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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT JUNE 22, 2002

## BMG's Zomba Buy Sets Calder Free

As BMG Absorbs Mandatory Deal, Industry Ponders Zomba Co-Founder's Plans

BY GORDON MASSON

LONDON—While the music industry comes to terms with Zomba chairman/CEO Clive Calder's decision to sell out to BMG and the resulting mammoth payout, the most intriguing part of the news for many lies in what the reclusive South African plans to do next. With a reputed \$2.8 billion check soon

heading his way from Bertelsmann's German headquarters in Gütersloh, Calder is not exactly in need of a job. But those who know the man do not believe he is about to simply retire.

Former Zomba U.K. group chairman John Fruin, who has known

Calder for more than 30 years, comments, "I've always found it extremely difficult to think of Clive not doing anything. Having known him since the 1960s and having worked

with him all those years, I can't believe he'll do nothing. But I don't have any idea what would be in his mind—I guess that's going to exercise an awful lot of people."

ness," one former Calder associate notes. "Whatever he does next, I'm sure it'll be a phenomenal success." Calder was unavailable for comment, but in a statement he said: "With its outstanding executives and creative talent, Zomba should add a lot of value to Bertelsmann's music division, BMG. While the exercise of this option will undoubtedly be a surprise to many in the music industry, this is a natural culmination of many years of close business ties and a complex series of agreements negotiated 12 years ago."

(Continued on page 78)



## Red Hot Chili Peppers' 'By The Way' Due In July From Warner

BY JILL KIPNIS

LOS ANGELES—Singer Anthony Kiedis experienced the full range of a relationship's emotions while crafting the Red Hot Chili Peppers' latest Warner Bros. album *By the Way*, due in stores July 9. He took inspiration from love's immeasurable joys and also from its knotty pitfalls, and in the process, came together with his bandmates to create a compelling follow-up to the group's best-selling album *Californication*.

Kiedis says that it was the "energy of relationships and being in love" (Continued on page 77)

## Skepticism Over Music Subscriptions

Net Services Plagued By Uncertainty

BY MATTHEW BENZ

NEW YORK—Subscriptions are creeping into music—whether in the form of Internet music services from MusicNet, Pressplay, MusicMatch, and others or radio offerings from XM Satellite Radio and Sirius Satellite Radio (see story, at right). Many in the music industry remain skeptical that the subscription—both as a business model and a consumer proposition—can work over the long term and on a large scale in music.

(Continued on page 80)



MOORADIAN

Is Satellite Radio A Safer Bet?

BY MATTHEW BENZ

NEW YORK—Can XM Satellite Radio and Sirius Satellite Radio get people to subscribe to something that has long been free?



COOK

Clear Channel Communications, General Motors, and Hughes Electronics are some of the companies that think so. They are among the main financial backers of XM, which to date has raised approximately \$1.7 billion.

Yet music-industry observers question (Continued on page 80)

## Vivendi Universal: What Now?

BY BRIAN GARRITY

NEW YORK—Universal Music Group's (UMG) parent conglomerate Vivendi Universal (VU) appears to be buckling under the strain of its own collective weight. Saddled by a mountain of debt—an \$18 billion hangover from the two-year acquisition binge that formed the company—and hampered by the inherent



complexities of successfully housing the likes of music, telecom, and water-utility operations under the same roof, Vivendi has announced plans to begin selling off non-core and underperforming assets—the first step in what some predict will ultimately be a large-scale breakup—or at the very least, decentraliza-

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### HEATSEEKERS

Republic/Universal's Flaw Sees

No. 1 'Through The Eyes'

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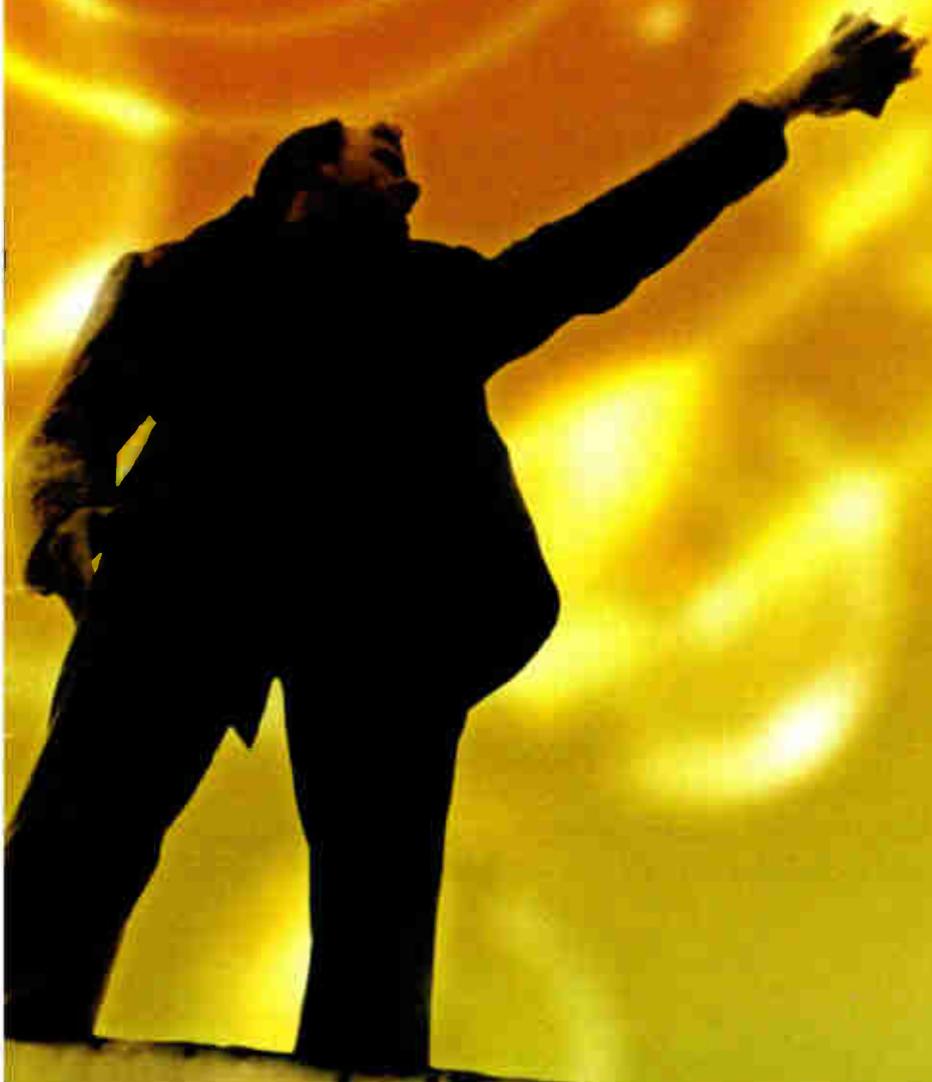
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I Go Blind / **Hootie & The Blowfish** /REPRISE  
I'm Like a Bird/ **Nelly Furtado** /DREAMWORKS  
You're Makin' Me High / **Toni Braxton** /ARISTA

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God Must Have Spent A Little More Time On You/ **Alabama** /RCA  
I Do/ **Toya** /ARISTA  
Breathless / **Corrs** /ATLANTIC  
It's A Great Day To Be Alive/ **Travis Tritt** /COLUMBIA

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I Need A Girl (Part One)/ **P. Diddy Feat. Usher & Loon** /BAD BOY  
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I Breathe In, I Breathe Out/ **Chris Cagle** /CAPITAL  
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Here Is Gone/ **Goo Goo Dolls** /WARNER BROS.  
I'm Movin' On / **Rascal Flatts** /LYRIC STREET  
I'm A Survivor/ **Reba** /MCA  
Make Me Bad / **Korn** /EPIC  
What If/ **Creed** /WIND-UP  
Duck And Run / **3 Doors Down** /REPUBLIC/UNIVERSAL  
Love/ **Musiq** /ISLAND DEF JAM/DEF SOUL  
I Think God Can Explain / **Splendor** /C2

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Hella Good / **No Doubt** /INTERSCOPE  
Pass The Courvoisier Part 2/ **Busta Rhymes** /J RECORDS  
Rainy Dayz / **Mary J. Blige** /MCA  
Living And Living Well/ **George Strait** /MCA  
Saturday (Oooh! Oooh!) / **Ludacris Feat. Sleepy Brown** /DEF JAM  
Toxicity/ **System Of A Down** /COLUMBIA  
Hot In Herre / **Nelly** /UNIVERSAL  
Making Good Love/ **Avant** /MCA  
Uh Huh / **B2K** /EPIC  
Without Me/ **Eminem** /INTERSCOPE  
Take Away / **Missy Elliot Feat. Ginuwine** /ELEKTRA  
I Stand Alone/ **Godsmack** /REPUBLIC/UNIVERSAL  
Take You Out/ **Luther Vandross** /J RECORDS  
Stay Together For The Kids/ **Blink-182** /MCA  
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# Horn Great Fred Wesley Jr. Feels The Hits

When it came to trench warfare on the front lines of the fabled funk assault mounted in the late '50s and '60s by James Brown and either the Famous Flames or the JB's—and later reinforced by a rear guard of Parliament/Funkadelic and Booty's Rubber Band—the wisest course was generally to get down. And stay down.

Legendary trombonist Fred Wesley Jr. recalls in his forthcoming memoir, *Hit Me, Fred: Recollections of a Side Man* (Duke University Press, due in September) his backstage rite of initiation in 1967 as an infantryman in Brown's funk fusiliers: "Mr. Brown was sitting at the table in a robe [backstage in Brown's dressing room at the Orlando Sports Arena], rubbing his face with a make-up sponge. He was still dripping sweat from his hair, which [aide] Henry [Stallings] was carefully rolling up as Brown talked in his fast, assured way . . . After a long time of listening to him rant and rave about how big he was and how much the people loved him, he finally allowed [trumpeter] Waymon [Reed] to say, 'Mr. Brown, I'd like you to meet the new trombone player, Fred Wesley.' He glared at me through the mirror and asked, 'Can you dance?'"

Having braved both the 55th Army Band in Huntsville, Ala., and disconcerting stints playing with the Ike & Tina Turner Revue and Hank "Let's Go, Let's Go, Let's Go" Ballard, Wesley thought he was schooled for any situation—until he agreed to half-step for Mr. Brown, the man with whom he would co-compose such No. 1 R&B smashes as "The Payback—Part 1" and "Papa Don't Take No Mess Part 1." Thus commenced Wesley's own tortuous passage into popular music history: The Alabama-born (July 4, 1943) son of the music director at Mobile Central High School went on to become one of the most influential instrumentalist/composer/arrangers in the annals of R&B, soul-jazz, and hip-hop. But first he acquired a few moves and hard knocks alongside his cohorts.

"[Brown] knew how much to pay each individual to keep him hanging on," Wesley says. "He also knew who and how to humiliate and insult in order to demonstrate his power and keep everyone on their toes." Wesley describes interminable rehearsals in which Brown would tell the horn section, "It's not ladaladadida, it's ladaladadida." When the brass section played as ordered, Brown would aver, "No, I said ladaladadida." This continued, Wesley recounts, "until you wanted to just scream." Later, the band would need "a real rehearsal to bring the songs back to recognizability."

*Hit Me, Fred* (whose title derives from Brown's habitual onstage call for a "bone riff) is not a simple case of telling sorry tales from a safe distance. Wesley confesses his own cowardice and culpability. "What was it that kept people from confronting James Brown about the things he said and did? Once, he told me he was going to run for president and that I was going to be his running mate. There was another time in a dressing room in Macon, Georgia, when James pulled a gun on [guitarist] Jimmy Nolen and slapped him repeatedly. We all just stood around and did nothing like a bunch of punks. There were numerous times when we saw evidence that he had blackened Lyn [Collins'] eyes and bruised her body. We said nothing and pretended that it hadn't happened. [Bandleader] Pee Wee [Ellis] and I saw him beat up [singer] Marva Whitney one time and didn't say or

do anything." But Wesley admits an equally damning truth about the mutually exploitative dance into which Brown and his troupe were willingly locked: "The fact is, [Brown] never did anything to anyone who didn't make him or herself available to the abuse by trying to get something free or cheap from him."

Just as Wesley makes sure the reader sees his own flaws as a \$350-a-week "yes man" who rose (after a short-lived exit and reconciliation) to become music director for the often-forbidding Godfather of Soul, he also cites the extreme poverty and desperation in Brown's background that fueled his boss' angry paranoia. Wesley gives frequent examples of Brown's enormous gifts as a performer, plus his genius for songcraft. During a Los Angeles recording session in '68, the band was rehearsing a "womp-womp, washing-machine" vamp when Brown strode in, listened intently, and then gave drummer Clyde Stubblefield a suggestion. "Brown made similar adjustments to all the parts," Wesley writes, "and,

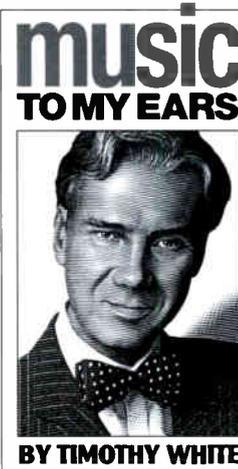
sporting a little grin, started to dance a little bit and kind of winked at us and said, 'Noooooo that's a groove.' " Next, much to the band's bewilderment, the road manager ushered a group of kids into the studio, and Brown conferred with them. Suddenly Brown yelled out, "Say it loud!" The kids responded, "I'm black and I'm proud!" Brown dictated the band's cues, then counted off a collective run-through as the tape rolled. "After four hours of preparation," Wesley says, "'Say It Loud (I'm Black and I'm Proud)' [currently featured on the soundtrack to the film *Undercover Brother*] went down in one take." It was the nation's No. 1 R&B hit for six weeks.

After Brown's 1970 deal with Polydor, Brown offered Fred either \$125 per arrangement or 25% of each song. When the strapped Wesley opted for cash, Brown said he'd made "the wrong choice"—and gave him both. "It was a deal that remained in place and applied, more or less, to all the songs I recorded with James Brown." In his 11 years with Brown, during the late-'60s peak on King

Records and his '71-'78 heyday with Polydor, Wesley enjoyed his own R&B chart success on Brown's People label with spinoff act Fred Wesley & the JB's—including a No. 1 R&B classic, "Doing It to Death (Gonna Have a Funky Good Time)," for which Wesley received half the royalties.

Wary of its "pressure cooker" loneliness, Wesley bowed out of the Brown camp in '78. *Hit Me, Fred* details his subsequent adventures with George Clinton's Parliament/Funkadelic organization—particularly with former Brown bassist Bootsy Collins and Collins' Rubber Band, and fronting his own act, Fred Wesley & the Horny Horns. Wesley also toured with Count Basie, arranged for Curtis Mayfield, had a hit ("House Party," 1980) on Mayfield's Curtom label, and worked with such stars as Cameo, De La Soul, and Whitney Houston. After a brief bout with drugs, he rebounded to join the early '90s "rare groove" movement that swept Europe and embarked on a period of jazz solo recording. He also worked on records with JB's veteran Maceo Parker, as well as a 1999 album produced by Collins, *Full Circle: From Be Bop to Hip Hop*. It's well-known in rap and hip-hop circles that, along with Brown and Clinton, Wesley is one of the most-sampled musicians in the world today.

As for the fellow who helped make him famous, Wesley says: "I love and appreciate [Brown] for what he allowed me to do for myself. Although he did make my life a living hell sometimes, I'm a better man for it."



BY TIMOTHY WHITE

## LETTERS

### SOUNDING OFF ON CD PRICING

We run an indie CD store, and every day we have to apologize to people for the high prices of new CDs ["CD Pricing, Used Sales Debated," *Billboard*, June 8]. We could talk until we're blue in the face—\$18.99 for a new CD is still \$18.99. The industry ought to realize they can't kill the singles market, focus all their attention on singles-based artists (Backstreet Boys, Britney Spears, etc.), and then price CDs beyond the reach of the average teenager! And they can't discourage downloading music without providing a reasonable and inexpensive alternative. Stores like ours have a huge influence on what people buy, because unlike the big chains, we are regularly asked by our customers what we

recommend; Norah Jones and the White Stripes are two of our biggest sellers, because they're priced cheaply enough so that our customers are willing to take a chance without having heard them. Once prices go up (as they're scheduled to), I guarantee sales will drop off accordingly. It happened with the Strokes—we sold them by the bushel at \$11.99, but sales slowed to a trickle as soon as we had to raise the price to \$16.99.

Tony Sachs and Sal Nunziato  
 Owners, NYCD  
 New York

### KRISTAL CLEAR ATTRIBUTES

I was prompted to write because of the article by Jim Bessman about Hilly Kristal ["Meet

Punk Gormandizer Hilly Kristal, Iconic Owner of CBGB," *Billboard*, June 1]. Hilly is the ultimate A&R person who not only loves music and those talented enough to make it but also has an insatiable urge to help those bands attain a goal. Hilly Kristal is an *artist*.

Jerry Love,  
 Co-chairman, South Beach Music  
 Boca Raton, Fla.

### KEANE SOUNDTRACK INSIGHTS

Nice piece by Timothy White ["Brian Keane Shares Ansel Adams' Vision." Music to My Ears, *Billboard*, April 27] on Brian Keane!

Ted Fox  
 Tomorrow Recordings  
 Rhinebeck, N.Y.

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of *Billboard* or its management. Letters should be submitted to the Letters Editor, *Billboard*, 770 Broadway, New York, N.Y. 10003.

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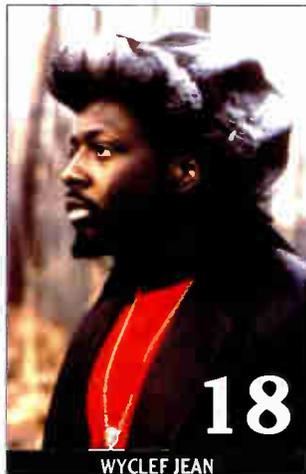
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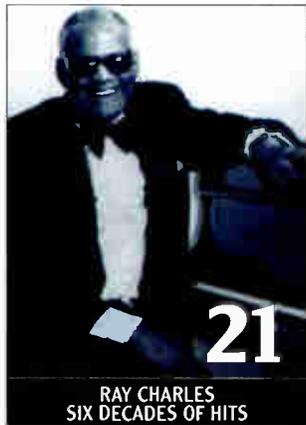
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RAY CHARLES SIX DECADES OF HITS



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ERRIN CECIL-SMITH

At a Glance

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Chart Beat by Fred Bronson

'HERRE' AND THERRE: By climbing to No. 2 on The Billboard Hot 100, Nelly claims the highest-ranking song of his career on this chart—but he may not be done yet. "Hot in Herre" (Fo' Reel/Universal) could be the song that finally unseats Ashanti's "Foolish" (Murder Inc./Def Jam). For now, "Herre" eclipses Nelly's two No. 3 hits, "Ride Wit Me," which hit its peak in June 2001, and "Where the Party At," the Jagged Edge tune that featured Nelly as a guest artist. That collaboration topped out in September 2001.

Nelly was most recently in the top five in April, when he was featured on "Girlfriend," the 'N Sync song that reached No. 5. "Hot in Herre" is his seventh chart entry, a sizeable total given that he first appeared on the Hot 100 the week of April 29, 2000, with the debut of "(Hot S\*\*t) Country Grammar."

If "Hot in Herre" heats up enough to stake out pole position next issue, it will be the first song to advance to No. 1 in 2002 by a solo male artist. It will also be the first song to advance to No. 1 this calendar year *not* to feature either Ashanti or Ja Rule. And it will give the production team known as the Neptunes its first chart-topping hit in a career that stretches back almost six years, to the debut of SWV's "Use Your Heart" in September 1996. Until this issue, the highest-ranked song produced by the Neptunes was "U Don't Have to Call," which went to No. 3 for Usher in May. That single is still in the top 10, at No. 10.

If the Neptunes do move to No. 1 next issue, it will end the 18-

week reign of producer Irv Gotti. He already has the longest run at No. 1 for any producer in the rock era, besting veteran names like Elvis Presley's producer, Steve Sholes; Walter Afanasieff and Mariah Carey; and Sean "Puffy" Combs and Stevie J. All had 16-week runs at No. 1.

All of these achievements will only happen if "Foolish" gets out of the way. Ashanti's single is No. 1 for the 10th week, making it one of only five songs by solo female artists to top the Hot 100 for 10 weeks or more. If this is the last issue that "Foolish" shows up on top, it will join Debby Boone's "You Light Up My Life" and Olivia Newton-John's "Physical" as the only singles in the rock era to complete their reigns after 10 weeks.

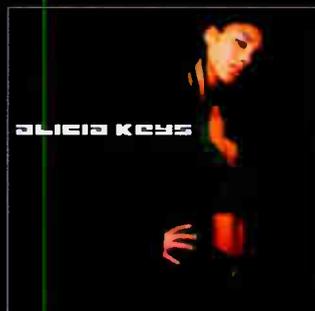
HAPPY 'DAYS': Dirty Vegas is helping restore British glory to the Hot 100. "Days Go By" (Capitol) marches 20-16, maintaining the momentum that could carry it into the top 10. It's the first song by a U.K. act to chart this high since Craig David took another "Days" tune, "7 Days," to No. 10 in March. David is the only other U.K. act in the upper half of the tally; his third chart entry, "Walking Away" (Wildstar/Atlantic), holds at No. 50.

Dirty Vegas is also the highest-ranked U.K. act on The Billboard 200, where its eponymous album enters at No. 7.

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

# THE FIRST 18 MONTHS... AN HISTORIC OPENING CHAPTER

**"MAJOR LABEL OF THE YEAR."** ALBUM NETWORK 2002



**ALICIA KEYS**  
SONGS IN A MINOR  
**U.S. SOUNDSCAN SALES: 5,215,840**  
**THE #1 ARTIST STORY OF THE YEAR.**



**O-TOWN**  
THEIR DEBUT ALBUM:  
**U.S. SOUNDSCAN SALES: 1,619,111**

*"O-Town has defied the odds and surpassed the expectations of even the most optimistic fan."* Billboard



**BUSTA RHYMES**  
GENESIS  
**U.S. SOUNDSCAN SALES: 1,195,561**  
**THE EVOLUTION OF A HIP HOP REVOLUTIONARY.**



**LUTHER VANDROSS**  
HIS J RECORDS DEBUT  
**U.S. SOUNDSCAN SALES: 1,064,384**

*"His best album in years."* USA Today



**ANGIE STONE**  
MAHOOGANY SOUL  
**U.S. SOUNDSCAN SALES: 615,783**  
**(only two singles, already bulleting towards Platinum)**

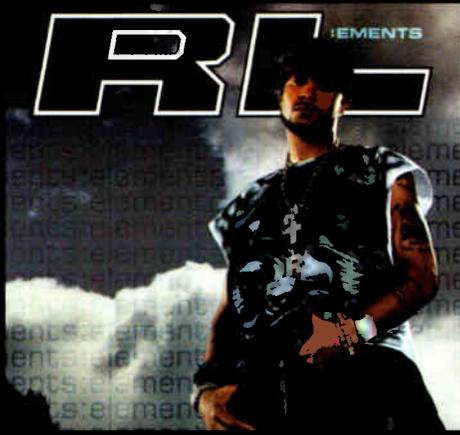
*"Album of the year."* Los Angeles Times



**SOIL**  
SCARS  
**U.S. SOUNDSCAN SALES: 155,363**  
**AND NOW THE OZZFEST TOUR BEGINS!**

*"In a genre in need of a facelift, Soil should set the standard for years to come."* Metal Edge

# The Explosive Next Wave



## RL

With Next, he stormed the music scene with the smash hits "Too Close" and "Wifey". His words touched you on Jaheim's "Just In Case" and Tupac's "Till The End Of Time". And he made you dance on "Do U Wanna Roll" with Snoop Dogg & Lil' Kim. Now, RL steps out with his debut solo album that includes the soul-stirring sleeper slow jam of the summer "Good Man." Its brand new video will capture your heart and you'll know why the album is ready to take off!  
**IN STORES NOW!**



## THIS IS ULTIMATE DANCE!

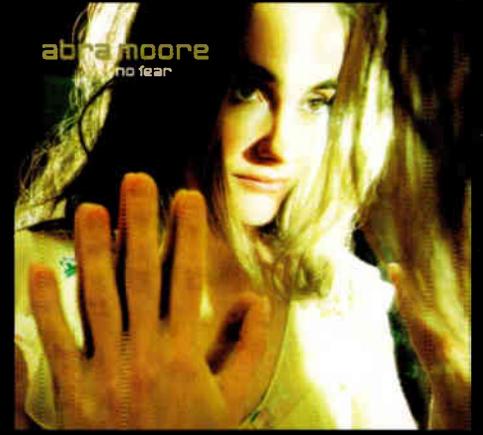
Today's hottest stars...their big hits...all on the greatest non-stop dance party album ever! Includes: Mary J. Blige "No More Drama", Janet Jackson "All For You", Nelly Furtado "Turn Off The Light", Missy Elliott "Get Ur Freak On", Alicia Keys "Butterflyz", Enrique Iglesias "Escape", Kylie Minogue "Spinning Around", Busta Rhymes "Pass The Courvoisier Part II", India.Arie "Brown Skin", Angie Stone "Wish I Didn't Miss You", Luther Vandross "I'd Rather", Deborah Cox "Absolutely Not", Sunshine Anderson "Heard It All Before" and much more!  
**IN STORES JUNE 25**



## MARIO

This sizzling 15-year-old artist is about to be a household name with a fresh sound that's both current and classic. "Just A Friend 2002," his first single, is now blazing up the charts at Urban, Rhythm, Crossover and Top 40 radio. His album is filled with hit after hit after hit, all showing his amazing versatility. Mario is truly THE artist to watch!

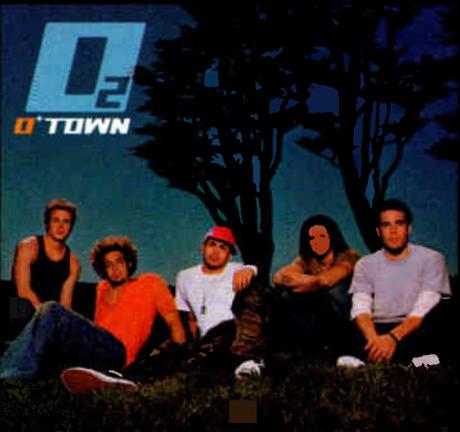
**IN STORES JULY 23**



## ABRA MOORE

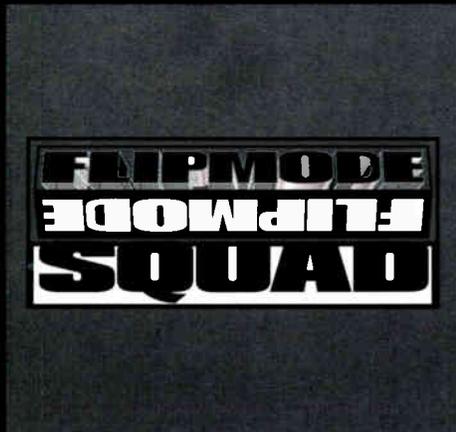
SPIN Magazine calls Abra Moore "A blend of rock swagger, heartfelt ballads and pop smarts." The debut album of this unique singer/songwriter seized everyone's emotions with the Grammy nominated and big Modern Rock hit "Four Leaf Clover". Now, beginning with her single "First Date", Abra will re-emerge with No Fear, a haunting and mesmerizing album that fulfills all her potential.

**IN STORES JULY 23**



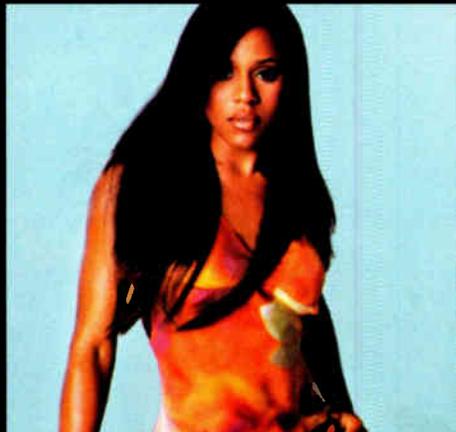
## O-TOWN

A stunning Double-Platinum debut album, massive MTV play, three consecutive smash hits and that's just for starters for one of the "Breakthrough Artists Of 2001." Now they're back with a stunning new album of killer songs. O-Town is ready to go to the next level with a powerful new collection of rock originals, urban/pop jams and classic ballads. The countdown is on!  
**IN STORES AUGUST 27**



## FLIPMODE SQUAD

Busta Rhymes and his Flipmode Squad bring you The Rulership Movement, their J Records debut. Flipmode consists of Busta Rhymes, Spliff Star, Rah Digga, Baby Sham and Rampage. Servin' up street heat, lyrical bangers and club anthems, The Rulership Movement promises to be a Hip Hop classic. Flipmode iz da squad!  
**IN STORES SEPTEMBER 10**



## DEBORAH COX

Entertainment Weekly says "Deborah Cox has a voice that triumphs." Part diva, all heart and emotion, Deborah made history when her "Nobody's Supposed To Be Here" topped Billboard's R&B Singles Chart for 14 straight weeks, making it the longest-running #1 hit in modern R&B history. Coming off her Platinum-plus album One Wish, and last summer's #1 Billboard Dance anthem, "Absolutely Not," Deborah is poised to go the distance.

**IN STORES SEPTEMBER 24**



## ROD STEWART

This is a Rod Stewart you've never heard before! Whether you know them or not, you'll have a memorable experience listening to Rod inimitably re-interpret the classics: "You Go To My Head"; "They Can't Take That Away From Me"; "The Way You Look Tonight"; "For All We Know"; "Where Or When"; "It Had To Be You"; "Moonglow"; "I'll Be Seeing You"; "That Old Feeling"; "The Very Thought Of You" and much more, all produced by Phil Ramone or Richard Perry. Now, if this doesn't whet your appetite, you may want to consider selling cars.

**IN STORES SEPTEMBER 30**

## PLUS TWO OF THE MOST HERALDED NEW ROCK ARTISTS IN THE COUNTRY



## GAVIN DEGRAW

"New York's Best Kept Secret"

*Time Out Magazine* — April, 2002

A soulful and stirring musician, lyricist and vocalist, Gavin DeGraw has built a rabid and devoted following in New York over the past two years. The city's best clubs have been his canvas, from which he's crafted his unique blend of material in the tradition of the classic singer-songwriter. He's begun recording his debut album to be released in early 2003.



## SILVERTIDE

"They're disciples of the Church of the Power Gbord in whose songs shopworn classic-rock elements are reborn as signifiers of a wild, feral, renegade life." *Philadelphia Inquirer*

In the vein of classic American rock & roll bands, from Aerosmith to Guns 'N Roses, Silvertide is primed to explode onto the scene worldwide. Hailing from Philadelphia where they have built a fanatical live following, Silvertide will carry the flag of big rock & roll anthems and timeless guitar solos into the new year.

# Is About To Begin...



## LAMYA

"Her music mores from the internationally spiced sensuality of Sade to the jazz-influenced free-form vocalizing of Jill Scott to the more raucous rock side of Alanis Morissette." - Los Angeles Times

"Lamya: Artist to watch in 2002" - SPIN

"Lamya is an artist everyone will be talking about!" - MTV

"There is no pigeonholing Lamya. She can sing anything from rock to pop to R&B."

-USA TODAY

IN STORES JULY 30



## THE ESSENCE OF SOUL 2002

The Essence of Soul 2002 is a compilation inspired by this year's All Star Music Festival. The album includes the best of R&B, soul and a touch of hip hop recorded by the cream of the crop: Mary J. Blige, Alicia Keys, Luther Vandross, India.Arie, Angie Stone, Babyface, Brian McKnight, The Roots, The Isley Brothers, Al Green and many more!

IN STORES JULY 2002



## MONICA

Monica is back! Holding the record for three consecutive #1 singles off her Triple-Platinum album, The Boy Is Mine, the 21 year old "Miss Thang" returns pulsating with serious heat. The album is the boldest statement of her young career. Her first single, "All Eyez On Me," is hitting radio this month with reaction being nothing short of overwhelming.

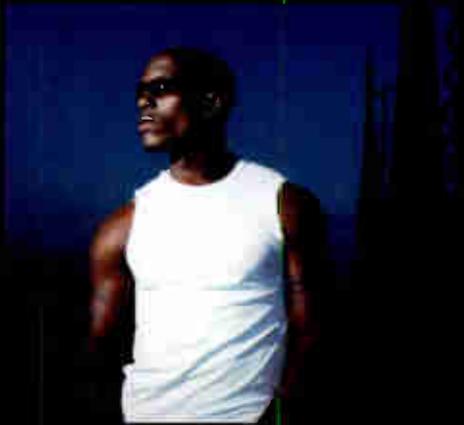
IN STORES AUGUST 20.



## SPLENDER

Their first album, produced by the legendary Todd Rundgren, spawned the Modern Rock and Top 40 hits "Yeah, Whatever" and "I Think God Can Explain," building a loyal and active fan base through major tours with Third Eye Blind, Vertical Horizon and Train. Now Splendor serves up everything you want: killer musicianship, anthemic hooks and piercing lyrics. Produced by Mark Endert (Tonic, Fiona Apple, Vertical Horizon).

IN STORES AUGUST 20



## TYRESE

He exploded out of the gate with hits like "Sweet Lady", "What'chu Like" and "What Am I Gonna Do". The host of "MTV Jams," he scored an American Music Award and a Grammy Award nomination, and received critical acclaim for several impressive acting triumphs. Now ready to cement his stardom, the 23 year-old major artist has hooked up with J Records and is coming with an album that will knock you out.

IN STORES NOVEMBER 5



## NEXT

With their breakthrough hits "Too Close," "Butta Love" and "I Still Love You", their debut album Rated Next catapulted well past Platinum. The Top 10 smash "Wifey" followed and solidified them as a superstar R&B group. Now, Next is in the studio gearing up for their J Records debut. This new album will mesh their patented sexy R&B flow with hot grooves and a gritty hip hop edge. Next is eyeing multi Platinum!

IN STORES NOVEMBER 5



## YUNG WUN

Yung Wun's blend of down-south energy, ferocious delivery and poetic genius combine to make him one of the most rousing new discoveries of the rap world. This storytelling prince from Atlanta, Georgia has already been featured on several Platinum-selling rap albums. Inspired by his heroes Tupac, Notorious B.I.G. and DMX, Yung Wun has created an explosive, attention-grabbing debut for Swizz Beatz' Full Surface/ J Records.



## LYRIC

Get ready for the stunning, streetwise divas known as Lyric whose hip hop soul and R&B are primed to take over the charts. The three ladies known as Thema, Baby J and Fendi were born to sing together and thanks to producers Hennessy and Carlos McKinney the world will soon know hits like "Young & Sexy," "Episode," "Hot & Tippy" and "Little Did You Know."

## ...and LIZA MINNELLI LIVE AT THE BEACON



STEPHEN HOLDEN, NY TIMES, JUNE 3, 2002

"Liza bit the stage like a tornado. The star's body is galvanized by an inner lightning that turns each song into an all-stops-out theatrical tour de force. Certain to be legendary!"

CLIVE BARNES, NY POST, JUNE 2, 2002 "Liza Minnelli would have kept the Titanic afloat. This was a triumphant homecoming for her. By the end, she had the audience transfixed. They repeatedly rose to their feet!"

REN REED, NY OBSERVER, JUNE 10, 2002

"Standing orations, so many in fact, that I stopped counting after 12. Liza was back - with a vengeance. A one-woman triumph!"



records

# It Only Gets Hotter.

www.jrecords.com

# Warner's Caccia To Coordinate Small European Markets

BY EMMANUEL LEGRAND  
and GORDON MASSON

LONDON—Warner Music Europe executive VP Gero Caccia will elevate the status of some of the company's smaller territories in a bid to improve the group's overall performance in the region.

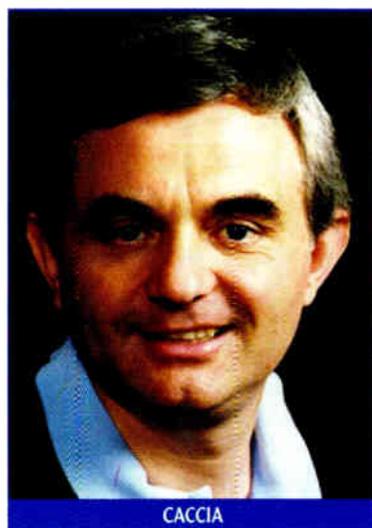
With immediate effect, Caccia will

directly oversee Warner Music International's (WMI) operations in most European countries, with the exception of the three main markets—the U.K., Germany, and France. Those three countries' respective presidents—Nick Phillips, Bernd Dopp, and Yan-Philippe Blanc—as well as Caccia, continue to report to Warner Music Europe president Paul-René Albertini.

Albertini says the changes in the line of reporting should enable him to focus more on the company's global operations. "I had 22 territories or affiliates reporting directly to me, and it's an impossible situation if you really want to be efficient and allocate to each of them the time they require. Caccia will now be their direct port of call, while I will have more time to dedicate to our general operations."

Caccia, who joined Warner Music Italy in 1985, was promoted to executive VP in March 2001. Albertini says, "[Caccia] has the right thinking and the right attitude—he is extremely proactive and brings to the company a very entrepreneurial spirit."

Caccia, who was commuting between London and Milan, will now be fully based in London. Reporting directly to him are the presidents and managing directors of WMI's companies in Benelux (Albert Slendebroek),



CACCIA

Denmark (Finn Work), Finland (Marita Kaasalainen), Greece (Panos Theofanelis), Italy (Massimo Giuliano), Norway (current managing director Mats Nilsson is on his way out and a replacement has not been announced), Sweden (Sanji Tandan), and Switzerland (Chris Wepfer), as well as Spain (Saul Tagarro) and Portugal (Daniel de Sousa, who reports to Spain).

"What I would like is to give higher attention to all the territories in terms of management," Caccia says. "Once accumulated, all of these so-called

small entities represent more than one of the bigger territories.

"Europe is becoming much more of a reality," he continues, "not only in terms of different territorial organization, but also in terms of unifying the possible crossover of the repertoire between the territories."

Also reporting to Caccia will be the East European regional office, headed by Manfred Lappe. Lappe, who is also directly in charge of the Austrian company, oversees the Czech Republic and Slovakia (both run by Emil Bartovic), Hungary (Lazlo Paztor), and Poland (Jacek Jaglowski). Caccia says, "Manfred knows the specifics of these territories, and I'm going to work very closely with him because these territories face a lot of problems—financial, economic, and piracy. But I'm confident that with Manfred, we can do a very good job in improving in these areas."

Caccia reveals that Scandinavia is one of his top priorities. It is understood that a major upheaval is expected in the region, with a realignment of several executives and new developments in the A&R field. "It is such a crucial area. The complexity of the regional organization means that we are working with three different currencies [Finland has the euro, but Sweden and Norway still use their own currencies]. It also involves big and small territories, difficult geographical positions, and different languages. But on top of that, you have huge local creativity, with [the potential for] hugely successful international acts."

In addition, Caccia takes over direct responsibility for Warner Music Manufacturing Europe, run by Gunther Severin, who previously reported to WMI chairman and CEO Stephen Shrimpton.

## In The News

- Former Rhino Records president Richard Foos and ex-Warner Music Group (WMG) senior VP of business affairs Bob Emmer have formed Retropolis Entertainment as the umbrella for an as-yet-unnamed, catalog-driven music/home-video firm. Foos and Emmer have been negotiating with four of the five majors, including WMG, for distribution. The first Retropolis release will be the boxed set *Red, White & Rock*, a joint venture with PBS station WQED Pittsburgh being produced with Warner Strategic Marketing.

- Sen. Russ Feingold, D-Wisc., plans to introduce bipartisan legislation as early as this week to address the problems of media consolidation and vertical integration, such as those found with Clear Channel Communications. According to a source, the bill would call for caps on media ownership, set rules to close loopholes of "new payola" payments to radio, and curb ticket price surcharges.

- Sen. Joseph Lieberman, D-Conn., has applauded BMG Music's recent decision to become the first major record company to add content ratings to the existing voluntary parental advisory labels: "I hope this development will prod the Recording Industry Assn. of America [RIAA] to focus on the inadequacy of their system and make similar changes in the near future." RIAA chairman Hilary Rosen notes: "Companies are free to supplement the program as they choose with other information."

- Indie label Gold Circle Records will cease day-to-day operations and terminate 25 employees by the end of June (*Billboard Bulletin*, June 10). The Santa Monica, Calif.-based imprint's acts include Meredith Brooks, John Waite, and Magna-Fi.

- BET Radio Network is a new joint venture between BET and Westwood One. Under the terms of the multi-year pact, the network will offer long-form (concerts/live events, remotes) and short-form programming (including *BET Music News Minute*, *BET News Minute*), as well as exclusive access to BET talent. The network is slated to bow July 8.

## Keith, Chesney Score At CMT Video Awards

BY PHYLLIS STARK

NASHVILLE—Kenny Chesney's "Young" and Toby Keith's "I Wanna Talk About Me" each scored two wins at the CMT Flameworthy Video Music Awards, held June 12 at Nashville's Gaylord Entertainment Center.

Chesney won the evening's biggest prize—video of the year. That award was open to live voting on *cmt.com* during the Flameworthy telecast, and the winner was announced toward the end of the show. He also won for male video of the year.

Keith's humorous clip, in which he portrays a pimp and a police officer, among other roles, was named Laugh Out Loud video of the year. Its director, Michael Salomon, won the award in the directing category.

Martina McBride was the winner in the female category for "Blessed," and Brooks & Dunn took home the award in the duo/group category for "Only in America."

The breakthrough video award, which honors a video from an artist's debut album, went to Chris Cagle for "I Breathe In, I Breathe Out." The video collaboration award went to Willie Nelson and Lee Ann Womack for "Mendocino County Line."

The concept video award, recognizing a clip that broadens the

scope of a song's story, went to Brad Paisley for "I'm Gonna Miss Her (The Fishin' Song)." The clip features guest appearances from talk show host Jerry Springer, Grand Ole Opry star Little Jimmy Dickens, and other celebrities.

Tim McGraw won the hottest video award for "The Cowboy in Me." Chely Wright took home the fashion plate award for her voodoo-themed "Jezebel." That award honors the best-dressed or best-styled artist in a video.

The Love Your Country video award, which recognizes a patriotic-themed clip, went to Alan Jackson for "Where Were You (When the World Stopped Turning)."

As previously announced, Dixie Chicks were awarded the video visionary award, which honors outstanding accomplishments in creating music videos (*Billboard Bulletin*, June 4).

The awards show, hosted by actress Kathy Najimy, was televised live on CMT. Performers included Chesney, Jackson, Keith, McBride, Brooks & Dunn, Travis Tritt, Alison Krauss + Union Station, and Sara Evans.

Both nominees and winners are selected by fans, who cast votes at *cmt.com*.



## Market Watch

A Weekly National Music Sales Report

### YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	320,081,000	281,066,000	(↘12.2%)
Albums	303,590,000	274,912,000	(↘9.4%)
Singles	16,491,000	6,154,000	(↘62.7%)

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

	2001	2002	
CD	280,789,000	259,452,000	(↘7.6%)
Cassette	22,208,000	14,788,000	(↘33.4%)
Other	593,000	672,000	(↗13.3%)

### OVERALL UNIT SALES

This Week	11,742,000	This Week 2001	13,589,000
Last Week	12,098,000	Change	↘13.6%
Change	↘2.9%		

### ALBUM SALES

This Week	11,560,000	This Week 2001	12,993,000
Last Week	11,918,000	Change	↘11.0%
Change	↘3.0%		

### SINGLES SALES

This Week	182,000	This Week 2001	596,000
Last Week	180,000	Change	↘69.5%
Change	↘1.1%		

### YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	2001	2002	
Chain	166,039,000	141,609,000	(↘14.7%)
Independent	43,099,000	36,386,000	(↘15.6%)
Mass Merchant	84,284,000	87,487,000	(↗3.8%)
Nontraditional	10,168,000	9,430,000	(↘7.3%)

### YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

	2001	2002	
City	71,827,000	64,042,000	(↘10.8%)
Suburb	127,392,000	113,357,000	(↘11.0%)
Rural	104,370,000	97,513,000	(↘6.6%)

ROUNDED FIGURES

FOR WEEK ENDING 6/9/02

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



# MTV Latin America To Add Awards Miami Beach Event To Focus On Rock, Pop Videos

BY LEILA COBO

MIAMI—The announcement of MTV Latin America's inaugural Video Music Awards adds yet another contender to the already crowded field of Latin music awards shows. But the extra attention it will bring to the Latin region provides a glimmer of hope for an area whose sales have been battered by piracy and economic downturn.

"Latin America is going through some tough times, and I think it's the right time to send a message about the growth of this music, as well as [the] nine years of brand establishment [we have] under our belt," says MTV Networks Latin America president Antoinette Zel, referring to the network's nine years of existence in that region.

The MTV Video Music Awards Latinoamérica, set to take place Oct. 24 at the Jackie Gleason Theater in Miami Beach, will air live in 22 countries through MTV Latin America's three feeds: North (encompassing Mexico, Columbia, Venezuela, Central America, and the Caribbean), South (Argentina, Paraguay, Uruguay), and Central (Chile, Bolivia, Peru, Ecuador).

The show, which will be entirely in Spanish, will feature both Spanish-language and international acts and will probably air domestically in the U.S. as well, though conversations to determine which network will show it are still under way.

MTV now joins a roster of both domestic and international shows that includes the Latin Grammy Awards, the Billboard Latin Music Awards, Premios Lo Nuestro, Premios de la Música (in Spain), and Premios Oye! (in Mexico [see story, page 47]). But because it will focus



SINGER

purely on music videos and rock and pop, MTV is confident it has a place in this growing field.

Zel says, "The U.S.'s Video Music Awards have been able to coexist [with other awards shows], and the audience understands that they're different; we expect the same to occur in Latin America."

Although MTV Latin America airs a mix of roughly 60% international videos and 40% Spanish-language videos, approximately 80% of the awards will be for music performed in Spanish.

The blend of Spanish and non-Spanish performances during the show will be 50-50, according to MTV Networks Latin America senior VP of music, programming, and production Charlie Singer. Singer, who is also executive producer of the show, notes, "We will try very hard to combine Latin artists with international artists."

Although MTV Latin America has

existed for nine years, an awards show became a possibility only recently, thanks to a surge in the number of quality Latin music videos and the development of a greater number of pan-regional artists in Latin pop and rock.

"Over the last couple of years, there's been an incredible movement of artists who have crossed borders, and that has made it possible for us to do one show that unifies the entire region," Singer says, adding that while most awards will be pan-regional, some will focus on individual regions as well.

The voting process for the awards has yet to be announced, but most categories will be voted on by the audience, in a structure similar to that of the MTV Europe Awards and MTV Asia Awards.

Miami Beach was chosen as the site for the first awards not only because of support offered by city government, but because it was perceived as a neutral site and as a connection point for most of Latin America.

Beyond the event's potential impact in Latin America, champions of alternative Spanish-language music in particular are celebrating the advent of the MTV awards, because it opens another door for music that is rarely played on U.S. Latin radio.

"Awards shows in themselves are about recognition," Universal Music Latin America VP of international artist marketing Marya Meyer says. "And any time you're recognizing the Latin artists—which is basically what this is about—it's also a recognition of the audience that hasn't always been able to get what they want to see and hear."

# IFPI Report Sees 50% Rise In Piracy

BY BILL HOLLAND

WASHINGTON, D.C.—Two of every five recordings sold throughout the world are illegal copies. The epidemic proliferation of organized crime in worldwide CD-R piracy operations led to a 50% increase in pirated product in 2001—a staggering 950 million units estimated to be worth \$4.3 billion—with commercial CD-R pirate sales alone tripling to 450 million units. These are some of the findings in a new report on global piracy released by the International Federation of the Phonographic Industry (IFPI) June 11 during the trade group's biannual meeting here.

"To understand the scope of the problem, compare those figures to the 200 million units sold in the legitimate U.K. market," IFPI chairman/CEO Jay Berman said. He peppered his remarks with jaw-dropping accounts, such as a raid in Mexico netting 207 tons of CD-Rs destined to become pirate product, and did not soft-pedal his annoyance with Mexico's inadequate responses: "Before President Fox [was elected], every time we'd talk to somebody, it'd be a different guy." Even with recent enforcement strides, he said, "the [pirate] marketplace in Mexico still hasn't changed; it's still the same." He added that in Russia, "it's worse—it's out of control."

In addition to discussing ongoing IFPI efforts in 37 countries, Berman challenged the global industry to seek

stronger enforcement laws and copyright protection in countries where piracy is out of control, with special emphasis on stringent optical-disc regulations where production capacity far outstrips demand (indicating shipments to other countries for pirate CD-R use). He also said countries must initiate tougher proactive laws allowing police to conduct seizures, as well as tougher prosecution of crimes, making piracy a felony with jail-term sentencing for commercial-operation pirates.

How to get the attention of countries who face other problems? Make it clear to governments that CD piracy is connected to other mob crimes, Berman said, including drugs and illegal munitions, and convince lawmakers that piracy can eventually hurt economies by decreasing the tax base and weakening the creation of local music. Brazil, he said, where most music sold is created by Brazilian artists, has fallen from being the No. 5 world music market to No. 12. "It's all due to piracy."

Berman was joined on the dais by Sony Music International president Rick Dobbis, IFPI director of enforcement Iain Grant, and Recording Industry Assn. of America executive VP of international Neil Turkewitz. All agreed that countries with limited resources should focus on going after pirates at the point of distribution.



# Univision Acquisition Of HBC Creates Media Giant

BY LEILA COBO

MIAMI—Univision Communications, which made headlines earlier this year with its acquisition of Fonovisa and its partnership with Televisa and Venevision, will fully acquire radio network Hispanic Broadcasting Corp. (HBC), whose principal shareholders are the Tichenor family and Clear Channel Communications (CCC). The all-stock transaction was valued June 12 at approximately \$3.5 billion. By acquiring HBC, which owns and operates 55 stations, Univision—whose holdings include the Univision TV network, cable networks Galavision and Telefutera, and Univision Music Group—becomes a media giant without precedent in the U.S. Spanish-language market.

The acquisition is expected to be finalized by year's end and would leave CCC and HBC with 7% and 19%, respectively, of Univision's stock; Univision stockholders would control the rest. Univision executive VP Andy Hobson says he

does not expect inquiries about regulatory issues. Univision also owns a 33% equity interest in radio network Entravision.

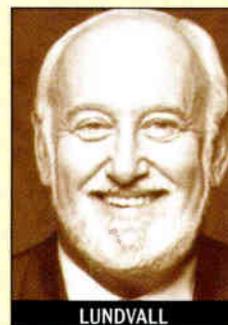
Univision Network president/COO Ray Rodríguez speaks of offering "more and better choices" in entertainment, but some in the industry have expressed concern at having one company own both a major label and a radio network.

HBC president/CEO/chairman McHenry T. Tichenor Jr. says, "I don't expect [the acquisition] to affect our playlists."

There are not any projected management changes at HBC, which will continue to be based in Dallas. Tichenor or another HBC rep will join Univision's board of directors.

In related news, HBC competitor Spanish Broadcasting System filed suit June 12 in the U.S. District Court in the southern district of Florida, against HBC and CCC, alleging antitrust practices and unfair competition. A Univision spokeswoman says the suit will not affect the acquisition.

# Executive Turntable



LUNDVALL



SAVAGE



FIRTH

**RECORD COMPANIES:** Bruce Lundvall is promoted to CEO of Blue Note, Angel, and Manhattan Records in New York. He was president of Blue Note and Angel Records.

Daniel Savage is promoted to senior VP of sales, marketing, and synergy for Hollywood Records in Burbank, Calif. He was senior VP of sales and marketing.

Stacy Kreisberg is named VP of business and legal affairs for MCA Records in Santa Monica, Calif. She was VP of business and legal affairs for Farmclub.com.

Brian T. Robinson is named VP of business and legal affairs for the Island Def Jam Music Group in New York. He was head of business and legal affairs for Tommy Boy Records.

Lisa Failla is named VP of human resources, shared services, and employee initiatives for Warner Music Group in New York. She was director of human resources for BMG Entertainment.

Courtney Powell is promoted to director of street marketing and promotion for Elektra Entertainment Group in New York. He was associate director of street marketing and promotion.

Jeff Laufer is named West Coast promotion manager for Immergent Records in Los Angeles. He was president of Lauf Dog Promotions.

**PUBLISHING:** Nicholas Firth is promoted to chairman of BMG Music Publishing worldwide. He was president.

Shawn "Tubby" Holiday is named creative director of EMI Music Publishing in Los Angeles. He was director of creative A&R for Windswept Pacific/Hitco Music Publishing.

Brentwood-Benson Music Publishing names Ashley Williamson royalty administrator, Jennifer Roemer choral inbound sales representative, and Donna Glassco royalty administrator in Nashville.

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# ARTISTS & MUSIC

## Hives See Success Via Burning Heart, Epitaph, Sire & Warner

BY CARLA HAY

NEW YORK—They came, they saw, and now they're starting to conquer the U.S. market: Swedish rock band the Hives are poised for a major breakthrough, nearly two years after the release of their current album, *Veni Vidi Vicious* (Burning Heart/Epitaph/Sire/Warner Bros.). Industry observers say the band's recent turn in fortunes can be credited to a new U.S. distribution deal, increased radio airplay, and steady touring.

"This [success] is the result of everything building up," Hives lead singer Howlin' Pelle Almqvist says. "We've been touring so much, and signing with a new record company has made a big difference."

*Veni Vidi Vicious* was released in 2000 on Epitaph in the U.S. Earlier this year, Epitaph partnered with Warner Bros. to release Hives albums, and *Veni Vidi Vicious*

was rereleased May 7. After debuting at No. 45 on the Heatseekers chart in the May 4 issue, *Veni Vidi Vicious* topped the chart June 1. The album reached Heatseeker Impact status in the June 15 issue, when it jumped from No. 115 to No. 77 on The Billboard 200. The Hives' chart success is notable because Swedish rock acts have traditionally found it hard to break into the U.S. market. Among other territories, the band is already a hit in Sweden, the U.K., and Germany (*Billboard*, April 27).

The Hives were formed in 1993 in Fagersta, Sweden. The five-piece band—Almqvist, Vigilante Carlstrom, Dr. Matt Destruction, Chris Dangerous, and Nicholaus Arson—was signed by Swedish record company executive Peter Ahlqvist to his Burning Heart label.

The Hives released two EPs (1996's *Oh Lord! When? How?* and 1998's *I-D-I-O-T*) and one album (1997's *Barely Legal*) before *Veni Vidi Vicious*. The media have proclaimed the Hives part of a new garage-rock/punk-influenced movement that includes the White Stripes, the Strokes, and Black Rebel Motorcycle Club.

Fueling U.S. sales for *Veni Vidi Vicious* is airplay for single "Hate to Say I Told You So," which is currently at No. 18 and climbing on the Modern Rock Tracks chart. "We've loved the Hives' record for a couple of years," says Chris Muckley, music director of modern-rock station XTRA (91-X) San Diego. "When we added 'Hate to Say I Told You So,' Epitaph decided to release it as a single. It's been fun to see the record develop." Michele Diamond, PD of modern rock WROX Norfolk, Va., adds, "It's a really good song that sounds great on the radio."



THE HIVES

The video for the song has been getting steady airplay on MTV2, which this month featured the Hives on the network's \$2 Bill Presents concert series. The Hives also made recent appearances on *Late Night With Conan O'Brien* and *Last Call With Carson Daly*.

Warner Bros. marketing director Xavier Ramos says the Hives' success is a result of the label's commitment to "keep the vision of the band intact. Besides the airplay and touring, retail—especially indie retail—has really supported this band. We're distributing some cool promo items, designed by the band, to key retail accounts."

Asa Sanchez, buyer/manager of San Francisco indie retailer the Record Finder, says, "Bands like the Hives and the White Stripes have gotten huge so fast because of the radio and MTV airplay."

The Hives will tour for most of the year. The Hives are booked in the U.S. by Margaret Margie Alban of Do It Booking in Midvale, Utah. Internationally, the Hives are booked by Tobbe Lorentz of Copenhagen-based Motor Agency.

In the midst of a lengthy tour, Almqvist says there hasn't been much time to write songs for the new album and that it will probably be written when the band gets off the road. The Hives' next U.S. single will be "Main Offender."

Almqvist says the self-managed band makes decisions by voting: "If we make a mistake, it'll be our own mistake, with no one else to blame."



## Mercury's Anthony Smith Debuts

Tennessee Songwriter For Faith Hill, Lonestar Steps Out On His Own

BY DEBORAH EVANS PRICE

NASHVILLE—Country music audiences have already had a preview of Anthony Smith's songwriting talents via such hits as George Strait's "Run" and Trace Adkins' "I'm Tryin.'" But with the release of his eponymous debut on Mercury, fans will get the full force of Smith's quirky sense of humor and unique lyrical sensibilities.

Raised in Oneida, Tenn., music became an early ambition for Smith, who migrated to Kentucky and performed in bands there before moving to Nashville in 1995. But a funny thing happened on the way to becoming an artist: He became a successful songwriter.

"I came to town to be a singer, and writing was just something that I happened to do—and I'm glad I did," confesses Smith, who is signed to a publishing deal with Almo Irving Music.

Smith's friend Drew Sexton, who plays piano in Randy Travis' band, helped the aspiring artist learn the ropes after his move to Music City. "I started doing writer's nights, and publishing people began offering me deals," Smith says. Things snowballed from there. "I took the one that felt right, and that turned into a label asking who the singer was on some demos, which turned into meetings, and I wound up signing with Mercury."

In an unusual move for a fledgling artist and an unknown producer, Mercury let Smith and his friend/producer Bobby Terry have free reign. "[Mercury chairman] Luke Lewis listened to a couple of the demos that we had, and he basically told me to go make a record and bring it back when it's done," Smith recalls. "When we brought it back, [the Mercury staff] just went crazy over it. It seemed like everything fell into place like a miracle."

Smith describes his sound as "a complete fusion of classic country and classic rock" and says he and Terry "spent a lot of time in the studio honing the sound we were going for . . . We recorded this more like one of those old garage bands. It was just us. Bobby played almost all the

instruments. I played some guitar on it, and Shannon Forest played some drums. It was a thrill beyond words at how much fun we had."

Smith's songs run the gamut from the poignant heartbreak anthem "Who Invented the Wheel" to the humorous "Venus," with a hook line that declares "If men are from Mars and women are from Venus, I'm going to Venus."

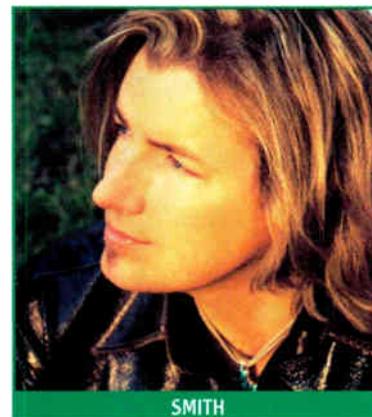
"That came out of nowhere," says Smith, who is booked by Creative Artists Agency and is in negotiations with prospective managers. "I had the idea and the hook of the song. I don't normally write around the hook, but that was such a unique one. I wrote it with a friend of mine named Chris Wallin."

The first single, "If That Ain't Country," is an ode to the charms of a rural girl who the lyric describes as having "a Bible, she's born again. She's got a shotgun. She ain't afraid of sin. She's got rebellious, rowdy friends," not to mention a "Trans Am with a trailer hitch, horses, cows, and chicks."

"The only real way I know how to write is I have to see something in my head, and

I try to translate it on paper the best way I can," Smith explains. That approach to songwriting has worked well for him—such artists as Montgomery Gentry, Faith Hill, Rascal Flatts, and Lonestar have cut his tunes. He penned the title of Adkins' current album *Chrome*, as well as the title track of Montgomery Gentry's *Carrying On*. He admits the demands of being an artist make it harder to write, saying, "Usually you have all day, and I always find that zone. Now I have to find it quicker, but I'm adapting."

Brian Smith, VP of store operations for Value Music Concepts in Marietta, Ga., says consumers are already looking for *Anthony Smith*, which is due Aug. 27. "This one stood out as something that was remarkably fresh," he says of the artist's debut. "Nashville needs to take more chances with the creators of the hits—the songwriters themselves—and quit playing follow the leader. Anthony Smith is the real deal."



SMITH

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# Perfect Timing Lands Play At Columbia

## Swedish Teen Girls Score Big After Singing For Mottola Over The Phone

BY CHARLES KAREL BOULEY

Columbia Records is not only launching its new female pop group Play in a big way, but the label is also debuting a new marketing configuration with the group's eponymous, seven-track EP, due in stores June 25.

"As an introductory tool to the group, we are creating a new configuration called 'The Right Tracks at the Right Price,'" says Josh Ziemman, VP of marketing for the label. "The album will be \$8.98 retail, with sale prices in the \$6 range. We want to introduce new artists to the tweens [14 and under] age group, and find a way to give them incentive to buy music in general."

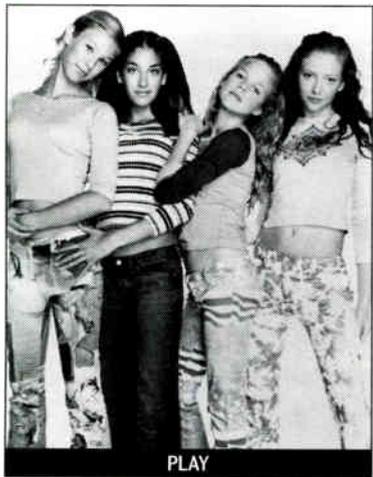
He continues, "The single is still a great tool even though many labels are getting rid of [it], but it isn't enough of a taste and an album is too aggressive. As the group's fan base builds, we'll release a full-length version of the album."

The seven tracks on the disc are pop at its purest, including renditions of "I'm Gonna Make You Love Me"—featuring guest vocalist Chris Trousdale of Dream Street—and the Olivia Newton-John classic "Hopelessly Devoted to You" from *Grease*.

It may seem odd for a group of four Swedish girls—Faye, 14; Anas, 14; Anna, 13; and Rosie, 14—to be covering a song from a film made years before they were born, but not to Anas. "We're huge fans of *Grease*," she says. "Our parents and friends have it at home, and we

watched it before we were a group. To sing the song was such a thrill for all of us."

The girls have had many thrills during the past two years. Laila Bagge, wife of Swedish producer Anders Bagge (Jennifer Lopez, Jessica Simpson, 98°) auditioned girls to start a new group in Sweden. He was on the phone with Sony CEO/



chairman Tommy Mottola while the girls were rehearsing.

"It's such a crazy story," Anas says with a laugh. "Anders was on the phone and walks into the room where we were rehearsing. He said, 'Hey girls, sing for Tommy [Mottola],' so we did. When we were done, Anders relayed that Mr. Mottola had just said, 'Welcome to the Sony Music family.'"

The welcome has been a fully committed one, with the girls tour-

ing in international markets with Destiny's Child—due in part to their co-manager being Matthew Knowles, founder/CEO of Music World Entertainment (who also manages Destiny's Child)—and in the U.S. with Aaron Carter as part of the TEENick Presents: Aaron's Party tour. Nickelodeon's commitment is evidenced in its support of the group's first video, "Us Against the World."

"We started playing the video at the end of last year," recalls Shelly Sumpter, senior VP of music for Nickelodeon. "We picked it up because Play is a young girl group, very cute girls, and girls that are relatable to kids. The song 'Us Against the World' has such a great theme to it and is a song most youth can relate to and visually the video was great."

However, even at 14, the girls aren't without controversy. Anas explains that the original video for the first single was censored.

"There are two videos. There's one where there are fighting scenes. But it was censored. They didn't want to show it because of Sept. 11. There were ninjas taking over a school bus with our basketball guys and we were going to save them."

It is ironic that "Us Against the World" was released in multiple territories Sept. 11. Columbia has been diligent in setting up the release in this market, having worked the album already for almost a year before its release. Not only have the girls had a whirlwind schedule of everything from mall tours to an upcoming summer series of signing and showcases at the Limited Too stores across the U.S., but they have also recorded songs for several films. This work includes the end title to the *Beauty and the Beast Enchanted Christmas* home video, due out this fall. The act has also done the end title for *Masters of Disguise*, a Columbia picture due July 31 that stars Dana Carvey. That song is with Little Fizz of Epic act B2K.

The quartet also appeared in the Mary Kate and Ashley Olsen film *Holiday in the Sun*, performing "Us Against the World," and Play's video for the song was attached to the end credits as well. That title was released on video in November and, according to Ziemman, has sold millions of copies.

Despite their busy schedules, the girls still remember to be kids. "Our parents all cried when they first heard our album, and that was so touching," Anas says. "We didn't expect this to happen so fast. We were asked to be in a group and then all of a sudden, we're on Sony and touring. Without Laila, this could have never happened. But now that it has, we don't want it to stop."



# The Beat™

by Melinda Newman

**WHAT'S BREWING?:** Nearly a year after leaving Capitol Records for Island Def Jam Music Group (IDJMG), **Glen Ballard's** Java Records is open for business.

Java's three-year tenure at Capitol never flourished, in part because of never-realized merger woes and changes in Capitol's administration; but Ballard seems ready for a fresh start.

"We're up and running at IDJ," says Ballard, who adds that the label is getting ready to announce its first two signings as soon as the contracts are finalized. "These are new singer/songwriters." He didn't bring any artists from Java/Capitol to the new incarnation; Java's most famous signing, **Lisa Marie Presley**, remains on Capitol.

Ballard says he doesn't yet know if he'll produce the new artists. "As a record-company president, that's not the first question. The first question I have to answer is, 'Do I think they have something special that's worthy of everyone's effort?' I know they do."

Java's small staff, which Ballard brought over from his Capitol run, includes A&R executive **Amos Newman**.

While Ballard has been readying Java at its new home, he's remained active writing and producing other artists. He says, "I just finished writing with **Robbie Williams**, and I have a couple of things I've been writing with **Seal**."

He also wrote with **Hanson** several months ago but hasn't heard if his songs made the cut. "Quite honestly, I don't know where they are on the record. They've accumulated more songs than anybody knows what to do with. That's always a daunting task to sort through—a couple years of work—but that's not my job. I just came in and wrote. It was fun."

He has nothing but praise for **Sheila Nicholls**, for whom he produced five songs and co-wrote three on her new Hollywood Records release, *Wake*. "She's the real deal," he says. "I wish she was on my label."

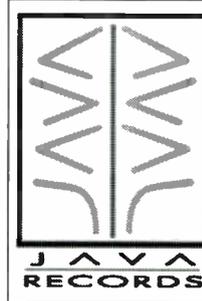
While Ballard has had more than his share of successes, he admits that when a record he's produced doesn't become a commercial hit, it's tremendously upsetting.

"It's devastating," he says. "I hate it. And I never get over it. It's not how I judge the success of a project, [and] I don't take it as a repudiation of what I do. I just want people to be heard. I probably do feel like I let the artist down in the dark hour of my

soul, but I know I try my best and then there are so many components that have to line up, especially with new artists, that are out of my control."

**REVISITING OWSLEY:** Owsley, whose self-titled Giant Records album landed on our top 10 list in 1999, has inked a new management deal with **Jude Cole**, who, through his association with Azoff Entertainment Group, also represents **Lifehouse** and **Lindsay Pagano**.

Ironically, even though Cole is in business with **Irving Azoff**, who founded and co-owned Giant until



it was bought out by Warner Bros. last year, he wasn't familiar with Owsley. "A friend of mine sent me a tape of Owsley. It sat on my desk for a month because I was so busy with Lifehouse, I didn't even listen to it," Cole recalls. "I go into my office one day while we were still in the Giant

building and I see a whole box of Owsley records in the office, so I finally listen and go, 'Wait a minute, the guy's amazing.'"

Cole says Owsley, whose first name is **Will**, is wrapping up a new album for Warner Bros. with producer **Keith Thomas**. "It's a very passionate, amazing guitar record," Cole says. A release date has not been set.

Cole, who put out quite a few stellar albums himself in the early '90s on Reprise, is building a new studio in Los Angeles' Silverlake neighborhood with his buddy **Kiefer Sutherland**. "Kiefer wants to play more, he wants to record some of his stuff," Cole says. "I want to use the studio to develop more acts."

Cole and Sutherland have also formed a label, which is currently called Watertown Records (Cole's last album, *Falling Home*, was released on the imprint), but Cole says they plan to change the name.

**MORE MONEY:** The National Academy of Recording Arts and Sciences (NARAS) will increase funding for its grant programs from \$400,000 in 2002 to \$700,000 for the coming year. The grants fund music preservation programs, music research projects, and studies on the medical well-being of music professionals. This year, NARAS awarded money to 16 projects, including the American Music Therapy Assn., the American Folklife Center at the Library of Congress, and the Mount Sinai School of Medicine in New York.

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# A Return To Matador Among GBV Changes

## Multi-Album Deal Gives Ageless Group Another Jolt Of Youthful Enthusiasm

BY JONATHAN COHEN

NEW YORK—It's the night before New Year's Eve, and the members of Guided by Voices (GBV) are holding court in the bowels of Harlem, N.Y.'s famed Apollo Theatre a few hours before a sold-out concert with local wonderkids the Strokes. GBV frontman Robert Pollard is excitedly discussing the Dayton, Ohio-based underground legend's next album, which he's planning on calling *Headache Revolution*.

"The record is only 12 songs, which is not very many for us on a record," Pollard says. "Some of the songs are longer. A little edgier, I think. A little more experimental."

Cut to mid-April, and the 44-year-old Pollard is gulping coffee to ease the hangover brought on by GBV's 51-song, 150-minute blowout show at Brooklyn, N.Y.'s Warsaw the night before. Everything is different, from the album title to the songs it contains, and even the band's lineup. Welcome to the strange and wonderful world of Guided by Voices (GBV).

Still, the biggest change is perhaps the least surprising. After a two-album stint withTVT, GBV is back home at the

friendly confines of Matador Records, which lifelined the group out of years of regional obscurity in the mid-'90s. It was with Matador that GBV released some of its finest work, including such college radio touchstones as 1995's *Alien Lanes* and 1996's *Under the Bushes, Under the Stars*.

