25		MORE THAN A WOMAN AALIYAH BLACKGROUNG MRGIN
23	22		GIRLFRIEND 'N SYNC FEATURING NELLY JIVE
24	23		ESCAPE ENRIDUE IGLESIAS INTERSCOPE
23	27		RAINY DAYZ MARY J. BLIGE FEATURING JA RULE MCA
26	24		UH HUH B2K EPIC
27	29		WALKING AWAY CRAIG OAVID WILDSTAR/ATLANTIC
23	10.		HERO CHAD KROEGER FEATURING JOSEY SCOTT COLUMBIA-ROADRUNNER /IDJMG
29	26		CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE CAPITOL
30	KE	w	COMPLICATED AVRIL LAVIGNE ARISTA
31	39	1	ADDICTIVE TRUTH HURTS FEATURING RAKIM AFTERMATH /INTERSCOPE
32	35		DON'T SAY GOODBYE PAULINA RUBIO UNIVERSAL
33	38		NO SUCH THING JOHN MAYER AWARE/COLUMBIA
34	111		BLACK SUITS COMIN' (NOD YA HEAD) WILL SMITH FEATURING TRA-KNOX OVERSROOK COLUMBIA

ALWAYS ON TIME
JA RULE FEATURING ASHANTI
MURDER INC, DEF JAM /IOJMG

PASS THE COURVOISIER PART II
BUSTA RHYMES FEATURING P. DIDDY & PHARRELL

DOWN A** CHICK
JA RULE FEATURING CHARLI "CHUCK" BALTIMORE
MURDER INC./DEF JAM //DJMG

HANDS CLEAN ALANIS MORISSETTE MAYERICK REPRISE FULL MOON BRANDY

ATLANTIC

TOO BAD NICKELBACK ROADRUNNER 10.J

31

37

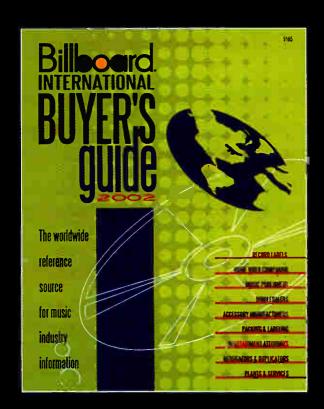
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			Dinocar								
THIS WEEK	LAST WEEK	W.S. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	MAS CA	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	16	Foolish 7 Whs At No 1 ASHANTI (MUROER INC. DEF JAM IOJMG)	26	2 3	7	How You Remind Me NICKELBACK (ROADRUNNER/IOJMG)	51	44		Uh Huh BZK (EPIC)
2:	2	12	I Need A Girl (Part One) P. DIDOY FEAT. USHER & LOON (BAO BOY/ARISTA)	27	30	11	Makin' Good Love avant (magic Johnson/mca)	52	62		Don't Say Goodbye PAULINA RUBIO (UNIVERSAL)
3	3	16	What's Luv? FAT JOE FEAT ASHANTI (TERROR SQUAD/ATLANTIC)	28	27	12	Drive (For Daddy Gene) ALAN JACKSON (ARISTA NASHVILLE)	53	59		Not A Day Goes By LONESTAR (BNA)
4	4	17	U Don't Have To Call	29	47		Hero	54	57	13	You Know That I Love You DDNELL JONES (UNTOUCHABLES ARISTA)
5	5	11	A Thousand Miles VANESSA CARLTON (A&M/INTERSCOPE)	30	29	11	More Than A Woman	55	54		I Don't Want You To Go CARDLYN DAWN JOHNSON (ARISTA NASHVILLE)
6	9	đ	Without Me EMINEM (WEB/AFTERMATH/INTERSCOPE)	31	38	0	Full Moon BRANDY (ATLANTIC)	56	55	Н	Say I Yi Yi YING YANG TWINS (COLLIPARKAN THE PAINT/KOCH)
7	12		Hot In Herre NELLY (FO REEL/UNIVERSAL)	32	48		Still Fly BIG TYMERS (CASH MONEY/UNIVERSAL)	57	53	115	That's When I Love You PHIL VASSAR (ARISTA NASHVILLE)
8	8	12	The Middle JIMMY EAT WORLD (OREAMWORKS)	33	32	9	I Don't Have To Be Me ('Til Monday) STE LA AR IMERCURY (NASHVILLE))	58	63	3	The One GARY ALLAN (MCA NASHVILLE)
9	6	115	All You Wanted MICH! E BRANCH (MAYERICK/WARNER BROS.)	34	34	2	Living And Living Well	59	56		Someone To Love You RUFF EN.OZ (EPIC)
10	13	7	Addictive	35	31	1	Escape	60	51	8	Awnaw NAPPY ROOTS (ATLANTIC)
11	7	24	Blurry DLE OF MUDD (FLAWLESS/GEFFEN/ANTERSCOPE)	36	36	8	Soak Up The Sun SHERYL CRUIN (A&MAINTERSCOPE)	61	61	1	What If A Woman
12	10	10	Rainy Dayz MARY J BLIGE FEAT JA RULE (MCA)	37	40	15	Anything JAHEIM FEAT, NEXT, (DIVINE MILL/WARNER BROS.)	62	67	2	Walking Away CRAIG DAVID (WILDSTAR/ATLANTIC)
B	22	0	Oh Boy CAM RON (ROC A FELLA/DEF JAM/10JMG)	38	37	16	My List TOBYKEITH (DREAMWORKS (NASHVILLE))	63	73	1	My Heart 1s Lost To You BROOK & & DUNN (ARISTA NASHVILLE)
14	11	1	Don't Let Me Get Me	39	39	113	What if She's An Angel TOMMY SHANE STEINER (RCA INASHVILLE)	64	-	1	Call Me TIMELT THE GOLD MIND/ELEKTRA/EEG)
15	17	21	Wasting My Time	40	45	9	I Should Be Sleeping EMERS TO DRIVE (DREAMWORKS (NASHVILLE))	65	65	17	Young Kenny Chesney (BNA)
16	21	16	halfcrazy MUSIQ (DEF SQUL/IDJMG)	41	35	33	Girlfriend N SYNC FEAT. NELLY (JIVE)	66	74	2	Drift & Die PUODLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
17	16	7	Hella Good NO DOUBT (INTERSCOPE)	42	33	1	A New Day Has Come	67	66	ш	For You Staind (FLIP/ELEKTRA/EEG)
18	15	111	Pass The Courvoisier Part II BUSTA RHYMES FEAT. P OIDDY & PHARRELL (J)	43	42	7	One Mic NAS (ILL WILL/COLUMBIA)	68		V	When You Lie Next To Me KELLIE COFFEY (BNA)
19	14	13	Underneath Your Clothes SHAKIRA (EPIC)	44	49	3	I'm Gonna Miss Her (The Fishin' Song) BRAD PAISLEY (ARISTA NASHVILLE)	69	52	19	Can't Get You Out Of My Head KYLIEMINOGUE (CAPITOL)
20	24	to.	I'm Gonna Be Alright JENNIFERLOPEZ FEAT. NAS. (EPIC)	45	46	10	I Love You FAITH EVANS (BAD BOY ARISTA)	70		3/11	No Such Thing JOHN MAYER (AWARE/COLUMBIA)
21	26	30	Wherever You Will Go THE CALLING (RCA)	46	60		Days Go By DIRTY VEGAS (CREDENCE/CAPITOL)	71	64	1	Feels Good (Don't Worry Bout A Thing NAUGHTY BY NATURE FEAT 3LW (TVT)
22	20	2	Ain't It Funny JENNIFERLOPEZ FEAT. JA RULE (EPIC)	47	43		Gots Ta Be B2K (EPIC)	72	70	- 5	Toxicity SYSTEM OF A DOWN (AMERICAN COLUMBIA)
23	19	30	In The End LINKIN PARK (WARNER BROS.)	48	50	13	Too Bad NICKELBACK (ROADRUNNER/IOJMG)	73	71	1	Here To Stay KORN (IMMORTAL/EPIC)
24	25		Down A** Chick JA RULE FEAT CHARLI BALTIMORE (MURDER INC/DEF JAM/IDJMG)	49	28	17	Oops (Oh My) TWEET (THE GOLD MINO/ELEKTRA/EEG)	74	-		Complicated AVRIL LAVIGNE (ARISTA)
25	18	Ε.	Here Is Gone GOO GOO DOLLS (WARNER BROS.)	50	41	113	Saturday (Oooh! Ooooh!)	75	-	3/	Happy ASHANTI (MURDER INC/DEF JAM/IDJMG)

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. 903 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.

Billboard® HOT 100 SINGLES SALES.

				_							
THIS WEEK	LAST WEEK	WE ON	TIME	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	03	Girlfriend 9 Was At No. 1 N SYNC FEAT. NELLY (JIVE)	26	28	8	One Mic NAS (ILL WILL/COLUMBIA)	51	44		Beat Your Chest!!
2	2	4	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL)	27	15	•	U Don't Have To Call USHER (ARISTA)	52	\exists	1	Friday Night MR CHEEKS FEAT HORACE BROWN (UNIVERSAL)
3	6	11	Ballin' Boy NO GOOD (ARTISTDIRECT)	28	27	1	Hard To Explain THE STROKES (RCA)	53	45	45	The Star Spangled Banner whitney houston (ARISTA)
4	4	4	Wherever You Will Go THE CALLING (RCA)	29	24	26	It's The Weekend	54	41	0	Hyde Ha BIG LOGIC (GOODINVISION/ORPHEUS)
5	3	112	Feels Good (Don't Worry Bout A Thing)	30	23		Addictive TRUTH HURTS FEAT RAKIM (AFTERMATH/INTERSCOPE)	55	48	36	AM To PM CHRISTINA MILIAN IDEF SOUL/IOJMG)
6	Н	1.	Gots Ta Be	31	21		Guess? SCARFACE (OEF JAM SOUTHINDJMG)	56	36	15	What's Luv? FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)
7	8	91	Can't Fight The Moonlight LEANN RIMES (CURB)	32	22	14	Pass The Courvoisier Part II BUSTA RHYMES FEAT P DIODY & PHARRELL (J)	57	54		Hard Times PHARCYDE/JURASSIC 5 (AVATAR)
8			Hot In Herre NELLY IFO REEL/UNIVERSAL)	33	31	36	Us Against The World PLAY (COLUMBIA)	58	40	16	7 Days CRAIG DAVIO (WILDSTAR, ATLANTIC)
9	7		Move It Like This BAHA MEN (S CURVE/CAPITOL)	34	26	1.2	I Should Be Sleeping EMERSON DRIVE (DREAMWORKS (NASHVILLE))	59	51	7	Roll Wit Me PRETTY WILLIE (D2/REPUBLIC/UNIVERSAL)
10	9		Song For The Lonely CHER (WARNER BROS)	35		M	Yo-Yo MULBERRY LANE (REFUGE/MCA)	60	33		That's Just Jessie KEVIN DENNEY ILYRIC STREET)
æ		1	You Can't Go Home Again! OJ SHADOW (MCA)	36	-	1	Daylight In Your Eyes NO ANGELS (MCA)	ത	_	14	Sugar YOUNGSTOWN (HOLLYWOOD)
162	5		A Thousand Miles VANESSA CARLTON (A&M.INTERSCOPE)	37	29	2.5	Truly Madly Deeply SAVAGE GAROEN ICOLUMBIA)	62	49	10.00	Thank You DIDO IARISTAI
1.3	10		I Don't Want To Miss A Thing AEROSMITH (COLUMBIA)	38	39	•	Grindin' THE CLIPSE (STAR TRACK/ARISTA)	3	_	1	Ghetto Millionaire DEM GHETTO PLAYAS IDEEP ENDI
14	13		Slow Dance LOU MOSLEY (JENSTAR)	39	50		Heaven DJ SAMMY & YANOU FEAT. DO (ROBBINS)	64	60	*	Do Ya Thang Girl BEELOW (BALLIN)
15	37		Nothin' NORE (DEF JAMHDJMG)	40	32	61)	Gettin' Jiggy Wit It WILL SMITH (COLUMBIA)	65			Put It Inside WON G FEAT DA BRAT (TNO/ORPHEUS)
16	11		Still Not Over You EXHALE (REAL DEAL/ORPHEUS)	41	34	-	Where The Stars And Stripes And The Eagle Fly AARON TIPPIN (LYRIC STREET)	66	52	1	Osama-Yo' Mama RAY STEVENS (CURB)
1	20		Bang My Hit ROZELLY PRESENTS DA FAM (BRAINSTORM)	42	56		No Light 3RD STRIKE (HOLLYWOOD)	a	-	L	Don't Need You To (Tell Me I'm Pretty) SAMANTHA MUMBA (WILD CARDIA&MINTERSCOPE):
13			Rapture (Tastes So Sweet) IIO (UNIVERSAL)	43	35	39	One Sweet Day MARIAH CAREY & BOYZ II MEN (COLUMBIA)	68	_	1.5	Dear God willie D (RELENTLESS)
19	12		Uh Huh B2K (EPIC)	44	58		Days Go By DIRTY VEGAS (CREOENCE/CAPITOL)	6	74	2	Round And Round JONELL & METHOD MAN (DEF SOUL/DEF JAM IDJMG)
20	14		Never AMANDA PEREZ (UNIVERSAL)	45	42	(1)	Still Fly BIG TYMERS (CASH MONEY/UNIVERSAL)	70	64	±1.	God Bless The USA LEE GREENWOOD (CURB)
21	16		Sugarhigh JAOE ANDERSON (COLUMBIA)	46	30	26	Only Time ENYA (REPRISE)	71	47	I.	Saturday (Oooh! Ooooh!) Li La STI REIN'S THA PEACE/DEF JAM SOUTH/JOJMG)
22	19	3/	Oh Boy CAM RON (ROC-A-FELLA/DEF JAM/IDJMG)	47	55		Modern Man's Hustle ATMOSPHERE (RHYMESAYERS ENTERPAINMENT/FAT BEATS)	72	57		My Sweet Lord GEORGE HARRISON (GNOME/CAPITOL)
23	18	A. 1.	Soldier's Heart R KELLY (JIVE)	48	25	a.	I Need A Girl (Part One) P DIDOY FEAT USHER & LOON (BAD BOY/ARISTA)	73	67	11	Love It BILAL (MOYO/INTERSCOPE)
24	43	30	Dansin Wit Wolvez STRIK 9INE (FADEJECMO)	49	_		My Bad RAYVON (BIG YARD/MCA)	74	53	ů.	Everything U R LINDSAY PAGANO (WARNER BROS)
25	17	242	Hush Lil' Lady Corey feat lil rumed indontime/motown/universal)	50	71	Ш	Fresh From Yard BEENIE MAN FEAT LIL KIM (SHOCKING VIBES VEVIRGIN)	75	70	***	One More Chance/Stay With Me THE NOTORIOUS BIG (BAD BO) ARISTAI

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 meant, and internet sales reports collected, compiled, and provided by SoundScan. This data is used to compile the Hot 100.

	NE 002		Billboard HO				0		\mathcal{O}_{\otimes}	201
WEEK	AGO	1000		NO	/EEK	WEEK	AGO	ē		
LAST V	WKS.		TITLE Artist	PEAK	HIS V	LAST	WKS.		TITLE Artist	PEAK
12	2		PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL WY NUMBER 1 学学 7 Weeks At Number 1	4.4	F-	40	31		PRODUCER (SONGWRITER) SATURDAY (OOOH! OOOOH!) Ludacris Featuring Sleepy Brown Ludacris Featuring Sleepy Brown	+-
1	1		「 FOOLISH O	, 1	52	59			ORGANIZED NOIZE (C BRIDGES,R.WADER MURRAY, P BROWN) OBSTURBING THA PEACE/DEF JAM SOUTH \$88875*/DJMG	
			I GOTTI,7 (A DOUGLAS, LORENZO, M OEBARGE, E JOROAN, S AURELIUS)	-					G RUBIN (G RUBIN,C YIE) ■ UNIVERSAL 015860*	+
2	3		I NEED A GIRL (PART ONE) O SCOMBS, M WINANS, THE HITMEN IS COMBS, J. KNIGHT, M. JONES, E. MATLOCK, C. HAWKINS, S. LESTER, J. THOMAS) O BAD BDY 79436 "IARISTA		53	63			NOT A DAY GOES BY CHUFFIS DIAMOND M DERRY) D BNA ALBUM CUT D BNA ALBUM CUT	+
3	2	14	WHAT'S LUV? ○ IGOTTI(A PARKER (J CARTAGENA) LORENZO, JATKINSA PARKER C RIOS) Fat Joe Featuring Ashanti 5 • TERROR SQUAD 85233"/ATLANTIC	2	54	57	79		YOU KNOW THAT I LOVE YOU ○ JHAWKINS,CABSOLAM,R SMITH(J HAWKINS,CABSOLAM,R SMITH) OUNTOUCHABLES 15112" HARISTA	5
4	4	137	U DON'T HAVE TO CALL © THE NEPTUNES (P WILLIAMS) USher 5 PARISTA 15060	3	55	58	66		I DON'T WANT YOU TO GO PWORLEY,C DJOHNSON (CD JOHNSON,T POLK) Carolyn Dawn Johnson CAROLYN DAWN DAWN DAWN DAWN DAWN DAWN DAWN DAW	5
5	5	114	A THOUSAND MILES O RFAIR (V CARLTON) A 8M 497676/INTERSCOPE	5	56	56	60		SAY I YI YI Ying Yang Twins '\$ BEAT-IN AZZ(O ROC.KAINE) COLLIPARKINI THE PAINT ALBUM CUT/XOCH COLLIPARKINI THE PAINT ALBUM CUT/XOCH	5
			¢ດ» GREATEST GAINER / AIRPLAY		57	54	52		THAT'S WHEN I LOVE YOU Phil Vassar B.GALLIMORE, P.VASSAR (P.VASSAR, J.WOOD) ARISTA NASHVILLE ALBUM CUT	3
9	20		WITHOUT ME EMINEM_I BASS (M MATHERS,K BELL,J BASS M MCLARENA DUDLEY,T HORN) WEBLAFTERMATH ALBUM CUT/INTERSCOPE	6	58	62			WALKING AWAY Craig David ™ MHILI (CDAVIO,MHILI) •• WILDSTAR ALBUM CUTIATIANTIC	5
11	25		HOT IN HERRE O THE NEPTUNES (C BROWN, NELLY, P WILLIAMS, C HUGO) O FO' REEL 0159/67/UNIVERSAL	7	59	65	70		THE ONE Gary Allan ♀ Terovani.varight (kmanno,blee) • • • • • • • • • • • • • • • • • •	5
8	12	123	THE MIDDLE M.TROMBINO,JIMMY EAT WORLD (JIMMY EAT WORLD) OREAMWORKS ALBUM CUT OREAMWORKS ALBUM CUT	8	60	51	51		AWNAW © Nappy Roots O ATLAMTIC 85227 J CHAMBERS, M. CAREN (W HUGHES, M. ADAMS, V TISDALE, R. ANTHONY, J. CHAMBERS) O ATLAMTIC 85227	5
6	7	15	ALL YOU WANTED JSHANKS [M.BRANCH] MAYERICK ALBUM CUTYWARNER BROS MAYERICK ALBUM CUTYWARNER BROS	6	61	53	56	10	FEELS GOOD (DON'T WORRY BOUT A THING) O Naughty By Nature Featuring 3LW \$\to\$ ALISTARIA CRISS, V BROWN, A GORDON, T BEAL, D WIGGINS, R CHRISTIAN, C WHEELER, L CAMPBELLI 6 0 TY 7244	5
7	6	2.0	BLURRY Puddle Of Mudd 5	5	62	60	61		SOMEONE TO LOVE YOU Ruff Endz C ROONEY TO LIVER (C ROONEY) EPPC ALBUM CUT	? 6
13	23	1	ADDICTIVE © Truth Hurts Featuring Rakim 5	11	63	64	76	1	WHAT IF A WOMAN Joe ♥	2 6
12	14	10	DJ QUIK IS GARRETT, W GRIFFIN, D BLAKE) RAINY DAYZ Mary J. Blige Featuring Ja Rule 5	12	64	52	45	10	ALLSTARJUELLTHOMAS.J.SKINNER.AGORDON) JIVE ALBUM CUT CAN'T GET YOU OUT OF MY HEAD 0 Kylie Minogue '\(\frac{1}{2} \)	,
10	8		IGOTTI, 7 IJATKINS, I LORENZO, SAURELIUS) MCĂ ALBUM CUT DON'T LET ME GET ME © Pink 5	8	-	-			C DENNIS RODAVIS (C.DENNIS R.D.DAVIS) ### HOT SHOT DEBUT	+
	-		DAUSTIN (PINK DAUSTIN) OH BOY © Cam'ron Featuring Juelz Santana 5	-	65		10	4	NO SUCH THING John Mayer 🖘	. 6
17	-		JUST BLAZE (C GILES, J SMITHS, L JAMES, N WHITFIELD) • ROC & FELLA/DEF JAM 587864*/IDJMG	-	66				JALÁGIA (JMAYERC COOK) AWARE ALBUM CUTCOLUMBIA MY HEART IS LOST TO YOU Brooks & Dunn □ Brooks & Dunn □	
4	18		R PARASHER (J.) HORAD SMITH, DEFAULT) TVT ALBUM CUT	1		4			K.BROOKS,R.DUNN,M.WRIGHT (B.BEAVERS,C.HARRINGTON) ARISTA NASHVILLE ALBUM CUT	+
16	-		HELLA GOOD N-BOPER, NO DOUBT (6 STEFANLP-WILLIAMS, CHUGO, T KANAL) NO DOUBT (6 STEFANLP-WILLIAMS, CHUGO, T KANAL) INTERSCOPE ALBUM CUT	-	67		47.0		CALL ME TIMBALAND ICKEYSMELUOTT) THE GOLD MINDÆLEKTRA ALBUM CUTÆEG	+
14	9	112	UNDERNEATH YOUR CLOTHES SMEBARAK R.I. MENDEZ (SMEBARAK R.I. MENDEZ) O EPIC ALBUM CUT	9	68		***/		COMPLICATED Avril Lavigne THE MATRIX _CHRISTY,S SPOCK,G EDWARDS.A LAVIGNE) ARISTA ALBUM CUT ARISTA ALBUM CUT	+
26	33	1.5	I'M GONNA BE ALRIGHT GROONEYTOLVERPOKE & TONE ILLOPEZC ROOMEYTOLVERLC COOK RLAPREAD JC OLWIER SBARNESA HILM THOMPSON M MARSHALL) EPIC ALBIMS CUT	18	69	67	54	W	YOUNG Kenny Chesney ⊊ NWILSON,B CANNON,KCHESNEY (C WISEMAN,N SHERIDAN,S MCEWAN)	2
15	11	1.2	PASS THE COURVOISIER PART II O THE NEPTUNES IT. SMITH, P. WILLIAMS, C. HUGO) Busta Rhymes Featuring P. Diddy & Pharrell S J 21154*	11	70	76			DRIFT & DIE Puddie Of Mudd ♀ J KURZWEG (W SCANTLIN-8 STEWART) FLAWLESS/GEFFEN ALBUM CUT/INTERSCOPE	
24	26	111	HALFCRAZY O BARNAS,CHAGGINS (MUSIQ SOULCHILD,CHAGGINS,I BARIAS,F,LAI) O DEF SOUL 5889997/IDJING	20	71	69	63	161	FOR YOU Staind ™ JABRAHAM (STAIND) FLIPELEKTRA ALBUM CUTIEEG	7
21	21	=	WHEREVER YOU WILL GO O The Calling 5 M TANKER (A KAMINA BAND) GO RCA 60518	5	72	72	-	2	HERE TO STAY M BENNHORN (KORN) MMORTAL ALBUM CUT/FPIC	
19	10	==	AIN'T IT FUNNY Jennifer Lopez Featuring Ja Rule 5 7/160TTLC RODNEY, D SNEA (J) LOPEZ C RODNEY, LORENZO, Z, JATKINS, CADDILLAC TAH, D. HARVEY, JR. C. MACK) EPIC ALBUMS CUT	1	73	III	EWA' I		WHEN YOU LIE NEXT TO ME Kellie Coffey BNA ALBIUM CUT BNA ALBIUM CUT	,
20	13	21)	IN THE END Linkin Park 5	2	74	71	74	3	TOXICITY System Of A Down RRUBIN D MALAKIAN, S TANKIAN (S TANKIAN, S ODAQJIAN, D MALAKIAN) AMERICAN ALBUM CUT-COLUMBIA AMERICAN ALBUM CUT-COLUMBIA	,
18	19	33	HERE IS GONE Goo Goo Dolls 5	18	75	68	65	57	YOUTH OF THE NATION P.O.D. ♥	2
27	28		R CAVALLO (JI RZEZNIK) O WARNER BROS ALBUM CUT DOWN A** CHICK O Ja Rule Featuring Charli "Chuck" Baltimore 5	25	-	Н			HBENSON P.O.D. ISONNY, MARCOS.TRAQ, WUVI SE GREATEST GAINER / SALES * * * * * * * * * * * * *	+
23	16	210	IGOTTILIATRINS,SAURELIUS (LORENZOT LANE) O MURDER INC. DEF JAM SEM 11 IOJMG HOW YOU REMIND ME Nickelback Nickelback Nickelback Nickelback Nickelback Nickelback Nickelback Nickelback Nickelback Ni	, 1	76	81	-		NOTHIN' O N.O.R.E.	
32	32		R PARASHAR (C KROEGER NI CKELBACK) ■ ROADRUNNER 012053;10JMG MAKIN' GOOD LOVE Avant 5	27	77		EW	-	HAPPY O Ashanti ⊊	,
48	69	1000	SHUFF (SHUFF, MAVANT) MAGIC JOHNSON ALBUM CUT/MCA HERO Chad Kroeger Featuring Josey Scott 4	+	78	74			C SANTANA GOTTI IR CALHIUUNA DOUGLAS,A PARKER I LORENZO)	?
30			HERO C.KROEGER (C.KROEGER) COLUMBIA-ROADRUNNER SOUNDTRACK CUTIIDJING DRIVE (FOR DADDY GENE) Alan Jackson 5		79	_	1		RPEREZUL PILOTO) UNIVISION ALBUM CUT GUESS? O Scarface Featuring Jay-Z & Beanie Sigel	+
_		100	K.STEGALLIA.JACKSON) • ARISTA NASHVILLE ALBUM CUT	+	80	4	-		K WEST IB JORDAN K WEST, S CARTER D GRANT, M SUTTON, B SUTTON, T DEPIERRO) ◆ DEF JAM SOUTH 1225 173 G	+
25	-	134	GIRLFRIEND © THE MEPTUNES OF IMBERILAKE, CHUGO P WILLIAMS) N Sync Featuring Nelly 5 O O O JIVF 40013*	+					WISH I DIDN'T MISS YOU O Angie Stone IMATIAS A MARTIN'A STONE SWIZZ BEATZ (A MARTINI MATIAS), HUFF,G MCFADDEN, J WHITEHEAD) 0 J 21149	+
29	-		MORE THAN A WOMAN TIMBALAND (IT MOSLEY,S GARRETT)	+	81	73		201	HANDS CLEAN AMBRIER TE (AMBRISSETTE) AMBRIER TE (AMBRISSETTE) AMVERICK ALBUM OUT REPRISE	+
34	40		SOAK UP THE SUN Sheryl Crow 5 SCROW, I TROIT (SCROW, I TROIT) A&AM ALBUM CUT UNITERSCOPE	32	82	61	55	10	MODERN DAY BONNIE AND CLYDE SJWALES ALTERITIWALORIDGE LLEBIANC) O COLUMBIA INASHVILLE) ALBILM CUT	2
37	44		FULL MOON MCITY(MCITY) Brandy ATTANTIC ALBUMCUT	33	83	83	-		MY NECK, MY BACK ♀ Khia Featuring DSD ♀ TAZ,PIAT NIBA HOUSE IK CHAMBERS,M WILLIAMS) • DIRTY DOWN 75 1136 "ARTEMIS	?
	57	10	STILL FLY © M FRESH (B WILLIAMS, B THOMAS) Big Tymers S O CASH MONEY BOOMS 'UNIVERSAL	34	84	84	72	113	ROC THE MIC JUST BLAZE ID GRANTIL PRIDGENJISMITH) ROC A FELLADEF JAM SOUND TRACK CUT/IDJMG ROC A FELLADEF JAM SOUND TRACK CUT/IDJMG	?
49	38		I DON'T HAVE TO BE ME ('TIL MONDAY) RIVAN HOY IS AZAR J. YOUNG R.C BANNON) O MERCURY (INASHVILLE) ALBUM CUT	35	85	79	73	17	I BREATHE IN, I BREATHE OUT Chris Cagle CLINDSEY (CADRE J ROBBIN) ◆ CAPITOL (NASHVILLE) ALBUM CUT	?
			LIVING AND LIVING WELL TBROWN G STRAIT (T MARTIN, M NESURT SHAPIRO) George Strait TBROWN G STRAIT (T MARTIN, M NESURT SHAPIRO)	36	86	78	58	110	I'M MOVIN' ON Rascal Flatts S MBRIGHTIA WILLIAMS PWHITED V WILLIAMS LYRIC STREET ALBUM CUT	?
49 35	43			1.0	- 02	77			HOW COME YOU DON'T CALL ME AREYS I BROTHER (PRINCE) JABBUN CUT	?
49 35	43	116	ESCAPE Enrique Iglesias s	12	87	77	71		JUST A FRIEND 2002 © Mario 🖫	+
49 35 36 31	24		SHIDHALESE IGLESIAS (E IGLESIAS, S MORALES, K DIOGUAROLD SIEGEL) ANYTHING Jaheim Featuring Next **	+	88		71			?
49 35 36 31 42	39		SMORALE SE IGLESIAS, SE IGLESIAS, SMORALES, K DIOGUAROLO SIEGEU ANYTHING ANYTHING OVIVINE MILL ALBUM CLITYMARKER BROS MY LIST Toby Keith	28		88		3	W CAMPBELL (W CAMPBELL HULLY, J SMITH, MHALL)	+
49 35 36 31 42 38	24 39 36	110	SHIDHALE SE IGLESIAS (E IGLESIAS, S MORALES, K DIOGUAROLD SIEGEL) ANYTHING ANYTHING DIVINE MILL ALBUM CUTTWARKER BROS MY LIST JSTROUD, T KEITH (T JAMES, R BISHOP) DREAMWORKS (NASHVILLE) ALBUM CUTTWARKER BROS OR ALBUM CU	28	88	88 89	89	4	W CAMPBELL IW CAMPBELL HULLY, J SMITH, MHALL) TAKE A MESSAGE ○ REMY Shand RSHAND (RSHAND) ⊕ MOTOWN 019625-**UNIVERSAL	,
49 35 36 31 42 38 46	24 39 36 48	110	SMORALE SELIGLESIAS (E-IGLESIAS, SMORALES, K. DIOGUAROLO SIEGEL) ANYTHING ANYTHING KAYGEF MODER IK, GIST, F. MODRERL) MY LIST JSTROUG T KETTH (T. JAMES R BISHOP) I SHOULD BE SLEEPING O JKINGJ J STROUG L DREW, S SMITH) DERAMWORKS (NASHVILLE I 45052)	28 26 20 40	88 89 90	88 89 66	89 59	4	W CAMPRELL IN CAMPRELL HULLY, J SMITH, M HALL) TAKE A MESSAGE O REMY Shand REMY Shand MOTOWN 016625** "UNIVERSAL VIDEO India. Arie MOTOWN ALBUM CULTUMIVERSAL MOTOWN ALBUM CULTUMIVERSAL MOTOWN ALBUM CULTUMIVERSAL	,
49 35 36 31 42 38 46	24 39 36 48 41	15	SHIDHALE SE IGLESIAS JE IGLESIAS, S MORALES, K DIOGUAROLD SIEGEL) ANYTHING Jaheim Featuring Next " OVIVINE MILL ALBUM CUTTWARKER BROS MY LIST JSTROUD, T KEITH IT JAMES, R BISHOP) DREAMWORKS (NASHVILLE) ALBUM CUT I SHOULD BE SLEEPING O JKINGJ JSTROUD, L DEWS, S MITH) WHAT IF SHE'S AN ANGEL JRITCHEV IB WAYNE) PRA (NASHVILLE) ALBUM CUT TOMMY Shane Steiner " O RCA (NASHVILLE) ALBUM CUT	28 2 26 2 40 3 39	88 89 90 91	88 89 66 80	89 59 77	2 4 10 12	W CAMPBELL IW CAMPBELL HULLY, J SMITH, M HALL) TAKE A MESSAGE ○ REMY Shand ♥ NOTOWN 01552* J VINIVERSAL MOTOWN 01552* J VINIVERSAL MOTOWN ALBUM CUTT UNIVERSAL THIS WOMAN'S WORK MUSZE RUSH) © MOTOWN ALBUM CUTT UNIVERSAL MAXWEII ♥ COLUMBIA EP S ALBUM CUTT	,
49 35 36 31 42 38 46 39	24 39 36 48 41 29	18 10 17 15	SHIDHALE SELIGLESIAS JE LIGLESIAS, S MORALES, K DIOGUAROLO SIEGEL) ANYTHING KAYGELF MOORE (K.GIST,F MOORE,RL.) MY LIST JSTROUG, T KEITH IT JAMES, R BISHOP) I SHOULD BE SLEEPING O JKING, JSTROUG, T KEITH IT JAMES, R BISHOP) I SHOULD BE SLEEPING O JKING, JSTROUG, T KEITH IT JAMES, R BISHOP) WHAT IF SHAPE'S AN ANGEL JRITCHEV 18 WAYYNE) A NEW DAY HAS COME RWAKEW AFANASIEFR ANOVA IA NOVA, S MOCCIO) I NTERSCOPP Å BUM CUT TORMY SHAPLES LABUM CUT A NEW DAY HAS COME RWAKEW AFANASIEFR ANOVA IA NOVA, S MOCCIO)	28 26 26 40 39 22	88 89 90 91 92	88 89 66 80 86	89 59 77	2 4 30 12 14	W CAMPBELL HULLY, J SMITH, M HALL) TAKE A MESSAGE O R SHAND (R SMAND) PROBADO (R SMAND) VIDEO India. Arie (R MOTOWN DISACT VINIVERSAL) THIS WOMAN'S WORK MAXWELL (R COLUMBLE R P ALBIM CUT CRAWLING IN THE DARK JWIRT ILLSTRIC DROBB) ISLAND ALBUM CUT ID INGE ISLAND ALBUM CUT ID INGE RESERVED. INDIA ARIE. S ANDERS, C BROADY, R MARRIS) MOTOWN ALBUM CUT ID INGE CRAWLING IN THE DARK JWIRT ILLSTRIC DROBB) ISLAND ALBUM CUT ID INGE INCIRCLE THE CROBB)	,
49 35 36 31 42 38 46 39 33 44	24 39 36 48 41 29	15 12 15 14	SHINDRALE SE IGLESIAS, E-IGLESIAS, S. MORALES, K. DIOGUAROLD SIEGEU ANYTHING ANYTHING ANYTHING ANY LIST JSTROUD, T. KEITH IT JAMES, R BISHOP) IS HOULD BE SLEEPING O JKING, JSTROUD, T. KEITH IT JAMES, R BISHOP) DREAMWORKS (MASHVILLE ALBUM CUIT TO	28 26 26 40 39 22 22 43	90 91 92 93	88 89 66 80 86	89 59 77	2 6 30 12 14	W CAMPBELL W CAMPBELL HULLY J SMITH, M HALL) TAKE A MESSAGE O Remy Shand Remy Shand Remy Shand MOTOWN 019525** UNIVERSAL VIDEO India. Arie MOTOWN ALBUM CUIT UNIVERSAL THIS WOMAN'S WORK MUSZTI BILLSH CRAWLING IN THE DARK J HOOBSTAN K CRAWLING IN THE DARK J HOOBSTAN K HEAVEN O DJ SAMM* 74 NOU IB ADAMS, J VALLANCE) DJ Sammy & Yanou Featuring Do DJ SAMM* 74 NOU IB ADAMS, J VALLANCE)	?
35 36 31 42 38 46 39	24 39 36 48 41 29	15 12 15 14	SHINDRALE SELIGLESIAS, ELIGLESIAS, S. MORALES, K. DIOGUAROLD SIEGEL) ANYTHING ANYTHING ANYTHING DIVINE MILL ALBUM CUTTWARKER BISS MY LIST JSTROUD, T. KEITH IT JAMES, R BISHOP) DREAMWORKS (MASHVILLE ALBUM CUTT I SHOULD BE SLEEPING O JKING, JSTRINDUD LARRY SAMTH) WHAT IF SHE'S AN ANGEL JRITCHEV IB WAYVE) A NEW DAY HAS COME RWAKEW RAPAUSHER ANDVA (A NOVA,S MOCCIO) GOTS TA BE B2K B2K B2K B2K B2K B2K B2K B	28 26 26 40 39 22 22 43	88 89 90 91 92 93 94	88 89 66 80 86	89 59 77	2 6 30 12 14 1	W CAMPBELL IW CAMPBELL HULLY, J SMITH, M HALL) TAKE A MESSAGE O Remy Shand Remy Shand Remy Shand MOTOWN 019525**/UNIVERSAL VIDEO India. A rie MOTOWN ALBUM CUTIVINYERSAL THIS WOMAN'S WORK MUSZTI BILLSH CRAWLING IN THE DARK J HOOBASTAN K CRAWLING IN THE DARK J HOOBASTAN K SLAND ALBUM CUTIVINYE BIAND HE WITH CLESTRIC PORB! HEAVEN ○ DJ Sammy & Yanou Featuring Do	?
49 35 36 31 42 38 46 39 33	24 39 36 48 41 29 49	15 12 15 14	SHORALE SELIGLESIAS, ELIGLESIAS, S. MORALES, K. DIOGUAROLO, SIEGEL) ANYTHING ANYTHING ANYTHING JAheim Featuring Next. (AUTOMATIC SELIGENTE MOORE, RL.) DIVINE MILL ALBUM CUTTWARRER BIOS MY LIST JSTROUG, T. KEITH IT JAMES, R. BISHOP) DREAMWORKS, INASHVILLE ALBUM CUT I SHOULD BE SLEEPING O JKINGJUSTRIUD IL DREWS SMITH) WHAT IF SHE'S AN ANGEL JRITCHEVIB WAYNE) A NEW DAY HAS COME RWAKEW AFANASIERFA INOVA (A NOVA, S. MOCCIO) A NEW DAY HAS COME RWAKEW AFANASIERFA INOVA (A NOVA, S. MOCCIO) O EPIC ABBUM CUT GOTS TA BE O O EPIC 7919* ONE MIC Nas (Na	28 26 26 40 39 22 24 43	90 91 92 93	88 89 66 80 86 98	89 59 77 80	2 4 30 12 14 1	W CAMPBELL HULLY, J SMITH, M HALL) TAKE A MESSAGE O REMY Shand © RIGHT SHAND OF MOTOWN 015625** (JANYERSAL VIDEO India. Arie ©	?
49 35 36 31 42 38 46 39 33 44 43	24 39 36 48 41 29 49 47 75	15 15 14	SHORALE SE IGLESIAS, E-IGLESIAS, S-MORALES, K-DIOGUAROLD SIEGEL) ANYTHING ANTH ANTH AND ANYTHING ANTH ANTH AND ANYTHING ANTH ANTH ANYTHING ANTH ANYTHING ANTH ANYTHING ANTH ANTH ANTH ANYTHING ANTH ANTH ANYTHING ANTH ANTH ANYTHING ANTH ANTH ANYTH ANTH ANYTH AN	28 26 40 39 22 43 43 45	88 89 90 91 92 93 94	88 89 66 80 86 98	89 59 77 80	2 6 30 12 14 1 1	W CAMPBELL IN CAMPBELL HULLY, J SMITH, M HALL) TAKE A MESSAGE O REMY Shand PROMOTOWN 0158275** UNIVERSAL VIDEO India. A Frie India. A Frie MOTOWN ALBUM CUTI UNIVERSAL THIS WOMAN'S WORK MUSZT RILSHO COLUMBIA EP & ALBUM CUT MOTOWN ALBUM CUTI UNIVERSAL COLUMBIA EP & ALBUM CUT MOTOWN ALBUM CUTI UNIVERSAL **COLUMBIA EP & ALBUM CUT MOTOWN ALBUM CUTI UNIVERSAL COLUMBIA EP & ALBUM CUT DISAMPLE STRIKE, D ROBBI **SLAND ALBUM CUTI D ING GRINDIN' O O BOSAMPL TANDU IB ADAMS, J VALLANCE) GRINDIN' O THE Clipse GRINDIN' O THE CLIPSE STAR TRACK 1997** ANISTA THE IMPOSSIBLE ○ JOE NICHOLS JOE NICHOLS **JOEN COLUMBIA EP **JOEN C	?
49 35 36 31 42 38 46 39 33 44 43 55 45	24 39 36 48 41 29 47 75 42	15 16 15 14 5 7 4	SMORALE SELIGIESIAS, ELIGIESIAS, S. MORALES, K. DIOGUAROLD SIEGEL) ANYTHING ANYTHING ANYTHING ANYTHING ANY LIST JSTROUDE KEITH, MODRERL) TOBY KEITH JSTROUDE KEITH IT JAMES, RISHOP) IS HOULD BE SLEEPING O JKING JSTROUDE LARBY SAMTH) WHAT IF SHE'S AN ANGEL JRICHEVIB WAYVE) A NEW DAY HAS COME RWAKEW RAPASERER AND VA IA NOVAS, MOCCIO) GOTS TA BE THE UNDERDOGS IN MASON, JR, D. THOMAS, MISCHKE S. RUSSELL) ONE MIC ONE MIC DAYS GO BY O DIRTY VEGASIG SMITHLY HAM) DAYS GO BY O DIRTY VEGASIG SMITHLY HAM) PAPARASHARINICKELBACK IC KROEGER NICKELBACK) I'M GONNA MISS HER (THE FISHIN' SONG) Brad Paisley Brad Paisley Brad Paisl	28 26 2 40 39 2 22 2 43 2 43 2 45 2 42	88 89 90 91 92 93 94 95	88 89 66 80 86 98	89 59 77 80	2 6 30 12 14 1 1 1 1	W CAMPBELL IN CAMPBELL HUILLY, J SMITH, M HALL) TAKE A MESSAGE O Remy Shand ® MOTOWN ALBUM DISEZY AUNIVERSAL India. Arie © India. Arie © MOTOWN ALBUM CUT UNIVERSAL *** *** *** *** *** *** ***	?
35 36 31 42 38 46 39 33 44 43 55 45	24 39 36 48 41 29 47 75 42	15 16 15 16 4 7 4 12 5	SHORALE SE IGLESIAS JE JOLESIAS, S MORALES, K DIOGUAROLO SIEGEL) ANYTHING ANYTHING ANYTHING Jaheim Featuring Next. (KAYGEE, FMOORE, RL.) DIVINE MILL ALBUM CUTTWARRER BIOS MY LIST JSTROUD, T KEITH IT JAMES, R BISNOP) DREAMWORKS (NASHVILLE) ALBUM CUT I SHOULD BE SLEEPING O JKINGJ JSTRIUDO, L DREWS SMITH) WHAT IF SHE'S AN ANGEL JRITCHEY IB WAYNE) A NEW DAY HAS COME R WALEW AFANASIEFA MIGVA IA NOVAS MOCCIO) GOTS TA BE ORGANISCHINES, RUSSELL) ONE MIC ONE MIC ONE MIC DAYS GO BY O DITTY VEGASIS SMITH MAM) DAYS GO BY O DITTY VEGASIS SMITH MAM) TOO BAD R PARASHARINICKELBACK IC KROEGER NICKELBACKI I'M GONNA MISS HER (THE FISHIN' SONG) Brad Paisley (RODRING PAISLEY ROGGER) ARISTA NASHVILLE ALBUM CUT LOOP BIC PIPTY AND PROCERS IS PAISLEY ROGGERS) ARISTA NASHVILLE ALBUM CUT AND PROCERS IS PAISLEY ROGGERS) ARISTA NASHVILLE ALBUM CUT AND PROCERS IS PAISLEY ROGGERS) ARISTA NASHVILLE ALBUM CUT AND PROCERS IS PAISLEY ROGGERS) ARISTA NASHVILLE ALBUM CUT AND PROCERS IS PAISLEY ROGGERS) ARISTA NASHVILLE ALBUM CUT AND PROCERS IS PAISLEY ROGGERS) ARISTA NASHVILLE ALBUM CUT AND PROCERS IS PAISLEY ROGGERS) ARISTA NASHVILLE ALBUM CUT AND PROCERS IS PAISLEY ROGGERS) ARISTA NASHVILLE ALBUM CUT AND PROCERS IS PAISLEY ROGGERS) ARISTA NASHVILLE ALBUM CUT AND PROCERS IS PAISLEY ROGGERS) ARISTA NASHVILLE ALBUM CUT AND PROCERS IS PAISLEY ROGGERS) ARISTA NASHVILLE ALBUM CUT AND PROCERS IS PAISLEY ROGGERS) ARISTA NASHVILLE ALBUM CUT BY TOOP PROCESS IS PAISLEY ROGGERS) ARISTA NASHVILLE ALBUM CUT AND PROCESS IS PAISLEY ROGGERS) ARISTA NASHVILLE ALBUM CUT AND PROCESS IS PAISLEY ROGGERS) ARISTA NASHVILLE ALBUM CUT AND PROCESS IS PAISLEY ROGGERS) ARISTA NASHVILLE ALBUM CUT BY TOOP PROCESS IS PAISLEY ROGGERS) ARISTA NASHVILLE ALBUM CUT AND PROCESS IS PAISLEY ROGGERS) ARISTA NASHVILLE ALBUM CUT BY TOOP PROCESS IS PAISLEY ROCKED PROCESS IS PAISLEY ROGGERS IN PROCESS IS PAISLEY ROCKED PROCESS IN PROC	28 26 40 39 22 43 45 45 42 47	88 89 90 91 92 93 94 95	888 89 666 80 86 98	89 59 77 80 — 87 97	2 4 39 12 14 1 2 1 11 5 16	WEAMPBELL NULLY, J SMITH, M HALLY TAKE A MESSAGE O REMY Shand © RICHARD SHAND O RICHARD SHAND	?
35 36 31 42 38 46 39 33 44 43 55 45	24 39 36 48 41 29 47 75 42 53 35	15 16 15 14 4 12 15 14 12 15	SHIDRAR ESE IGLESIAS, E-IGLESIAS, S-MORALES, K-DIOGUAROLD SIEGEL) ANYTHING ANYTHING ANYTHING AVORETHOUSE RESIST, FMORERU) MY LIST JSTROUD, T.KEITHIT JAMES, RISHOP) DREAMWORKS (NASHVILLE ALBUM CUTT TO BY KEITH T.) JSTROUD, T.KEITHIT JAMES, RISHOP) JSHOULD BE SLEEPING O JKING, JSTROUD, T.KEITHIT JAMES, RISHOP) WHAT IF SHE'S AN ANGEL JRITCHEV IS WAYNE) A NEW DAY HAS COME RWAKEW AFAMASIERFA BOVA IA NOVA, S. MOCCIO) GOTS TA BE THE LYNDERODGS IN MASON, JR, D. THOMAS, MISCHKE, S. RUSSELL) ONE MIC NAS, CTHOMPSON IN JONES, C. THOMPSON) DAYS GO BY DRAY GO BY RPARASHARINELED ALS (K. KROEGER, NICKELBACK) I'M GONNA MISS HER (THE FISHIN' SONG) BRAY PROBENS MER LYNEROGERS) ARISTA NASHVILLE ALBUM CUT A READ PAISE OR AND ALBUM CUT A NEW DAY HAS COME THE LYNDERODGS IN MASON, JR, D. THOMAS, MISCHKE, S. RUSSELL) O EPIC ABUM CUT TOO BAD RPARASHARINCELBACK IC KROEGER, NICKELBACK) ARISTA NASHVILLE ALBUM CUT L'M GONNA MISS HER (THE FISHIN' SONG) BRAY PAROBLEM RUCCUT ARISTA NASHVILLE ALBUM CUT ILLE ALB	28 26 26 40 39 22 43 45 45 42 47 14	88 89 90 91 92 93 94 95 96	888 89 666 80 86 98 91 91 97 92	89 59 77 80 — 87 97	112 114 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	WCAMPBELLIN CAMPBELL HUILLY, J SMITH, M HALL) TAKE A MESSAGE O Remy Shand PROMOTOWN 015625* "UNIVERSAL VIDEO India. Arie MOTOWN ALBUM CULTURIVERSAL THIS WOMAN'S WORK MUSZI BILSHI COLUMBLE PS ALBUM CULTURIVERSAL J WIRT IN ESTRIN, D ROBBI HEAVEN O DJ SAMMY PANDUB ADAMS, J VALLANCE) THE IMPOSSIBLE ○ BROWN, LI VA EL T MILLER GIVE IT TO HER O JURED STAR TRACK 1997* "ABSTACE GIVE IT TO HER O JURED STAR TRACK 1997* "ABSTACE GIVE IT TO HER O JURED STAR TRACK 1997* "ABSTACE GIVE ME THE LIGHT O Sean Paul TROYTON DARDY BEDS IS HENRIQUES LTRAMI) € € BLACK SHADOW 6295* "VP	