So forget *Headache Revolution* and its 12-song tracklist. What the world will get June 18 is no less than 19 songs under the title *Universal Truths and Cycles*, the first set in a multi-album deal that has given the already ageless GBV yet another jolt of youthful enthusiasm.

Although a handful of intoxicatingly catchy cuts—such as "Back to the Lake" and "Cheyenne"—survived from *Headache Revolution*, the bulk of *Universal Truths* originated in one of Pollard's semi-annual bursts of extraordinarily prolific songwriting.

"It usually happens after an album is in the can," he says. "But this time I wrote 13 songs in an hour and they were all really cool. I thought I'd just save them for a solo record, but I realized our record wasn't necessarily finished. We didn't even have a deal yet."

The group trekked north to Kent, Ohio's Waterloo Studios and, under the direction of producer Todd Tobias (brother of GBV bassist Tim

Tobias, as well as Pollard's partner in Circus Devils, one of the latter's countless side projects), banged out all the new songs in only four days. The sessions allowed Pollard to indulge a few of his favorite things: surrealistic wordplay ("Love 1"), arena-sized rock ("Skin Parade"), and homespun acoustic yarns ("Zap," "The Weeping Boogeyman").

"We sprinkled them in with the long ones, and that gave it more of a Guided by Voices feel—the mid-period phase, like *Alien Lanes*," says Pollard, whose music is published by Needmore Songs (BMI). "I'm glad we did it. Anytime you've got more songs to choose from, it's going to make it a better record."

GBV, which also features guitarists

an album track—"Back to the Lake," "Cheyenne," "Everywhere With Helicopter," and the title cut—and a non-album B-side. The full album can also be streamed via a customized Flash player on Matador's Internet site, [matadorrecords.com](http://matadorrecords.com).

"It's nice to give their loyal fans a little something special before the record comes out, as a gesture of thanks," says Matador product manager Miwa Okumura.

Fans are also taking matters into their own hands to get the word out, mobilizing street teams through GBV's official Web site ([gbv.com](http://gbv.com)) to distribute promotional material.

Okumura says the label will initially focus its attention on college radio, where the last two records were instant No. 1s. College stations got the full album June 11, and alternative specialty shows will be serviced by New York-based Cornerstone Promotions.

"We're definitely going to service modern-rock stations and when they go on tour," Okumura says. "They've had some prior attention, and music directors know about them."

Retailers are praising the album's varied offerings.

"You have some lush, power-pop songs, but the more raw, fuzzy songs definitely remind me of their older stuff," says Kara Lane of Amoeba Music's Los Angeles outlet.

More than 600 people jammed into the store to watch GBV perform on the day *Isolation Drills* was released, and the band will play there again on the new set's street date. The night before, GBV will visit CBS' *The Late Late Show With Craig Kilborn* and will tape a live performance and interview for AOL while in L.A. that week.

A video for "Everywhere With Helicopter," which finds Pollard cavorting at New Jersey's Six Flags Great Adventure amusement park, was shot by Brand New School. It will be serviced to online and regional outlets the week of release.

GBV will be on the road most of the summer, beginning June 7 in Memphis and wrapping with appearances at the U.K.'s Reading and Leeds festivals in late August. The band is booked in North America by Jim Romeo at Ground Control Touring and in Europe by Russell Warby of the Agency Group.

"I appreciate the support TVT gave us, but it's good to be back on Matador," Pollard reflects. "I think we're the only band ever to go back, so now we're officially the house band!"



**Driving With Dyllan.** Up-and-coming rocker Dyllan Young is currently on the road in promotion of his Collision Records debut, *Music for Driving*, a set that he says was partly inspired by the Brian Eno classic *Music for Airports*. Atlanta-based Young, who produced the album with Shawn Grove, says the title is also "a metaphor for independence. Growing up poor, and having always worked, I understand the drive to get ahead, to get out."



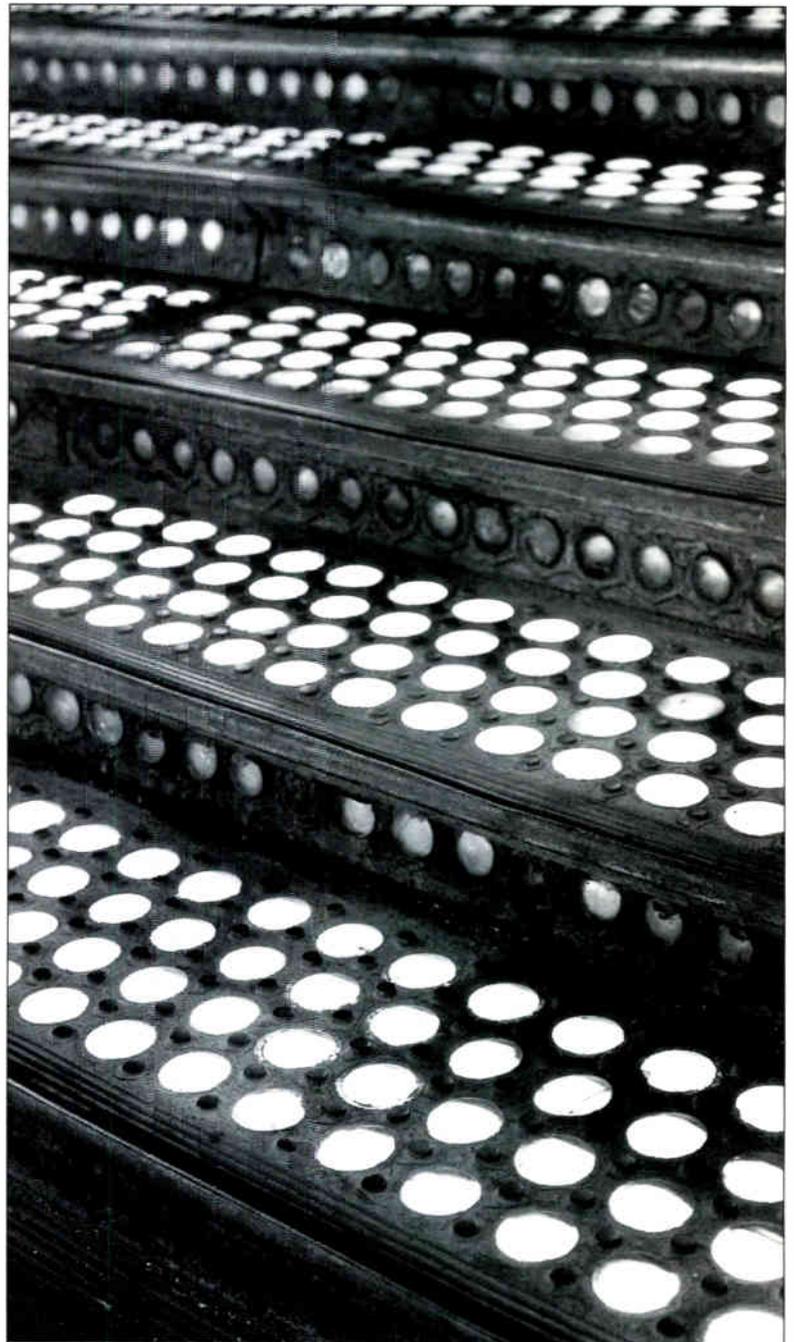
GUIDED BY VOICES

Doug Gillard and Nate Farley, was forced to leap one final hurdle earlier this year when drummer Jon McCann exited the group to spend more time with his family. Enter Dambuilders/Shudder to Think veteran Kevin March, who became GBV's third drummer in as many years when he joined in mid-April.

"He's the professional in our band," Pollard says with a laugh, alluding to the band's notoriously hard-partying antics. "It's good to have somebody like that as the drummer because that's the glue."

The glue that binds Matador's promotional plans for the album is reaching out to GBV's devoted fanbase, as opposed to an attempt to help the band reach the proverbial "next level." Indeed, while GBV's two TVT albums (1999's *Do the Collapse* and 2001's *Isolation Drills*) brought the band a higher degree of mainstream visibility, their Nielsen SoundScan sales (44,000 for *Collapse*, 41,000 for *Drills*) were not a significant increase over Matador-era releases.

To whet fans' appetites, the group began releasing one two-song 7-inch vinyl single each week starting May 21 and leading up to street date. The singles, issued through Pollard's Fading Captain Series via Rockathon and limited to 2,500 copies, each include



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# Lavigne's Music Takes Hold With Arista's 'Let Go'

BY LARRY LeBLANC

TORONTO—"I'm starting to make a big name for myself," exclaims Canadian skater-punk princess Avril Lavigne with wonderment.

Indeed, with the artist's multi-format Arista single "Complicated" making inroads at top-40 radio, as well as on MTV and MuchMusic, the 17-year-old has arrived.

Her punky-pop set *Let Go* was issued worldwide by Arista June 4 and debuts at No. 8 on The Billboard 200 this week.

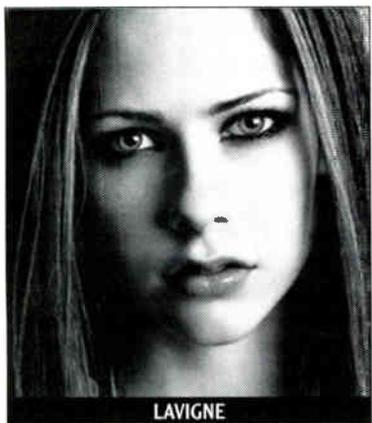
"She's a great singer and songwriter," says Antonio "L.A." Reid, president/CEO of Arista. "She has a relevancy to people her age. She has a point of view kids can identify with."

Reid agrees that Lavigne will initially attract Britney Spears' 14-25-year-old followers, but he adds, "Britney's like a fantasy; every [teenage] girl wants to be like her. With Avril, there are so many girls who are actually her."

To set up the album in the U.S., Arista serviced "Complicated" to modern and hot adult contemporary March 11, followed by top-40 radio May 6. In March, Lavigne did a 20-market promotional tour of the States. "Radio had the chance to feel her presence early

on," says Adam Lowenberg, Arista's VP of marketing.

The single was immediately embraced at MTV. Lowenberg says, "The fact 'Complicated' went on [Total Request Live] within 10 days is a testament to fans wanting something different."



LAVIGNE

From Napanee, Ontario, Lavigne has been performing since she was 10, singing in church choirs and at country fairs. At 14, she recorded with local folksinger Steve Medd on his indie sets *Quinte Spirit* (1999) and *My Window to You* (2000).

Two years ago, Lavigne sent demos to Mark Jowett, VP of international A&R/publishing at Van-

couver-based Nettwerk Productions. Impressed, he gave her a development deal and introduced her to New York songwriter Peter Zizzo.

When Arista A&R rep Ken Krongard came by a New York studio where the two were writing, he was so impressed with Lavigne that he returned with Reid. After she sang several songs, Reid immediately offered to sign her.

Shortly after her 16th birthday, Lavigne dropped out of school and moved to New York with her older brother Matt to work on her album. "Getting signed to a major label is a once in a lifetime opportunity," she says. "I can always go back to school if [my career] doesn't work out."

Despite working with several top producers and writers in New York, Lavigne was unhappy with the results. Last summer, the singer went to Los Angeles and connected with producer/songwriter Cliff Magness and production team Matrix (Lauren Christy, Graham Edwards, Scott Spock). The result: centerpiece songs "Skater Boy," "Losing Grip," "Unwanted," and "I'm With You."

"Basically, how the album turned out was my vision," says Lavigne, who is managed by Nettwerk. "I wrote about what I was going through at the time."

## Sound Tracks™

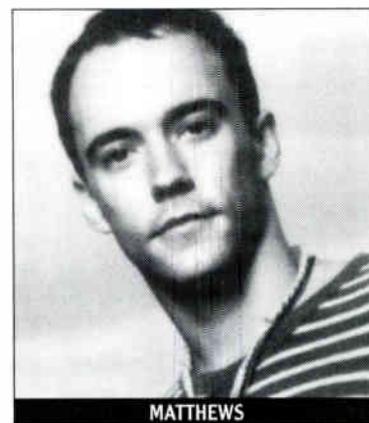


by Larry Flick

**DAVE & 'MR. DEEDS':** Dave Matthews didn't initially intend for the song "Where Are You Going" to wind up on RCA's soundtrack to *Mr. Deeds*. But he's glad that it's happened.

"It's such a special song," he says, "and it's one that deserves a little extra-special time and attention as it circulates through the world."

The guitar-driven ballad is also featured on the forthcoming Dave Matthews Band album, *Busted*



MATTHEWS

*Stuff* (Billboard, June 8), and it has begun to build a strong radio audience as a single. Matthews is pleased that the song has found a solid second home on the *Mr. Deeds* set.

"It's in great company," he says. "It's nice to be part of a soundtrack that's not just thrown together for the hell of it. There was clear, creative thought placed in the making of that album."

In addition to "Where Are You Going," *Mr. Deeds* also includes the Trix Turner hit "Friends & Family," as well as Natalie Imbruglia's "Wrong Impression" and "Island in the Sun" by Weezer. For added listening pleasure, there's also the Travis nugget "Sing," Ben Kweller's "Falling," "Go to Town" by Counting Crows, and a symphonic remix of Lit's "Happy in the Meantime."

On the flipside of the musical coin, the set features a spree of classic-rock favorites, including David Bowie's "Space Oddity" and Pete Townshend's "Let My Love Open the Door."

Music supervisors for *Mr. Deeds* are RCA senior VP of A&R/artist development Bruce Flohr and RCA soundtrack consultant Laura Wasserman.

"We felt that very few soundtracks had been able to combine new music and classic rock successfully," Flohr says. "We aimed for an album that would appeal to

both young and old. This soundtrack has a wide demographic because kids are just discovering classic rock."

**WINDTALKIN':** James Horner is one of those rare composers who can bring a piece of instrumental movie music to vivid, compelling life without visual aid.

On the soundtrack to the John Woo war epic *Windtalkers*, he does an extraordinary job of drawing the listener in with what seems like an endless array of masterfully crafted melodies and arrangements.

The ultimate joy of this RCA Victor recording is that Horner, who also served as its conductor, opts to keep much of its music notably gentle and intimate. The trap of a film like *Windtalkers* is to offer one overblown, melodramatic composition after the next. Horner does occasionally indulge in theatrics but he does so sparingly.

In all, it's a glorious 60-plus minutes of music that not only serves Woo's cinematic vision, but it also feeds an audience of Horner fans that grows with each new creation.

**ON A RETRO TRIP:** It's not particularly big or exciting news to get a soundtrack filled with classic material from a bygone era. But if the set is assembled well, with a few nifty rare (or nearly forgotten) nuggets, then it can be a reason to celebrate—as is the case with the recording that supports *Me Without You*, a new film from director Sandra Goldbacher (*The Governess*).

The movie, which stars Michelle Williams (*Dawson's Creek*), Anna Friel (Broadway's *Closer*), Kyle MacLachlan (*Twin Peaks*, *Sex and the City*) and Trudi Styler, covers life in the late '70s and throughout the '80s. Thus, the listener is offered such tasty, left-of-center oldies as "Skin Deep" by the Stranglers, "The Cutter" by Echo & the Bunnymen, "Strange Feelin'" by Tim Buckley, and "Whole Wide World" by Wreckless Eric, among others.

Due in stores July 16, the Sony Soundtrax/Epic/Legacy collection also offers two new tracks, Super Furry Animals' recent U.K. single "(Drawing) Rings Around the World" and a reworking of the theme to the '70s U.K. TV series *White Horses* by the Swedish band Lucy Street.

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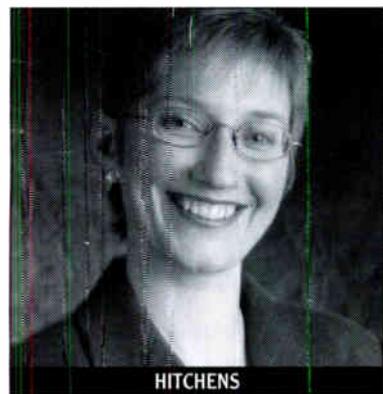
# The Classical Score™



by Steve Smith

**PLEASED TO MEET YOU:** Early in the evening of June 8, soprano **Maria Jette** strutted willfully to center stage at the Southern Theater in Minneapolis, clutching a shopping bag in her hand. Accompanied by pianist **Tom Linker**, Jette sang into a cell phone that she wouldn't be attending a concert that evening. Producing a tiny MP3 player from her purse, she announced that she no longer had any need for concert halls and their attendant headaches of babysitters and parking. "I now hear **Joshua Bell** playing all **Ravel** over crême caramel at Chantarelle," Jette gleefully sang. "Give me **Sondheim** or **Takemitsu** when it's time to walk my **Shih Tzu**."

The song that Jette and Linker performed—"Marvelous Invention" by composer **John Corigliano** and



HITCHENS

lyricist **Mark Adamo**—was commissioned last year by Meet the Composer. Founded by composer **John Duffy** in 1974, Meet the Composer secures funds for contemporary American composers and places them in residencies with ensembles, performance venues, schools, and community centers. Jette and Linker's performance took place during a well-attended 12-hour marathon concert presented as part of the Works, a new festival produced by Meet the Composer president **Heather Hitchens**, managing director **Sharon Levy**, composer **Randall Davidson**, and a heroic supporting cast. The festival also included a four-hour series of panel discussions and workshops the following afternoon, co-sponsored by the American Composers Forum.

Though it represented only a fraction of the more than 700 works that Meet the Composer has funded, the concert (hosted by composer and newmusicbox.org editor **Frank J. Oteri**) effectively showcased the diversity of American music. Minnesota-based musicians appeared alongside composers and performers from across the country, including the **Rova Saxophone Quartet**, the **Maya Beiser/Steven Schick Project**, and the **Live the Spirit Band**, jazz composer **Ernest**

**"Khabeer" Dawkins'** ebullient ensemble of accomplished Chicago high schoolers.

The several-dozen works they performed ranged from the serial (**Milton Babbitt's** *Allegro Penseroso*) to the surreal (a series of delightfully theatrical percussion pieces by **Mary Ellen Childs**) and included examples of minimalism, neo-Romanticism, jazz, cross-cultural hybrids, and more experimental fare.

Topics of discussion during the next day's panels included career support, self-sufficiency, community outreach, and the need for fresh sources of funding. Another cause for concern was the notion that many new works are seldom repeated after their premieres. It made the absence of a discussion of recording somewhat conspicuous; after all, the record-buying public likely first heard of Meet the Composer through an important series of recordings, co-produced with Nonesuch and other labels during the early '90s under the auspices of the organization's Orchestra Residency Series.

That series documented significant works by **John Adams**, **Charles Wuorinen**, **Stephen Albert**, and others. My own discovery of a Meet the Composer-sponsored recording of Adams' *Harmonielehre* in 1990 had led to a search for further CDs that displayed the organization's inviting name—a tale echoed by composer **Nathaniel Stookey**, now a Meet the Composer fellow in residence in Raleigh-Durham-Chapel Hill, N.C.

Hitchens acknowledges that the issue of recording remains a significant concern for Meet the Composer. "It's a huge issue, and we're in the process of trying to identify funding to do it," she explains. "It's very limited: You have the Copland Fund, and then there was the Cary Trust program, which was suspended this year. We do want to use our name, because it's a name that draws people in, to document the work that we're doing and get it out. And we also want to work with composers that are putting out their own records and find ways in which we might help distribute their work through our Web site and other methods."

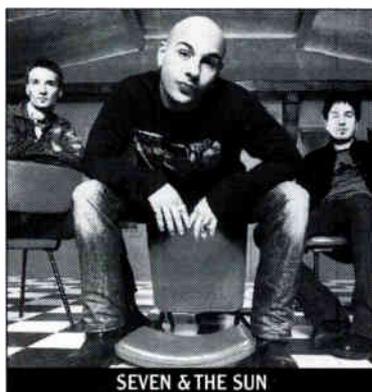
Outside the concert hall, brisk business at a CD table illustrated Hitchens' point: Davidson announced that more than \$1,000 worth of discs had been sold by Sunday afternoon. Meanwhile, even "Marvelous Invention" conceded that live performance remains paramount: After blurting out, "Best of all, I barely need to pay attention," Jette paused for reflection, then sang into her cell phone, "Darling, meet me down at 'Will Call' at 7:45."

## Soap Opera Fans Fuel Interest In Atlantic Act Seven & The Sun

BY ERIC AIESE

To harness the exposure from a national TV appearance, Atlantic is issuing *Seven & the Sun's* debut six weeks early. *Back to the Innocence* hits retail on Tuesday (18) in response to a May 15 appearance on NBC soap *Passions*, on which the band performed the single "Walk With Me."

Congenial frontman Seven admits to having had misgivings about appearing on a soap until he learned that the band was the main focus of



SEVEN & THE SUN

the scene; in fact, the action stopped for the duration of the song, creating a showcase for the band.

*Innocence* comes during the sixth year together for the act, which also includes guitarists **Walter Brandt** and **Eddie Zak**. They found inspiration after building a studio together. "A month and a half later," Seven says, "the record was written."

The act, along with **Bill Brandt**, who handled programming for the set, also works as a production team called **We3Kings**. Yet in the studio, Seven says it was surprisingly easy to turn over the reins to **Neal Avron**. "It was difficult for a guy to come in and work with guys who are also producers," he says. "But it wasn't hard to let go, because he was the right guy. He set the environment to nurture this record."

**Rachel Newman**, senior director of product development for Atlantic, notes the mass appeal of the act. In addition to Seven's charisma and contagious hooks, she says that the music is "meaningful and hooky, while still not hard-guitar-driven; there is no anger. The album is packed with songs that adults and kids alike will enjoy. On the road, he has been making fans everywhere he touches down!"

"Walk With Me" was serviced to radio April 26, and the group will spend the summer playing radio dates, preceding their own fall tour. The act is booked by **Larry Webman** at **Little Big Man** in New York.

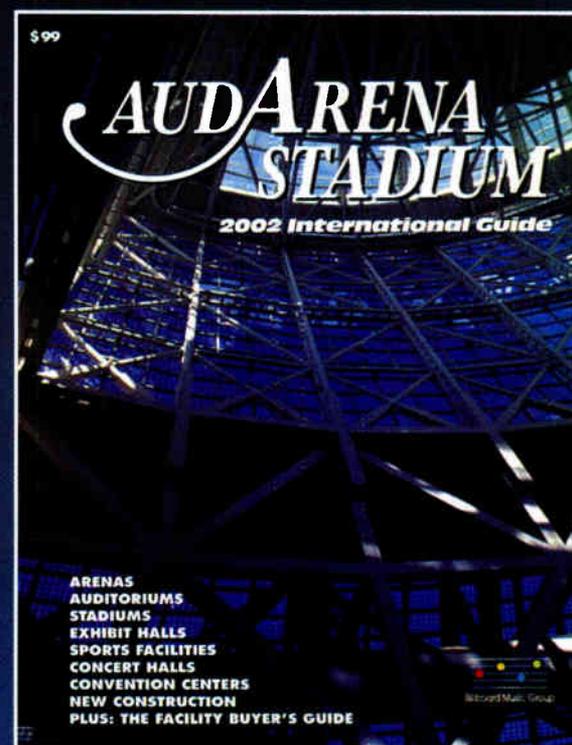
Seven thrives on performing. "Whenever we get to play, it doesn't matter how tired I am, it feeds me."

The act is managed by **Marty Diamond** for **Underdawg** in New York. Its songs are published by **We3Kings Music**, **ASCAP/BMI**.

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# Rush's Vapor Trails Tour Promises To Blaze Brightly

BY CHRISTA TITUS

NEW YORK—Since it was announced April 15 that legendary rock trio Rush would tour in support of its new album, *Vapor Trails* (Atlantic), the trek has become one of the most anticipated of the year. After being on hiatus for five years, Rush is returning with a slew of dates featuring an "evening with" format that will run about 2½ hours with an intermission.

After the North American leg of the tour was announced, tickets went on sale April 20; although it has been routed, all dates have not been disclosed. It will hit more than 50 cities on a run that continues into November. Kicking off June 28 at the Meadows Music Center in Hartford, Conn., some of the summertime stops include the Altel Pavilion in Raleigh, N.C. (July 4), the Tweeter Center in Boston (July 12), the Polaris Amphitheater in Columbus, Ohio (Aug. 8), and the DTE Energy Music Theatre near Detroit (Aug. 11). So far, one date has been announced in Rush's homeland of Canada: the Molson Theatre in Toronto (July 17). International dates are being considered in Mexico, South America, and Europe, but as of yet, there are no concrete plans.

The tour will primarily play 15,000-plus-capacity venues, a testament to how, even after its absence, Rush retains an impressive fan base. Although band members Geddy Lee (bass/vocals/keyboards), Alex Lifeson (guitar), and Neil Peart (drums) are road veterans, the last time they performed together live was in July 1997 during the Test for Echo tour, which supported

the 1996 gold-certified album of the same name.

According to *Billboard's* Boxscore, Rush performed 47 shows during that tour between October 1996 and July 1997. Seven of those dates—again consisting of arenas and amphitheaters—were sold out. Tickets were in the \$40-\$25 range, with gross ticket sales totaling almost \$14 million. Total attendance was recorded at 481,364 people.

Rush is booked by Adam Kornfeld at Artists Group International in New York for the U.S., Vinny Cinquemani at S.L. Feldman and Associates in Toronto for Canada, and Neil Warnock at the Agency Group in London for the U.K. and Europe. According to Kornfeld, ticket sales so far have performed beyond expectations.

"I knew the ticket sales would be great, but even I am pleasantly surprised about how well the shows [are] doing," he says. "The first part of the tour is the amphitheater tour, and the pavilions are selling out instantly and immediately, selling a great many seats into the lawn as well."

Clear Channel Entertainment's Toronto-based VP of touring Gerry Barad corroborates Korn-

feld's assessment. "They've been selling great. In fact, this is gonna be one of the most successful tours of the year," he predicts. "It's been very strong, brisk sales. It actually surprised people. We're selling tickets at a greater rate than they did on the last tour."

As far as presales go, "we did a presale of the fan club and a couple of radio station presales, but for the most part, the fan club got a crack at it," Barad says. Tickets range from \$30 to \$85, with a tour average of \$40. He estimates that the gross could be close to \$30 million when the tour finishes.

"They're one of the all-time legendary bands," Barad observes of Rush and its almost 30-year career. "They make great records, they have a dedicated following, and the thing about them is when people go see them live, they are getting a great night of entertainment." He points out that he's sure "there are people that even their kids might want to see this band, because their parents listened to them over the years, plus they're gonna pick up a bunch of new fans because of this record."

Kornfeld says Clear Channel bought "approx-

imately 90% of the tour [except for] a few isolated situations that are outside of that Clear Channel deal." Those markets are Buffalo, N.Y.; San Diego; Denver; and Seattle.

## LIVING IN THE LIMELIGHT

Rush's return is being played up in the advertising strategy that is working market by market, touting how long it has been since the band's last tour through an aggressive campaign in both print and radio ads. Appropriate radio formats—like Philadelphia rock station WMMR (93.3)—are featuring ticket giveaways. Marketing has also been done in conjunction with Atlantic, and the Internet has played its part, with announcements being sent via e-cards to Rush fan sites and individuals who fall into a similar demographic.

Rush began rehearsals around May 20 and were to hold production rehearsals June 16-26, with one rehearsal at the Meadows the evening before the first show. Production manager Craig Blazier, who also oversaw production for the Test for Echo tour, says that with a steady crew of 45 (not counting local help), he estimates there will be at least five trucks, with setup taking about eight hours and breakdown taking two. Production will primarily consist of lighting and a 20-foot-by-30-foot video wall that will display live and prerecorded footage.

"Neil Peart's drum riser, he normally has two drum kits, and that will spin so he can face the audience, utilizing both kits," Blazier says. "There won't be too many props. They're really just a down-to-earth band."

According to Blazier, Clair Bros. is handling the audio. Lighting is by Premier Global and designed by Howard Underlieder. Brad Maddox is the engineer, and Liam Birt is tour manager. SRO Management (the company's Ray Danniels is Rush's manager) verified that merchandising will be handled by Showtech.

*Vapor Trails'* first single, "One Little Victory," has been well-received at radio. By hitting the top 10 on the *Billboard* Mainstream Rock Tracks chart, it has reintroduced the band to its audience and built excitement for this tour. But Rush is not resting on the strength of its reputation to guarantee a good turnout.

"This record, by far, was the most work we'd ever done on an album," Lifeson told *Billboard* while discussing the process of recording *Vapor Trails* (*Billboard*, May 4). "Taking that long—two or three times longer than normal—and after not touring for five years, there's a lot of work ahead of us there, as well. It's just a matter of getting up to speed. I think."

On the last outing, fans were ecstatic that the band performed its landmark 1976 album *2112* in its entirety, along with classics like "Closer to the Heart," "Freewill," and "Subdivisions." Lee said of this year's set list, "We'll dig some old bones out and polish them up and see what happens. I think we'd like to overhaul the set quite a bit from the last one, but there are certain things that obviously are kind of benchmark tunes that you just can't lose. It's like you can't go out on tour and not play 'Tom Sawyer.' It would be unthinkable for some fans not to do that. We'll keep the ones that are most popular and the ones that are the most significant and try to refresh the rest of the set with some different older tunes and hopefully squeeze in a bunch of new ones."

For complete itinerary, check out [billboard.com/tours](http://billboard.com/tours).



## Uprooted Opens Door For Celtic-Influenced Tunes

BY RAY WADDELL

NASHVILLE—The Young Dubliners, Great Big Sea, and Seven Nations are teaming for a debut summer niche package that will showcase the diversity and energy of Celtic-tinged rock bands.

The Uprooted tour begins July 2 at D'Arcy McGee's Summer Stage in Buffalo, N.Y., and will play close to 30 clubs, theaters, and outdoor venues in the Northeast, South, and West (*Billboard Bulletin*, June 5) before wrapping Aug. 28 at the House of Blues in New Orleans. The tour is in many ways the brainchild of Keith Roberts of the Young Dubliners and is geared to capitalize on the group's musical diversity, as well as its individual strengths in different markets.

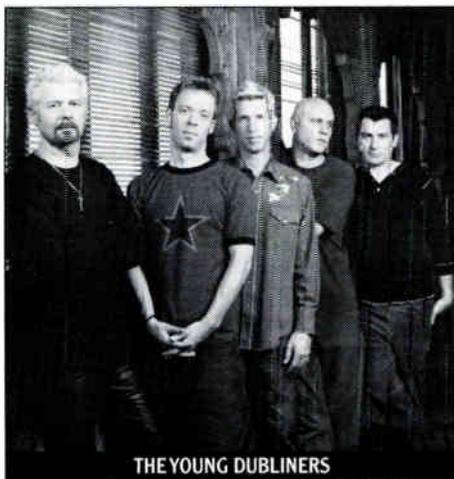
Finding successful festival tours with which to pair has proved difficult for these bands, so Roberts and principals and handlers with the other bands came up with the idea of joining forces in Uprooted. "Between the three of us, we have the country pretty well-covered with a good, solid following," Roberts says. "Although we're three similar-sounding bands, we definitely avoid repetition, because we're not three identical bands."

### NOT JUST CELTIC MUSIC

Roberts says Celtic rock has taken on so many different forms in the U.S. that even the term "Celtic rock" is not really descriptive of the genre. "[The Young Dubliners are] more modern rock/Celtic; Seven Nations has more of a Scottish sound, with bagpipes; and Great Big Sea is like Canadian Celtic, with a Newfoundland vibe. It's actually a really diverse lineup that

we thought would be of interest to all of our fans. The concept was born, and we all ran with it."

Uprooted was booked by Josh Humiston at APA (the Young Dubliners) and Adam Bauer at Fleming Tamulevich & Associates (Great Big Sea, Seven Nations). "The reception has been fabulous," Bauer says. "We're playing mostly



1,500-seat rooms, ranging from the Variety Playhouse in Atlanta to as large as the Filene Center in Vienna, Va., and the Fleet Pavilion in Boston."

Bauer says to cast Uprooted as purely a Celtic rock phenomenon would be incorrect. "Technically, we're not even looking at this as an Irish rock or Celtic rock tour," he explains. "All three bands share the same rooted influences in Irish and Celtic music, but they go far beyond that by bridging folk, mar-

itime, roots, rock, and alternative rock into their songwriting and musical stylings."

The goal is synergy, Bauer says, both musically and at the box office. "We want one plus one to equal six. Having these three acts makes it much more of an attractive show."

Roberts predicts, "Once we get a few dates under our belt and prove the power and quality of this show, we may surprise some people. All three of these bands have had minimal radio [play], yet we're packing places."

Roberts says each of the three bands average upwards of 300 dates a year. The Young Dubliners have been out with Jethro Tull for most of the spring, their third outing with Ian Anderson and company. "The Tull fans have really taken to us, and all agree that's the best time we have on tour," Roberts says, adding that that may change after Uprooted has its go. "It's going to be a long summer, and it could be the best we've ever had. This whole thing came from a good place. We're all good friends, and each band is really looking forward to this."

All three bands will tour in support of new CDs. *Absolutely* is the fourth studio album for the Young Dubliners and was released June 4 on Omtown/Higher Octave. Great Big Sea's *Sea of No Cares* was released earlier this year on Rounder, and Seven Nations will release its first album for Razor & Tie, *And Now It's Come to This*, June 25, following seven self-funded recordings that sold in excess of 150,000 units combined.

For complete itinerary, check out [billboard.com/tours](http://billboard.com/tours).

JUNE 22  
2002

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CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
HFSTIVAL: EMINEM, THE STROKES, PAPA ROACH, ALIEN ANT FARM, HOOBASTANK, SUM 41 & OTHERS	Robert F. Kennedy Memorial Stadium, Washington, D.C. May 25-26	\$3,188,718 \$39/\$30	95,983 122,144 two shows	Clear Channel Entertainment, WHFS 99.1 FM
DAVE MATTHEWS BAND, LIT	Madison Square Garden, New York May 28-29	\$1,616,284 \$43	37,706 two sellouts	Clear Channel Entertainment
EDGEFEST: NICKELBACK, DEFAULT, PAPA ROACH, LIT, COURSE OF NATURE, TRIK TURNER & OTHERS	Smirnoff Music Centre, Dallas May 31	\$680,913 \$85/\$49.50	17,847 18,700	House of Blues Concerts, The Edge
WIOQ Q CONCERT: JA RULE, SHAKIRA, VANESSA CARLTON, NO DOUBT, FABOLOUS, O-TOWN, P. DIDDY	Tweeter Center at the Waterfront, Camden, N.J. May 31	\$678,809 \$71.50/\$29.50	19,498 24,916	Clear Channel Entertainment, WIOQ Q102
BLINK-182 & GREEN DAY, SAVES THE DAY	ctnow.com Meadows Music Centre, Hartford, Conn. May 27	\$591,857 \$29	24,757 sellout	Clear Channel Entertainment
BLINK-182 & GREEN DAY, SAVES THE DAY	Tweeter Center at the Waterfront, Camden, N.J. May 28	\$582,809 \$37/\$35	17,242 25,431	Clear Channel Entertainment
BLINK-182 & GREEN DAY, SAVES THE DAY	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. May 30	\$543,690 \$40	14,091 sellout	Clear Channel Entertainment
BLINK-182 & GREEN DAY, SAVES THE DAY	Madison Square Garden, New York May 31	\$532,287 \$35.50	15,475 15,710	Clear Channel Entertainment
SAMMY HAGAR & DAVID LEE ROTH	OTE Energy Music Center, Clarkston, Mich. May 31	\$499,566 \$46.50/\$27.50	14,852 sellout	Palace Sports & Entertainment, Clear Channel Entertainment
BLINK-182 & GREEN DAY, SAVES THE DAY	Post-Gazette Pavilion at Star Lake, Burgettstown, Pa. May 25	\$455,893 \$34.50/\$32.50	15,157 23,289	Clear Channel Entertainment
ALAN JACKSON, MARTINA McBRIDE	Pepsi Arena, Albany, N.Y. June 7	\$428,853 \$47.50/\$32.50	9,365 11,331	Magic City Prods.
BROOKS & DUNN, DWIGHT YOAKAM, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEDUS T. JUDD	OTE Energy Music Center, Clarkston, Mich. June 1	\$404,367 \$46.75/\$25	12,505 15,202	Palace Sports & Entertainment, Clear Channel Entertainment
INDIGO GIRLS, DANIELLE HOWLE, K'S CHOICE	Radio City Music Hall, New York June 4-5	\$391,835 \$40/\$38/\$35	10,385 11,734 two shows one sellout	Radio City Entertainment
HAITIAN COMPAS FESTIVAL: CARIMI, TVICE, ZIN, ZENGLÉN & OTHERS	AT&T Amphitheater at Bayfront Park, Miami May 18	\$308,000 \$30/\$25/\$10	12,195 sellout	Noel and Cecibon Prods.
G3: JOE SATRIANI, STEVE VAI, JOHN PETRUCCI	Auditorio Nacional, Mexico City May 15	\$307,146 (2,948,600 pesos) \$78.13/\$15.63	9,266 sellout	OCESA Presents, CIE Events
BROOKS & DUNN, DWIGHT YOAKAM, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEDUS T. JUDD	Copps Coliseum, Hamilton, Ontario May 31	\$294,926 (\$452,507 Canadian) \$45.30/\$38.78	7,472 12,151	Clear Channel Entertainment, Moore Entertainment
ALAN JACKSON, CAROLYN DAWN JOHNSON	Verizon Wireless Amphitheater, Bonner Springs, Kan. May 30	\$286,854 \$47/\$19.50	8,449 18,000	Clear Channel Entertainment
INCUBUS, HOOBASTANK, THE WHY STORE, 3RD STRIKE	Verizon Wireless Music Center, Noblesville, Ind. May 27	\$283,450 \$25	12,742 24,185	Clear Channel Entertainment
ALAN JACKSON, CAROLYN DAWN JOHNSON	Bi-Lo Center, Greenville, S.C. June 2	\$269,281 \$42.50/\$35.50	7,003 9,673	Jack Utsick Presents
ALAN JACKSON, CAROLYN DAWN JOHNSON	UMB Bank Pavilion, Maryland Heights, Mo. May 31	\$250,539 \$45/\$19.50	9,249 21,000	Clear Channel Entertainment
SAMMY HAGAR & DAVID LEE ROTH	Blossom Music Center, Cuyahoga Falls, Ohio May 29	\$243,413 \$53/\$43/\$32/\$26	7,896 10,000	House of Blues Concerts
SCORPIONS, DEEP PURPLE, DIO	Aladdin Theatre for the Performing Arts, Las Vegas May 31	\$233,150 \$50/\$30	5,849 7,019	Clear Channel Entertainment, in-house, Jam Prods.
PRINCE	Orpheum Theatre, Vancouver May 28	\$225,092 (\$345,042 Canadian) \$97.85/\$64.58	2,475 2,680	Clear Channel Entertainment
TREY ANASTASIO	UIC Pavilion, Chicago June 6	\$219,608 \$37/\$35	6,240 8,500	MAJ Concerts
PINK, CANDY ASS	Beacon Theatre, New York May 28-29	\$208,260 \$45/\$35	5,509 5,788 two shows	Clear Channel Entertainment
KENNY CHESNEY, MONTGOMERY GENTRY, JAMIE O'NEAL	Coors Amphitheatre, Chula Vista, Calif. May 29	\$202,962 \$42.50/\$33.50/\$25	7,394 8,918	House of Blues Concerts
ELVIS COSTELLO, BILLY BOB THORNTON	Chicago Theatre, Chicago June 8	\$193,765 \$75/\$50/\$35	3,453 sellout	Jam Prods.
INCUBUS, PHANTOM PLANET	Blue Cross Arena, Rochester, N.Y. June 3	\$188,517 \$23.50	8,022 11,435	SMG, Goldenvoice
INDIGO GIRLS, K'S CHOICE	Mann Center for the Performing Arts, Philadelphia May 31	\$181,248 \$45/\$39/\$33/\$19	5,390 5,503	Jack Utsick Presents N.E.
HARRY CONNICK JR.	Toledo Zoo Amphitheatre, Toledo, Ohio May 31	\$177,203 \$49.50/\$28.50	4,647 4,675	Clear Channel Entertainment
INCUBUS, LOCAL H, PHANTOM PLANET, CUSTOM	Marcus Amphitheatre, Milwaukee May 25	\$172,331 \$30	9,229 22,334	Clear Channel Entertainment
ALANIS MORISSETTE, RES	Tweeter Center at the Waterfront, Camden, N.J. May 30	\$172,123 \$49.50/\$39.50	4,095 7,281	Clear Channel Entertainment
PRINCE	Northern Alberta Jubilee Auditorium, Edmonton, Alberta May 31	\$167,174 (\$256,496 Canadian) \$81.47/\$58.34	2,165 2,600	Clear Channel Entertainment
THE CRANBERRIES, THE KICKOVERS	Wolf Trap Farm Park, Filene Center, Vienna, Va. May 28	\$162,492 \$28/\$18	7,031 sellout	in-house
HANK WILLIAMS JR., PAT GREEN	Oak Mountain Amphitheatre, Pelham, Ala. May 31	\$158,686 \$35.50/\$7	8,650 10,554	Clear Channel Entertainment

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TOURING

# Venue Views™



by Ray Waddell

**STILL WARPED:** The eighth incarnation of the Vans' Warped tour is on track to be the biggest yet in terms of attendance and gross. A joint production of Kevin Lyman, Creative Artists Agency, and Vans, the tour began June 21 in Boise, Idaho, and concludes Aug. 18 in Detroit. The lineup includes Bad Religion, Flogging Molly, Good Charlotte, Lagwagon, Mighty Mighty Bosstones, MxPx, New Found Glory, NOFX, Reel Big Fish, the Used, Morgan Heritage, Thrice, Thursday, Something Corporate, and many others. Forty-two bands play at each show.

"The thing about Warped is there's not really a headliner," notes Mike Herrera of MxPx, a veteran of four U.S. Warped tours and two Australian ones. "The bigger bands tend to play later in the day, but everybody's set time is exactly the same."

Herrera says camaraderie on the Warped tour is strong. "It's a great time. There's a lot to do: people to meet, old friends to get reacquainted with. There's always barbecues and some kind of gambling racket going on. In 2000 we had the beer-bong olympics, and in Europe in 1998 we had the DWF: Drunk Wrestling Federation."

Herrera says one of the reasons Warped has survived is the value Warped offers to punk fans. "[Tour producers] don't spend tons of money on production; they figure the kids really just want to see a bunch of bands. It's fairly inexpensive; usually we're in a big field or parking lot. They cut costs in certain ways, and I don't mind playing a parking lot. The stage is the same, and for the kids, they just want to see tons of bands. They don't care about all that fancy stuff."



MxPx is touring in support of a new album, *Ten Years and Running* on Tooth & Nail Records. As a headliner, MxPx plays mostly 1,200- to 2,000-capacity rooms. "Our fans really like us to headline, but they'll come see us wherever we play, and they love Warped," Herrera says. "We started touring in 1995. right out of high

school, and we've been doing it ever since. The longest break we've ever had was from [last] November until now, except for a month overseas. We're really excited to get back on the road."

**CONCERT PROMOTIONS:** Clear Channel Entertainment (CCE) has announced a pair of key promotions: Dominic Roncace is now executive VP of operations-music, for CCE, and Steve Simon has been promoted to executive VP for the music division. Roncace will oversee the day-to-day operations of 135 venues, including 41 amphitheaters in the U.S. He was VP of operations for CCE's Northeast region, the highest-grossing-venue region in the division. Simon will play a lead role in developing and strengthening artist and artists' management relations. He once represented the band Boston and moved to CCE with the acquisition of Don Law Co. in 1997.

**ROUTEBOOK:** Dolly Parton will embark on a rare small-venue tour produced by House of Blues (HOB) in support of Parton's new Sugar Hill release, *Halos & Horns*. The 13-city tour, her first in a decade, begins July 10 at Irving Plaza in New York and concludes Aug. 31 at the Uptown in Kansas City, Mo.

Australian rockers the Vines launch a headlining North American tour July 10 in support of their debut album, *Highly Evolved*. Dates begin with MTV Live at the Rock and Roll Hall of Fame in Cleveland and wrap Aug. 9-10 at the Roxy Theater in Los Angeles.

The Country Music Hall of Fame and Museum has launched the Twilight Twang series, a summer run of free Friday-afternoon concerts that began with Trent Summar & the New Row Mob June 14. The 90-minute shows will be held at the museum's 2,800-square-foot terrace overlooking Nashville's Lower Broadway area. Other artists scheduled to appear include the Slow Beats (June 28), Saddle Song (July 12), the Old Crow Medicine Show (July 26), and Jamie Hartford (Aug. 2).

The Spirit of America tour heads north to Alaska, playing Fort Richardson/Elmendorf Air Force Base in Anchorage July 15 and Fort Wainwright/Eielson Air Force Base in Fairbanks July 16, both with Brenn Hill and Joni Harms. Sponsored by the Western Music Assn. and the Robert and Nina Rosenthal Foundation, the next stops on the tour are Carlisle Barracks in Carlisle, Pa., Aug. 22 and the Naval Academy in Annapolis, Md., Aug. 24, with Kacey Musgraves, Waddie Mitchell, and Don Edwards.

**CORRECTION:** The ticket range on Tom Petty's summer tour is \$22-\$57.

## ALBUMS

Edited by Michael Paoletta

### POP

#### ► OUR LADY PEACE

**Gravity**  
**PRODUCER:** Bob Rock  
**Columbia 86586**  
 Our Lady Peace (OLP) is one of those journeyman bands that never fails to connect with rock-radio listeners—and yet it hasn't garnered the massive, mega-platinum success that it deserves. *Gravity* is a giant leap forward, as the band links with producer Bob Rock (Metallica), emerging with a crisp, highly commercial collection of guitar-driven jams. The band carefully walks the tightrope between top-40 sheen ("Somewhere Out There") and arena-ready bombast ("Made of Steel"), which nicely widens its audience appeal to include youthful popsters. At a time when the rock world is crowded with more bands than there's room for on radio, it was wise for OLP to sweeten its sound enough to stand apart from the pack. Time will tell how effective a move it was.—**LF**

#### ► PAULINA RUBIO

**Border Girl**  
**PRODUCERS:** various  
**Universal 012 153 300**  
 Part sex kitten, part dance diva, Paulina Rubio—Latin music's latest crossover act—has fashioned her English-language debut more after Cher than Shakira. *Border Girl* is a party album, and Rubio comes across as the postcard-perfect party girl. There's no mix of styles here looking for pay dirt; Rubio is solidly entrenched in the dance formula, albeit a formula that boasts a wide array of elements, from the mariachi strains of "The Last Goodbye" (translated from her Spanish album) to the trip-hop-hued "Stereo." Throughout, Rubio conveys a definite sense of style that survives a few bland tracks (the single "Don't Say Goodbye" and a cover of "I Was Made for Lovin' You") and a voice that is sensually raspy but too wispy, a fact made more obvious by the excessive doubling of her vocals. Left to her own vocal devices ("Undeniable"), Rubio is more convincing and manages to leave an impression long after the party's over.—**LC**

## SPOTLIGHTS

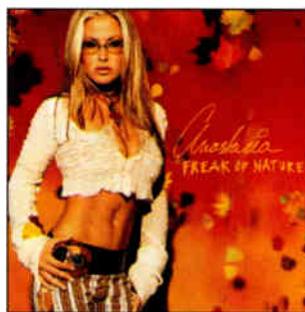


#### ★ WYCLEF JEAN

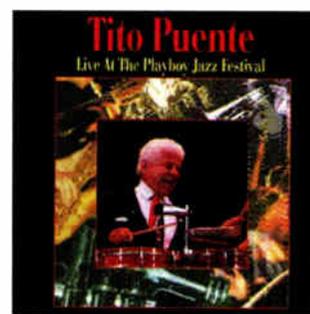
**Masquerade**  
**PRODUCER:** Wyclef Jean  
**Columbia CK 86542**  
 On his third solo album, Wyclef Jean lays bare the facts of life when it comes to surviving in the 'hood—both projects- and industry-wise. He uses as a template his own experiences dating back to his youth as a Haitian immigrant transplanted to New York. Once again, the rapper/producer colors in the word pictures ("the guitar became my muscle" from "80 Bars"; "the good life . . . you could live it too if you own your publishing," from the Four Seasons-referencing "Oh What a Night") with a mix of hip-hop, R&B, and reggae. These are unexpectedly spiced with a Far East flute (the spiritual "Peace God"), a reworking of Bob Dylan's "Knockin' on Heaven's Door," and violin (a hardcore posse title track with M.O.P.). But when Jean cuts to the core, as he does on the soul ballad "One Last Chance" (with City High's Claudette Ortiz) and "Daddy" (dedicated to the artist's late father), he really gets down to the heart of the matter.—**GM**

#### ★ ANASTACIA

**Freak of Nature**  
**PRODUCERS:** various  
**Daylight/Epic 86010**  
 Since its international release last year, *Freak of Nature*—the follow-up to 2000's *Not That Kind*—has topped numerous European charts, selling more than 3 million copies and spawning two hit singles ("Paid My Dues," "One Day in Your Life"). Without doubt, Anastacia is a major pop star everywhere in the world except in her red, white, and blue backyard. This situation may change with the sun-kissed *Freak of Nature*,



a spiky mix of pop, rock, dance, and R&B/hip-hop. The empowering lead single "One Day in Your Life," has been embraced by radio and dance-floors. While potential follow-up singles are aplenty, the label should seriously consider the sisterly "I Thought I Told You That" (featuring Faith Evans) and the soaring, heartfelt power ballad "You'll Never Be Alone." Throughout, Anastacia's soul-drenched vocals remain front and center, where they belong.—**MP**



#### ★ TITO PUENTE

**Live at the Playboy Jazz Festival**  
**PRODUCER:** John Burk  
**Playboy Jazz PBD-7504**  
 To fully grasp the exuberance that made the late Tito Puente bigger than life and stage, it helped to witness one of his live performances. Paradoxically, on this recording—featuring an all-star Latin band (pianist Hilton Ruiz, percussionist Giovanni Hidalgo, drummer Ignacio Berroa, and trumpeter Charlie Sepulveda, among others)—Puente is less mambo king and more mainstream Latin jazz artist/consummate bandleader. The gem of this recording is surely a guest appearance by seminal *conguero* Mongo Santamaria (on his own classic "Afro Blue"); Santamaria also partakes in the ensuing percussion jam "Ti-Mon-Gi." Puente and company are evocative on Freddie Hubbard's "Little Sunflower" and blistering on Duke Jordan's fast-clipped "Flight to Jordan." The disc closes with "Obsesión," which evolves into an all-out Latin jam. A decisive finale for a recording that highlights yet another facet of Puente's musicianship.—**LC**

#### ★ JORMA KAUKONEN

**Blue Country Heart**  
**PRODUCERS:** Roger Moutenot, Yves Beauvais  
**Columbia CK 86394**  
 Jorma Kaukonen, who has been dazzling finger-picking guitar fans at least since his founding stints with Jefferson Airplane and Hot Tuna, turns in a customary album on his Columbia debut. As the title suggests,

he's pickin' in the country way, nobly assisted by bluegrass heavies Sam Bush on mandolin, Jerry Douglas on dobro, and Byron House on upright bass; Bela Fleck guests on key cuts "Bread Line Blues" and "Just Because," the latter chestnut marked by his breathtaking back-and-forth banjo/dobro duel with Douglas. The rest of the set also delves into the

rural music of the 1920s and '30s, with Kaukonen's good-natured vocals riding easy on masterful rendings of vintage fare like Jimmy Davis' "Red River Blues" and Jimmie Rodgers' "Waiting for a Train." Noteworthy, too, is the disc's direct-stream digital Super Audio CD production, which serves to bring the down-home sound even more upfront.—**JB**

#### ★ AMANDA MARSHALL

**Everybody's Got a Story**  
**PRODUCERS:** Peter Asher, Billy Mann  
**Columbia 86316**  
 Marshall's third recording stands miles apart from her previous work in a variety of ways. For starters, she's tempered her signature acoustic-rock sound with refreshing elements of old-school soul, modern hip-hop, and pure pop. In doing so, she's not only revitalized her sales potential, but she's also added some much-needed zest to her sound. Cuts like the playfully sexy shuffler "Sunday Morning After" and "Double Agent," with its agile guitar work and chunky funk beats, are the things that triple-A and top-40 hits are made of. Marshall has never performed with such vigor. It's going to be hot to hear these songs come to life onstage, where the artist has always excelled. In the meantime, dig into what could prove to be (and deserves to be) one of the sleeper surprises of the summer season.—**LF**

#### ★ CATO SALSA EXPERIENCE

**A Good Tip for a Good Time**  
**PRODUCER:** Cato Salsa Experience  
**Emperor Norton 7054**  
 Retro rocker Cato Salsa Experience is the latest entry to the growing list of bands exploring the neo-garage/post-punk sound most commonly associated with the Strokes and the White Stripes. Though, truth be told, this Norwegian four-piece sounds more like current Swede sensation the Hives copping the cheeky bravado of the Jon Spencer Blues Explosion and the production aesthetics of last year's *Nuggets II* boxed set. The best practitioners of this throwback-rock genre—which has never been long on originality—manage to invigorate and, at times, transcend familiar sounds by synthesizing and recasting them in an irreverent way that gives their work the sheen of being new and somehow different. Cato Salsa, on the other hand, comes off as a cover band with good taste. Not that that's a bad thing, per se. For those who can't get enough of fuzzed-out guitars and Hammond organ riffs, *A Good Tip for a Good Time* makes for a fun listen. But many may find themselves with the nagging feeling that they've been down this road before—and not just once, but multiple times.—**BG**

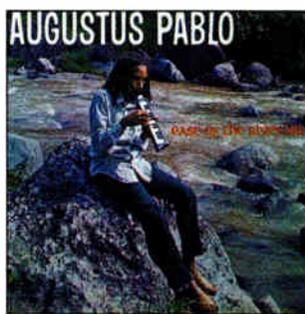
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## VITAL REISSUES

#### ★ AUGUSTUS PABLO

**East of the River Nile**  
**PRODUCER:** Augustus Pablo  
**Shanachie 45051**  
 Augustus Pablo (born Horace Swaby) passed away in May 1999, leaving behind one of the most formidable and influential bodies of work in the history of reggae; yet, he never achieved the international status of artists like Bob Marley or Peter Tosh. Well-respected by his musician peers, Pablo was a noted producer and composer and a fine keyboard/synth player, though, interestingly, he first came to the attention of reggae fans for his melodica playing. *East of the River Nile* is one of

Pablo's most famous albums; it's also one of the greatest reggae records of all time (another of Pablo's recordings, *King Tubby Meets the Rockers Uptown*, is equally important). Released in 1978 on the Message label (an imprint started by Pablo and his brother), the songs were tracked at Lee Perry's Black Ark studio. While Pablo was one of the pioneers of dub reggae, most of the songs on *East of the River Nile* are original instrumentals not created as dub versions. The title track (included here in two versions) caused a sensation in Jamaica when it was originally released. Pablo's haunting melodica track, played in a minor



key, is a great example of his much-imitated "Far East" sound. Out of print for too long, this digitally

remastered 25th anniversary edition of *East of the River Nile* offers a vivid reminder of Pablo's brilliant melodic sense and his pivotal role in reggae's artistic growth.—**PVV**

#### ★ GARY WILSON

**You Think You Really Know Me**  
**PRODUCER:** Gary Wilson  
**Motel Records 007**  
 Perhaps best known as the man who "rocks the most," according to Beck in the single "Where It's At," the eccentric and enigmatic Gary Wilson—author of curious song titles like "6.4=Make Out" and "Groovy Girls Make Love at the Beach"—has long been a cult favorite among fans of

avant rock. However, Wilson's lone album, the 1977 proto new wave classic, *You Think You Really Know Me*, has been unavailable to the public-at-large for the bulk of its existence because of limited pressings of the vanity project (which was self-produced and recorded in the basement of Wilson's parents' home). Now, though, it resurfaces for the masses to enjoy and appreciate. Remastered, with extensive liner notes and photos, *You Think You Really Know Me* showcases a wonderfully bizarre collection of stripped-down experimental synth-pop soul and off-center romantic angst that has been overlooked for far too long. For info, contact 888-755-6347.—**BG**

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

(Continued from preceding page)

## DANCE/ELECTRONIC

### ► OAKENFOLD

**Bunkka**  
**PRODUCERS: various**  
**Maverick 9-48204**  
 When high-octane album opener "Ready Steady Go" kicks off with a hard-driving beat reminiscent of the Crystal Method, you know this isn't the usual fare from trance DJ Paul Oakenfold. Following a string of dance compilations and remix work for the likes of U2 and Madonna, Oakenfold makes his debut as a recording artist with *Bunkka*, which covers vast musical territory; a different guest vocalist on each track is accompanied by a unique rhythm and musical sound. Highlights include the soaring "Southern Sun" (featuring Carla Wenner), the darkly dreamy "Hypnotised" (featuring Tiff Lacey), and the bouncy hip-hop track "Starry Eyed Surprise" (featuring Shifty Shellshock). Kudos to Oakenfold for gathering artists as diverse as rapper Ice Cube (on the hard-hitting "Get Em Up") and author Hunter S. Thompson, who adds a surreal monologue to "Nixon's Spirit." Further kudos for making such a disparate collection hang together as a cohesive, upbeat, infectious whole.—**WH**

### ★ VARIOUS ARTISTS

**Defining Tech**  
**PRODUCERS: various**  
**Orbisonic/Manifesto 47001**  
 Summer Forest is responsible for the book *Searching for the Perfect Beat: Flyer Designs of the American Rate Scene and Rise*, a documentary on the electronic music scene in New Orleans. With the release of *Defining Tech*, Summer can add record compiler/conceptualizer to her résumé, as she has assembled this ever-timely multi-artist set. Like Ministry of Sound's *This Is Tech-Pop—21st Century Electro and New Wave* and Ghostly International's *Tangent 2002: Disco Nouveau, Defining Tech* explores the synth-hued nu-electro landscape. Scene darlings Fischer-Spooner, Miss Kittin & the Hacker, Peaches, Adult, and Felix Da Housecat are very present—as are less familiar names (for some, that is) like Dexter ("I Don't Care") and Bug Orchestra ("You Don't Sleep"). Tracks like "(There Is No) Electricity" by Memory Boy (aka John Selway), "This Is It" by Mr. Velcro Fastener, and Tommie Sunshine's mix of Bis' "The End Starts Today" are body-rockin' delicious.—**MP**

## COUNTRY

### ★ TIFT MERRITT

**Bramble Rose**  
**PRODUCER: Ethan Johns**  
**Lost Highway 02303**

The *Lost Highway* debut of North Carolinian Tift Merritt marks the auspicious emergence of a major talent. Ethan Johns' understated, dead-on production provides the perfect setting for Merritt's wondrous voice, gliding effortlessly between quavering vulnerability and soaring power. The songs, recorded with her band, the Carabines, are top shelf, without exception: "Trouble Over Me" is a tender-and-tough ballad, while "Virginia, No One Can Warn You" and "Diamond Shoes" are gently loping, steel-drenched gems. Merritt shows her modern-rock colors, à la Sheryl Crow, with the biting "Neighborhood." She ventures into softer Stones territory on "Bird of Freedom"; "Sunday" and the title cut are softly swaying country blues ballads. As a songwriter, Merritt is daring, confident, and often heart-wrenching, like on the aching "Supposed to Make You Happy," and the 4 a.m. confessional feel of "Are You Still in Love With Me." A very special record by a major new artist.—**RW**

### ★ SHANNON LAWSON

**Chase the Sun**  
**PRODUCER: Mark Wright**  
**MCA Nashville 02230**

MCA newcomer Shannon Lawson impresses out of the gate, powered by notable musicianship and sturdy vocals and songwriting chops. Lawson's vigorous vocal effort saves otherwise unremarkable fare like "This Old Heart" and "Slow Down Sunrise." Far better is the manic, the Who-meets-Flatt & Scruggs title cut, the well-written and powerfully performed (if somewhat over-produced) "Goodbye on a Bad Day," the harmonious, lazy-afternoon vibe of "Dream Your Way to Me," and the wailing "Bad, Bad, Bad." Sometimes too busy, Mark Wright's production is on the mark with the soulful "Superstar," and the sultry, synth-hued "Where Would I Go" surely sounds more like Foreigner than any country song ever, not necessarily a bad thing in this case. Elsewhere, "Who's Your Daddy" is an impressive, Hammond-fueled boogie, and "Are You Happy Now" is Nashville blue-eyed soul. Shannon also wins major points for owning enough cajones to tackle Marvin Gaye's "Let's Get It On," complete with mandolin and banjo, and damn if he doesn't pull it off with jazzy flair and considerable style.—**RW**

## LATIN

### MICHELE GREENE

**Ojo de Tiburon**  
**PRODUCER: Ciro Hurtado**  
**Applesseed 1064**

Yes, that's Michele Greene as in the former *L.A. Law* actress who spent six seasons on the '80s TV hit as attorney Abby Perkins. And, yes, she's co-written and recorded a Spanish-English album, because, if truth be told, she's half Latina (her mother is Mexican-Nicaraguan). The appropriately titled *Ojo de Tiburon* (*Eye of the Shark*) will certainly open some eyes; Greene possesses a lovely, lilting soprano voice with just a hint of brine, the better to render her tunes in the tangy Spanish tongue. That said, the set's English lyrics are a tad too paint-by-numbers. Composed primarily of uncluttered, gently swaying, south-of-the-border acoustic ballads, *Ojo de Tiburon* is propelled along by hints of Latin percussion, violin, and occasionally accordion. Peruvian producer/guitarist Ciro Hurtado (a founding member of Huayacaltia) cannily shapes the proceedings to appeal equally to Anglo and Latin tastes.—**MM**

## WORLD MUSIC

### LES YEUX NOIRS

**Balamouk**  
**PRODUCERS: Georges Baux, Jean-Pierre Mader**  
**World Village/Harmonia Mundi 468008**

The inventive French sextet Les Yeux Noirs has developed a sizable following in Europe for its conflation of Eastern European Gypsy and klezmer traditions, with a hint of French-Gypsy jazz à la Django Reinhardt. (The band's name translates as "The Black Eyes," the name of a Russian Gypsy tune popularized in the '30s by Reinhardt.) Led by violinist brothers Erik and Olivier Slabak, Les Yeux Noirs offers an entertaining mix of celebratory numbers and teary laments, with a crowd-pleasing emphasis on the former. Some of the highlights on the singing, dancing *Balamouk* (Romanian for "house of the insane") include the hypnotic, *moto perpetuo* title track, the cimbalom-laced "Cioara," and the ballad "Liebkeit" (Tenderness). Although "big in France" is hardly a guarantee of stateside success, Les Yeux Noirs' new release coincides with the group's coast-to-coast summer tour of the U.S. Originally issued in 2000 by EMI Music France, *Balamouk* is newly released in the U.S. on Harmonia Mundi's World Village imprint.—**BB**

## BLUES

### ► COCO MONTOYA

**Can't Look Back**  
**PRODUCER: Jim Gaines**  
**Alligator 4885**

This is Montoya's fifth album and his first since his most successful release, *Suspicion* (2000)—a record that put Montoya's star firmly in the ascendency. Known for his emotionally charged lead guitar, that fluent, kinetic, guitar style is a key element of *Can't Look Back*, but at this point in his career, there has to be more than guitar slinger solos if he's going to continue to grow as a blues artist. There's some good R&B-based material here, and this is a wise stretch for Montoya. He has the voice and the rhythmic smarts (he is an ex-drummer) to be convincing with such tunes as "No Longer a Part of Your Dreams" and his original song "I Won't Beg." Taking this album title to heart, Montoya continues to refine what he owns while looking to increase his musical breadth.—**PVV**

## CLASSICAL

### ★ SCHOENBERG: Gurrelieder

**Karita Mattila, soprano; Anne Sofie von Otter, mezzo; Thomas Moser, tenor; Phillip Langridge, tenor; Thomas Quastoff, bass-baritone; Berlin Philharmonic Orchestra/Sir Simon Rattle**  
**PRODUCER: Stephen Johns**  
**EMI Classics 7243 5 57303 2 9**

Rather than part of the incipient 20th century's "new music," *Gurrelieder* was the young Arnold Schoenberg's grandest of goodbyes to the late Romantic age—a massive two-hour symphonic/vocal poem scored for the largest orchestra ever assembled, along with full chorus, four solo singers, and a speaker. This is tonal music at its most sumptuously complex and emotionally expansive, stretching the language of Wagner and Strauss to its outer boundaries. Despite the concomitant challenges, *Gurrelieder* has fared well on record from Leopold Stokowski to Giuseppe Sinopoli and Riccardo Chailly; this keenly anticipated version from Simon Rattle adds to the embarrassment of riches. The Berlin Philharmonic's playing is thrilling, and the vocal soloists are admirable, with Finnish soprano Karita Mattila particularly so. The recording quality is typical of EMI's current (sometimes controversial) style, possessing an incredible dynamic range—from barely audible pianissimo to roof-raising triple-forte. Let's hope we see this "hi-fi" title soon

on DVD-Audio (or, better yet, Super Audio CD).—**BB**

## JAZZ

### ► NNENNA FREELON

**Tales of Wonder**  
**PRODUCER: John Snyder**  
**Concord Records 2107**  
 Nothing beats the combination of a great singer with a great song—it's a slam-dunk every time. A definitive case in point is this collection of timeless tunes written or co-written by Stevie Wonder, paired with the distinctive vocals of Grammy Award-nominated jazz stylist Nnenna Freelon. Chosen specifically by the singer, each song reflects contemporary nuances that add new dimensions to various Wonder classics and lesser-known album cuts. For instance, under Freelon's refreshing stewardship (with assistance from such players as jazz veterans Chuck Loeb and Gerald Veasley), "Overjoyed" takes on a seductive, sultry vibe, while a slowed-down, flute- and violin-laden arrangement turns the Wonder/Smokey Robinson/Henry Cosby collaboration "Tears of a Clown" on its ear. But it's Freelon's jazz-infused renditions of "Bird of Beauty," from Wonder's 1974 album *Fulfillingness' First Finale*, and "Another Star," from 1976's *Songs in the Key of Life*, that alone are worth the price of this disc.—**GM**

### ► BILL FRISELL

**The Willies**  
**PRODUCER: Lee Townsend**  
**Nonesuch 79652**

Guitar wiz Frisell, joined by Danny Barnes (banjo, guitar) and Keith Lowe (bass), has tracked eight original songs and seven traditional tunes here, bending a few genres to suit his typically visionary purpose in the process. The music has a rootsy feel throughout, yet Frisell's approach is very much a product of his jazz head. Of course, it can be argued that jazz is essentially roots music in itself. His take on the A.P. Carter classic "Single Girl, Married Girl," for instance, retains not only the feel of the original but the sentiment as well, though the interpretation is intriguingly oblique. The trio's approach to Hudie Ledbetter's "Goodnight Irene," on the other hand, is really just fine pickin'—an exercise in a timeless artistry. *The Willies* is essentially beautifully crafted music performed by a cosmic string trio.—**PVV**

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

### JASON RINGENBERG

**All Over Creation**  
**PRODUCERS: various**  
**Yep Roc 2036**

Jason Ringenberg has hung in like a rusty fishhook for more than 20 years, mostly because he's got serious game, blending country stylings with aggressive rock both as a solo artist and frontman for cowpunk pioneers Jason & the Scorchers. His latest Yep Roc effort is more collaborative than solo, pairing Ringenberg with a wide range of artists. It's a blast, from the alien redneck barnburner "Honky Tonk Maniac From Mars" (with Hamell on Trial) and well-written rockers like "Too High to See" (with Tommy Womack) to the more



acoustic "I Dreamed My Baby Came Home" (with Kristi Rose and Fats Kaplin) and the ominous revamped

Scorchers vengeance tale "Bible and a Gun" (with Steve Earle). Ringenberg is nothing if not versatile, teaming his earnest vocals with BR549 on the Loretta Lynn classic "Don't Come Home a Drinkin' (With Lovin' on Your Mind)" and Todd Snider on the punk-pop "James Dean's Car." With George Bradford, he delivers rock's epitaph on "The Last Train to Memphis."—**RW**

### E.S.T.

**Strange Place for Snow**  
**PRODUCERS: E.S.T.**  
**Columbia 86545**

If Radiohead morphed into a jazz trio, it would sound very much like Sweden's E.S.T. (short for Esbjorn Svens-



son Trio). E.S.T. plays traditional, largely acoustic jazz that is wholly contemporary, liberally peppering its post-bop

sound (pianist Svensson is joined by double bassist Dan Berglund and drummer Magnus Ostrom) with influences including drum'n'bass, classical, and modern and classic rock. While its Columbia debut, *Somewhere Else Before*, had frenetic moments that at times referenced classic rock as much as they did classic jazz, E.S.T.'s sophomore effort focuses more on trippier influences, with liquid rhythms and hypnotic melodies that lean heavily on classically derived themes. While the music has an almost startlingly futuristic chill that could deter traditionalists, the emphasis on improvisation keeps E.S.T.'s human touch intact. Strange, indeed, and quite engaging.—**SG**

SINGLES

Edited by Chuck Taylor

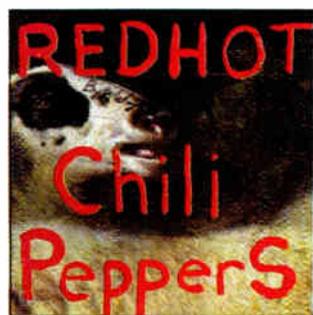
POP

**ENRIQUE IGLESIAS Don't Turn Out the Lights (3:47)**  
**PRODUCERS:** Steve Morales, Enrique Iglesias  
**WRITERS:** E. Iglesias, S. Morales, K. DioGuardi, D. Siegel  
**PUBLISHERS:** Enrique Iglesias Publishing/EMI April, ASCAP; Little Devon/K'Stuff/Merchandye Music/Warner-Tamerlane, BMI Interscope (CD promo)

On the heels of two top-10 hits from his current *Escape*—"Hero" and the title cut—pop music's current male prototype Enrique Iglesias aims to keep the momentum in high gear with the downtempo "Don't Turn Out the Lights," a curious combination of disparate elements: straight-ahead balladry, a jarringly high falsetto, and—inexplicably—a jungle call, à la "ee-ah-ee-ah-ay." Simply, it's tough to discern why this particular song was chosen as a single; if anything, with the latter two variables (and Iglesias' voice reaching much higher than is pleasant on the ears), this song tends to grate after only a few spins. It seems that for the summer season, the frisky "I Will Survive" and "One Night Stand" or even the ballad "Maybe" would have been better choices. It smells more like label politics here than targeting the best single for the artist's long-term welfare. This is a truly disappointing turn for a singer who has proven consistent in serving up the hits to radio. Top 40 needs songs like the ones Iglesias is so good at serving up, but "Don't Turn Out the Lights" leaves us in the dark.—CT

**DIANA KING Summer Breezin' (3:24)**  
**PRODUCER:** Andy Marvel  
**WRITERS:** D. King, A. Marvel, A. Roman  
**PUBLISHER:** not listed  
**DAS/Maverick (CD promo)**

The last time Diana King dented the charts was with her festive pop/dance remake of "I Say a Little Prayer" from *My Best Friend's Wedding* back in '97. She returns to her reggae-soaked roots with "Summer Breezin'," a seasonal track that capitalizes on the good fortune shone upon Shaggy a year ago with his island-splashed string of hits. The theme here is all about the good times that come with the summer breeze: "No worries cause everything's cool, no school, no rules, just jump in the pool/G-strings and jerk chicken wings, these are the things that summertime brings." King raps the verses in reggae fashion, while she sings the chorus in a smooth and easy style; a second version features a jarring rap from Bounty Killer (recently featured on No Doubt's "Hey Baby"), which does nothing but distract from the comforting mood that King sets up just fine on her own. This could be a secret-weapon record for top 40 stations as temperatures rise; it's like nothing else on the airwaves these days, and it works well to cover many of the elements that make summer the season of choice for so many. Consider this worthy refreshment.—CT



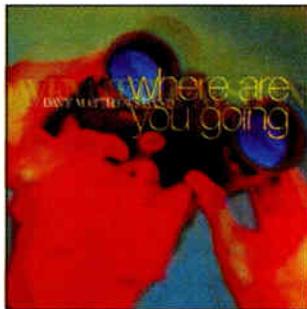
**RED HOT CHILI PEPPERS By the Way (3:36)**  
**PRODUCER:** Rick Rubin  
**WRITERS:** A. Kiedis, Flea, C. Smith, J. Frusciante  
**PUBLISHER:** Moebetoblame, BMI Warner Bros. 100908 (CD promo)

Whoa! Red Hot Chili Peppers return with their most adventurous, loosest single in years, a manic outing that chains together sweet, melodic verses with a head-banging lead to the chorus, then a pure, runaway pop hook. It's as if the band looked back at its collection of hits, then tossed the best elements of each into one eyeball-popping composition. There's also a semi-rap in the middle, accompanied by a heatwave of guitars and later, a mean, undulating bass solo, so it sounds like all the guys in the band—Anthony Kiedis, Flea, John Frusciante, and Chad Smith—got their turn in the spotlight. "By the Way" is the musical equivalent of that high school dude who wore stripes, patterns, and polka dots together and somehow managed to look cool. We like. The track is suited and ready for summer and a complete party riot for the band's widespread demographic, giving it voltage across the board at rock and pop. Look for instantaneous saturation. From the forthcoming album of the same name July 9 (see story, page 1).—CT

**KATIE CASSIDY I Think I Love You (3:22)**  
**PRODUCER:** Joel Diamond  
**WRITER:** not listed  
**PUBLISHER:** not listed  
**Artemis Records (CD promo)**  
 For those old enough to remember

**DAVE MATTHEWS BAND Where Are You Going (3:46)**  
**PRODUCER:** Stephen Harris  
**WRITERS:** D. Matthews  
**PUBLISHERS:** Colden Grey  
**RCA 60547 (CD promo)**

Dave Matthews made great strides in mainstream America with his previous "The Space Between," his first top 40 entry ever, which peaked at No. 22 on The Billboard Hot 100. As a result, his profile is set to jet all the higher with the imminent release of *Busted Stuff*, due July 16. Back home at adult top 40, it's safe to say that Dave Matthews Band has reached staple status; indeed,



"Where Are You Going" is already being gobbled up like chocolate at the radio format. The song's demeanor is typically melancholy, despite its generally positive message: "I am no hero, ah, that's for sure/But I do know one thing, where you are is where I belong." The midsection of the song features a compelling jazzy breakdown with what sounds like a clarinet solo; otherwise, fans can pretty much rely on Matthews' traditional low-key, high-brow musical musings. This track is also the first single from the Adam Sandler/Winona Ryder flick, *Mr. Deeds*, providing another boost. Looks like the summer of 2002 is going to be a memorable one for Mr. Matthews.—CT



**LINDA EDER How in the World (3:36)**  
**PRODUCERS:** David Grow, Jim Brickman  
**WRITERS:** F. Wildhorn, D. Zippel  
**PUBLISHERS:** Bronx Flash Music/WB Music/JSW Songs/In Your Ear Music, ASCAP  
**Atlantic 300843 (CD promo)**

You don't hear the word "standard" associated with much in the pop world today, but Linda Eder's "How in the World" is that rare song that could play to the masses for years to come and never lose its luster. The cast of industry veterans contributing to this latest single, from Eder's shimmering *Gold*, is hard to top in the adult-pop arena: Broadway mainstays Frank Wildhorn (Eder's husband) and co-composer David Zippel, producers Jim Brickman and David Grow, and duet partner Carl Anderson, long missing in action. Simply, this is elegant artistry, where melody flows like soft watercolors on a velvety instrumental canvas. Eder, as always, is magnificent with her glorious vocal cords tickling the clouds. In a bygone time, great pop ballads had the opportunity to reach music fans of all ages; sadly, only those who tune into AC radio are likely to find this gem. Nonetheless, Eder has found a place in the hearts of many fans who live for records that touch, bring peace, and feel good.—CT

Cassidy has chosen as her debut single a hip-hop-inflected remake of her pop's signature song, "I Think I Love You." The effort is certainly creative and parts of it are good fun, but the remake doesn't work on all

fronts. For one, young Cassidy has a sweet, youthful voice that just isn't convincing amid the contemporary, somewhat streey instrumentation. And a rap in the center of the song is simply ill-conceived—Cassidy sounds about as down with it as a peanut butter and jelly sandwich on a hotdog bun. Still, Cassidy also has the good looks to do some heart-breaking among the teen ranks—must be in the family genes—so it will be interesting to see what's next in line.—CT

ROCK

**ELVIS COSTELLO Tear Off Your Own Head (It's a Doll Revolution) (3:31)**  
**PRODUCER:** the Imposter  
**WRITER:** E. Costello  
**PUBLISHER:** Sideways Songs, adm. by BMG Music Publishing  
**Island 15515 (CD promo)**

During the past several years, Elvis Costello has taken on a number of ambitious projects, collaborating with Burt Bacharach for the pair's 1998 album *Painted From Memory* and with mezzo-soprano Anne Sofie von Otter on last year's pop-classical hybrid *For the Stars*. Costello's latest set, *When I Was Cruel*, marks Costello's return to full-fledged rock; the album is led by "Tear Off Your Own Head (It's a Doll Revolution)," a fun upbeat tune peppered with retro organs and Costello's fuzzy guitar. As the album title suggests, the master songwriter seems to be embracing the sharper, biting lyrics of his younger days, all encapsulated on this cut within the metaphor of the doll world. At 46, Costello seems revitalized by this return to rock, and this cut will be a fun touch for triple-A and the college stations that continue to embrace his music.—EA

RAP

**STYLES Good Times (4:07)**  
**PRODUCER:** Swizz Beatz  
**WRITERS:** D. Styles, K. Dean, R. Hankerson, M. McLeod, P. Sayer  
**PUBLISHER:** not listed  
**Ruff Ryders/Interscope (CD promo)**

Styles is ready for his close-up. As one-third of the Lox, the Yonkers, N.Y., native has made a name for himself with hardcore stylings over slick beats. Styles stays true to his, well, style with the lead single from his forthcoming debut, *A Gangster and a Gentleman*. Unfortunately, "Good Times" isn't an ode to the iconic '70s sitcom about an African-American family in the projects of Chicago—the Swizz Beatz-produced track doesn't even sample the show's theme song. It does, however, share the show's gritty realism. Styles has a laid-back way of turning a lyric with an intensity that rivals the most animated MCs. Mix-show radio has already picked up on the single, thanks, in part, to the hypnotic beat by Swizz Beatz; the single also appears on the producer's forthcoming *G.H.E.T.T.O. Stories* set. The timing for a Styles solo set couldn't be better. With recent appearances on Rawkus' *Soundbombing III* and in the AND1 sneakers ad campaign, it looks like Styles has plenty of good times to relish.—RH

NEW & NOTEWORTHY

**ABANDONED POOLS The Remedy (3:57)**  
**PRODUCERS:** Paul Q. Kolderie, Sean Saide, Tommy Walter  
**WRITER:** T. Walter  
**PUBLISHER:** not listed  
**Extasy Records International 48106 (CD track)**

For those expecting Abandoned Pools to sound like—yawn—every other rock band that's inundating the charts these days, "The Remedy" is a treat worth spinning your air guitar in circles for. Former Eels bassist Tommy Walter, the man behind the name, doesn't sound like Creed, doesn't resemble Linkin Park, and wouldn't even think to mimic Blink-182. That's not to say that Walter doesn't rock it hard throughout much of his debut, *Humanistic*, but



this track really capitalizes on a solid, melodic groove, with a hip-hop loop, enough guitars to fit into today's favored landscape, and vocals that

harken everything from the Beatles to missing-in-action Brit pop. Lyrically, the track is a little fuzzy; it looks like the Los Angeles-based Walter was more concerned with rhymes than any particular meaning: "Say this world is not so shallow/When you can't beg steal or borrow/Save your breath your soul is hollow/And it's all too much to swallow." Huh? In any case, "Remedy" is receiving lots of love in all the right places, with on-air exposure on VH1 and MTV and the band's warm-up spot on Lenny Kravitz's current U.S. tour. The story will start at rock radio, with plenty of potential to rub shoulders with pop. Sounds like Abandoned Pools' career is going quite swimmingly.—CT

His impact on the universe of popular music has been immense and continuous. As rich as his past has been, Brother Ray's forever movin' on.