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Videoclip availability. Indicates retail single available and is removed upon Recording Industry Association 01 America (RIAA) certification. ARA certification for net shipment of 500,000 units (Gold). A RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. Plate and the control of the symbol. Association 01 America (RIAA) certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. Plates first full week that retail release contributes to song's point total. Airplay songs are not eligible for the Net 100 unity of 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. O CD Single available. O D Maxi Single available. O CD Single available. O CD Maxi Single available. O CD Maxi Single available. O Consense the Single available. O Consen

ne most popular singles and tracks compiled om a national sample of Broadcast Data istems radio playlists and retail store, mass erchant and internet sales reports collected,





Billboard SINGLES AND TRACKS SONG INDEX.

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

2 WAY (Dynatone, BMI/Warner-Tamerlane, BMI/Pro-toons, ASCAP) RBH 69

ADDICTIVE (Herbilicious, ASCAP/The Eighteenth Letter, ASCAP/Songs Of DreamWorks, BMI/Cherry River, BMI/WB, ASCAP/Q Baby, ASCAP/EMI April, ASCAP/Black Fountain, ASCAP, CLM/HL/WBM, H100 11; RBH 5 AINT IT FUNNY (NUJorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/D) Irv, BMI/Slavery, BMI/Blunts, Guns And Funs, ASCAP/Songs Of Universal, BMI/White Rhino, BMI/EMI April, ASCAP/Bee Mo Easy, ASCAP/Justin Combs, ASCAP/Alvin Toney, ASCAP/For Ya Ear, ASCAP), HL/WBM, H100 22; RBH 49 ALL YOU WANTED (I'm With The Band, ASCAP/WB, ASCAP), WBM, H1009

ALL YOU WANTED (I'm With The Band, ASCAP/WB, ASCAP), WBM, H100 9
AL QUE ME SIGA (SGAE, ASCAP) LT 21
AMERICAN CHILD (EMI April, ASCAP/Phil Vassar, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 36
ANYTHING (Divine Mill, ASCAP/Lonte, ASCAP/Uh Oh, BMI/Ensign, BMI/WB, ASCAP/EMI April, ASCAP), HL/WBM, H100 38; RBH 11
APRENDIZ (Universal Musica, BMI/WB, ASCAP) LT 26
AUTOMATIC (Zomba, ASCAP/E-Forty, BMI/D. Brasco, ASCAP/Desert Storm, BMI/EMI April, ASCAP/Cyphercleff, ASCAP/Warner-Tamerlane, BMI/Mijac, BMI/Jobete, ASCAP/Stone Diamond RMI), HI/WBM, RBH 80

ASCAP/Stone Diamond, BMI), HL/WBM, RBH So ASCAP/Stone Diamond, BMI), HL/WBM, RBH So AWNAW (Success Stony, BMI/Full Circle, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI/Universal, ASCAP), HL/WBM, H100 60; RBH 29

AY AMOR (Degollado) LT 38

R

BALLIN' BOY (M.O.B., ASCAP/No Good, BMI) RBH 67 BANDIDA (CD Elvis, BMI/Sony/ATV Latin, BMI) LT 43 BANG MY HIT (Brainstorm, ASCAP/Underground Music Source, BMI/Nachlife, ASCAP) RBH 92 BARBED WIRE AND ROSES (Bro'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Life Is Fine, BMI/Ensign, BMI/EMI Blackwood, BMI/Rodney Jerkins, BMI), HL, CS

34
BEAUTIFUL MESS (Songs Of API, BMI/Monkey C,
BMI/Songs Of Nashville DreamWorks, BMI/Affiliated,
BMI/Chrysalis, ASCAP/Creative Artist Agency, ASCAP/EMI
Blackwood, BMI/Shane Minor, BMI), CLM/HL/WBM, CS

32 BEFORE I KNEW BETTER (Encore, ASCAP/Scott And Soda, ASCAP/Big Tex, BMI/Lucky Thumb, BMI/Warner-Tamerlane, BMI/WB, ASCAP/Mr. Noise, BMI), WBM, CS