Photo by David Blank blankphotoartifi.com

## BY DON WALLER

**R**ay Charles. Truthfully, what can we say? Maybe "Hey" (hey), "Ho" (ho) ...

The basic biographical facts are these: Born Ray Charles Robinson on Sept. 23, 1930, in Albany, Ga. Raised in Northwest Florida. Blind at age 6; orphaned at age 15. Spent eight years at a state school for the blind, where he learned to read and write music. Left school, turned professional—changing his name to avoid confusion with the late boxing great—played jazz, classical, country, gospel, pop and blues. Migrated to Seattle, scored his first hit with "Confession Blues" (credited to the Maxin Trio) in 1949. Hasn't looked back.

He's placed discs on the Billboard charts in six consecutive decades. He's the only artist to have a top-10 Billboard hit in five different musical categories. His 1954 fusion of gospel and blues, "I've Got a Woman," changed the worlds of R&B and rock and pop music forever.

You could write a book about his accomplishments. In fact, he already did (*Brother Ray*, co-written with David Ritz), but that autobiography came out in 1978. Since then, Charles' rendition of "Georgia on My Mind" has been adopted as the titular state's official song, with the tune's ailing composer Hoagy Carmichael listening in to Charles' inaugural performance via satellite phone hook-up. He's been awarded everything from a star on the Hollywood Walk of Fame (1981) to Kennedy Center honors (1986) to a National Medal of the Arts (1993) and the Helen Keller Personal Award from the American Foundation for the Blind (1994).

Charles has also received four honorary doctorates (from Wilberforce University, Occidental College, Albany State University and the University of South Florida), starred in his own biopic (1964's Paul Henreid-directed *Ballad in Blue*) and is a member of nine separate Halls of Fame, including the NAACP and the Songwriters.

### SEVEN MILLION-PLAY SONGS

After all, he's written nearly 200 songs, seven of which have reached BMI's million-play status: "Baby, Let Me Hold Your Hand" (covered by Mose Allison), "Come Back Baby," "A Fool for You," "Hallelujah, I Love Her So" (covered by Peggy Lee and Jimmy McGriff), "I've Got a Woman" (covered by Elvis Presley and Jimmy Smith), "This Little Girl of Mine" and "What'd I Say" (covered by just about everybody). And that doesn't even take into account "Leave My Woman Alone" (covered by the Ever-

*Continued on page 24*



# RAY CHARLES

## SIX DECADES OF HITS

A B I L L B O A R D A N N I V E R S A R Y S U P P L E M E N T

# Ray Charles

## THE BILLBOARD INTERVIEW

“Soul is when you are able to convey the meaning of a song and make people feel it, make them think, ‘Oh Ray, you must have had that experience because there’s no way you could have sung that song unless it happened to you.’ Then you know you’re getting through.”

BY GAIL MITCHELL

“Goin’ to see Ray Charles!” Fans first began chanting those words in the ’50s. Six decades later, they’re still chanting that same mantra. Averaging 225 tour dates a year, the legendary artist and savvy businessman—aka Brother Ray and the Genius—is still spreading his musical magic with energy and enthusiasm that belie a man approaching his 72nd birthday. Between live performances (including headlining the first music concert at the 2000-year-old Roman Colosseum), Charles is busy promoting his first new studio album in six years. In addition, his work appears on the soundtrack to this month’s theatrical release *Divine Secrets of the Ya-Ya Sisterhood*, while his favorite songs (by Nat “King” Cole, Aretha Franklin and others) comprise a new edition of the Artist’s Choice series, produced by Starbucks Coffee Company’s Hear Music division. *Billboard* caught up with an on-the-move Charles at the studio/office location he built in 1960, on Los Angeles’ West Washington Boulevard.

**What three songs would you say epitomize the essence of Ray Charles?**

Oh my God, I can’t really answer that because I do jazz, blues, country-and-western, love songs, all different types of music. I guess what you would have to do is take something from one of my jazz albums, like *Genius + Soul = Jazz*, then take a country-and-western thing, something that I’ve done with Willie Nelson, Johnny Cash or Ricky Skaggs. You could then pick an album where I did some blues.

I’ve been recording since 1949. Plus, I’ve made a lot of music that wasn’t hits, but I loved the music in itself. So that’s my thing, just make good music. If it turns out to be a hit, so be it. But that’s not the point; the point is to make the music good because it’s going to live on long after you’re dead. That’s what I strive for: to do the best I can in my recordings, as well as in my live performances.

**What is it about a song that first hits you and makes you decide to record it?**

I start with the lyrics. The song has to say something. It should be a story a lot of people will identify with. Like with “I Can’t Stop Loving You.” Just that phrase alone, a lot of people identify with that. “Hit the Road Jack” and

“Busted” are also universal. So I try to pick songs that fit a lot of people. It’s just like with a script. An actor wants to see if the script is talking to him, if it’s telling him something. It’s the same thing with lyrics.

**What’s your definition of soul?**

Soul is when you are able to convey the meaning of a song and make people feel it, make them think, “Oh Ray, you must have had that experience because there’s no way you could have sung that song unless it happened to you.” Then you know you’re getting through. The song may have nothing at all to do with you, but you know how to put yourself into the mood just like an actor knows how to put himself into the part he’s playing. You become that part. And that’s what you do with a song; at least that’s what I try to do. I try to become what the writer is talking about and put my feeling into it. That’s what a song should do—give people something they can react to. If you’re able to really make what you’re doing believable, then that’s soul.

**Several people had a major impact on your career. Let’s throw a few names around, beginning with [blues singer and Charles’ idol] Percy Mayfield, who wrote your 1961 No. 1, “Hit the Road Jack.”**

We were very, very close. As a writer, he knew the kind of stuff that I would go for. It’s important to have a writer who knows the person that he’s dealing with and what that person likes. He did a lot of writing for me. Percy was a wonderful man, and I really loved him a lot.

**Ashford & Simpson [who wrote Charles’ 1966 No. 1 “Let’s Go Get Stoned”].**

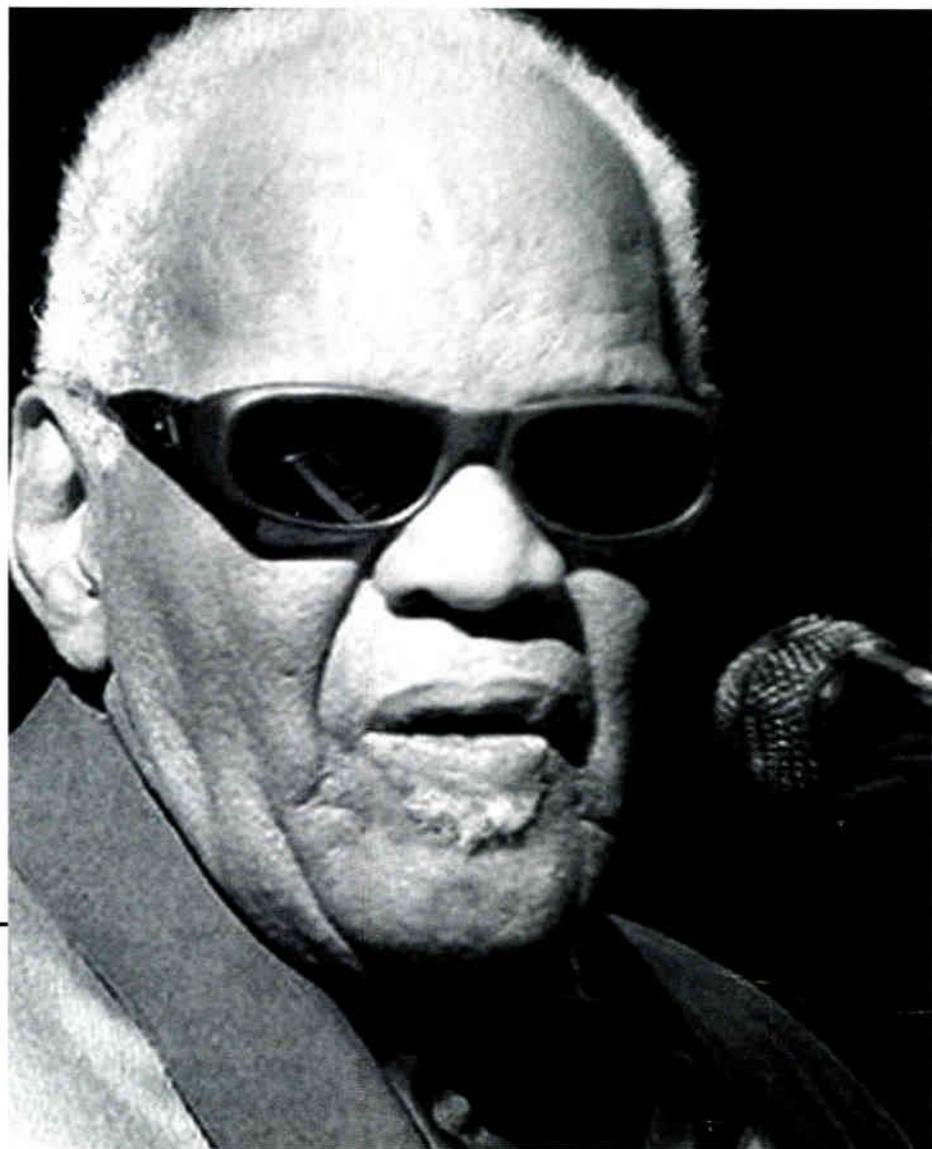
They’re fun people, you know [laughs]. Very good writers.

**Blues singer Guitar Slim [on whose 1953 session Charles worked as pianist/arranger].**

Yeah, he was from New Orleans and had a big hit called “The Things That I Used to Do.” I was down there in New Orleans starving and trying to make it. But the people in New Orleans were always good to me.

**Sid Feller [Charles’ longtime producer and frequent arranger].**

That’s my angel. He wrote music for me for a long time and knew exactly what I wanted and how I wanted it. We’d



sit down at the piano, I’d sort of play a song, sing a little, tell him basically what I thought I might do, and that’s all I’d have to do. And his arrangements never got in the way. In other words, he wasn’t trying to promote himself; he was promoting me. He knew how to make me sound good.

Sometimes, you have arrangers who have so much going on underneath you that they miss the mark. Whereas with Sid, he knew exactly how to make them strings cry. We met at ABC Records. They asked him at the time to be my A&R guy. When I was getting ready to do my first country-and-western album, I had him send me about 250 tapes of different songs. We wound up with two big hit albums.

**Quincy Jones.**

We’ve been buddies since we were kids. So there ain’t nothing I can say about Quincy except that if I got a dime, he’s got a nickel if he wants it. That’s how close we are.

**Willie Nelson.**

That’s my chess partner. He swears I turn off the lights on him [laughs]. There are no airs about him, you know what I mean? I like people like that, who have no pretenses. What you see is what it is, whether you like it or not; that’s the way it is. He’s a real sweet man.

[Longtime manager] **Joe Adams.**

Not only is he a close friend—we’ve been together for 45 years or something like that—he’s also an extraordinary businessman. I feel very comfortable with him because, when it comes to business, he’s just the opposite of me. People are always saying, “Oh, Ray Charles, he’s so nice, he’s such a wonderful man. But that Joe Adams, he’s a son of a bitch!” But that’s OK, he don’t mind that. His thing is “Get the job done.” You need a buffer like that, somebody who really knows what the hell they’re doin’ and don’t mind doin’ it. Joe and I are very different from each other, but he knows me and I know him, and that’s what counts.

Joe’s been with me all these years, and we’ve never ever had a contract. When he started working for me back in

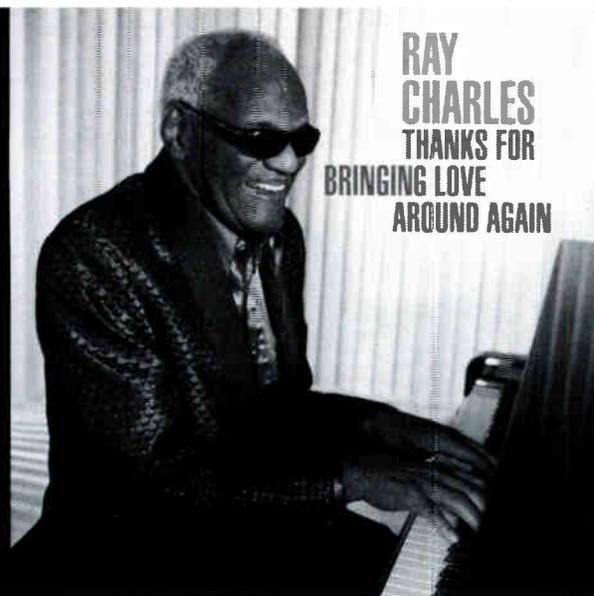
*Continued on page 28*

**RAY  
CHARLES...**  
THANKS FOR  
BRINGING LOVE  
AROUND AGAIN.

**WE LOVE YOU!**

**RAY CHARLES ENTERPRISES, INC.**

Buddy, Carl, Damian, Jack, Natasha,  
Raymond, Valerie, Robert, Vernon, Yulonda.



First new studio CD in 6 years.

First release on CrossOver Records

“Thanks for bringing love around again!”

**ALBUM IN STORES NOW**

**CrossOver Records**  
Carolyn B. Baker, GM



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**MOVIN' ON**

*Continued from page 21*

ly Brothers and Dave Edmunds) or "I Believe to My Soul" (covered by artists as diverse as Donny Hathaway, Van Morrison, Humble Pie and the MC5.)

His songs also have inspired covers by Harry Belafonte, Bobby Darin, Billy Joel, Elton John, Leon Russell, Eddie Cochran, B.B. King and Dr. John, among many.

He's won 15 Grammys—most recently for his 1997 duet with Chaka Khan on "I'll Be Good to You"—as well as NARAS' Lifetime Achievement Award. His versions of "Georgia on My Mind," "I've Got a Woman" and "What'd I Say" are Grammy Hall of Fame discs too.

**ANGELS AND SPIRITS**

Aside from his own records, Charles' credits stretch from playing piano and arranging Guitar Slim's 1954 million-selling blues classic, "The Things I Used to Do," duetting with Aretha Franklin on her 1971 live recording of "Spirit in the Dark (Reprise),"

joining the chorus of superstars on the 1985 charity disc "We Are the World" and an impromptu performance of "Angels Watching Over Me" at Sam Cooke's 1964 funeral that anyone who was there is still talking about.

But fellow artists have been talking about Charles' vast talents for years. While Frank Sinatra famously called him "the only genius in the business" and bluesman B.B. King has exclaimed that Charles "belongs in the same category as Charlie Parker," Van Morrison—one of Charles' many younger white acolytes—has said that "Ray Charles got me motivated." In the colorful words of Etta James, "Ray's shit hit me hard and early."

And the encomiums just keep on comin' ... from New Orleans songwriter/producer/pianist Allen Toussaint ("I liked Professor Longhair, Lloyd Glenn, Albert Ammons and, of course, Ray Charles") and Smokey Robinson (who fondly recalls Charles whipping up an ad hoc arrangement of "Bad Girl" so the Miracles could make a proper Apollo Theatre debut) to U2 front man Bono, who's noted that "Soul music is about abandonment... Aretha Franklin, James Brown, Ray Charles."

The late Marvin Gaye once underscored another aspect of Charles' artistic appeal: "Ray Charles reminded us of where we came from. Of course, his early hits, like 'I've Got a Woman,' were all church. I liked the sweat in his voice, and I liked his raw soul. We all idolized him—me, Smokey, Stevie [Wonder], Berry [Gordy]."

**MESSIN' WITH REVOLUTION**

Charles began his recording career as an urbane West Coast bluesman, very much in the vein of the early Nat

"King" Cole or Charles Brown. When he joined Atlantic Records in 1952, he quickly segued into jump blues with "It Should've Been Me" and label co-founder Ahmet Ertegun's pseudonymous composition, "Mess Around," before his landmark "I've Got a Woman" session fired one of the first shots in the forthcoming soul revolution.

Not everyone who heard that last disc was so enthusiastic. As bluesman Big Bill Broonzy legendarily remarked, "He's mixing the blues with spirituals. That's wrong. He's got a good voice, but it's church music. He should be singin' in church."

Charles was predictably undeterred by any such criticism and continued to rack up hit after hit ("A Fool for You," "Drown in My Own Tears," "Hallelujah I Love Her So," "Lonely Avenue," "(Night Time Is) the Right Time," among others) in this new gospel-blues style, culminating in the orgiastic "What'd I Say."

Emboldened by his string of chart successes, Charles took his music in ever more eclectic directions, recording the *Soul Brothers* album with the Modern Jazz Quartet vibraphonist Milt Jackson in 1958. That same year, Charles performed at the Newport Jazz Festival with a band that included future jazz sax luminaries David "Fathead" Newman and Hank Crawford. About that time, Charles also made his first foray into country-and-western, covering Hank Snow's 1951 hit "I'm Movin' On." This would prove prophetic, but no less than Charles' 1959 album, *The Genius of Ray Charles*. One side of the disc was devoted to standards such as Johnny Mercer & Harold Arlen's "Come Rain or Come Shine," with string arrangements by Ralph Burns. The other found Charles fronting a big band comprised mainly of Count Basie sidemen,

with arrangements provided in part by a young Quincy Jones, whom Charles had known from their days in Seattle.

Shortly thereafter, Charles moved to ABC-Paramount Records in a lucrative arrangement that allowed him to own his own master recordings. Here he continued to wax tough R&B, often from the pens of veteran bluesman Percy Mayfield ("Hit the Road Jack") and a young Nick Ashford & Valerie Simpson & Josephine Armsted ("Let's Go Get Stoned"), equal parts grits 'n' polish standards ("Georgia on My Mind") and smoldering jazz (an LP of duets with Betty Carter, as well as the 1961 *Genius + Soul = Jazz* album, where Charles framed his Hammond B-3 organ chops with big-band arrangements).

**COMBUSTIBLE COUNTRY**

In 1962, Charles recorded *Modern Sounds in Country and Western Music*, all lush strings and heavenly choirs with his raw, combustible vocal stylings servicing such erstwhile

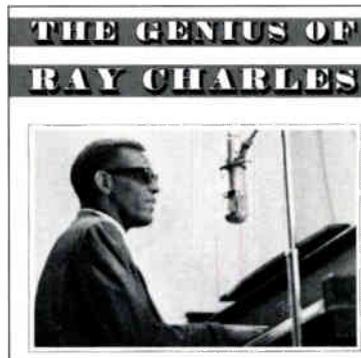
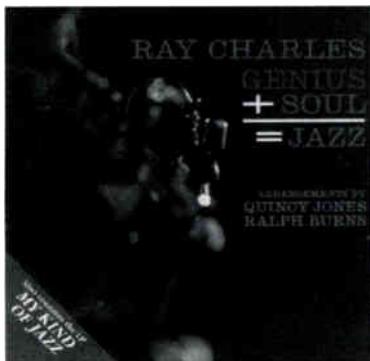
"Ray Charles came up with this notion of putting the devil's words to the songs of the Lord, and it was an instant hit," is legendary record producer/executive Jerry Wexler's explanation for the seismic success of "I've Got a Woman."

"I can't really say that I made any contributions whatsoever," elaborates Wexler, who, along with Ahmet Ertegun, was the session's nominal co-producer. "I was green as grass, and Ray was already this accomplished, genius musician. It was more like presiding over a happening starring Ray Charles. As my friend, writer Stanley Booth, has said, 'All Ahmet and Jerry had to do at those sessions was turn on the lights, and Ray didn't even need that.'"

"I learned more from Ray Charles about what goes into a phonograph record than from anyone," Wexler continues, noting that his playing tambourine on Charles' recording of "Ain't That Love" remains one of his proudest studio experiences. "We were using outside studios with a big band, and there was this tambourine intro. These church ladies were there, but they weren't getting it. So I picked up the tambourine and started playing it. Ray asked, 'Who's that?' I said, 'It's Wexler.' He said, 'Keep doing that,' and he kicked off the track. It wasn't just two and four. It was a two-bar lick with all these breaks and stops, and I was just sweating it the whole time. I didn't want to be the guy who blew the take at a Ray Charles session!"

On the jazz tip, Wexler feels the most overlooked aspect of Charles' talent is "his brilliance as a jazz pianist. Ray is a be-boppin' motherfucker! He not only can play like Nat 'King' Cole; he can play like Bud Powell—fantastic versions of standards at lightning speed—but he hasn't done much recording in that milieu."

—D.W.



country chartbusters as Don Gibson's "I Can't Stop Loving You" and Ted Daffan's "Born to Lose."

The album sold a million copies, spending 14 weeks in the No. 1 spot on the Billboard pop chart. Aside from securing Charles' place firmly in the pop mainstream, this typically idiosyncratic career move established him as a singer who could provide a singular interpretation to any text—which he spent most of the next 40 years of his career proving.

He's covered "America the Beautiful" alongside Stevie Wonder's "Living for the City"; Leon Russell's "A Song for You," as well as Paul Simon's "Still Crazy After All These Years"; songs written by Lennon & McCartney, Melanie and Tony Joe White; themes for *The Cincinnati Kid* and *In the Heat of the Night* films. His 1984 duet with Willie Nelson on Troy Seals & Eddie Setser's "Seven Spanish Angels" topped the Billboard country charts. All this is documented superbly on *Genius & Soul*, a five-CD boxed set issued by Rhino Records in 1997.

Charles also set up his own labels. First came Tangerine (it's his favorite fruit), which ultimately became CrossOver. Along the way, he continued to inspire innumerable vocalists. Not just Stevie Wonder and Aretha Franklin, but Ronnie Milsap, Eric Burdon of the Animals, the young Steve Winwood, Joe Cocker, the Righteous Brothers, the Rascals, even Leonard Cohen.

**HELP WITH HEARING**

In 1987, after an episode in which he feared he'd lost his hearing—a rather important sense for a blind person—he established the Ray Charles Robinson Foundation, which aids needy children with hearing disabilities, kicking things off with a \$250,000 donation. Taking advantage of a newly developed hearing-implant procedure, the foundation funds from four to six of these operations per year.

Most recently, Charles returned from a six-year recording hiatus with *Thanks for Bringing Love Around Again*, issued on his own CrossOver Records label. So begins his seventh decade of artistic accomplishment... ■

Mr. Charles -

Congratulations! Thank You!  
I Can't Stop Loving You!

- Uncle Tony

**We applaud the charismatic Mr. Ray Charles, the great musician and humanitarian, who, working with us has helped instrumentally to give the miraculous gift of hearing to many worthy individuals.**



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**With respect, love, admiration and gratitude from your fans and friends at the Ear International Foundation and the Pulee Ear Clinic.**

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With more than 100 albums and 50 years in the music business under his belt, it's pretty safe to assume that Ray Charles knows a thing or two about the music business. So it makes sense that the musical legend would want to launch his own imprint—CrossOver Records.

First launched in the 1970s as a Decca Records imprint, CrossOver finally resurfaced this year with former Warner Bros. executive Carolyn Baker serving as its GM. "I had worked with Ray at Warner Bros. and actually first met him in the '70s, when I booked talent for the *Dinah* [Shore] show," says Baker. "After I left Warners, I started working with some independent labels, and we talked, and I said, 'Sir, you've got this label ...' and he said, 'That's what I want to do. I've got this music.' I said, 'I know how to do this. We should put it out independently. You won't have all the overhead of a major, and your dollar return on what you sell is much better. I think it's the only way to go now,' and he agreed. Thus, here is CrossOver Records and his first studio album in six years."

Helping a new independent label, Baker knew she would need help and turned to an old friend. "I called the Innate Group, which is run by Eddie Gilreath and Joey Quarles," Baker explains. "They handle sales, pro-



motion and marketing for small labels. Eddie and his team made a deal with the Welk company for distribution.

"Ray wanted to follow a different path, other than the traditional road, which was going to a major label and allowing them to record the album with him and then give the project to them and allow them to then be in total control of what takes place," says Innate Music president Gilreath. "I think Ray, after all this time of being in the business, decided that he'd rather put his destiny in his own hands. When Carolyn mentioned Ray to me and what he wanted to do, I couldn't wait to spend some time with the man and start working on the project."

For the Welk Music Group—which serves as home to the Vanguard, Sugar Hill and Ranwood labels—the opportunity to work with Charles just made sense. "We do our own distribution, so we have that outlet to take on specific artists that have name value and



With CrossOver GM Carolyn Baker

fit them into our system," says Welk president Kevin Welk. "It came up that Ray was looking for a situation where the company was well-financed and they actually work records and pay attention. When Eddie called, it was just a natural fit for us."

The first release from CrossOver is, appropriately, Charles' latest set, *Thanks for Bringing Love Around Again*. "He goes on the road, he comes home and he goes into the studio and he does music," Baker says of Charles' tireless work ethic. "He and Billy Osborne, who wrote almost everything on this album, are always recording—that's what they do. So I'm sure the next record is almost ready."

"Ray Charles is a national treasure," Gilreath explains. "The fact that we have him with us to go out and talk to anyone about what we would like to do becomes a joy, because, when we go out and speak to people at retail or radio, you say 'Ray Charles,' and everyone raises an eyebrow. They want to know what he has out now, what he's doing and how they can be involved."

With *Thanks for Bringing Love Around Again* already in stores, CrossOver Records is now looking toward the future. "This is our experiment," says Baker. "I said I could do this, so Mr. Charles wants to see [if I can]. Honestly, in pre-sales, we're doing fabulously well. I'm sure we'll be looking to sign some other acts down the line." ■



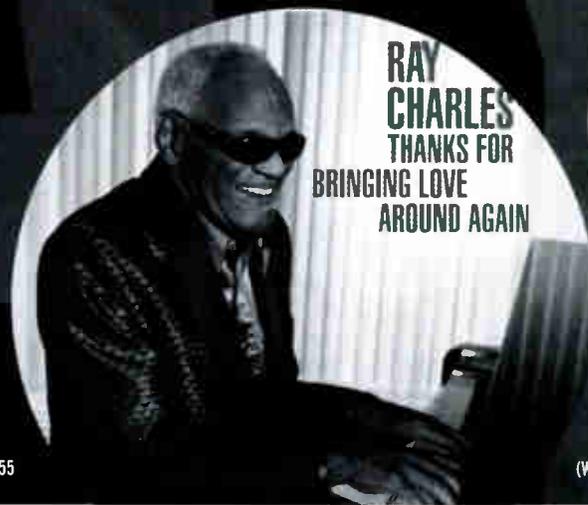
Dear Friend Ray Charles,

Your contribution to Atlantic Records' history will never die, nor will the genius with which you created that treasury of music.

All of Atlantic's staff and artists past and present join me in congratulating you on your 50th anniversary.

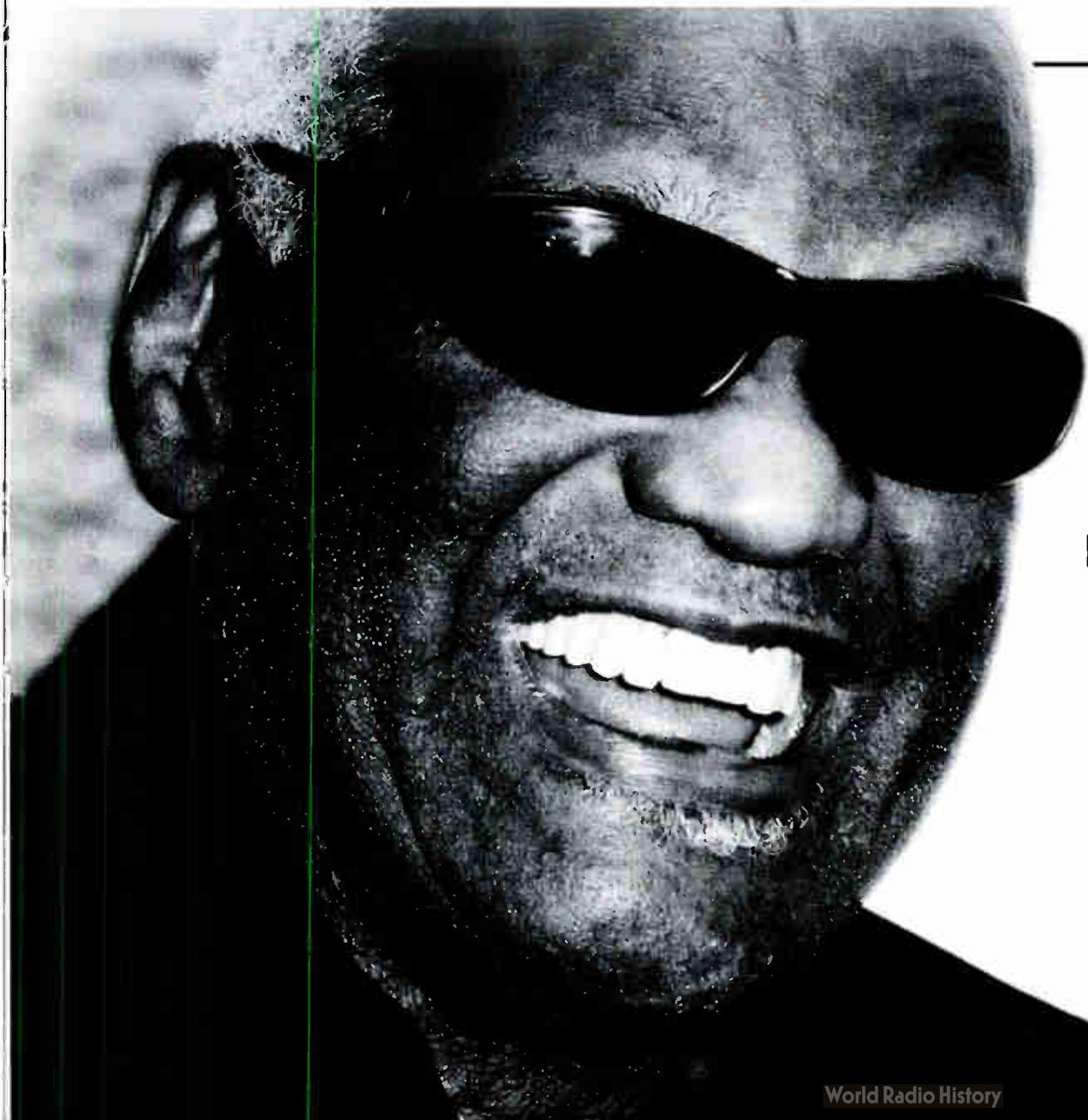
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Ahmet Ertegun

THANKS FOR BRINGING LOVE AROUND AGAIN  
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continuous success.

You truly are a genius!  
From your friends and fans at  
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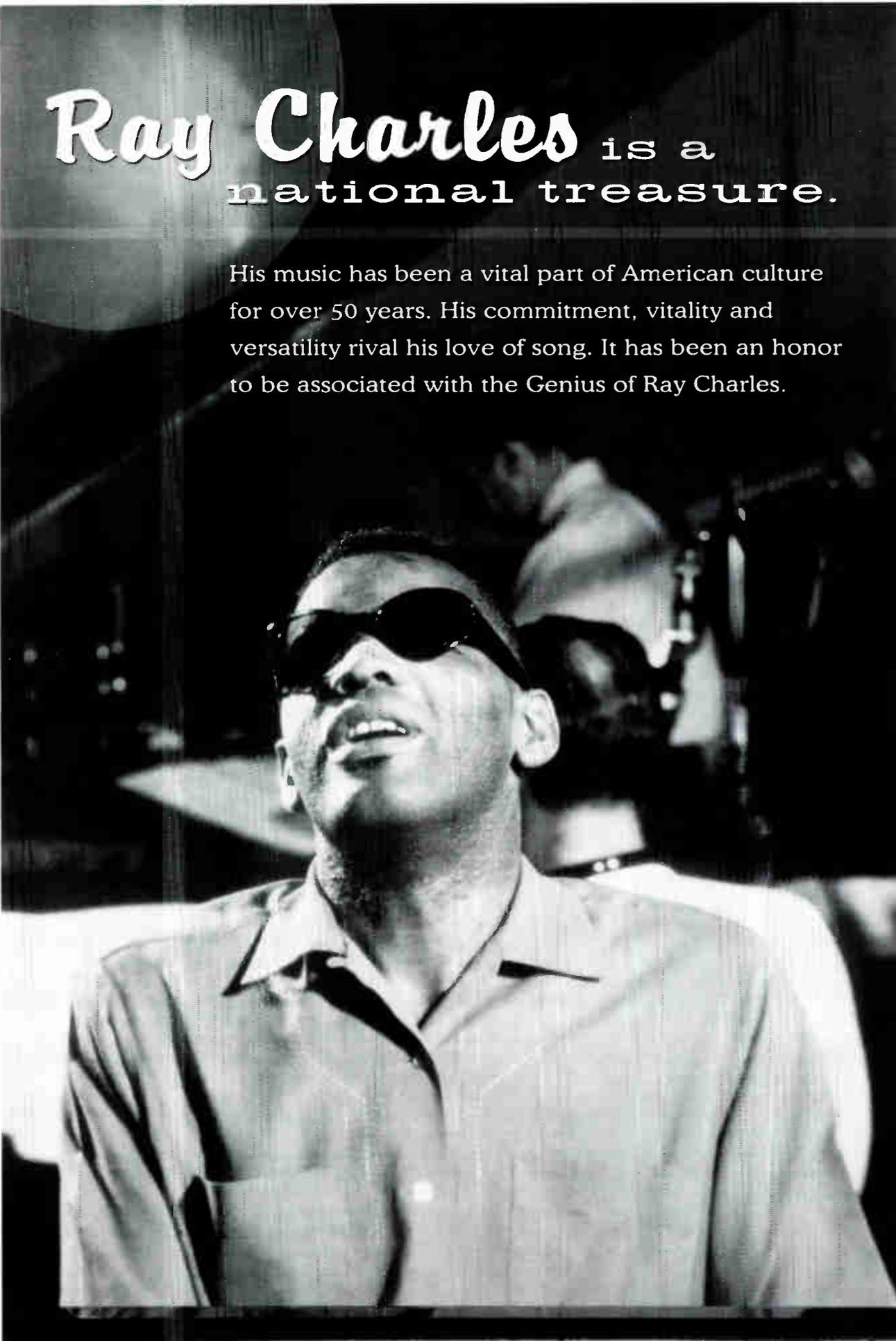
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# Ray Charles is a national treasure.

His music has been a vital part of American culture for over 50 years. His commitment, vitality and versatility rival his love of song. It has been an honor to be associated with the Genius of Ray Charles.



Congratulations Brother Ray,  
on a remarkable career.

RHINO

It's not possible to thank Ray Charles enough for making this World a better place to listen in. Ray Charles, you are the Michelangelo of music, and may you live forever; for I prefer a World with you in it.

—Phil Spector

## BILLBOARD INTERVIEW

Continued from page 22

1959 or somewhere back in there, from that day until now, I've told him what I would do, and he's said OK, and that's the end of it. When I first met him, he was a DJ... one of the biggest things in Los Angeles when I first came here. I was putting out a record, so, naturally, the record company wanted to make sure that Joe Adams played it.

[Writer/producer] **Billy Osborne [who penned many of the tunes on Charles' newest album].**

He's an extraordinary writer, the type of a man who, if he brings me something and I'm like "No man, you know, this isn't it," he doesn't get mad. He'll just say, "OK, I'll write something else." He doesn't take things personally. He knows I know what I want and stays very close to what I like. Each writer has to be in tune with each type of animal he's dealing with. You can't write for everybody the same way.

**Was there a master plan to your career or did things just happen?**

When you start out with zero, all you have is a dream. My career is like a ladder: a rung at a time. It's not like I was making \$20 one night and the next night making \$20,000. It was a slow process. Matter of fact, when I started out, I didn't know you could get royalties for writing songs. If somebody liked my song, I'd be like "Oh, you like it? Here, you can have it." I was so happy somebody liked my music that I'd just give it to 'em for free. And, naturally, nobody's gonna tell you.

But I've gone forward, I've learned. And I was very fortunate to be around some extraordinary musicians—that's one thing you don't see nowadays. When I was coming up, there was always somebody around to kick your behind. We used to sit in with guys who could really play. If you wasn't cuttin' it, you wouldn't get in to play. It was tough, but you learned.

I've always been a very shy person, but I'd get around these guys who could play the hell out of the piano. I wouldn't ask too many questions, but every once in a while I'd ask something just to let them know I was interested. And they would teach me. I don't see that today. All I see are people learning how to play maybe two or three chords, turning up the amplifier as loud as they can, and that's it. And I hate sampling, because that shows you people don't even take the time to think, you know? Why do I need to sample? I've got a brain, I can think of my own music. I don't need to go and steal your two bars to make a hit with it.

**Besides "I've Got a Woman" and other early tunes, why didn't you write more songs yourself?**

When I was coming up, I used to write. But, you see, I was never a writer. I wrote out of necessity. Atlantic was sending out a lot of demos, and I didn't like them. I said, "Well, I gotta record something." So I started writing songs myself. They turned out to be successful, so people think I'm a writer.

The reason I say I'm not a writer is because I'm one of these kinds of people for whom it will take three days to write a song. I'll write something and say, "Oh, I don't like that" and tear it up. "I don't like that." Tear it up. The good writers that I see sit down and write a song in five minutes. I know how to write, but my thing is playing the piano and singing. I've written a lot of stuff, but that was in the early part of my career. I may write something now just to prove to myself that I can do it, just to challenge myself.

The one thing I do do is engineer my music. I have my

Continued on page 30

**WILLIAM MORRIS CONGRATULATES  
OUR FRIEND AND CLIENT**

# Ray Charles



**ON 6 DECADES  
OF HITS**



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TALENT AND LITERARY AGENCY

**Thank You**  
**Ray**  
**For The Years Of**  
**Brilliant Music And**  
**Inspiration To The**  
**World**  
**Steve Winwood**

**We Love You Ray!**

*George Wein and the staff of Festival Productions, Inc.*

RAY CHARLES

**BILLBOARD INTERVIEW**

*Continued from page 30*

is going. I don't do a lot of anything. It depends on what I feel like at the time. But I'm crazy about jazz. I love it because you've got to think to play it. You can't sit there and play with the same notes on every chorus. You've got to play something different each time it goes around. That's the difference between jazz and classical. With jazz, you've really got to think and improvise, but it's got to come from you. It doesn't come from anybody else.

**Outside of music, you're very involved in charitable endeavors, especially the 15-year-old Ray Charles Foundation for Hearing, which funds various research projects on behalf of hearing-impaired young people.**

You know, I can't be Helen Keller. I have to protect my ears. Because they have a lot of programs for sighted people, I thought it would be nice to help kids who've never heard anything in their lives. It's so rewarding to see kids who've never heard anything—they can't hear a door slamming, what a bell sounds like or a horn, nothing. Things we take for granted.

They have to learn everything from scratch. So, when they begin to hear, we have to explain to them what these noises are. After about two years, we send the kids to voice therapy because they have to learn how to speak. It's so wonderful and rewarding when you see a 5- or 6-year-old kid who has gone through [the program]. I'm very much into that.

**You've also teamed with Bally Gaming Systems on the first slot machines for the visually impaired.**

A friend of mine was talking one night and asked, "What do you think if I could get something going with slot machines that blind people can operate?" I said that would be a great idea if he could pull it off. Well, he got it done, and the prototypes of the slot machines are really wonderful. They use [Braille] buttons and audio assists/cues. If you want change or you want the machine to pick a number—whatever you want it to do, you just push a button, and it will tell you what's happening. The machines also play songs like "America the Beautiful" or "Hit the Road Jack." The machines now just have to be OK'ed by the gambling commission.

**It was recently announced that Jamie Foxx is going to portray you in a movie based on your life. Do you agree with that casting choice?**

Well, I think he's a very good actor. What I like about him playing the part is that he's a musician too. And, of course, being a musician, he knows how to move and put himself into the music like I do. From what they tell me, he also has a lot of my mannerisms. So I think he's a wonderful choice.

**Is he actually going to sing, or will he lip-synch to your vocals?**

I really wish I could answer, but, unfortunately, I don't know how exactly they're going to do that. I have no idea at this point.

**How would you assess the role you've played in the evolution of R&B and music history in general?**

That's a question you're going to have to ask somebody else [laughs]. I don't analyze myself that way. I just do what I do. I love music; it's been my life. Just like breathing. It's been a part of me ever since I was 3 years old. The strange thing is: nobody in my family was into music, and none of my offspring plays music. Everyone can dance a little, but that's about it.

**What one thing would people be surprised to learn about you?**

I don't know. Like I said, I don't analyze myself that way. I really don't. All I know is my fans are still with me. I can still go on the road and draw 25,000-30,000 people. Just me; nobody else up there but me. People have been with me many years, suffered with me through my ups and downs. But they've stuck with me, and they still stick with me. And my brain is still active. I just feel, well, very fortunate. ■

**WILLIAM MORRIS CONGRATULATES  
OUR FRIEND AND CLIENT**

# Ray Charles



**ON 6 DECADES  
OF HITS**



**WILLIAM MORRIS AGENCY**  
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TALENT AND LITERARY AGENCY

World Radio History

**BILLBOARD INTERVIEW**

*Continued from page 28*

own recording studio, so everything you hear comes from there. So, if you don't like the sound of my music, blame me. People come in and see my board and the lights, asking, "How does he see all that?" Everyone thinks you've got to see to do anything. I just have to hear the music. If I hear distortion, then I back the slide up until I don't hear it. I don't care what you do as long as you remember one thing: How does it sound? Because people aren't looking at music, they're listening to it.

**Would you call yourself a perfectionist?**

Yeah. I'm one of those people who thinks it's always important to be the best that you can be. Like my mom always said, "If you shine shoes, try to be the best shoeshine boy in town." I believe that. So I hire good musicians, and, when I hire them, I know how good they are. So I expect to get from them what I know they can do. So when they sometimes get a little tardy, I let them know: "Hey man, I know what you doin', and you know I know you ain't doin' shit." And I just tell 'em that. Ain't nobody mad; nothin' like that. Take good basketball players. Sometimes they get a little relaxed, and the coach has to say, "C'mon now, me and you tonight, don't go that way."

**What's changed about the music industry that you wish hadn't?**

If you look at life, you realize that everything has an opposite or a side effect. Even the best medicine in the world has a side effect. So now they've come up with digital. It's a good thing, but you pay a price for it. It's not as good as analog, but it's quieter, and that's what sells it. You get something, but you give up something.

I'm not satisfied with music itself today, as I noted earlier. I know and appreciate that people are making tons of money. I'm not knocking that. Everyone has to put some food on the table. But you show me where there's some creativity in rap. Or show me where the melody is. Hum me the melody of a rap tune. I could recite poems to music when I was 8 years old, but that ain't gonna perk my ears up. And, on top of it, too much of it is filthy. And music ain't never ever supposed to be filthy. Music is supposed to be beautiful.

When I was coming up, you had artists who had a sound. Nat "King" Cole, he could sing one note, two notes, you knew it was Nat King Cole. Ella Fitzgerald, you knew it right away. Sinatra, Bing Crosby, these people had a sound of their own. I don't hear that now. Listen to the radio for 30 minutes, and I guarantee you'll hear pretty much the same thing: people imitating the last hit record. That's sad. I don't blame the musicians too much, because I know these days they have producers who are telling them what to do. When I was just starting, I was lucky when I was with Atlantic.

Now you've got people running record companies who can't tap their feet to a march. I'm so happy I came along in an era when I could just do the music the way I wanted to do it and didn't have anybody to stop me. Even when I wanted to do my country-and-western album, ABC execs said, "You're going to ruin your career, man." And I said, "Well, I feel if I do it right, I may lose some fans. But if I do it right, I think I'll gain more fans than I lose." So we did it, and the rest is history.

**After all this time, you still get a kick out of being on the road. What keeps it exciting and fresh?**

Because I'm spontaneous. One of the reasons I stopped playing classical music is because I didn't want to play something the same way every night. When you read classical music, you've got to play what's on the paper. End of story. I wanted to improvise and used to get in trouble with my teacher because I wanted to add things to Chopin and Beethoven. And you weren't supposed to do that. The name of the game is to make music and make it have meaning.

**Speaking of improvising, why haven't you done more experimenting in jazz?**

I do things periodically. It just depends on how my brain

*Continued on page 32*



CHILDREN'S BRITTLE BONE FOUNDATION

We wish Ray's premiere release, "Thanks for Bringing Love Around Again," on his very own boutique label CrossOver Records, to be a smashing success.... Oh yea, all of us in the Windy City simply can't wait until June 27, 2002 -- when you step out on stage at the historic Chicago Theatre for one miraculous performance!

Friends of Children's Brittle Bone Foundation

**CONGRATULATIONS, RAY**  
**YOU ARE TRULY A REMARKABLE MAN**

PETER & JAY  
MONTGOMERY, GLICK & COMPANY  
ACCOUNTANTS & BUSINESS MANAGERS

Ray Charles



There are few originals and Ray Charles is certainly one of those.

Lucky for us!

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Thank You, Ray,

for

Six Decades

of

Inspired Genius

and

Countless Hits.



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**Thank You**  
**Ray**  
**For The Years Of**  
**Brilliant Music And**  
**Inspiration To The**  
**World**  
**Steve Winwood**

**We Love You Ray!**

*George Wein and the staff of Festival Productions, Inc.*

R A Y C H A R L E S

**BILLBOARD INTERVIEW**

*Continued from page 30*

is going. I don't do a lot of anything. It depends on what I feel like at the time. But I'm crazy about jazz. I love it because you've got to think to play it. You can't sit there and play with the same notes on every chorus. You've got to play something different each time it goes around. That's the difference between jazz and classical. With jazz, you've really got to think and improvise, but it's got to come from you. It doesn't come from anybody else.

**Outside of music, you're very involved in charitable endeavors, especially the 15-year-old Ray Charles Foundation for Hearing, which funds various research projects on behalf of hearing-impaired young people.**

You know, I can't be Helen Keller. I have to protect my ears. Because they have a lot of programs for sighted people, I thought it would be nice to help kids who've never heard anything in their lives. It's so rewarding to see kids who've never heard anything—they can't hear a door slamming, what a bell sounds like or a horn, nothing. Things we take for granted.

They have to learn everything from scratch. So, when they begin to hear, we have to explain to them what these noises are. After about two years, we send the kids to voice therapy because they have to learn how to speak. It's so wonderful and rewarding when you see a 5- or 6-year-old kid who has gone through [the program]. I'm very much into that.

**You've also teamed with Bally Gaming Systems on the first slot machines for the visually impaired.**

A friend of mine was talking one night and asked, "What do you think if I could get something going with slot machines that blind people can operate?" I said that would be a great idea if he could pull it off. Well, he got it done, and the prototypes of the slot machines are really wonderful. They use [Braille] buttons and audio assists/cues. If you want change or you want the machine to pick a number—whatever you want it to do, you just push a button, and it will tell you what's happening. The machines also play songs like "America the Beautiful" or "Hit the Road Jack." The machines now just have to be OK'ed by the gambling commission.

**It was recently announced that Jamie Foxx is going to portray you in a movie based on your life. Do you agree with that casting choice?**

Well, I think he's a very good actor. What I like about him playing the part is that he's a musician too. And, of course, being a musician, he knows how to move and put himself into the music like I do. From what they tell me, he also has a lot of my mannerisms. So I think he's a wonderful choice.

**Is he actually going to sing, or will he lip-synch to your vocals?**

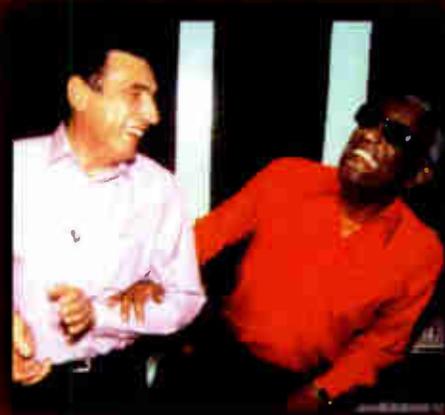
I really wish I could answer, but, unfortunately, I don't know how exactly they're going to do that. I have no idea at this point.

**How would you assess the role you've played in the evolution of R&B and music history in general?**

That's a question you're going to have to ask somebody else [laughs]. I don't analyze myself that way. I just do what I do. I love music; it's been my life. Just like breathing. It's been a part of me ever since I was 3 years old. The strange thing is: nobody in my family was into music, and none of my offspring plays music. Everyone can dance a little, but that's about it.

**What one thing would people be surprised to learn about you?**

I don't know. Like I said, I don't analyze myself that way. I really don't. All I know is my fans are still with me. I can still go on the road and draw 25,000-30,000 people. Just me; nobody else up there but me. People have been with me many years, suffered with me through my ups and downs. But they've stuck with me, and they still stick with me. And my brain is still active. I just feel, well, very fortunate. ■



Photos Jean-Pierre GROSZ

*Merci*  
Thank you

# Ray Charles

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in our European independent PR Company since 1996.**

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World Radio History





*“A person’s age can be measured by the degree of pain one feels as he comes in contact with a new idea”*

*If this is true, then Ray Charles today is 16 years old, and creatively, still just as fresh as when we first met in Seattle in 1947, when I was 14.*

*Fresh and timeless.*



*Congratulations “six-nine” on six decades of hits,  
and a lifetime of friendship, laughs and love.*

*Quincy*

## Rhythm, Rap, and The Blues™

by Gail Mitchell



**INDUSTRY BRIEFS:** BET and Westwood one jointly announced the launch of the BET Radio Network (see Newline, page 8).

Just in time for the current funk revival—pumped up by Nike's current NBA Finals ad campaign and the hit movie *Undercover Brother*—Capitol/Priority is reissuing four Funkadelic classics. The rollout, which begins July 16, includes *One Nation Under a Groove*, *Electric Spanking of War Babies*, *Hardcore Jollies*, and *Uncle Jam Wants You*. Dating from 1976 to 1981, the albums include such funkamental George Clinton memories as "(Not Just) Knee Deep," "One Nation Under a Groove," "Maggot Brain," "Cosmic Slop," and "Freak of the Week."

On July 30, MCA Records plans to release *Topdog/Underdog: Music From the Original Broadway Production*. The project features music from and inspired by the Pulitzer Prize-winning Broadway play starring Mos Def and Jeffrey Wright. Melding contemporary hip-hop with classic blues and soul, the album is expected to include two new songs: Mos Def's "Three Card" and Wright's "Lincoln's Blues," as well as such play-featured tunes as DMX's "No Love 4 Me," James Brown's "Payback," Jay-Z's "Change the Game," and Robert Johnson's "Hellhound on My Trail."

Giant Step Records signs Brooklyn, N.Y., poet/playwright/artist Carl Hancock Rux. Currently working on the follow-up to his Sony Music debut, *Rux Revue*, tentatively titled *Apothecary RX*, Rux describes his style as "soul rock electronica." The Rux song "Ground" appears on Giant Step's latest compilation CD *Soul Sessions*.

Public Enemy's *Revolverlution*, featuring four of its hits reworked by contest winners, is due this summer from SlamJamz Records/Koch Entertainment.

Tonya Blount and Greg O'Quin have established Quintessence Records—a division of Quintessence Entertainment Group—in partnership with Tyscot Distribution. Blount sang the 1994 top 30 R&B hit "Through the Rain"; O'Quin was a member of gospel group Joyful Noyze and released his own CD *Clichés* last August. Michealle Wingate is GM of the Allen, Texas-based label (972-516-0300). Quintessence's first release, the compilation *Greg O'Quin Presents Tonya Blount and the Quintessence Family*, is slated for Aug. 13.

**A FULL DOSE:** While traveling the world during last year's Hotshot tour with MCA's Shaggy, artist Rayvon was

also stealing timeouts to lay down tracks for his sophomore set and Big Yard Music Group/MCA debut. On *My Bad*, coming June 25, the singer/songwriter says he "felt it was time for people to get a full dose of Rayvon [aka Bruce Brewster]. My first album [*Hear My Cry*] was just kind of thrown out there with nothing behind it. With this album, there's been more planning. I have a better hand in the card game this time around."



Weaving together R&B, hip-hop, reggae, and dancehall, Rayvon covers life, love, and points in between on such songs as "Story of My Life," "I'll Die for You," "In the Wintertime," and "My Bad," which talks about the comeuppance of a gold-digging girlfriend. That title track is also the project's second single following "2-Way." Working with Rayvon on the album were labelmates Shaggy (whom Rayvon first met in 1988), Rik Rok, Shaggy's Hot Shot Band, Brian & Tony Gold, and producers Shaun "Sting International" Pizzonia and Robert Livingston.

"My material is reggae-based, but I like to expand the boundaries of dancehall, hip-hop, and R&B," Rayvon says. "In fact, one of the early Shaggy/Rayvon songs used reggae and jazz. I don't like to stick to the norm."

Currently on a promotional tour, the Barbados-born and Brooklyn, N.Y.-raised artist says he'll also appear on Shaggy's new album. "We've got ideas on the table now," he notes. "We've been [singing together] for 12 years now. It's a working formula, and we just want to keep that chemistry going."

**ON THE MOVE:** Former Sub Verse co-owner Fiona Bloom is now doing independent PR for, among others, DJ Spinna's new label Beyond Real and Atlanta neo-soul group Seek, whose *Surrender* on Atlanta-based Soulestial Elements is due Aug. 6. She can be reached at fiona.bloom@verizon.net.

## Aftermath/Interscope Artist Truth Hurts Freely 'Speaks' Her Mind On Her Debut

BY RASHAUN HALL

NEW YORK—Outspoken and fearless. That best describes the aptly monikered Truth Hurts. The R&B newcomer makes herself heard, in more ways than one, with her Aftermath/Interscope debut, *Truthfully Speaking* (June 25).

"I'm blessed to be surrounded by people like Dr. Dre who believe in that," Hurts (aka Shari Watson) says of her outspoken nature. "He accepts me for who I am, and that's the greatest blessing, because people [usually] don't. They tell you to shut up and do what they say to—it's totally a control thing in this industry. However, Dre treats me with respect. He respects the woman that I am, what I feel, and what I say as far as my album is concerned."

To that end, Hurts gleaned much of the material for *Truthfully Speaking* from personal experience.

"Everything that I've gone through is touched on, because I was totally allowed to be myself on this record," says the St. Louis native, who publishes through Hurts Dontit Musik (ASCAP). "I was allowed to write about what I thought I should write about. Everything I've experienced in the business and life I put on wax."

This is particularly evident on the music industry-aimed "Hollywood." "People in the business and in Hollywood live in this very unreal atmosphere," Hurts observes. "A lot of people aren't allowed to be themselves, so they sell themselves short just to do a record. My album is totally opposite of that. That's why Dre named me 'Truth [Hurts]' and we went in the direction we did—everything is upfront, honest, and from the soul."

Managed by Los Angeles-based Aftermath Entertainment and booked by Cara Lewis for the William Morris Agency, Hurts has begun making a name for herself via the infectious lead single "Addictive." The DJ Quik-produced track, which features Rakim, is No. 2 on the Hot R&B/Hip-Hop Singles & Tracks chart and No. 9 on The Billboard Hot 100.

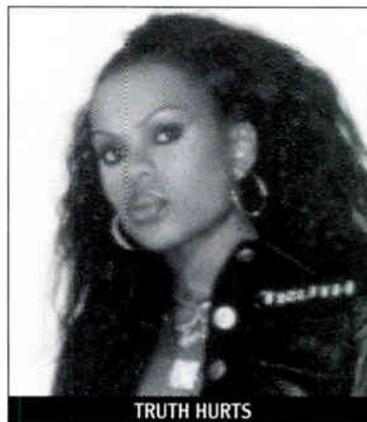
"That [success] just verifies everything that Dre and I talked about the day we did this record," Hurts says. "People are ready to hear something new, and we wanted to be the ones to put that out. You have to take chances."

The success of the single came as a bit of surprise to some at radio. "I didn't hear the hit potential the first time I heard it," WPGC Washington, D.C., music director Sarah O'Connor admits. "It wasn't until one of our mixers played it on-air that I said, 'What's that?' I almost slept on it."

"It has been top 10 on phones for a while," O'Connor adds. "It's one of those records that once we played it, it continued to move for us."

The label looks to follow up the success of "Addictive" with either

"The Truth" or "Real." "[The Truth is] an anthem song for women," Hurts says. "It also explains who I am more than 'Addictive' does. 'Addictive' is a very sexy, very different song, so we had to release that first."



But 'The Truth' brings it back home to who I really am as an artist."

For Interscope, "Addictive" serves as an opportunity to show Aftermath's diversity. "It's important to deliver the

message that this is Dre and Aftermath," Interscope senior executive of marketing and sales Steve Berman says. "He really painted this picture. He saw the impact that 'Addictive' could have in the marketplace. We feel that this track has such a long life in front of it, so the intention is to stay focused on this song and getting as much exposure as we can."

"Although people love this song, they still haven't made the complete connection to Truth or Dre," Berman adds. "When we can complete that picture, that's really going to open up people's eyes to what a great artist she is and what a great album this is."

The theme of truth runs throughout the 14-track set, and Hurts is quick to share her definition of the term. "I'm a spiritual person, so first and foremost, 'the truth' is God," she says. "Secondly, it's coming to the realization of what's going on in this world and trying to be yourself in the midst of that. I've gotten to a point in my life where I'm not afraid to be that, and that's what Dr. Dre saw."

JUNE 22 2002		Billboard HOT RAP TRACKS™		
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	11	OH BOY ROC-A-FELLA/DEF JAM/IDJMG	Cam'ron Featuring Juelz Santana
2	3	8	HOT IN HERRE F0' REEL/UNIVERSAL	Nelly
3	2	15	I NEED A GIRL (PART ONE) BAD BOY/ARISTA	P. Diddy Featuring Usher & Loon
4	5	8	STILL FLY CASH MONEY/UNIVERSAL	Big Tymers
5	6	10	DOWN A** CHICK MURDER INC./DEF JAM/IDJMG	Ja Rule Featuring Charli "Chuck" Baltimore
6	8	6	WITHOUT ME WEB/AFTERMATH/INTERSCOPE	Eminem
7	4	20	WHAT'S LUV? TERROR SQUAD/ATLANTIC	Fat Joe Featuring Ashanti
8	9	4	I NEED A GIRL (PART TWO) BAD BOY/ARISTA	P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tammy Ruggieri
9	7	17	PASS THE COURVOISIER PART II J	Busta Rhymes Featuring P. Diddy & Pharrell
10	12	5	NOTHIN' DEF JAM/IDJMG	N.D.R.E.
11	11	13	SAY I YI YI COLLIPARK/IN THE PAINT/KOCH	Ying Yang Twins
12	10	13	ONE MIC ILL WILL/COLUMBIA	Nas
13	13	18	SATURDAY (OOOH! OOOOH!) DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG	Ludacris Featuring Sleepy Brown
14	20	7	MY NECK, MY BACK DIRTY DOWN/ARTEMIS	Khia Featuring DSD
15	23	2	DOWN 4 U MURDER INC./DEF JAM/IDJMG	Irv Gotti Presents The INC. Featuring Ja Rule, Ashanti, Chari Baltimore & Vita
16	15	4	GRINDIN' STAR TRACK/ARISTA	The Clipse
17	17	3	MOVE B***H DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG	Ludacris Featuring Mystikal & Infamous 2.0
18	14	29	WELCOME TO ATLANTA SO SO DEF/DISTURBING THE PEACE/DEF JAM SOUTH/COLUMBIA	Jermaine Dupri & Ludacris
19	16	14	AWNAW ATLANTIC	Nappy Roots
20	NEW		IF I COULD GO! ELEKTRA/EEG	Angie Martinez Featuring Lil' Mo & Sacario
21	21	4	GUESS WHO'S BACK DEF JAM SOUTH/IDJMG	Scarface Featuring Jay-Z & Beanie Sigel
22	18	20	ROC THE MIC ROC-A-FELLA/DEF JAM/IDJMG	Beanie Sigel & Freeway
23	19	10	FEELS GOOD (DON'T WORRY BOUT A THING) TVT	Naughty By Nature Featuring 3LW
24	RE-ENTRY		SOMEBODY'S GIRL ROC-A-FELLA/DEF JAM/IDJMG/JIVE	R. Kelly & Jay-Z
25	25	2	GIMME THE LIGHT BLACK SHADOW2/HARD'N'P	Sean Paul

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 87 mainstream R&B and 47 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. © 2002, VNU Business Media, Inc. All rights reserved.

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', '2 WKS. AGO', 'TITLE', 'Artist', 'PEAK POSITION', and 'HOT SHOT DEBUT'. Includes sections for 'NUMBER 1', 'GREATEST GAINER / AIRPLAY', and 'GREATEST GAINER / SALES'.

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. ...

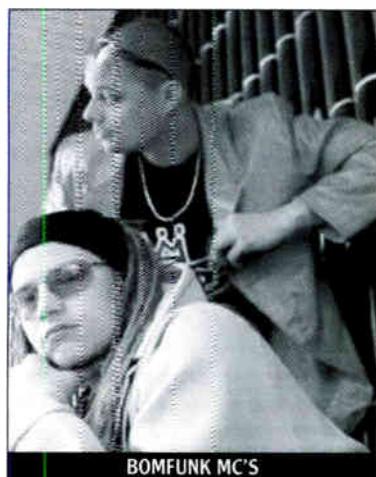
# R&B/HIP-HOP

## Words & Deeds™



by Kwaku

**GET THE FUNK:** Finnish hip-hop duo **Bomfunk MC's** plans to conquer much of the world by summer's end. The English-rapping, Sony Finland-signed act is fronted by rapper **B.O.W.** (aka **Raymond Ebanks**) and **DJ Gismo** (aka **Ismo Lappalainen**). Also playing integral roles are producer/programmer **JS16**, a rhythm section, and breakdancers.



BOMFUNK MC'S

The duo's 2000 debut, *In Stereo*, delivered the track "Freestyler," which was a hit in Scandinavia, Germany, and Australia and reached No. 2 in the U.K. Its newly released sophomore set, *Burnin' Sneakers*, carries strong international crossover potential.

"The album is more electro and rocky," B.O.W. says. The former element is evident on "Something Goin' On," featuring **Jessica Folcker** singing the hook from the '80s hit "I Know There's Something Going On." The latter sound can be found on "Back to Back," which has **Z-MC** adding a dancehall reggae-type rap to the rock-edged track.

Singer **Max C's** vocals provide a soft touch on the engaging drum'n' bass-rhythmed single "Live Your Life." A Finnish chart-topper and a big hit across Scandinavia, it is beginning to make noise in Southern Europe, particularly in Spain, Italy, and Portugal.

"That's going to be worked by everyone as the summer develops," B.O.W. says of the Sony game plan, which is supported by a summer European tour and the release of "Something Goin' On."

*Burnin' Sneakers* refers to "the b-boy culture leaving marks on the floor when they dance," adds B.O.W., who describes Bomfunk MC's as "very energetic and bringing old school up to date."

Represented by London-based **Richard Ogden Management**, the

pair hopes to visit the U.S. in August to promote *Burnin' Sneakers*. The album is being released by **Artemis** in September.

**TUNG-TIED: Tungtvann**—made up of 24-year-old lyricist/rapper **Jorg-1** (aka **Jorgen Nordeng**) and 28-year-old producer/DJ **Poppa Lars** (aka **Lars Sandness**)—is another Scandinavian hip-hop duo working its sophomore project. *Mørketid* (Dark Times), released earlier this year by **EMI Norway**, proves that Norwegian-rapped hip-hop need not appeal solely to Nordic tastes.

The album's title refers to the long, dark winter days in Northern Norway, where the duo originates, and also to "each listener's own dark times," Lars explains. "They may be ill, in prison, or considered outcasts."

*Mørketid's* first single, "Pobla" ("Hoodlums"), was released last December. The gritty song, about a hard and troublesome childhood, features a jazz-funk break and North Norwegian singer/songwriter **Terje Nilsen**. The second single, the funky "Bransjehora" ("Industry Whores"), highlights the "quite small and self-conscious" Norwegian music scene.

Tungtvann is very proud of using its native language to articulate Norwegian issues. In fact, it has no desire to break into the Anglo market. Besides, Lars asserts, none of the Norwegian acts that rap in English have made any meaningful impact internationally. "Why," he asks, "would somebody listen to Norwegians rap in English when you've got so much of your own?"

Although parental advisory labeling isn't required in Norway, *Mørketid* carries a similar sticker, Lars says, because "we have received some criticism for being too forward and rude, talking about sex, alcohol, drugs, and using foul language."

**SPEAKING OF LABELING:** The Black Music Congress (BMC) is calling for a debate on the issue of profanity. The forum "Black Music & Profanity—What's Keeping It Real?" will be held June 29 at London's City University. It will feature artists, music industry personnel, and cultural commentators. Meanwhile, the Beyond the Will Smith Challenge, a local songwriting competition, is presenting writing workshops and a competition seeking uplifting and positive songs, poems, and short articles from Britain's minority youth. BMC co-founder **Kianda Hoji** says, "The industry needs to address issues, such as ethics vs. censorship."

JUNE 22 2002				Billboard® HOT R&B/HIP-HOP AIRPLAY™			
THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	16	Oh Boy CAM'RON (ROC-A-FELLA/DEF JAM/DJMG)	26	28	6	Grindin' THE CLIPSE (STAR TRACK/ARISTA)
2	3	14	Addictive TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	27	38	6	Down 4 U RIV GOTTI PRESENTS THE INC. (MURDER INC./DEF JAM/DJMG)
3	4	19	halfcrazy MUSIQ (DEF SOUL/DJMG)	28	26	16	What If A Woman JOE (JIVE)
4	2	23	Foolish ASHANTI (MURDER INC./DEF JAM/DJMG)	29	27	16	Say I Yi Yi YING YANG TWINS (COLLIPARK/IN THE PAINT/KOCHI)
5	6	27	U Don't Have To Call USHER (ARISTA)	30	31	5	Move B***h LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJMG)
6	7	13	Still Fly BIG TYMERS (CASH MONEY/UNIVERSAL)	31	30	15	Wish I Didn't Miss You ANGIE STONE (J)
7	11	8	Hot In Herre NELLY (F0/REEL/UNIVERSAL)	32	34	11	I'm Gonna Be Alright JENNIFER LOPEZ FEAT. NAS (EPIC)
8	5	17	I Need A Girl (Part One) P. DIDDY FEAT. USHER & LODN (BAD BOY/ARISTA)	33	29	8	Happy ASHANTI (MURDER INC./DEF JAM/DJMG)
9	8	13	Down A** Chick JA RULE FEAT. CHARL BALTMORE (MURDER INC./DEF JAM/DJMG)	34	21	22	One Mic NAS (JLL WILL/COLUMBIA)
10	13	19	Rainy Day MARY J. BLIGE FEAT. JA RULE (MCA)	35	37	10	Guess Who's Back SCARFACE (DEF JAM SOUTH/DJMG)
11	16	8	I Need A Girl (Part Two) P. DIDDY & GINUWINE (BAD BOY/ARISTA)	36	40	26	Roc The Mic BEANIE SIEGEL & FREEWAY (ROC-A-FELLA/DEF JAM/DJMG)
12	10	30	Anything JAHMEIM FEAT. NEXT (DIVINE MILL/WARNER BROS.)	37	44	36	More Than A Woman AALIYAH (BLACKGROUND)
13	17	20	Someone To Love You RUFF ENDS (EPIC)	38	39	37	Nothing In This World KEKE WYATT FEAT. AVANT (MCA)
14	9	19	Pass The Courvoisier Part II BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	39	42	7	Somebody's Girl R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/DJMG/JIVE)
15	19	14	Gots Ta Be B2K (EPIC)	40	53	7	My Neck, My Back KHIA FEAT. DSD (DIRTY DOWN/ARTEMIS)
16	15	10	Full Moon BRANDY (ATLANTIC)	41	45	34	Don't You Forget It GLENN LEWIS (EPIC)
17	22	11	Call Me TWEET (THE GOLD MIND/ELEKTRA/VEG)	42	36	25	Oops (Oh My) TWEET (THE GOLD MIND/ELEKTRA/VEG)
18	12	21	Makin' Good Love AVANT (MAGIC JOHNSON/MCA)	43	51	9	Gimme The Light SEAN PAUL (BLACK SHADOW/2 HARD/VP)
19	20	15	You Know That I Love You DONELL JONES (UNTOUCHABLES/ARISTA)	44	32	33	This Woman's Work MAXWELL (COLUMBIA)
20	14	21	What's Lovin' FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	45	47	9	Song Cry JAY-Z (ROC-A-FELLA/DEF JAM/DJMG)
21	24	6	Nothin' N.D.R.E. (DEF JAM/DJMG)	46	49	20	Saturday (Oooh! Oooh!) LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJMG)
22	25	8	Why Don't We Fall In Love AMERIE (RISE/COLUMBIA)	47	43	19	I'd Rather LUTHER VANDROSS (J)
23	18	25	I Love You FAITH EVANS (BAD BOY/ARISTA)	48	—	1	Two Wrongs WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)
24	23	7	Without Me EMINEM (JIVE/AFTERMATH/INTERSCOPE)	49	67	4	If I Could Go! ANGIE MARTINEZ (ELEKTRA/VEG)
25	33	8	Just A Friend 2002 MARIO (J)	50	52	20	Give It To Her TANTO METRO & DEVONTE (2 HARD/SHOCKING VIBES/VP)
51	58	3	Good Times STYLES (RUFF RYDERS/INTERSCOPE)	51	50	14	Take A Message REMY SHAM (MOTOWN)
52	50	14	How Come You Don't Call Me ALICIA KEYS (J)	53	55	14	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL)
54	46	43	Good Man RL (J)	54	46	43	Trouble DJ QUIK FEAT. AMG (EUPHONIC/LANEAWAY/BUNGALO)
55	54	6	Keep Lovin' You DAVE HOLLISTER (MCA)	55	54	6	Get This Money R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/DJMG/JIVE)
56	57	9	The Color Of Love BOYZ II MEN (ARISTA)	56	57	9	I Care 4 U AALIYAH (BLACKGROUND)
57	62	5	I Care 4 U AALIYAH (BLACKGROUND)	57	62	5	Baby ASHANTI (MURDER INC./DEF JAM/DJMG)
58	35	17	How It's Gonna Be LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJMG)	58	35	17	In The Morning MARY MARY (MCA)
59	56	9	In Da Wind TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	59	56	9	Way Of Life KHA FEAT. DSD (DIRTY DOWN/ARTEMIS)
60	72	4	Whoa Now B RICH (ATLANTIC)	60	72	4	Most High JERZEE MONET (DREAMWORKS/INTERSCOPE)
61	73	2	Put It On Paper ANN NESBY FEAT. AL GREEN (UNIVERSAL)	61	73	2	Day + Night ISSY FEAT. JADAKISS (ARISTA)
62	65	3	Welcome To New York City CAM'RON (ROC-A-FELLA/DEF JAM/DJMG)	62	65	3	Feels Good (Don't Worry Bout A Thing) NAUGHTY BY NATURE FEAT. 3LW (TVT)
63	68	3	Feels Good (Don't Worry Bout A Thing) NAUGHTY BY NATURE FEAT. 3LW (TVT)	63	68	3	Shake Ya Body R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/DJMG/JIVE)
64	70	3	Shake Ya Body R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/DJMG/JIVE)	64	70	3	I'm Gonna Be Ready YOLANDA ADAMS (ELEKTRA/VEG)
65	69	3	I'm Gonna Be Ready YOLANDA ADAMS (ELEKTRA/VEG)	65	69	3	Stylin' POZY BROWN (DEF JAM/DJMG)
66	66	8	Stylin' POZY BROWN (DEF JAM/DJMG)	66	66	8	Stylin' POZY BROWN (DEF JAM/DJMG)
67	63	5	Stylin' POZY BROWN (DEF JAM/DJMG)	67	63	5	Stylin' POZY BROWN (DEF JAM/DJMG)
68	64	8	Stylin' POZY BROWN (DEF JAM/DJMG)	68	64	8	Stylin' POZY BROWN (DEF JAM/DJMG)
69	61	18	Stylin' POZY BROWN (DEF JAM/DJMG)	69	61	18	Stylin' POZY BROWN (DEF JAM/DJMG)
70	60	5	Stylin' POZY BROWN (DEF JAM/DJMG)	70	60	5	Stylin' POZY BROWN (DEF JAM/DJMG)
71	59	12	Stylin' POZY BROWN (DEF JAM/DJMG)	71	59	12	Stylin' POZY BROWN (DEF JAM/DJMG)
72	—	1	Stylin' POZY BROWN (DEF JAM/DJMG)	72	—	1	Stylin' POZY BROWN (DEF JAM/DJMG)
73	75	2	Stylin' POZY BROWN (DEF JAM/DJMG)	73	75	2	Stylin' POZY BROWN (DEF JAM/DJMG)
74	—	2	Stylin' POZY BROWN (DEF JAM/DJMG)	74	—	2	Stylin' POZY BROWN (DEF JAM/DJMG)
75	—	1	Stylin' POZY BROWN (DEF JAM/DJMG)	75	—	1	Stylin' POZY BROWN (DEF JAM/DJMG)

Records with the greatest impressions increase. © 2002, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 127 stations 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 R&B/Hip-Hop Singles & Tracks chart.

JUNE 22 2002				Billboard® HOT R&B/HIP-HOP SINGLES SALES™			
THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	I Don't Really Know BRANDY MOSS-SCOTT (HEAVENLY TUNES)	26	19	28	Uh Huh B2K (EPIC)
2	1	15	Feels Good (Don't Worry Bout A Thing) NAUGHTY BY NATURE FEAT. 3LW (TVT)	27	16	4	Gots Ta Be B2K (EPIC)
3	2	14	Ballin' Boy NO GODO (ARTISTDIRECT)	28	33	7	Guess Who's Back SCARFACE (DEF JAM SOUTH/DJMG)
4	6	5	Nothin' N.D.R.E. (DEF JAM/DJMG)	29	45	3	The Cha Cha Slide Pt. III Roll Like This MR. C THE SLIDE MAN (M.O.B./ORPHEUS)
5	4	42	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL)	30	18	4	Happy ASHANTI (MURDER INC./DEF JAM/DJMG)
6	5	11	Grindin' THE CLIPSE (STAR TRACK/ARISTA)	31	21	9	One Mic NAS (JLL WILL/COLUMBIA)
7	7	10	Slow Dance LOU MOSLEY (JENSTAR)	32	20	4	Ghetto Millionaire DEM GHEE PLAYAS (DEEP END)
8	3	8	Bang My Hit ROZELLY PRESENTS DA FAM (BRAINSTORM)	33	30	4	My Neck, My Back KHIA FEAT. DSD (DIRTY DOWN/ARTEMIS)
9	10	4	I Need A Girl (Part Two) P. DIDDY & GINUWINE (BAD BOY/ARISTA)	34	25	4	Move B***h LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJMG)
10	17	5	Hot In Herre NELLY (F0/REEL/UNIVERSAL)	35	35	3	Get Away/Hey Lu (Anything) MOBB DEEP (LORD/COLUMBIA)
11	40	2	Line 'Em Up FREEMAY FEAT. YOUNG CHRIS (ROC-A-FELLA/DEF JAM/DJMG)	36	27	37	Buster DENNIS DA MENACE (1ST AVENUE)
12	9	14	Girlfriend N SYNC FEAT. NELLY (JIVE)	37	—	11	Will Oostroy LIL J (HOW YOU LOVE THAT)
13	8	11	Still Not Over You EXHALE (REAL DEAL/ORPHEUS)	38	34	13	Still Fly BIG TYMERS (CASH MONEY/UNIVERSAL)
14	22	3	Crawl To Me KEM (MACK DAWG)	39	—	7	Little Sister BIG JIM (PLATINUM SOUL)
15	15	11	Oh Boy/The Roc (Just Fire) CAM'RON (ROC-A-FELLA/DEF JAM/DJMG)	40	—	1	Welcome To New York City CAM'RON (ROC-A-FELLA/DEF JAM/DJMG)
16	12	9	U Don't Have To Call USHER (ARISTA)	41	—	11	Shawty P-LD FEAT. LIL RY & T. SUPREME (HOW YOU LOVE THAT)
17	14	3	Who Wants This? SMILEZ & SOUTHWEST (ARTISTDIRECT)	42	55	13	Do Ya Think Girl BEELOW (BALLIN')
18	—	8	Addictive TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	43	29	9	I Need A Girl (Part One) P. DIDDY FEAT. USHER & LODN (BAD BOY/ARISTA)
19	13	3	Day + Night ISSY FEAT. JADAKISS (ARISTA)	44	42	29	It's The Weekend LIL J (HOLLYWOOD)
20	11	3	Call Me TWEET (THE GOLD MIND/ELEKTRA/VEG)	45	26	16	Foolish ASHANTI (MURDER INC./DEF JAM/DJMG)
21	23	4	Just A Friend 2002 MARIO (J)	46	37	19	What's Lovin' FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)
22	28	10	Hyde Ha BIG LOGIC (GODDINVISION/ORPHEUS)	47	43	9	Beat Your Chest!! LIFES (ALL OUT/STONEY BUNNE)
23	—	1	If I Could Go! ANGIE MARTINEZ (ELEKTRA/VEG)	48	50	6	Fresh From Yard BEENIE MAN FEAT. LIL' KIM (SHOCKING VIBES/VP/IRGIN)
24	24	17	Pass The Courvoisier Part II BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	49	38	4	Boom, Boom, Boom ROB JACKSON FEAT. LADY MAY (ARISTA)
25	36	7	Put It Inside WON G FEAT. DA BRAT (TNO/ORPHEUS)	50	47	74	Big Poppa/Warning THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
51	41	82	One More Chance/Stay With Me THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	51	41	82	One More Chance/Stay With Me THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
52	—	8	Awnaw NAPPY ROOTS (ATLANTIC)	52	—	8	Awnaw NAPPY ROOTS (ATLANTIC)
53	59	14	Take You Home With Me a.k.a. Body/Get This Money R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/DJMG/JIVE)	53	59	14	Take You Home With Me a.k.a. Body/Get This Money R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/DJMG/JIVE)
54	57	5	Whoa Now B RICH (ATLANTIC)	54	57	5	Whoa Now B RICH (ATLANTIC)
55	39	26	Hush Lil' Lady COREY FEAT. LIL' RDMED (NODONTIME/MOTOWN)	55	39	26	Hush Lil' Lady COREY FEAT. LIL' RDMED (NODONTIME/MOTOWN)
56	56	33	Dansin Wit Wolvez STRIK RINE (FAD/EFCMD)	56	56	33	Dansin Wit Wolvez STRIK RINE (FAD/EFCMD)
57	69	10	You Know That I Love You DONELL JONES (UNTOUCHABLES/ARISTA)	57	69	10	You Know That I Love You DONELL JONES (UNTOUCHABLES/ARISTA)
58	64	20	7 Days CRAIG DAVID (WILDSTAR/ATLANTIC)	58	64	20	7 Days CRAIG DAVID (WILDSTAR/ATLANTIC)
59	53	15	Down A** Chick JA RULE FEAT. CHARL BALTMORE (MURDER INC./DEF JAM/DJMG)	59	53	15	Down A** Chick JA RULE FEAT. CHARL BALTMORE (MURDER INC./DEF JAM/DJMG)
60	51	7	Soldier's Heart R. KELLY (JIVE)	60	51	7	Soldier's Heart R. KELLY (JIVE)
61	32	21	Saturday (Oooh! Oooh!) LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJMG)	61	32	21	Saturday (Oooh! Oooh!) LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJMG)
62	44	29	Round And Round JONELL & METHOD MAN (DEF SOUL/DEF JAM/DJMG)	62	44	29	Round And Round JONELL & METHOD MAN (DEF SOUL/DEF JAM/DJMG)
63	—	7	I Got It 2 JAGGED EDGE FEAT. NAS (50 SO DEF/COLUMBIA)	63	—	7	I Got It 2 JAGGED EDGE FEAT. NAS (50 SO DEF/COLUMBIA)
64	31	4	So High GADA (NUFF NUFF/PYRAMID/ORPHEUS)	64	31	4	So High GADA (NUFF NUFF/PYRAMID/ORPHEUS)
65	58	4	My Bad RAYVON (BIG YARD/MCA)	65	58	4	My Bad RAYVON (BIG YARD/MCA)
66	—	4	Friday Night MR. CHEEKS FEAT. HORACE BROWN (UNIVERSAL)	66	—	4	Friday Night MR. CHEEKS FEAT. HORACE BROWN (UNIVERSAL)
67	—	37	Love It BILAL (MOYD/INTERSCOPE)	67	—	37	Love It BILAL (MOYD/INTERSCOPE)
68	52	12	Mama's Baby, Poppa's Maybe GREEN EYEZ (BIGG MONEY)	68	52	12	Mama's Baby, Poppa's Maybe GREEN EYEZ (BIGG MONEY)
69	62	3	Opposites Attract (What They Like) FAT JOE FEAT. REMY (TERROR SQUAD/ATLANTIC)	69	62	3	Opposites Attract (What They Like) FAT JOE FEAT. REMY (TERROR SQUAD/ATLANTIC)
70	54	19	Oops (Oh My) TWEET (THE GOLD MIND/ELEKTRA/VEG)	70	54	19	Oops (Oh My) TWEET (THE GOLD MIND/ELEKTRA/VEG)
71	—	1	Full Moon BRANDY (ATLANTIC)	71	—	1	Full Moon BRANDY (ATLANTIC)
72	48	2	Take Ya Home LIL BOW WOW (50 SO DEF/COLUMBIA)	72	48	2	Take Ya Home LIL BOW WOW (50 SO DEF/COLUMBIA)
73							

JUNE 22  
2002

Billboard

# TOP R&B/HIP-HOP ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	3	<b>EMINEM</b>	WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	<b>NUMBER 1</b> The Eminem Show	1	51	50	53	27	<b>YOLANDA ADAMS</b>	ELEKTRA 62690/EEG (12.98/18.98)	Believe	7
2	NEW	1	1	<b>DONELL JONES</b>	UNTOUCHABLES 14760/ARISTA (12.98/18.98)	<b>HOT SHOT DEBUT</b> Life Goes On	2	52	42	39	27	<b>FAT JOE</b>	TERROR SQUAD/ATLANTIC 83472*/JAG (11.98/17.98)	J.O.S.E.: Jealous Ones Still Envy	6
3	2	2	5	<b>VARIOUS ARTISTS</b>	BAD BOY 7306*/ARISTA (12.98/18.98)	P. Diddy & Bad Boy Records Present... We Invented The Remix	2	53	47	52	23	<b>INDIA.ARIE</b>	MOTOWN 013770*/UMRG (12.98/18.98)	Acoustic Soul	3
4	3	3	5	<b>CAM'RON</b>	RDC-A-FELLA/DEF JAM 586876*/JDMGM (12.98/18.98)	Come Home With Me	1	54	57	57	4	<b>BRENT JONES + T.P. MOBB</b>	HOLY ROLLER 20323/EMI GOSPEL (11.98/16.98) #	beautiful	35
5	4	4	5	<b>MUSIQ</b>	DEF SOUL 586772*/JDMGM (12.98/18.98)	Juslisen (Just Listen)	1	55	61	99	4	<b>VANESSA WILLIAMS</b>	BAJADA 5392/LIGHT (9.98/15.98)	Vanessa	55
6	5	6	1	<b>ASHANTI</b>	MURDER INC./DEF JAM 586830*/JDMGM (12.98/18.98)	Ashanti	1	56	76	95	3	<b>NATAS</b>	NUMBER 6 6603 (18.98 CD) #	Godlike	56
7	NEW	1	1	<b>DJ QUIK</b>	EUPHONIC/LANEAVE/BUNGALO 970008/UMRG (18.98 CD)	<b>Under Tha Influence</b>	7	57	51	46	3	<b>LUTHER VANDROSS</b>	J 20027 (12.98/18.98)	Luther Vandross	2
8	NEW	1	1	<b>CIPHA SOUNDS/MR. CHOC</b>	RAWKUS 112917*/MCA (18.98 CD)	<b>Rawkus Records Presents: Soundbombing III</b>	8	58	46	50	8	<b>MICHELLE WILLIAMS</b>	MUSIC WORLD/COLUMBIA 86432/CRG (12.98 EQ/18.98)	Heart To Yours	18
9	6	5	4	<b>BIG TYMERS</b>	CASH MONEY/UNIVERSAL 860997*/UMRG (18.98 CD)	Hood Rich	1	59	52	55	7	<b>FROST</b>	HIT A LICK 8359/KOCH (17.98 CD)	Still Up In This S**!	30
10	8	11	1	<b>TWEET</b>	THE GOLD MIND/ELEKTRA 62746/EEG (12.98/18.98)	Southern Hummingbird	2	60	60	62	9	<b>WOODY ROCK</b>	GOSPO CENTRIC 70030/ZOMBA (11.98/17.98) #	Soul Music	34
11	NEW	1	1	<b>SOUNDTRACK</b>	HOLLYWOOD 162338 (18.98 CD)	<b>Bad Company</b>	11	61	66	58	8	<b>VARIOUS ARTISTS</b>	FATT SAK 0010 (13.98 CD)	Da Sak Is Fatt Volume #1	58
12	NEW	1	1	<b>VARIOUS ARTISTS</b>	WARNER MUSIC GROUP/BMG 78192/WARNER STRATEGIC MARKETING (12.98/18.98)	<b>Totally Hits 2002</b>	12	62	80	—	2	<b>SOUNDTRACK</b>	HOLLYWOOD 162357 (18.98 CD)	<b>Undercover Brother</b>	62
13	9	7	5	<b>LAURYN HILL</b>	COLUMBIA 85580/CRG (11.98 EQ/19.98)	MTV Unplugged No. 2.0	2	63	45	44	30	<b>JOE</b>	JIVE 41786/ZOMBA (12.98/18.98)	Better Days	3
14	7	9	5	<b>NAUGHTY BY NATURE</b>	TVT 2340* (13.98/17.98)	licons	5	64	58	64	27	<b>CRAIG DAVID</b>	WILDSTAR/ATLANTIC 88081*/JAG (11.98/17.98)	Born To Do It	12
15	15	16	7	<b>RL</b>	J 20012 (12.98/17.98)	RL:Ements	6	65	43	35	6	<b>C-MURDER</b>	D3 9993/RIVIERA (19.98 CD)	Tru Dawgs	15
16	10	12	14	<b>BRANDY</b>	ATLANTIC 83493*/JAG (12.98/18.98)	Full Moon	1	66	54	66	3	<b>50 CENT</b>	FULL CLIP 2003 (16.98 CD) #	Guess Who's Back?	54
17	11	10	3	<b>VARIOUS ARTISTS</b>	SDNY/UNIVERSAL/EMI/ZOMBA 86591/CRG (12.98 EQ/18.98)	Off The Hook	10	67	53	—	2	<b>NATURE</b>	CASINO 8004*/SEQUENCE (18.98 CD)	Wild Gremlinz	53
18	13	8	4	<b>RUFF ENDZ</b>	EPIC 85691* (12.98 EQ/12.98)	Someone To Love You	8	68	56	51	21	<b>MAXWELL</b>	COLUMBIA 67136*/CRG (12.98 EQ/18.98)	Now	1
19	16	15	18	<b>NAPPY ROOTS</b>	ATLANTIC 83524/AG (11.98/17.98)	Watermelon, Chicken & Gritz	3	69	68	56	30	<b>KEKE WYATT</b>	MCA 112609* (12.98/18.98)	Soul Sista	5
20	12	13	1	<b>YING YANG TWINS</b>	COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	8	70	64	54	4	<b>BLACKALICIOUS</b>	MCA 112806* (14.98 CD)	Blazing Arrow	33
21	NEW	1	1	<b>MESHELL NDEGEOCELLO</b>	MAVERICK 47899/WARNER BROS. (18.98 CD)	Cookie: The Anthropological Mixtape	21	71	71	60	40	<b>JAY-Z</b>	RDC-A-FELLA/DEF JAM 586936*/JDMGM (12.98/19.98)	The Blueprint	1
22	14	17	11	<b>AVANT</b>	MAGIC JOHNSON 112809/MCA (12.98/18.98)	Ecstasy	2	72	62	61	25	<b>LIL BOW WOW</b>	SO SO DEF/COLUMBIA 86130/CRG (12.98 EQ/18.98)	Doggy Bag	2
23	20	20	3	<b>THE DAYTON FAMILY</b>	IN THE PAINT 8313/KOCH (12.98/17.98)	Welcome To The Dope House	20	73	72	68	9	<b>918</b>	SMUGGLIN 0918 (10.98/16.98) #	Reincarnated	37
24	26	30	7	<b>KHIA FEATURING DSD</b>	DIRTY DOWN 751132/ARTEMIS (17.98 CD) #	Thug Misses	24	74	65	72	9	<b>CHOOBAKKA</b>	BIG DADDY 73002* (16.98 CD) #	My Time	41
25	17	22	18	<b>MARY J. BLIGE</b>	MCA 112808* (12.98/18.98)	No More Drama (2002)	3	75	63	48	17	<b>MOBB DEEP</b>	LOUD/COLUMBIA 85889*/CRG (12.98 EQ/18.98)	Infamy	1
26	18	18	13	<b>B2K</b>	EPIC 85457 (12.98 EQ/18.98)	B2K	1	76	59	49	6	<b>ALI</b>	FO REEL/UNIVERSAL 017104/UMRG (18.98 CD)	Heavy Starch	7
27	21	14	17	<b>R. KELLY &amp; JAY-Z</b>	RDC-A-FELLA/DEF JAM 586783*/JIVE/JDMGM (12.98/19.98)	The Best Of Both Worlds	1	77	55	59	17	<b>KHIA FEATURING DSD</b>	DIRTY DOWN 46 (17.98 CD) #	Thug Misses	30
28	19	19	18	<b>LUDACRIS</b>	DISTURBING THA PEACE/DEF JAM SOUTH 586446*/JDMGM (12.98/19.98)	Word Of Mouf	1	78	74	70	4	<b>MIKE PHILLIPS</b>	HIDDEN BEACH 86009/EPIC (17.98 EQ CD) #	You Have Reached Mike Phillips	47
29	39	42	3	<b>AFU-R</b>	D&D/IN THE PAINT 8356/KOCH (12.98/17.98) #	Life Force Radio	29	79	89	98	11	<b>POWER HOUZE</b>	PDWER HOUZE 24562 (17.98 CD) #	Family Business	52
30	28	23	14	<b>JA RULE</b>	MURDER INC./DEF JAM 586437*/JDMGM (12.98/19.98)	Pain Is Love	1	80	81	86	10	<b>NELLY</b>	FO REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar	1
31	22	25	7	<b>CEE-LO</b>	ARISTA 14682* (12.98/18.98)	Cee-Lo... Cee-Lo Green And His Perfect Imperfections	2	81	100	—	27	<b>SOUNDTRACK</b>	LAVA/ATLANTIC 63543/AG (12.98/18.98)	Scooby-Doo	81
32	29	21	16	<b>NAS</b>	ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	1	82	82	10	10	<b>INFAMOUS MOBB</b>	IM3 9209*/LANDSPEED (11.98/17.98) #	Special Edition	19
33	25	24	14	<b>JAHEIM</b>	DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	2	83	100	—	27	<b>PASTOR TROY</b>	MADO SOCIETY/UNIVERSAL 014173/UMRG (12.98/18.98)	Face Off	13
34	30	28	10	<b>SIR CHARLES JONES</b>	MARDI GRAS 1060 (10.98/16.98) #	Love Machine	28	84	73	74	18	<b>SHARISSA</b>	MOTOWN 016158/UMRG (12.98/18.98)	No Half Steppin'	7
35	31	29	17	<b>KIRK FRANKLIN</b>	GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1	85	78	69	27	<b>RES</b>	MCA 112310* (8.98/12.98) #	How I Do	43
36	24	84	1	<b>DJ PAUL</b>	D-EVIL 3600/STREET LEVEL (10.98/17.98) #	Triple 6 Mafia Presents DJ Paul — Underground Vol. 16: For Da Summa	24	86	70	78	12	<b>DONNIE MCCLURKIN</b>	VERITY 43150/ZOMBA (11.98/17.98) #	Live In London And More...	22
37	23	26	11	<b>ANGIE STONE</b>	J 20013* (12.98/18.98)	Mahogany Soul	4	87	69	71	33	<b>MICHAEL JACKSON</b>	EPIC 65400* (12.98 EQ/18.98)	Invincible	1
38	36	34	12	<b>GLENN LEWIS</b>	EPIC 85787* (12.98 EQ/17.98)	World Outside My Window	2	88	77	—	17	<b>ANDRE WARD</b>	DRPHEUS 20579 (16.98 CD) #	Feelin' You	71
39	34	40	10	<b>ALICIA KEYS</b>	J 20002 (12.98/18.98)	Songs In A Minor	1	89	91	85	29	<b>JILL SCOTT</b>	HIDDEN BEACH 86150/EPIC (14.98/19.98)	Experience: Jill Scott 826+	7
40	27	33	8	<b>WILL DOWNING</b>	GRP 589610/VG (18.98 CD)	{Sensual Journey}	11	90	79	67	22	<b>MACK 10</b>	CASH MONEY/UNIVERSAL 860968*/UMRG (12.98/18.98)	Bang Or Ball	4
41	33	36	14	<b>JENNIFER LOPEZ</b>	EPIC 86399* (12.98 EQ/18.98)	J To Tha L-O! The Remixes	1	91	87	81	28	<b>T.I.</b>	GHET-O-VISION 14581/ARISTA (11.98/17.98)	I'm Serious	27
42	48	43	11	<b>N*E*R*D*</b>	VIRGIN 11521 (10.98 CD)	In Search Of...	31	92	67	65	19	<b>ORIGINAL P</b>	WESTBOUND 1116 (11.98/17.98)	Introducing Hyped Up Westbound Soljaz	66
43	41	32	19	<b>BUSTA RHYMES</b>	J 20009* (12.98/18.98)	Genesis	2	93	67	65	19	<b>JAGUAR WRIGHT</b>	MOTIVE 112683/MCA (8.98/12.98)	Denials Delusions And Decisions	16
44	35	27	7	<b>BIG MOE</b>	WRECK SHOP/PRIORITY 50244/CAPITOL (12.98/17.98)	Purple World	3	94	85	73	19	<b>SOUNDTRACK</b>	RDC-A-FELLA/DEF JAM 586671*/JDMGM (12.98/18.98)	State Property	1
45	44	38	13	<b>MYSTIKAL</b>	JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	4	95	88	—	2	<b>DEUCE KOMRADZ</b>	BEZZELED OUT 7572 (16.98 CD)	Still Ridin' Smokin'	88
46	32	37	14	<b>USHER</b>	ARISTA 14715* (12.98/18.98)	8701	3	96	97	88	23	<b>IMX</b>	TUG 39009*/NEW LINE (12.98/17.98)	IMx	26
47	37	31	13	<b>REMY SHAND</b>	MOTOWN 014481/UMRG (18.98 CD)	The Way I Feel	15	97	88	—	10	<b>LIL' J</b>	HOLLYWOOD 162322 (18.98 CD) #	All About J	21
48	38	45	8	<b>GRAVEDIGGAZ</b>	EMPIRE MUSIC/WEA 39017 (16.98 CD)	Nightmare In A-Minor	38	98	83	89	33	<b>THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS</b>	DREAMWORKS 450291/INTERSCOPE (12.98/18.98)	Eternal	1
49	40	41	12	<b>ANN NESBY</b>	IT'S TIME CHILD 017391/UNIVERSAL (12.98/18.98)	Put It On Paper	8	99	83	89	33	<b>BONEY JAMES</b>	WARNER BROS. 48004 (17.98 CD)	Ride	27
50	49	47	17	<b>AALIYAH</b>	BLACKGROUND 10082* (12.98/18.98)	Aaliyah	2	100	NEW	1	1	<b>SCRATCH</b>	RDEADDOPE 93096*/JAG (17.98 CD) #	The Embodiment Of Instrumentation	100

JUNE 22  
2002

Billboard

# TOP R&B/HIP-HOP CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	2	<b>EMINEM</b>	WEB/AFTERMATH 490297*/INTERSCOPE (12.98/18.98)	<b>NUMBER 1</b> The Marshall Mathers LP	68	13	14	<b>LUTHER VANDROSS</b>	LEGACY/IV 66068/EPIC (10.98 EQ/17.98)	Greatest Hits	17
2	1	<b>BOB MARLEY AND THE WAILERS</b>	TUFF GONG/ISLAND 548904/JDMGM (12.98/18.98)	Legend	292	14	11	<b>2PAC</b>	AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	302
3	4	<b>EMINEM</b>	WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	115	15	15	<b>DR. DRE</b>	DEATH ROW 63000*/KOCH (11.98/17.98)	The Chronic	280
4	3	<b>2PAC</b>	DEATH ROW 63008*/KOCH (11.98/17.98)	All Eyez On Me	322	16	17	<b>MR. BIGG</b>	WARLDCK 2822 (10.98/16.98)	Only If U Knew	12
5	5	<b>BONE THUGS-N-HARMONY</b>	RUTHLESS 69443*/EPIC (10.98 EQ/15.98)	E. 1999 Eternal	226	17	17	<b>NAS</b>	COLUMBIA 57884*/CRG (7.98 EQ/11.98)	Illmatic	50
6	6	<b>2PAC</b>	AMARU/DEATH ROW 490301*/INTERSCOPE (11.98/24.98)	Greatest Hits	181	18	20	<b>JAY-Z</b>	RDC-A-FELLA/DEF JAM 546822*/JDMGM (12.98/18.98)	Vol. 3... Life And Times Of S. Carter	87
7	7	<b>MARY J. BLIGE</b>	UPTOWN 110681/MCA (6.98/11.98)	What's The 411?	122	19	24	<b>MARVIN GAYE</b>	MOTOWN 153732/UMRG (6.98/11.98)	The Best Of Marvin Gaye: 20th Century Masters The Millennium Collection Volume 2	14
8	6	<b>MAKAVELI</b>	DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	208	20	19	<b>DR. DRE</b>	AFTERMATH 490486*/INTERSCOPE (12.98/8.98)	Dr. Dre — 2001	121
9	8	<b>THE NOTORIOUS B.I.G.</b>	BAD BOY 73011*/ARISTA (19.98/24.98)	Life After Death	237	21	16	<b>AL GREEN</b>	HIT THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	379
10	10	<b>THE NOTORIOUS B.I.G.</b>	BAD BOY 73000*/ARISTA (11.98/18.98)	Ready To Die	349	22	—	<b>BEASTIE BOYS</b>	DEF JAM 527351/JDMGM (6.98/11.98)	Licensed To Ill	198
11	12	<b>LAURYN HILL</b>	RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	The Miseducation Of Lauryn Hill	119	23	—	<b>THE TEMPTATIONS</b>	MOTOWN 153082/UMRG (6.98/11.98)	The Best Of The Temptations: 20th Century The Millennium Collection Volume 1 The 60's	14
12	18	<b>JAY-Z</b>	FREZZE/RDC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/18.98)	Reasonable Doubt	235	24	25	<b>MILES DAVIS</b>	LEGACY/COLUMBIA 64935*/CRG (7.98 EQ/11.98)	Kind Of Blue	205

## Beat Box™



by Michael Paoletta

**TECH-POP:** Close observers of this column know we're rather enjoying all things electro (electroclash, electrocrash, nü-electro, neo-electro). Tracks like "Extensive Care" (**Crossover**), "Candy Girl" (**Soviet**), "Emerge" (**FischerSpoon**), "Silver Screen Shower Scene" (**Felix da Housecat**), "Ooh I Like It" (**W.I.T.**), "Playgirl!" (**Ladytron**), and "Do I Look Like a Slut?" (**Avenue 'D'**) bring a smile to the face and a twitch to the soles of the feet.

With tongues firmly planted in cheeks, such artists are successfully bringing "fun"—in addition to lyrics, which, as any card-carrying member of the club community will tell you, have been sorely lacking in recent years—back to dancefloors.



BLOW-UP

PHOTO: LYDIA LUNCH

Although primarily an East Coast and European aural sensation, the nü-electro scene is slowly spreading its wings westward: witness *In Technicolor*, the full-length debut from Los Angeles-based **Blow-Up**, comprising Italians **Claudio Camaione** and **Paolo Cilione**, both singer/musicians who met in Milan while DJ-ing.

*In Technicolor* is as cheeky as they come, with sly nods to synth-pop, '60s surf-pop, glam rock, disco, funk, and '70s porn soundtracks. In signature nü-electro style, the vocals of Camaione and Cilione are just this side of deadpan.

Set opener "Fly With Me" is equal parts **Pet Shop Boys** and **Rod Stewart**, "Hot & Sweaty" recalls the testosterone-fueled music of Casablanca Records' **Skatt Bros.**, and "John Travolta" is etched with **Bohannon** elements.

"There are songs, productions, grooves, and artists from all eras that we love," Camaione explains. "We toss them all into the air, and the fallout is a song of our own. We just can't help using disco strings with crunchy guitars, industrial synth sounds over **Moroder**-like sequences, poppy or

distorted vocals, or a **Bobby O.**-styled bouncin' bass. We get so excited when we accidentally come up with a part that has no reason to be there, only to realize that the track can't live without it."

Elsewhere on *In Technicolor*, the iconic **Deborah Harry** cameos on the Middle Eastern-hued "Uncontrollable Love," as does recently deceased **Ramones** bassist **Dee Dee Ramone**, who co-wrote and played bass on "You Can't Make Me Do That." Also on display are three covers: **Man2Man's** "Male Stripper," **Nine Inch Nails'** "Closer," and the **Sweet's** "Wig-Wam Bam."

According to Camaione, Korea's SSK label has picked the album up for "at least 10 Asian countries." He adds that while nothing is yet signed in ink, numerous European labels are expressing interest. Could a U.S. label be far behind? We think not. For more info, contact **Louis Lefort** at 514-875-9335 or [louislefort@rvinternational.net](mailto:louislefort@rvinternational.net).

**KYLIEMANIA:** On July 16, Rhino Home Video will issue **Kylie Minogue's Live in Sydney** on DVD. A fan favorite since its international release, expect a full-on spectacle—a theatrical event, if you will—with Ms. Minogue playfully running through her 15-year musical career. Highlights include a newly arranged "Better the Devil You Know," a festive "Love Boat," a disco-smacked "What Do I Have to Do," a trance-laced "Light Years," and a timely "Can't Get You out of My Head."

**COSMETICS AT WORK:** In the mood for a party that combines a benefit art auction, live body painting, and the turntable wizardry of **Masters at Work's "Little" Louie Vega**? If so, make it a point to stop by Sotheby's in New York Monday (17) or June 25 for the annual fundraiser, *Take Home a Nude*.

Sponsored by the New York Academy of Art—the nonprofit institution devoted to graduate studies and the advancement of figurative painting, sculpture, and drawing—the event will also feature *Naked Spin*, a live body-painting experience (created by cosmetics company **M\*A\*C**) that fuses music and body art. Throughout both evenings, **M\*A\*C** make-up artists will airbrush designs on a living canvas of (naked) bodies, with Vega supplying the supple, soulful, and sexy beats.

# Aphrodite's 'Aftershock' Can Be Felt On MTA/V2

BY MAGGIE STEIN

**NEW YORK**—Many dance music producer/remixer/DJs hide their nerdy tendencies behind cool façades, but drum'n'bass artist Aphrodite, aka Gavin King, is quite open about his geeky past. A student of computer science, the London native took advantage of his technological skills by teaching himself to DJ.

King says, "I loved dance music, so I got myself a pair of cheap turntables with pitch control and taught myself to mix."

Poverty also played a part in his early years. "If you're a bedroom DJ and you want to get gigs, you have to constantly send out new tapes," King explains. "You always want them to sound different, but I couldn't afford to buy all the new records. So I would create 15 minutes of original music on my little Commodore Omega computer to make each tape sound unique."

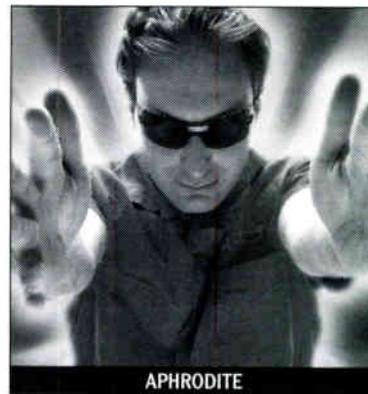
Fast forward to the present, on the eve of the release of Aphrodite's second full-length—*Aftershock* (MTA/V2, due July 9)—and King's do-it-yourself ethic is still readily apparent. In addition to his own Web site ([djaphrodite.com](http://djaphrodite.com)), he runs two independent labels (Aphrodite Recordings and Urban Shakedown).

*Aftershock* finds the artist blending rap and breakbeats. The songs meld syncopated jungle rhythms with raps by **Rah Digga**, **Schooly D.**, and **Big Daddy Kane**. "When I work with rappers, I let them rap over a rhythm of their own choice; I want them to be comfortable."

He continues, "When you work with someone who's not familiar with jungle or drum'n'bass, they're usually surprised by its hyper pace—it sounds very fast to their ears. It has the potential to get confusing and messy."

Unlike Aphrodite's eponymous 1999 debut, *Aftershock* relies less on samples and more on vocal experimentation. In addition to the above-mentioned hip-hop artists, guest vocalists include Dutch MC/singer **Miss Bunty** and Jamaican toaster **Barrington Levy**.

The album's first single, Levy's dancehall flavored "All Over Me" (with remixes by **Freq Nasty** and **Jimmy T.**), was delivered to rhythm radio and mix-show DJs in early May, followed by a commercial release May 21 (vinyl) and June 4 (CD). Aphrodite's songs are published by **Express Music**.



APHRODITE

Jason Bentley, host of electronic music radio shows *Metropolis* on KCRW and *Afterhours* on KROQ (both in Los Angeles), confirms that he's been championing several tracks from *Aftershock* on both shows. "I appreciate Aphrodite's knack for creating infectious and catchy tracks," Bentley says. "I always thought there could be a place in the extreme surf and skate world for drum'n'bass, since it's really a type of 'extreme listening.' Aphrodite could be the first artist to break into that niche."

V2 product manager **David Bell** sees Aphrodite as "the king of his genre." The other side of drum'n'bass is more

rugged and hardcore, but Aphrodite has a commercial appeal."

Earlier this year, as a prelude to the new set, V2 released the limited-edition *Coupla Trickz EP* by Aphrodite. Bell notes that the label wanted to tease fans to let them know that a new album was on the way.

To reach Aphrodite's core audience, V2 has hired independent firms **Deep Marketing** and **Mathalion** for grassroots and lifestyle marketing. At the same time, to expand the artist's fan base, V2 is working with **Attention Deficit Disorder**, a marketing company that covers action sport events nationwide. "This way," Bell explains, "we'll be able to target the extreme-sports demographic."

King says he caught the "music bug" in 1988 when acid house music was the rage in London. Home on summer break from the University of Coventry, King attended huge warehouse raves and was immediately addicted, remembering, "These raves blew my mind."

That fall, King returned to school and started his own club night, *Aphrodite*, a fitting name for a party taking place right after England's rave generation's *Summer of Love*. In his spare time, he produced tracks, which landed in the hands of drum'n'bass producer **Mickey Finn**. The two began a musical partnership, creating the now-classic breakbeat track "Some Justice," which also helped pave the way for King's Aphrodite moniker.

A revered DJ on the international scene, Aphrodite—who is managed by **Keith Cooper** of London-based **Express Entertainment** and booked by **Ronnie Ferszt** of Toronto's **Most Wanted Entertainment**—commences a summer-length North American tour June 25 at the **Rage club** in Sacramento, Calif.

- **2bFunk**, "2bFunk (Remixes)" (Slip'n'Slide U.K. single). Milan's **Giorgio Mate**, a resident DJ at the city's **Matmos** club, is responsible for this banging, soulful house jam. Picked up from **Joe T. Vannelli's** Dreambeat imprint, "2bFunk" now features a dark, progressive mix courtesy of **Dave Taylor** (aka **Rhythm Unlimited**); remixer **Jethro East** (aka **All the Presidents Men**) injects the track with a funky disco twist. Providing the fiery vocals is veteran house diva **Helen Bruner**.

- **Julius Papp Featuring Gina René**, "A Thousand Years" (Nite Grooves/King Street Sounds single). Penned/recorded by **Sting** for his sterling set, 1999's *Brand New Day*, "A Thousand Years" is remade by DJ/producer **Julius Papp**, who

## The Beat Box Hot Plate

has shaped it into a lovely deep house track. **Soulstice's Gina René's** poignant delivery may even bring tears to your eyes. Toss in some **Flamenco** guitar, and the end result is positively gorgeous.

- **Erin Hamilton**, "I Got the Music in Me" (Jungle Red single). Before dismissing Hamilton's latest as just another remake, give it a listen first. Belting the lyrics as if she's got something to prove, this daughter of **Carol Burnett** and sister to the late **Carrie Hamilton** claims this **Kiki Dee** chestnut as her own. Producer/remixer **Scott Anderson** provides the bulk of

the trance-laced, peak-hour mixes. That said, don't overlook **Kostas K.** and **George Baez's** trippy, tribal-hued **Red Rocks in Your Face** mix.

- **Kreo**, "Burn for You" (Groovilicious/Strictly Rhythm single). Licensed from Italy's **Rise/Time**, "Burn for You" is signature Italian dance: buoyant, catchy, melodic, and hypnotic. The vocals of **Giada** are cool, yet wholly inviting.

- **Medway & Sean Cusick**, *The Fiscal EP* (saw.recordings EP). Haunting melodies and eerie synth patterns provide the just-right atmosphere on the breakbeat-infused "Columns of Clouds." Darker yet is "Graffiti," a late-night jam that traverses tribal, electro, and progressive house.

MICHAEL PAOLETTA

THIS WEEK	LAST WEEK	2 WKS. AGO	Club Play		Artist
			TITLE	IMPRINT & NUMBER/PROMOTION LABEL	
			<b>NUMBER 1</b>		1 Week At Number 1
1	2	3	POINT OF VIEW	EPIC PROMO	DB Boulevard
2	1	2	HELLA GOOD (ROGER SANCHEZ REMIXES)	INTERSCOPE PROMO	No Doubt
3	4	12	ONE DAY IN YOUR LIFE	DAYLIGHT PROMO/EPIC	Anastacia
4	5	10	BLAME	GROOVILICIOUS 275/STRICTLY RHYTHM	Sono
5	7	15	LAZY	SKINT 79754/COLUMBIA	X-Press 2
6	3	1	DAYS GO BY	CREDESCENCE 77712/CAPITOL	Dirty Vegas
7	8	13	ONE STEP TOO FAR	CHEEKY PROMO/ARISTA	Faithless Featuring Dido
8	6	8	PRECIOUS HEART	MOONSHINE 88483	Tall Paul
9	14	20	COME WITH US	FREESTYLE DUST/ASTRALWERKS 46426/VIRGIN	The Chemical Brothers
10	10	4	SOAK UP THE SUN (VICTOR CALDERONE & MAC QUAYLE MIXES)	A&M PROMO/INTERSCOPE	Sheryl Crow
11	15	21	MORE THAN A WOMAN (RICHELIE SANTANA MIXES)	BLACKGROUND PROMO/VIRGIN	Aaliyah
12	21	36	LOVE AT FIRST SIGHT	CAPITOL 77724	Kylie Minogue
13	18	23	STILLNESS OF HEART (REMIXES)	VIRGIN PROMO	Lenny Kravitz
14	24	32	THE NEED TO BE NAKED	TOMMY BOY 2366	Amber
15	16	22	COME & GET MY LOVE	CUTTING 454	Becca
16	22	30	I'LL BE WAITING	TRAFFIC 1001/MINISTRY OF SOUND	Full Intention Presents Shena
17	12	7	BE ANGELED	LOGIC 3000 92812/LOGIC	Jam & Spoon
18	9	6	MINDCIRCUS (REMIXES)	NETTWERK 33155	Way Out West Featuring Tricia Lee Kelshall
19	23	27	WE GET TOGETHER	ULTRA 1112	HQ2/Hex Hector Present Kim Sozzi
20	11	5	UNDERNEATH YOUR CLOTHES (REMIXES)	EPIC PROMO	Shakira
21	26	34	TRIPPIN'	GROOVILICIOUS 276/STRICTLY RHYTHM	Oris J Presents Delsena
			<b>POWER PICK</b>		
22	35	—	THE SOUND OF GOODBYE (ROBBIE RIVERA'S FIERCE REMIX)	NERVOUS 20512	Perpetuous Dreamer
23	30	40	WE ARE ALL MADE OF STARS	V2 27745	Moby
24	17	9	FUNNY CAR	YOSHITOSHI 070/DEEP DISH	Morel
25	27	33	IN MY MEMORY (REMIXES)	NETTWERK 36327	DJ Tiesto Featuring Nicola Hitchcock Of Mandalay
26	31	37	PLEASE SAVE ME	SAM IMPORT	Sunscream Vs. Push
27	19	16	FOR ALL TIME (REMIXES)	DREAMWORKS 450836	Soluna
28	25	19	THE MORE I LOVE YOU	GROOVILICIOUS 265/STRICTLY RHYTHM	MFF Featuring Andrea Martin
29	13	11	THEY-SAY VISION (DANCE REMIXES)	MCA 155961	Res
30	37	44	BACKFIRED	MAW 087/TOMMY BOY	Masters At Work Featuring India
31	43	—	FOLLOW ME (REMIXES)	STRICTLY RHYTHM 12623	Aly-Us
32	40	—	RAINY DAYZ (THUNDERPUSS REMIX)	MCA PROMO	Mary J. Blige Featuring Ja Rule
33	29	29	EVERYDAY 2002 (ALEX GOLD REMIX)	XTRAVAGANZA IMPORT	Agnelli & Nelson
34	41	—	THE MUSIC'S NO GOOD WITHOUT YOU	WARNER BROS. PROMO	Cher
35	32	31	DON'T LET ME GET ME (REMIXES)	ARISTA 15117	Pink
36	38	42	AWAKENING (DELERIUM & MINGE BINGE MIXES)	OMTOWN PROMO/HIGHER OCTAVE	Sasha Lazard
			<b>HOT SHOT DEBUT</b>		
37	—	—	THAT SOUND	TOMMY BOY SILVER LABEL PROMO/TOMMY BOY	Rosabel
38	44	—	BRIGHTER DAY	ULTRA 1115	R.H. Factor
39	42	48	TUMBA	COLUMBIA PROMO	Angelique Kidjo
40	36	35	STILL NOT OVER YOU (THE CRUZ & BAGZ REMIXES)	REAL DEAL PROMO/ORPHEUS	Exhale
41	34	28	PURIFY (GUSGUS & FADE REMIXES)	WINDHAM HILL PROMO/RCA VICTOR	Balligomingo
42	20	17	FIRE	TOMMY BOY SILVER LABEL 2356/TOMMY BOY	Dolce
43	33	25	WILL I?	ROBBINS 72055	Ian Van Dahl
44	47	47	AT NIGHT	DEFECTED IMPORT	Shakedown
45	28	14	TO GET DOWN	KINETIC 54713	Timo Maas
46	—	—	I GOT THE MUSIC IN ME	JUNGLE RED 012	Erin Hamilton
47	—	—	A NEW DAY HAS COME (RICHELIE JONES & CHRIS PANAGHI REMIXES)	EPIC PROMO	Celine Dion
48	—	—	HOME AND DRY (BLANK & JONES REMIXES)	SANCTUARY PROMO	Pet Shop Boys
49	46	39	SUGARHIGH (THE REMIXES)	COLUMBIA 79725	Jade Anderson
50	48	45	REAL FONKY TIME	SUBSCIENCE 159232/MCA	Dax Riders

THIS WEEK	LAST WEEK	2 WKS. AGO	Maxi-Singles Sales		Artist
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			<b>NUMBER 1</b>		12 Weeks At Number 1
1	1	1	SONG FOR THE LONELY (THUNDERPUSS, ILLICIT & ALMIGHTY MIXES)	WARNER BROS. 4242	Cher
2	5	5	HEAVEN	ROBBINS 72057	DJ Sammy & Yanou Featuring Do
3	3	3	RAPTURE (TASTES SO SWEET)	UNIVERSAL 015672/UMRG	iiO
4	2	4	U DON'T HAVE TO CALL (REMIXES)	ARISTA 15125	Usher
5	4	2	YOU CAN'T GO HOME AGAIN!	MCA 582896	DJ Shadow
6	—	—	DON'T LET ME GET ME (REMIXES)	ARISTA 15117	Pink
7	6	7	DAYS GO BY	CREDESCENCE 77712/CAPITOL	Dirty Vegas
8	8	9	SOMETHING	ROBBINS 72056	Lasgo
9	7	8	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido
10	9	12	LOSE CONTROL (DESCONTROLATE)	OURMAAR/PYRAMID 90200/ORPHEUS	Yohany
11	14	11	THE CHA CHA SLIDE PT. III ROLL LIKE THIS	M.D.B. 30410/ORPHEUS	Mr. C The Slide Man
12	—	—	LOVE AT FIRST SIGHT	CAPITOL 77724	Kylie Minogue
13	10	10	HEAVEN	247 72475/ARTEMIS	Eyra Gail
14	13	13	WILL I?	ROBBINS 72055	Ian Van Dahl
15	11	6	FEELS GOOD (DON'T WORRY BOUT A THING) (KELLY G. CLUB MIX)	TVI 2344	Naughty By Nature Featuring 3LW
16	12	14	BY YOUR SIDE (REMIXES)	EPIC 79644	Sade
17	—	—	WHAT ABOUT US? (DANCE MIXES)	ATLANTIC 85321/AG	Brandy
18	—	—	THE SOUND OF GOODBYE (ROBBIE RIVERA'S FIERCE REMIX)	NERVOUS 20512	Perpetuous Dreamer
19	15	18	YOU MAKE ME SICK (HQ2 REMIXES)	LAFACE 24856/ARISTA	Pink
20	—	—	FULL MOON (ERNIE LAKE & FULL INTENTION MIXES)	ATLANTIC 85320/AG	Brandy
21	—	—	RESURRECTION	TOMMY BOY SILVER LABEL 2356/TOMMY BOY	PPK
22	16	19	WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS.	Madonna
23	17	17	LAZY	SKINT/COLUMBIA 79754/CRG	X-Press 2
24	—	—	THE NEED TO BE NAKED	TOMMY BOY 2366	Amber
25	20	20	LIFETIME (BEN WATT REMIX)	COLUMBIA 79540/CRG	Maxwell

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

Club Play		Maxi-Singles Sales	
1	I SEE THE LIGHT Desert FUTURE GROOVE	1	COME & GET MY LOVE Becca CUTTING
2	RUNNING DJ Marc Aurel TRIGGER IMPORT	2	FREE YOUR MIND Celeda STAR 69
3	AFTER 2 Pete Moss Featuring Terra Deva DEFINITY	3	FALLING Envy YOSHITOSHI
4	TAKE ME AWAY (INTO THE NIGHT) 4 Strings ULTRA	4	TAKE ME WHERE YOU ARE Fiori SUMMA
5	SHIFTER Timo Maas KINETIC	5	I SEE THE LIGHT Desert FUTURE GROOVE

Billboard TOP ELECTRONIC ALBUMS		Title	
		<b>NUMBER 1</b>	
1	NEW	DIRTY VEGAS	Dirty Vegas
2	1	MOBY	18
3	NEW	DJ SHADOW	The Private Press
4	2	LOUIE DEVITO	Louie DeVito's Dance Factory
5	3	VARIOUS ARTISTS	Verve/Remixed
6	5	SOUNDTRACK	Queer As Folk: The Second Season
7	NEW	JOHN DIGWEED	MMII
8	7	ZERO 7	Simple Things
9	6	PET SHOP BOYS	Release
10	4	SOUNDTRACK	Blade II
11	NEW	DJ IRENE	Phonosynthesis
12	8	VARIOUS ARTISTS	Ultra-Chilled 02
13	12	VARIOUS ARTISTS	Monster Disco
14	11	VARIOUS ARTISTS	Pulse
15	9	VARIOUS ARTISTS	Best Of House Volume Two
16	15	DAVID VISAN	Buddha-Bar IV
17	18	IAN VAN DAHL	Ace
18	13	VARIOUS ARTISTS	Global Hits 2002
19	17	GARBAGE	Beautifulgarbage
20	14	THE CHEMICAL BROTHERS	Come With Us
21	10	JOHNNY VICIOUS	Ultra Dance 01
22	19	AVALON	02/Avalon Remixed
23	22	DJ ENCORE	Intuition
24	24	DAFT PUNK	Discovery
25	21	BASEMENT JAXX	Rooty

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 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked E.O. and all other CD prices, are equivalent prices, which are projected from wholesale prices. # indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

# Worley Is Not Likely To 'Miss' With His New DreamWorks CD

BY PHYLLIS STARK

NASHVILLE—Darryl Worley is an artist who knows who he is and what he wants from his music.

"I'm not one of these youngsters that's just trying to figure out what he's all about," the 37-year-old Worley says with a laugh.

While evident on his excellent but underappreciated debut album, 2000's *Hard Rain Don't Last*, Worley's abilities come into much sharper focus on his second album, *I Miss My Friend*, due July 16 on DreamWorks Records. On this latest effort, Worley's confidence, talent, and instinct for writing and picking great material shine through.

*Hard Rain Don't Last* peaked at No. 33 on the *Billboard* Top Country Albums chart, and while the album generated three top 20 singles, Worley never got higher on the Hot Country Singles & Tracks chart than No. 12.

The new album's first single, the poignant ballad "I Miss My Friend," is a sure bet to crack the top 10 this time. It's already at No. 14 on the Hot Country Singles & Tracks chart, and country radio is responding.

"I'm looking for songs that will engage our listeners, and that one does it," KCYY San Antonio operations manager Steve Giuttari says of the single, calling it "the best song he's ever done. [Worley] has all the qualities that could make him an 'A' act... He's got the whole package."

Scott Borchetta, DreamWorks senior executive for promotion and artist development, says the label will try to build on the single's momentum through a deal with long-distance telephone company MCI for monitored stations to give away "I Miss My Friend" phone cards for on-air contests.

## MAKING A DIFFERENCE

Worley, a native of Hardin County, Tenn., says he "grew up loving the traditional singers like Merle Haggard," and that's the kind of music he was destined to make. "I came to Nashville to write country songs, the music of the working-class people."

But his style has sometimes made airplay a challenge. Traditional country, he admits, "has not been the biggest thing out there as far as radio is concerned, and you have to have radio on your side to survive." While the resulting struggle has slowed down his career progress, he says he wouldn't have it any other way. "I thought, 'If I'm going to put this much time and energy into this, I should care enough about myself, my integrity, and my music to try to make a difference.'"

Initially, Worley says it was "hard to find a label that would share that vision, [but] DreamWorks has done that. It's been a really amazing rela-

tionship." Still, he admits, "it's been tough for me [and DreamWorks]. It's not easy to take that kind of music and have hits with it."

Finally, however, he's seeing his efforts, and those of the label, start to pay off. He says, "Things seem to be opening up a bit [at radio] for people who do rootsy, traditional country music."



WORLEY

## A LIGHTER FEEL

Like Worley's first album, *I Miss My Friend* was produced by Frank Rogers and DreamWorks chief James Stroud. Worley, an EMI Music Publishing writer, co-wrote seven of its songs.

Worley says the goal this time around was simple. "More than anything else, we just wanted to put together a collection of songs that would be as well-respected as the first album."

There are, however, what Worley calls "a few new elements" on *I Miss My Friend*, which "has a little bit lighter feel, a few more fun songs but still has the Darryl Worley stamp when it comes to the real heartfelt songs about life and living. It's a combination that will make it a little more commercial and, at the same time, has the solid traditional sound that I can't get away from."

The album features an engaging mix of tempos and themes. Its best tracks include the clever "The Least That You Can Do" and the swinging "Opportunity of a Lifetime," which Worley describes as "Bob Wills meets Dean Martin." Singing that song, Worley says, "I feel like I need to have a martini in one hand and a cigarette in the other."

Another standout track is the sweetly goofy "Where You Think You're Goin'." That song's co-writers—Wynn Varble, Shawn Camp, and Brice Long—provide backing vocals on the track, billing themselves as "the Ordinaires."

The forlorn, lost-love lament "I Wouldn't Mind the Shackles" was written by Worley and Howard Perdue. It paints a vivid picture of being imprisoned by a failed romance with such lines as "I wouldn't mind

the shackles, I knew the day she left/ That I'd be wearing them until the end of time/ But every day's a battle just to keep the burden of my heart/ From interfering with my mind... I wouldn't mind the shackles if it wasn't for the rattle of the chain."

While Worley did not write the album's title track, it took on a special poignancy for him. His emotional performance on the song and its accompanying video, he says, came from recalling a former girlfriend and her 9-year-old daughter who were killed in a car accident 16 years ago. "I always sort of carried a burden around, thinking she really didn't know how I felt," she says of the woman.

The song "I Built This Wall" was based on another loss. Recorded just after Waylon Jennings died, Worley and his producers and musicians decided to cut the song in Jennings' style. "We pumped the bass up and let it do the Waylon thing."

## 'GET INTO DARRYL'S PANTS'

As usual, DreamWorks is pulling out all the stops to build awareness of the new album. Johnny Rose, the label's senior executive for sales and marketing, predicts, "We're going to sell a bunch of 'em."

The setup includes a retail tour of key accounts, an AOL keyword promotion in July, an album release special on the Jones Media site countrystars.com, and a retail promotion with Wrangler jeans dubbed the "get into Darryl's pants" contest.

Rose says the label also has a "street team" working Worley's record at Internet sites where potential Worley fans may be surfing, as well as an independent Internet promoter working the main country sites. A TNN *Live From the Wildhorse* special is tentatively scheduled to run close to the album's street date.

Worley, who has a college degree in biology and organic chemistry, is booked by the William Morris Agency and managed by Ted Hacker and Anita Hugin of International Artist Management.

He spends much of his time on the road or at a place in Nashville he shares with a roommate. But his real home is in Savannah, Tenn., where a wife he rarely gets to see recently opened a restaurant. "It's really gotten tough to get home anymore, and that's been tough on our new marriage," he admits. "It's a real sacrifice," he says of pursuing his music career, "but I knew what I was getting into."

This fall, the 6-foot-6-inch Worley will head out on tour with another country giant, Trace Adkins. Worley says they'll bill it as "the big men of country tour" and subtitle it "size does matter."

# Nashville

by Phyllis Stark



## Scene

**ON THE ROW:** Former Westwood One president of programming Ed Salamon has been unanimously recommended for the position of executive director of Country Radio Broadcasters (CRB) by the search committee, *Billboard* has learned. The committee, made up of CRB board members, made its recommendation to the full board June 5. The board will now vote on whether to offer the position to Salamon, who has served as the CRB's volunteer president for many years. The board is seeking a replacement for Paul Allen, who, as previously reported, will be leaving CRB in late August to join the faculty at Middle Tennessee State University full time (*Billboard*, May 11).



Patti Olsen has struck a new deal to be the exclusive independent promoter for Cumulus Broadcasting's country radio stations. Olsen and her former partner, Bobby Young, previously represented the Cumulus stations through a third-party deal with Chicago-based Jeff McClusky & Associates. Olsen and Young have ended their 5-year-old partnership—a move both describe as amicable—and they will continue as solo independent promoters in Nashville.

Crystal Caviness, executive director of the Nashville division of the T.J. Martell Foundation, is leaving to become a full-time mother. Also, staffer Brenda Zitzman exits the foundation to go on the road with her band, SideSaddle.

Holly Roark joins Big Tractor Music as catalog manager/administration assistant.

Ten Ten Music administrator of writer relations Logan Bosemer exits.

**NEW & UPCOMING:** Pam Tillis will release *It's All Relative*—an album tribute to the songs of her father, Mel Tillis—Aug. 27 on Columbia/Lucky Dog. It is the former Arista Nashville artist's debut for Sony. Guests on the album include Mel Tillis, Emmylou Harris, Trisha Yearwood, Dolly Parton, and the Jordanaires, plus Delbert McClinton on harmonica and Marty Stuart on mandolin.

Singer/songwriter/guitarist Tim Mensy has released a new, eponymous CD on music publishing executive Pat Higdon's imprint label, PJM Records. Yearwood, Joe Diffie, and Marty Raybon contributed background vocals to the album, which is available through Mensy's

Web site, timmensy.com. He previously recorded albums for Columbia and Giant Records.

Blake Shelton, Trick Pony, and Darryl Worley are among the artists contributing to a Hank Williams Jr. tribute album in the works from Warner Bros.

Grammy Award-winning violinist/composer Mark O'Connor will record his July 3-5 concerts at Nashville's Vanderbilt University for a live album marking his 30th anniversary as a professional musician. He will be joined in the concerts by musicians Chris Thile, Bryan Sutton, and Byron House. The album will be released next year on O'Connor's own OMAC label. A former Nashvillian, O'Connor now lives in San Diego.

Lee Ann Womack duets with Harry Connick Jr. on "Baby It's Cold Outside" on her Christmas album, *A Season for Romance*, due in the fall.

Dwight Yoakam duets with Heather Myles on the song "Little Chapel" on Myles' new Rounder album, *Sweet Talk & Good Lies*, due June 25.

**CHICK CHAT:** While it's not uncommon anymore for record labels to digitally download hot new singles by superstar acts to country radio, the release is usually followed up by a CD copy a few days later. In the case of Dixie Chicks' "Long Time Gone," however, the singles weren't ready, so country radio didn't get a "hard" copy until more than two weeks after the song was digitally delivered May 23. Still, that didn't stop it from rocketing up the Hot Country Singles & Tracks chart and notching three consecutive weeks as the chart's biggest gainer.

**ARTIST NEWS:** Joe Diffie and Hank Thompson will be among the artists inducted into the Oklahoma Music Hall of Fame Oct. 8 in Muskogee. Both are scheduled to perform at the ceremony.