BE HERE (Ugmoe, ASCAP/Universal, ASCAP/Jake & Phatman, ASCAP/Ah-choo, ASCAP), WBM, RBH 89 BLESSED (Famous, ASCAP/Songs Of Universal, 1/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP),

iM, H100 10
BOOM, BOOM, BOOM (Himesmind, ASCAP/Dana iro, BMI) RBH 77 B**ORRACHO (P**eer Int'l., BMI) LT 50

--C-

CADA DIA MAS (Not Listed) LT 49 CALL ME (FoShawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100

67; RBH 26
CAN'T GET YOU OUT OF MY HEAD (EMI April,
ASCAP/Universal-MCA, ASCAP/Colgems-EMI, ASCAP),

ASCAP/ORIVERSALMICA, ASCAP/Colgems-EMI, ASCAP/, HL/WBM, Hoo 64 CHASIN' AMY (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Songs Of Universal, BMI), HL/WBM, CS 35 CLOSET FREAK (God Given, BMI/Basketcase, ASCAP/Butterfly Shadow, ASCAP) RBH 84 THE COLOR OF LOVE (ECAF, BMI/Sony/ATV Songs,

THE COLOR OF THE SMITH, THE SMITH STATE OF THE SMITH STATE OF THE SMITH SMITH

BMI) LT 24
COMPLICATED (Warner-Tameriane, BMI/Hollylodge, BMI/Rainbow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP/Avril Lavigne, ASCAP) H100 68
COUNTRY BY THE GRACE OF GOD (Mark Hybner, ASCAP/Sondaddy, BMI/Calcutta, BMI/Chrysalis, BMI/Creative Artist Agency, ASCAP), WBM, CS 43
COUNTRY ROCK STAR (Chaggy Buss, ASCAP/Almo, ASCAP/Kevin Savigar, ASCAP), HL, CS 51
COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAM) (Tokec Tunes, BMI) CS 40

ANGRY AMERICAN) (TORKE TURES, BM) (CS 30 CRAWLING IN THE DARK (Spread Your Cheeks And Push Out The Music, ASCAP/WB, ASCAP), WBM, H100 92 CUANDO TE ACUERDES DE MI (Crisma, SESAC) LT 47

DARE TO DREAM (WB, ASCAP/True Flight, CAP/Scott And Soda, ASCAP), WBM, CS 40 DAY + NIGHT (N Key, BMI/Ground Control, BMI/EMI ackwood, BMI/That's Xtra, ASCAP/EMI April, ASCAP)

DAYS GO BY (Copyright Control/Chrysalis, ASCAP),

DAYS GO BY (Copyright Control/Chrysalis, ASCAP),
WBM, H100 45
DEJATE QUERER (Flamingo, BMI) LT 41
DEL OTRO LADO DEL PORTON (Marfre, BMI) LT 18
A DIOS LE PIDO (Peer Int'l, BMI) LT 17
DON'T LET ME GET ME (Pink Panther, ASCAP/EMI
April, ASCAP/Cyptron, BMI/EMI Blackwood, BMI), HL,
H100 13
DON'T SAY GOODBYE (E Two, ASCAP/Groobin',
ASCAP/EMI April, ASCAP/Hera Yie, ASCAP/, HL, H100 52
DON'T WASTE MY TIME (WB, ASCAP/Tower II,
ASCAP/Warner-Tamerlane, BMI/Tower One,
BMI/Chrysalis, ASCAP/Creative Artists, ASCAP), WBM, CS
33

33
30 DON'T YOU FORGET IT (The Ox And The Fish, SOCAN/Warner Chappell, SOCAN/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP/WB, ASCAP), WBM, RBH 44
DOWN 4 U (Slavery, BMI/Aurelius, ASCAP/I) Irv,
BMI/Pookietoots, ASCAP/Inky-SiSi, BMI/Soldierz Touch,

BMI/POOKIETOOIS, ASCAP/INKY-SISI, BMI/SOIGIETZ TOUCH, ASCAP) RBH 65 DOWN A** CHICK (Slavery, BMI/Aurelius, ASCAP/D) ITV, BMI/Inky-SISI, BMI/Songs Of Universal, BMI), HL, H100 25; RBH 14 00 25; RBH 14 DRIFT & DIE (Puddle Of Music, ASCAP/WB, ASCAP),

WBM, H100 70 DRIVE (FOR DADDY GENE) (EMI April, ASCAP/Tri-angels, ASCAP), HL, CS 1; H100 29

-E-ENTRA EN MI VIDA (Sony/ATV) LT 5

ESCAPAR (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandyze, BMI/Warner-Tamerlane, BMI) LT 10 ESCAPE (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandyze, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 37 EVERYBODY (F.I.P.P., BMI) LT 45

F

FEELS GOOD (DON'T WORRY BOUT ATHING) (Naughty, ASCAP/Lexi's Daddy's Music, ASCAP/Teron Beal, ASCAP/Universal-PolyGram International, ASCAP), WRM. H100 61: RRH 36

FLOR SIN RETONO (Peer Int'l RMI) IT 16 FOOLISH (Desmone, BMI/D) Irv, BMI/EMI April, ASCAP/Jobete, ASCAP/Aurelius, ASCAP/Famous, ASCAP), HL H100 1: RBH 1

FORGIVE (EMI April, ASCAP/Tennessee Colonel, ASCAP/ICG, ASCAP/Big Tractor, ASCAP/Ice Trey, ASCAP),

HL, CS 44
FOR YOU (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM,

FRESH FROM YARD (EMI Blackwood, BMI/Notorious FRESH FROM YARD (EMI Blackwood, BMI/Notorious K.L.M., BMI/Warner-Tamerlane, BMI/Mr. Manatti, BMI/Duro, BMI/Aunt Hilda's, ASCAP/Zomba, ASCAP/Universal-Songs Of PolyGram International, BMI/Livingsting, ASCAP/GMI, ASCAP/GMIS, ASCAP/GMIS, MSCAP/BMI, ASCAP/GMIS, MSCAP/BMI, RBH 86 FRIDAY NIGHT (Sounds Of) Lipiter, BMI/Mr. Cheeks, ASCAP/Mr. Sexxx, ASCAP/Horace Brown, BMI/Zomba, BMI/Universal, ASCAP), WBM, RBH 87 FILL MOON (Milks Cit.), PMI/Microser Tamedano, BMI/DI.

FULL MOON (Mike City, BMI/Warner-Tamerlane, BMI),

.... G

GET OVER YOURSELF (Without Anna, ASCAP/Careers IG, BMI/Floyd's Dream, BMI), HL, CS 45 GETTHIS MONEY (Zomba, BMI/R.Kelly, BMI/EMI

Blackwood, BMI/Lil Lu, BMI), HL/WBM, RBH 43 GIRLFRIEND (Tennman Tunes, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL/WBM, 00 30; RBH 57 GIVE IT TO HER (EMI April, ASCAP), HL, H100 96; RBH

56

GIVE ME THE LIGHT (Dutty Rock, ASCAP/Black Shad-, BMI/TWR, BMI) H100 97; RBH 61 GOING AWAY (Mike Curb, BMI/House Of Halsey, BMI),

GOODBYE ON A BAD DAY (Extreme Writers, ASCAP/Ease), ASCAP) C5 29 GOOD MAN (Famous, ASCAP/Uh Oh, BMI/Ensign, BMI/First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP), HL, RBH 60

GOODBYE ON A BAD DAY (Extreme Writers.

H 60 THE GOOD STUFF (BMG Songs, ASCAP/Mrs. Lump-s Poodle, ASCAP/Warner-Tamerlane, BMI/Makeshift,

kins Poodle, ASCAP/Warmer-Tamerlane, BMI/Makeshift, BMI), HL/WBM, CS 23
GOOD TO GO (Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Mellow Dessert, BMI/Almo, ASCAP/BMG Songs, ASCAP) CS 52
GOTS TA BE (First Avenue, ASCAP/BMG Songs, ASCAP/Funis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/Mischkemusic, ASCAP/Flused, Blackwood, BMI/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Jobete, ASCAP), HL, H100 79; RBH 28

HALFCRAZY (Soulchild, ASCAP/Universal, ASCAP/Nivrac Tyke, ASCAP/Tetra Grammaton, ASCAP/EMI-Unart Catalog, BMI/EMI April, ASCAP),

HL/WBM, H100 20; RBH 2 HANDS CLEAN (Universal-MCA, ASCAP/1974, ASCAP), WBM, H100 81

HAPPY (Takin' Care Of Business, BMI/Pookietoots,
ASCAP/Soldierz Touch, ASCAP/DJ Irv, BMI) H100 77; RBH

34
HARDER CARDS (Irving, BMI/Chickenshack,
BMI/Almo, ASCAP/BMG Songs, ASCAP), HL, CS 49
HASTA QUE VUELVAS CONMIGO (Estefan,
ASCAP/Marc Anthony, ASCAP/Sony/ATV Tunes, ASCAP)

LT 36
HAY OTRA EN TU LUGAR (Rubet, ASCAP/Universal

HAY OTRA EN TU LUGAR (Rubet, ASCAP/Universal Musica, ASCAP) LT 14
HEAVEN (Irving, BMI/Adams Communications, BMI/Almo, ASCAP/Testatyme, ASCAP) H100 93
HEAVEN CAN WAIT (Mijac, BMI/6th Boro, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Zomba, ASCAP/Deta Bob, SESAC/Zomba, SESAC/Nate Smith, ASCAP/BMG Songs, ASCAP/Teron Beal, ASCAP/E. Laues, SESAC/KQ, SESAC/ RBH 98

SESAC, RBH 98
HELLA GOOD (World Of The Dolphin, ASCAP/Unive sal, ASCAP/Chase Chad, ASCAP/EMI April, ASCAP/The Waters of Nazareth, BMI/EMI Blackwood, BMI), HL/WBM, H100 16

Waters Of Nazareth, BMI/EMI Blackwood, BMI),
HL/WBM, H100 16
HELP ME UNDERSTAND (Music Of Windswept,
ASCAP/In The Fairway, ASCAP/Rokstone, PRS/Songs Of
Windswept Pacific, BMI/Rondor London, PRS/Irving,
BMI), HL/WBM, CS 21
HERE IS GONE (Corner Of Clark And Kent, ASCAP/EMI
Virgin, ASCAP), HL, H100 24
HERE TO STAY (Zomba, BMI/Fieldyshuttz,
BMI/Stratosphericyoness, BMI/Music Munk, BMI/Evileria, BMI/Gintoe, BMI), WBM, H100 72
HERO (Warner-Tamerlane, BMI/Arm Your Dillo,
SOCAN/Colpix, BMI), HL/WBM, H100 28
HIGHWAY SUNRISE (WB, ASCAP/Warner-Tamerlane,
BMI), WBM, CS 55

HIGHWAY SUNRISE (WB, ASCAP/Warner-Tamerlane, BMI), WBM, CS 55
HOT IN HERRE (Jackie Frost, ASCAP/BMG Songs, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Swing T, ASCAP/ASCENT, BMI/Nouveau, BMI), HI, H100 7; RBH 15
HOW COME YOU DON'T CALL ME (Controversy, ASCAP/Universal, ASCAP), WBM, H100 B7; RBH 37
HOW IT'S GONNA BE (Nyrraw, ASCAP/Unice Bobby, BMI/EMI Blackwood, BMI), HL, RBH 76
HOW YOU REMIND ME (Warner-Tamerlane, BMI/Nickelback, SOCAN), WBM, H100 26

I BREATHE IN, I BREATHE OUT (Sony/ATV Cross Keys, ASCAP/Ten Ten, ASCAP), HL/WBM, H100 85

I CARE 4 U (Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP) RBH 75
I DON'T HAVE TO BE ME ("TIL MONDAY) (MAS Venture, BMI/Misterssippi, BMI/Careers-BMG, BMI/EMI Blackwood, BMI), HL, CS 2; H300 35
I DON'T WANT YOU TO GO (EMI Full Keel, ASCAP/Blackmore Avenue, ASCAP/Blackmore A

I DON'T WANT YOU TO GO (EMI PUII NEEL, ASCAP/BLAKEMORE AND HOURS ASCAP/April Blue, ASCAP/Songs Of Mosaic, ASCAP/Songs Of Otis Barker, ASCAP), HL, CS 8; Haoo 55
I'D RATHER (Shep 'n Shep, ASCAP/Almo, ASCAP/Universal, ASCAP) RBH 46
IF I COULD GO! (Media Noche, ASCAP/Mo Loving, ASCAP/Cyphercleff, ASCAP/EMI April, ASCAP/Lil Masiell's, BMI), HL, RBH 73

isiell's, BMI), HL, RBH 73 IF THAT AIN'T COUNTRY (Almo, ASCAP/Songs Of ndswept Pacific, BMI/Gottahaveable, BMI), HL/WBM,

CS 41
I KEEP LOOKING (Sony/ATV Tree, BMI/Wenonga,

II/Mosaic, BMI), HL, CS 22
I'LL TAKE LOVE OVER MONEY (Sony/ATV Tree, BMI/Love Monkey, BMI/WB, ASCAP/Platinum Plow.

BMI/Love Monkey, BMI/WB, ASCAP/Platinum Plow, ASCAP), HL, CS 50

1LOW FVOU (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Still Diggin', ASCAP/BMG Songs, ASCAP/Goloria's Boy, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nuyorican, BMI/JS. Springs, ASCAP/Incense, BMI/Universal-Duchess, BMI), HL/WBM, H100 48; RBH 17

1'M GONE (Mighty Nice, BMI/Wait No More, BMI/Bluewater, BMI/Chuck Prophet, BMI/Funzalo, BMI), HL, CS 37

1'M GONNA BE ALRIGHT (Nuyorican, BMI/Sony/ATV Songs, BMI/Con Tiffani, BMI/Sony/ATV Tunes, ASCAP/Miki Chocolate Factory, ASCAP/Jobete, ASCAP/Commodores, ASCAP/EKOP, BMI/EMOT, ASCAP/Commodores, ASCAP/EKOP, BMI/EMI, ASCAP/EMI Blackwood, BMI/Two Tuff-Enuff, BMI), HL, ASCAP/EMI Blackwood, BMI/Two Tuff-Enuff, BMI), HL,

ASCAP/EMUI, ASCAP/EMUI, BMI/EMUI, ASCAP/Danica, BMI/LehsemSongs, BMI/EMI April, ASCAP/EMI Blackwood, BMI/Two Tuff-Enuff, BMI), HL,

I'M GONNA MISS HER (THE FISHIN' SONG) (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 7; H100 47 I MISS MY FRIEND (Buna Boy, BMI/Glitterfish, BMI/Mosaic, BMI/Sony/ATV Tree, BMI/Wenonga, BMI),

HL, CS 18 I MISS YOU (Boomer X, ASCAP/Kold City, ASCAP/Universal, ASCAP/EMI April, ASCAP/Dead Game, ASCAP),

versal, ASCAP/EMI April, ASCAP/Dead Game, ASCAP),
WBM, RBH 82
'I'M MOVIN' ON (Murrah, BMI/WB, ASCAP/Richard
And Castle, ASCAP/Las Wagas, ASCAP/Songs Of Megalex, ASCAP/Sis Ranch, ASCAP), WBM, CS 20; Hbo 86
THE IMPOSSIBLE (EMI April, ASCAP/Didn't Have To
Be, ASCAP/Mosaic, BMI), HL, CS 28; Hboo 95
INEED AGIRL (PART ONE) (Justin Combs, ASCAP/EMI
April, ASCAP/Hot Heat, ASCAP/Janice Combs, BMI/EMI
Blackwood, BMI/Coptic Soundsations, BMI/Donceno,
ASCAP/Sonny Lester, ASCAP/Dakoda House, ASCAP), HL,
Hboo 2; RBH 6

I NEED & GIRL (PARTTWO) (Marsky RMI/lanice Combs, BMI/EMI Blackwood, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Donceno, ASCAP/Hot Heat, ASCAP/Jesse Jaye, ASCAP/Harmony Smurf, BMI), HL, RBH

33
IN THE END (Zomba, BMI/Big Bad Mr. Hahn,
BMI/Nondisclosure Agreement, BMI/Rob Bourdon,
BMI/Kenjii Kobayashi, BMI/Zomba, ASCAP/Chesterchaz,
ASCAP), WBM, Haoo 23
ISHOULD BE SLEEPING (EMI April, ASCAP/Jersey Girl,
ASCAP/EMI Blackwood, BMI/Zomba, BMI), HL, CS 5;

ASCAP/Emi Blea.micox, bring-in-life Blea.micox, bring-in-life Bleach, ASCAP/WB, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/WB, MBM, RBH 74
IT'S NOT FAIR (WB, ASCAP/Warner Chappell, SOCAN/The Ox And The Fish, SOCAN/Universal, ASCAP/Bity Dre, ASCAP/Jatcat, ASCAP/EMI April, ASCAP/Touched By Jazz, ASCAP/Double OH Eight, ASCAP, HL/WBM, RBH 94

JURO POR DIOS (LSM, BMI) LT 32
JUST A FRIEND 2002 (Nyrraw, ASCAP/EMI April,
ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI/Dango
BMI/Warner-Tamerlane, BMI/Cold Chillin', ASCAP),
HL/WBM, H100 88; RBH 52
JUST WHAT I DO (WB. ASCAP/Hapsack, BMI/Magic
Penny, ASCAP/Copyright.net, BMI/Warner-Tamerlane,
BMI/Banna Bear, BMI), WBM, CS 13