Phil Vassar has teamed with Wal-Mart to promote a national literacy campaign, which launched with a \$3.3 million grant from the Wal-Mart Good Works Foundation. Vassar, the campaign's spokesman, recorded a song, "Words Are Your Wheels." It is being sold exclusively at Wal-Mart stores. Martina McBride, Brooks & Dunn, Sara Evans, and Kenny Chesney also lent their vocals to the record. Proceeds are being donated to the National Institute for Literacy.

JUNE 22  
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# Billboard TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	1	7	<b>KENNY CHESNEY</b> ▲ BNA 67038/RLG (12.98/18.98)	<b>NUMBER 1</b> No Shoes, No Shirt, No Problems	1	38	33	32	9	<b>TOMMY SHANE STEINER</b> RCA 67041/RLG (16.98 CD)	Then Came The Night	6
2	2	2	7	<b>SOUNDTRACK</b> ▲ LOST HIGHWAY 170069/MERCURY (12.98/19.98)	O Brother, Where Art Thou?	1	39	36	23	3	<b>MARK CHESNUTT</b> COLUMBIA 86540/SONY (11.98 EQ/17.98)	Mark Chesnutt	23
3	3	3	7	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	40	42	36	3	<b>THE FLATLANDERS</b> NEW WEST 6040 (17.98 CD) ▲	Now Again	36
4	4	4	54	<b>BRAD PAISLEY</b> ● ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3	41	43	44	10	<b>VARIOUS ARTISTS</b> TIME LIFE 18701 (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
5	6	8	50	<b>BROOKS &amp; DUNN</b> ▲ ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1	42	39	38	40	<b>STEVE HOLY</b> CURB 77972 (11.98/17.98) ▲	Blue Moon	7
6	9	9	81	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77978 (12.98/18.98)	Greatest Hits	1	43	41	46	3	<b>STEVE AZAR</b> MERCURY 170269 (11.98/17.98) ▲	Waitin' On Joe	29
7	7	5	81	<b>TOBY KEITH</b> ▲ DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1	44	47	48	46	<b>SOUNDTRACK</b> LOST HIGHWAY 170221/MERCURY (12.98/18.98)	Down From The Mountain	10
8	14	16	36	<b>GARY ALLAN</b> MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4	45	45	47	34	<b>PAT GREEN</b> REPUBLIC 016018/UNIVERSAL (8.98/14.98)	Three Days	7
9	5	6	38	<b>MARTINA MCBRIDE</b> ▲ RCA 67012/RLG (12.98/18.98)	Greatest Hits	1	46	46	50	44	<b>TRACY BYRD</b> RCA 67005/RLG (11.98/17.98)	Ten Rounds	12
10	8	7	103	<b>RASCAL FLATTS</b> ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) ▲	Rascal Flatts	3	47	49	40	1	<b>TIFT MERRITT</b> LOST HIGHWAY 170273*/MERCURY (14.98 CD)	Bramble Rose	47
11	10	11	39	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 78711 (12.98/18.98)	Set This Circus Down	1	48	44	42	33	<b>LITTLE BIG TOWN</b> MONUMENT 85374/SONY (7.98 EQ/13.98) ▲	Little Big Town	40
12	11	14	84	<b>KENNY CHESNEY</b> ▲ <sup>2</sup> BNA 67976/RLG (12.98/18.98)	Greatest Hits	1	49	44	42	33	<b>REBA MCENTIRE</b> ● MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1
13	16	15	50	<b>LONESTAR</b> ▲ BNA 67011/RLG (12.98/18.98)	I'm Already There	1	50	40	39	2	<b>HAYSEED DIXIE</b> DUALTONE 01118 (17.98 CD) ▲	A Hillbilly Tribute To Mountain Love	39
14	13	18	18	<b>VARIOUS ARTISTS</b> ● BNA 67043/RLG (12.98/17.98)	Totally Country	2	51	50	45	9	<b>CHRIS LEDOUX</b> CAPITOL 34571 (10.98/17.98)	After The Storm	14
15	17	19	97	<b>SOUNDTRACK</b> ▲ <sup>3</sup> CURB 78703 (11.98/17.98)	Coyote Ugly	1	52	48	43	7	<b>KEVIN DENNEY</b> LYRIC STREET 165020/HOLLYWOOD (12.98 CD) ▲	Kevin Denney	14
16	15	12	85	<b>TRICK PONY</b> ● WARNER BROS. 47927/WRN (11.98/17.98)	Trick Pony	12	53	35	55	18	<b>WAYLON JENNINGS</b> BMG HERITAGE/RCA 99788/RLG (24.98 CD)	RCA Country Legends: Waylon Jennings	19
17	12	10	84	<b>TRAVIS TRITT</b> ▲ COLUMBIA 62165/SONY (11.98 EQ/17.98)	Down The Road I Go	8	54	51	53	17	<b>KASEY CHAMBERS</b> WARNER BROS. 48028 (18.98 CD) ▲	Barricades & Brickwalls	13
18	18	17	9	<b>KELLIE COFFEY</b> BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	5	55	53	52	10	<b>DIAMOND RIO</b> ● ARISTA NASHVILLE 67999/RLG (11.98/17.98)	One More Day	5
19	20	21	43	<b>ALISON KRAUSS + UNION STATION</b> ● ROUNDER 670495/IDJMG (11.98/17.98)	New Favorite	3	56	52	49	30	<b>PATTY LOVELESS</b> EPIC 85651/SONY (11.98 EQ/17.98)	Mountain Soul	19
20	21	22	97	<b>JO DEE MESSINA</b> ▲ CURB 77977 (11.98/17.98)	Burn	1	57	54	57	38	<b>VARIOUS ARTISTS</b> ROUNDER 610499 (11.98/17.98)	O Sister! The Women's Bluegrass Collection	35
21	19	20	31	<b>WILLIE NELSON</b> LOST HIGHWAY 186231/MERCURY (12.98/18.98)	The Great Divide	5	58	58	58	22	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 69335/RLG (12.98/18.98)	When Somebody Loves You	1
22	28	31	45	<b>BLAKE SHELTON</b> WARNER BROS. 24731/WRN (11.98/17.98)	Blake Shelton	3	59	57	56	12	<b>VARIOUS ARTISTS</b> RAZOR & TIE 89044 (18.98 CD)	Forever Country	18
23	23	25	87	<b>SARA EVANS</b> ▲ RCA 67964/RLG (11.98/17.98)	Born To Fly	6	60	60	59	15	<b>TRAVIS TRITT</b> WARNER BROS. 78296/RHINO (11.98 CD)	The Lovin' Side	48
24	22	13	9	<b>EMERSON DRIVE</b> DREAMWORKS 450272/INTERSCOPE (8.98/14.98) ▲	Emerson Drive	13	61	61	61	39	<b>MONTGOMERY GENTRY</b> ● COLUMBIA 62167/SONY (11.98 EQ/17.98)	Carrying On	6
25	24	24	11	<b>GEORGE STRAIT</b> MCA NASHVILLE 170280 (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8	62	55	60	19	<b>HANK WILLIAMS III</b> CURB 78728 (17.98 CD) ▲	Lovesick Broke & Driftin'	17
26	30	26	69	<b>CHRIS CAGLE</b> ● CAPITOL 34170 (10.98/17.98) ▲	Play It Loud	19	63	62	62	84	<b>JAMIE O'NEAL</b> ● MERCURY 170132 (11.98/17.98) ▲	Shiver	14
27	25	27	30	<b>GARTH BROOKS</b> ▲ <sup>3</sup> CAPITOL 31330 (10.98/18.98)	Scarecrow	1	64	64	62	84	<b>STEVE EARLE</b> E-SQUARED 751128/ARTEMIS (18.98 CD)	Sidetracks	9
28	27	29	12	<b>HANK WILLIAMS JR.</b> CURB 78725 (7.98/17.98)	Almeria Club	9	65	66	67	87	<b>JESSICA ANDREWS</b> ● DREAMWORKS 450248/INTERSCOPE (11.98/17.98)	Who I Am	2
29	29	30	44	<b>CAROLYN DAWN JOHNSON</b> ARISTA NASHVILLE 69336/RLG (10.98/16.98)	Room With A View	8	66	64	66	95	<b>RODNEY CARRINGTON</b> CAPITOL 24827 (10.98/17.98) ▲	Morning Wood	18
30	31	33	6	<b>CLEDUS T. JUDD</b> MONUMENT 85897/SONY (11.98 EQ/17.98) ▲	Cledus Envy	19	67	63	68	29	<b>CLINT BLACK</b> RCA 67005/RLG (12.98/18.98)	Greatest Hits II	8
31	26	28	8	<b>VARIOUS ARTISTS</b> RCA 67036/RLG (12.98/18.98)	Sharp Dressed Men: A Tribute To ZZ Top	7	68	74	72	19	<b>THE CHARLIE DANIELS BAND</b> SPARROW 51908 (19.98/19.98)	How Sweet The Sound - 25 Favorite Hymns And Gospel Greats	40
32	32	34	31	<b>GEORGE STRAIT</b> ● MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	1	69	59	51	38	<b>TAMMY COCHRAN</b> EPIC 69736/SONY (7.98 EQ/11.98) ▲	Tammy Cochran	27
33	34	37	33	<b>TRACE ADKINS</b> CAPITOL 30618 (10.98/17.98)	Chrome	4	70	68	65	53	<b>TRISHA YEARWOOD</b> MCA NASHVILLE 170200 (11.98/17.98)	Inside Out	1
34	34	37	33	<b>JACK INGRAM</b> LUCKY DOG/COLUMBIA 85530/SONY (7.98 EQ/13.98) ▲	Electric	34	71	65	64	77	<b>CHELY WRIGHT</b> MCA NASHVILLE 170210 (11.98/17.98)	Never Love You Enough	4
35	37	35	31	<b>SHANNON LAWSON</b> MCA NASHVILLE 170233 (11.98/17.98) ▲	Chase The Sun	35	72	72	69	22	<b>CHRIS LEDOUX</b> CAPITOL 38207 (16.98 CD)	The Capitol Collection (1990-2000)	72
36	37	35	31	<b>LEANN RIMES</b> ● CURB 78738 (11.98/17.98)	I Need You	1	73	70	73	17	<b>VARIOUS ARTISTS</b> TIME LIFE 18804 (17.98 CD)	Classic Country: Great Story Songs	28
37	38	41	45	<b>CYNDI THOMSON</b> ● CAPITOL 26010 (10.98/17.98)	My World	7	74	67	63	15	<b>JOHNNY CASH</b> LEGACY/COLUMBIA 86290/SONY (17.98 EQ/24.98)	The Essential Johnny Cash	29
					<b>HOT SHOT DEBUT</b>						<b>PACESETTER</b>		

● 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 2 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for net shipment of 200,000 units (Platino). △ Certification for net shipment of 400,000 units (Multi-Platino). \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ▲ indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

JUNE 22  
2002

# Billboard TOP COUNTRY CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	<b>DIXIE CHICKS</b> ▲ <sup>5</sup>	MONUMENT/SONY (12.98 EQ/18.98)	<b>NUMBER 1</b> Fly	145	13	13	<b>TRAVIS TRITT</b> ▲	WARNER BROS. 46001/WRN (10.98/17.98)	Greatest Hits - From The Beginning	283
2	2	<b>NICKEL CREEK</b> ●	SUGAR HILL 3909 (16.98 CD) ▲	Nickel Creek	79	14	12	<b>THE JUDDS</b>	CURB 77965 (7.98/11.98)	Number One Hits	100
3	4	<b>SHANIA TWAIN</b> ◆ <sup>15</sup>	MERCURY 536003 (12.98/18.98)	Come On Over	240	15	16	<b>TIM MCGRAW</b> ▲ <sup>4</sup>	CURB 77886 (7.98/11.98)	Everywhere	205
4	3	<b>DIXIE CHICKS</b> ◆ <sup>11</sup>	MONUMENT 68195/SONY (10.98 EQ/17.98) ▲	Wide Open Spaces	228	16	15	<b>PATSY CLINE</b> ▲	MCA SPECIAL PRODUCTS 420265/MCA (2.98/6.98)	Heartaches	182
5	6	<b>BROOKS &amp; DUNN</b> ▲	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	247	17	19	<b>JOHN DENVER</b>	MAOACY 4750 (5.98/9.98)	The Best Of John Denver	206
6	5	<b>FAITH HILL</b> ▲	WARNER BROS. WRN (12.98/18.98)	Breathe	135	18	20	<b>GARTH BROOKS</b> ◆ <sup>14</sup>	CAPITOL 97424 (19.98/26.98)	Double Live	186
7	7	<b>WILLIE NELSON</b> ●	LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 Biggest Hits	196	19	18	<b>TOBY KEITH</b> ▲	MERCURY 55892 (11.98/17.98)	Greatest Hits Volume One	184
8	9	<b>ALAN JACKSON</b> ▲	ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	346	20	21	<b>ALISON KRAUSS</b> ▲ <sup>2</sup>	ROUNDER 610325*/IDJMG (11.98/17.98) ▲	Now That I've Found You: A Collection	273
9	10	<b>LEE ANN WOMACK</b> ▲ <sup>3</sup>	MCA NASHVILLE 170239 (11.98/17.98)	I Hope You Dance	107	21	17	<b>WAYLON JENNINGS</b> ▲ <sup>5</sup>	RCA 8506/RLG (7.98/11.98)	Greatest Hits	163
10	8	<b>GARY ALLAN</b> ▲	MCA NASHVILLE 170101 (11.98/17.98)	Smoke Rings In The Dark	131	22	22	<b>THE NITTY GRITTY DIRT BAND</b> ●	CAPITOL 35148 (26.98 CD)	Will The Circle Be Unbroken	33
11	11	<b>HANK WILLIAMS JR.</b> ▲	CURB 77638 (11.98/17.98)	Greatest Hits, Vol. 1	417	23	25	<b>GEORGE JONES</b>	LEGACY/EPIC 69319/SONY (7.98 EQ/11.98)	16 Biggest Hits	87
12	14	<b>JOHNNY CASH</b> ●	LEGACY/COLUMBIA 69738/SONY (7.98 EQ/11.98)	16 Biggest Hits	166	24	—	<b>ROY ORBISON</b>	LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 Biggest Hits	36
						25	—	<b>LONESTAR</b> ▲ <sup>3</sup>	BNA 67762/RLG (10.98/17.98)	Lonely Grill	141

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 2 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for net shipment of 200,000 units (Platino). △ Certification for net shipment of 400,000 units (Multi-Platino). \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ▲ indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

JUNE 22  
2002

# Billboard HOT COUNTRY SINGLES & TRACKS

Compiled from a national sample of airplay  
supplied by Broadcast Data Systems' radio  
track service. 147 Country Stations are elec-  
tronically monitored 24 hours a day, 7 days a  
week. Songs ranked by number of detections.

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE		Artist	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE		Artist	PEAK POSITION
				PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL							PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL		
				<b>NUMBER 1</b>		1 Week At Number 1									
1	2	2	11	LIVING AND LIVING WELL T. BROWN, G. STRAIT (T. MARTIN, M. NESLER, T. SHAPIRO)		George Strait MCA NASHVILLE 172238	1	31	31	31	11	BARBED WIRE AND ROSES P. WORLEY (S. LOCKE, M. SELBY, T. SILLERS)		Pinmonkey BNA ALBUM CUT	31
2	3	4	17	I'M GONNA MISS HER (THE FISHIN' SONG) F. ROGERS (B. PAISLEY, F. ROGERS)		Brad Paisley ARISTA NASHVILLE 172238	2	32	34	36	10	I'M GONE P. WORLEY, T. L. JAMES (K. RICHEY, C. PROPHET)		Cyndi Thomson CAPITOL ALBUM CUT	32
3	1	1	21	DRIVE (FOR DADDY GENE) K. STEGALL (A. JACKSON)		Alan Jackson ARISTA NASHVILLE 69129	1	33	33	38	7	DARE TO DREAM B. GALLIMORE, T. MCGRAW (J. BACH, A. FOLLESE)		Jo Dee Messina CURB ALBUM CUT	33
4	5	5	33	I SHOULD BE SLEEPING J. KING, J. STROUD (L. DREW, S. SMITH)		Emerson Drive DREAMWORKS 450362	4	34	38	39	4	SOMETHING WORTH LEAVING BEHIND M. WRIGHT, L. A. WOMACK (B. BEAVERS, T. DOUGLAS)		Lee Ann Womack MCA NASHVILLE ALBUM CUT	34
5	6	7	22	NOT A DAY GOES BY D. HUFF (S. DIAMOND, M. O'BERRY)		Lonestar BNA 69134	5	35	35	35	12	CHASIN' AMY D. HUFF, B. JAMES (B. JAMES, T. VERGES)		Brett James ARISTA NASHVILLE ALBUM CUT	35
6	9	10	23	THE ONE T. BROWN, M. WRIGHT (K. MANNO, B. LEE)		Gary Allan MCA NASHVILLE 172232	6	36	36	34	14	DON'T WASTE MY TIME B. CHANCEY, LITTLE BIG TOWN (LITTLE BIG TOWN, J. KELLEY, C. MILLS)		Little Big Town MONUMENT ALBUM CUT	33
7	4	3	37	I DON'T HAVE TO BE ME ('TIL MONDAY) R. VAN HODY (S. AZAR, J. YOUNG, R. C. BANNON)		Steve Azar MERCURY 172230	2	37	37	40	13	MINIVAN R. KINGERY, S. WHITEHEAD (S. WHITEHEAD, R. KINGERY)		Hometown News VFR ALBUM CUT	37
8	7	9	28	I DON'T WANT YOU TO GO P. WORLEY, C. O. JOHNSON (C. D. JOHNSON, T. POLK)		Carolyn Dawn Johnson ARISTA NASHVILLE 69133	7	38	40	42	10	LOOK AT ME NOW S. MANDILE (S. MANDILE, S. MCCLINTOCK)		Sixwire WARNER BROS. ALBUM CUT/WRN	38
9	11	12	11	MY HEART IS LOST TO YOU K. BROOKS, R. DUNN, M. WRIGHT (B. BEAVERS, C. HARRINGTON)		Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	9	39	39	41	9	IF THAT AIN'T COUNTRY B. TERRY (A. SMITH, J. STEELE)		Anthony Smith MERCURY ALBUM CUT	39
10	13	16	8	THE GOOD STUFF B. CANNON, N. WILSON, K. CHESNEY (J. COLLINS, C. WISEMAN)		Kenny Chesney BNA ALBUM CUT	10	40	41	43	8	COUNTRY BY THE GRACE OF GOD R. WRIGHT, C. CAGLE (C. CAGLE, M. J. GREENE, B. WAYNE)		Chris Cagle CAPITOL 77696	40
11	12	11	27	WHEN YOU LIE NEXT TO ME D. HUFF (K. COFFEY, T. HARMON, J. D. MARTIN)		Kellie Coffey BNA ALBUM CUT	11	41	42	46	8	MINE ALL MINE D. HUFF, S. HEDDISY (K. OSBORN, H. POOLE)		SheDaisy LYRIC STREET ALBUM CUT	41
12	17	22	8	COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN) J. STROUD, T. KEITH (T. KEITH)		Toby Keith DREAMWORKS ALBUM CUT	12	42	43	44	7	FORGIVE M. WRIGHT, T. BRUCE (R. L. HOWARD, T. BRUCE)		Rebecca Lynn Howard MCA NASHVILLE 172242	42
13	8	8	27	MY LIST J. STROUD, T. KEITH (T. JAMES, R. BISHOP)		Toby Keith DREAMWORKS ALBUM CUT	1	43	60	—	7	THICKER THAN BLOOD A. REYNOLDS (J. YATES, G. BROOKS)		Garth Brooks CAPITOL ALBUM CUT	43
14	14	14	14	I MISS MY FRIEND F. ROGERS, J. STROUD (T. MARTIN, M. NESLER, T. SHAPIRO)		Darryl Worley DREAMWORKS 450378	14	44	44	47	8	GOING AWAY B. GALLIMORE, T. MCGRAW (A. CLARK)		The Clark Family Experience CURB ALBUM CUT	44
15	10	6	27	WHAT IF SHE'S AN ANGEL J. RITCHIE (B. WAYNE)		Tommy Shane Steiner RCA 69136	2	45	45	53	6	SING ALONG T. HEWITT, R. ATKINS (R. ATKINS, T. HEWITT, B. GAITSCH)		Rodney Atkins CURB ALBUM CUT	45
16	16	13	23	JUST WHAT I DO C. HOWARD (I. DEAN, K. BURNS)		Trick Pony WARNER BROS. ALBUM CUT/WRN	13	46	47	50	6	COUNTRY ROCK STAR B. GALLIMORE, MARCEL (M. CHAGNAR, K. SAVIGAR)		Marcel MERCURY ALBUM CUT	46
17	15	15	21	TONIGHT I WANNA BE YOUR MAN D. MALLORY (R. RUTHERFORD, T. VERGES)		Andy Griggs RCA 69132	15	47	52	—	2	CADILLAC TEARS L. REYNOLDS (L. SATCHER, W. VARRBLE)		Kevin Denney LYRIC STREET ALBUM CUT	47
18	26	37	8	LONG TIME GONE DIXIE CHICKS, L. MAINES (D. SCOTT)		Dixie Chicks MONUMENT ALBUM CUT	18	48	46	48	9	I'LL TAKE LOVE OVER MONEY A. TIPPIN, B. WATSON, M. BRADLEY (B. DIPIERO, T. MULLINS)		Aaron Tippin LYRIC STREET ALBUM CUT	46
19	18	18	17	HELP ME UNDERSTAND D. HUFF (C. FARREN, S. MAC, W. HECTOR)		Trace Adkins CAPITOL ALBUM CUT	18	49	54	—	3	LIFE HAPPENED B. J. WALKER, JR. (P. J. MATTHEWS, K. K. PHILLIPS)		Tammy Cochran EPIC ALBUM CUT	49
20	19	21	15	I KEEP LOOKING S. EVANS, P. WORLEY (S. EVANS, T. SHAPIRO, T. MARTIN)		Sara Evans RCA ALBUM CUT	19	50	58	—	2	THAT'S WHY I SING THIS WAY G. COLE (M. BARNES)		Daryle Singletary AUDIUM ALBUM CUT	50
21	21	23	12	TEN ROUNDS WITH JOSE CUERVO B. J. WALKER, JR. (C. BEATHARD, M. HEENEY, M. CANNON, GOODMAN)		Tracy Byrd RCA ALBUM CUT	21	51	48	49	19	REAL BAD MOOD M. T. BARNES (L. SATCHER, D. POYTHRESS)		Marie Sisters REPUBLIC ALBUM CUT/UNIVERSAL	46
22	23	26	14	THE IMPOSSIBLE B. ROWAN (K. LOVELACE, L. T. MILLER)		Joe Nichols UNIVERSAL SOUTH 172241	22	52	50	57	7	MY TOWN B. CHANCEY (J. STEELE, R. NIELSEN)		Montgomery Gentry COLUMBIA ALBUM CUT	50
23	22	24	19	BEFORE I KNEW BETTER B. J. WALKER, JR. (B. SIMPSON, D. LEE)		Brad Martin EPIC ALBUM CUT	22	53	53	54	4	GOOD TO GO J. STEELE, S. BAGGETT (J. STEELE, C. WISEMAN)		Jeffrey Steele MONUMENT ALBUM CUT	52
24	24	25	30	SHE WAS B. J. WALKER, JR. (N. COTY, J. MELTON)		Mark Chesnut COLUMBIA ALBUM CUT	24	54	51	56	7	ONE NIGHT IN NEW ORLEANS M. D. CLUTE, BLACK HAWK (R. GILES, T. NICHOLS, G. GORDARD)		Blackhawk COLUMBIA ALBUM CUT	51
25	25	27	11	OL' RED B. BRADDICK (M. SHERRILL, D. GOODMAN, J. BOHAN)		Blake Shelton WARNER BROS. 16710/WRN	25	55	49	52	13	HARDER CARDS J. GUESS, J. CHEMAY, K. ROGERS (C. WISEMAN, M. HENDERSON)		Kenny Rogers DREAMCATCHER ALBUM CUT	47
26	30	45	8	UNBROKEN B. GALLIMORE, J. STROUD, T. MCGRAW (H. LAMAR, A. ROBOFF)		Tim McGraw CURB ALBUM CUT	26	56	55	—	7	HARD CALL TO MAKE B. MEVIS (M. A. SPRINGER, S. SESKIN)		J. Michael Harter BROKEN BOW ALBUM CUT	55
27	27	28	11	BEAUTIFUL MESS M. D. CLUTE, DIAMOND RIO (S. LEMAIRE, C. MILLS, S. MINOR)		Diamond Rio ARISTA NASHVILLE ALBUM CUT	27	<b>HOT SHOT DEBUT</b>				THE BALL S. PARKER, P. WORLEY (J. OTTO, P. J. MATTHEWS, K. K. PHILLIPS)		James Otto MERCURY ALBUM CUT	57
28	29	30	8	AMERICAN CHILD B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)		Phil Vassar ARISTA NASHVILLE ALBUM CUT	28	57	RE-ENTER	2	MEMPHIS K. STEGALL, J. KELTON (D. NAIL)		David Nail MERCURY ALBUM CUT	58	
29	28	29	20	GOODBYE ON A BAD DAY M. WRIGHT (S. LAWSON, M. A. PETERS)		Shannon Lawson MCA NASHVILLE 172233	28	58	57	—	2	HIGHWAY SUNRISE K. LAMB (K. LAMB, J. STEVENS)		Rhett Akins AUDIUM ALBUM CUT	55
30	32	33	7	WHERE WOULD YOU BE M. MCBRIDE, P. WORLEY (R. PROCTOR, R. FERRELL)		Martina McBride RCA ALBUM CUT	30	59	57	—	2	TELL ME WHERE IT HURTS J. RITCHIE, F. LIDDELL (D. WARREN)		Tommy Shane Steiner RCA ALBUM CUT	60

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. ♫ Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. Ⓢ CD Single available. Ⓣ DVD Single available. Ⓤ CD Maxi-Single available. Ⓥ Cassette Single available. Ⓦ Vinyl Maxi-Single available. Ⓧ Vinyl Single available. Ⓨ Cassette Maxi-Single available. ©2002, VNU Business Media, Inc. All rights reserved.

JUNE 22  
2002

# Billboard TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	23	<b>NUMBER 1</b>		34 Weeks At Number 1	13	13	24	THE WAY YOU LOVE ME	WARNER BROS. 16818/WRN	Faith Hill
2	2	14	CAN'T FIGHT THE MOONLIGHT		CURB 73116	14	14	23	GOD BLESS AMERICA	CURB 73127	LeAnn Rimes
3	3	15	THE IMPOSSIBLE		UNIVERSAL SOUTH 172241/UMRG	15	15	22	HONEY DO	DREAMWORKS 450914/INTERSCOPE	Mike Walker
4	4	16	I SHOULD BE SLEEPING		DREAMWORKS 450362/INTERSCOPE	16	16	21	SOMETHIN' IN THE WATER	MONUMENT 79625/SONY	Jeffrey Steele
5	5	21	WHERE THE STARS AND STRIPES AND THE EAGLE FLY		LYRIC STREET 164059/HOLLYWOOD	17	17	20	ROCKY TOP '96	DECCA 155274/MCA NASHVILLE	The Osborne Brothers
6	6	23	OSAMA-YO' MAMA		CURB 73130	18	18	19	LOVE IS ENOUGH	RCA 69034/RIG	3 Of Hearts
7	7	22	GOD BLESS THE USA		CURB 73128	19	19	18	MEANWHILE BACK AT THE RANCH	CURB 73118	The Clark Family Experience
8	8	20	THAT'S JUST JESSIE		LYRIC STREET 164063/HOLLYWOOD	20	20	17	ON A NIGHT LIKE THIS	WARNER BROS. 16751/WRN	Trick Pony
9	9	19	HOW DO I LIVE		CURB 73022	21	21	16	DIDN'T WE LOVE	CURB 73126	Tamara Walker
10	10	18	NIGHT DISAPPEAR WITH YOU		LYRIC STREET 164050/HOLLYWOOD	22	22	15	IT DON'T MATTER TO THE SUN/LOST IN YOU	CAPITOL 58788	Garth Brooks as Chris Gaines
11	11	17	AMERICA WILL ALWAYS STAND		RELENTLESS NASHVILLE 5137/MADACY	23	23	14	POUR ME	WARNER BROS. 16918/WRN	Trick Pony
12	12	16	UNBROKEN BY YOU		LYRIC STREET 164048/HOLLYWOOD	24	24	13	GIRL IN LOVE	COLUMBIA 78548/SONY	Robin English
			ALMOST THERE		REPUBLIC/UNIVERSAL 015786/UMRG	25	25	12	COME A LITTLE CLOSER	WARNER BROS. 16762/WRN	Lila McCann

Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multipl. Top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. ©2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

## Their House Is Your House

### Latin Entertainment/Multimedia Initiative Offers Artists Equity

BY LEILA COBO

MIAMI—A new Latin entertainment and multimedia company with divisions in artist management, record label/music publishing, and film/TV is slated to open for business in July, providing one more outlet in an industry in dire need of good artist-management options.

Tu Casa Entertainment (Your Home Entertainment), which will initially have offices in New York and Miami Beach, is a partnership between Maribel Schumacher, former VP of marketing for Warner Music Latin America, record producer/songwriter Andrés Levín, and Rebecca Fajardo. Fajardo will leave her post as national director of publicity for Warner Music Latina to run Tu Casa's Miami office.

Tu Casa will initially launch with its artist-management division, Transparent Talent Management. It has already signed on salsa artist Luis Enrique, rock band Volumen Cero, up-and-com-



SCHUMACHER

ing salsa diva Xiomara Laugart, and Yerba Buena, a band fronted by Levín.

"What differentiates us and what makes it more appealing [for artists] is that we offer the artists equity in the company," says Tu Casa chairman/CEO Schumacher, a highly regarded executive in the industry who spent eight years at

Warner. "I've set aside shares for the artists, and we'll have totally open-book management."

Fajardo, who will preside over Transparent, agrees: "One of the things that's desperately lacking [in dealing with artists] is transparency. We want to be a home for the artists."

The notion of a multi-level entertainment company was hatched by Schumacher, who departed Warner almost a year ago and took her business plan to various Wall Street analysts for input. She describes Tu Casa as "a media company that's content-driven" with income coming primarily (at least initially) from the management end.

A record label, Tu Casa Records, is expected to be jump-started with an album by Yerba Buena next year. The band has already enjoyed major exposure opening for Dave Matthews Band. Schumacher expects Tu Casa's publishing company, Tu Casa Music, to initially partner with a major publishing company, although there will be an in-house employee in charge of exploitation of the Tu Casa catalog.

#### FILLING A VOID

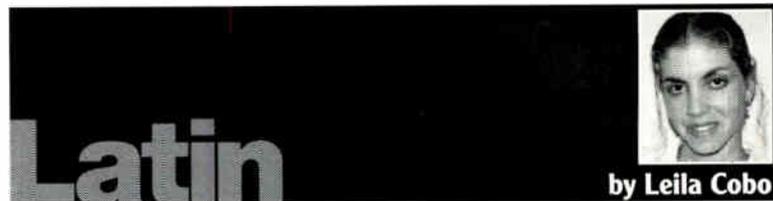
On the artistic end, Tu Casa expects to have six artists signed by the end of the year, nine to 12 by 2003, and no more than 20 in the future. As for Levín, he was brought onto the project as an artistic partner and part of a new generation of songwriter/producers. Levín has most recently produced albums for Ely Guerra and Nicole, among others.

The notion of setting up an artist-management division was spurred by what many people view as a serious lack of good management alternatives in the Latin music industry.

Schumacher says, "There is a need for more professional management and to institutionalize management much in the way the U.S. management companies are institutionalized."

The film and TV division is scheduled to be rolled out in 18 months, with a roster of approximately 10 on-camera acts. Schumacher again sees an opportunity to serve an under-represented market of second- and third-generation English-speaking Hispanics.

"So many artists, such little time," Schumacher says. "You have to jump on the opportunity when it presents itself. I couldn't sit back for much longer. I just kept working on my business plan, and at one point I said, 'Independents thrive during a crisis.' And the music business in general is going through a crisis. So let's take advantage of it."



by Leila Cobo

## Latin Notas™

**TOWER OF STRENGTH:** In an effort to support local acts and Latin music and at the same time introduce customers to alternative



sounds, Tower Records is organizing En la Torre, a series of mini-concerts that will take place outside various West Coast Tower Records stores. The first event is scheduled for June 23 at Tower's Monterey Park, Calif., store and will feature **Chencha Berrinches, Voz de Mano, Cabula, and Ziroq.**

Tower Records Latin product and market coordinator **Monica Ricardéz** says, "The festival will support Latin alternative music in the beginning, but we hope to spread out to different genres—and depending on the success of the project, we hope to reach out into different markets where there is also plenty of local talent available."

**'WORLD' AMBITIONS:** The joint release via Sony Discos and Columbia Jazz of **Rubén Blades'** upcoming album, *Mundo*, has been moved back from July to Sept. 17, ostensibly to coincide with the Sept. 18 Latin Grammy Awards. In the meantime, Blades has been tinkering with his soon-to-be-launched Web site, [rubenblades.com](http://rubenblades.com), and is considering launching an Internet label that would benefit from the traffic created by the Blades name. The site would include album recommendations, videoclips, and articles written by Blades himself.

Blades has started to plan his upcoming album, which he is now describing as "rock en español but with Cuban and Celtic elements." More revolutionary still, "it's an album that we're considering allowing people to download for free," Blades says. "[So] that people can hear it [on the Web site], go in there and copy it. And I think if we publicize it worldwide, if people listen to the album and like it, then they can hire us [to perform]. I think the album can be a sort of advertisement for the band."

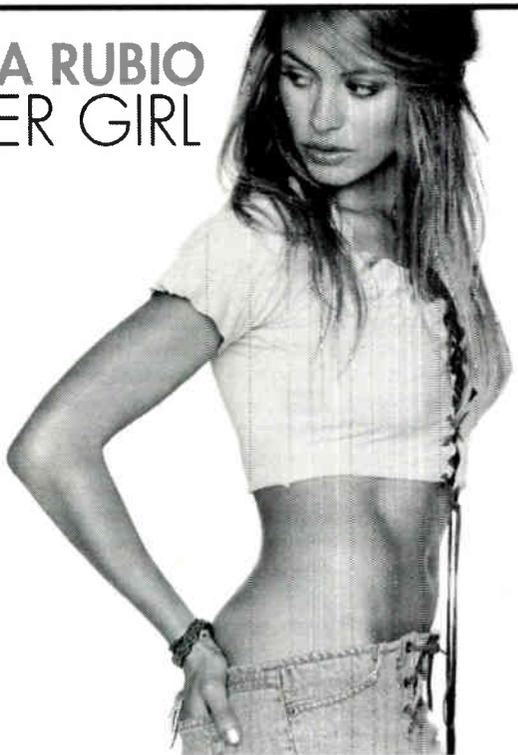
**BOYCE BAND:** Songwriter/producer **Omar Alfanno** still believes in boy bands. He is currently recruiting for **Boyce**, a quartet between the ages of 18 and 25, which he'll produce. Alfanno—who has already written some of the band's material—is soliciting tapes nationwide from guys who sing well and look good.

Will audiences buy it? "I think there is a market," says Alfanno, who brought together the original incarnation of **Son by Four**. "A lot of bands imitated Son by Four. But I'm looking for a new slant." Aspiring **Boyce** members may visit [omaralfanno.com](http://omaralfanno.com) for more information.

**CAMERA, ACTION:** MTV Español is launching a series of "adventure" interviews, where guests are invited to do things from swimming with the dolphins at Miami Seaquarium (my personal favorite) to driving race cars. The new format kicks off June 23, when **Luis Fonsi** heads off to play games at an arcade. Artists have long acted as VJs for the day at MTV Español, when they have been allowed to take the mike and introduce favorite videos. MTV Español programming manager **Jessica Roffe** says, "This is a way for them to do something creative and talk about themselves."

**IN BRIEF:** Nearly 90,000 counterfeit CD-Rs and 118 burners were seized during two separate raids conducted by the U.S. Secret Service and the Organized Control Investigations Division in New York last week. Approximately 10% of the product seized was Latin repertoire . . . The second annual Latin Nites concert series at New York's Apollo Theatre kicks off July 12 with a show by **La Ley**. Jointly sponsored by Chivas Regal and Panasonic, the series is slated to feature 10-12 shows through Dec. 13, with headlining acts including **Lupillo Rivera, Olga Tañón, and Luis Fonsi**. There will also be a salsa night with **Oscar D'León, Humberto Quiñones, El Canario, and Michael Stewart** . . . As **Luis Fonsi** prepares to release his English-language debut album on MCA, *Fight the Feeling*, July 2, he has announced that he'll be opening one leg of **Britney Spears'** U.S. summer tour. Fonsi will play nine dates with Spears, beginning July 9 at New York's Nassau Coliseum and ending July 22 in Dallas.

## PAULINA RUBIO BORDER GIRL



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JUNE 22  
2002

# Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	2	1	20	<b>QUITAME ESE HOMBRE</b> R. PEREZ (J. LILOTO)	<b>Pilar Montenegro</b> UNIVISION	1
2	1	2	13	<b>Y TU TE VAS</b> R. L. TOLEDD (F. DE VITA)	<b>Chayanne</b> SONY DISCOS	1
3	6	11	6	<b>YO PUEDO HACER</b> R. SILVETTI (R. MONTANER, M. FLORES)	<b>Ricardo Montaner</b> WARNER LATINA	3
4	3	3	11	<b>TU Y YO</b> ESTEFANO (ESTEFANO, J. REYES)	<b>Thalia</b> EMI LATIN	3
5	4	5	12	<b>ENTRA EN MI VIDA</b> A. BAQUEIRO (L. GARCIA, N. SCHAIRIS)	<b>Sin Bandera</b> SONY DISCOS	4
6	8	9	7	<b>SI TU TE VAS</b> G. RUBIN (G. RUBIN, C. YIE)	<b>Paulina Rubio</b> UNIVERSAL LATINO	6
7	5	4	10	<b>ME HUELE A SOLEDAD</b> A. JAEEN (R. PEREZ, R. LIVI)	<b>MDO</b> SONY DISCOS	4
8	11	13	8	<b>A DIOS LE PIDO</b> G. SANTADLALLA, JUANES (JUANES)	<b>Juanes</b> SURCO / UNIVERSAL LATINO	8
9	9	6	12	<b>EL PODER DE TUS MANOS</b> R. MUNOZ (L. PADILLA)	<b>Intocable</b> EMI LATIN	6
10	7	7	20	<b>NECESIDAD</b> REY-NERRO (ESTEFANO)	<b>Alexandre Pires</b> RCA / BMG LATIN	5
11	12	10	40	<b>USTED SE ME LLEVO LA VIDA</b> REY-NERRO (ESTEFANO, D. POVEDA)	<b>Alexandre Pires</b> RCA / BMG LATIN	5
12	13	18	11	<b>DEL OTRO LADO DEL PORTON</b> R. AYALA, F. MARTINEZ (F. MARTINEZ)	<b>Ramon Ayala Y Sus Bravos Del Norte</b> FREDDIE	12
13	10	8	40	<b>SUERTE</b> S. MEBARAK, R. T. MITCHELL (S. MEBARAK, R. T. MITCHELL)	<b>Shakira</b> EPIC / SONY DISCOS	1
14	16	14	39	<b>YO QUERIA</b> K. SANTANDER, D. BETANCOURT (T. COTUGNO, S. GIACOBBE)	<b>Cristian</b> ARIOLA / BMG LATIN	6
15	21	25	9	<b>MUJER CON PANTALONES</b> E. ESTEFAN, JR., J. SOMELLAN (E. ESTEFAN, JR., N. TOVARI)	<b>Carlos Ponce</b> EMI LATIN	15
16	18	24	20	<b>MANANTIAL DE LLANTO</b> J. SEBASTIAN (J. SEBASTIAN)	<b>Joan Sebastian</b> MUSART / BALBOA	4
17	26	29	4	<b>EVERYBODY</b> E. ESTEFAN, JR., S. KRYS (E. REGUEIRA)	<b>Rabanes</b> CRESCENT MOON / SONY DISCOS	17
18	17	21	4	<b>BANDIDA</b> R. CORA (E. CRESPO)	<b>Elvis Crespo Featuring Tempo</b> SONY DISCOS	17
19	36	—	2	<b>ES POR AMOR</b> D. POVEDA (ESTEFANO, D. POVEDA)	<b>Alexandre Pires</b> RCA / BMG LATIN	19
20	15	16	20	<b>HAY OTRA EN TU LUGAR</b> R. PEREZ (R. PEREZ, A. POSSE, C. SALAZAR)	<b>Pablo Montero</b> RCA / BMG LATIN	5
21	19	23	9	<b>JURO POR DIOS</b> A. VALENZUELA, O. VALENZUELA (J. ZAZUETA)	<b>Banda Tierra Blanca</b> LA SIERRA	19
22	23	30	3	<b>CON ELLA</b> K. SANTANDER, D. BETANCOURT (K. SANTANDER, D. SANCHEZ)	<b>Cristian</b> ARIOLA / BMG LATIN	22
23	27	26	4	<b>NO SE VIVIR</b> E. MARTINEZ (J. M. FIGUEROA)	<b>Jose Manuel Figueroa</b> UNIVERSAL LATINO	23
24	24	19	24	<b>COMO PUDISTE</b> G. LIZARRAGA (G. LIZARRAGA, O. VALENZUELA, J. LIZARRAGA)	<b>Banda El Recodo</b> FONOVISA	9
25	30	41	6	<b>AY AMOR</b> J. G. DEGOLLADO, S. DEGOLLADO (A. SALINAS)	<b>Control</b> EMI LATIN	25
26	14	12	14	<b>POR ESE HOMBRE</b> E. ARROYO, L. F. COLUMNA (R. GALAN, L. GALAN)	<b>Brenda K. Starr Con Tito Nieves &amp; Victor Manuelle</b> SONY DISCOS	11
27	NEW	1	1	<b>VIVIENDO</b> M. ANTHONY, J. A. GONZALEZ (F. OSORIO, J. VILLAMAZAR, M. ANTHONY)	<b>Marc Anthony</b> COLUMBIA / SONY DISCOS	27
28	22	20	12	<b>COMO DECIRTE NO</b> L. ROMERO, F. DE VITA, A. "CUCO" PENA (F. DE VITA)	<b>Franco De Vita</b> UNIVERSAL LATINO	20
29	33	37	4	<b>UNA LAGRIMA NO BASTA</b> A. A. ALBA (A. A. ALBA)	<b>Los Temerarios</b> FONOVISA	29
30	20	17	19	<b>ESCAPAR</b> S. MORALES, E. IGLESIAS, L. MENDOZ (E. IGLESIAS, S. MORALES, K. OIGUARDI, D. SIEGEL, C. GARCIA ALONSO)	<b>Enrique Iglesias</b> INTERSCOPE / UNIVERSAL LATINO	2
31	25	22	11	<b>AL QUE ME SIGA</b> L. MIGUEL (M. ALEJANDRO)	<b>Luis Miguel</b> WARNER LATINA	21
32	34	42	4	<b>CUANDO TE ACUERDES DE MI</b> B. SILVETTI (M. A. SOLIS)	<b>Marco Antonio Solis</b> FONOVISA	32
33	28	31	9	<b>MI BOMBON</b> C. MERCHAN, CABAS (CABAS)	<b>Cabas</b> EMI LATIN	18
34	40	—	3	<b>TE QUIERO MAS QUE AYER</b> L. ARAMBULA (W. CASTILLO)	<b>Aracely Arambula Con Palomo</b> DISA	34
35	42	45	6	<b>NUESTRO AMOR</b> F. J. BARRAZA (F. J. BARRAZA)	<b>Pancho Barraza</b> MUSART / BALBOA	35
36	37	—	2	<b>VESTIDO BLANCO</b> A. BUENROSTRO, M. BUENROSTRO (J. GISELL, J. CASAOS)	<b>El Poder Del Norte</b> DISA	36
37	35	47	4	<b>BORRACHO</b> J. GUILLEN Y MATA, C. PRIMAVERA (F. VALDEZ LEAL)	<b>Conjunto Primavera</b> FONOVISA	35
38	44	36	4	<b>TE REGALO LA LLUVIA</b> FATO PRODUCCIONES (FATO)	<b>Ana Barbara</b> FONOVISA	33
39	29	27	19	<b>TE QUIERO IGUAL QUE AYER</b> M. DE LEON (W. CASTILLO)	<b>Monchy &amp; Alexandra</b> J&N / SONY DISCOS	21
40	41	33	20	<b>LA NEGRA TIENE TUMBAO</b> S. GEORGE (F. OSORIO, S. GEORGE)	<b>Celia Cruz</b> SONY DISCOS	30
41	38	35	19	<b>SI TU NO VUELVES</b> K. CAMPOS (FATO)	<b>Alejandro Fernandez</b> SONY DISCOS	27
42	NEW	1	1	<b>SE ME OLVIDO</b> E. ESTEFAN, JR., A. PENNA (G. MARCO)	<b>Gian Marco</b> CRESCENT MOON / SONY DISCOS	42
43	46	—	2	<b>ARBOLES DE LA BARRANCA</b> EL COYOTE Y SU BANDA TIERRA SANTA (C. TERRANEGRA SALAZAR)	<b>El Coyote Y Su Banda Tierra Santa</b> EMI LATIN	43
44	45	48	3	<b>BAILAME</b> R. SAENZ QUIROZ (R. SAENZ QUIROZ)	<b>Los Tigrillos</b> WEAMEX / WARNER LATINA	44
45	31	28	9	<b>QUE EL RITMO NO PARE</b> J. REYES (ESTEFANO, J. REYES)	<b>Patricia Manterola</b> ARIOLA / BMG LATIN	19
46	49	49	3	<b>TE DEJO MADRID</b> S. MEBARAK, R. T. MITCHELL, G. NORIEGA, L. MENDOZ (S. MEBARAK, R. T. MITCHELL, G. NORIEGA)	<b>Shakira</b> EPIC / SONY DISCOS	46
47	39	—	14	<b>LA PLAYA</b> N. WALKER (X. SAN MARTIN)	<b>La Oreja De Van Gogh</b> SONY DISCOS	30
48	NEW	1	1	<b>ESCUCHA MI AMOR</b> A. LITCHTENBERGER, JR. (S. ROBLES)	<b>Los Palominos</b> FONOVISA	44
49	32	15	18	<b>QUISIERA PODER OLVIDARME DE TI</b> R. PEREZ (R. PEREZ, M. PORTMANN)	<b>Luis Fonsi</b> UNIVERSAL LATINO	3
50	47	46	15	<b>MITAD Y MITAD</b> J. M. ELIZONDO, M. AZAPATA (M. A. PEREZ)	<b>Pesado</b> WEAMEX / WARNER LATINA	35

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A panel of 96 stations (35 Latin Pop, 16 Tropical/Salsa, 57 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Video availability. ©2002, VNU Business Media, Inc. All rights reserved.

## LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	<b>Y TU TE VAS</b> SONY DISCOS	CHAYANNE	21	17	<b>ESCAPAR</b> INTERSCOPE / UNIVERSAL LATINO	ENRIQUE IGLESIAS
2	5	<b>YO PUEDO HACER</b> WARNER LATINA	RICARDO MONTANER	22	23	<b>QUE EL RITMO NO PARE</b> ARIOLA / BMG LATIN	PATRICIA MANTEROLA
3	2	<b>QUITAME ESE HOMBRE</b> UNIVISION	PILAR MONTENEGRO	23	19	<b>QUISIERA PODER OLVIDARME DE TI</b> UNIVERSAL LATINO	LUIS FONSI
4	3	<b>ENTRA EN MI VIDA</b> SONY DISCOS	SIN BANDERA	24	21	<b>LA PLAYA</b> SONY DISCOS	LA OREJA DE VAN GOGH
5	4	<b>ME HUELE A SOLEDAD</b> SONY DISCOS	MDO	25	26	<b>TE DEJO MADRID</b> EPIC / SONY DISCOS	SHAKIRA
6	8	<b>A DIOS LE PIDO</b> SURCO / UNIVERSAL LATINO	JUANES	26	24	<b>SI TU NO VUELVES</b> SONY DISCOS	ALEJANDRO FERNANDEZ
7	7	<b>SI TU TE VAS</b> UNIVERSAL LATINO	PAULINA RUBIO	27	27	<b>MI BOMBON</b> EMI LATIN	CABAS
8	6	<b>NECESIDAD</b> RCA / BMG LATIN	ALEXANDRE PIRES	28	—	<b>TOCA PARA MI</b> WARNER LATINA	ALEJANDRO SANZ
9	11	<b>USTED SE ME LLEVO LA VIDA</b> RCA / BMG LATIN	ALEXANDRE PIRES	29	30	<b>CUANDO TE ACUERDES DE MI</b> FONOVISA	MARCO ANTONIO SOLIS
10	10	<b>TU Y YO</b> EMI LATIN	THALIA	30	36	<b>SE ME OLVIDO</b> CRESCENT MOON / SONY DISCOS	GIAN MARCO
11	9	<b>SUERTE</b> EPIC / SONY DISCOS	SHAKIRA	31	25	<b>QUE TE QUIERO</b> FONOVISA	RABITO
12	13	<b>YO QUERIA</b> ARIOLA / BMG LATIN	CRISTIAN	32	31	<b>BANDIDA</b> SONY DISCOS	ELVIS CRESPO FEATURING TEMPO
13	14	<b>MUJER CON PANTALONES</b> EMI LATIN	CARLOS PONCE	33	39	<b>DIME</b> UNIVISION	JAIME CAMIL
14	20	<b>ES POR AMOR</b> RCA / BMG LATIN	ALEXANDRE PIRES	34	37	<b>LA CADENA SE ROMPIO</b> SONOLUX / SONY DISCOS	CHARLIE ZAA
15	16	<b>CON ELLA</b> ARIOLA / BMG LATIN	CRISTIAN	35	40	<b>SENTIR AMOR</b> MOCK & ROLL / LIDERES	LEY ALEJANDRO
16	17	<b>HAY OTRA EN TU LUGAR</b> RCA / BMG LATIN	PABLO MONTERO	36	—	<b>COLOR ESPERANZA</b> RCA / BMG LATIN	DIEGO TORRES
17	22	<b>MANANTIAL DE LLANTO</b> MUSART / BALBOA	JOAN SEBASTIAN	37	34	<b>LUNA NUEVA</b> EMI LATIN	CARLOS VIVES
18	18	<b>AL QUE ME SIGA</b> WARNER LATINA	LUIS MIGUEL	38	38	<b>MAS ALTO QUE LAS AGUILAS</b> MUSART / BALBOA	PEPE AGUILAR
19	15	<b>COMO DECIRTE NO</b> UNIVERSAL LATINO	FRANCO DE VITA	39	—	<b>TE TENGO AQUI</b> COLUMBIA / SONY DISCOS	MARC ANTHONY
20	32	<b>EVERYBODY</b> CRESCENT MOON / SONY DISCOS	RABANES	40	—	<b>QUEDATE</b> SONY DISCOS	LARA FABIAN

## TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	<b>Y TU TE VAS</b> SONY DISCOS	CHAYANNE	20	20	<b>ME HUELE A SOLEDAD</b> SONY DISCOS	MDO
2	11	<b>YO PUEDO HACER</b> WARNER LATINA	RICARDO MONTANER	21	21	<b>TE DEJO MADRID</b> EPIC / SONY DISCOS	SHAKIRA
3	5	<b>A DIOS LE PIDO</b> SURCO / UNIVERSAL LATINO	JUANES	22	22	<b>ENTRA EN MI VIDA</b> SONY DISCOS	SIN BANDERA
4	3	<b>BANDIDA</b> SONY DISCOS	ELVIS CRESPO FEATURING TEMPO	23	—	<b>TE TENGO AQUI</b> COLUMBIA / SONY DISCOS	MARC ANTHONY
5	2	<b>POR ESE HOMBRE</b> SONY DISCOS	BRENDA K. STARR CON TITO NIEVES & VICTOR MANUELLE	24	16	<b>VETE Y DILE</b> RCC	SERGIO VARGAS
6	13	<b>VIVIENDO</b> COLUMBIA / SONY DISCOS	MARC ANTHONY	25	30	<b>ESTO ES PARA TI</b> SONY DISCOS	ORO SOLIDO
7	6	<b>LA AGARRA BAJANDO</b> SONY DISCOS	GILBERTO SANTA ROSA	26	19	<b>ENAMORAR</b> PRESTIGIO / SONY DISCOS	RAFY BURGOS "EL CUIPIDO"
8	4	<b>TE QUIERO IGUAL QUE AYER</b> J&N / SONY DISCOS	MONCHY & ALEXANDRA	27	40	<b>AMOR AMOR</b> PRESTIGIO / SONY DISCOS	DOMINIC
9	7	<b>EVERYBODY</b> CRESCENT MOON / SONY DISCOS	RABANES	28	—	<b>RABIA</b> SONY DISCOS	BRENDA K. STARR
10	9	<b>LA NEGRA TIENE TUMBAO</b> SONY DISCOS	CELIA CRUZ	29	32	<b>CARITO</b> EMI LATIN	CARLOS VIVES
11	12	<b>SI TU TE VAS</b> UNIVERSAL LATINO	PAULINA RUBIO	30	23	<b>MI PRINCESA</b> RMM / UNIVERSAL LATINO	MICHAEL STUART
12	14	<b>QUITAME ESE HOMBRE</b> UNIVISION	PILAR MONTENEGRO	31	33	<b>TODO TENEMOS UN AMOR</b> EMI LATIN	LA MOSCA TSE TSE
13	8	<b>HASTA QUE VUELVAS CONMIGO</b> COLUMBIA / SONY DISCOS	MARC ANTHONY	32	—	<b>ME ESTOY MURIENDO POR DENTRO</b> SPACE INTERNATIONAL	CONJUNTO CHANEY
14	10	<b>MI BOMBON</b> EMI LATIN	CABAS	33	38	<b>SE ME OLVIDO</b> CRESCENT MOON / SONY DISCOS	GIAN MARCO
15	26	<b>ES POR AMOR</b> RCA / BMG LATIN	ALEXANDRE PIRES	34	34	<b>AY! BUENO</b> CRESCENT MOON / SONY DISCOS	FERNANDO VILLALONA FEATURING JON SECADA
16	37	<b>AQUI CONMIGO</b> SONY DISCOS	ANDY ANDY	35	36	<b>TOCA PARA MI</b> WARNER LATINA	ALEJANDRO SANZ
17	29	<b>GRINGO MUERE DE OOLOR</b> SONY DISCOS	EL GRINGO DE LA BACHATA	36	28	<b>CUANDO FALTAS TU</b> J&N / SONY DISCOS	PUERTO RICAN POWER
18	15	<b>MIL ROSAS</b> RMM / UNIVERSAL LATINO	MICHAEL STUART	37	31	<b>CORAZON EQUIVOCADO</b> RCC	PENA SUAZO Y SU BANDA GORDA
19	17	<b>MAL ACOSTUMBRADO</b> LATINO / SONY DISCOS	FERNANDO VILLALONA	38	—	<b>HOMBRE</b> WEA ROCK / WARNER LATINA	LALEY
20	25	<b>TU Y YO</b> EMI LATIN	THALIA	39	—	<b>COLOR ESPERANZA</b> RCA / BMG LATIN	DIEGO TORRES

## REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	<b>EL PODER DE TUS MANOS</b> EMI LATIN	INTOCABLE	21	19	<b>MITAD Y MITAD</b> WEAMEX / WARNER LATINA	PESADO
2	2	<b>QUITAME ESE HOMBRE</b> UNIVISION	PILAR MONTENEGRO	22	29	<b>ARRANCAME</b> WEAMEX / WARNER LATINA	PESADO
3	3	<b>DEL OTRO LADO DEL PORTON</b> FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE	23	—	<b>ITS OK</b> DISCOS DISNE	ROGELIO MARTINEZ
4	5	<b>NO ME CONOCES AUN</b> DISA	PALOMO	24	27	<b>QUE LEVANTE LA MANO</b> FONOVISA	LOS ANGELES DE CHARLY
5	4	<b>JURO POR DIOS</b> LA SIERRA	BANDA TIERRA BLANCA	25	33	<b>DE QUE SIRVI</b> UNIVISION	IMAN
6	6	<b>COMO PUISTE</b> FONOVISA	BANDA EL RECODO	26	32	<b>TU FORMA DE SER CUMBIA</b> DISA	ALBERTO Y ROBERTO
7	7	<b>NO SE VIVIR</b> UNIVERSAL LATINO	JOSE MANUEL FIGUEROA	27	36	<b>LADRON</b> UNIVERSAL LATINO	ALICIA VILLARREAL
8	9	<b>AY AMOR</b> EMI LATIN	CONTROL	28	23	<b>CADA DIA MAS</b> CINTAS ACUARIO / SONY DISCOS	LOS CANELOS DE DURANGO
9	8	<b>SUFRIENDO A SOLAS</b> SONY DISCOS	LUPILLO RIVERA	29	37	<b>CUANDO TE ACUERDES DE MI</b> FONOVISA	MARCO ANTONIO SOLIS
10	13	<b>TU Y YO</b> EMI LATIN	THALIA	30	—	<b>ATOLE CON EL DECO</b> SONY DISCOS	BANDA ARKANGEL R-15
11	14	<b>TE QUIERO MAS QUE AYER</b> DISA	ARACELY ARAMBULA CON PALOMO	31	28	<b>UJULE</b> FONOVISA	LOS HURACANES DEL NORTE
12	12	<b>UNA LAGRIMA NO BASTA</b> FONOVISA	LOS TEMERARIOS	32	24	<b>MANANTIAL DE LLANTO</b> MUSART / BALBOA	JOAN SEBASTIAN
13	11	<b>VESTIDO BLANCO</b> DISA	EL PODER DEL NORTE	33	30	<b>NOS FALTO</b> DISA	PALOMO
14	10	<b>BORRACHO</b> FONOVISA	CONJUNTO PRIMAVERA	34	25	<b>SOMOS MAS AMERICANOS</b> FONOVISA	LOS TIGRES DEL NORTE
15	15	<b>ESTAS QUE TE PELAS</b> EMI LATIN	INTOCABLE	35	26	<b>QUE EL CUCU'Y NO PARE</b> ARIOLA / BMG LATIN	PATRICIA MANTEROLA
16	17	<b>NUESTRO AMOR</b> MUSART / BALBOA	PANCHO BARRAZA	36	35	<b>EL CARA DE CHANGO</b> EMI LATIN	LOS ORIGINALES DE SAN JUAN
17	21	<b>TE REGALO LA LLUVIA</b> FONOVISA	ANA BARBARA	37	34	<b>MENTIRAS</b> FONOVISA	AROMA
18	18	<b>ARBOLES DE LA BARRANCA</b> EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	38	—	<b>HUELO A SOLEDAD</b> SONY DISCOS	

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION																																																																																																																																																																																												
														IMPRINT & NUMBER/DISTRIBUTING LABEL		IMPRINT & NUMBER/DISTRIBUTING LABEL																																																																																																																																																																																									
1	1	1	3	<b>THALIA</b> EMI LATIN 39753 (10.98/17.98) #	Thalia	1	49	41	43	33	<b>LUIS MIGUEL</b> <sup>△</sup> WARNER LATINA 41572 (11.98/17.98)	Mis Romances	2																																																																																																																																																																																												
2	2	2	3	<b>JUANES</b> SURCO 017532/UNIVERSAL LATINO (16.98 CD) #	Un Dia Normal	2	50	56	50	7	<b>VARIOUS ARTISTS</b> FONOVISA 6196 (8.98/12.98)	Las No. 1	50																																																																																																																																																																																												
3	3	4	12	<b>CHAYANNE</b> ○ SONY DISCOS 84667 (10.98 EQ/16.98) #	Grandes Exitos	1	51	42	53	33	<b>CARLOS VIVES</b> EMI LATIN 35956 (9.98/15.98) #	Dejame Entrar	1																																																																																																																																																																																												
4	6	3	1	<b>LOS TEMERARIOS</b> DISA 727024 (8.98/13.98)	Historia Musical	1	52	55	68	48	<b>JOSE ALFREDO JIMENEZ</b> ARIOLA 79005/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 1	27																																																																																																																																																																																												
5	5	10	31	<b>PILAR MONTENEGRO</b> UNIVISION 310026 (9.98/13.98) #	Desahogo	2	53	50	65	43	<b>LOS TIGRES DEL NORTE</b> FONOVISA 6145 (8.98/12.98) #	Uniendo Fronteras	1																																																																																																																																																																																												
6	4	5	7	<b>ELVIS CRESPO</b> SONY DISCOS 84662 (9.98 EQ/15.98)	Urbano	4	54	43	51	13	<b>LUIS FONSI</b> ○ UNIVERSAL LATINO 017020 (10.98/16.98) #	Amor Secreto	1																																																																																																																																																																																												
7	11	12	77	<b>ALEXANDRE PIRES</b> <sup>△</sup> RCA 87883/BMG LATIN (14.98 CD) #	Alexandre Pires	3	55	57	48	16	<b>LOS INVASORES DE NUEVO LEON</b> EMI LATIN 34432 (12.98 CD)	20 Exitos	37																																																																																																																																																																																												
8	7	6	2	<b>MARC ANTHONY</b> ● COLUMBIA 846177/SONY DISCOS (11.98 EQ/17.98)	Libre	1	56	61	69	14	<b>LOS ANGELES DE CHARLY</b> FONOVISA 6154 (8.98/12.98) #	Te Voy A Enamorar	1																																																																																																																																																																																												
9	9	9	18	<b>VARIOUS ARTISTS</b> DISA 727015 (8.98/13.98)	Las 30 Cumbias Mas Pegadas	1	57	59	58	73	<b>PATRICIA MANTEROLA</b> ARIOLA 81638/BMG LATIN (13.98 CD)	Que El Ritmo No Pare	41																																																																																																																																																																																												
10	14	18	14	<b>MONCHY &amp; ALEXANDRA</b> J&N 84839/SONY DISCOS (8.98 EQ/13.98) #	Confesiones	8	58	59	64	62	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> <sup>△</sup> FREDDIE 71815 (8.98/14.98)	En Vivo...El Hombre Y Su Musica	13																																																																																																																																																																																												
11	8	8	7	<b>INTOCABLE</b> <sup>△</sup> EMI LATIN 37745 (9.98/15.98) #	Suenos	1	59	64	62	7	<b>LOS GREY'S</b> PLATINO 4185/FONOVISA (8.98/12.98)	Cantan Amor	59																																																																																																																																																																																												
12	12	16	17	<b>A.B. QUINTANILLA Y LOS KUMBIA KINGS</b> ● EMI LATIN 29745 (9.98/14.98)	Shhh!	1	60	61	67	38	<b>CHUY VEGA</b> UNIVISION 310040 (10.98/14.98)	Naci Cadete: 20 Super Cadetazos	21																																																																																																																																																																																												
13	10	11	10	<b>VICENTE FERNANDEZ</b> SONY DISCOS 84282 (10.98 EQ/15.98) #	Historia De Un Idolito Vol. 2	2	61	68	67	38	<b>LOS CAMINANTES</b> SONY DISCOS 84224 (9.98 EQ/13.98)	20 Exitos-Nuestras Canciones	46																																																																																																																																																																																												
14	13	7	7	<b>LOS RAZOS DE SACRAMENTO Y REYNALDO</b> <sup>△</sup> RCA 93084/BMG LATIN (7.98/11.98) #	Corazon De Perico	3	62	27	32	19	<b>MELODY</b> ○ SONY DISCOS 34669 (9.98 EQ/13.98)	De Pata Negra	27																																																																																																																																																																																												
15	16	14	1	<b>RICARDO MONTANER</b> WARNER LATINA 46021 (17.98 CD)	Suma	14	63	54	56	11	<b>BRENDA K. STARR</b> SONY DISCOS 84719 (6.98 EQ/14.98)	Temptation	28																																																																																																																																																																																												
16	15	15	4	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE 1845 (8.98/14.98) #	El Numero 100	5	64	70	75	99	<b>MARCO ANTONIO SOLIS</b> ● FONOVISA 0527 (10.98/16.98) #	Mas De Mi Alma	1																																																																																																																																																																																												
17	17	13	3	<b>EL PODER DEL NORTE</b> DISA 727021 (8.98/13.98)	Imaginate Sin Ellos	13	65	60	57	69	<b>LUPILLO RIVERA</b> ● SONY DISCOS 84276 (8.98 EQ/13.98) #	Despreciado	1																																																																																																																																																																																												
18	23	24	11	<b>SIN BANDERA</b> SONY DISCOS 84906 (16.98 EQ CD)	Sin Bandera	18	66	47	41	35	<b>LUPILLO RIVERA</b> <sup>△</sup> SONY DISCOS 84648 (15.98 EQ CD) #	Sufriendo A Solas	3																																																																																																																																																																																												
19	18	17	4	<b>BANDA EL RECODO</b> LA SIERRA 310057/UNIVISION (9.98/13.98)	14 Exitos De La Banda El Recodo	14	67	NEW	1	NEW	<b>RABANES</b> CRESCENT MOON 84901/SONY DISCOS (6.98 EQ/14.98)	Money Pa'Que	67																																																																																																																																																																																												
20	20	22	11	<b>VICENTE FERNANDEZ</b> <sup>△</sup> SONY DISCOS 84185 (10.98 EQ/16.98) #	Historia De Un Idolito Vol. 1	1	68	69	65	44	<b>LOS HURACANES DEL NORTE</b> FONOVISA 4186 (8.98/12.98) #	Mensaje De Dro	14																																																																																																																																																																																												
21	24	21	1	<b>JOAN SEBASTIAN &amp; MARCO ANTONIO SOLIS</b> MUSART 2548/BALBOA (7.98/13.98)	Los Grandes	14	69	NEW	1	NEW	<b>MANU CHAO</b> RADIO BEMA 10321/VIRGIN (17.98 CD) #	Proxima Estacion...Esperanza	8																																																																																																																																																																																												
22	21	23	77	<b>ALEJANDRO SANZ</b> <sup>△</sup> WARNER LATINA 41541 (10.98/17.98) #	MTV Unplugged	1	70	63	73	7	<b>GIPSY KINGS</b> NONESUCH 79541/AG (16.98/24.98)	Volare! The Very Best Of The Gipsy Kings	3																																																																																																																																																																																												
23	22	20	43	<b>JOAN SEBASTIAN</b> <sup>△</sup> MUSART 2524/BALBOA (7.98/13.98) #	En Vivo: Desde La Plaza El Progreso De Guadalajara	1	71	74	—	—	<b>CELIA CRUZ</b> SONY DISCOS 84519 (10.98 EQ/16.98)	La Negra Tiene Tumbao	60																																																																																																																																																																																												
24	19	19	27	<b>CHARLIE ZAA</b> <sup>△</sup> SONOLUX 84540/SONY DISCOS (9.98 EQ/16.98) #	De Un Solo Sentimiento	3	72	74	74	14	<b>JACI VELASQUEZ</b> ○ SONY DISCOS 84289 (10.98 EQ/16.98)	Mi Corazon	7																																																																																																																																																																																												
25	33	34	7	<b>ALICIA VILLARREAL</b> <sup>△</sup> UNIVERSAL LATINO 014824 (8.98/13.98) #	Soy Lo Prohibido	3	73	73	74	14	<b>LOS TIGRILLOS</b> WEA/MEX 44731/WARNER LATINA (8.98/13.98)	Bailame	23																																																																																																																																																																																												
26	NEW	NEW	1	<b>CHICOS DE BARRIO</b> WEA/MEX 46633/WARNER LATINA (13.98 CD)	En La Esquina	26	74	75	NEW	1	<b>INTOCABLE</b> EMI LATIN 31412 (8.98/12.98)	14 Grandes Exitos	15																																																																																																																																																																																												
27	31	28	18	<b>LOS TUCANES DE TIJUANA</b> ○ UNIVERSAL LATINO 017043 (8.98/13.98) #	Las Romanticas De Los Tucanes De Tijuana	2	75	NEW	1	NEW	<b>PAULINA RUBIO</b> EMI LATIN 33957 (15.98 CD)	I'm So In Love: Grandes Exitos	75																																																																																																																																																																																												
28	NEW	NEW	1	<b>CONJUNTO PRIMAVERA</b> FONOVISA 80799 (13.98/18.98)	En Vivo Vol. 2	28	<table border="1"> <thead> <tr> <th colspan="3">LATIN POP ALBUMS</th> <th colspan="3">TROPICAL/SALSA ALBUMS</th> <th colspan="3">REGIONAL MEXICAN ALBUMS</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>THALIA</td> <td>THALIA (EMI LATIN)</td> <td>1</td> <td>ELVIS CRESPO</td> <td>URBANO (SONY DISCOS)</td> <td>1</td> <td>LOS TEMERARIOS</td> <td>HISTORIA MUSICAL (DISA)</td> </tr> <tr> <td>2</td> <td>JUANES</td> <td>UN DIA NORMAL (SURCO/UNIVERSAL LATINO)</td> <td>2</td> <td>MARC ANTHONY</td> <td>LIBRE (COLUMBIA/SONY DISCOS)</td> <td>2</td> <td>VARIOUS ARTISTS</td> <td>LAS 30 CUMBIA MAS PEGADAS (DISA)</td> </tr> <tr> <td>3</td> <td>CHAYANNE</td> <td>GRANDES EXITOS (SONY DISCOS)</td> <td>3</td> <td>MONCHY &amp; ALEXANDRA</td> <td>CONFESIONES (J&amp;N/SONY DISCOS)</td> <td>3</td> <td>INTOCABLE</td> <td>SUENOS (EMI LATIN)</td> </tr> <tr> <td>4</td> <td>PILAR MONTENEGRO</td> <td>DESAHOGO (UNIVISION)</td> <td>4</td> <td>CARLOS VIVES</td> <td>DEJAME ENTRAR (EMI LATIN)</td> <td>4</td> <td>VICENTE FERNANDEZ</td> <td>HISTORIA DE UN IDOLO VOL. 2 (SONY DISCOS)</td> </tr> <tr> <td>5</td> <td>ALEXANDRE PIRES</td> <td>ALEXANDRE PIRES (RCA/BMG LATIN)</td> <td>5</td> <td>BRENDA K. 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12	ROCIO DURCAL	TODO EXITOS DE ROCIO DURCAL (LLOERES)	12	TITO ROJAS	QUIERO LLEVAR A CASA (M.P.)	12	ALICIA VILLARREAL	SOY LO PROHIBIDO (UNIVERSAL LATINO)																																																																																																																																																																																																	
13	LAURA PAUSINI	LO MEJOR DE LAURA PAUSINI VOLVERE JUNTO A TI (WARNER LATINA)	13	LUIS ENRIQUE	TRANSPARENT (WEACARIBE/WARNER LATINA)	13	CHICOS DE BARRIO	EN LA ESQUINA (WEA/MEX/WARNER LATINA)																																																																																																																																																																																																	
14	PABLO MONTERO	PIDEMELLO TODD (RCA/BMG LATIN)	14	ALBITA	HECHO A MANO (HAND-MADE) (TWINS SQUARE 9027/SILVA AMERICA)	14	LOS TUCANES DE TIJUANA	LAS ROMANTICAS DE LOS TUCANES DE TIJUANA (UNIVERSAL LATINO)																																																																																																																																																																																																	
15	LALEY	MTV UNPLUGGED (WEA ROCK/WARNER LATINA)	15	VARIOUS ARTISTS	LOS MEJORES DE LA BACHATA 2002 (MOCK & ROLL/LLOERES)	15	CONJUNTO PRIMAVERA	EN VIVO VOL. 2 (FONOVISA)																																																																																																																																																																																																	
16	LOS TERRICOLAS	EN CONCIERTO (DISA)	16	COMPAG SEGUINDO	DIJETS (WARNER LATINA)	16	VARIOUS ARTISTS	20 INMORTALES PEGADITAS (UNIVISION)																																																																																																																																																																																																	
17	LUIS MIGUEL	MIS ROMANCES (WARNER LATINA)	17	JUAN LUIS GUERRA 440	COLECCION ROMANTICA (KAREN/UNIVERSAL LATINO)	17	VARIOUS ARTISTS	SI SE PUEDE (FONOVISA)																																																																																																																																																																																																	
18	LUIS FONSI	AMOR SECRETO (UNIVERSAL LATINO)	18	VARIOUS ARTISTS	BACHATAHITS 2001 (J&N/SONY DISCOS)	18	LOS ANGELES AZULES	ALAS AL MUNDO (DISA)																																																																																																																																																																																																	
19	PATRICIA MANTEROLA	QUE EL RITMO NO PARE (ARIOLA/BMG LATIN)	19	OLGA TANON	YO POR TI (WARNER LATINA)	19	ARACELY ARAMBULA	SOLO TUYA (DISA)																																																																																																																																																																																																	
20	MELODY	DE PATA NEGRA (SONY DISCOS)	20	MICHAEL STUART	MICHAEL STUART (RMM/UNIVERSAL LATINO)	20	LUPILLO RIVERA & JUAN RIVERA	LOS HERMANOS MAS BUSCADOS (SONY DISCOS)																																																																																																																																																																																																	
29	25	25	9	<b>VARIOUS ARTISTS</b> UNIVISION 310051 (9.98/13.98)	20 Inmortales Pegaditas	10	41	44	47	19	<b>LALEY</b> ○ WEA ROCK 40949/WARNER LATINA (10.98/16.98) #	MTV Unplugged	13																																																																																																																																																																																												
30	30	42	1	<b>VARIOUS ARTISTS</b> FONOVISA 6216 (8.98/12.98)	Si Se Puede	30	42	46	35	18	<b>LOS RIELEROS DEL NORTE</b> FONOVISA 84202 (8.98/12.98)	Los Mejores Exitos	30																																																																																																																																																																																												
31	32	30	1	<b>VARIOUS ARTISTS</b> WARNER LATINA 45276 (16.98 CD)	Billboard Latin Music Awards 2002	24	43	45	29	8	<b>LOS TERRICOLAS</b> DISA 728953 (12.98/17.98)	En Concierto	27																																																																																																																																																																																												
32	28	26	10	<b>LOS ANGELES AZULES</b> DISA 727022 (9.98/13.98) #	Alas Al Mundo	6	44	48	45	24	<b>EL PODER DEL NORTE</b> DISA 727018 (8.98/13.98) #	El Autentiko Y Unico En Vivo	7																																																																																																																																																																																												
33	35	33	1	<b>ROCIO DURCAL</b> LLOERES 950382 (13.98 CD)	Todo Exitos De Rocio Durcal	28	45	39	59	44	<b>JOSE ALFREDO JIMENEZ</b> ARIOLA 79006/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 2	39																																																																																																																																																																																												
34	26	27	74	<b>LAURA PAUSINI</b> <sup>△</sup> WARNER LATINA 41070 (10.98/16.98)	Lo Mejor De Laura Pausini-Volvere Junto A Ti	9	46	53	49	46	<b>PALOMO</b> DISA 720032 (6.98/10.98) #	Fuerza Musical	9																																																																																																																																																																																												
35	37	39	1	<b>ARACELY ARAMBULA</b> DISA 727025 (8.98/13.98)	Solo Tuya	35	47	49	55	50	<b>GRUPO BRYNDIS</b> DISA 727012 (8.98/13.98) #	Historia Musical Romantica	1																																																																																																																																																																																												
36	34	31	1	<b>LUPILLO RIVERA &amp; JUAN RIVERA</b> SONY DISCOS 84906 (6.98 EQ/12.98)	Los Hermanos Mas Buscados	19	48	52	60	29	<b>LOS BUKIS</b> FONOVISA 6166 (8.98/12.98)	Greatest Hits	39																																																																																																																																																																																												
37	40	38	44	<b>LOS ANGELES AZULES</b> DISA 727014 (8.98/13.98) #	Historia Musical	2	<p>● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked ED, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.</p>																																																																																																																																																																																																		

# Mexico Launches Latin Oye! Awards

BY TERESA AGUILERA

MEXICO CITY—Following the trend of award shows that honor Latin music, Mexico has become the latest country to launch its own show. Oye! Premio Nacional a la Música Grabada (Hey! National Award for Recorded Music) will be put together by the Mexican Assn. of Record and Video Producers (AMPROFON) in conjunction with entertainment group Corporación Interamericana de Entretenimiento, which previously has brought such acts as Britney Spears to Mexico.