-K-

KEEP LOVIN' YOU (Davel McKenzie, ASCAP/Hotta Than U, BMI) RBH 66

LA NEGRA TIENE TUMBAO (Sir George, ASCAP/WB,

LA NEGRA TIENE TUMBAO (Sir George, ASCAP/WB, ASCAP) LT 30
THE LIFE (Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Tescadecaphobia, BMI/Old Nigga Spirituals, BMI/Nyelahs, ASCAP/Nyulahs, ASCAP) RBH 83
LIFE HAPPENED (EMI April, ASCAP/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 57
LIGHTS, CAMERA, ACTION! (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI/EMI Blackwood, BMI/Universal, ASCAP), HL, RBH 30
LIVE THE LIFE (EMI April, ASCAP/Shaniah Cymone, ASCAP/Fundisha, BMI/Songs Of Windswept Pacific, BMI/DJ Hi-Tek, BMI/Pen Skills, BMI/EMI Blackwood, BMI/BH 79

H 79 LIVING AND LIVING WELL (Mosaic, BMI/Glitterfish, AI/Buna Boy, BMI/Sony/ATV Tree, BMI/Wenonga, BMI),

LOOK AT ME NOW (More Extreme Songs, SESAC/Big One Three, SESAC/Extreme Writers, ASCAP/McJames,

LUNA NUEVA (EMI April, ASCAP/Gaira Bay, ASCAP) LT

-- M--

MAKIN' GOOD LOVE (Tuff Huff, BMI/Zomba, Il/Grindtime, BMI), WBM, H100 27; RBH 8 MANANTIAL DE LLANTO (Edimusa, ASCAP) LT 19 MAS ALTO QUE LAS AGUILLAS (Edimusa, ASCAP) LT 35 ME HUELE A SOLEDAD (Rubet, ASCAP/2000 Amor, MENDOCINO COUNTY LINE (Little Mole

menuoLino Lounity Link (Little Mole, ASCAP/Melusic, ASCAP/Mel ASCAP/Melusic, ASCAP/Melusic, ASCAP/Melusic, ASCAP), MBM, CS 24
MI BOMBON (Rohm, BMI) LT 28
THE MIDDLE (Turkey On Rye, ASCAP), CLM, H100 8
MINE ALL MINE (Without Anna, ASCAP/Lone Tallisman, ASCAP), H1, CS 47
MINIVAN (ABrahyman PALICS of Tallisman)

MINIVAN (Afterburner, BMI/Seedhouse, BMI) CS 39 MITAD Y MITAD (Ser-Ca, BMI) LT 37 MODERN DAY BONNIE AND CLYDE (EMI April, ASCAP/Waltz Time, ASCAP/House Of Fame, ASCAP), HL,

CS 11; H100 82
MORE THAN A WOMAN (Virginia Beach, ASCAP/WB,
ASCAP/Herbilicious, ASCAP/Black Fountain, ASCAP/EMI
April, ASCAP, HL/WBM, H100 31; RBH 42
MOST HIGH (N Key, BMI/Ground Control, BMI/EMI
Blackwood, BMI), HL, RBH 63
MOVE B***H (Ludacris, ASCAP/EMI April,
ASCAP/Block Off Broad, BMI/The Braids, ASCAP/Zomba,
ASCAP/Copyright Control), HL/WBM, RBH 53
MUJER CON PANTALONES (Estefan, ASCAP/F.I.P.P.,

BMI) LT 23
MY HEART IS LOST TO YOU (Sony/ATV Tree, BMI/EMI

April, ASCAP), HL, CS 15; H100 66
MY LIST (Song Paddock, ASCAP/Song Writing Paddock, BM), HL, CS 6; H100 39
MY NECK, MY BACK (Ty-Joyce, BMI/R & Bling, ASCAP/Meriwar, BMI) H100 83; RBH 59

-N-NECESIDAD (World Deep, BMI/Sony/ATV Latin, BMI)

LT 6

NEVER (Powerhowse, BMI) H100 98; RBH 96

NEVER AGAIN (Slavery, BMI/Aurelius, ASCAP/DJ Irv,
BMI/Songs Of Universal, BMI) RBH 68

A NEW DAY HAS COME (Sony/ATV Songs,
BMI/Sony/ATV Canada, SOCAN/Sing Little Penguin,
SOCAN/Aldo Nova, SOCAN/Deston, ASCAP), HL, H100 42

NO HALF STEPPIN' (EKOP, BMI/Sony/ATV Songs,
BMI/Shelles House, SESAC) RBH 78

NO SE VIVIR (Edimusa, ASCAP) LT 34

NO SUCH THING (Specific Harm, ASCAP/Me Hold You,
ASCAP) H100 65

ASCAP) H100 65 NOT A DAY GOES BY (American Broadcasting, ASCAP)

NOT A DAT SUCES BY VALUE OF THE WATER OF NOTHIN' (Off DA Yelzabulb, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/EMI, PH, 1407 OFF, RBH 23 NOTHING IN THIS WORLD (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, RBH 40 NUESTRO AMOR (Edimusa, ASCAP) LT 44

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OH BOY (Killa Cam, BMI/F.O.B., ASCAP/May Twelfth, BMI/Universal-Duchess, BMI/Copyright Control/Warner-Tamerlane, BMI), WBM, H100 14; RBH 4 OL' RED (Key-Mark, BMI/Bull's Creek, BMI) CS 31 THE ONE (Lucky Girl, ASCAP/Migraine, ASCAP) CS 10;

THE ONE LLUCKY OIN, ASCAP/Ninth Street Tunnel,
100 59
ONE MIC (Zomba, ASCAP/Ninth Street Tunnel,
ASCAP/Sony/ATV Songs, BMI/Sunny Lee, BMI/III Will,
ASCAP), HL/WBM, H100 44; RBH 16
OOH, AHH (Scorp, ASCAP) RBH 71
OOPS (OH MY) (Shawna, ASCAP/Mass Confusion,
ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100

PARA ESTAR A MANO (Safari) LT 48
PASS THE COURVOISIER PART II (T'Ziah's, BMI/The
Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase
Chad, ASCAP/EMI April, ASCAP), HL/WBM, H100 19; RBH

EL PODER DE TUS MANOS (Ser-Ca, BMI) LT 7 POR ESE HOMBRE (EMI Blackwood, BMI) LT 12 PURPLE STUFF (Ottanowear, BMI/Carnival Beats

BMI) RBH 93 PUT IT ON PAPER (Mr. Perry's, ASCAP/Labor Force, ASCAP/Bachus, BMI/Big Herb's, BMI) RBH 54

-Q-

QUE EL RITMO NO PARE (World Deep, ASCAP/Sony/ATV Discos, ASCAP/Blueplatinum, ASCAP)

31
...QUE TE QUIERO (Fonomusic, ASCAP) LT 42
QUISIERA PODER OLVIDARME DE TI (Rubet,
SCAP/Universal Musica, ASCAP/Marport, ASCAP) LT 20
QUITAME ESE HOMBRE (Piloto, ASCAP/Adam Rhodes, ASCAP) H100 78; LT 1

-R-

RAINY DAYZ (Slavery, BMI/D) Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI/Aurelius, ASCAP/Famous, ASCAP), HL/WBM, H100 12; RBH 9
RAPTURE (TASTES 50 SWEET) (Renemade, BMI/EMI

ckwood, BMI), HL, H100 99
REAL BAD MOOD (Island Pacific, ASCAP/Music Of

Windswept, ASCAP/Big Daddy's Baby Songs Of Deer, ASCAP), WBM, CS 46 ROC THE MIC (Music Of Windswept, ASCAP/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Efartooee, ASCAP/F.O.B., ASCAP), WBM, H100 84; RBH 35

SATURDAY (OOOH! OOOOH!) (Ludacris, ASCAP/EMI April, ASCAP/Organized Noize, BMI), HL, H100 51; RBH 25 SAY I YI YI (ColliPark, BMI/Da Crippler, BMI/EWC, BMI) H100 56; RBH 24 SHE WAS (Murrah, BMI/Melanie Howard, ASCAP),

SHE WAS (Murrah, BMI/Melanie Howard, ASCAP),
WBM, CS 27
SING ALONG (Mike Curb, BMI/Hewitt, ASCAP/Negi
Toro, ASCAP/Wixen, ASCAP), WBM, CS 53
SITU NO VUELVES (Musart, ASCAP) LT 29
SITU TE VAS (ETWO, ASCAP/Groobin*, ASCAP/EMI
April, ASCAP/Hear Yie, ASCAP/EIT 11
SLOW DANCE (Darryl Payne, BMI/Calla, BMI) RBH 88
SOAK UP THE SUN (Warner-Tamerlane, BMI/Old
Crow, BMI/Trottsky, BMI/Wixen, BMI), HL/WBM, Hxoo 32
SOMEBODY'S GIRL (Zomba, BMI/R.Kelty, BMI/EMI
Blackwood, BMI/Lil Lu Lu, BMI/EKOP, BMI/Sony/ATV
Songs, BMI/EMOT, ASCAP/Sony/ATV Tunes, ASCAP),
HL/WBM, RBH 50

Songs, BMI/ENUI, ASCAF/300377.... HL/WBM, RBH 50 SOMEONE TO LOVE YOU (Cori Tiffani, BMI/Sony/ATV Songs, BMI), HL, H100 62; RBH 20
SOMETHING WORTH LEAVING BEHIND (Sony/ATV

Tree, BMI), HL, CS 54
SONG CRY (Lil Lu Lu, BMI/EMI Blackwood, BMI/Extra Slick, ASCAP/Chitty Chitty, ASCAP/Heavy Har ASCAP), HL, RBH 45 SQUEEZE ME IN (Sony/ATV Cross Keys, ASCAP/Four

ASCAP/Nasty Cat. BMI), HL, CS 56 Sons, ASCAP/Nasty Cat, BMI), HL, CS 56
STILL FLY (Money Mack, BMI) H100 34; RBH 10
STILL NOT OVER YOU (Dirty Dre, ASCAP/Jatcat,
ASCAP/Conversation Tree, ASCAP/Tre Angeli, ASCAP/Universal, ASCAP) RBH 97
STYLIN' (Pork, ASCAP/Labraham, ASCAP) RBH 100
SUERTE (F.I.P.P., BMI/Aniwi, BMI/Sony/ATV Latin,

BMI), WBM, LT 9 SUGARHIGH (Warner Chappell, PRS/Warner-Tamer-lane, BMI/WB, ASCAP), WBM, H100 100

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TAKE A MESSAGE (Mortay, SOCAN) H100 89; RBH 47 TAKE YA HOME (Shaniah Cymone, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood,

BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, RBH 81 TARANTULA (The Braids, ASCAP/Zomba, ASCAP/TVT, BMI/Scott Storch, ASCAP/Means Family, BMI), WBM, RBH

TELL ME WHAT'S IT GONNA BE (Cancelled Lunch TELL ME WHAT'S IT GONNA BE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP/Brandon Barnes, BMi/Universal-Songs Of PolyGram International, BMI/Jobete, ASCAP/Grover Washington Jr., ASCAP/EMI April, ASCAP), HL/WBM, RBH 90
TELLURIDE (Songs Of Universal, BMI/Sony/ATV-Cross Keys, ASCAP/Onaty, ASCAP), HL/WBM, CS 60
TEN ROUNDS WITH JOSE CUERVO (Acuff-Rose, BMI/Sony/ATV-Cross Keys, ASCAP/ONATY Cross Keys, ASCAP/BMI/SONY/ATV-CROSS ASCAP

BMI/Sony/ATV Cross Keys, ASCAP/Big Purple Dog, ASCAP), HL, CS 25 .AP), HL, CS 25 TE QUIERO IGUAL QUE AYER (Universal Musica,

ASCAP) LT 27
TE REGALO LA LLUVIA (Edimusa, ASCAP/Vander,

TE REGALU LA LLOVIR (MEMORIA) LT 40
TEVINE A BUSCAR (AIG, ASCAP) LT 40
THAT'S WHEN I LOVE YOU (EMI April, ASCAP/Phil
Vassar, ASCAP), HL, CS 14; H100 57
THIS WOMAN'S WORK (Screen Gems-EMI, BMI), HL,

THIS WOMAN'S WORK (Screen Gems-Emi, Dmi), m H1009 1; RBH 39 A THOUSAND MILES (Songs Of Universal, BMI/Rosasharn, BMI), WBM, H100 5 THREE DAYS (Greenhorse, BMI/Spunker Songs, ASCAP/LINVersal-PolyGram International, ASCAP/EMI Blackwood, BMI), HL/WBM, CS 59 TONIGHT I WANNA BEYOUR MAN (Universal, ASCAP/Memphisto, ASCAP/Songs Of Universal, BMI), WRM. CS 17

WBM, CS 17 TOO BAD (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/M. Kroeger, SOCAN), WBM, H100

TOXICITY (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), FUNICITY (See J.)
HL, H100 74
TROUBLE (Not Listed) RBH 58
TU YYO (World Deep, BMI/Sony/ATV Latin,
BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 3

U DON'T HAVE TO CALL (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/EMI April, ASCAP), HL, H100 4;

BMI/EMI Blackwood, bmi/Emi ayın, 1900, 190

a laskima nu bas ia (adu, 5esac) ei 39 Broken (WB, Ascap/Piatinum Plow, (Almo, Ascap/Anwa, Ascap), Hl/WBM, Cs 58 Derneath Your Clothes (Aniwi, BMI/Sony/Atv vood, BMI/Apollinaire, BMI), HL,

N300 17
USTED SE ME LLEVO LA VIDA (World Deep,
BMI/Sony/ATV Latin, BMI/PSO Ltd., ASCAP) LT 8

-V-VETE Y DILE (Not Listed) LT 46 VIDEO (Gold & Iron, ASCAP/Six July, BMI/Ensign, BMI/I, Music, ASCAP/Lastrada, ASCAP/Sony/ATV Tunes, ASCAP/Good High, ASCAP/WB, ASCAP), HL/WBM, H100

-W-WALKING AWAY (Songs Of Windswept Pacific, I/Warner Chappell, PRS/WB, ASCAP), WBM, H100 58 WASTING MY TIME (EMI April, ASCAP/EMI Black-

WASTING MY LIME LETTL OPTIME Od, BMI), HL, H10015 WELCOME TO ATLANTA (EMI April, ASCAP/Ludacris, CAP/Jobete, ASCAP/Shaniah Cymone, ASCAP), HL/WBM. RBH 48

WBM, KBH 48 WELCOME TO NEW YORK CITY (Killa Cam, BMI/Lil Lu WELCOME TO NEW YORK CITY (Killa Cam, BMI/Lil Lu, BMI/EM Blackwood, BMI/R.O.B., ASCAP), HL, RBH 55 WHAT ABOUT US? (EMI Blackwood, BMI/Rodney Jerkins, BMI/Tiarp, BMI/Songs Of Windswept Pacific, BMI/EMI April, ASCAP/LaShawn Daniels, ASCAP/Ensign, BMI/Ferd Jerkins III, BMI/Epiphoni, BMI/Generations Third, BMI/Notting Hill, BMI/Bran-Bran, BMI), HL/WBM,

H 72
WHAT IF A WOMAN (Zomba, ASCAP/563, ASCAP/Consation Tree, ASCAP/Lexi's Daddy's Music, ASCAP), versation Tree, ASCAP/Lexi's Daddy's Music, ASUAP), WBM, H100 63; RBH 21 WHAT IF SHE'S AN ANGEL (Sony/ATV Tree, BMI/Cake

er, BMI), HL, CS 4; H100 41
WHAT MAKES IT GOOD TO YOU (NO PREMATURE

WHAT MAKES IT GOOD TO YOU (NO PREMATURE LOVIN') (Divided, BMI/Universal, BMI/Ramal, BMI/Warner-Tamerlane, BMI), WBM, RBH 85 WHAT'S LUY? (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/DI, W, BMI/Famuox, ASCAP/Slavery, BMI/Universal, BMI/Let Me Show You, ASCAP), HL/WBM, H200 3;

H 12
WHEN YOU LIE NEXT TO ME (WB, ASCAP/Kellie CoffASCAP/Platinum Plow, ASCAP/Lillywilly,
CAP/Kelodies, ASCAP), WBM, CS 12; H100 73
WHEREVER YOU WILL GO (Amedeo, BMI/Alex Band,
LIVCargers, BMG, BM) H. H. Hand at the second of the second o

WHEREVER YOU WILL GO (AMEGGE, BMI)/AREX BGILD, BMI/Careers-BMG, BMI), HL, H100 21 WHERE WOULD YOU BE (Castle Street, ASCAP/Mr. Noise, BMI)/We Make Music, BMI) C5 38 WHOA NOW (Muzic Madness, ASCAP/B Rich, ASCAP/EMI Belfast, ASCAP), WBM, RBH 64 WHY DON'T WE FALL IN LOVE (Vice Game, BMI) RBH 32
WISH I DIDN'T MISS YOU (Sony/ATV Tunes,
ASCAP/God's Cryin', ASCAP/Ghetto Fabulous,
ASCAP/Warner-Tamerlane, BMI/Mijac, BMI), HL/WBM,

MIOO 80; RBH 31
WITHOUT ME (Ensign, BMI/Eight Mile Style, BMI/Satisfaction Fulfilled, ASCAP/Buffalo, ASCAP/Unforgettable
Songs, BMI), HL, H100 6; RBH 27

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XCLUSIVE (Famous, ASCAP/Hitco South, CAP/Penn. State, BMI/Jae'wons, ASCAP/Sheek Louc, ASCAP/Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP), HL, RBH 95

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BILLBOARD JUNE 1, 2002

YO PUEDO HACER (Hecho A Mano, ASCAP/Latin Beat, ASCAP/EMI April, ASCAP) LT 13
YO QUERIA (Curci, ASCAP) LT 15
YOU KNOW THAT I LOVE YOU (Jamie Hawkins, BMI/Sony/ATV Tunes, ASCAP/Chris Absolam, ASCAP/Richard Smith, ASCAP), HL, Haoo 54; RBH 19
YOUNG (BMG Songs, ASCAP/Mrs, Lumpkins Poodle, ASCAP/BMG Canada, PRS/Ross Cahill, SOCAN/Trinfold, BMI/Careers-BMG, BMI), HL, CS 16; H100 69
YOU'RE DA MAN (Zomba, ASCAP/III Will, ASCAP/EMI April, ASCAP/The Large Professor, ASCAP), HL/WBM, RBH 99

YOUTH OF THE NATION (Souljah, ASCAP/Famous, ASCAP), HL, H100 75 YTU TE VAS (WB, ASCAP) LT 2

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Annie Lennox To Get 2002 Century Award

Continued from page 1

For her provocative contributions and ongoing influence, Lennox has been named the 2002 recipient of the Century Award, *Billboard's* highest honor for distinguished creative achievement. Lennox will be presented with the Century Award, named for the 100th anniversary of *Billboard* in 1994, in December at the Billboard Music Awards. The show, which takes place in Las Vegas, will air on Fox TV.