The first edition of the Oye! Awards is slated to take place Nov. 19 in Mexico City. Awards will be presented in 16 categories, including rock, *ranchero*, tropical, pop, *grupero*, and *banda*. There will also be a *premio homenaje* (honorary award) for a singer, writer, or promoter of Mexican music with a notable career.

News of the Oye! Awards comes in the wake of Spain's sixth Premios de la Música, which this year was organized for the first time by the Academy of Music Arts and Sciences, an organization created in February by authors and publishers society SGAE and artists association AIE. Voting was by 5,000 SGAE and AIE members and 300 other industry experts. Similarly, voting for the Oye! Awards will be car-

ried out by the approximately 2,000 members of AMPROFON. Labels affiliated with AMPROFON include Azteca Music, Paramusica, EMI Music, Universal Music, BMG, Warner Music, IM Discos, and Fonovisa.

The Oye! Awards were created with the aim of combating piracy in Mexico and supporting legal recordings.

The process of nominee selection will involve media representatives, TV producers, radio programmers,

and record label executives affiliated with AMPROFON. Nominations will be announced by the end of July. Competing recordings must have been released between June 1, 2001, and June 30, 2002. Compilations and live albums will not be eligible unless 50% of the recorded material is new. Both Mexican and international acts may compete for the categories of best new artist, best album, and best song of the year.

## América Latina...

**In Mexico:** Following Televisa's first foray into reality TV, TV Azteca, in conjunction with Columbia Tri Star International Television, has revealed plans to produce *La Academia* (The Academy). The show, which will be similar to Spanish hit *Operación Triunfo*, will search for 14 talented newcomers to compete against each other. Like *Operación Triunfo*, the contestants will take singing, dancing, and other musical lessons on live TV. Record labels Warner Music, EMI Music, and Universal are involved. Competing with the TV Azteca projects are the Mexican editions of *Popstars* and *Operación Triunfo*, which are both produced by Televisa with support from BMG.

TERESA AGUILERA

**In Puerto Rico:** In the wake of the Puerto Rico Heineken Jazz Fest, 12 Puerto Rican music students were awarded a total of \$60,000 in scholarships to attend Boston's Berklee College of Music. The scholarships were presented during the Berklee in Puerto Rico graduation ceremony at the Escuela Libre de Musica in Hato Rey, Puerto Rico.

LEILA COBO

## Jazz Notes™



by Steven Graybow

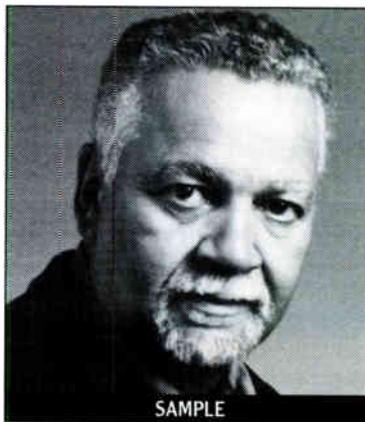
**AMERICAN PIE:** Perhaps no single influence so thoroughly pervades a person's individuality as the locality in which they spent their formative years, be it a fast-paced large city, a close-knit rural community, or a cross-cultural melting pot of nationalities and ideologies.

Pianist **Joe Sample** was born in East Texas some 60-odd years ago and grew up in a community where daily life was inextricably intertwined with and reflected in the jazz, blues, and gospel music that

Creole culture, playing second-line rhythms [a rhythmic device based on French marching rhythms] came naturally to me, but other musicians could not feel them. I would always have to stop playing what came most naturally to me and go with the flow. Over time, I realized that my musical soul was entrenched in this particular region, that it informed who I was as a musician and how I felt music."

Like the particular slice of America that influenced it, *The Pecan Tree* is ripe with musical nods to the blues, gospel, and R&B, as Sample is joined by former **Shalamar** vocalist **Howard Hewett**, who sings on "In a Heartbeat" and "With These Hands," and **Lizz Wright**—the recent Verve signing whose debut is due later this year—on the ballad "No One but Myself to Blame" and the blues-inflected "Fool's Gold."

"I grew up with a pecan tree in my front yard, and it is a symbol of the region and of the culture that comes with the region," Sample says. "There are a lot of people here for whom pecan trees are a part of everyday life and for whom eating and cooking with pecans is a part of everyday life. The pecan can be used to make pecan pie, which is rich and flavorful, and the music that comes out of the region is similarly rich with the flavors of blues and gospel, of the many people who have made this area their home."



SAMPLE

filled his childhood. Despite the joyous sounds that surrounded him, there were few opportunities for professional musicians, and at the age of 19, Sample says he left his hometown for Los Angeles because he "wanted to live where the best musicians were, in what was then the center of the recording industry."

Forty-one years later, Sample moved back to East Texas, to savor the slower lifestyle and acquaint himself with a community where "the population is still in touch with the roots of the music. Los Angeles in the mid-'90s changed from being a center of music to a center of entertainment," he says, "and I wanted to live where people still had an appreciation for the real roots of American music, for gospel and blues, and for a style of jazz that comes from those types of music."

For *The Pecan Tree* (PRA/Verve, June 11), Sample pays nostalgic tribute to the Southern culture that continues to nurture him, with such evocative song titles as "Hot and Humid," "Spanish Moss," and "The Texas Two Step." In keeping with the pianist's Southern congeniality, *The Pecan Tree* is filled with warm acoustic tones, gentle melodies, and thoughtful improvisations that slowly percolate with spry enthusiasm.

"I used to wonder why I played the way I did, because when I left Texas, I quickly realized that I didn't feel music the way many other musicians do," Sample says. "The reason was that growing up in a

**AND:** The Jazz Journalists' Assn. holds its annual Jazz Awards June 19 at New York's Birdland club. Winners in 39 categories—including best instrumentalists, releases, and jazz photographs—will be announced. Hosting are actor **Avery Brooks** of the Folger Shakespeare Company and *Star Trek: Deep Space Nine* fame and comic **Soupy Sales**, whose classic TV show featured such jazz artists as **Clifford Brown** and **Max Roach**. **The Roberta Picket Trio** and **the Ben Allison Quintet** will perform. Tickets are available to the industry and the general public, with a portion of the proceeds benefiting the Jazz Foundation of America's Musician's Emergency Fund. Go to [jazzhouse.org](http://jazzhouse.org) for more information.

**ONCE & AGAIN:** Former **Miles Davis** guitarist **Pete Cosey**, who played with the trumpeter throughout much of the '70s, has reunited several musicians who played on such releases as "Get Up With It," "Agharta," and "Dark Magus," under the moniker **Children of Agatha**. Band members include saxophonists **John Stubblefield** and **Gary Bartz** and drummer **J.T. Lewis**.



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<b>Bill Mc Farland &amp; the Chicago Horns</b>	July 24	8am, 4pm and 10pm
<b>Dee Dee McNeil</b>	July 31	8am, 4pm and 10pm
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## Klown Focuses On Comfort

### Stevo Bruno's SoCal Facility Offers Themed Rehearsal Rooms

BY CHRISTOPHER WALSH

NEW YORK—As the traditional distinction between professional and hobbyist recording equipment looks increasingly outmoded in the age of digital-audio workstations and inexpensive ancillary equipment, so has the line blurred between professional and project recording studio. In the case of Klown Records, a 10-room facility in Santa Monica, Calif., no designation really applies. The recording/rehearsal studio simultaneously offers a Vincent van Haaff-designed Pro Tools MIXplus-based recording studio and conventional rehearsal studios at budget prices.

Klown Records is the creation of Stevo Bruno, a musician/producer/engineer with some 25 years of experience. His father, also a musician, owned Philadelphia's Earmark Recording Studios; Bruno was familiar with the recording process from a very early age.

After working in several Los Angeles studios, including Paramount, Grandmaster, Cherokee, and B-5 Atomic—as well as operating his own commercial studio, SOS, in 1990—Bruno opened the first Klown Records in nearby Marina Del Ray, remaining in that location for three years before building the current site, which opened in September 2001. The new location, Bruno explains, was inspired by a scarcity of comfortable studio environments for working musicians. "I knew there was a market for it," says

Bruno of Klown Records. "I'm right here in the business, and I couldn't find a place that I wanted to go to. So I created it."

A far cry from the typical rock-'n-roll rehearsal studio—well-worn, poorly-maintained equipment; usually drab, if not downright filthy—each of Klown's five rehearsal rooms



BRUNO

bears a distinct theme. The Love Room, the Jungle Room, and the Outer Space Room, for example, were designed by professional Hollywood designers. Each rehearsal room is also digitally linked to the Pro Tools-based control room. Four additional rooms are available on a lockout basis for long-term clients, tour rehearsal, showcases, and the like.

Bruno puts strong emphasis on

recording, however. The Pro Tools system includes a Digidesign/Focusrite Control 24 interface. "I have a pretty elaborate mix system," he says. "I have a Pro Tools MIXplus with four additional Farm cards, so the processing power I have is insane. We just got the Anthony DeMaria Labs microphone preamps and compressors, which are super-high-end, and just added a pair of EV Sentry 500 main monitors that came out of Larrabee [Studios]. We've got a Line 6 endorsement, so we've got racks and racks of guitar PODs, bass PODs—you name it. I have dual G4s, split-screen monitors, and a separate QuickTime monitor for video playback."

The control room—also known as the Aquarium for its underwater motif—measures roughly 20-by-25 feet and includes two isolation booths, providing ample-sized vocal and drum rooms. "Sometimes," Bruno says, "sessions run 15 hours a day for a month straight. You have to be in an environment that's relaxing, to a point."

Klown Records has attracted a high-end clientele, mostly through word-of-mouth, Bruno says. As a producer/engineer, he has worked with the Union Underground (Columbia), Boy Hits Car (Wind-up), keyboardist Brian Auger, and actor Patrick Muldoon (*Starship Troopers*), among others. "We're coming up on our anniversary here," Bruno says. "I'm blessed, really."

## Studio Monitor

by Christopher Walsh

NEW IN NEW YORK: Manhattan Center Studios, a multi-room recording and video production/post-production facility, has undergone a change in the management of its audio department.

Richie Clarke, who has worked with the facility intermittently since 1989, has been appointed studio sales manager. Joel Scheuneman has been named director of operations, and Dax Anderson is now studio manager. VP of audio sales and production Victor Moore, a longtime executive at Manhattan Center Studios, has left to pursue new ventures, particularly DVD production. Dan Gilbert, former VP of audio operations, has also exited.

Clarke explains that the new management team's initial focus is on drawing more recording and post-production work to the struggling local industry, as well as expanding the facility's educational outreach to the community. "We're interested in becoming a home for a lot more creativity, a lot more production," says Clarke, who previously served as an engineer and staff producer at Manhattan Center. "We want to help independents get an opportunity to jump-start themselves. We also want to get involved on an educational level, being a place where we can connect artists with manufacturers and set up opportunities for education. That's something we're very interested in. We've been brainstorming on all of that and starting on it now."

In recent years, Manhattan Center's Neve VR72-equipped Studio 4, known as the "Log Cabin," has served as long-term home for such artists as Ginuwine and Timbaland. A recent session featured producer Warren Riker (*Destiny's Child*, *Wyclef Jean*, *Lauryn Hill*) and Arista act *From Zero*. Clarke says, "With that project, there was really a feeling of bringing rock back to New York. Rock tends to go to L.A., but here is a current, cutting-edge-sounding rock band recording in New York, which is really cool. We also did some recording and over-

dubs in Studio 7 with *Noreaga* and *Foxy Brown* recently."

Clarke says Manhattan Center Studios is also reaching out to potential scoring clients. With the Neve VR96-equipped Studio 7 serving both the elegant, multi-purpose Grand Ballroom and the Hammerstein Ballroom (an equally grand theater and popular concert venue adjacent to Manhattan Center), the facility can easily accommodate orchestral recording. "We have done [film work] consistently, but not as much as we feel we should, largely because a lot of it hasn't been in New York. We're letting composers know we want them here. Concern about security [in New York] is a big factor in why they go to different places. But beyond that, we want them to know that nothing should stop them from coming."

Despite the management change, Moore's 12-year relationship with Manhattan Center continues. The Grand Ballroom and adjacent recording facility is an ideal setting for his current venture: producing concerts for DVD. On June 22, Moore is producing a concert by the *Badlees*. Earlier, he produced a six-camera shoot of a St. Patrick's Day concert by the *Pat McGuire Band* and Irish singer/songwriter *Pierce Turner* for DVD release.

"It was something I've been working on for a long time," Moore says. "I'd been there for 12 years, so I knew my way around as far as the studio business. I wanted to move on in my career and do other things, mainly production for DVD. The format is almost as good as being there. It really excites me."

"It's all good," he adds. "The Center just treated me with great respect. I was very happy about the transition, and I've known those guys for years—it's not like they're newcomers; they've been around for a long time. It's a very cool transition, and we have a good rapport."

Clarke says, "That's been his passion for a while. So it only makes sense. It's good for people to follow their dream."



From Zero With Love. Pictured in Studio 4 at Manhattan Center Studios are, from left, assistant engineer Steve Penny; studio sales manager Richie Clarke; From Zero's Peter Capizzi, Joe Pettinato, and John "Kid" Dinu; producer Warren Riker; and From Zero's Jett.

JUNE 22  
2002

## Billboard® PRODUCTION CREDITS

### BILLBOARD'S NO. 1 SINGLES (JUNE 15, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	<b>FOOLISH</b> Ashanti/ I. Gotti (Murder Inc./Def Jam/IDJMG)	<b>OH BOY</b> Cam'ron Featuring Juelz Santana/ Just Blaze (Roc-A-Fella/Def Jam/IDJMG)	<b>DRIVE (FOR DADDY GENE)</b> Alan Jackson/ K. Stegall (Arista Nashville)	<b>HERO</b> Chad Kroeger Featuring Josey Scott/ C. Kroeger (Columbia/Roadrunner/ IDJMG)	<b>HERO</b> Chad Kroeger Featuring Josey Scott/ C. Kroeger (Columbia/Roadrunner/ IDJMG)
RECORDING STUDIO(S) (Location) Engineer(s)	<b>CRACKHOUSE</b> (New York) Milwaukee Buck	<b>BASELINE</b> (New York) Gimel "Young Guru" Keaton	<b>CARTEE DAY</b> (Nashville, TN) John Kelton	<b>GREENHOUSE</b> (Burnaby, British Columbia, Canada) Joey Moi	<b>GREENHOUSE</b> (Burnaby, British Columbia, Canada) Joey Moi
CONSOLE(S)/ DAW(S)	Roland 770	SSL 4000 G+	Neve 88R	SSL 4000 E	SSL 4000 E
RECORDER(S)	Pro Tools	Otari MTR 90, Pro Tools	Studer A827	Pro Tools	Pro Tools
RECORDING MEDIUM	Pro Tools	Quantegy 499	Quantegy 467	Pro Tools	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	<b>RIGHT TRACK</b> (New York) Supa Engineer DURD	<b>BASELINE</b> (New York) Gimel "Young Guru" Keaton	<b>SOUND STATION</b> (Nashville) John Kelton	<b>WAREHOUSE</b> (Vancouver, British Columbia, Canada) Randy Staub	<b>WAREHOUSE</b> (Vancouver, British Columbia, Canada) Randy Staub
CONSOLE(S)/DAW(S)	SSL 9000 J	SSL 4000 G+	SSL 4000 G	SSL 4000 G	SSL 4000 G
RECORDER(S)	Pro Tools	Otari MTR 90, Pro Tools	Ampex ATR 102	Studer A820	Studer A820
MIX DOWN MEDIUM	Pro Tools	Quantegy 499	Quantegy GP9	BASF 900	BASF 900
MASTERING (Location) Engineer	<b>STERLING SOUND</b> (New York) Tom Coyne	<b>MASTERDISC</b> (New York) Tony Dawsey	<b>MASTERMIX</b> (Nashville, TN) Hank Williams	<b>OASIS</b> (Studio City, CA) Eddy Schreyer	<b>OASIS</b> (Studio City, CA) Eddy Schreyer
CD/CASSETTE MANUFACTURER	UNI	UNI	BMG	UNI	UNI

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## Rodgers' 100th Anniversary Sparks Flurry Of Commemoration

BY NIGEL HUNTER

LONDON—June 28 marks the 100th anniversary of the birth of Richard Rodgers, but the international centennial celebrations of his life, work, and genius have been in progress since last fall and will continue into 2003.

The commemorative activities include a three-CD promotional boxed set of Rodgers' classic songs, as well as numerous concerts and revivals of his great musicals. They have been organized by three major music publishing houses: EMI Music Publishing, which administers the Richard Rodgers/Oscar Hammerstein II repertoire for the world excluding North America and Italy; Warner/Chappell Music, which administers the Rodgers/Lorenz Hart catalog outside North America and Hart's lyrics within the U.S.; and Josef Weinberger, which represents Rodgers' grand (theatrical) rights and publishes his concert works.

The idea for the centenary observances came from Maxyne Lang, president of Williamson Music, the publishing division of the Rodgers & Hammerstein Organization, so-named because William was the first name of both composers' fathers. "I thought the 100th anniversary was a wonderful reason to revisit the songs themselves," Lang says. "They apply to every time of your life, they have honesty, simplicity, and hope—the basic truths—and they've been recorded by the best artists in the world."

Lang discussed the matter with Peter Reichardt and Tom Bradley, respectively managing director and deputy managing director of EMI Music Publishing U.K., which has administered the Williamson catalog outside North America since 1989.

"Maxyne wanted to do a CD boxed set, because she had seen what we did for Diane Warren," Bradley recalls. "I thought we should certainly do something more than the bare minimum about an occasion as special as this, which is something to shout about. We talked to Warner/Chappell and Josef Weinberger, and I remembered that Mark Rowles had worked on the Jerome Kern centenary. We took him on as consultant in July 2000, and Mark kick-started the idea into something much bigger than we had anticipated."

### COORDINATED EFFORT

To coordinate the many events, the Richard Rodgers Centenary Control Group was instituted, with media consultant Rowles heading a committee in the U.K. to promote the centennial there and throughout Europe. Rowles' team (which is part of a network operating in 17 countries, as well as Japan) constitutes TV consultant Chris Swann, who gave a presentation at MIDEM 2001; Josef Weinberger managing director John Schofield; Warner/Chappell Music head of standard repertoire and musicals Caroline Underwood; widely acknowledged Richard Rodgers expert Adrian Edwards; and EMI Music Publishing catalog A&R manager Bob Clifford.

Distinguishing Rodgers' unique position in popular music history, Rowles notes, "Most modern composers consider themselves lucky if, like Elton John, they find one great collaborator, a Bernie Taupin, during their life. Richard Rodgers found two such remarkable men."

Rowles established a direct link with Theodore Chapin, president of the Rodgers & Hammerstein Organization, and Mary Rodgers Guettel, Rodgers' daughter, who hosted a reception for the Control Group in December last year "as a thank-you for the speed and scope of what had been arranged," Bradley says. Guettel, her sister Linda Rodgers

Emery, Julie Andrews, and Andrew Lloyd Webber are honorary patrons of the group. Webber notes, "Richard Rodgers is possibly the 20th-century's greatest tune writer."

A three-CD promotional boxed set has been compiled, breaking down Rodgers' work into three sections: *Classic Soundtrack and Cast Recordings*, *Classic Covers*, and *Concert Rodgers*. It features some of the best-known names of the 20th century, including Bing Crosby, Al Jolson, Frank Sinatra, Ella Fitzgerald, Peggy Lee, Andy Williams, Pat Boone, and Doris Day on the *Classic Covers* CD; Andrews, Gordon MacRae, Mary Martin, Judy Garland, and Ezio Pinza on the *Classic Soundtrack and Cast Recordings* disc; and Bryn Terfel, Frederica von Stade, Sarah Brightman, Andre Kostelanetz, the London Symphony Orchestra, and the Hollywood Bowl and the Cleveland Pops orchestras in the *Concert Rodgers* collection. The boxed set will not be available commercially.

The official Rodgers Centenary press and media launch in the U.K. took place June 17 at London's Theatre Royal in Drury Lane. Rodgers and Hammerstein provided a prolonged and unique period in the venue's history for nine years with a succession of their shows—an unprecedented sequence that has not been rivaled since—starting in 1947 with *Oklahoma!*

The duo's *Carousel* was presented in concert at the Royal Festival Hall two days before the launch and featured the BBC Concert Orchestra under David Charles Abell. On June 19, there will be a

Symphonic Rodgers concert by the Halle Orchestra conducted by Carl Davis at Manchester's Bridgewater Hall. On Aug. 18, *Oklahoma!* will be partially staged by the BBC Concert Orchestra under Abell at the Royal Albert Hall as part of the BBC Proms season.

Other special Rodgers-related performances include the Sound of Richard Rodgers concert, to be staged Nov. 15 and 17 at the Alte Oper in Frankfurt, featuring the SWR Rundfunkorchester; in January 2003, there will be a new production of *South Pacific* in Stockholm.

Bradley notes that Rodgers' work has not lost its popularity since his death in 1979. "For example, Performing Right Society statistics for 1999 show that only Lennon and McCartney were ahead of him in the number of performances," he says. "Prominent among his songs gaining him second place were 'The Lady Is a Tramp,' 'Blue Moon,' and 'You'll Never Walk Alone.' This year, the total of amateur productions of Rodgers shows in the U.K. is 340 and rising."

Lang notes, "I've loved the songs all my life and sang them at the piano when I was a little girl. The night before I met Richard Rodgers for the first time, I watched a PBS documentary on him and was even more in awe the next day, when I had to explain some ideas for promoting his songs. I found him on that and every subsequent occasion to be charming, extremely intelligent, secure in his decisions, and willing to take a risk once in a while."

"His melodies are stunning. They always work, with or without the words," Bradley adds. "When you listen to the lyrics, there is a lot of food for thought. Hart's words are witty and have a buzz about them, while Hammerstein majored on romance. They picked challenging topics for their musicals, which were more than mere love stories and had a palatial backdrop. But you don't take the scenery home with you—you take Rodgers' unforgettable tunes in your head. It is testament to the enduring appeal of his music that each new generation forms their own special relationship with his work."



LANG

## Words & Music

by Jim Bessman



**NO NUCLEAR WAR:** It's coincidental, no doubt, but monumentally so: On July 30, EMI/Capitol is reissuing six Peter Tosh reggae titles, including his 1987 masterpiece, *No Nuclear War*. Outside of John Lennon's "Give Peace a Chance," I can't remember a time when a song—in this case the Tosh album's title track—has been more crucial.



TOSH

"We don't want no nuclear war," Tosh counsels sternly. "With nuclear war, we won't get far."

He adds, "It's just another holocaust, and we can't take no more." He goes on to further confront the many woes facing the world—hunger, unemployment, rampant human suffering—prophesying a once-unthinkable nuclear World War III that we now, 15 years later, seem to be apathetically accepting because of its proclaimed inevitability.

Maybe India and Pakistan will come to their senses. Maybe the dirty bomb that we're told is so easy to smuggle and detonate in Manhattan will somehow never materialize. But what, really, have we learned in the nine months since "God Bless America" was the mandatory song on everyone's playlist? And now that the Ground Zero cleanup is complete, what are we doing to "make this world a better place if we can," to borrow again from Ashford & Simpson's perpetually pertinent "Reach Out and Touch (Somebody's Hand)"?

I would suggest taking to heart the life-affirming, "upful" words of the late Tosh, who was murdered, tragically, just days after *No Nuclear War* was originally released.

**GIVE PEACE A CHANCE:** Yoko Ono shared some relevant thoughts when the BMI Foundation honored the winners of the fifth annual John

Lennon Scholarship Awards at BMI's New York office May 31. Ono, who established the awards in conjunction with the foundation to recognize the talent of young songwriters between the ages of 15 and 24, was unable to attend, but her letter to the winners said plenty.

"During World War II," she wrote, "St. Petersburg was surrounded by the German Army and cut off from other parts of Russia for months. There was no more food. No more heat. Just the sound of the German bombings. To cheer people up, a popular radio DJ kept playing music and cracking jokes. Finally, he became too lethargic to go on. So he left a metronome ticking live on the radio around the clock. People of St. Petersburg managed to survive the war by lying down and holding on to that sound, day and night. This DJ knew the power of the beat and the sound . . . which is music."

"We are at a very critical time when all of us are concerned for our survival, as a race and as a planet. The power of music, hopefully, can help shift the direction and bring about a peaceful world. Bless you for being the music-makers of our time. I hope you will keep the beat going."

**MAN OF INITIAL 'SORROW':** Thanks to *O Brother, Where Art Thou?*, the great Ralph Stanley has become rightly identified with the film and soundtrack's key song, "Man of Constant Sorrow." But the classic version cut by Stanley and his late brother Carter as the Stanley Brothers was hardly the first, as Yazoo Records' new CD *Man of Constant Sorrow and Other Timeless Mountain Ballads* bears out.

The disc contains historic recordings of the '20s and '30s, including the first recording of "Man of Constant Sorrow" by Kentucky balladeer Emory Arthur in 1929. The title had previously appeared as "Farewell Song" in a Richard Burnett songbook in the early 1910s.

"The Stanley Brothers cut it for Columbia in 1948, and it's the more famous version," says Yazoo's Richard Nevins, recounting the tune's folk traditions. "But it was recorded very infrequently and evolved in bits and pieces of other ballads, because very few people ever wrote anything down: It was an organic thing handed down from generation to generation but changing it a bit each time by putting together pieces from other versions."

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## Billboard Bulletin

DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

### Listen Links With Electronics Firms

Listen.com will offer a free one-month Rhapsody subscription to consumers of select computer-to-stereo transmission products. The offer, to be announced today, will come with certain products from electronics companies Jensen/Recoton Corp., Stereolink, Terk Technologies, and U.S. Robotics. Products covered by the deal transmit audio signals from consumers' desktop speakers to their stereo receivers, either wirelessly or via a connecting cable.

Consumers who purchase the products from the online stores of Jensen/Recoton, Stereolink, and U.S. Robotics will qualify for the free Rhapsody offer. Terk consumers must purchase through retail partners in the Good Guys or Circuit City. Listen.com features the products site. *Brian Garrity, N.Y.*

### Labels, Artists At Stalemate In Talks On '7-Year Statute'

Monday's meeting between both sides of the issue on California's "seven-year statute" was a "waste of time," according to a source who was present at the Sacramento gathering (Bulletin, April 23). The three-hour meeting was called by California Sens. John Burton, D-San Francisco, and judiciary chair Martha Escutia, D-Montebello, to discuss a possible compromise on the issue. In addition to RIAA president/CEO Hilary Rosen and the highest level of label executives to the proceedings so far, including EMI Recorded Music vice chairman David Munns and Universal Music Group president/COO Zach Horowitz. Among those representing the artists' side were Jay Cooper, co-counsel for the Recording Artists Coalition, and managers Irving Azoff and Jim Guerinet. 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 meeting, I don't know." The RIAA declined to comment. Escutia is expected to decide today if the judiciary committee will go forward with another hearing on the issue that had been scheduled for Friday in L.A.

Sen. Kevin Murray, D-Culver City, who introduced the bill, admits to Bulletin, "I was disappointed in the meeting because we believed we were close to reaching a compromise. I always my intention to go forward with the bill."

*Melinda Newman*

U.S. Sh... U... Kevin... created... executiv... and sale... Strategic... (WSM), eff... Monday. G... relocate fro... to Los Angel... report to Scot... Pascucci, pres... WSM, the catal... sion of Warner A... Group.

*Melinda Newman*

### Tonos Names Co

Tonos Entertainment... the online musician... network founded by... Carole Bayer Sager, David Foster, and Kenneth "D... Ed...

**DEVELOPMENTS**

**Trans W**

# INTERNATIONAL

## RIAJ Stresses Threat Of File Sharing But Insiders Cast Doubts On Figures From Japanese Downloads Survey

BY STEVE McCLURE

TOKYO—An estimated 75 million music files have been downloaded—mostly illegally—in Japan since file-sharing services started becoming popular in 2000, according to a survey jointly conducted by labels group the Recording Industry Assn. of Japan (RIAJ) and trade body the Assn. of Copyright for Computer Software (ACCS).

Citing the threat that file sharing poses to the music industry, a RIAJ official points out that in comparison with that total, 110 million CD singles were released last year in Japan. But while the survey's results received wide exposure in the media here, some industry figures have questioned the methodology involved.

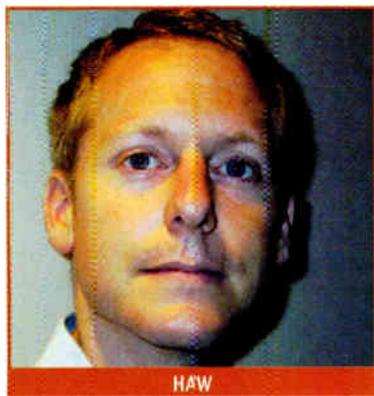
The RIAJ and ACCS have issued a joint statement emphasizing that the use of file-sharing software to upload the works of others on the Internet without authorization violates the right of copyright holders to control dissemination transmission of their works.

"However, in reality, many unauthorized actions are being committed," the statement says, "and with the proliferation of broadband, this is spreading from music files to all kinds of digital content."

Only 3% of the 21,060 people who responded to the survey, whose results were released May 29, admit to using free music-swapping services. Assuming that is typical of Japan's total Internet population, the survey determined that some 684,000 current users of file-sharing services had each downloaded 75.3 tracks, and 766,000 former users of such sites had each downloaded 31.3

tracks from early 2000 through January, when the nationwide survey was carried out.

The survey found that Napster's decision to suspend its services in July 2001 led to a decrease in the number of file-sharing software users in Japan from May 2001 to January 2002. But some 40% of respondents who said they had used Napster said they would do so again if they could.



HAW

The RIAJ and individual Japanese record labels say file sharing is partly to blame for the Japanese music market's recent steady decline. In the first four months of this year, for example, shipments by the RIAJ's 24 member companies fell 14% and 21% in quantity and value terms, respectively.

Among those querying the reliability of the survey is Bill Haw, GM of e-commerce site YesAsia's Japan office. "I think there is a good chance that the people who responded are heavy Internet users," he points out. "However, a large part of the Internet population in

Japan consists of people with dial-up connections who only look at their computers once weekly. Thus, the number [of file-sharing transactions] is probably lower."

Haw also takes issue with the RIAJ's inference that mainly new, Japanese repertoire is being downloaded: "Who's to say that there isn't tons of back catalog being duplicated and traded as well—or overseas music for that matter?"

Music copyright consultant Kazuhiro Ando suggests that "the figure [for illegal downloads] that the RIAJ claims is rather high. I think this is a kind of strategy to convince consumers and the government that the record industry is facing hardships due to illegal downloads, which they say hurt record sales." Ando—like many other observers—believes the main reason that music sales are down is that most consumers spend the bulk of their disposable income on mobile phones instead of CDs or videos.

Although the RIAJ and Japanese authors society JASRAC recently obtained a court decision shutting down MMO Japan (*Billboard*, April 27), a Tokyo-based company that was distributing Japanese-language peer-to-peer software, the RIAJ warns that as broadband Internet access services spread in Japan and file-sharing software becomes more user-friendly, illegal file sharing could take off in a big way in the world's second-largest music market.

The organizations' joint statement said: "The ACCS and RIAJ... are prepared to set up countermeasures quickly and from various angles in order to promote cultural development in the broadband era."

## BMG's Greek Bearings Shift After EMI Deal

BY MARIA PARAVANTES

ATHENS—BMG Europe says its new licensing agreement with EMI Recorded Music Greece does not preclude the company's future return to that market with a stand-alone company.

Under the terms of the new deal (*Billboard Bulletin*, May 31, 2001), Capitol Records Greece takes responsibility with immediate effect for all marketing, promotion, and sales of BMG Greece's international and domestic catalog. Sister label Virgin Records Greece will handle BMG's joint venture with Clive Davis' J Records. Distribution will be handled by EMI; previously, Sony's local distribution arm had handled BMG product in Greece.

"This move establishes Capitol [formerly Minos-EMI] in the leading position on the Greek market, giving us double the clout and lots of leeway compared to our next competitor, thanks to the addition of BMG's wide-ranging repertoire," Capitol Greece managing director Miltos Karadsas says. He adds that the deal is long-term but declines to give its exact duration.

EMI Recorded Music Continental Europe chairman/CEO Emmanuel de Buretel declares that he is "very pleased to be partnering with BMG in Greece. Their many outstanding artists will perfectly complement the rosters of both Capitol and Virgin, offering both BMG and EMI what will hopefully

be a very beneficial relationship."

The switch to EMI comes as BMG attempts to claw back some \$400 million in operating losses for the fiscal year 2001. Regine Hofmann, Munich-based VP of corporate communications for Europe, tells *Billboard* that the move in Greece reflects BMG's approach to a changing market: "BMG is utilizing its best possible option at the moment." But Hofmann does not rule out the creation of a stand-alone company in the future, should the need arise.

BMG Greece will continue to have its own presence in Athens, with COO Nikos Papanikolaou overseeing its financial affairs from offices that also house publishing officer Irina Loukatou, who supervises BMG Publishing's activities here. Four of BMG Greece's 13 staffers will join EMI in the marketing division; with the exception of former managing director Lia Mansola (who for "personal reasons" remains unemployed), the remainder have already found employment in other local music or media interests.

According to industry insiders, Sony, Universal, Warner, and Athens-based independent label Heaven were all bidding for the licensing rights. But Karadsas had 10 years' experience as BMG Greece managing director—from October 1987 to July 1997, when he moved to Minos-EMI—and this, combined with his knowledge of the company's catalog, is reckoned to have tilted the scales in EMI's favor.

## Universal Russia's Tatu Wins Eastern Europe's First IFPI Platinum Award

BY PAUL SEXTON

LONDON—The International Federation of the Phonographic Industry's (IFPI) latest Platinum Europe certifications list was suitably flavored with local European repertoire in the build-up to the organization's annual awards show, set for July 10 in Brussels.

Russian female duo Tatu and German punk-rock veterans Die Toten Hosen joined four North American best sellers and one from Latin America in May's round-up of albums reaching shipments of 1 million or more around Europe.

Universal's Tatu takes pride of place in the latest IFPI data. Its album *200 Po Vstrechnoy* (200 Kilometers an Hour in a Wrong Lane) has made it the first Eastern European act ever to win a Platinum Europe award.

Universal Music International president/COO John Kennedy has reason to be excited by the duo's international potential. "As I go around our various [territories], Tatu is the first name on people's lips," he notes. "And having seen most of our Russian company's roster perform in a showcase in Moscow, I really believe that Tatu are only the vanguard of what's to



**Eastern Promise.** Universal Music Russia pop duo Tatu recently collected an International Federation of the Phonographic Industry (IFPI) Platinum Europe Award, marking 1 million albums shipped of *200 Po Vstrechnoy* (200 Kilometers an Hour in a Wrong Lane). The duo became the first ever Eastern European act to receive the award. Pictured at the presentation in Moscow, from left, are Universal Music International president/COO John Kennedy, Tatu members Lena Katina and Julia Volkova, and IFPI chairman/CEO Jay Berman.

come. We're all regularly being bombarded, rightly or wrongly, with suggestions that music is not as exciting or original as it used to be. That's what makes it so refreshing that two great young artists should suddenly come out of Russia with potential for global success.

"All our companies around the world are used to getting repertoire from diverse sources," Kennedy continues. "But in one fell

swoop, Tatu have woken up everybody to the possibilities for Eastern Europe as a source of great talent and music. Tatu are not given any special help because they come from Russia; their look and sound compete—and have to—with the best that's coming from the more conventional sources of repertoire on equal terms."

Die Toten Hosen's award is for a catalog item—their 1996 album *Opium Fürs Volk*





JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
LAST WEEK	(DEMPA PUBLICATIONS INC.) 06/12/02	LAST WEEK	(OFFICIAL UK CHARTS CO.) 06/10/02	LAST WEEK	(MEDIA CONTROL) 06/12/02	LAST WEEK	(SNEP/FOP/TITE-LIVE) 06/12/02
<b>SINGLES</b>							
1	NEW ATSUKIKODO NO HATE B'Z VERMILLION RECORDS	1	1 LIGHT MY FIRE WILL YOUNG RCA	1	3 WITHOUT ME EMINEM INTERSCOPE	1	1 STACH STACH BRATISLA BOYS M&INT/SONY
2	1 MACHI/DEKIAI LOGIC TSUYOSHI DOMOTO JOHNNY'S ENTERTAINMENT	2	2 WITHOUT ME EMINEM INTERSCOPE	2	4 PERDONO TIZIANO FERRO EMI	2	70 UN ENFANT DE TOI MARLENE & PHIL BARNEY AVREP/BMG
3	6 WADATSUMI NO KI CHITOSE HAJIME EPIC	3	4 JUST A LITTLE LIBERTY X V2	3	1 SOMETHING ABOUT US NO ANGELS POLYDOR	3	3 J'AI DEMANDÉ LA LUNE INDOCHINE COLUMBIA
4	7 AMAIRO NO KAMI NO OTOME HITOMI SHIMATANI AVEX TRAX	4	3 WE'RE ON THE BALL ANT & OEC COLUMBIA	4	2 JUST MORE WONDERWALL WEA	4	4 WHENEVER, WHEREVER SHAKIRA EPIC
5	NEW ETERNAL PLACE HIRO AVEX TRAX	5	5 IF TOMORROW NEVER COMES RONAN KEATING POLYDOR	5	5 BECAUSE THE NIGHT JAN WAYNE EDEL	5	5 LIKE A PRAYER MADHOUSE ULM
6	SAKURA DROPS/LETTERS HIKARU UTADA TOSHIBA/EMI	6	6 IT'S OK ATOMIC KITTEN INNOCENT/VIRGIN	6	6 I.O.I.O. B3 HANSA	6	2 TOUS ENSEMBLE JOHNNY HALLYDAY MERCURY
7	8 KIMI O OMOU CHITOSE HAJIME EPIC	7	NEW BE COOL PAFFENDORF DATA	7	NEW BEVOR DU GEHST XAVIER NAIDOO SPV	7	6 TU TROUVERAS NATASHA ST PIER COLUMBIA
8	9 MUGEN PORN0 GRAFFITI SONY	8	NEW BLURRY PUDDLE OF MUDD GEFEN	8	NEW I NEED A GIRL (PART 1) P.DIDDY FEATURING USHER & LOON ARISTA	8	7 LIVE FOR LOVE UNITED LOVE UNITED EPIC
9	4 FREEBIRD SMAP VICTOR	9	NEW DOVE (I'LL BE LOVING YOU) MOONY POSITIVA	9	NEW HEAVEN MUST BE MISSING AN ANGEL BRO'SIS POLYDOR	9	11 LOVE DON'T LET ME GO DAVID GUETTA VIRGIN
10	2 YEAH!/ METTYA HOLIDAY AYA MATSUURA ZETIMA	10	9 KISS KISS HOLLY VALANCE LONDON	10	13 DON'T LET ME GET ME PINK ARISTA	10	8 PERDONO TIZIANO FERRO EMI
<b>HOT MOVER SINGLES</b>							
11	NEW HIMAWARI KIYOSHI MAEKAWA TEICHIKU	12	NEW HELLA GOOD NO DOUBT INTERSCOPE	15	NEW THIS IS MY TIME SASHA WEA	25	NEW DOCTEUR RENAUD, MISTER RENARD RENAUD VIRGIN
12	NEW DRIVING ALL NIGHT DOUBLE FOR LIFE	16	NEW THREE LIONS BADDIEL/SKINNER/LIGHTNING SEEDS EPIC	16	NEW LET ME COUNT THE WAYS NATURAL ARIOLA	26	33 LA FILLE D'AVRIL LAURENT VOULZ ARIOLA
15	SHIMA UTA THE BOOM SONY	26	33 SPREAD YOUR LOVE BLACK REBEL MOTORCYCLE CLUB VIRGIN	22	NEW RAINBOW IN THE SKY STARSLASH EDEL	27	31 WHAT'S LUV? FAT JOE FEATURING ASHANTI ATLANTIC
16	NEW ANTHEM 2002 FIFA WORLD CUP OFFICIAL VANGELIS SONY	33	NEW EVERYDAY (ALEX GOLD REMIXES) AGNELLI & NELSON XTRAVAGANZA	23	NEW HOLIDAY MADHOUSE BIO	29	39 TOURNER DES PAGES SAYA/PASSI HOSTILE/VIRGIN
17	NEW SUTEKI NA ASHITA SEIKO MATSUDA SONY	36	NEW SET IT OFF PEACHES EPIC	29	NEW SWEET FREEDOM SAFRI DUO FEATURING MICHAEL MCDONALD UNIVERSAL	32	NEW AIMER D.J. ... LARA FABIAN POLYDOR
<b>ALBUMS</b>							
1	2 VARIOUS ARTISTS 2002 FIFA WORLD CUP SONY	1	1 EMINEM THE EMINEM SHOW INTERSCOPE	1	1 EMINEM THE EMINEM SHOW INTERSCOPE	1	1 RENAUD BOUCAN D'ENFER VIRGIN
2	3 TOKYO SKA PARADISE ORCHESTRA STOMPIN' ON DOWN BEAT ALLEY CUTTING EDGE	2	4 QUEEN GREATEST HITS I, II & III PARLOPHONE	2	3 RONAN KEATING DESTINATION POLYDOR	2	NEW PATRICK BRUEL ENTRE-DEUX RCA
3	1 RINGO SHENA UTAHTE MYOURI—SONOICHI TOSHIBA/EMI	3	2 RONAN KEATING DESTINATION POLYDOR	3	4 XAVIER NAIDOO ZWISCHENSPIEL—ALLES FÜR DEN HERRN SPV	3	2 EMINEM THE EMINEM SHOW INTERSCOPE
4	4 KAZUMASA ODA JKO BEST FUN HOUSE/BMG	4	5 ENRIQUE IGLESIAS ESCAPE INTERSCOPE	4	2 MANOWAR WARRIORS OF THE WORLD NUCLEAR BLAST	4	4 INDOCHINEW PARADISE COLUMBIA
5	7 MONGOL 800 MESSAGE HIGH WAVE	5	3 LIBERTY X THINKING IT OVER V2	5	6 SHAKIRA LAUNDRY SERVICE EPIC	5	3 MOBY 18 MUTE/LABELS
6	6 VARIOUS ARTISTS FINE—A DATE WITH HAPPY NICE MUSIC FUN HOUSE/BMG	6	6 NORAH JONES COME AWAY WITH ME BLUE NOTE	6	9 WONDERWALL WITCHCRAFT WEA	6	5 STAR ACADEMY LES SINGLES ISLAND
7	5 MR. CHILDREN IT'S A WONDERFUL WORLD TOY'S FACTORY	7	7 LULU TOGETHER MERCURY	7	5 MOBY 18 VIRGIN	7	6 LYNDY LEMAY LES LETTRES ROUGES WEA
8	9 ORANGE PEKOE ORGANIC PLASTIC MUSIC FUN HOUSE/BMG	8	NEW DJ SHADOW THE PRIVATE PRESS ISLAND	8	NEW JOY DENALANE MAMANI BERLIN RECORDS	8	9 JEAN-JACQUES GOLDMAN CHANSONS POUR LES PIEDS COLUMBIA
9	14 EMINEM THE EMINEM SHOW INTERSCOPE	9	7 IAN VAN DAHL ACE NULIFE/ARISTA	9	11 PINK MISSUNOAZTOOD ARISTA	9	8 SOUNDTRACK HABLE CON ELLA (ALBERTO IGLESIAS) MILAN/UNIVERSAL
10	11 BOYZ II MEN FULL CIRCLE FUN HOUSE/BMG	10	10 PINK MISSUNOAZTOOD ARISTA	10	10 SOPHIE ELLIS-BEXTOR READ MY LIPS POLYDOR	10	7 CELINE DION A NEW DAY HAS COME COLUMBIA
<b>CANADA</b>							
LAST WEEK	(SOUNDSCAN) 06/22/02	LAST WEEK	(AP/YVE) 06/22/02	LAST WEEK	(ARIA) 06/10/02	LAST WEEK	(IFIMI) 06/10/02
<b>SINGLES</b>							
1	NEW HOT IN HERRE NELLY F0 REEL/UNIVERSAL	1	1 ASEREJE LAS KETCHUP COLUMBIA	NEW	KISS KISS HOLLY VALANCE LONDON	1	1 MOI... LOLITA ALIZEE POLYDOR
2	1 HERO CHAD KROEGER FEATURING JOSEY SCOTT COLUMBIA/ROADRUNNER/UNIVERSAL	2	3 CHAYANNE TORERO COLUMBIA	2	1 WITHOUT ME EMINEM INTERSCOPE	2	2 WITHOUT ME EMINEM INTERSCOPE
3	2 THE HINDU TIMES OASIS EPIC/SONY	3	2 WITHOUT ME EMINEM POLYDOR/UNIVERSAL	3	NEW LOVE AT FIRST SIGHT KYLIE MINOQUE FESTIVAL	3	8 WHENEVER, WHEREVER SHAKIRA EPIC
4	NEW WITHOUT ME EMINEM WEB/AFTERMATH/INTERSCOPE/UNIVERSAL	4	5 YOU'RE NO LADY GITTA Y SUPAUL BLANCO Y NEGRO	4	2 UNDERNEATH YOUR CLOTHES SHAKIRA EPIC	4	7 SEI SOLO TU NEK WEA
5	NEW THE GREATEST VIEW SILVERCHAIR ATLANTIC/WARNER	5	4 TO BE FREE (THE REMIXES) MIKE OLDFIELD WARNER MUSIC	5	3 IF TOMORROW NEVER COMES RONAN KEATING POLYDOR	5	NEW VIVI DAVVERO GIORGIA TOORANI DISCHI OI CIOCCOLATA/BMG
6	10 SOUL BREAKING THE TEA PARTY EMI	6	8 A DIOS LE PIDO JUANES POLYDOR/UNIVERSAL	6	5 GIRLFRIEND 'N SYNC FEATURING NELLY JIVE	6	NEW A THOUSAND MILES VANESSA CARLTON A&M
7	3 CANADIAN MAN: HOCKEY PAUL BRANDT BRAN/BMG	7	NEW MUEVETE REMIXES MELODY EPIC	7	NEW WISH I DIDN'T MISS YOU ANGIE STONE ARISTA	7	14 QUANTO T'HO AMATO ROBERTO BENIGNI VIRGIN
8	3 GIRLFRIEND 'N SYNC FEATURING NELLY JIVE/BMG	8	NEW QUE EL RITMO NO PARE PATRICIA MANTEROLA ARIOLA/BMG	8	4 WHAT'S LUV? FAT JOE FEATURING ASHANTI ATLANTIC	8	4 TAINTED LOVE MARILYN MANSON MAVERICK/WARNER BROS.
9	9 RAPTURE (TASTES SO SWEET) 100 MINISTRY OF SOUND/SPG	9	9 SLEEPWALKER MILK INC VALE MUSIC	9	12 FOOLISH ASHANTI DEF JAM	9	9 SALIRO DANIELE SILVESTRI EPIC
10	RE ONLY TIME ENYA REPRISE/WARNER	10	7 SWEET FREEDOM SAFRI DUO POLYDOR/UNIVERSAL	10	8 HELLA GOOD NO DOUBT INTERSCOPE	10	3 WHEREVER YOU WILL GO THE CALLING RCA
<b>HOT MOVER SINGLES</b>							
11	CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL	12	NEW STAY WITH ME NOYZE MD RECORDS	13	NEW I LOVE ROCK'N'ROLL BRITNEY SPEARS JIVE	11	16 LE VENT NOUS PORTERA NOIR DESIR BARCLAY
16	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	13	17 DOVE (I'LL BE LOVING YOU) MOONY BLANCO Y NEGRO	22	30 SUBLIME SHAKAYA COLUMBIA	12	NEW COSA RESTERA' (IN A SONG) EIFFEL 65 UNIVERSAL STRATE
20	RE STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 INTERSCOPE/UNIVERSAL	16	NEW MEANING OF LIFE 2 EWISSA BLANCO Y NEGRO	24	NEW PEACHES & CREAM 112 BAO BOY/ARISTA	16	NEW SLOW BURN DAVID BOWIE COLUMBIA
21	KNIVES OUT RADIOHEAD CAPITOL/EMI	20	RE TRE PAROLE VALERIA ROSSI RCA/BMG	35	38 FEELS GOOD (DON'T WORRY 'BOUT A THING) NAUGHTY BY NATURE FEATURING 3LW TVT/FESTIVAL	17	26 YOUTH OF THE NATION P.O.D. ATLANTIC
26	NEW HELLA GOOD NO DOUBT INTERSCOPE/UNIVERSAL			35	41 HERO CHAD KROEGER FEATURING JOSEY SCOTT ROADRUNNER/SONY	18	27 DON'T SAY GOODBYE PAULINA RUBIO UNIVERSAL
<b>ALBUMS</b>							
1	1 EMINEM THE EMINEM SHOW WEB/AFTERMATH/INTERSCOPE/UNIVERSAL	1	NEW DAVID BISBAL CORAZON LATINO VALE MUSIC	1	1 EMINEM THE EMINEM SHOW INTERSCOPE	1	1 LIGABUE FUORI COME VA? WEA
2	NEW AVRIL LAVIGNE LET GO NETTWERK/ARISTA/BMG	2	1 BUSTAMANTE BUSTAMANTE VALE MUSIC	2	NEW GRINSPORN NEW DETENTION GRUO/UNIVERSAL	2	3 EMINEM THE EMINEM SHOW INTERSCOPE
3	3 SHAKIRA LAUNDRY SERVICE EPIC/SONY	3	2 MANU TENORIO MANU TENORIO PEP'S RECORDS/VALE	3	NEW RONAN KEATING DESTINATION POLYDOR	3	NEW MANGO DISINCANTO WEA
4	3 SOUNDTRACK SPOER-MAN ROADRUNNER/COLUMBIA/10JMG/CRG	4	3 ROSA ROSA RCA/BMG/VALE MUSIC	4	2 SHAKIRA LAUNDRY SERVICE EPIC	4	4 NEK LE COSÉ DA DIFENDERE WEA
5	2 CELINE DION A NEW DAY HAS COME EPIC/SONY	5	NEW MIKE OLDFIELD TRES LUNAS WARNER	5	3 MOBY 18 MUTE	5	2 MOBY 18 MUTE/VIRGIN
6	5 MARC ANTHONY MENOED COLUMBIA/SONY	6	4 CHENOVA CHENOVA ZOMBA/VALE	6	5 KASEY CHAMBERS BARRICADES & BRICK WALLS EMI	6	NEW UMBERTO TOZZI THE BEST OF UMBERTO TOZZI WEA
7	7 DIANA KRALL THE LOOK OF LOVE VERVE/UNIVERSAL	7	6 ALEX UBAGO QUE PIES TU? ORO/WARNER	7	4 GEORGE POLYSERENA FESTIVAL	7	7 CELINE DION A NEW DAY HAS COME COLUMBIA
8	6 MOBY 18 V2/BMG	8	5 GISELA PARTE DE MI VALE/UNIVERSAL	8	9 KYLIE MINOQUE FEVER FESTIVAL	8	13 SHAKIRA LAUNDRY SERVICE EPIC
9	9 NICKELBACK SILVER SIDE UP EMI	9	9 OPERACION TRIUNFO OPERACION TRIUNFO EUROVISION VALE MUSIC	9	11 CELINE DION A NEW DAY HAS COME EPIC	9	12 NORAH JONES COME AWAY WITH ME BLUE NOTE/EMI
10	NEW M.C. MARIO SUN FACTORY 3 SONY	10	8 NURIA FERGO BRISA DE ESPERANZA UNIVERSAL/VALE	10	NEW ASHANTI ASHANTI DEF JAM	10	6 NOMADI AMORE CHE PRENDI AMORE CHE DAI CGD

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

THIS WEEK	LAST WEEK	(MUSIC & MEDIA) 06/12/02
1	1	<b>WITHOUT ME</b> EMINEM INTERSCOPE
2	2	<b>WHENEVER, WHEREVER/SUERTE</b> SHAKIRA EPIC
3	4	<b>PERDONO</b> TIZIANO FERRO EMI
4	3	<b>IF TOMORROW NEVER COMES</b> RONAN KEATING POLYDOR
5	5	<b>STACH STACH</b> BRATISLA BOYS M6 INT.
6	6	<b>LIKE A PRAYER</b> MAD HOUSE BIO/VARIOUS
7	NEW	<b>UN ENFANT DE TOI</b> MARLENE & PHIL BARNEY AVREP/BMG
8	10	<b>LIGHT MY FIRE</b> WILL YOUNG SRC/A
9	14	<b>DON'T LET ME GET ME</b> PINK ARISTA
10	9	<b>WHAT'S LUV?</b> FAT JOE FEATURING ASHANTI ATLANTIC
<b>HOT MOVER SINGLES</b>		
15	18	<b>JUST A LITTLE</b> LIBERTY X V2
16	22	<b>BECAUSE THE NIGHT</b> JAN WAYNE EDEL
22	25	<b>LIVE FOR LOVE UNITED</b> LOVE UNITED EPIC
2E	NEW	<b>BEVOR DU GEHST</b> XAVIER NAIDOO NAIDOO RECORDS/SPV
3C	NEW	<b>BLURRY</b> PUDDLE OF MUDD GEFEN
<b>ALBUMS</b>		
1	1	<b>EMINEM</b> THE EMINEM SHOW INTERSCOPE
2	3	<b>RONAN KEATING</b> DESTINATION POLYDOR
3	2	<b>MOBY</b> 18 MUTE
4	4	<b>SHAKIRA</b> LAUNDRY SERVICE/SERVICIO DE LAVANDERIA EPIC/COLUMBIA
5	5	<b>CELINE DION</b> A NEW DAY HAS COME COLUMBIA/EPIC
6	8	<b>PINK</b> MISSUNDAZTODD ARISTA
7	7	<b>ENRIQUE IGLESIAS</b> ESCAPE INTERSCOPE
8	12	<b>NORAH JONES</b> COME AWAY WITH ME BLUE NOTE
9	6	<b>MANOWAR</b> WARRIORS OF THE WORLD NUCLEAR BLAST/VARIOUS
1C	16	<b>QUEEN</b> GREATEST HITS I, II & III PARLOPHONE

THE NETHERLANDS

THIS WEEK	LAST WEEK	(STICHTING MEGA TOP 100) 06/10/02
1	2	<b>WITHOUT ME</b> EMINEM INTERSCOPE
2	1	<b>DANSPLAAT</b> BRAINPOWER PIAS
3	3	<b>IF TOMORROW NEVER COMES</b> RONAN KEATING POLYDOR
4	6	<b>DESECHANTÉE</b> KATE RYAN ANTILER-SUBWAY/EMI
5	13	<b>FALLING</b> K-OTIC JIVE
<b>ALBUMS</b>		
1	1	<b>EMINEM</b> THE EMINEM SHOW INTERSCOPE
2	4	<b>SHAKIRA</b> LAUNDRY SERVICE EPIC
3	3	<b>MARCO BORSATO</b> ONDERWEG POLYDOR
4	5	<b>RONAN KEATING</b> DESTINATION POLYDOR
5	2	<b>MOBY</b> 18 MUTE/PIAS

SWEDEN

THIS WEEK	LAST WEEK	(GLF) 06/06/02
1	2	<b>VI SKA TILL VMI</b> MAGNUS UGGLA COLUMBIA
2	1	<b>WITHOUT ME</b> EMINEM INTERSCOPE
3	4	<b>UNDERNEATH YOUR CLOTHES</b> SHAKIRA EPIC
4	3	<b>SUPERNATURAL</b> SUPERNATURAL METRONOME
5	5	<b>JAG ORKNAR INTE MER!</b> MARKDOLLO BONNIER
<b>ALBUMS</b>		
1	NEW	<b>EMINEM</b> THE EMINEM SHOW INTERSCOPE
2	1	<b>MAGNUS UGGLA</b> KLASSISKA MASTERVERK COLUMBIA
3	2	<b>KENT</b> VAPEK & AMMUNITION RCA
4	4	<b>HELEN SJOHOLM</b> VISOR MONO MUSIC/SONY
5	3	<b>SUPERNATURAL</b> DREAMCATCHER METRONOME/WARNER

SWITZERLAND

THIS WEEK	LAST WEEK	(MEDIA CONTROL SWITZERLAND) 06/11/02
1	1	<b>WITHOUT ME</b> EMINEM INTERSCOPE
2	4	<b>STACH STACH</b> BRATISLA BOYS DDF
3	3	<b>LIKE A PRAYER</b> MAD HOUSE PHONAG
4	2	<b>WHENEVER, WHEREVER</b> SHAKIRA EPIC
5	6	<b>XDONO</b> TIZIANO FERRO EMI
<b>ALBUMS</b>		
1	1	<b>RENAUD</b> BOUCAN D'ENFER VIRGIN
2	2	<b>RENAUD</b> BOUCAN D'ENFER VIRGIN
3	3	<b>MOBY</b> 18 MUTE/MUSIKVERTRIEB
4	NEW	<b>PATRICK BRUEL</b> ENTRE-DEUX RCA
5	4	<b>POLO HOFER UND DIE SCHMETTERBAND</b> XANGISCHUNG EMI

IRELAND

THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) 06/07/02
1	1	<b>WITHOUT ME</b> EMINEM INTERSCOPE
2	3	<b>JUST A LITTLE</b> LIBERTY X V2
3	2	<b>ESCAPE</b> ENRIQUE IGLESIAS INTERSCOPE
4	4	<b>HERE COME THE GOOD TIMES</b> IRISH WORLD CUP SQUAD WARNER STRATEGIC MARKETING
5	6	<b>DON'T LET ME GET ME</b> PINK ARISTA
<b>ALBUMS</b>		
1	1	<b>EMINEM</b> THE EMINEM SHOW INTERSCOPE
2	2	<b>ENRIQUE IGLESIAS</b> ESCAPE INTERSCOPE
3	3	<b>DIDO</b> NO ANGEL CHECKY/ARISTA
4	6	<b>PINK</b> MISSUNDAZTODD ARISTA
5	5	<b>KYLIE MINOGUE</b> FEVER PARLOPHONE

AUSTRIA

THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) 06/11/02
1	1	<b>WITHOUT ME</b> EMINEM INTERSCOPE
2	3	<b>SOMETHING ABOUT US</b> NO ANGELS POLYDOR
3	2	<b>IF TOMORROW NEVER COMES</b> RONAN KEATING POLYDOR
4	4	<b>TAINTED LOVE</b> MARILYN MANSON MAVERICK/WARNER BROS.
5	6	<b>LIKE A PRAYER</b> MAD HOUSE EDEL
<b>ALBUMS</b>		
1	1	<b>EMINEM</b> THE EMINEM SHOW INTERSCOPE
2	NEW	<b>SEER</b> JUNISCHEE COLUMBIA
3	2	<b>RONAN KEATING</b> DESTINATION POLYDOR
4	3	<b>SHAKIRA</b> SERVICIO DE LAVANDERIA/LAUNDRY SERVICE EPIC
5	5	<b>SOUNDTRACK</b> DRAGONBALL 2 VOL. 2 ARISTA

BELGIUM/WALLONIA

THIS WEEK	LAST WEEK	(PROMUVI) 06/12/02
1	4	<b>WITHOUT ME</b> EMINEM INTERSCOPE
2	2	<b>PERDONO</b> TIZIANO FERRO EMI
3	1	<b>L'AGITATEUR</b> JEAN PASCAL ISLAND
4	3	<b>WHENEVER, WHEREVER</b> SHAKIRA EPIC
5	5	<b>TU TROUVERAS</b> NATACHA ST PIER COLUMBIA
<b>ALBUMS</b>		
1	1	<b>RENAUD</b> BOUCAN D'ENFER VIRGIN
2	NEW	<b>PATRICK BRUEL</b> ENTRE-DEUX RCA
3	2	<b>PIERRE RAPSAT</b> TOUS LES REVES (DOUBLE BEST OF—LIVE) VIVA DISC
4	4	<b>EMINEM</b> THE EMINEM SHOW INTERSCOPE
5	3	<b>MOBY</b> 18 MUTE/PIAS

MALAYSIA

THIS WEEK	LAST WEEK	(RIM) 06/11/02
1	1	<b>LINKIN PARK</b> HYBRID THEORY (SE ASIA REPACKAGED) WARNER BROS.
2	NEW	<b>VARIOUS ARTISTS</b> MEGAHITS 11 EMI
3	2	<b>SHEILA ON 7</b> 07 DES SONY
4	4	<b>SITI NURHALIZA</b> SANGGAR MUSTIKA SUWAH
5	NEW	<b>SUN YAN ZI</b> LEAVE WEA
6	3	<b>DAVID FOSTER</b> THE BEST OF ME WARNER BROS.
7	9	<b>VARIOUS ARTISTS</b> POP NSR
8	15	<b>CELINE DION</b> A NEW DAY HAS COME EPIC
9	6	<b>WINGS &amp; AWIE</b> NAGA KRAMAT BMG
10	15	<b>VARIOUS ARTISTS</b> KLASIK ROCK 2 NOVA RECORDS

COMMON CURRENCY

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

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

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
<b>CELINE DION</b> A New Day Has Come (S)					10	5		9	7	8
<b>EMINEM</b> The Eminem Show (U)	1	9	1	1	3	1		1	2	1
<b>RONAN KEATING</b> Destination (U)			3	2				3		4
<b>MOBY</b> 18 (E)				7	5	8		5	5	5
<b>SHAKIRA</b> Laundry Service (S)				5		3		4	8	2

Global Music Pulse Edited by Nigel Williamson



**BUDDING TALENT:** Icelandic five-piece the Leaves look set to make a major impact Aug. 12 in the U.K.: After a string of beautifully crafted singles, the band releases its debut album, *Breathe*. The Reykjavik-based act's rock-edged epics have already led it to be compared to the likes of Coldplay and the Verve, while the group's look is being compared to that of the Strokes. Despite the media buzz sur-



THE LEAVES

rounding them, Leaves frontman Amar Gudjonsson, a former opera singer, remains refreshingly modest: "People haven't heard our album yet, so they should listen to that before they make any judgment." The Leaves are signed to U.K. independent B-unique and are licensed to Warner Music for the European Union and DreamWorks for the rest of the world. B-unique managing director Mark Lewis says that it did not take him long to realize he had found something special when he first heard the group. "I received the tape on Friday," he says. "I played it at home over the weekend and loved it. By Monday morning, we were already booking our trip to Iceland." **CHRISTOPHER BARRETT**

of-mouth reputation following the well-received EP *Work to a Calm* and has maintained a hectic touring schedule, opening for visiting acts in Ireland and headlining her own gigs in Dublin. A pleasing mélange of mellow, dreamy ballads and energetic rock workouts, *Night on My Side* was co-produced by U.S. artist/famed producer Dave Fridmann (Mercury Rev, Flaming Lips) in his studio in Buffalo, N.Y. Some of the mixing was done by Mark "Spike" Stent (Oasis). "The songs are about small moments—those feelings that everybody has," Hayes says. "For me, music has always been about taking myself elsewhere." *Night on My Side*, which also features members of Dublin band the Frames, debuted in the top 10 in Ireland. **NICK KELLY**

**PARKER'S WAY:** Swedish pop-rock trio Parker, which is managed by the Cardigans' protégé Petri Lundén, is looking to build on the favorable media buzz it created last year with the release of its first widely available album. After spending only 20,000 Swedish kronor (\$2,000) to have last year's low-key debut, *Aderpale* (Parker Records), manufactured by online music company Vitaminic, the group's second album, *Delusions of Grandeur*, was released domestically June 17—still on its own label but distributed by V2 Music Scandinavia. The new album contains seven tracks from the limited-edition *Aderpale*, as well as seven new tracks. The band's vocalist, Eva Parker, says that she started writing songs at the age of 6. "It was a way for me to do something and at the same time remain quiet," she says. "I'm thinking, 'How could I be so pretentious when I was only 6?'" **KAI R. LOFTHUS**

**FIRST FOR LAST:** Veteran German orchestra chief and top-selling Polydor recording artist James Last is to perform with his orchestra in China during September. Concerts are scheduled for Shanghai and Beijing, where he will appear in the People's Hall to an audience of more than 6,000. It is a coup for tour organizer Dieter Semmelmann, who has been representing Last exclusively since 1996. During this time, he has performed in front of more than 500,000 people. A tour of the U.S. will follow in 2003. Semmelmann says that Last's popularity in the U.S. has surged since the PBS broadcast of a concert in Germany last year. PBS filmed a further concert May 9 and plans to broadcast it next year to coincide with the tour. Last's albums are released in the U.S. on Eagle Rock. **WOLFGANG SPAHR**

**SPARKLING GEMMA:** Emerging Irish songstress Gemma Hayes has finally released her highly anticipated debut album, *Night on My Side*, on Source Records. The Tipperary-born singer has built a strong word-

**SWEET FAME:** With a small but impressive roster that includes Andrea Bocelli, Filippa Giordano, and Elisa, Italian indie label Sugar has an impressive capacity for discovering and developing successful artists. Now it has produced the album of the Italian version of the *Fame* TV show, *Saranno Famosi* (They Will Be Famous). The program, which is broadcast on prime minister Silvio Berlusconi's privately owned Italia Uno TV station, has been a big hit, and the record of the same name—which features young hopefuls doing cover versions of such songs as "Fame" and "Somethin' Stupid"—was released late April and shifted 170,000 units in its first three weeks. Sugar president Caterina Caselli says, "These are difficult times for the record industry, but this shows how labels can be more inventive in marketing and in seeking sources of revenue." **MARK WORDEN**

# One Ton Offers A Variety Of 'Pleasures'

WEA Canada Act Straddles Multiple Genres On Its Major-Label Debut

BY LARRY LeBLANC

TORONTO—Given its sweeping musical scope, it's little short of miraculous that One Ton's album *Abnormal Pleasures* landed at a major Canadian label.