Lennox is the 11th winner of the Century Award, an honor bestowed annually upon an artist who has not previously been accorded the degree of serious homage his or her ongoing achievements deserve. Previous recipients are George Harrison (1992), Buddy Guy (1993), Billy Joel (1994), Joni Mitchell (1995), Carlos Santana (1996), Chet Atkins (1997), James Taylor (1998), Emmylou Harris (1999), Randy Newman (2000), and John Mellencamp (2001).

When informed of the honor, Lennox, who is recording a new album in Northwest London with her producer on *Diva* (Arista), Stephen Lipson, told *Billboard*, "I'm extremely touched and surprised to receive such a prestigious award as this. But I have to say that a part of me still hasn't quite registered that it's not some kind of hoax, manufactured by my pranksterish producer. Anyhow, if it's true, I'll see you in Las Vegas for the party."

Lennox adds that in the meantime, she will be "working feverishly in the studio" and concludes by offering "love and thanks."

News of *Billboard's* intent to honor Lennox for her artistic contribution was welcomed by David Bowie, a longtime fan of the artist. "I think she's wonderful," Bowie says. "I've always loved Annie. Having worked with her live, I would suggest she is one of the strongest, most dominant of the British female vocalists—or males either, for that matter."

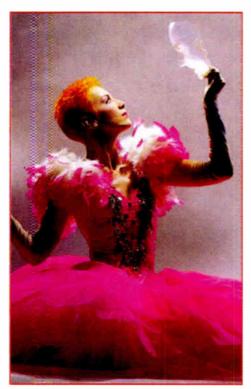
For No Doubt's Gwen Stefani, Lennox has shone as an artistic beacon. "When I first discovered Annie Lennox, she seemed like a futuristic woman from a different world where men and women merge—a punk who was mysteriously masculine yet feminine and hard yet sexy—and brave enough not to rely on that." Stefani says. "She is a completely unique and mesmerizing artist/songwriter with a delicious voice that continues to inspire me."

Billboard editor in chief Timothy White says, "As a vocalist, a live performer, and then a solo singer/songwriter of astounding eloquence and power, Annie Lennox has shown herself to be one of the most original and unforgettably affecting artists in the modern annals of popular music. After decades of superb work with gifted collaborator Dave Stewart, Lennox turned a bold new corner of her own in 1992 with the grippingly personal Diva, one of the most emotionally absorbing and artistically indelible albums of the past 30 years.

"Embarking on a series of solo concertizing in support of *Diva* and the subsequent *Medusa* album," White says, "Lennox showed herself to be a consummate live artist of utterly riveting force—as captured on such documents as 1995's *Annie Lennox: Live in Central Park* concert video. Indeed, there is arguably no singer in the world who electrifies with greater vulnerability and eternally girlish strength than Lennox. And her art is complemented by a

strong social conscience, as exemplified over the years by her passionate support of human rights and the Amnesty International organization. Tender and tensile, comely and courageous, Annie combines organic pathos and indomitable dignity with unprecedented clarity, charm, and intelligence.

"Having recently heard a half-dozen tracks in London from her forthcoming album in progress," White adds, "fans can expect a dramatic, new, post-*Diva* chapter of uncommon songwriting, plus heart-piercing vocals of exceptional richness. Indeed, the vocal arrangements are best-described with a





phrase from the working lyrics of one new song: 'A thousand beautiful things.'

"For all she's done and all that's to come," White concludes, "Billboard knows of no artist more deserving of the 2002 Century Award than Annie Lennox."

Born on Christmas Day, 1954, in Aberdeen, Scotland, Lennox's music instruction began while she tinkered on a toy piano she was given at the age of 3. Her training took a more traditional route when she began piano lessons in earnest at age 7; shortly thereafter, she took up the flute. Accepted at London's Royal Academy of Music, Lennox trained to be a flutist but dropped out when she grew disen-

chanted with the classical world.

After leaving the academy, Lennox began making money as a vocalist but supplemented her pay by waitressing. Her fate changed when a young musician named Dave Stewart entered her restaurant one night.

The twosome, by now both a romantic and musical duo, formed the Tourists (along with Stewart's colleague Peet Coombes), a newwave-inflected pop outfit best-known for its 1979 U.K. hit "I Only Want to Be With You." The sparkly remake of the Dusty Springfield tune went to No. 4 on the U.K. chart.

After ending their love affair, the pair left





the Tourists and formed Eurythmics in 1980. The duo's first album for RCA U.K., In the Garden—which was available in the U.S. only as an import—failed to generate much commercial success. But with her androgynous beauty and intense, smoldering blue eyes, Lennox and the burgeoning music-video world were the perfect combination—as she and Stewart discovered with "Sweet Dreams (Are Made of This)," the first single from the 1983 album of the same name. Propelled by its provocative video featuring Lennox in a number of different guises, the tune remains the group's only No. 1 hit in the U.S.

Eurythmics' popularity swelled with 1984's

Touch. The album contained a number of hits, including "Who's That Girl" and "Here Comes the Rain Again." Again Lennox pushed video boundaries by appearing as both the male and female love interest in the clip, which culminated in the two images kissing each other.

The duo then stepped back commercially to release its first soundtrack, for the movie 1984. Eurythmics returned to top pop form with 1985's Be Yourself Tonight, highlighted by the delightfully bouncy (and Grammy Awardnominated) "Would I Lie to You?" and Lennox's powerful and sassy duet with Aretha Franklin, "Sisters Are Doin' It for Themselves."

The group's 1986 release, *Revenge*, show-cased Lennox and Stewart's powerful writing skills with such hits as "Thorn in My Side" and "When Tomorrow Comes."

Savage, released in 1987, propelled the band even further, led by the comedic yet feral hunger of "I Need a Man." The video for "I Need a Man" was helmed by nascent director Sophie Muller, who went on to lens more than a dozen clips featuring Lennox as both a Eurythmic and a solo artist.

Muller calls Lennox "fearless. She's more fearless in her videos than she is as a person. During the time [we worked together], she never ceased to amaze me by coming up with a different performance for everything she did. I've worked with very few people since then who are that good."

Muller feels that part of Lennox's seductive appeal was her ability to embrace whatever creation—no matter how far out of the stereotypical female norm—they developed for the video. "We'd go into very dark areas, sort of psychotic areas," she says. "I haven't really had those kind of dialogues with an artist since. We talked about the characters, as she called them, that she was playing in the video. She always talked about them in the third person."

In 1989, the duo released We Two Are One, an album intended to quell growing rumors that the duo were moving away from each other musically. But, after an extensive world tour, Lennox and Stewart said goodbye to Eurythmics—as least temporarily.

With Eurythmics on hold, Lennox was definitely less prolific in the '90s. But her work took on a decidedly more personal tone as she embarked on her solo career. Her solo debut, 1992's *Diva*, spawned a number of hits, including the gorgeous, orchestral "Walking on Broken Glass" and the plaintive "Why."

In 1995, Lennox surprised many be making her second solo album a unique collection of deeply nuanced covers. *Medusa*—which, like *Diva*, is certified for sales of more than 2 million units in the U.S.—featured Lennox's interpretation of well-known cuts like "Whiter Shade of Pale" and "Train in Vain" alongside lesser-known songs like "No More 'I Love You's'," which she took to No. 23 on the U.S. pop chart.

A decade after their last effort, Lennox and Stewart reunited to release the somewhat wistful, beautifully textured *Peace* on Arista in 1999. The pair undertook a tour to promote the set, with proceeds benefiting Greenpeace and Amnesty International. A 2000 mini-European tour was cut short after Lennox experienced back problems.

While a release date has not been set for Lennox's third solo album, she can currently be heard on *When Love Speaks* (EMI Classics), a benefit album organized by Michael Kamen for London's Royal Academy for the Dramatic Arts. She is also slated to appear June 3 at Party at the Palace, the rock show celebrating Queen Elizabeth II's Golden Jubilee at London's Buckingham Palace.

Additional reporting by Ray Waddell in Nashville.

Rock Clubs Still Key Touring Component

Continued from page 1

it takes losing a few hundred bucks at a 200-seat club. Then they come back into the market and say, 'He's our person.'"

Indeed, building bridges between promoters and baby acts may well be the most important role of rock clubs today. "As a promoter, I need to get in when the band's as small as I can and develop them every step of the way," Hurwitz says. "That part of the system still works, and on that level, clubs are as essential as they ever were. If you win that battle, you pretty much win the war. If as a promoter you don't do a great job at the smallest of levels, not only do you probably not deserve the his-



tory [with the band], you probably won't make as much money in the following steps."

Hurwitz, too, has seen the system at its most productive. "I started with Creed as a \$1.01 [radio show], and now we're looking at possibly a stadium date at the end of the summer. If a promoter doesn't have a club, what claim to history is he gonna get? To dismiss that as archaic is lazy."

Chicago's Metro, now in its 20th year, was an important early Windy City play for such artists as Lenny Kravitz, Alanis Morissette, Nirvana, R.E.M., and Pearl Jam. R.E.M. was the first band ever booked at the club. "I believe that clubs continue to be an important part of a band's overall career," Metro owner Joe Shanahan says. "For bands that are one-hit wonders or an album or two in and out of the system, it's less important."

In his 20 years at the Metro, Shanahan has seen many bands come and go. "The ones that stick around are the ones that come and play this club or another six or eight times, are not in a hurry to grab that gold ring, and perhaps are more concerned about the craft of their music than the size of their bank book."

ROCKING THE ROOM

In the face of tight playlists and an endless parade of new faces, the ability to completely rock a house builds fans and brings in money when other

avenues fail or are unavailable. "I think it all starts with the clubs, even if the industry is set up so that the live performance is often an afterthought," says Eric Roberts, an agent with Hello Booking, which books such rock-club stalwarts as Slobberbone, the Clumsy Lovers, and Roger Clyne & the Peacemakers. "There are plenty of acts right now that are making it happen at the clubs without label deals. The Peacemakers are like the poster child for bands that are making it without playing the industry game."

For Clyne & the Peacemakers, rock clubs are a conduit to fans but are somewhat of an island. "If you go back 10-15 years, you used to be able to tie in a club date with an adventurous radio station and an adventurous retailer, and in this century you can't do that," says Michael Lustig, the band's manager. "The principle of booking a club is to get the band booked, play the date, make fans, and use that as a base to connect the dots at retail and radio."

Lustig says the clubs still hold up their end of the bargain. "They're the first people you can get on the phone and your first entrance into any market outside your home base. But the other elements in the chain—radio

> and retail-are controlled by dollars that flow from the major labels, and to play the game the labels play is not economically feasible. We can't go in and buy price and positioning, radio spots, and ads in the weekly newspaper to promote retail, because it's incongruous with development. At best, it's a wash-and an expensive wash."

For his part, Clyne believes that rock clubs are not only the most important point of connection but also one of the few available. "The clubs are the only place left that haven't been co-opted by big corporations," he says. "It's the only place we can do what we do without having to pay some toll to get in."

Success on the road has enabled the Peacemakers to graduate from van to bus, and they own their own label and merch operation, both of which use rock clubs as a platform. "The first time we played Chicago or Minneapolis it was to 80 or 100 people, and we just played both to well over 500 less than two years [later]," Clyne notes. "Our philosophy remains the same: We're there to tell stories through rock'n'roll and celebrate life with people."

Clyne adds that the right club makes all the difference—places where "it's all about eye contact, decibels, smoke and spit, and wood and wire. There's definitely a circuit out there you can hit, but you have to bust your ass to find it."

For most rock bands, playing clubs is a crucial rite of passage and musical maturity. "Playing the clubs is important. It can form your sound a little bit," John McCrea of Cake says. "Bands that go right into the arenas on the first album sound different. There is a different musical approach almost in the structure of the music."



Clubs make the little things bigger, McCrea contends. "When you're playing in small places, the musical gestures are not as sweeping. We started with this humble, economical sound in cafés, nightclubs, and on street corners, and playing in those situations made us geometrically design our music to project 10 feet into the first three rows."

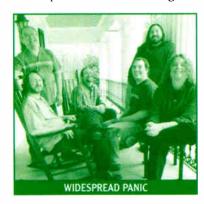
Dave Schools of Widespread Panic says paying dues in clubs can be the best of times for bands. "It's where you learn to play together," he says. "A lot of [clubs] have pretty rotten monitors, so you spend a lot of time putting the monitor rig together from whoever came in and jerry-rigged it the night before. The clubs are where you get a sense of how successful your attempt to connect with the audience is. It can be very character-building."

Many of today's rock clubs have found that to be successful, the under-21 crowd must be a part of the scene. That's why all-ages shows are an important part of almost every major club's monthly schedule. "The key element is rooms with [general admission] floors and all-ages concerts," MassConcerts' Peters says. "If you only allow 21 and over, you can't develop concert acts in a room like that. Very few acts break to arena level that appeal primarily to people over 21. You have to have all ages, and most clubs do."

Spring sellouts for Peters this year have included Puddle of Mudd, 311, Jars of Clay, O.A.R., Rob Zombie, and Dashboard Confessional, the majority of which were all-ages shows. The same holds true for Hurwitz's 9:30 Club—considered the top-attended club in the country—which operates as all ages, all the time. "We're looking to develop music lovers, not drinkers," Hurwitz says. "Drinkers pay the bills, but non-drinkers have money, too, and it's important that they see bands early."

SYMBIOTIC RELATIONSHIP

Regardless of their tastemaking clout in today's world, rock clubs and the promoters who buy talent for them are involved in a symbiotic relationship with acts and their agents



and managers. For many acts, clubs simply offer a better pay day, because the pie is split up into fewer pieces. For example, the 2,660-capacity Palladium in Worcester is the size of a smaller theater, but promoter Peters contends both act and promoter can come out better in the club than the theater.

"In general, expenses are higher in a theater, including labor costs, base rent, and building fees—all these things that make it less favorable for the promoter," Peters says. "There are also certain acts, like aggressive rock bands, that can't play theaters, just like there are certain acts that shouldn't play in the clubs."

Peters says that if a promoter owns the club or has an exclusive booking agreement, he can often pay more than a theater because he has access to certain revenue sources. "I pay [acts] more than a theater of the same capacity would," he says, adding that his price for acts ranges from \$5,000 or less to as much as \$50,000.

Almost all acts have a "back-end" or door-percentage opportunity in their major-club deal, but Peters points out that a straight-up club owner has different interests from a promoter, with the latter looking at club dates as an

investment in the future of an act. "For most promoters, promoting in clubs is not a money-making proposition on the door," he says. "On the other hand, the smart club owner doesn't need a promoter coming in with the next Smashing Pumpkins at their club that ends up drawing 96 people and making \$200 at the bar."

Hurwitz agrees that unlike a promoter, a straight-up club owner doesn't necessarily have an interest in seeing a band move up to arenas. "If you're simply a club owner, you're happy to keep a band for a few gigs after they get big. There is a ceiling on what the club owner can recoup from his investment. As a promoter, there's really no ceiling to it, unless an act goes with a national tour."

Some bands, even after moving to larger venues, still like to play the isolated club date. "It's good to reconnect with your roots and be reminded of how you felt when you started." Cake's McCrea says.

Other bands will return to a club to create a buzz, as acts from Smashing Pumpkins and Big Head Todd & the Monsters to Cheap Trick and the Strokes have done at Chicago's Metro. "We try to be a good step along the way, and a lot of them want to come back and underplay the market and create some sensation," Shanahan says.

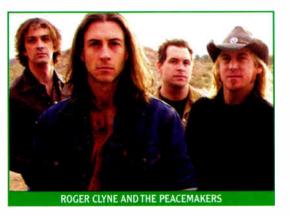
McCrae's memories of playing clubs in Cake's early days aren't all pleasant ones. "I don't have purely fond memories of being paid \$4 in Seattle or being cheated by a coke-addict club owner. There are a lot of scoundrels able to stay in business at that level, but there are also a lot of good people that really love music at that level, too."

Those are the ones that can make a date work, Clyne believes. "You can tell the promoters that are gonna be with you, because they love it," he says. "The best promoters and clubs have belief, heart, tenacity, and common sense. The only thing I can count on is my music, and if the promoter puts me in the right place at the right time, I'll be there."

Clyne adds that if his band makes it to arena level, they will be loyal to the promoters that helped them in clubs. "They are an absolutely necessary part of the chain, and it would be terrible to turn your back on them."

Necessary or not, Hurwitz doesn't believe that a seminal stand at a rock club can be the sole catalyst for breaking a band to arena level. "I can't take credit for breaking a band at the 9:30 Club, but we've definitely been a part of the process," he says. "Clubs are just not the central tool they used to be."

Brian Phelps, president of Toad's Place in New Haven, Conn., agrees. "Rock clubs like Toad's help get bands started, on the road, and in front of a crowd, but acts break through the media," Phelps says. "We can have 'em one day and do 100 people [and] nobody knows who they are. Eight months later, they're flyin', and it has nothing to do with them playing Toad's or any other club."



That's not to say bands can't enlist major fans from club performances. "There is no question that performing in front of people always helps a band, but can you break a band solely from that? That hasn't gone on in at least a decade," Hurwitz says. "That's part of the picture, but not as big a part as it once was. In my business, the goal is to provide the best place for people to first see a band. The trick is making 200 or 300 people feel like a hot show. That will help a band."

Steve Martin, director of the Agency Group, says that clubs' role in development is solid. "We rely on these guys individually to work with us in developing new bands and letting them go play. In the agency business, we deal with bands that hopefully deliver live, and oftentimes the clubs are where a band will find their voice."

And if clubs aren't providing a launching pad for a given act or scene today, that doesn't mean it won't happen tomorrow. "There's some band out there right now whose sound is unpopular in most clubs, and some place is gonna give 'em a shot," Widespread Panic's Schools says. "There's some place this band calls home, and that's gonna be the epicenter of whatever this new scene is. Who knows where or when it will happen or what it will sound like, but some band is out there plying their trade against all odds in some little club. That's what I'm looking for in general in music."

Meet Punk Gormandizer Hilly Kristal, Iconic Owner Of CBGB

RV IIM RESSMAN

NEW YORK—If there's been one constant in the ever-changing rock club scene, it's Hilly Kristal.

The iconic owner of downtown Manhattan's punk rock mecca CBGB still presides over his historic 313 Bowery location at the east end of Bleecker Street in the East Village, looking much the same as he did some 35 years ago, when he was half his age and bands like the Ramones, Talking Heads, Blondie, and Television forever changed the face of rock'n'roll history.

That history, of course, notes that in the beginning, CBGB had little to do with post-disco punk rock, which had yet to be conceptualized.

"The music I intended to have—which wasn't the music it became famous for—was country, bluegrass, blues," Kristal says, volunteering the answer to the most-often-asked question: What does the arcane acronym "CBGB" stand for?

But CBGB, as punk completists know, isn't the club's full name. It's CBGB & OMFUG, which leads Kristal to supply the answer to the second-most-asked question: other music for uplifting gormandizers. "A gormandizer is a voracious eater," he explains, specifying that in this case, the cuisine is music. "I thought of it while running around the track at the Y: You got to think of something after five miles, and I started thinking of words and their meanings and after five miles got up to the 'G's."

If Kristal's music goal was different when he opened CBGB, so was the New York music scene. Born in Manhattan, Kristal was 6 months old when his family moved to a farm in Hightstown, N.J. He studied music at a very early age and played violin in his high-school orchestra, later attending the Settlement Music School in Philadelphia and studying with renowned headmaster Johan Grolle.

But he also studied opera and "started singing everything in the '40s," including vocal quartet and pop music; he even had a calypso vocal solo while performing at Radio City Music Hall. "But I was writing music, too, and performing it at clubs and coffeehouses in the Village," says Kristal, an ex-Marine. "It was my own music and some folk music from the '50s and '60s beatnik-to-hippie era."

So when the manager of the Village Vanguard left to manage the Kingston Trio, Kristal was well-positioned to take over, thereby beginning his extraordinary career in Manhattan clubland.

"There was no scene when I started doing CBGB," Kristal says. "This is the Bowery, and people forget what it was like here then. I almost forget, but this was an awful place when I took it over and started fixing it up. It was called the Palace Bar—a derelict bar under the Palace Hotel, which was the biggest flophouse in the Bowery. It stank so bad I had to fumigate it when I converted it to CBGB. Men would line up at 8 a.m. and stagger in for muscatel for 35 cents a glass, and I stayed open until I couldn't stand it any more. It was a mess."

But as well as a haven for homeless bums and flophouse flunkies, the notorious Bowery was the site of several art galleries and the address of many musicians. "There were Rauschenberg, Lichtenstein, and a lot of musicians around, because it was very inexpensive to live here in the '70s," Kristal says. "There were lofts for \$100 a month where whole groups could stay: Television had a place on East Broadway, Talking Heads were down the block. Blondie were on the Bowery."

But with all these budding breakthrough bands in the neighborhood, there weren't any available performance venues. "The Mercer Arts Center [legendary home of the pre-punk New York Dolls] had just collapsed—literally—and there was no place for unsigned bands to do their own music," says Kristal, who eventually insisted that CBGB bands play original music rather than the covers demanded by every other club owner ("Originality was prime—technique took second place"). When the club re-opened as CBGB in December 1973 (Kristal previously operated it under the

name Hilly's for a brief period of time), the first acts were more in line with its initials. "There was a country/bluegrass/blues band, Con Fullum, from Maine, and Elly Greenberg, a female country/folk singer. And the Wretched Refuse String Band, which still exists. But it was hard to find new talent in these genres, so we had a jazz band like Oregon every now and then, and rock bands like Squeeze—though not the U.K. Squeeze."

WORST BANDS YOU EVER HEARD

Then one momentous day, Kristal was putting up CBGB's landmark canopy, and three scruffy young rock musicians happened to walk by.

"I was on the ladder, and Tom Verlaine, Richard Hell, and Richard Lloyd—who were in Television asked what was going on, and I told them that it was a country, bluegrass, and blues club," Kristal

recalls. "They told their manager, Terry Ork, and he came down and persuaded me to put the band in on Sundays, and I did. I have to say, they were the worst band I ever heard in my life!"

But Ork—who also put out early Television and Richard Hell & the Voidoids singles on his Ork Records—somehow coaxed Kristal into letting the group play again, this time with another up-and-coming band from the Forest Hills section of Queens, N.Y.

"They were called the Ramones, and they were even worse than Television," Kristal says. "Their equipment kept breaking down, and they spent more time yelling at each other than playing. I think Joey

[Ramone] used to say that I said, 'No guy would ever sign you guys'—I don't know if I did, but I can see [that] I might have. But they had a lot of guts and creativity and worked hard for what they wanted, and they proved me wrong."

Kristal also singles out the early CBGB group the Stillettos. "They were interesting, because they were three girl singers and they had fun, nice lyrics," he says, noting that one of the girls, "a good writer," was Deborah Harry, who went on to form Blondie.

CBGB began to catch on with the downtown rock scene. "We started auditioning bands, and the Shirts and Talking Heads auditioned on the same night," Kristal says. "They were raw but very good: The Shirts had seven members and two drummers—and a great singer, Annie Golden. They were from Brooklyn [N.Y.] and had kind of a punk attitude. And Talking Heads had just three members then, and I thought they were marvelous, but some said they were terrible. But they actually played well, and now that I think about it, what they did sounds pretty tame—but it was different, and it was David Byrne ... And then there was Television, which at the time had two major writers in Verlaine and Hell-each of whom established his own identity after they broke up."

In 1975, Patti Smith, who had been reading poetry and singing with guitarist/journalist Lenny Kaye at the competing rock club Max's Kansas City, had formed the Patti Smith Group. Needing a place to showcase, she began what became a seven-week, four-nights-a-week stint at CBGB with Television opening for her.

"Clive Davis came down time and time again and signed the group, but she was already a known entity, so it had nothing to do with CBGB," Kristal explains. "But she had a lot of celebrity friends—poets, artists, writers, musicians, actors—and they all came down during

those weeks, and it became a happening thing."

Davis "didn't *get* Television," Kristal notes, but other label A&R people came down, too, and the true CBGB groups—Television, the Ramones, Talking Heads, Blondie—would later be signed as well. But after the Patti Smith Group's residency ended in May, the beyond-the-Bowery excitement for what Kristal terms "street rock"—the "punk" designation was yet to be coined—subsided.

Yet more and more original bands were seeking sanctuary at CBGB, with the Marbles, the Mumps, Mink DeVille, Orchestra Luna, the Planets, and the Miamis listed among Kristal's favorites. Flush from his success hosting Smith, he was now more determined than ever to bring recognition to these unknown, hopelessly-out-of-the-commercial-mainstream acts.

"They were having the Newport Festival in

New York in July—after getting kicked out of Newport [R.I.]—and I figured that since nothing was slated music-wise in New York immediately afterward. I'd. put on the Festival for the Top 40 Unrecorded New York Rock Bands," Kristal says. "I'd been to Newport many times and knew it got press from all over, so I took out the biggest ads for three weeks in the Village Voice and Soho Weeklu News and the New Jersey rock paper The Aquarian. Very few people were writing about these bands yet, but we had about 70 bands here within a two-week period starting the Thursday after Newport ended. And while everybody was still in town-and even

though it was rock and nobody except the fans and a few writers knew who they were—everybody came down, from the *Voice* and the [*New York*] *Times* and the papers from the surrounding area to *Circus*, *Melody Maker*, *NME*, *Rolling Stone*—which was then still in San Francisco—*Cream*, *Variety*, and [music columnist] Lisa Robinson, as well as college radio and even Danish radio."

Kristal credits the press response to the festival for helping to break what would soon be known as punk rock. "A lot of people became fans," he says. "The Ramones were really good at that point, and Blondie and Talking Heads and the Shirts and Mink Deville and so many bands that caught people's attention. Not so much the record people—except the ones who were interested before."

Max's Kansas City, which had been closed during an ownership change, reopened to compete with CBGB. Other regional clubs followed suit. "Max's did a nice job, which was important, because it made two places that were doing new music by new bands," Kristal says, noting that the nearby Bottom Line was more of a record-company-supported showcase club. "And when the press got into it, there was a whole scene. *Punk* magazine started up, and that was very important, because giving a magazine the name 'punk' was important for that era."

Kristal calls the mid-70s in the Bowery "a very exciting time." Even in the middle of a recession, "the living was easy, because the rents were so reasonable." Out-of-town bands joined their New York counterparts in lobbying to get a CBGB booking, and soon enough, punk rock became not only a national underground movement but an angrier, more intense English one as well, reflecting that country's more dire socio-economic conditions.

Kristal says, "Kids didn't have Vietnam or equality or women's rights to champion like they did in the '60s, but they needed their own things to say,

and their music reflected it: The lyrics were very important, because they reflected their own feelings and thoughts. Even with the Ramones, Joey wrote about the people and things in his life, not just boygirl things. They all played together and supported each other and were part of a scene with their fans."

The magical moment was consecrated by a famous double-LP set known as *Live at CBGB's Double Album Vol. 1*, featuring such soon-to-besigned acts as the Shirts, Mink DeVille, and the Tuff Darts (with future neo-rockabilly star Robert Gordon). And while most of the seminal punk/new-wave bands would never have the commercial success or long life of the MTV video-era groups and '90s grunge acts that clearly evolved out of the late-'70s CBGB scene, CBGB—and Kristal—remain at the forefront of new music.

"So many things have grown out of those first few years, in so many directions," Kristal says. "From Talking Heads to the B-52's and a lot of the danceable stuff, from the Ramones to the hardcore of the early '80s. Then there are bands like Suicide, who started way, way back and paved the way for what I call 'art rock' bands like DNA, Sonic Youth, and Swans. All of these bands influenced each other and were rooted in bands like the [New York] Dolls, Velvet Underground, Iggy [Pop] & the Stooges, MC5."

THE LURE ENDURES, UNABATED

Kristal observes that CBGB's own influence and lure continue unabated. "Today, this blond woman in her late 30s wearing glasses came by with two kids—a 10-year-old girl and 8-year-old boy—and they wanted to see the stage. They were from Pittsburgh, and she remembered all the bands who had gone through Pittsburgh who started out here."

Kristal adds that his girlfriend's 7-year-old grandson in Atlanta is learning guitar while wearing a CBGB T-shirt. Then he looks outside, where even in the midst of an afternoon cloudburst, kids are gathering beneath the club's canopy. "They're already lining up for a hardcore show tonight by Minor Self Indulgence—[who are playing] under a different name." he explains.

But nowadays, there's much more to CBGB than the club itself. Next door is 313 Gallery, a classier room given to singer/songwriter and acoustic music. Downstairs, CB's Lounge presents jazz and spoken-word performances. The club's label, CBGB Records, offers current product from such acts as Japanese rock band Asian Mushroom and New York punk trio Molotov Cocktail. A CBGB clothing line is carried by a number of specialty stores as well as online; the CBGB Web site offers live streams of club shows and access to archives for a nominal weekly charge.

Eyeing the current chart success of soundtracks and compilation discs, Kristal senses a new opportunity to expose new music via DVD compilations. He's pacting with Pennsylvania-based Music Video Distributors in launching the Live at CBGB DVD series "to give people a taste of new bands. We can do a punk series or a series of singer/songwriters and come out with a new release every three months or even monthly," he says, noting that as many as 80 bands play in his venues every week. "We'll sell them for \$9.95, because we aren't out to make money. If we can make a buck a disc and get the bands some money and exposure and a means of pushing their Web sites, we can really help them, and who knows? Maybe a record company will see someone on a DVD, and they'll get signed.'

Speaking of CBGB's extensive Web site, Kristal has completed 38 Web pages of the club's history—"and that only goes up to '77," he notes. Now 70 "and with a good 40 years left," he ruminates, "I had the Ramones when nobody wanted them. Living Colour did 34 Mondays in a row until they got signed. Alan Jackson played here just before [current album] *Drive* came out. So many different people have played here because they wanted to—and it gave them an opportunity to be heard."

Split Could Endanger Claims

Continued from page 1

The fight pits Greg Hessinger, AFTRA's national executive director, against its funds unit, responsible for collecting and distributing benefits to featured recording artists, whether they are AFTRA members or not. It also threatens to blow apart an already controversial proposed settlement of a 9year-old lawsuit waged by 15 veteran R&B artists. Their 1992 lawsuit charged the funds with breach of fiduciary duty. At stake is not only a payout for the 15 named plaintiffs in return for dropping the charges, but also the treatment of many thousands of eligible artists not active in the suit.

Under the collective bargaining agreement of the first Phono Code law of 1959, record labels are required under federal law to pay health and pension benefits to recording artists. The payments were to be based on gross compensation, including advances.

The rift comes as lawyers for the funds and half their trustees, mostly representatives from broadcast networks (AFTRA's main constituency) rejected Hessinger's requests May 22 to further modify the proposed settlement.

In meetings with Hessinger in mid-May, the trustees accepted changes to allow future claims of underpayment by artists unnamed in the suit, especially if unrecouped. The trustees also approved benefit claims by artists with pre-1959 recordings, since the recordings had been remastered in the CD era and carry newer copyright dates.

At the May 22 meeting, however, the trustees rejected Hessinger's call for modification of a blanket release of the settlement and more open-ended, non-prejudicial terms for future claims by the eligible artists. Hessinger had initiated the call for changes after discussions with alarmed artists and activists.

"I told the trustees, 'You have a choice: Either agree to the changes, or try and get the settlement approved over the objections of this union,' "Hessinger tells *Billboard*. "They rejected them, so AFTRA is going to actively oppose the settlement. So we're gonna file papers saying we oppose the settlement because it adversely affects class-action participants and infringes on the union's right as a collective bargaining agent to determine what our own contracts mean." The lawyer representing the funds could not be reached for comment.

The decision by the AFTRA leader underscores the union's more aggressive stance in recent years in defending the rights of recording artists.

Bonnie Raitt, a member of the Recording Artists Coalition (RAC) and a longtime activist, says: "Greg has shown integrity and courage in standing up for the rest of the AFTRA constituency in this case. For those of us working to help the artists who have not gotten the help they deserve, this is a watershed moment in the struggle, and I can't thank him enough. This

kind of conscience in action is what an organization like AFTRA should be doing for the artists it represents, and I'm hopeful that Greg will work to get the unpaid health insurance and pension benefits to those in need."

Howell Begle, the lawyer best-known for his reform efforts to secure modern royalties for veteran R&B artists, says, "I think he's courageous for stepping up and dealing with the concerns. But it doesn't change the sad fact that there are years and years of bad record-keeping at the funds."

Joyce Moore, wife of plaintiff Sam Moore and the driving force behind the lawsuit, says: "It's a wonderful first step. Maybe now someone [at the funds] will say, 'Well, boys, it's all out in the open now, so let's deal with it and try to clean this mess up.'"

Jay Rosenthal, co-counsel for the RAC, says the coalition hopes that AFTRA leadership "will continue to address other lingering problems with the AFTRA Health & Benefit Fund."

has not yet accepted. The settlement goes before Judge Clarence Cooper in U.S. District Court June 20 in Atlanta for final approval. There's also a growing list of artists from the class action who have written to reject the settlement, including Bruce Hornsby, Kenny Loggins, Dionne Warwick, and such elderly pop stars from the pre-rock era as Patti Page and Frankie Laine.

The crisis comes as AFTRA negotiates with U.S. record companies over a new Phono Code (now called the Sound Recording Code) to establish terms for health and pension benefits. In recent years, AFTRA has engaged recording-artist issues to a greater extent than in the past, supporting the successful repeal of the work-for-hire amendment put forward by the recording industry, direct payment of equitable digital royalties to artists, repeal of the recording-industry exemption from the California seven-year personal-contract rule, and greater artist representation in the SoundExchange digwho feels that they have been deprived of appropriate credit."

He says that once the revised settlement is finalized, "AFTRA will be independently communicating with artists to offer assistance to anyone who wishes to submit a benefit claim to the funds based upon any such deficiencies. We will dedicate whatever staff personnel are necessary to provide effective assistance and representation to claimants."

Begle thinks AFTRA should go further: "'Offer assistance'? What's that mean? Individual artists don't have the clout or resources to do it themselves. If there's a dispute over ambiguities about who's eligible to be paid in the Phono Code, they should represent the little-guy artist and take the labels to binding arbitration."

Hessinger is keeping his cards close to his chest. He says, "That's what should be done."

The 15 plaintiffs continue their claims against their former labels,

ings statements for everyone it had names and addresses for, but "every year thousands would be returned for bad addresses—and were then used as scrap paper.

"There was also what was called the

"There was also what was called the 'No Soc' file, containing the names of 30,000 performers—not all vocalists—for whom AFTRA funds had received contributions," Wilhelms continues. Lacking their social security numbers or addresses, AFTRA funds, he says, "made no effort to find correct information nor allocate contributions to those individuals' accounts."