Released June 18 in Canada by WEA Records, the 13-song album straddles dance-pop, reggae, funk, cabaret, and hip-hop. It is the major-label debut of the Quebec City-based trio that consists of Chilean-born multi-instrumentalist Cristobal Tapia de Veer, 28, and two Canadians, guitarist Byron Mikaloff, 26, and 22-year-old singer Zita.

Warner Music Canada director of A&R Steve Blair was tipped off about the trio 18 months ago by the company's Montreal-based manager of French A&R, H el ene Morin. But after being forwarded its demo, Blair was bewildered by the band's eclecticism: "It took me a while to figure the band out, but the demo stuck in my head. I kept going back to it because, while the music was eclectic, I felt that it was very accessible. Zita also has such a pure and wonderful voice."

Meanwhile, the band had signed with veteran Montreal-based manager Sebastien Nasra of Avalanche Productions, which also handles top Quebec acts Jorane and Les Respectables. Soon afterwards, Nasra had deal offers for the band from Canadian-based affiliates of BMG and Virgin, as well as Montreal-based independent Aquarius Records. Warner won out, Mikaloff says, because of its promise of full creative freedom.

"Nobody from Warner told us to change this or that," he recalls. "Some of the other labels wanted to change the group. They missed the point that we are three different people bringing three different things to the table. It's not about just Zita; she's not a solo artist. One Ton is a band."

After signing to WEA last summer, One Ton began recording its album at Ground Control Studios in Quebec City. Mikaloff and Tapia de Veer co-produced and co-wrote all the songs, with the exception of the cover versions of Cole Porter's "My Heart Belongs to Daddy" and T-Bone Walker's "I'm Still in Love With You."

"It's an adventurous pop record," Warner Music Canada senior VP/managing director Steve Kane says. "It's one of those records you can point to and say, 'Pop can be smart.' While it is indeed eclectic, tracks like 'Supersexworld,' 'Another Miracle,' and 'Let the Music Play' do fit in with what radio is doing."

To launch the album, Warner tagged the album at a "developing artist" wholesale price of \$10.49 Canadian (\$6.80), with a suggested retail list price of \$14.99 (\$9.75).

It serviced the dance-pop track "Supersexworld" to top 40 and hot AC formats May 13 in Canada. Stations that have added "Supersexworld" include such top 40 heavyweights as CKOI and CJFM in Montreal; CISS and CIDC in Toronto; CKKL Ottawa, CHAY Barrie, and CFHK London in Ontario; CHIQ and CKMM in Winnipeg, Manitoba; CKNG Edmonton, Alber-



ta; and CKZZ Vancouver and CKKO Victoria in British Columbia.

Warner Music Canada director of national promotion Steve Coody says, "We've had tremendous reaction at radio. When CKOI added the track a week prior to impact date, we knew we had something."

CKOI music director Guy Brouillard says, "It's a catchy track. It is also fun to have music out from Quebec that doesn't sound like corporate Canadian music."

The video of "Supersexworld" is being aired in medium rotation at MuchMusic and in heavy rotation at its French-language counterpart, MusiquePlus. "The video is very colorful and kind of wicked," says Ralph Bony, music director of Montreal-based MusiquePlus.

Tapia de Veer immigrated to Canada with his mother when he was 15 and at 16 enrolled at the Le Conservatoire de Musique du Quebec in Quebec City. In 1995, he met Mikaloff, originally from Terrace, British Columbia, who was in the classical guitar program at the school.

"Cristobal had some Marshall amps, which he brought to school, and we jammed," Mikaloff recalls.

"We were both listening then to [metal acts like] Napalm Death, Slayer, and Metallica." The two formed the Blokes in 1997 with buddies Kyle Gorgan and Billy Martin. Mikaloff says, "We built a strong base playing around Quebec. We sang in English with English-type humor. It was like Barenaked Ladies on acid. We recorded an independent album [*The Blokes' Greatest Hits*], which sold 500 copies. After Kyle took off to meet his girlfriend in Britain, we were going to break up."

But the band was relaunched in 1999 following a raucous house party. "We woke up in the morning to Zita singing Erykah Badu in the shower," Mikaloff recalls. "When she came out, everybody was surprised it was her. Nobody knew she could sing. I said, 'Zita, we're missing a singer—do you want to check it out?' Being a friend, she already knew our songs."

In 1999, One Ton recorded an independent album, *Beginning of a New Race*, which featured an early version of "Supersexworld." Mikaloff calls it "a weird album. It had a lot of electronics, even dance, mixed with heavy guitar."

For its live shows, booked by Avalanche Productions, One Ton is augmented by bass, keyboards, trumpet, a backup vocalist, and a DJ. Mikaloff says, "It takes a lot of work to do one of our shows."

## Executive Turntable

**RECORD COMPANIES:** Sweeney Wong is promoted to COO of BMG Asia Pacific, based in Sydney. He was VP of finance and operations.

Andrew Smith is promoted to VP of finance and operations for BMG Asia Pacific in Sydney. He was GM of finance and operations for BMG Australia.

Alan McElroy is promoted to the global role of VP of manufacturing and sourcing for EMI Recorded Music, based in London. McElroy was senior director of manufacturing at EMI's plant in Swindon, England.

Dietrich Eggert is named GM of Germany for V2 Music in Berlin,

with responsibility for the German, Swiss, and Austrian markets. He was VP of Jive Records Germany.

Allen Andrade is named senior VP/CFO of Universal Music India. He was finance director of Virgin Records India.

**MUSIC PUBLISHING:** Tony Yapp is named regional director of Universal Music Publishing Group's Southeast Asia region, based in Hong Kong. He was GM of Warner/Chappell Music in Hong Kong.

Serena Ma is named GM of Universal Music Publishing Taiwan. She was GM of Warner/Chappell Music in Taiwan.

## NEWSLINE...

**Zomba** is to fold its affiliates in Norway and Denmark. Effective July 1, the company's releases in those countries will be licensed to EMI Recorded Music, Zomba's distributor in Sweden and licensing partner in Finland. The terminations are part of a strategy to increase the company's business focus on Sweden, "including a likely entry into local A&R" there, according to Stuart Watson, Zomba International Record Group's London-based managing director. The fate of Zomba's six staffers in the two territories remains unclear; none will be transferred to EMI.

KAI R. LOFTHUS

**The Danish National Library Authority** is looking to develop a system whereby Danish music fans may borrow digital music files from a state-owned library rather than download them illegally. Consultant Charlotte K. Pedersen, who is overseeing the project for the authority, says: "We've received positive response from the record companies. [But] we need to discuss this with [the International Federation of the Phonographic Industry (IFPI)] to set the conditions for participation, and we have to talk with property rights organizations." IFPI was not available for comment at press time. The scheme would allow library patrons to enter a Web site and select tracks that could be played and purchased online. Pedersen suggests users would have access to a track for a specific number of times or days. The first project tests are expected to commence in August in a suburb of Copenhagen.

CHARLES FERRO

**Revenue at London-based Sanctuary Group** was up 41% to £49.8 million (\$72.7 million) for the six months ended March 31, boosting interim pretax profits by 26% to £2.9 million (\$4.2 million). Sanctuary credits its healthy growth in part to strong sales in its recorded music business, "which focuses primarily on long-term career acts with loyal fan bases." The Strokes' *Is This It*, released through Sanctuary's U.K. joint-venture Rough Trade, was one of the label's biggest hits during the period, with sales of about 500,000 in the U.K. alone. The acquisition of merchandising outfit Bravado International also helped to increase revenue; in January, Sanctuary paid only £7.9 million (\$11.5 million) for Bravado (*Billboard Bulletin*, Jan. 15), but the balance sheet reveals that Bravado had contributed a revenue of £8.6 million (\$12.6 million) by March 31. Sanctuary's release schedule for the second half of this year includes titles from Brian Wilson, Megadeth, Bad Company, Halford, Alpinestars, Blue Oyster Cult, James, and Alison Moyet.

GORDON MASSON

**Gerald Levin**, the former CEO of AOL Time Warner, and the U.K. government's culture secretary Tessa Jowell are confirmed as the opening speakers for the 2002 International Confederation of Societies of Authors and Composers (CISAC) World Congress, set for Sept. 22-25 in London. Both will address the congress' theme, "The Business of Creativity." The biennial conference will be hosted at the Queen Elizabeth II Conference Centre by the U.K.'s MCPS-PRS Alliance in association with all CISAC-affiliated U.K. and Ireland rights societies.

LARS BRANDLE

**Universal Music Finland** has launched New Spirit, an imprint for domestic singer/songwriters. The name refers to a previous Universal label, Spirit, which released music by 22 Pistepirkko and Varttina. "I wanted Universal to found a new label as a sign of changes, of a new spirit, new employees, and new artists," explains Universal Finland A&R manager Teja Kotilainen, who oversees the new label. "It's also a way of separating new artists from [traditional] *schlager* singers."

JONATHAN MANDER

**The U.K.'s Ministry of Sound (MoS)** label and club group has launched a subscription service with technology by OD2, the digital service provider co-founded by Peter Gabriel. The company is using OD2's secure digital-delivery platform to offer paid downloads from the MoS catalog at ministryofsound.com. Additionally, users can download songs from the 50,000-plus tracks OD2 has licensed from BMG, Warner Music, Mushroom Records, and others. Prices start at £0.99 (\$1.45) per track. Fans can also create their own playlist of 24 tracks that can be updated or totally changed monthly. Ministryofsound.com is also offering two 10-track dance compilations for downloading, at \$2.92 each.

JULIANA KORANTENG

## APRA Awards Honor Emerging Talent

BY CHRISTIE ELIEZER

SYDNEY—The A&R input from Australian publishers toward developing new music was recognized at the 2002 Australasian Performing Right Assn. (APRA) music awards here June 3, when Alex Lloyd and Kasey Chambers collected the event's two major awards.

The awards were announced at the Sydney Regent Hotel Ballroom in front of an audience of 500 publishers, composers, and songwriters. Lloyd's "Amazing" (published by Ronder Music) was named song of the year by APRA members, and Gibbon Music's Chambers was voted songwriter of the year by the APRA board. Broadcast performances determine the winners in the majority of the 10 APRA categories.

Both Lloyd and Chambers record for EMI and have enjoyed chart-topping success domestically with their sophomore albums. Chambers attended the awards, making her first public appearance since the birth of her first child 10 days before. Lloyd, touring in the U.K., sent a videotaped message of thanks.

Universal Music Publishing managing director Bob Aird tells *Billboard*, "This is the most prestigious award Alex could get, because it was judged by his peers." During his time as managing director of Ronder Music, Aird kept Lloyd in development for three years, paying for demos that eventually got him his EMI Music record deal.

EMI Music Publishing managing director John Anderson adds, "This was a year when a lot of new writers were highlighted. Publishers have played an aggressive role in A&R for a long time, but it's only now that their role seems to be acknowledged."

The finale of the evening saw "Amazing" performed by songwriting veterans Beeb Birtles, Glenn Shorrock, and Graeham Goble, members of the original Little River Band.

Another link between the old and new wave of Aussie music came earlier in the evening, during the presentation of the most-performed Australian work award. Brisbane pop duo Aneki's hit "Pleased to Meet You" (written by Jennifer Waite, Grant Wallis, Tommy Ekman, and Christer Sandelin; published by Werk/EMI, BMG, and Universal Music) was nominated. The act was discovered by former Savage Garden guitarist Daniel Jones, who signed it to his Meridien-musik label and now produces the duo. Savage Garden was also nominated, and Jones' former music project was ultimately named the winner, with "Hold Me" written by Darren Hayes and Jones (published by Rough Cut Music and administered by Warner/Chappell Music Australia). The same Savage Garden writing partnership won the award for the most-per-

formed Australian work overseas, for "Crash and Burn."

Aneki, however, took the new breakthrough category for debut writers, sharing it with London-based chanteuse Sia, who is published by EMI Music Publishing. The most-performed dance work category, introduced last year, was won by debut artist Paulmac (Universal Music Publishing).

Live performers included Neil Finn, who opened the show, while other slots were filled by Mac, Aneki, and rock band George. Country performers Adam Brand and Graeme Connors sang a duet of their co-written song "Good Things in Life" (published by Ronder Music and Universal Music).

Other winners included the LeAnn Rimes hit "Can't Fight the Moonlight" written by Diane Warren and published by EMI Music Publishing Australia. It was named most-performed foreign work.

The APRA board also honored the GM of TV broadcaster Channel [V], Barry Chapman, with the Ted Albert Award for Outstanding Services to Australian Music, an award named after the late veteran publisher who set up Albert Productions in the 1930s. [V] is an aggressive supporter of new Australian talent. Chapman was previously managing director of radio networks Triple M (modern rock) and Triple J (alternative rock) and chaired the music industry's charity organization, the Golden Stave.



## Warner Spain Breaks New Ground With Signing Of Mike Oldfield

This story was prepared by Howell Llewellyn in Madrid and Tom Ferguson in London.

British multi-instrumentalist/composer Mike Oldfield has taken his personal and musical links with Spain to a new level, with his first release under a global, three-album deal with Warner Music International's affiliate here—a deal that also marks a new departure for the Spanish company.

Oldfield signed with Warner Music Spain in April, following the expiry of his contract with Warner Music U.K. Warner Spain managing director Kiko Fuentes describes the first album under the deal, *Tres Lunas* (Three Moons), as a "chill-out experiment." The album was released in Spain and throughout Continental Europe through Warner June 3; the U.K. will follow early next month and the U.S. later in the month. Oldfield's first album in two years includes a videogame, *Music VR*, which was designed and scored by the artist.

Oldfield invested almost £2 million (\$2.9 million) of his own money in developing the project, launched May 30 in the Spanish city of Valencia. He insists that, other than stripping down his approach, he has "done nothing experimental or new on this record." The music on the album was originally conceived while he was living on the Spanish island of Ibiza, considered the cradle of the chill-out genre.

"I like [that music's] simplicity, and I have tried to make my melodies more simple, with just three notes," Oldfield says. "I'm now working on melodies with two notes, then perhaps just one—then perhaps none at all."

Fuentes says the deal with Oldfield represents "a big challenge for us, as we have never signed an Anglo-Saxon artist [before]—especially one who sells around the

ious radio stations in Japan and as a consultant for U.K. production company Chrysalis TV.

Horne calls the new album "the strongest work Michael's done in years. I got involved about 18 months ago, when I went to interview him for a radio show, and he showed me the game. I was mesmerized by the visuals and the music."

Horne says the music on the new album, originally written solely for the game, "had a freshness and a vitality that I haven't heard in Michael's work for years." It was Horne who suggested making an album of the music, and Oldfield came up with the chill-out concept.

"When I was going round the various record companies [with the album]," Horne recalls, "Warner Spain contacted us and asked Michael if he'd produce one of their local acts; at that point it occurred to both of us that we might as well start talking to them." Horne praises the enthusiasm of the Spanish company for the project: "They were very quick, very efficient, and really good people to deal with."

Fuentes calls the new deal "the result of a long and fruitful working relationship between Oldfield and Warner Spain, which has resulted in Spain being almost certainly Mike's best market in the world—even better than the U.K." Spanish shipments of Oldfield albums since he signed with Warner U.K. in 1992 exceed 1.9 million units. The biggest seller is 1992's *Tubular Bells II*, which has shipped more than 560,000 units in Spain, according to Warner Music International.

From 1973 through 1991, Oldfield was a Virgin Records artist. He is planning a 2003 European tour to mark the 30th anniversary of the release of his debut solo album, *Tubular Bells* (Virgin). The set is famous for containing the haunting passage of music that became the theme to the 1973 horror film *The Exorcist*. Oldfield is to record a new version of it "using all the instruments and technology I didn't get to use the first time around."

Oldfield lives in the U.K., but Fuentes points out that "Mike is no stranger to Spain, and he lived for many years during the '90s on Ibiza. He has a long musical and personal relationship with Spain." Oldfield himself has often acknowledged his debt to the Celtic music of the Galicia region in Northwest Spain.

Horne concludes: "When an artist has been around for 30-odd years, record companies can either view that as a rich history or as unhelpful baggage. With Warner Spain, it was very much viewed as a rich history."

Additional reporting by Anna Wilking in Valencia, Spain.



PICTURED, FROM LEFT, HORNE, OLDFIELD, AND FUENTES

world. We shall treat him like any other local artist, and of course we have experience with massive international sales, as Alejandro Sanz is our biggest artist."

Oldfield is self-managed, but veteran U.K. radio presenter Nicky Horne is credited with "management direction" on the album. A longtime fan of Oldfield's, he says, "We tend to work together, with me acting on direction and focus." Horne also works as a presenter for U.K. soft AC network Magic and var-

## Handlin Upbeat As Sony Reorganizes In Oz

BY CHRISTIE ELIEZER

SYDNEY—"There are just too many people talking up the gloom and doom of the music industry," Sony Music Australia chairman/CEO Denis Handlin declares. "Yet all I can see are positive things for this company."

Handlin recently unveiled a company revamp, partly aimed at providing his marketing and sales division with more responsibility, after a spate of new local signings and achieving a leading 22% market share in April. Details of new staffers and strategies were originally revealed to some 80 employees at Sony Australia's recent sales and marketing conference. The event was also attended by a number of international executives, including Sony representatives from Canada, the U.K., and the U.S. They heard Handlin tell his staff to "expect the unexpected."

According to Handlin, "We have to make our own success in today's world. It's a different playing field. The entertainment industry has always been under threat, whether it's movies from television and video, or television from pay TV, or books

Music is appealing to a wider demographic, and we want a piece of that action. We want to ensure the music industry remains relevant."

The various elements of Handlin's restructuring include the arrival from London of new A&R manager Will Brandt, former GM/A&R head of London-based production and management company Taste Media; a label deal with Human Nature and David Campbell manager David Caplice to source pop acts; and the signing of a business development consultancy agreement with former Festival Mushroom Records managing director Paul Dickson, who retired three months ago. Handlin says, "Paul has some very creative out-of-the-box proposals that will be important income sources for us."

Industry sources suggest that Handlin's desire to break more acts abroad is reflected by the fact that the company's two major A&R executives are now from outside Australia. (Director of A&R Michael Taylor hails from New York.) Among the Sony Australia acts lined up for more international exposure, Handlin reports, are Selwyn, Tina Arena, Delta Goodrem, Charlton Hill, and Something for Kate.



HANDLIN

## Events Calendar

### JUNE

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 22, **MOBfest 2002 Music Business Panels**, presented by MOBfest 2002 and the Chicago chapter of NARAS, Metro/Smartbar, Chicago. 312-786-1121.

June 24, **BMI Christian Music Awards**, BMI Nashville office (by invitation only). 615-401-2728.

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

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

June 27, **Fifth Annual Country Music DJ Hall of Fame Awards**, presented by the Country Radio Broadcasters, Renaissance Hotel, Nashville. 615-269-7071.

June 27-28, **DVD at 5: A Conference Commemorating DVD's Fifth Anniversary**, sponsored by the DVD Forum, Marina Beach Marriott, Los Angeles. 310-967-2980.

### 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 Dealers 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, West-in 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. 770-499-8600.

### AUGUST

Aug. 6, **BMI Urban Music Awards**, Club Tropigala, Fontainebleau Hotel, Miami Beach (by invitation only).

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. 14, **Fourth Annual Recording Academy Golf Tournament**, presented by the Chicago chapter of NARAS, Harborside Golf Center, Chicago. 312-786-1121.

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. 18-21, **Muscle Shoals Music Assn. Songfest Seminar**, various venues, Muscle Shoals, Ala. 800-941-6762.

Sept. 22-25, **CISAC World Congress**, Queen Elizabeth II Conference Centre, London. 20-7222-5000.

Sept. 30-Oct. 2, **Billboard Dance Music Summit 2002**, Marriott Marquis, New York. 646-654-4660.

### 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. 14-20, **International Bluegrass Music Assn. World of Bluegrass Convention**, Galt House and Kentucky Center for the Arts, Owensboro, Ky. 270-684-9025.

Oct. 15, **Australian Record Industry Assn. (ARIA) Awards**, Sydney. mmcadam@aria.com.au.

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

Oct. 19, **Second Annual World Soundtrack Awards**, Bijloke Concert Hall, Ghent, Belgium. christian.deschutter@filmfestival.be.

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

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



**Soaking Up the Sun.** Sheryl Crow, whose current *C'mon C'mon* was certified platinum after a month on the streets, performed a free concert May 30 at Battery Park in New York.

## Good Works

**PLAYING FOR PARKINSON'S:** Hootie & the Blowfish frontman Darius Rucker will perform songs from his solo recording, *Back to Then*, June 22 at the fourth annual Mercedes-Benz DesignCure Benefit. Held at the estate of honorary chairs Kyle and Yvette Lee Bowser in Encino,

Calif., the event will raise money for the HollyRod Foundation (created by Rodney Peete and Holly Robinson Peete), which provides support to patients with Parkinson's disease. An award of courage will also be presented to boxing legend and Parkinson's sufferer Muhammad Ali for his part in bringing awareness to the disease. Contact: **Dorian Voorhees** at 732-469-5966.

**WISH GRANTED:** As part of the ASCAP Presents . . . Heineken

AMPT Music Series, which spotlights emerging musical talent, ASCAP and the Heineken Music Initiative have joined to create a grant program for up-and-coming R&B songwriters in the New York, Los Angeles, Atlanta, Chicago, and Miami areas. A winner from each market will receive an award of \$3,500 toward the development of their songwriting career. The deadline for the Heineken Music Initiative/ASCAP Foundation Grant is June 28. Contact: **Esther Sausurus** at 212-621-6323.

### NOVEMBER

Nov. 5, **Christian Country Music Assn. Awards**, Ryman Auditorium, Nashville. 615-742-9210.

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

### DECEMBER

Dec. 9, **13th Annual Billboard Music Awards**, televised live on Fox TV, MGM Grand Hotel, Las Vegas. 646-654-4600.

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

## Life Lines

### BIRTHS

Girl, Charlotte Rose Goldberg, to **Toni-Ann Marinaccio** and **Justin Goldberg**, May 1 in Los Angeles. Mother is a music publishing consultant. Father is founder/president of Label Services Network.

### MARRIAGES

**Sharon Vaughn** to **Howard Bellamy**, June 10 in Florida. Bride is a staff writer for DreamWorks Records. Groom is part of country recording duo the Bellamy Brothers.

## FOR THE RECORD

Chris Hillman and Herb Pedersen are booked by Nashville-based Keith Case & Associates, not as stated in the story "Virgin's Hillman and Pedersen Reunite for 'Way Out West'" (*Billboard*, June 1).

In the Spotlight on Music Publishing (*Billboard*, June 15), Carlin America should have been identified as the publisher of the anniversary-edition folio of Stephen Sondheim's *Company*. Carole King should have been listed as the winner of this year's Johnny Mercer Award from the Songwriters Hall of Fame. Songwriter Bryan Wayne was misidentified as Bryan White.

In the story "Bowie Blends His Artistic Tastes for Meltdown 2002" (*Billboard*, June 15), David Bowie and Tony Visconti co-produced the Bowie albums *Low* and *Heroes*. Brian Eno was a co-writer on those albums.

Jeffrey de Hart in Stockholm contributed to the story "Publishers Help Creativity Cross Borders" (*Billboard*, June 15).

### Solution to this issue's puzzle (page 82)

R	E	G	A	L	H	A	N	D	S	O	F	F	
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# MERCHANTS & MARKETING

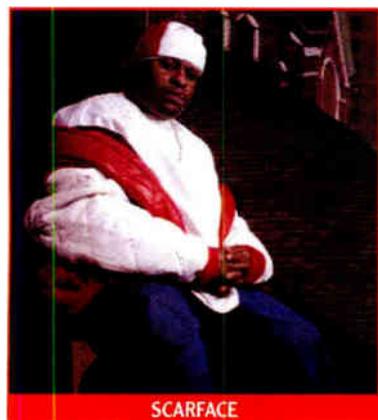
## Hip-Hop Artists Get Into The Athletic-Wear Game

**Taking Notice Of The Lifestyle Synergies, Companies And 1, Reebok & Jordan Pair Rappers With Athletes To Pitch Products**

BY RASHAUN HALL

NEW YORK—As basketball fans cheer on their favorite teams throughout the NBA playoffs, they are often treated to a bevy of commercials. This year, many of those advertisements have a whole new vibe—a hip-hop vibe. Athletic-wear companies like Reebok, And 1, and Jordan, a division of Nike, have all recruited A-list hip-hop stars to sell their merchandise.

For Reebok, the idea was one whose time had come. With a roster of ath-



SCARFACE

letes including tennis champion Venus Williams, Houston Rockets guard Steve Francis, and Philadelphia 76ers guard Allen Iverson, the Canton, Mass.-based company realized that many of them were raised on hip-hop. So Reebok enlisted the services of New York-based advertising firm the Arnell Group. It doesn't hurt that Interscope executive VP Steve Stoute also serves as chairman of PASS, the Arnell Group's urban marketing unit.

"A lot of ballers want to be rappers, and a lot of rappers want to be ballers," Stoute says. "There's a very thin line between the lifestyles of a rapper and a basketball player; the cultures are very similar. You have to do your thing, you have to represent your game. Knowing that, we just thought it would be a great marriage."

That idea resulted in Reebok's "Sounds & Rhythm of Sport," a multi-tiered marketing initiative combining the worlds of music and sports to promote the brand's street-inspired Rbk Collection. Launched in January, the campaign is spearheaded by commercials that team Reebok's athletic endorsers with rap stars like Jadakiss, Missy "Misdemeanor" Elliott, and Scarface.

While creating the campaign, Stoute was able to use his years in the music business to his benefit. "I have direct relationships with the artists, so I can pitch Jadakiss a concept where he's rapping over a track that samples a bouncing basketball.

I can lay that out to him, and he'll see the vision. Because of my music business credentials, the artists trust my vision on the spot.

"Reebok has employed the Arnell Group and PASS; it's given them the opportunity to get into the culture in a deep way," Stoute adds. "We can take it to TV, or the streets, or to music retail chains. We make 'The Rhythm of Sport' a 3D event."

Scarface, who teamed with Francis in one advertisement, saw his involvement as both personally and professionally beneficial.

"Steve [Francis] is my partner, as well as a great basketball player," Scarface says. "Outside of our personal relationship, we also have a working relationship through his clothing line, We Are 1. Ever since he came to my city, we welcomed each other with open arms.

"It's all about business," Scarface adds. "It's selling sneakers, and the No. 1 way of doing that is through hip-hop. If Jadakiss is wearing the Iverson sneakers, I'm going to get me a pair, because he's never told me anything fucked-up. They must be the shit. That goes for everyone involved in these campaigns."

In addition to the TV spots, "Sounds & Rhythm of Sport" also includes consumer and retail promotions like the Source Unsigned Hype Freestyle Promotion, Reebok All Access Pass, and the campaign's most unique retail feature: displays featuring forthcoming Rbk products in music retailers like Wherehouse and FYE.

"Those are all natural synergies that exist outside of a rapper and a basketball player," Stoute says of the campaign's initiatives. "Music and sports are very close-knit, from the nature of competition to the attitudes and cultures of the athletes and artists."

Known for their street-inspired designs and highly popular mix-tape series, Paoli, Pa.-based athletic wear company And 1 was conceived with urban culture in mind. In February, And 1 launched its first brand campaign with the Kevin Garnett-endorsed KG21. The ad campaign features Interscope recording artist Styles.

"For And 1, having a rapper appear in a commercial might seem to be the evolution of what we've always been, but because we've always had such close relationships with artists, it didn't seem to be that big of a deal for us to have someone show up in a commercial," And 1 director of PR Errin Cecil-Smith says. "For us, the one thing that adds dimension to this is that for the first time, we didn't marry a hip-hop

artist with our playground ball. This was the marriage of a hip-hop artist with Kevin Garnett, who is our singularly best performance player."



Conceived by music video director Chris Robinson, the campaign not only introduces the shoe but gives fans a rare glimpse into Garnett's background.

"I think it makes our commercial a little bit more interesting than the basic basketball player and hip-hop artist," Cecil-Smith observes. "This is a story that Kevin tells very few people. He basically told Styles and Chris about all the obstacles he jumped over to get where he is and the many times he figured he just wouldn't make it. Styles went back and did this magical thing: He wrote this story that was about Kevin and not really about And 1, which was fine. I don't want to hear Styles rapping about a shoe."

Robinson's job was to bring the two worlds together. "And 1 wanted someone to take their street credibility and give it a more polished presentation via a commercial," he says. "They already had the mix tapes, which were very successful, and everyone in hip-hop and sports knows about And 1. I think they brought me in because I bridge the gap."

According to Cecil-Smith, And 1's relationship with hip-hop began with its mix-tape series. "We ended up owning hours of footage of [play-



ground player] Skip. We were all sitting around the office watching this incredible footage, but we didn't know what to do with it. We knew had to do something, so figured we'd throw together a compilation tape and we'd put some phat music on it. Set Free, our music director, went to the labels, and we gave him carte blanche. We told him to talk to his friends and get new and unreleased music. That's how we ended up with music for the first four mix tapes. They get in touch with us regarding the artists they want to show a little love to and, if we

can, we put them on."

And 1 has since launched a mix-tape tour, now in its third year. This year's tour begins June 15 and consists of 25 cities. "The idea is we're looking for the next playground legend," Cecil-Smith says. "There will also be live music performances throughout the tour." In September, And 1 will launch an inaugural international tour that will hit Germany, France, and Spain.

The youngest of the three brands, Jordan (which made its brand debut in 1997), crafted the campaign of its Air Jordan XVII with New York-based advertising agency Widen + Kennedy, not focusing initially on hip-hop but rather on jazz.

"Air Jordan XVII was inspired by jazz," Widen & Kennedy art director Adrian Hilton explains. "Michael Jordan is a big fan of jazz, and the shoe in its creation was inspired by jazz, and it has jazz elements on the shoe. Once we understood the inspiration for the shoe, it put us on the path."

"The whole jazz thing is very much a suggestion of the way of Michael Jordan plays his game," Jordan PR manager Theresa Tran adds. "If you're a good jazz musician, you have a base layer of fundamental skills and knowledge, but it's really about improvisation and being able to layer on top of those fundamentals with your improvisational game."

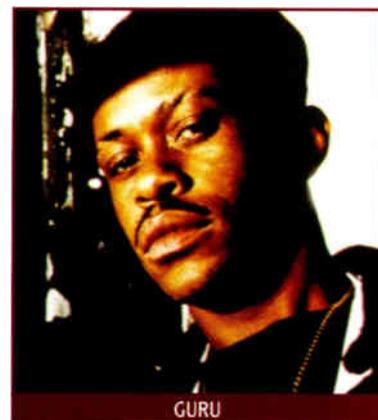
With jazz as the initial inspiration, Hilton looked to incorporate his love for hip-hop into the campaign. "I'm a big fan of hip-hop," he says. "It's not just something I use to sell shoes. So for me, what better group than Gang Starr to work with on a jazz concept in a hip-hop format—it's the best of both worlds. Then you bring in personalities like Ray Allen, Darius Miles, and Quentin Richardson, and they have the fundamentals, and they improve when they're on the court. It just made sense."

For Gang Starr, whose three classic tracks—"Words I Manifest," "Jazzmatazz," and "Now You're Mine"—are used in the campaign, the combination of Jordan and longtime collaborator Spike Lee, who directed the TV spots, was one they couldn't resist.

"We've been working with Spike since way back," Gang Starr MC Guru says. "He's been very instrumental in key points in Gang Starr's career. He got the contract to the Jordan campaign, and he called on us. It's definitely key for us, because we have an album coming out in September, and it's a brilliant way for the crowd to be

reintroduced to us, especially through our classic songs.

"For me, I'm athletic-minded, whether it be as a fan or just keeping in shape," Guru adds. "I love basketball. And there's definitely a connection between sports and hip-hop. It's interesting, but I think it's because we respect what each other does, and it's also indicative of one of the positive ways for urban youth to get out of the vicious cycle of street life. Whether it's athletes working



GURU

out to hip-hop or artists watching ball when they're not working—there's definitely a connection."

Hilton notes, "Music has always been a part of Jordan. Last year, we worked with Mos Def, and in previous years we've had the opportunity to work with Stevie Wonder and Mary J. Blige. It's something that speaks from the brand's heart. The artists that we work with, the people that we choose, the music that is reflective in the campaign is a direct message in conjunction with Jordan. These artists who are a step above the rest of the fray, they're inspirational and different from the norm. It's all of us putting our hearts into it. These are people of such high standards wanting to work with a brand to get more than just money in their pocket. It's about getting a message out there. It's bigger than just a shoe or a song."

Like all of the brands, the creative team at Jordan understood that music plays a key part in the lives of their consumers. "Music is very integral to the interest of our consumer, and it would be a mistake for us to get to know our consumer only through their basketball-playing and shoe-buying habits," Tran says. "That's not how you get to know your consumer these days. It's getting into some of the other interests that drive them, and music is at the heart of their interest. If we can connect to our consumers' hearts through the power of music, then so be it."

# Games Provide A Platform For Music

**Blink-182, Others Create Soundtracks To Latest Video, Computer Challenges**

BY STEVE TRAIMAN

LOS ANGELES—With videogames and computer games an increasing factor in the bottom line of most retail entertainment chains, the interest of both major acts and up-and-coming bands in contributing their creativity to new games is spreading rapidly.

That the demographics of the typical game player overlap significantly with the biggest buyers of music is also forging promotional links between the leading game platform developers and the touring industry. Both of these elements were much in evidence at the recent E3 games expo, which drew 60,000 May 22-24 to the Los Angeles Convention Center, including a strong phalanx of entertainment retailers.

"Music is really important to Microsoft and Xbox," Xbox marketing director Don Coyner emphasizes. "In addition to our involvement this year with the Linkin Park and Pop Disaster tours, we expect to use our new Xbox Live online service to let gamers download new music to update the game soundtracks for titles like *Amped* and *Project Gotham Racing*." Xbox is a sponsor of this year's 46-city Pop Disaster tour (featuring the multi-platinum-selling bands Blink-182 and Green Day), which winds up June 17 in Minneapolis.

Included in the tour sponsorship are Xbox signage and radio promotions, with contest winners in seven cities competing against band members on an Xbox game. An additional 48 consumers won an autographed Xbox console through promotions on local radio stations and xbox.com.

"We're happy that Xbox was on the tour," Blink-182 lead guitarist/vocalist Tom DeLonge says. "That way, playing videogames was our first priority, and our second priority was playing great shows."

Sony Computer Entertainment America (SCEA) promotions senior manager Donna Armentor notes that the company has been involved in major music tours since 1995's Warped tour. Featuring the Band and Quarashi, this year's event has 48 shows from June 21 to Aug. 18. SCEA is also a presenting sponsor for this year's Ozzfest, with the 68-foot PlayStation 2 (PS2) trailer due at 75% of the 32 dates, Armentor says. An Internet "flyaway" contest offers one winner a trip to the Dallas finale, including a backstage pass.

In addition, the company is associate sponsor of Moby's 12-date Area2 tour, featuring David Bowie and Busta Rhymes from mid-July through August, winding up at the Gorge in Seattle. "Music is an integral part of the PS2 experience," Armentor says, "with our music director Chuck Dowd responsible for the success of the original *Frequency* and *Frequency 2* [videogames], both of which featured multiple bands."

Infogrames VP of development Steve Ackrich says, "Licensed music makes a lot of sense for the right products, like our extreme sports titles.

Metallica was a great asset to *Test Drive Off Road* last fall, and Blink-182 was one of a dozen acts on our *Splash-down* jet-ski game."



**Play Me One More Time.** THQ's *Britney's Dance Beat* was among the music-related video games demoed at the recent E3 expo. (Photo: Steve Traiman)

A new *Test Drive* recently shipped for PS2, with a soundtrack including DMX, Ja Rule, and Saliva. *TransWorld Surf* for Xbox and PS2 has licenses pending for 72 songs that are broken into six soundtrack genres, such as punk and chill-out. Bands include Sum 41, Anti-Flag, and NoFX. *TransWorld Snow* for Xbox will feature Alfa One Seven, Dr. Onionskin, and Fhonic, among others.

For Activision, the Maverick soundtrack *Music From and Inspired by Tony Hawk's Pro Skater 3* (*Billboard*, Dec. 8, 2001) was a great co-promotion. "It's not just about extreme action sports but also about the lifestyle of our games that are targeted to teens and young adult males really into music," Activision global brand management director David Pockress says. "Tony was instrumental in selecting music for the game and soundtrack, and we're talking with him now about bands for *Pro Skater 4*. For the upcoming *Street Hoops*, we're working with Rawkus Records for some of their acts."



**X Marks the Box.** Blink-182's Tom DeLonge, right, plays Xbox with winners of a radio contest. Xbox is a sponsor of the band's Pop Disaster tour.

For Id Software, licensed through Activision, getting Trent Reznor of Nine Inch Nails to compose the soundtrack for next year's highly anticipated *Doom III* was a big coup. More than 11 million copies of the first two *Doom* releases have been sold worldwide.

"The fact that I played *Doom* through the years really suited my taste

to get into the music," Reznor recalls. "With games today, the sound is much better, and technology allows you to do so much more. It excited me, and the game was a lot of fun to work on."

Equally enthusiastic about their involvement in Midway's new *Mortal Kombat Deadly Alliance* is hot Arista band Adema. The group gave a well-received 20-minute mini-concert at E3, featuring "Immortal," an original song created for the game.

"We grew up with *Mortal Kombat*," drummer/band spokesman Kris Kohls says. "We play games on the road all the time to relieve the stress, and it was great to do this special song for the new game. Every time we perform the song, it really gets us into the game."

Midway marketing VP Helene Sheeler adds, "We think licensing bands like Adema and Jurassic 5, who did the title song for our new *NBA Ballers*, shows our demographic that we know what music they like. We're working with the bands not only to create original music but to put their music videos on the game DVD."

Not only is Interscope's No Doubt contributing three songs to Sierra/Universal Interactive's *Malice* for Xbox and PS2 in November, but lead singer Gwen Stefani is doing the voice-over for the red-headed teen heroine, and fellow band members Tony Kanal, Tom Dumont, and Adrian Young are voicing her friends.

"It was kind of cool for us to do the gig," Stefani says, "with three songs from our new *Rock Steady* CD. We'll be touring all year, and it will be great to see the game and hear our voices and our music."

THQ, which released Britney Spears' *Britney's Dance Beat* for PS2 May 9, is getting plenty of co-promotion, media relations coordinator David Newman reports. The pre-show video for her summer tour has a segment from the game, and an ad is featured in the tour book. Exclusively available at Best Buy-owned stores, a mini-disc with a game trailer will be packed with the retail package. THQ is also partnered with Pepsi on Spears' current tour, with a PS2 kiosk and the game on the Pepsi van for local radio station promos that award the winners front-row seats to that concert.

After the success of last year's all-star cast for *Dave Mirra Freestyle BMX* for PS2—featuring Ozzy Osbourne and Rage Against the Machine, among others—Acclaim Entertainment went after more bands for *Aggressive Inline*, just out for PS2 and for Xbox and GameCube in August. The soundtrack will include P.O.D., Saliva, Hoobastank, Black Sheep, Sublime, and Pharcyde.

"A lot of these guys play videogames," brand/marketing VP Evan Stein observes, "and our product managers double as music licensors. Our pitch is simply, 'Get your music into our games for a captive audience that is also into your sounds.'"

# Resurrected Family Biz Offers Arabic Titles

BY JIM BESSMAN

NEW YORK—Brooklyn, N.Y.'s Rashid Sales Co. was long the country's premiere Arabic music retailer/distributor until it closed under bankruptcy last July. But ironically, the events of Sept. 11 gave it a new lease on life, such that the 1,100-square-foot store has reopened, and owner Ray Rashid is now readying the rejuvenation of its long-dormant Orient Records line.

Rashid had been GM of the store, which was established in 1950 in a different location by his late father, Albert Rashid. "When the case went to the courts, I made an offer to buy the business, and [it] was accepted immediately," he says, stating the obvious: "The last thing they wanted after 9/11 was to have an auction sale of Arabic compact discs—out of fear of attracting weirdos."

So Rashid was able to reopen the outlet in Brooklyn's Cobble Hill neighborhood in November, though he did change its name to Rashid Music Sales. "I wanted to call it Near East Music Sales, but because of 9/11, the lawyers and courts didn't want to hear it. But we still had to have name recognition."

A December ad campaign to promote Arabic music in *The Village Voice* "brought in a lot of Americans who are really interested in it—but didn't know where to go for it," continues Rashid, who had contributed to that problem when he closed the company's wholesale operation last May. "We no longer rely on EMI Arabia to buy from but local [domestic] suppliers like Harmonia Mundi, Celestial Harmonies, and Ark 21 to bring in CDs with much nicer graphics than EMI's—which look like somebody just posed for a picture and that's your cover."

Rashid also bolstered his rashid.com Web site by adding 100 new titles "that you wouldn't find at other sites," he says, expanding his stock of classical Arabic music, belly-dance, and Arabic club music. "We have more experience than other Web site people, and anybody who goes to it loves it and is impressed by the diversity."

The vendor still carries some imported EMI titles, along with French Harmonia Mundi product. Other domestic sources include Putumayo's Arabic music offerings and those from White Swan Music.

But Rashid is more excited now about the relaunch of his father's record label.

"I've been in this business most of my life, and the real thing I want to do now is reproduce these old masters," he says, referring to the reel-to-reel tapes of legendary Arabic musicians that his father—a Lebanese immi-

grant who originally founded Rashid Sales as an Arabic film distributor in Detroit in 1934—recorded in the U.S. and in Egypt decades ago.

"He started Orient Records, or *El Shark*, in the mid-'40s and produced 78s and also LPs of Arab musicians living in America, Arabic folk songs, belly-dance, and classical Arabic music," Rashid says. "He also went to Egypt in the '70s and made recordings and brought them back here and made some of them into records."

Rashid approached Michael Schlesinger, owner of Manhattan's Bayside-distributed Global Village Music label, which has an extensive catalog of klezmer, Eastern European, and Middle Eastern music. Rashid says, "He

was familiar with almost all of my father's recordings and owned most of them and had the machines to re-master the original reel-to-reel tapes."

Rashid and Schlesinger will release the first eight titles in *Orient/Global Village's Anthology of Arabic Music* series during the next two months, with Schlesinger handling national and ethnic distribution and

Rashid servicing the Arabic music community. The initial releases will feature classical Arabic music ensembles, solo instrumentalists on violin and oud (Arabic lute), and a broad range of belly-dance music. Highlights include '70s American recordings of legendary Egyptian vocalist Karim Mahmood, an Egyptian tape circa 1950 by the pre-eminent oud master Farid Ghosin, and American recordings by Egyptian violinist Sammy Shawa, who was popular there from the '30s through the '50s. The Egyptian recordings, Rashid notes, star accompanists to such paramount classical Arabic musical figures as oud players Farid Al-Atrache and Mohamed Abdel Wahab and female vocalist Om Kalsoum.

"A few years ago, a book and film on Om Kalsoum came out and opened the eyes of Americans," says Rashid, citing the more recent "Desert Rose" collaboration between Sting and Algerian *rai* artist Cheb Mami and the increased visibility of Palestinian American oud virtuoso Simon Shaheen for a greater interest in Arabic music in America.

"When I reopened the store last November, people came in and said, 'Thank you,'" Rashid says, "and the American customers were more vocal."



RASHID

## TO OUR READERS

Declarations of Independents will return next issue.

## Retail Track™



by Ed Christman

**COVERING UP:** On March 17, when we were all recuperating from the National Assn. of Recording Merchandisers (NARM) annual convention, single sales for the year stood at 3.32 million units, down 59.1% from the 8.12 million units that had been scanned in the corresponding time period of the previous year. Among the issues discussed at the convention was the plea from numerous music merchandisers for the labels to give the singles configuration one last chance. At least half the label and distribution executives there told Retail Track that they would reconsider the single, while the other half said to forget about it because it was a dead issue.



Since then, NARM has formally stepped up to the plate, imploring the majors to issue more singles. The result so far is that singles sales since March 17 are down 65.9% from the previous year's total during that time period. In other words, the retail message went unheeded, and the decline of the single is accelerating, with singles sales in the year to date down 62.4% from the previous year.

Enter Medalist Records, which is issuing a monthly compilation of cover versions of hit singles titled *The Hit List* that carries a list price of \$5.98. Medalist is stealing a page from Turn Up the Music, which issues the Drew's Famous Party Music brand. But whoever issues them, the major labels hate covers of songs and often pressure retail accounts not to carry them.

Medalist VP of A&R **Jim Freeman** defends his company's initiative. "I looked at *Billboard's* Hot 100, and there is only one CD single available: **Vanessa Carlton's** "A Thousand Miles," and there are zero cassette singles available for songs in the top 20," he says. "What do you do if you want a song and it is not available as a single? The answer that the labels want is you pay the full price of the album, but I remember my days at HMV. [He was VP of purchasing for the chain.] If the customer wants a song, you can't force them to buy an album. In the old days, you used to be able to sell them another single, but you can't do that anymore, because nobody is putting out singles."

That's why Medalist is issuing *The Hit List*. Freeman points out that it prominently advertises that it contains "cover versions. We don't put the songwriter's name in brackets

like some other labels do when the songwriter and the artist are the same in an attempt to mislead the customers [into thinking they are buying the original songs]. We don't use sound-a-like names like **Chubba Wubba** for **Chumbawamba**."

Moreover, Freeman points to the low retail price, which he says is to entice kids back into the stores to buy music. He states, "We have 10 songs on the album, and I don't think kids will like all 10, but if they like two or three, that's a pretty good deal for \$6."

Nonetheless, Freeman acknowledges that the label has met a lot of resistance from a lot of retailers to carry the title. For the first one, Medalist shipped 8,000 units and scanned 1,200 in the first week. The next volume hits stores this week.

**NEW LEADER:** **Jerry Comstock**, who once upon a time was president of Blockbuster Music, will join Wherehouse Entertainment as CEO June 10, sources say. Comstock is being brought in by Cerberus Partners, owners of the Wherehouse chain, which has been searching for a CEO since **Tony Alvarez** withdrew from the day-to-day running of Wherehouse about a year back. Alvarez still has the title of chairman, and **Larry Gaines** remains president/COO. Cerberus bought Blockbuster Music and combined it into Wherehouse in 1998. Cerberus and Wherehouse executives were not available for comment.

**HATS OFF TO HASTINGS:** I know that I praised Hastings Entertainment when the company released its fourth-quarter results, but here I go again. In the company's first quarter ended April 30, the company managed to eke out a profit (*Billboard*, June 15). I say "eke out" because traditionally, this industry's retailers lose money in the first quarter—even in the good times, if anybody remembers them, which were back in the early 1990s. It was only recently—in 1999 and 2000—that Trans World Entertainment managed to get into the black for all four quarters. But with declining sales and aggressive, competitive pricing, even Trans World has been unable to duplicate that feat for the past two years. That's why I point out that the Hastings feat is remarkable. Of course, it would be remiss of me if I didn't point out that probably one of the main reasons why the chain can show profit in the first quarter when the rest of our industry's merchants can't is because of its product diversification. Hastings has been a multimedia retailer since the early 1970s, and it's paying off now more than ever.

## Handleman Has Best 4th Qtr. In Its History

BY ED CHRISTMAN

**NEW YORK**—While the Handleman Co. fell short of topping last year's record-breaking year for profit, it still managed to break its annual sales volume record and also produce its best fourth-quarter profit in the company's history.

For the year ended April 27, Handleman's sales were \$1.34 billion, a 13% increase over \$1.19 billion in the previous year—but net income was \$37.1 million, or \$1.39 per diluted share, down from the \$42 million, or \$1.53 per diluted share, the company generated in its previous fiscal year. The \$12.1 million, or 45 cents per share, in net income the company produced in its fourth quarter established a new record for the company and was up 22.2% from the \$9.9 million, or 37 cents per share, it had in the previous year's fourth quarter. In fact, with the exception of the third quarter, the other three quarters were record-breakers for the Troy, Mich.-based operation.

For the fourth quarter ended April 27, sales were \$331.3 million—a 5% increase from the fourth-quarter sales total of \$315 million in the previous year. Handleman achieved a gross profit of 22.6% of revenue vs. 24.3% in the previous fourth quarter, while selling, general, and administrative (SG&A)

expenses were 17.5%, compared with 18% for the same quarter last year.

For the year, Handleman produced gross profit of 22.3%, down from the 24.8% it achieved in the previous year. The company says the change was due to sales generated by its growing operation in the U.K., where profit margins are smaller than the levels achieved in



the U.S. But Handleman managed to partially offset the reduction in profit by lowering its expense structure, with SG&A costs dropping to 18.2% from 18.8% in the previous fiscal year.

Looking at the company by division, Handleman Entertainment Resources (HER—the wholesale operation that includes the racking division) for the fourth quarter had sales of \$294.9 million—up 3% from \$286.7 million in the previous year—while its operating income was \$15.7 million, compared with \$21.3 million for the same time period last year. The lower operating income was blamed on a lower gross profit margin and higher losses at HER's online and Mexico operations.

For the year, HER generated sales of \$1.22 billion last year, up 15% from \$1.06 billion in the previous year. The company says the sales increase was driven by the U.K. operation, which began servicing 243 ASDA stores last February. While sales were up, profit was down slightly, as HER's operating income was \$65.2 million for the year, compared with \$66.1 million in the previous year. The company says it expected annual revenue to be reduced by about \$35 million, due to the closing of 284 Kmart stores, which Handleman racks with music.

Meanwhile, North Coast Entertainment (NCE)—which includes the company's video label, Anchor Bay; Madacy, its music label/distribution operation; and Itsy Bitsy, which it is shuttering—had sales of \$40.9 million in its fiscal fourth quarter, up from \$33.1 million in the corresponding time period of the previous year. Operating income for NCE was \$1 million, vs. an operating loss of \$2.2 million in the fourth quarter last year.

For the year, NCE fiscal sales were \$142 million—down slightly from the \$142.7 million last year, due to the latter two operations. As a result, NCE posted an operating loss of \$12.3 million vs. an operating income of \$4.3 million in the previous fiscal year.

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# Collections Of Popular TV Series May Fuel Another Boom For DVD

BY ANNE SHERBER

NEW YORK—Upon first consideration, releasing episodic TV as packaged media, particularly programming that is still running on the medium, seems counter-intuitive: Why would consumers pay to purchase programming that comes into their homes for free? But when the Fox Home Video release of the complete first season of *The Simpsons* on DVD topped 1 million units in sales last year, studios put intuition aside.

Program suppliers large and small have begun combing their small-screen vaults for TV product that consumers will want to own. Available titles run the gamut from such classics as *I Love Lucy* (Paramount) and *The Honeymooners* (MPI Home Video) to the more obscure, including *Dark Shadows* and *The Rifleman* (both also from MPI). Amazon.com devotes an entire page to TV series available on DVD and lists more than 60 that are currently available in one configuration or another.

"It really is a new revenue stream opening up," says Peter Staddon, senior VP of marketing for Fox Home Video, which has released two seasons of *Buffy the Vampire Slayer* and five seasons of *The X-Files*. "It's going to be increasingly important. It's almost a new genre."

## FORMAT FITTING FOR COLLECTORS

Key to the success of the category is the emergence and growth of the DVD format. With the exception of Paramount's *Star Trek* franchise and a small handful of other programming with cult-like followings, studios that attempted to release episodes of TV series in the VHS format had very little success. According to Doug Wadleigh, VP of marketing for special-interest programming at Warner Home Video (WHV), purchasing an entire season of programs required consumers to make a big commitment, space-wise. "Consumers had to find a place in their homes to store 10 or 12 videocassettes. With DVD, we can bring that product profile way down."

Many of DVD's other attributes also contribute to the category's happy marriage to the format. Studio sales and marketing executives agree that in addition to the complete, commercial-free episodes, consumers are looking for extras that they can't get from TV and that do not fit on VHS cassettes.

According to Jeff Fink, president of sales and marketing for Artisan Home Entertainment—which released the first season of the cult favorite *Twin Peaks* last December—

the extras are what make series boxed sets so appealing. "Back in the VHS days, you'd have a full shelf of releases that really didn't have any more to offer than the show itself. What you're getting with DVD is a much-upgraded and compact package with new features, as well as enhanced audio and video quality."

*The Twin Peaks* DVD includes a newly remastered, high-definition transfer of the original TV program; episode analyses by the directors; interviews with the cast and crew (including series co-creator Mark Frost), writers, directors, film, and TV experts; optional introductions to each episode; script notes; and rare archival material from *Wrapped in Plastic*, the official *Twin Peaks* magazine.

According to Wadleigh, consumers now expect such extras. He says that when WHV was planning the *Friends: The Complete First Season* DVD, the studio packed the four-disc set with material fans of the series would enjoy. "Producers have to produce a show that is 22 minutes," he says. "They routinely have to cut out content. We worked with series producers to add back in content that was cut out of the original episodes. Every episode has never-before-seen footage."

Additionally, Wadleigh says, WHV was able to rid the programming of the blackouts that mark where the commercials were inserted: "We edited to smooth out the episodes so you don't have obnoxious commercial breaks." The studio, which hit series-on-DVD pay dirt when it released the *Friends* first season April 30 (*Billboard*, April 20), will release the complete second season of the comedy Sept. 3 to coincide with the premiere episode of the show's final season.

The DVD of *Friends: The Complete Season Two* includes commentary from the show's producers; "Open House at Monica and Rachel's," which takes viewers on an interactive tour of their apartment; a video guide to season two's guest appearances; a "How Well Do You Know Your Friends?" video trivia challenge; and a DVD-ROM link to the *Friends* Web site.

Studios now have to decide which series are appropriate for release on DVD. Wadleigh says WHV has conducted extensive research that demonstrates that ratings are only one of many criteria that should be used to determine a program's "ownability" on DVD. "Highly rated shows out there, like *ER* and *The West Wing*, may not be the best to release on DVD."

The first thing that must be looked at is audience size, Staddon

says. "What is the target market? How big is the target market? How dedicated are they to the property? Something like *Buffy* has a very loyal core following. Those are the people who will be avid purchasers of that product."

Additionally, he says, whether there is enough supplementary material to make the package valuable to consumers must also be a factor in determining whether a series is appropriate for DVD. (Staddon says Fox will release season one of *NYPD Blue* in the fourth quarter, as well as "a couple of other shows I can't talk about.")



RHEA

But for HBO Home Video senior VP of marketing Cynthia Rhea, virtually any series the network produces can have a second life on DVD. Because HBO's series programming—including the high-profile *The Sopranos*, *Sex and the City*, and *Oz*—all air on a premium cable channel, there is a huge potential audience of consumers who have been exposed to information about the shows but who have never seen them.

Rhea says that unlike the audience for broadcast TV on DVD—almost all of whom have already seen the programming being offered—consumers who buy and rent HBO series may not have seen the program. "Based on anecdotal evidence, we estimate that for *Sex and the City* and *The Sopranos*, probably half the buyers are viewers and subscribers who are that loyal and fanatical, and at least half have not seen the program," she notes. "It may vary with a show like *Oz*, but the overriding thing is that many more people have heard about the shows and read about the shows than are actually watching when they are on television."

## TO OUR READERS

Picture This will return in the July 6 issue.

## 'Neutron' Explodes Onto Screen Nickelodeon/Paramount Release Promotes Science

BY MOIRA McCORMICK

CHICAGO—"Science Is Fun" is the major theme of the marketing push behind Nickelodeon/Paramount Home Entertainment's July 2 VHS (\$14.95) and DVD (\$19.95) release of the computer-animated, Academy Award-nominated theatrical film *Jimmy Neutron: Boy Genius*.

The movie (featuring the voices of Patrick Stewart and Martin Short) centers on an adolescent boy inventor whose creations are called upon to save Earth's parents, all of whom have been abducted by aliens. DVD bonus features include the *Making of Jimmy Neutron* featurette, two music videos ("Leave It up to Me" by Aaron Carter and "Kids in America" by No Secrets), 12 promotional spots introducing the character that

lenged to invent robots, gadgets, and rockets, with the possibility of national media coverage for any resulting standouts. Science-themed summer programs in each city, along with local science experts and media partners, will be involved as well.

Kean says a media ad campaign will target mothers and kids, with buys on the mainstream broadcast networks, as well as cable networks Nickelodeon and Cartoon Network. She says Nickelodeon "is giving us a lot of pre- and post-street-date airtime."

In addition, "we're doing a national radio promotion encompassing 50 U.S. markets," Kean says. "Each station [whose target audience is ages 18-45] will come

up with its own fun *Jimmy Neutron*-themed events, such as trivia contests, with giveaways of the VHS and DVD. It's the sort of radio support we typically put behind all of our 'A' titles and some of our 'B' titles." Print ads will also run in parent- and kid-targeted publications in the U.S. and Canada.

An Embassy Suites cross-promotion



KEAN

"We're capitalizing on *Jimmy Neutron* as a new Nickelodeon character—but one that was launched via a film," says Megan Kean, Paramount marketing and product manager for children's video and Nickelodeon movie and TV products. "In the past, such as with *Rugrats*, the TV series came first."

Kean says the reverse strategy employed here worked well. "Nickelodeon created an on-air viral marketing campaign that resulted in [more than] \$80 million at the box office."

"Science Is Fun" teachers' resource guides are going out to 30,000 teachers and school librarians in the U.S. and Canada to help send an important message about *Jimmy Neutron* to teachers and families, according to Paramount Home Entertainment spokesman Martin Blythe. "Nickelodeon's mandate is for an educational component in all programming," he says. "Although the movie is very entertaining, it's vital for moms and dads buying the video and DVD to know it has a more serious educational side, too. *Jimmy Neutron's* science element, however fantastical, is relevant to our lives."

Regional invention contests in such major markets as Los Angeles, Chicago, and Houston will kick off near street date and involve local science museums and institutions. Children will be chal-

lenged to invent robots, gadgets, and rockets, with the possibility of national media coverage for any resulting standouts. Science-themed summer programs in each city, along with local science experts and media partners, will be involved as well. Kean says a media ad campaign will target mothers and kids, with buys on the mainstream broadcast networks, as well as cable networks Nickelodeon and Cartoon Network. She says Nickelodeon "is giving us a lot of pre- and post-street-date airtime."

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The Spanish-language version of *Jimmy Neutron* will street July 14, and Paramount is mounting a big publicity push to that audience. Kean says Paramount will also capitalize on *Jimmy Neutron's* Oscar nomination via a sticker burst on all VHS and DVD copies. "This was the first year that the National Academy of Motion Picture Arts & Sciences gave out an award for best animated feature, and *Jimmy Neutron* was a nominee along with *Shrek* and *Monsters Inc.*, so that's a distinction that this title will always have."

A number of *Jimmy Neutron* merchandise items—including toys, books, and games—will go on sale in the fall and will also tie in to the debut of the Nickelodeon TV spin-off series called *The Adventures of Jimmy Neutron: Boy Genius*.

JUNE 22  
2002

# Billboard® TOP VHS SALES™

Compiled from a national sample of retail store and rackjobber reports collected, compiled, and provided by VideoScan.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
			<b>NUMBER 1</b>	1 Week At Number 1			
1	12	3	<b>HARRY POTTER AND THE SORCERER'S STONE</b> WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	2001	PG	24.99
2	1	3	<b>SNOW DOGS</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26507	Cuba Gooding Jr. James Coburn	2001	PG	22.99
3	2	4	<b>OCEAN'S ELEVEN</b> WARNER HOME VIDEO 22185	George Clooney Brad Pitt	2002	PG-13	22.98
4	3	2	<b>THE FAST AND THE FURIOUS</b> UNIVERSAL STUDIOS HOME VIDEO 60156	Paul Walker Vin Diesel	2001	PG-13	14.98
5	6	5	<b>SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN</b> BUENA VISTA HOME ENTERTAINMENT 26088	Animated	2002	NR	14.99
6	7	4	<b>THE MANY ADVENTURES OF WINNIE THE POOH: 25TH ANNIVERSARY EDITION</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24503	Winnie The Pooh	1977	G	24.99
7	8	24	<b>OLIVER &amp; COMPANY</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 61724	Animated	1988	G	22.99
8	10	2	<b>DRAGONBALL Z: FUSION-LOSING BATTLE (EDITED)</b> FUNIMATION 3543	Animated	2002	NR	14.95
9	13	33	<b>STAR WARS EPISODE 1: THE PHANTOM MENACE</b> FOXVIDEO 2000092	Liam Neeson Ewan McGregor	1999	PG	14.98
10	9	121	<b>STAR WARS TRILOGY</b> FOXVIDEO 2000743	Mark Hamill Harrison Ford	1997	PG	39.98
11	11	2	<b>DRAGONBALL Z: FUSION-PLAY FOR TIME (EDITED)</b> FUNIMATION 3523	Animated	2002	NR	14.95
12	16	2	<b>AMERICAN PIE 2 (RATED)</b> UNIVERSAL STUDIOS HOME VIDEO 60152	Jason Biggs Alyson Hannigan	2001	R	14.98
13	4	2	<b>DRAGONBALL Z: FUSION-LOSING BATTLE (UNEDITED)</b> FUNIMATION 3533	Animated	2002	NR	14.95
14	15	31	<b>SHREK</b> DREAMWORKS HOME ENTERTAINMENT 62670	Mike Myers Eddie Murphy	2001	PG	24.99
15	5	2	<b>DRAGONBALL Z: FUSION-PLAY FOR TIME (UNEDITED)</b> FUNIMATION 3513	Animated	2002	NR	14.95
16			<b>DORA'S BACKPACK ADVENTURE</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876853	Dora The Explorer	2002	NR	12.95
17	18	12	<b>MOULIN ROUGE</b> FOXVIDEO 2003425	Nicole Kidman Ewan McGregor	2001	PG-13	14.98
18	17	2	<b>AMERICAN PIE 2 (UNRATED)</b> UNIVERSAL STUDIOS HOME VIDEO 60154	Jason Biggs Alyson Hannigan	2002	NR	14.98
19	19	9	<b>LEGALLY BLONDE</b> MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon	2001	PG-13	14.95
20	27	2	<b>KISS OF THE DRAGON</b> FOXVIDEO 2000551	Jet Li Bridget Fonda	2001	R	14.98
21			<b>GOLF DIGEST: PLAY GAME RIGHT</b> GLOBAL FUSION 50810	Various Artists	2001	NR	9.98
22	20	14	<b>CINDERELLA II-DREAMS COME TRUE</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026	Animated	2002	NR	26.99
23	31	29	<b>O BROTHER, WHERE ART THOU?</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13	14.99
24	21	12	<b>SPONGE BUDDIES</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153	Spongebob Squarepants	2002	NR	12.95
25	14	2	<b>SEX AND THE CITY: THE COMPLETE THIRD SEASON</b> HBO HOME VIDEO/WARNER HOME VIDEO 99223	Sarah Jessica Parker Kim Cattrall	2001	NR	49.92
26	22	13	<b>SCOOBY-DOO AND THE RELUCTANT WEREWOLF</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1879	Scooby-Doo	2002	NR	14.95
27	23	12	<b>NAUTICAL NONSENSE</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013	Spongebob Squarepants	2002	NR	12.95
28	37	30	<b>MEN IN BLACK</b> COLUMBIA TRISTAR HOME VIDEO 6005292	Tommy Lee Jones Will Smith	1997	PG-13	9.95
29	39	2	<b>ANGELINA BALLERINA: ROSE FAIRY PRINCESS</b> HIT ENTERTAINMENT 24204	Animated	2002	NR	14.99
30	26	3	<b>BARNEY'S BEACH PARTY</b> HIT ENTERTAINMENT 2055	Barney	2002	NR	14.95
31	29	2	<b>EVOLUTION</b> DREAMWORKS HOME ENTERTAINMENT 88922	David Duchovny Orlando Jones	2001	PG-13	14.99
32	32	11	<b>THE HUNCHBACK OF NOTRE DAME II</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 15658	Animated	2002	G	29.99
33	24	4	<b>BLUE'S CLUES: READING WITH BLUE</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876773	Blue's Clues	2002	NR	9.95
34	28	11	<b>TRAINING DAY</b> WARNER HOME VIDEO 22530	Denzel Washington Ethan Hawke	2001	R	22.98
35	30	17	<b>DORA SAVES THE PRINCE</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183	Dora The Explorer	2002	NR	12.95
36	38	15	<b>BRIDGET JONES'S DIARY</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24647	Renee Zellweger	2001	R	14.99
37			<b>BRING IT ON</b> UNIVERSAL STUDIOS HOME VIDEO 87173	Kirsten Dunst	2000	PG-13	14.98
38			<b>COYOTE UGLY</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21794	Piper Perabo Adam Garcia	2000	PG-13	14.99
39	33	18	<b>ATLANTIS: THE LOST EMPIRE</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23822	Animated	2001	PG	26.99
40			<b>THE PRINCESS DIARIES</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638	Anne Hathaway Julie Andrews	2001	G	22.99

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. and VideoScan. All rights reserved.