Critics of the proposed settlement oppose the provision that ties artists' shares, in lieu of accurate paperwork, to *Billboard* singles charts of that era. Wilhelms says, "What about successful album artists like the Grateful Dead who only had one charting single?" Others point out the sales inaccuracies and built-in racism of older charts that kept black artists off the main, whitedominated pop charts.

Recording artists and their managers must share some of the blame, observers say. A sampling of managers contacted by *Billboard* say that even today, most admit they don't have the AFTRA funds on their radar, partly because the unit has done little outreach.

When pensions and benefits questions did hit the radar, managers had to rattle the cages of the labels and the funds to get their attention about contributions. Industry veteran Irving Azoff—head of Giant Records, manager of Don Henley, and former manager of the Eagles—says: "During the late '80s or early '90s, I checked into the payments for one of the Eagles during the period when the group had broken up. Elektra just quit making contributions to AFTRA on behalf of the Eagles. And AFTRA never notified us that they weren't getting the contributions.

"One of our accountants was checking accounts and caught it," Azoff continues. "So we went back to Elektra and said, 'We're gonna sue you-why haven't you paid this money?' They said, 'Because we didn't have to-your band was broken up.' And we said, 'No, no, no, we were still selling records. The contract says you still have to pay.' So Elektra finally agreed to make the contributions. It took me a year and cost me about \$25,000 in legal fees. We couldn't even get AFTRA to confirm to us that the money was credited to that individual's account! Eventually-we think—it got straightened out. It was a bureaucratic nightmare.'

Wilhelms says the funds unit relies on voluntary reporting and payment, but prior to his arrival, "there was no collections department, no procedures for pursuing overdue or uncollected contributions, no appellate structure for participant appeals of eligibility determinations." Further, there weren't any label audits until 1979.

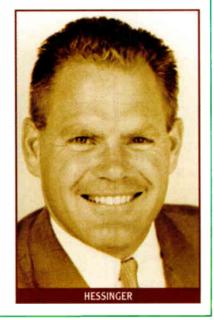
Continued pressure by Wilhelms for changes from the funds trustees led to his termination in 1992. He then became an artist's advocate, working with clients unrelated to the lawsuit on such matters as securing back royalties.

A selected timetable of archived *Billboard* stories about the artists' lawsuit against the funds and the labels includes the issues of March 27, 1999; Dec. 16, 1995; and May 7, 1994.



'For those of us working to help the artists who have not gotten the help they deserve, this is a watershed moment in the struggle, and I can't thank Greg Hessinger enough.'

—BONNIE RAITT



In 1992, 15 veteran R&B artists sued the funds for fiduciary irresponsibility for basically botching its mission from 1959 to 1992 due to inept or nonexistent record-keeping and failure to enforce legal obligations requiring record companies to contribute payments to both recouped and unrecouped artists. The messy suit dragged on for nine years and featured almost as many lawyers.

Even with the changes, the proposed settlement is hardly a triumph. In exchange for dropping the charges against the funds, there is an offer of a one-time settlement of \$8.5 million. The 15 veteran R&B artists who brought the suit are being offered \$100,000 each—a total of \$1.5 million. It also allows lawyers in the case to take 25% of the gross recovery-about \$2 million. Thousands of unnamed artists in the class-action settlement will not do as well in the split of the remaining \$5 million. After administrative deductions of about another \$1 million, the artists in the class-action suit—as many as 10,000 could receive a small settlement of about \$400 each in benefits for those years.

The settlement money comes from the well-heeled funds' insurance underwriters and not from collected record-company contributions.

Five of the 15 artists have rejected the proposed settlement, and another

ital-royalties collection unit.

The major change proposed by Hessinger in the settlement language rewrites the provision that will shut off future claims by artists against the labels that they had not paid health and retirement benefits or that benefits were incorrectly calculated. It also makes clear that AFTRA interprets the language of the Phono Code of that era to mean that the labels had obligations to report earnings and pay contributions up to a maximum of \$100,000 for a group or individual, whether the artists are recouped or not.

Some critics say that even the revised language in the settlement still lets the funds off the hook for past inequities, but others say that because there are so many years of data that are incomplete or missing, the mess can never be sorted out. Statute-of-limitations rules may also apply.

Hessinger pledges that AFTRA will work with artists if they claim improper credits from their labels. "Given the fact that no class member is [now] foreclosed from bringing a claim to restore improper deficiencies in pension credits, and given the lingering questions surrounding the record-companies' payment and accounting practices during the years in question, AFTRA believes it imperative that the union provide assistance to any class member

charging racketeer-influenced and corrupt organization violations, in a separate ongoing 1992 lawsuit. The named plaintiffs in the funds suit are Samuel D. Moore; Curtis Mayfield; Jerry Butler; Carl Gardner; Brian Hyland; Jerry Landers, administering the Jackie Wilson estate; the estate of David Prater Jr.; Doris Jackson; Marshall Thompson; Stacey Womack (as beneficiary for Mary Wells); Lester Chambers; Willie B. Pinckney; Barbara Acklin; Alfred Smith, professionally known as Brenton Wood; and Otis R. Harris Jr., professionally known as Damon Harris. Moore, Hyland, Womack, Wood, Pinckney, and Prater have either rejected or not yet agreed to the settlement.

The funds division during that era was not a pretty picture. Frederick Wilhelms was hired in 1988 to run the unit after earlier directors without any administrative or auditing experience retired or were fired. He says he found the office and files in a "shambles. There were many incomplete and unsettled audits, and 30cent-on-the-dollar settlements plowed into a general fund with no way of determining the earnings of individual participants. Not all companies were audited for each payment period, nor did they forward earnings for their entire rosters." The funds unit was required to file annual earn-



Billboard's New 'Musician's Guide' **Packs More Information Than Ever**

What better source for information on how to succeed in the music industry than the music industry's No. 1 publication? Billboard magazine's new Summer/Fall 2002 edition of the Musician's Guide to Touring and Promotion is back with more expert advice and key contact information than ever.

Must-read features in this edition include "A&R Demystified," an exclusive survey of top label talent executives who explain the art of landing a record deal in their own words. It's essential reading for any act hoping to sign on the dotted line. And don't miss "Road Nightmares of the Stars," with some of today's top touring artists revealing their worst moments on the road. John Paul Jones describes how a Led Zeppelin gig in Milan dissolved into a riot. Shawn Colvin recalls the near-empty clubs of her earliest shows. Barry Manilow comes unzipped, Toby Keith's bus driver comes undone, and other artists describe similar debacles.

In addition to these informative and entertaining articles, the Musician's Guide contains more than 4,800 updated contacts. These listings provide everything the working musician needs to book gigs, reach record labels, find a manager, locate tour services, and more. Unlike annual directories, the listings are updated every six months. It's information that musicians can trust from the publishers of Billboard.

The new Musician's Guide to Touring & Promotion is just \$15.95, including shipping in the U.S. and Canada, or \$18.95 overseas. To order, call 800-407-6874 or visit orderbillboard.com. The guide is also available on disk for \$59.

upcoming events

Billboard R&B/Hip-Hop Conference & Awards

Eden Roc Resort • Miami Beach • Aug. 7-9

Hollywood Reporter/Billboard Film & TV Music Conference

Renaissance Hollywood Hotel • Hollywood • Oct. 10-12

for more info: Michele Jacangelo 646.654.4660 bbevents@billboard.com







COMING THIS WEEK: West Coast gangsta rapper/producer DJ Quik enlists the help of Dr. Dre, Talib Kweli, and longtime collaborator AMG for his sixth solo album, Under Tha Influence, out now via the Euponic/Bungalo label. The album features a new interpretation of Paul Simon's pop hit "50 Ways to Leave Your Lover" plus "Put It on Me," which appeared in the film *Training Day*. The review of the album will appear exclusively on Billboard.com.

Also this week, read the first of three instalmments in Billboard.com's series of excerpts from The Real Deal: How to Get Signed to a Record Label, the new book by Daylle Deanna Schwartz.

Plus, Billboard.com will feature a report from California rock outfit Queens of the Stone Age's North American tour opener in Atlanta and reviews of trumpeter Marcus Printup's The New Boogaloo (Nagel Heyer) and indie rock act Arlo's Stab the Unstoppable Hero (Sub Pop).



personnel DIRECTIONS



Lydia Mikulko has been promoted to advertising production director of Billboard and the Airplay Monitors. At the same time, Chris Dexter moves up to assistant advertising production manager for the magazines.



Mikulko joined Billboard's production department in 1990 as production assistant and soon began moving up the production ladder. When the four Airplay Monitors were launched in 1993, she was named advertising production manager. In 1998, she moved into the newly created position of advertising manufacturing manager for Billboard and Airplay Monitor.

Mikulko, a recipient of the parent company's president's award in 2000, attended Fordham University where she majored in English.

Dexter joined the production department in October 2000 as production coordinator for Billboard and Airplay Monitor. He had previously worked with the Writers Guild of America and radio station WPLJ New York. Dexter earned a B.A. in film from the College of Staten Island.

Mikulko will report to Marie Gombert, director of production and manufacturing for Bilboard and Airplay Monitor. Dexter will report to Mikulko.

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Let Freedom Wave

Before his two sold-out performances at New York's Madison Square Garden, Paul McCartney met with 17 members of the CityKids Foundation of New York. The organization. whose mission is to create a future in which young people "are not only seen, but heard," created in 1986 a four-story banner to celebrate the 100th birthday of the Statue of Liberty, which was again used earlier this year during McCartney's performance of "Freedom" at Super Bowl XXXVI and is now featured in his Drivin' USA tour. Here, McCartney poses with 12 current CityKids members and three alumni who worked on the banner.



Breakfast Between The Sheets

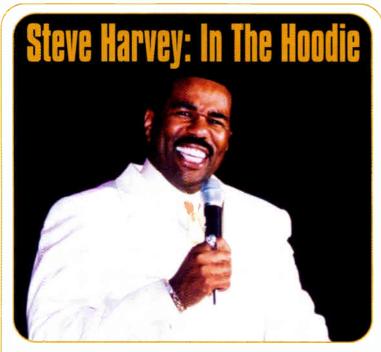
Donny Osmond made a stop at Grand Central Station in New York on Mother's Day, to serenade commuting mothers who were occupying 50 beds during rush hour for America's Biggest Breakfast in Bed, which benefited Hunger Free America. The event was sponsored by I Can't Believe It's Not Butter.



Changing The World A Teen At A Time

Teen People recently honored "20 Teens Who Will Change the World" with a 14-page feature story profiling young scientists, singers, artists, activists, athletes, inventors, ballerinas, and more. In honor of their achievements, each teen received a \$1,000 scholarship from L'Oreal and was honored with a luncheon in New York. Pictured at the event, from left, are Teen People publisher Anne Zehren, M2M members—and teenagers-Marion Ravn and Marit Larsen, and M2M producer Jimmy Bralower.

The Bill ocard



ust talking to Steve Harvey about what's happening is enough to wear you out. That's because the former host of It's Showtime at the Apollo, star of the now-syndicated The Steve Harvey Show, and Original King of Comedy is a human whirlwind of activity.

First, there's his top-rated morning show on KKBT (The Beat) Los Angeles. It mixes music and comedy with a strong dose of community activism that embraces such issues as literacy, drugs, and gang violence. Said activism also provid-

ed the impetus for another major Harvey project-KKBT's 2-year-old Hoodie Awards. Music, film, or TV stars need not apply. These awards recognize such neighborhood celebrities as

the best community leader, best high school teacher, best soul food, best beauty shop, and best church.

"It gives the ordinary man a chance to see what it's like in the spotlight, to feel the thrill of receiving a round of applause," says Harvey, who developed the Hoodies with his manager, Rushion McDonald.

"We decided to make them community awards, because there are far more community people than there are rich and famous people," Harvey adds. "The Hoodies include everybody. If you have a business of any kind, you qualify. Then listeners vote via phone, e-mail, or fax."

This year's Hoodies, held in April at former Lakers home base the Forum, brought out such presenters/performers as Magic Johnson. Angie Stone, actor Michael Clark Duncan, and Judge Joe Brown. After wrapping up the Hoodies, the Cleveland native and former WGCI Chicago personality signed on for a second stint as host of the Essence Awards. The 15th annual ceremony, being taped for the first time May 31 in L.A., will honor Halle Berry, India.Arie, and Janet Jackson, among others.

A month later (June 25), MCA Records releases Harvey's first compilation, Sign of Things to Come. He's quick to note the project is just a production deal. "I don't have the

> time or energy for a label. And believe me, I won't be singing on anything.

What Sign does bring to the table is what Harvey describes as "good music that says something.

Among the original selections is lead single "Keep Lovin' You" by Dave Hollister, plus tracks by Carl Thomas, Dejur, Rahsaan Patterson, Yolanda Adams, and others.

The day the album is released, Harvey co-hosts the second annual BET Awards with Cedric the Entertainer at Hollywood's Kodak Theater. And though "there's talk" about possibly syndicating his morning show, he has "no idea what the holdup is" regarding a sequel to 2000's The Original Kings of Comedy. "It's a no-brainer," Harvey says. 'Easily a smash hit.'

In the meantime, though, Harvey's credo remains "Have mike, will travel." He says with a laugh, "If there's a microphone, I can probably do it.'

CHUCK TAYLOR

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- Radiohead 39 Paul McCartney
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48 1980 hit for Olivia

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50 Singer slain by her fan club's founder

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38 Word after chicken

42 Michael's co-star in the "Thriller" video

32 Mao

- 28 New Wavers who sang "Making **64** He hit No. 1 Plans for Nigel"
 29 "White Album" with "Do Wah Diddy Diddy"
- 67 "Luka" singer 68 "Whistling tunes we hide in the " (Peter Gabriel line)
- 69 Spandau Ballet's biggest hit 70 Music receivers
- 71 Amherst campus, 72 Rod Stewart hit
- 73 Part of a dance

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11 Acts in a

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Kickin' It"

21 Bottle top

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13 R&B group that hit

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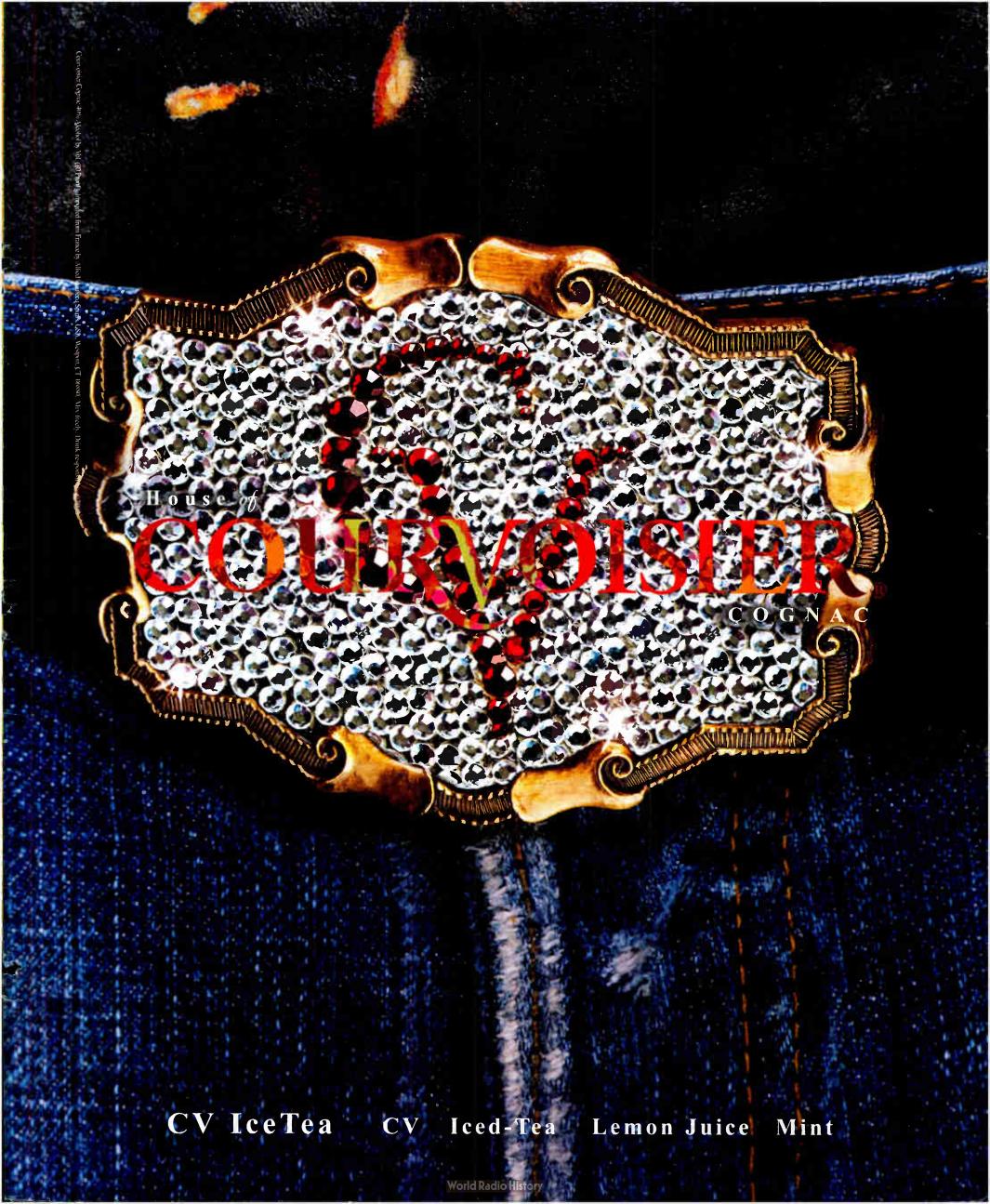
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 - Tyler's voice 64 1959 Kingston
 - Trio hit 65 George's
 - spokesman 66 "Sunday morning creeping like a ___" ("Lady Madonna" line)

The solution to this week's puzzle can be found on page 70.

RIM SHOTS

by Mark Parisi





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