JUNE 22  
2002

# Billboard® TOP DVD SALES™

Compiled from a national sample of retail store and rackjobber reports collected, compiled, and provided by VideoScan.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			<b>NUMBER 1</b>	1 Week At Number 1		
1	24	2	<b>HARRY POTTER AND THE SORCERER'S STONE (PAN &amp; SCAN)</b> WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	PG	26.99
2			<b>HARRY POTTER AND THE SORCERER'S STONE (WIDESCREEN)</b> WARNER HOME VIDEO 22467	Daniel Radcliffe Emma Watson	PG	26.99
3	1	2	<b>VANILLA SKY</b> PARAMOUNT HOME ENTERTAINMENT 339364	Tom Cruise Penelope Cruz	R	29.99
4	3	3	<b>THE OTHERS</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24168	Nicole Kidman	PG-13	29.99
5	5	4	<b>OCEAN'S ELEVEN (WIDESCREEN)</b> WARNER HOME VIDEO 22634	George Clooney Brad Pitt	PG-13	26.98
6	2	2	<b>HOW HIGH</b> UNIVERSAL STUDIOS HOME VIDEO 21951	Method Man Redman	R	26.98
7	4	2	<b>SNOW DOGS</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26508	Cuba Gooding Jr. James Coburn	PG	29.99
8	6	4	<b>OCEAN'S ELEVEN (FULL-FRAME)</b> WARNER HOME VIDEO 22185	George Clooney Brad Pitt	PG-13	26.98
9	10	6	<b>BEHIND ENEMY LINES</b> FOXVIDEO 2003802	Owen Wilson Gene Hackman	PG-13	27.98
10	11	2	<b>STATE PROPERTY</b> LIONS GATE HOME ENTERTAINMENT/STERLING HOME ENTERTAINMENT 7954	Beanie Sigel	R	24.99
11	8	3	<b>FROM HELL</b> FOXVIDEO 2003957	Johnny Depp Heather Graham	R	29.98
12	7	2	<b>SEX AND THE CITY: THE COMPLETE THIRD SEASON</b> HBO HOME VIDEO/WARNER HOME VIDEO 99222	Sarah Jessica Parker Kim Cattrall	NR	49.98
13	12	21	<b>STAR WARS: EPISODE I-THE PHANTOM MENACE</b> FOXVIDEO 2002391	Liam Neeson Ewan McGregor	PG	29.98
14	14	3	<b>NOT ANOTHER TEEN MOVIE</b> COLUMBIA TRISTAR HOME VIDEO 07602	Chyler Leigh Chris Evans	R	27.96
15			<b>DIRTY DANCING</b> ARTISAN HOME ENTERTAINMENT 10002	Patrick Swayze Jennifer Grey	PG-13	14.98
16	9	2	<b>LEGEND (COLLECTOR'S EDITION)</b> UNIVERSAL STUDIOS HOME VIDEO 21775	Tom Cruise	PG	24.98
17	16	2	<b>MEN IN BLACK</b> COLUMBIA TRISTAR HOME VIDEO 8771	Tommy Lee Jones Will Smith	PG-13	19.95
18	13	3	<b>ROSE RED</b> LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 8015	Nancy Travis	NR	24.99
19	15	5	<b>ALI</b> COLUMBIA TRISTAR HOME VIDEO 06689	Will Smith	R	24.96
20			<b>THE RAMBO TRILOGY</b> ARTISAN HOME ENTERTAINMENT 12537	Sylvester Stallone	R	59.98
21	22	11	<b>TRAINING DAY</b> WARNER HOME VIDEO 21962	Denzel Washington Ethan Hawke	R	26.98
22	23	5	<b>SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN</b> BUENA VISTA HOME ENTERTAINMENT 25898	Animated	NR	19.99
23	18	4	<b>THE MANY ADVENTURES OF WINNIE THE POOH: 25TH ANNIVERSARY EDITION</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24452	Winnie The Pooh	G	29.99
24			<b>THE WIZARD OF OZ</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 65123	Judy Garland Ray Bolger	G	24.98
25	17	2	<b>OUT COLD</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24025	Jason London Willie Garson	PG-13	29.99

JUNE 22  
2002

# Billboard® TOP VIDEO RENTALS™

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			<b>NUMBER 1</b>	1 Week At Number 1	
1			<b>HARRY POTTER AND THE SORCERER'S STONE</b> WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	PG
2	1	2	<b>VANILLA SKY</b> PARAMOUNT HOME ENTERTAINMENT 339363	Tom Cruise Penelope Cruz	R
3	2	4	<b>OCEAN'S ELEVEN</b> WARNER HOME VIDEO 22185	George Clooney Brad Pitt	PG-13
4	3	3	<b>THE OTHERS</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 64653	Nicole Kidman	PG-13
5	4	3	<b>SNOW DOGS</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26507	Cuba Gooding Jr. James Coburn	PG
6	8	7	<b>DOMESTIC DISTURBANCE</b> PARAMOUNT HOME ENTERTAINMENT 337723	John Travolta Vince Vaughn	PG-13
7	6	3	<b>FROM HELL</b> FOXVIDEO 2003858	Johnny Depp Heather Graham	R
8	5	2	<b>HOW HIGH</b> UNIVERSAL STUDIOS HOME VIDEO 89933	Method Man Redman	R
9	7	6	<b>BEHIND ENEMY LINES</b> FOXVIDEO 2004039	Owen Wilson Gene Hackman	PG-13
10	9	3	<b>CORKY ROMANO</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32345	Chris Kattan	PG-13
11	12	9	<b>NOT ANOTHER TEEN MOVIE</b> COLUMBIA TRISTAR HOME VIDEO 07287	Chyler Leigh Chris Evans	R
12	11	7	<b>BLACK KNIGHT</b> FOXVIDEO 2003988	Martin Lawrence	PG-13
13	10	8	<b>SPY GAME</b> UNIVERSAL STUDIOS HOME VIDEO 89146	Robert Redford Brad Pitt	R
14	14	2	<b>SERENDIPITY</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24170	John Cusack Kate Beckinsale	PG-13
15	13	3	<b>ALI</b> COLUMBIA TRISTAR HOME VIDEO 07135	Will Smith	R
16	15	2	<b>OUT COLD</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 54534	Jason London Willie Garson	PG-13
17	16	9	<b>BANDITS</b> MGM HOME ENTERTAINMENT 1003234	Bruce Willis Billy Bob Thornton	PG-13
18	18	11	<b>RIDING IN CARS WITH BOYS</b> COLUMBIA TRISTAR HOME VIDEO 07129	Drew Barrymore Steve Zahn	PG-13
19	17	11	<b>TRAINING DAY</b> WARNER HOME VIDEO 21962	Denzel Washington Ethan Hawke	R
20	20	9	<b>THIRTEEN GHOSTS</b> WARNER HOME VIDEO 22083	Shannon Elizabeth Matthew Lillard	R

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# Show Becomes Tribute After Ramone's Death

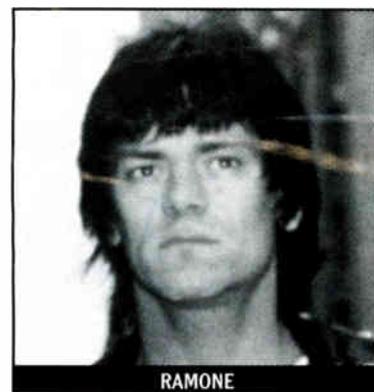
BY CHRIS MORRIS

LOS ANGELES—"A Ramones story can't have a happy ending," Dee Dee Ramone wrote at the conclusion of his lacerating autobiography, published as *Lobotomy* in the U.S. in 2000.

With those grim words, Ramone prophesied his own end. The punk pioneer was found dead June 5 at his Hollywood home from an apparent drug overdose. He was 50.

The bassist was the second member of the group to die in a little more than a year: Vocalist Joey Ramone succumbed to lymphoma in April 2001 (*Billboard*, April 28, 2001).

Born Douglas Colvin in Fort Lee, Va., Dee Dee was an Army brat who traveled widely in Asia and Europe before his family settled in Forest Hills in Queens, N.Y. A heroin user from the age of 15, he resorted to petty crime,



RAMONE

drug dealing, and, sometimes, street hustling to support his habit.

In the mid-'70s, he formed the Ramones with Queens buddies John Cummings (Johnny Ramone), Jeffrey Hyman (Joey Ramone), and Tommy Erdelyi (Tommy Ramone). The band established itself at CBGB on New York's Lower East Side, playing sets of loud, brutally clipped, intensely dumb originals, linked by Dee Dee's hoarse count-off of "One-two-three-four!" It soon won a contract with Sire Records.

Dee Dee penned some of the Ramones' most memorable tunes. "Everything I write is autobiographical and very real," he told Legs McNeil and Gillian McCain in the 1996 punk oral history *Please Kill Me*. Among his finest numbers were "Chinese Rock," a horrific account of heroin addiction that his bandmates first deemed too potent to record, and "53rd & 3rd," a violent street-hustling fantasy.

After 11 studio albums, Dee Dee exited the Ramones in 1989. He cut a flop rap album as Dee Dee King, as well as three solo sets. He worked briefly in the late G.G. Allin's shock-rock band the Murder Junkies and joined ex-Ramones Marky and C.J. in the Remains.

In the last years of his life, Dee Dee relocated to Los Angeles, where he performed regularly in the clubs. A June 14 show he had scheduled for the Key Club in Hollywood went on as a tribute to the musician.

He is survived by his wife, Barbara; mother, Tony; and sister, Beverly.

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# PROGRAMMING

## JUNE 22 2002 Billboard VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"New Ons" are reported by the networks (not by BDS) for the week ahead

For week ending  
JUNE 9, 2002

BET	CMT	MTV	1 MUSIC FIRST
1 KHIA, MY NECK, MY BACK	1 KENNY CHESNEY, THE GOOD STUFF	1 EMINEM, WITHOUT ME	1 JIMMY EAT WORLD, THE MIDDLE
2 EMINEM, WITHOUT ME	2 ALAN JACKSON, DRIVE (FOR DADDY GENE)	2 JENNIFER LOPEZ, I'M GONNA BE ALRIGHT	2 PINK, DON'T LET ME GET ME
3 IRVY GOTTI PRESENTS TH. DOWN 4 U	3 PHIL VASSAR, AMERICAN CHILD	3 JA RULE, DOWN ASS CHICK	3 NO DOUBT, HELLA GOOD
4 B2K, GOTTA BE	4 EMERSON DRIVE, I SHOULD BE SLEEPING	4 P. DIDDY & GINUVINE, I NEED A GIRL (PART TWO)	4 SHERYL CROW, SOAK UP THE SUN
5 BRANDY, FULL MOON	5 BROOKS & DUNN, MY HEART IS LOST TO YOU	5 PAPA ROACH, SHE LOVES ME NOT	5 CHAD KROEGER, HERO
6 MUSIQ, HALFCRAZY	6 GARY ALLAN, THE ONE	6 CHAD KROEGER, HERO	6 GOO GOO DOLLS, HERE IS GONE
7 TRUTH HURTS, ADDICTIVE	7 TRICK PONY, JUST WHAT I DO	7 PINK, JUST LIKE A PILL	7 VANESSA CARLTON, A THOUSAND MILES
8 MARIO, JUST A FRIEND	8 OARRYL WORLEY, I MISS MY FRIEND	8 WILL SMITH, BLACK SUITS COMIN' (NOO YA HEAD)	8 MARC ANTHONY, I'VE GOT YOU/TÉ TENGO AQUI
9 ASHANTI, FOOLISH	9 BRAD PAISLEY, I'M GONNA MISS HER	9 AVRIL LAVIGNE, COMPLICATED	9 CREED, ONE LAST BREATH
10 P. DIDDY & GINUVINE, I NEED A GIRL (PART TWO)	10 LONESTAR, NOT A DAY GOES BY	10 B2K, GOTTA BE	10 ANASTACIA, ONE DAY IN YOUR LIFE
11 AVANT, MAKIN' GOOD LOVE	11 WILLIE NELSON, MENDOCINO COUNTY LINE	11 TRUTH HURTS, ADDICTIVE	11 MOBY, WE ARE ALL MADE OF STARS
12 SNOOP DOGG, UNDERCOVA FUNK (GIVE UP THE FUNK)	12 CYNDI THOMSON, I'M GONE	12 HOOBASTANK, RUNNING AWAY	12 JOHN MAYER, NO SUCH THING
13 BOYZ II MEN, THE COLOR OF LOVE	13 DIAMOND RIO, BEAUTIFUL MESS	13 P.O.O., BOOM	13 THE CORRS, WHEN THE STARS GO BLUE
14 SHARISSA, NO HALF STEPPIN'	14 BLAKE SHELTON, OL' RED	14 CAM'RON, OH BOY	14 OEAULT, WASTING MY TIME
15 ALICIA KEYS, HOW COME YOU DON'T CALL ME	15 AUSON KRAUSS & UNION STATION, LET ME TOUCH YOU FOR AWHILE	15 NO DOUBT, HELLA GOOD	15 NICKELBACK, TOO BAD
16 MARY J. BLIGE, RAINY DAYZ	16 STEVE AZAR, I DON'T HAVE TO BE ME	16 KORN, HERE TO STAY	16 ALANIS MORISSETTE, PRECIOUS ILLUSIONS
17 BIG TYMERS, STILL FLY	17 TOBY KEITH, MY LIST	17 PUDDLE OF MUDD, DRIFT & DIE	17 TOMMY LEE, HOLD ME DOWN
18 TWEET, CALL ME	18 TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE	18 BUSTA RHYMES, PASS THE COURVOISIER PART II	18 MARY J. BLIGE, RAINY DAYZ
19 CLIPSE, GRINDIN'	19 JO OEE MESSINA, BRING ON THE RAIN	19 VINES, GET FREE	19 COUNTING CROWS, AMERICAN GIRLS
20 JENNIFER LOPEZ, I'M GONNA BE ALRIGHT	20 CHRIS CAGLE, COUNTRY BY THE GRACE OF GOD	20 DIRTY VEGAS, DAYS GO BY	20 WILL SMITH, BLACK SUITS COMIN' (NOO YA HEAD)
21 WYCLEF JEAN, TWO WRONGS	21 MARTINA MCBRIDE, BLESSED	21 JOHN MAYER, NO SUCH THING	21 CELINE DION, A NEW DAY HAS COME
22 LIL WAYNE, WAY OF LIFE	22 LIL MCGRAW, THE COWBOY IN ME	22 MUSIQ, HALFCRAZY	22 DIRTY VEGAS, DAYS GO BY
23 HAMPTONS, MY JACKET	23 MONTGOMERY GENTRY, COLD ONE COMIN' ON	23 BRANDY, FULL MOON	23 SHAKIRA, UNDERNEATH YOUR CLOTHES
24 P. DIDDY, I NEED A GIRL (PART ONE)	24 TRACE ADKINS, I'M TRYIN'	24 WHITE STRIPES, FELL IN LOVE WITH A GIRL	24 COURSE OF NATURE, CAUGHT IN THE SUN
25 JIM CROW, HOLLA AT A PLAYA	25 RASCAL FLATTS, I'M MOVIN' ON	25 NAS, ONE MIC	25 BRANDY, FULL MOON
26 OONELL JONES, YOU KNOW THAT I LOVE YOU	26 KENNY CHESNEY, YOUNG	26 KHIA, MY NECK, MY BACK	26 THE CALLING, ADRIENNE
27 LIL' ROMEO, 2 WAY	27 TIM MCGRAW, ANGEL BOY	27 BIG TYMERS, STILL FLY	27 NORAH JONES, DON'T KNOW WHY
28 CAM'RON, OH BOY	28 TOBY KEITH, I WANNA TALK ABOUT ME	28 MARIO, JUST A FRIEND	28 LENNY KRAVITZ, STILLNESS OF HEART
29 NIVEA, I DON'T MESS WITH MY MAN	29 KELLIE COFFEY, WHEN YOU'RE NEXT TO ME	29 BRITNEY SPEARS, OVERPROTECTED	29 MUSIQ, HALFCRAZY
30 USHER, I DON'T HAVE TO CALL	30 TRACE ADKINS, HELP ME UNDERSTAND	30 PAULINA RUBIO, DON'T SAY GOODBYE	30 FIVE FOR FIGHTING, EASY TONIGHT
31 BUSTA RHYMES, PASS THE COURVOISIER PART II	31 SOGGY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW	31 TWEET, CALL ME	31 MICHELLE BRANCH, ALL YOU WANTED
32 NAS, ONE MIC	32 NICKEL CREEK, THE LIGHTHOUSE TALE	32 ALICIA KEYS, HOW COME YOU DON'T CALL ME	32 CRAIG DAVID, WALKING AWAY
33 ISYSS, DAY & NIGHT	33 CHRIS CAGLE, I BREATHE IN, I BREATHE OUT	33 BRITNEY SPEARS, I'M A SLAVE 4 U	33 ENRIQUE IGLESIAS, ESCAPE
34 MASTER P, ROCK IT	34 LEE ANN WOMACK, SOMETHING WORTH LEAVING BEHIND	34 PINK, GET THE PARTY STARTED	34 PUDDLE OF MUDD, BLURRY
35 OUTKAST, LAND OF A MILLION DRUMS	35 KASEY CHAMBERS, NOT PRETTY ENOUGH	35 FAT JOE, WHAT'S LUV	35 DAVE MATTHEWS BAND, EVERYDAY
36 B. RICH, WHOA NOW	36 BRAD PAISLEY, SHARP DRESSED MAN	36 CRAIG DAVID, WALKING AWAY	36 GOO GOO DOLLS, SLIDE
37 LOVHER, HOW IT'S GONNA BE	37 BROOKS & DUNN, ONLY IN AMERICA	37 311, AMBER	37 LENNY KRAVITZ, ARE YOU GONNA GO MY WAY
38 DAVE HOLLISTER, KEEP LOVIN' YOU	38 ALAN JACKSON, WHERE WERE YOU	38 INCUBUS, WARNING	38 U2, ELEVATION
39 IMX, AIN'T NO NEED	39 BROOKS & DUNN, AIN'T NOTHING 'BOUT YOU	39 TENACIOUS D, TRIBLET	39 FATBOY SLIM, WEAPON OF CHOICE
40 JAY-Z, SONG 007	40 AUSON KRAUSS, THE LUCKY ONE	40 LUDACRIS, SATURDAY (POOH POOH)	40 BRYAN ADAMS, HERE I AM
<b>NEW ONS</b>	<b>NEW ONS</b>	<b>NEW ONS</b>	<b>NEW ONS</b>
RL GOODMAN, DARE TO DREAM	JO DEE MESSINA, DARE TO DREAM	OUR LADY PEACE, SOMEWHERE OUT THERE	DAVE MATTHEWS BAND, WHERE ARE YOU GOIN'
GLENN LEWIS, IT'S NOT FAIR	MONTGOMERY GENTRY, MY TOWN	AMERIE, WHY DON'T WE FALL IN LOVE	ENRIQUE IGLESIAS, DON'T TURN OFF THE LIGHTS
MS. JAOE, BIG HEAD	MARIE SISTERS, REAL BAD MOOD	DEFAULT, DENY	KID ROCK, YOU NEVER MET A MOTHER F**K** QUITE LIKE ME

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 22, 2002

muchmusic usa	2	EUROPE	GAC GREAT AMERICAN COUNTRY
<p><b>NEW</b></p> <p>DAVE MATTHEWS BAND, WHERE ARE YOU GOING GOLDFINGER, OPEN YOUR EYES MESHELL NDEGEOCELLO, POCKETBOOK RED HOT CHILI PEPPERS, BY THE WAY JERMAINE DUPRI &amp; LUDACRIS, WELCOME TO ATLANTA FAITH EVANS, BURNIN' UP PAUL OAKENFOLD, READY, STEADY, GO JACK JOHNSON, FLAKE</p>	<p><b>NEW</b></p> <p>EMINEM, WITHOUT ME PINK, DON'T LET ME GET ME SHAKIRA, UNDERNEATH YOUR CLOTHES FAT JOE, WHAT'S LUV? SHERYL CROW, SOAK UP THE SUN ALICIA KEYS, HOW COME YOU DON'T CALL ME MICHHELLE BRANCH, ALL YOU WANTED ENRIQUE IGLESIAS, ESCAPE KYLIE MINOGUE, LOVE AT FIRST SIGHT NO DOUBT, HELLA GOOD CHAD KROEGER, HERO ANASTACIA, ONE DAY IN YOUR LIFE P.O.D., YOUTH OF THE NATION ALANIS MORISSETTE, PRECIOUS ILLUSIONS MARILYN MANSON, TAINTED LOVE A, STARBUCKS PAPA ROACH, SHE LOVES ME NOT JENNIFER LOPEZ, AIN'T IT FUNNY</p>	<p>EMINEM, WITHOUT ME PINK, DON'T LET ME GET ME SHAKIRA, UNDERNEATH YOUR CLOTHES FAT JOE, WHAT'S LUV? SHERYL CROW, SOAK UP THE SUN ALICIA KEYS, HOW COME YOU DON'T CALL ME MICHHELLE BRANCH, ALL YOU WANTED ENRIQUE IGLESIAS, ESCAPE KYLIE MINOGUE, LOVE AT FIRST SIGHT NO DOUBT, HELLA GOOD CHAD KROEGER, HERO ANASTACIA, ONE DAY IN YOUR LIFE P.O.D., YOUTH OF THE NATION ALANIS MORISSETTE, PRECIOUS ILLUSIONS MARILYN MANSON, TAINTED LOVE A, STARBUCKS PAPA ROACH, SHE LOVES ME NOT JENNIFER LOPEZ, AIN'T IT FUNNY</p>	<p>CAROLYN DAWN JOHNSON, I DON'T WANT YOU TO GO LONESTAR, NOT A DAY GOES BY STEVE AZAR, I DON'T HAVE TO BE ME (TIL MONDAY) BRAD PAISLEY, I'M GONNA MISS HER (THE FISHIN' SONA) TOBY KEITH, MY LIST ALAN JACKSON, DRIVE (FOR DADDY GENE) EMERSON DRIVE, I SHOULD BE SLEEPING TOMMY SHANE STEINER, WHAT IF SHE'S AN ANGEL BLAKE SHELTON, OL' RED GARY ALLAN, THE ONE BROOKS &amp; DUNN, MY HEART IS LOST TO YOU MARK CHESNUTT, SHE WAS KENNY CHESNEY, THE GOOD STUFF TRACE ADKINS, HELP ME UNDERSTAND OARRYL WORLEY, I MISS MY FRIEND ANDY GRIGGS, TONIGHT I WANNA BE YOUR MAN KELLIE COFFEY, WHEN YOU'RE NEXT TO ME SHANNON LAWSON, GOODBYE ON A BAD DAY PHIL VASSAR, AMERICAN CHILD BRAD MARTIN, BEFORE I KNEW BETTER</p>
<p><b>NEW</b></p> <p>SYSTEM OF A DOWN, AERALS (NEW) KELLY OSBOURNE, PAPA DON'T PREACH (NEW) STAYING, EPICPHANY (NEW) THE TRAGICALLY HIP, I'M A BORN LIFE II YOU DON'T WEASEN (NEW) THE DREAM WARRIORS, UNSTOPPABLE (NEW) THE NEW PORNOGRAPHERS, VIBI DADDY (NEW) JERMAINE DUPRI &amp; LUDACRIS, WELCOME TO ATLANTA (NEW)</p>	<p>2 SKINNEE J'S, BROVIN' UP THE AVANCHES, FRONTIER PSYCHICRIST DIRTY VEGAS, DAYS GO BY AMERICAN HEAD CHARGE, JUST SO YOU KNOW OEAOSY, THE KEY TO GRAMERCY PARK THE HIVES, HATE TO SAY I TOLD YOU SO TOOL, PARABOLA NEW FOUND GLORY, MY FRIENDS OVER YOU THE APEX THEORY, APOSSIBLY (CAN YOU PLEASE EXPLAIN?) GOLDFINGER, OPEN YOUR EYES KORN, HERE TO STAY OUR LADY PEACE, SOMEWHERE OUT THERE P. ODDY, I NEED A GIRL (PART ONE) DAVID USHER, A DAY IN THE LIFE MOBY, WE ARE ALL MADE OF STARS</p>	<p>2 SKINNEE J'S, BROVIN' UP THE AVANCHES, FRONTIER PSYCHICRIST DIRTY VEGAS, DAYS GO BY AMERICAN HEAD CHARGE, JUST SO YOU KNOW OEAOSY, THE KEY TO GRAMERCY PARK THE HIVES, HATE TO SAY I TOLD YOU SO TOOL, PARABOLA NEW FOUND GLORY, MY FRIENDS OVER YOU THE APEX THEORY, APOSSIBLY (CAN YOU PLEASE EXPLAIN?) GOLDFINGER, OPEN YOUR EYES KORN, HERE TO STAY OUR LADY PEACE, SOMEWHERE OUT THERE P. ODDY, I NEED A GIRL (PART ONE) DAVID USHER, A DAY IN THE LIFE MOBY, WE ARE ALL MADE OF STARS</p>	<p>STYLES, THE LIFE WYCLEF JEAN, P.U'S FLAW, WHOLE KORN, HERE TO STAY RIDDLIN' KIDS, I FEEL FINE SHARISSA, NO HALF STEPPIN' MARIO, JUST A FRIEND 2002 FAITH EVANS, BURNIN' UP MASTER P, ROCK IT LIL' ROMEO, 2 WAY KILLSWITCH ENGAGE, MY LAST SERENADE HATEBREED, I WILL BE HEARD OANZIG, WICKED PUSSYCAT SUM VILLAGE, TAINTED SOPHIE B. HAWKINS, WALKING IN MY BLUE JEANS BETTY BLOWTORCH, HELL ON WHEELS NO DOUBT, HELLA GOOD MICK JAGGER, VISIONS OF PARADISE KASEY CHAMBERS, NOT PRETTY ENOUGH INCUBUS, WARNING</p>

## Music & Showbiz

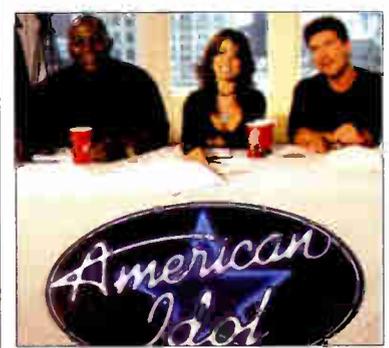


by Carla Hay

**MAKING AN 'AMERICAN IDOL':** "It's the good, the bad, and the ugly... to the extreme," says singer/dancer Paula Abdul, one of the judges on the new TV talent show *American Idol: The Search for a Superstar*.

Fox purchased the rights to air *American Idol* at a reported cost of \$1 million per episode (*Music & Showbiz*, *Billboard*, March 9).

Three judges—Abdul, BMG A&R executive Simon Cowell, and music-industry veteran Randy Jackson (a former A&R executive for Columbia and MCA)—plowed through applications from thousands of *American Idol* hopefuls to determine who would make the initial cut of 120 contestants.



Pictured, from left, Jackson, Abdul and Cowell.

One of the most talked-about aspects of the show is Cowell's often harsh assessments of a contestant's talent. Cowell—who was a judge on the U.K.'s *Pop Idol*—makes no apologies for his brutally frank style. "We warned people beforehand: 'Don't be in this contest if you can't sing or if you can't take criticism.'"

*American Idol*, which premiered June 11 on Fox, documents the brutal and often hilarious process of pop-star wanna-bes competing for a grand prize of a record contract worth about \$2 million and a chance to become a superstar. Unlike other music talent contests on TV, *American Idol*'s viewers, through voting by phone, will ultimately choose the winner—which will be announced Sept. 4 in the season finale.

He adds that another mistake contestants make is "trying to sing identical to someone who's already famous. We're looking for originality."

Abdul says that because contestants had to sing a cappella at their auditions, "people couldn't fake having talent." Contestants also had the option of performing their own original music, but most sang covers.

The show was born last year in the U.K. as *Pop Idol*, and it has become one of the U.K.'s highest-rated programs. *Pop Idol* winner Will Young and second-place contestant Gareth Gates have had record-breaking No. 1 hit singles in the U.K.

Cowell has a vested interest in *American Idol*, because the winner will be signed to his S Records imprint, an affiliate of BMG. Abdul states that "there's no way people can say this contest is manufactured or fixed by the judges. As soon as the audience votes, it's out of our hands."

Industry insiders say the show exemplifies a winning marketing strategy: The same people who vote for the winner are also likely to buy the singer's records.

Cowell says that he hopes to have a single released by the winner "within three weeks after the winner is chosen. We've already started the search for the right song."

Abdul sums up *American Idol* thus: "This contest is as hardcore as it gets."

## NEWSLINE...

Clear Channel Radio ups Earl Jones to GM of Detroit's mainstream R&B WJLB and adult R&B WMXD. He was general sales manager of Georgia News Network/WGST Atlanta and director of sports marketing for Atlanta Falcons Radio Network... Metro Networks/Shadow Broadcast Services president/COO Chuck Bortnick adds COO duties for company parent Westwood One... Nassau Broadcasting ups Don Dalesio to executive VP/COO and Peter Tonks to executive VP/CFO. They were, respectively, VP of Nassau's Shore Group and executive VP/chief accounting officer... AEI Music Latin America is now DMX Music Latin America.

Compiled by Carla Hay.

# BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

## Over The Counter™



by Geoff Mayfield

**STAYING POWER:** Eminem's 2000 album *The Marshall Mathers LP* had a larger opening sum than his new one did in its first full week at stores, but the current *The Eminem Show* registers a larger total in its second full week than that earlier album saw. With a decline of 39%, *Show* remains far ahead of The Billboard 200 pack, with 809,000 units. *The Marshall Mathers LP* pulled 794,000 in its second frame, down 55% from its bow of 1.76 million.

Including the 284,500 copies sold during its accelerated weekend release, Eminem's new album sold 2.4 million in the space of two weeks and three days, off just a tick from the 2.55 million that his last one sold in two weeks. *Show* is already this year's best-selling album, surpassing the 2.1 million that **Alan Jackson's** *Drive* moved in its 21 chart weeks.

Despite the Eminem rush, total album sales are down from the same week of 2001 (see Market Watch, page 8), an all-too-familiar refrain this year.

**COMPILED INTEREST:** With *Totally Hits 2002* opening at No. 2 with 137,000 units, the compilation series continues to play Avis to the Hertz that is the line of *Now That's What I Call Music!* CDs. The previous two *Totally* sets had an average first-week sale of about 138,000 units, while the previous five *Now!* volumes averaged 512,000 units in their openers.

Each of the previous two *Now!* editions sold less than the one before it, from 621,500 for *Now! 7* in August 2001 to 549,000 and 419,000, respectively, for the eight and ninth volumes. The new *Totally* is behind the opener of *Totally Hits 2001* by less than 2,000 pieces, a fade that is much less pronounced than that experienced by the *Now!* brand.

Also entering this week's top 10 are **Donell Jones** (No. 3, 110,500) and newcomers **Dirty Vegas** (No. 7, 64,000) and **Avril Lavigne** (No. 8, 62,000). The start for Jones' third album is almost triple that of his previous best Nielsen SoundScan week, set in October 1999 when his last one entered the big chart at No. 35 with 39,000. With Jones joining **P. Diddy** (No. 4) and Lavigne, Arista has three albums in the top 10.

The big chart's Greatest Gainer belongs to the soundtrack from *Divine Secrets of the Ya-Ya Sisterhood* (99-53, up 99.6%) and is owed to that film's theatrical run. The Pacesetter goes to hip-hop unit **N\*E\*R\*D** (85-69, up 39%), which is the performing name for the

production/writing team known as the **Nep-tunes**. The N\*E\*R\*D spike comes from ads placed by Target stores and Circuit City, although Virgin says it's growing at other accounts, too. If the same album has a chart's largest unit gain and percentage increase—as *Ya-Ya* does this week—the one with the second-largest gain gets the Pacesetter award.

**IN THE WINGS:** Starting next week, **Eminem** won't be the only big man on campus. **Korn** leads a healthy June 11 release slate, and the band's first-day numbers suggest it will start north of 500,000 units. In practically any other week this year, that would be enough to cinch No. 1, but Korn's chances are contingent on how much of a decline Eminem will weather.

For the sake of comparison, in 2000, Eminem's second album sold close to 600,000 in its third week. In 1999, Korn's last album launched at No. 1 with 574,000.

Rapper **Nelly** hits stores June 25 and will ship more than 2 million copies. Nelly's freshman album was the best-selling rap album of 2001 and in its first year, 2000, *The Marshall Mathers LP* was the only rap title to out-sell it. With his track record and lead track "Hot in Herre" hot at radio—racing 11-7 on Hot R&B/Hip-

Hop Airplay, 7-6 on Top 40 Tracks, and 4-2 on the all-formats Hot 100 Airplay—Nelly is primed for a sizzling start.

Meanwhile, **Papa Roach** hits stores Tuesday (18), with **Wyclef Jean** and the English-language bow of Latin star **Paulina Rubio**.

**CAREER GROWTH:** Three titles on The Billboard 200 have already eclipsed the sales to date of each act's last album. **Pink** (No. 18) has moved 2.8 million units in 29 weeks, overtaking the 2.2 million sold by her 2000 debut. **Enrique Iglesias** (No. 47) has moved 2.7 million in 32 weeks, more than the 1.9 million sold by his 1999 English bow, *Enrique*, or any of his six Spanish-language outings. And 1.7 million units in 26 weeks for **No Doubt** (No. 29) beats the 1.47 million sold by 2000's *Return of Saturn*.

Combine the sales to date of the two versions of **Mary J. Blige's** *No More Drama* (No. 48), and those 2.6 million units make that title the second-largest of her career. It is topped only by her first album, *What's the 411?*—which has sold 2.75 million since 1992.



## Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

**PUSHING FORTY:** **George Strait** nabs his 37th No. 1 on Hot Country Singles & Tracks, as "Living and Living Well" gains 247 detections and replaces **Alan Jackson's** "Drive (For Daddy Gene)" after a four-week run atop the chart. It is Strait's first appearance at the top of the page in more than two years, although his "Run" peaked at No. 2 in the Dec. 15, 2001, issue. His last No. 1, the father-and-son anthem "The Best Day," dominated this chart for three weeks starting in the April 22, 2000, issue.

"Living" is also the first No. 1 for MCA Nashville since **Lee Ann Womack's** "I Hope You Dance" carried the torch for five weeks in summer 2000. The odds of "Living" landing a second week at No. 1 are favorable, as Strait finishes 786 detections ahead of the No. 2 title, **Brad Paisley's** "I'm Gonna Miss Her (The Fishin' Song)." Paisley's title garners 4,988 spins, up 63.

At one point in Strait's decorated chart career, between 1986 and 1989, he logged 11 consecutive No. 1 singles. He ranks an all-time third for cumulative No. 1s, a tally still dominated by **Conway Twitty**, who sang 40 chart toppers. Strait is one No. 1 away from matching second-ranked **Merle Haggard's** 38 No. 1 titles to date.

**NO LONGER WITHOUT:** After placing his last two albums atop The Billboard 200, **Eminem** finally makes it to No. 1 on a Billboard singles chart, as "Without Me" moves 4-1 on Top 40 Tracks. On The Billboard Hot 100, "Without" holds at No. 4 and will likely be blocked from the No. 1 slot on that chart by **Nelly's** surging "Hot in Herre," which rises 3-2 and earns the Greatest Gainer/Airplay award for a second consecutive week and the third time in the past five.

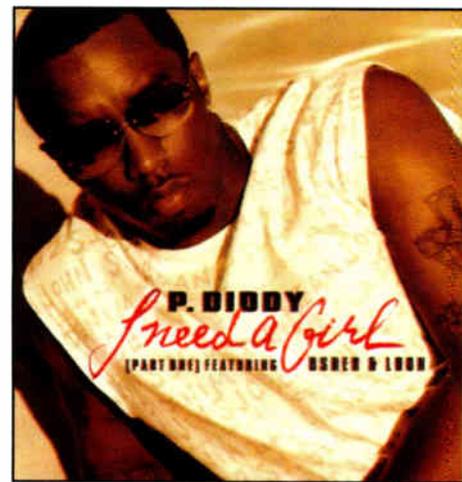
"Herre" gains 11 million listener impressions, upping its weekly total to 112 million. Nelly trails **Ashanti** by 14 million impressions, as "Foolish" reaches double-digit weeks at No. 1 on the Hot 100. "Foolish" is down 6 million impressions, though, so it's possible that with a similar dip next week combined with a sizable jump by "Herre," Nelly will end Ashanti's No. 1 run at 10 weeks.

"Without," meanwhile, gains 6 million impressions to rise to 108 million. While within shouting distance of the audience total for "Herre," it will be difficult for Eminem to surpass Nelly: "Without" is not garnering as much support from R&B radio as "Herre."

**PARTING PAIR:** For the first time on the Hot R&B/Hip-Hop Singles & Tracks chart, two singles with the same title by the same artist but with different music and lyrics are in the top 10, as "I Need a Girl (Part II)" by **P. Diddy & Ginuwine Featuring Loon, Mario Winans, & Tammy Ruggieri** advances 15-9, landing right behind "I Need a Girl (Part I)" by **P. Diddy Fea-**

turing **Usher & Loon**. With a gain of more than 6 million in audience, "Part II" earns this week's Greatest Gainer/Airplay honor.

Both records are remixes of Diddy's "I Need a Girl," originally heard on his *The Saga Continues . . .* album. They chart as separate titles, because *Billboard* no longer links dissimilar remixes. "Part I" peaked at No. 2, but if both versions had been merged, "I Need a Girl" would easily have hit No. 1.



Diddy is partly responsible for an interesting phenomenon in the top 10 this year. For the ninth time in 2002, there are three artists who simultaneously have two titles each in the top 10 of the R&B/Hip-Hop Singles & Tracks chart. Diddy and Loon appear on each of the "Girl" versions, while Usher is at No. 5 with "U Don't Have to Call" and appears as a featured artist on "Part I." Diddy and Usher have taken part in all nine of these triple-double weeks, with Diddy's other top 10 track being his collaboration on **Busta Rhymes'** "Pass the Courvoisier Part II." **Ashanti** had two top 10s during seven of those weeks, and **Ja Rule** did once.

**FIRMLY PLANTED:** "Darkness, Darkness" by **Robert Plant** debuts at No. 39 on Mainstream Rock Tracks, giving the legendary artist his 40th overall appearance on that chart. It's also his first appearance as a solo artist there in more than eight years, since "I Believe" peaked at No. 9 in October 1993. Plant has charted 28 times as a solo artist, six times with **Led Zeppelin**, four with **Jimmy Page**, and twice with the **Honeydrippers**. Plant is the seventh artist to chart 40 times or more in the 21-year history of Mainstream Rock Tracks, tying him for sixth place overall with **Aerosmith**, also with 40. **Tom Petty** is the all-time leader, with 46 chart appearances.

Additional reporting by Anthony Colombo in New York.

# Billboard® THE BILLBOARD® 200®

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	3	<b>EMINEM</b> WEB/AFTERMATH 493290*/INTERSCOPE (12 98/18 98)	<b>The Eminem Show</b>	1	50	41	45	3	<b>JA RULE</b> ▲ <sup>3</sup> MURDER INC./DEF JAM 586437*/IDJMG (12 98/19 98)	<b>Pain Is Love</b>	1
2	NEW	1	1	<b>VARIOUS ARTISTS</b> WARNER MUSIC GROUP/BMG 78192/WARNER STRATEGIC MARKETING (12 98/18 98)	<b>Totally Hits 2002</b>	2	51	50	21	3	<b>AMY GRANT</b> A&M 493318/INTERSCOPE (18 98 CD)	<b>Legacy...Hymns &amp; Faith</b>	21
3	NEW	1	1	<b>DONELL JONES</b> UNTOUCHABLES 14780/ARISTA (12 98/18 98)	<b>Life Goes On</b>	3	52	42	43	13	<b>B2K</b> ● EPIC 85457 (12 98 EQ/18 98)	<b>B2K</b>	2
4	2	2	4	<b>VARIOUS ARTISTS</b> BAD BOY 73062*/ARISTA (12 98/18 98)	<b>P. Diddy &amp; Bad Boy Records Present... We Invented The Remix</b>	1	<b>\$ GREATEST GAINER \$</b>						53
5	3	5	10	<b>ASHANTI</b> ▲ <sup>1</sup> MURDER INC./DEF JAM 586830*/IDJMG (12 98/18 98)	<b>Ashanti</b>	1	53	99	—	2	<b>SOUNDTRACK</b> DMZ/COLUMBIA 86534/CRG (18 98 EQ CD)	<b>Divine Secrets Of The Ya-Ya Sisterhood</b>	53
6	8	9	7	<b>KENNY CHESNEY</b> ▲ BNA 67038/RLG (12 98/18 98)	<b>No Shoes, No Shirt, No Problems</b>	1	54	36	22	10	<b>BARRY MANILOW</b> ▲ BMG HERITAGE 10600/ARISTA (12 98/18 98)	<b>Ultimate Manilow</b>	3
7	NEW	1	1	<b>DIRTY VEGAS</b> CREEDENCE 39986/CAPITOL (17 98 CD)	<b>Dirty Vegas</b>	7	55	56	62	18	<b>JACK JOHNSON</b> ENJOY/UNIVERSAL 860994/UMRG (18 98 CD) #	<b>Brushfire Fairytales</b>	55
8	NEW	1	1	<b>AVRIL LAVIGNE</b> ARISTA 14740 (13 98 CD)	<b>Let Go</b>	8	56	49	55	5	<b>ALICIA KEYS</b> ▲ <sup>5</sup> J 20002 (12 98/18 98)	<b>Songs In A Minor</b>	1
9	7	11	6	<b>SHERYL CROW</b> ▲ A&M 490260/INTERSCOPE (12 98/18 98)	<b>C'mon, C'mon</b>	2	57	44	47	44	<b>USHER</b> ▲ <sup>3</sup> ARISTA 14715* (12 98/18 98)	<b>8701</b>	4
10	9	8	12	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> UNIVERSAL FAMILIAR/SONY 84408/UMRG (12 98/19 98)	<b>Now 9</b>	1	58	NEW	1	1	<b>SOUNDTRACK</b> LAVA/ATLANTIC 83543/AG (12 98/18 98)	<b>Scooby-Doo</b>	58
11	4	4	4	<b>CAM'RON</b> ROC-A-FELLA/DEF JAM 586786*/IDJMG (12 98/18 98)	<b>Come Home With Me</b>	2	59	63	58	9	<b>GOO GOO DOLLS</b> WARNER BROS. 48206 (18 98 CD)	<b>Gutterflower</b>	4
12	11	14	6	<b>SOUNDTRACK</b> ● ROADRUNNER/COLUMBIA 86402/IDJMG/CRG (12 98 EQ/18 98)	<b>Spider-Man</b>	4	60	51	40	4	<b>VAN MORRISON</b> EXILE/UNIVERSAL 589177/UMRG (18 98 CD)	<b>Down The Road</b>	25
13	5	6	1	<b>CELINE DION</b> ▲ <sup>2</sup> EPIC 86400 (12 98 EQ/18 98)	<b>A New Day Has Come</b>	1	61	55	60	11	<b>DEFAULT</b> ● TVT 2310 (11 98 CD) #	<b>The Fallout</b>	51
14	6	3	3	<b>MARC ANTHONY</b> COLUMBIA 85300/CRG 16 98 EQ/18 98)	<b>Mended</b>	3	62	64	65	72	<b>BRAD PAISLEY</b> ● ARISTA NASHVILLE 67880/RLG (11 98/17 98)	<b>Part II</b>	31
15	10	7	3	<b>MUSIQ</b> DEF SOUL 586772*/IDJMG (12 98/18 98)	<b>Justisen (Just Listen)</b>	1	63	57	63	71	<b>INCUBUS</b> ▲ IMMORTAL 85277*/EPIC (12 98 EQ/18 98)	<b>Morning View</b>	2
16	12	15	6	<b>BIG TYMERS</b> ● CASH MONEY/UNIVERSAL 860997*/UMRG (18 98 CD)	<b>Hood Rich</b>	1	64	60	68	47	<b>CRAIG DAVID</b> ▲ WILDSTAR/ATLANTIC 88081*/AG (11 98/17 98)	<b>Born To Do It</b>	11
17	17	24	3	<b>JOSH GROBAN</b> ▲ 143/REPRISE 48154/WARNER BROS. (18 98 CD) #	<b>Josh Groban</b>	8	65	54	57	11	<b>AVANT</b> ● MAGIC JOHNSON 112809/MCA (12 98/18 98)	<b>Ecstasy</b>	6
18	16	20	2	<b>PINK</b> ▲ <sup>3</sup> ARISTA 14718 (12 98/18 98)	<b>M!ssundaztood</b>	6	66	43	29	4	<b>RUSH</b> ANTHEM/ATLANTIC 83531/AG (12 98/18 98)	<b>Vapor Trails</b>	6
19	18	17	7	<b>SOUNDTRACK</b> ▲ <sup>6</sup> LOST HIGHWAY/MERCURY 77069/IDJMG (12 98/19 98)	<b>O Brother, Where Art Thou?</b>	1	67	NEW	1	1	<b>MESHALL NDEGEOCELLO</b> MAVERICK 47989/WARNER BROS. (18 98 CD)	<b>Cookie: The Anthropological Mixtape</b>	67
20	14	13	3	<b>VARIOUS ARTISTS</b> SONY UNIVERSAL/EMI/ZUMBA 86591/CRG (12 98 EQ/18 98)	<b>Off The Hook</b>	13	68	70	94	19	<b>HOOBASTANK</b> ● ISLAND 586435/IDJMG (18 98 CD) #	<b>Hoobastank</b>	25
21	13	19	3	<b>SHAKIRA</b> ▲ <sup>3</sup> EPIC 83900 (12 98 EQ/18 98)	<b>Laundry Service</b>	3	<b>🌿 PACESETTER 🌿</b>						61
22	19	26	5	<b>NORAH JONES</b> ● BLUE NOTE 32088/CAPITOL (17 98 CD) #	<b>Come Away With Me</b>	17	69	85	64	13	<b>N*E*R*D*</b> VIRGIN 11521 (10 98 CD)	<b>In Search Of...</b>	61
23	NEW	1	1	<b>CIPHA SOUNDS/MR. CHOC</b> RAWKUS 112917*/MCA (18 98 CD)	<b>Rawkus Records Presents: Soundbombing III</b>	23	70	61	70	11	<b>YING YANG TWINS</b> COLLAPSE IN THE PAINT 8375/KOCH (12 98/17 98)	<b>Alley: The Return Of The Ying Yang Twins</b>	58
24	20	18	21	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA NASHVILLE 67039/RLG (12 98/18 98)	<b>Drive</b>	1	71	58	52	9	<b>BONNIE RAITT</b> ● CAPITOL 31816 (12 98/18 98)	<b>Silver Lining</b>	13
25	21	28	24	<b>JOHN MAYER</b> ● AWARE/COLUMBIA 85293*/CRG (17 98 EQ/18 98) #	<b>Room For Squares</b>	21	72	62	59	25	<b>NAS</b> ▲ ILL WILL/COLUMBIA 85736*/CRG (12 98 EQ/18 98)	<b>Stillmatic</b>	5
26	15	10	4	<b>MOBY</b> 42 2717*/ (10 98/18 98)	<b>18</b>	4	73	53	54	27	<b>FAT JOE</b> ▲ TERROR SQUAD/ATLANTIC 83472*/AG (11 98/17 98)	<b>J.O.S.E. : Jealous Ones Still Envy</b>	21
27	NEW	1	1	<b>DJ QUIK</b> EUPHONIC LANEWAY/BUNGALO 97008/UMRG (18 98 CD)	<b>Under Tha Influence</b>	27	74	86	76	4	<b>THE WHITE STRIPES</b> SYMPATHY FOR THE RECORD INDUSTRY/THIRD MAN 27124*/NY2 (18 98 CD) #	<b>White Blood Cells</b>	61
28	23	25	6	<b>VANESSA CARLTON</b> A&M 493307/INTERSCOPE (18 98 CD)	<b>Be Not Nobody</b>	5	75	52	50	5	<b>NAUGHTY BY NATURE</b> TVT 2340* (13 98/17 98)	<b>Icons</b>	15
29	26	35	7	<b>NO DOUBT</b> ▲ INTERSCOPE 493158* (12 98/18 98)	<b>Rock Steady</b>	9	76	47	33	7	<b>SOUNDTRACK</b> ● SONY CLASSICAL 89932 (18 98 EQ CD)	<b>Star Wars Episode II: Attack Of The Clones</b>	6
30	27	31	5	<b>NICKELBACK</b> ▲ <sup>4</sup> ROADRUNNER 618485/IDJMG (12 98/18 98)	<b>Silver Side Up</b>	2	77	66	66	29	<b>KID ROCK</b> ▲ LAVA/ATLANTIC 83482*/AG (12 98/18 98)	<b>Cocky</b>	7
31	25	27	4	<b>PUDDLE OF MUDD</b> ▲ <sup>2</sup> FLAWLESS/GEFFEN 493074/INTERSCOPE (12 98/18 98)	<b>Come Clean</b>	9	78	59	48	11	<b>SOUNDTRACK</b> ● UNIVERSAL 017115/UMRG (18 98 CD)	<b>The Scorpion King</b>	5
32	22	16	6	<b>WEEZER</b> GEFFEN 493241*/INTERSCOPE (18 98 CD)	<b>Maladroit</b>	3	79	65	72	11	<b>ENYA</b> ▲ <sup>5</sup> REPRISE 47426/WARNER BROS. (12 98/18 98)	<b>A Day Without Rain</b>	2
33	28	30	5	<b>LINKIN PARK</b> ▲ <sup>8</sup> WARNER BROS. 47755 (12 98/18 98)	<b>[Hybrid Theory]</b>	2	80	77	115	7	<b>THE HIVES</b> EPITAPH/SIRE 48327*/WARNER BROS. (17 98 CD) #	<b>Veni Vidi Vicious</b>	77
34	39	38	1	<b>NAPPY ROOTS</b> ● ATLANTIC 83524/AG (11 98/17 98)	<b>Watermelon, Chicken &amp; Gritz</b>	24	81	68	75	18	<b>KIRK FRANKLIN</b> ● GOSPO CENTRIC 70037/ZOMBA (11 98/17 98)	<b>The Rebirth Of Kirk Franklin</b>	4
35	34	46	10	<b>TWEET</b> ● THE GOLD MIND/ELEKTRA 62746/EEG (12 98/18 98)	<b>Southern Hummingbird</b>	3	82	NEW	1	1	<b>LOS LOBOS</b> MAMMOTH 165518 (18 98 CD)	<b>Good Morning Aztlan</b>	82
36	31	32	24	<b>LUDACRIS</b> ▲ <sup>2</sup> DISTURBING THA PEACE/DEF JAM SOUTH 586446*/IDJMG (12 98/19 98)	<b>Word Of Mouf</b>	3	83	NEW	1	1	<b>DOVES</b> HEAVENLY 12232*/CAPITOL (17 98 CD)	<b>The Last Broadcast</b>	83
37	24	23	5	<b>LAURYN HILL</b> ▲ COLUMBIA 86590/CRG (16 98 EQ/19 98)	<b>MTV Unplugged No. 2.0</b>	3	84	75	77	60	<b>BROOKS &amp; DUNN</b> ▲ ARISTA NASHVILLE 67003/RLG (12 98/18 98)	<b>Steers &amp; Stripes</b>	4
38	33	36	4	<b>SYSTEM OF A DOWN</b> ▲ <sup>2</sup> AMERICAN/COLUMBIA 62240*/CRG (12 98 EQ/18 98)	<b>Toxicity</b>	1	85	72	82	31	<b>BRITNEY SPEARS</b> ▲ <sup>4</sup> JIVE 41776/ZOMBA (12 98/18 98)	<b>Britney</b>	1
39	30	34	14	<b>JENNIFER LOPEZ</b> ▲ EPIC 86399* (12 98 EQ/18 98)	<b>J To Tha L-O! The Remixes</b>	1	86	83	84	39	<b>MICHAEL W. SMITH</b> ● REUNION 10026/ZOMBA (11 98/17 98)	<b>Worship</b>	20
40	45	89	3	<b>SOUNDTRACK</b> A&M 493304/INTERSCOPE (15 98 CD)	<b>Spirit: Stallion Of The Cimarron</b>	40	87	71	56	4	<b>RUFF ENDZ</b> EPIC 85691* (12 98 EQ/12 98)	<b>Someone To Love You</b>	27
41	32	37	14	<b>BRANDY</b> ▲ ATLANTIC 83493*/AG (12 98/18 98)	<b>Full Moon</b>	2	88	73	78	59	<b>INDIA.ARIE</b> ▲ MOTOWN 013770*/UMRG (12 98/18 98)	<b>Acoustic Soul</b>	10
42	38	41	4	<b>MICHELLE BRANCH</b> ▲ MAVERICK 47985/WARNER BROS. (17 98 CD)	<b>The Spirit Room</b>	28	89	69	61	12	<b>R. KELLY &amp; JAY-Z</b> ▲ ROC-A-FELLA/DEF JAM 586783*/JIVE/IDJMG (12 98/19 98)	<b>The Best Of Both Worlds</b>	2
43	48	51	2	<b>CREED</b> ▲ <sup>5</sup> WIND-UP 13075 (11 98/18 98)	<b>Weathered</b>	1	90	81	81	81	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77978 (12 98/18 98)	<b>Greatest Hits</b>	4
44	NEW	1	1	<b>DJ SHADOW</b> MCA 112937* (18 98 CD)	<b>The Private Press</b>	44	91	76	67	41	<b>TOBY KEITH</b> ▲ DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12 98/18 98)	<b>Pull My Chain</b>	9
45	29	12	3	<b>BOX CAR RACER</b> MCA 112894 (18 98 CD)	<b>Box Car Racer</b>	12	92	100	113	6	<b>GARY ALLAN</b> MCA NASHVILLE 170201 (11 98/17 98)	<b>Alright Guy</b>	39
46	40	53	6	<b>JIMMY EAT WORLD</b> ● DREAMWORKS 450334*/INTERSCOPE (17 98 CD)	<b>Jimmy Eat World</b>	40	<b>🔥 HEATSEEKER IMPACT 🔥</b>						93
47	37	44	12	<b>ENRIQUE IGLESIAS</b> ▲ <sup>2</sup> INTERSCOPE 493148 (12 98/18 98)	<b>Escape</b>	2	93	111	138	4	<b>KHIA FEATURING DSD</b> DIRTY DOWN 751132/ARTEMIS (17 98 CD) #	<b>Thug Misses</b>	93
48	35	42	18	<b>MARY J. BLIGE</b> ▲ <sup>2</sup> MCA 112808* (12 98/18 98)	<b>No More Drama (2002)</b>	14	94	74	71	18	<b>MARTINA MCBRIDE</b> ▲ RCA (NASHVILLE) 67012/RLG (12 98/18 98)	<b>Greatest Hits</b>	5
49	46	49	3	<b>P.O.D.</b> ▲ <sup>2</sup> ATLANTIC 83475*/AG (11 98/17 98)	<b>Satellite</b>	6	95	87	100	34	<b>SOUNDTRACK</b> ▲ DREAMWORKS 450305/INTERSCOPE (12 98/18 98)	<b>Shrek</b>	28
							96	79	74	44	<b>RASCAL FLATTS</b> ▲ LYRIC STREET 16501/HOLLYWOOD (11 98/18 98) #	<b>Rascal Flatts</b>	43
							97	67	39	3	<b>TOMMY LEE</b> MCA 112856 (18 98 CD)	<b>Never A Dull Moment</b>	39

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
98	NEW		1	<b>SOUNDTRACK</b> HOLLYWOOD 162338 (18.98 CD)	Bad Company	98	149	138	128	5	<b>VARIOUS ARTISTS</b> THE LABEL/ELEKTRA 62762/EEG (18.98 CD)	The Family Values Tour 2001	55
99	80	69		<b>WILCO</b> NONESUCH 79669/AG (17.98 CD)	Yankee Hotel Foxtrot	13	150	NEW	1		<b>BELLE &amp; SEBASTIAN</b> JEEPSTER 512/MATADOR (13.98 CD) *	Storytelling (Soundtrack)	150
100	91	93	7	<b>CEE-LO</b> ARISTA 14682* (12.98/18.98)	Cee-Lo... Cee-Lo Green And His Perfect Imperfections	11	151	142	169	5	<b>BLINK-182</b> ▲ <sup>2</sup> MCA 112627 (12.98/18.98)	Take Off Your Pants And Jacket	1
101	88	86	5	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 78711 (12.98/18.98)	Set This Circus Down	2	152	170	186	27	<b>YOLANDA ADAMS</b> ELEKTRA 62690/EEG (12.98/18.98)	Believe	42
102	78	73		<b>ALANIS MORISSETTE</b> ▲ MAVERICK 47988/WARNER BROS. (18.98 CD)	Under Rug Swept	1	153	160	170	17	<b>PRINCE</b> WARNER BROS. 74272 (18.98 CD)	The Very Best Of Prince	66
103	104	95	26	<b>MERCYME</b> INWORD 86133/WARNER BROS. (16.98 CD) *	Almost There	67	154	RE-ENTRY	3		<b>12 STONES</b> WIND-UP 13069 (9.98 CD) *	12 Stones	154
104	82	91	26	<b>BUSTA RHYMES</b> ▲ J 20009* (12.98/18.98)	Genesis	7	155	133	141	5	<b>WILL DOWNING</b> GRP 596516/VG (18.98 CD)	(Sensual Journey)	90
105	90	119	23	<b>TENACIOUS D</b> EPIC 86234* (18.98 EQ CD)	Tenacious D	33	156	146	157	3	<b>VARIOUS ARTISTS</b> VP 1679* (9.98/16.98)	Reggae Gold 2002	146
106	93	135	32	<b>THE CALLING</b> ● RCA 67585 (17.98 CD) *	Camino Palmero	36	157	131	120	5	<b>COAL CHAMBER</b> ROADRUNNER 618484/IDJMG (18.98 CD)	Dark Days	34
107	95	110	25	<b>STAIND</b> ▲ <sup>4</sup> FLIP/ELEKTRA 62626/EEG (12.98/18.98)	Break The Cycle	1	158	NEW	1		<b>DANZIG</b> EVILIVE 15204/SPT/FIRE (17.98 CD)	777: I Luciferi	158
108	92	96	17	<b>UNWRITTEN LAW</b> INTERSCOPE 493139* (13.98 CD)	Elva	69	159	155	160	27	<b>OUTKAST</b> ▲ ARISTA 26093* (12.98/18.98)	Big Boi & Dre Present... OutKast	18
109	94	111	26	<b>KENNY CHESNEY</b> ▲ <sup>2</sup> BNA 67976/RLG (12.98/18.98)	Greatest Hits	13	160	139	149	29	<b>VARIOUS ARTISTS</b> ▲ <sup>3</sup> EMI/UNIVERSAL/SONY/ZOMBA 11154/VIRGIN (12.98/18.98)	Now 8	2
110	103	112	20	<b>LONESTAR</b> ▲ BNA 67011/RLG (12.98/18.98)	I'm Already There	9	161	NEW	1		<b>SCORPIONS</b> HIP-O/MERCURY 548119/UMRG (18.98 CD)	Bad For Good: The Very Best Of Scorpions	161
111	96	106	6	<b>JAHEIM</b> ▲ DIVINE MILL 47452* W/WARNER BROS. (11.98/17.98)	[Ghetto Love]	9	162	151	171	37	<b>ALISON KRAUSS + UNION STATION</b> ● ROADRUNNER 610495/IDJMG (11.98/17.98)	New Favorite	35
112	84	97	11	<b>ANGIE STONE</b> ● J 20013* (12.98/18.98)	Mahogany Soul	22	163	144	181	24	<b>311</b> VOLCANO 32184/ZOMBA (11.98/17.98)	From Chaos	10
113	106	127	4	<b>AALIYAH</b> ▲ <sup>2</sup> BLACKGROUND 10062* (12.98/18.98)	Aaliyah	1	164	185	182	5	<b>EARSHOT</b> WARNER BROS. 47961 (11.98 CD)	Letting Go	82
114	98	118	19	<b>VARIOUS ARTISTS</b> ● BNA 67043/RLG (12.98/17.98)	Totally Country	12	165	147	164	10	<b>JEWEL</b> ▲ ATLANTIC 83519*/AG (12.98/18.98)	This Way	9
115	108	122	7	<b>SOUNDTRACK</b> ▲ <sup>3</sup> CURB 78703 (11.98/17.98)	Coyote Ugly	10	166	130	80	9	<b>NOFX</b> 45 Dr 46 Songs That Weren't Good Enough To Go On Our Other Records FAT WRECK CHORDS 641* (16.98 CD)		80
116	102	105	12	<b>TRICK PONY</b> ● WARNER BROS. (NASHVILLE) 47327/WARN (11.98/17.98)	Trick Pony	91	167	183	179	61	<b>JO DEE MESSINA</b> ▲ CURB 77977 (11.98/17.98)	Burn	19
117	112	121	51	<b>SOUNDTRACK</b> ▲ <sup>2</sup> INTERSCOPE 493035 (12.98/18.98)	Moulin Rouge	3	168	134	158	27	<b>WILLIE NELSON</b> LOST HIGHWAY 186231/MERCURY (NASHVILLE) (12.98/18.98)	The Great Divide	43
118	89	88	13	<b>KYLIE MINOGUE</b> ● CAPITOL 37670 (6.98/18.98)	Fever	3	169	157	144	9	<b>VARIOUS ARTISTS</b> SPARROW 38887 (16.98 CD)	Dove Hits 2002	74
119	121	117	7	<b>RL</b> J 20012 (12.98/17.98)	RL:Ements	53	170	143	165	23	<b>NELLY FURTADO</b> ▲ <sup>2</sup> DREAMWORKS 450217/INTERSCOPE (12.98/18.98) *	Whoa, Nelly!	24
120	97	85	7	<b>TRAVIS TRITT</b> ▲ COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	Down The Road I Go	51	171	158	143	25	<b>MYSTIKAL</b> ● JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	25
121	120	116	9	<b>KELLIE COFFEY</b> BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	54	172	168	174	14	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> INTEGRITY 61001/TIME LIFE (19.98 CD)	Songs 4 Worship — Shout To The Lord	51
122	105	137	75	<b>THE STROKES</b> ● RCA 68101* (17.98 CD)	Is This It	33	173	152	161	20	<b>ROB ZOMBIE</b> ● GEPHEN 493147*/INTERSCOPE (12.98/18.98)	The Sinister Urge	8
123	107	114	7	<b>LOUIE DEVITO</b> DEE VEE 0002/MUSICRAMA (18.98 CD)	Louie DeVito's Dance Factory	92	174	159	153	24	<b>OZZY OSBOURNE</b> ● EPIC 63580 (12.98 EQ/18.98)	Down To Earth	4
124	119	163	16	<b>FLAW</b> REPUBLIC/UNIVERSAL 014891/UMRG (12.98 CD) *	Through The Eyes	119	175	141	140	43	<b>DROWNING POOL</b> ▲ WIND-UP 13065 (18.98 CD)	Sinner	14
125	NEW		1	<b>SOUNDTRACK</b> HOLLYWOOD 162357 (18.98 CD)	Undercover Brother	125	176	RE-ENTRY	3		<b>COURSE OF NATURE</b> LAVA/ATLANTIC 83526/AG (7.98/11.98) *	Superkala	166
126	110	102	11	<b>VARIOUS ARTISTS</b> ● SMACK DOWN/COLUMBIA 85211/CRG (12.98 EQ/18.98)	WWF: Forceable Entry	3	177	149	142	11	<b>BAHA MEN</b> S-CURVE 37980/CAPITOL (16.98/18.98)	Move It Like This	57
127	122	107	3	<b>THE DAYTON FAMILY</b> IN THE PAINT 8313/KOCH (12.98/17.98)	Welcome To The Dope House	107	178	154	87	3	<b>SUPERJIT RITUAL</b> SANCTUARY 70001/NAVARRE (13.98/19.98)	Use Once And Destroy	87
128	127	—	2	<b>DJ PAUL</b> D-EVIL 3600/STREET LEVEL (10.98/17.98) *	Triple 6 Mafia Presents DJ Paul — Underground Vol. 16: For Da Summa	127	179	167	176	10	<b>ROD STEWART</b> ● WARNER BROS. 78328 (12.98/18.98)	The Very Best Of Rod Stewart	40
129	114	104	13	<b>REMY SHAND</b> MOTOWN 014481/UMRG (18.98 CD)	The Way I Feel	39	180	126	150	4	<b>SOUNDTRACK</b> GEPHEN 49314/INTERSCOPE (18.98 CD)	WWF: Tough Enough 2	82
130	118	131	14	<b>U2</b> ▲ <sup>3</sup> INTERSCOPE 524653 (12.98/18.98)	All That You Can't Leave Behind	3	181	153	154	3	<b>YO-YO MA &amp; THE SILK ROAD ENSEMBLE</b> SONY CLASSICAL 89782 (18.98 EQ)	Silk Road Journeys: When Strangers Meet	153
131	117	125	72	<b>JENNIFER LOPEZ</b> ▲ <sup>3</sup> EPIC 85965 (12.98 EQ/18.98)	J.Lo	1	182	RE-ENTRY	14		<b>BLAKE SHELTON</b> WARNER BROS. (NASHVILLE) 24731/WARN (11.98/17.98)	Blake Shelton	45
132	109	92	5	<b>TOM WAITS</b> ANTI- 86629*/EPITAPH (17.98 CD)	Blood Money	32	183	RE-ENTRY	20		<b>THIRD DAY</b> ESSENTIAL 10668/ZOMBA (11.98/17.98)	Come Together	31
133	137	175	27	<b>GREEN DAY</b> ● REPRISE 48145/WARNER BROS. (18.98 CD)	International Superhits!	40	184	198	—	2	<b>AFU-R</b> D&D/IN THE PAINT 8356/KOCH (12.98/17.98) *	Life Force Radio	184
134	162	134	4	<b>3RD STRIKE</b> HOLLYWOOD 182344 (12.98 CD)	Lost Angel	72	185	166	183	80	<b>LENNY KRAVITZ</b> ▲ <sup>3</sup> VIRGIN 50316 (12.98/18.98)	Greatest Hits	2
135	136	152	67	<b>DAVE MATTHEWS BAND</b> ▲ <sup>3</sup> RCA 67988 (11.98/18.98)	Everyday	1	186	164	162	24	<b>SOUNDTRACK</b> ● V2 27119 (12.98/18.98)	I Am Sam	20
136	124	132	18	<b>DIANA KRALL</b> ▲ VERVE 549846/VG (12.98/18.98)	The Look Of Love	9	187	161	133	9	<b>NEIL YOUNG</b> REPRISE 48111* W/WARNER BROS. (18.98 CD)	Are You Passionate?	10
137	116	98	5	<b>TOM WAITS</b> ANTI- 86632*/EPITAPH (17.98 CD)	Alice	33	188	150	168	26	<b>JOE</b> ● JIVE 41785/ZOMBA (12.98/18.98)	Better Days	32
138	135	166	13	<b>THE CORRS</b> 143/LAVA/ATLANTIC 83533/AG (12.98/18.98)	VH1 Music First Presents: The Corrs — Live In Dublin	52	189	RE-ENTRY	7		<b>DEADSY</b> ELEMENTREE/DREAMWORKS 450301/INTERSCOPE (12.98 CD)	Commencement	100
139	123	123	12	<b>JIMMY BUFFETT</b> MAILBOAT 2005 (10.98/18.98)	Far Side Of The World	5	190	176	—	1	<b>INDIGO GIRLS</b> EPIC 86401 (18.98 EQ CD)	Become You	30
140	113	99	7	<b>ELVIS COSTELLO</b> ISLAND 586775/IDJMG (18.98 CD)	When I Was Cruel	20	191	129	90	3	<b>VARIOUS ARTISTS</b> MCA 58328 (18.98 CD)	NASCAR On Fox: Crank It Up	90
141	128	129	12	<b>GLENN LEWIS</b> EPIC 85787* (12.98 EQ/17.98)	World Outside My Window	4	192	173	200	5	<b>FOREIGNER</b> ATLANTIC 78266/RHINO (12.98/18.98)	Complete Greatest Hits	80
142	140	145	25	<b>LIL BOW WOW</b> ▲ SO SO DEF/COLUMBIA 86130/CRG (12.98 EQ/18.98)	Doggy Bag	11	193	175	190	63	<b>TRAIN</b> ▲ <sup>2</sup> AWARE/COLUMBIA 69888/CRG (12.98 EQ/18.98)	Drops Of Jupiter	6
143	125	156	82	<b>THE BEATLES</b> ▲ <sup>3</sup> APPLE 29325/CAPITOL (12.98/18.98)		1	194	177	146	6	<b>ALI</b> FO REE/UNIVERSAL 01704/UMRG (18.98 CD)	Heavy Starch	24
144	101	83	11	<b>CHER</b> ● WARNER BROS. 47619 (12.98/18.98)	Living Proof	9	195	179	187	5	<b>FIVE FOR FIGHTING</b> ● AWARE/COLUMBIA 63759/CRG (7.98 EQ/17.98) *	America Town	54
145	115	124	7	<b>BIG MOE</b> WRECKSHOP/PRIORITY 50244/CAPITOL (12.98/17.98)	Purple World	29	196	196	—	35	<b>TOOL</b> ▲ TODD DISSECTIONAL/VDI/CAN 31160/ZOMBA (12.98/18.98)	Lateralus	1
146	156	148	2	<b>DASHBOARD CONFESSIOAL</b> VAGRANT 354 (11.98 CD) *	The Places You Have Come To Fear The Most	119	197	189	192	74	<b>SARA EVANS</b> ▲ RCA (NASHVILLE) 67964/RLG (11.98/17.98)	Born To Fly	55
147	132	109	6	<b>BLACKALICIOUS</b> MCA 112806* (14.98 CD)	Blazing Arrow	49	198	NEW	1		<b>SALVADOR</b> WORD 86134/WARNER BROS. (16.98 CD) *	Into Motion	198
148	145	155	102	<b>NELLY</b> ▲ <sup>3</sup> FO REE/UNIVERSAL 15743*/UMRG (12.98/18.98)	Country Grammar	1	199	RE-ENTRY	32		<b>ANDREA BOCELLI</b> ▲ PHILIPS 589341 (12.98/18.98)	Cieli Di Toscana	11
							200	NEW	1		<b>AUDIOVENT</b> ATLANTIC 83544/AG (11.98 CD) *	Dirty Sexy Knights In Paris	200

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △<sup>2</sup> Certification of 400,000 units (Multi-Platino). \* Asterisk indicates LP is available. † Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. †† Greatest Gainer shows chart's largest unit increase. ††† Pacesetter indicates biggest percentage growth. †††† Heatseeker Impact shows albums removed from Heatseekers this week. \* indicates past or present Heatseeker title.

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

JUNE 22 2002 **Billboard** TOP JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	38	<b>DIANA KRALL</b> ▲	VERVE 548846/VG	The Look Of Love 38 Weeks At Number 1 # NUMBER 1
2	2	11	<b>CASSANDRA WILSON</b>	BLUE NOTE 35072/CAPITOL	Belly Of The Sun
3	3	11	<b>WAYNE SHORTER</b>	VERVE 589979/VG	Footprints Live!
4	7	11	<b>TONY BENNETT</b>	RPM/COLUMBIA 85333/CRG	Playin' With My Friends: Bennett Sings The Blues
5	5	8	<b>VARIOUS ARTISTS</b>	VERVE 589620/VG	Verve/Unmixed
6	4	43	<b>SOUNDTRACK</b>	LEGACY/COLUMBIA 85350/CRG	Finding Forrester
7	6	23	<b>HARRY CONNICK, JR.</b>	COLUMBIA 86077/CRG	Songs I Heard
8	12	5	<b>MICHAEL FEINSTEIN</b>	CONCORD 4987	Michael Feinstein With The Israel Philharmonic Orchestra
9	10	33	<b>HARRY CONNICK, JR.</b>	COLUMBIA 69794/CRG	30
10	11	34	<b>STEVE TYRELL</b>	COLUMBIA 86006/CRG	Standard Time
11	8	15	<b>RAMSEY LEWIS &amp; NANCY WILSON</b>	NARADA JAZZ 5074/VIRGIN	Meant To Be
12	9	1	<b>RACHELLE FERRELL</b>	BLUE NOTE 38564/CAPITOL	Live In Montreux 91-97
13	13	3	<b>PATTI AUSTIN</b>	FLYBYD JAZZ 7503/CONCORD	For Ella
14	14	14	<b>LOUIS ARMSTRONG</b>	LEGACY/COLUMBIA 85191/CRG	Ken Burns Jazz - The Definitive Louis Armstrong
15	19	4	<b>BRIAN BROMBERG</b>	A440 4001/RYKODISC	Wood
16	21	11	<b>MILES DAVIS</b>	LEGACY/COLUMBIA 85186/CRG	Super Hits
17	16	35	<b>JANE MONHEIT</b>	N. CODED 4219/WARLOCK	Come Dream With Me
18	23	11	<b>STAN GETZ</b>	VERVE 589981/VG	Getz For Lovers
19	20	13	<b>VARIOUS ARTISTS</b>	LEGACY/COLUMBIA/VERVE 61439/CRG	The Best Of Ken Burns Jazz
20	18	11	<b>DIANNE REEVES</b>	BLUE NOTE 35867/CAPITOL	The Best Of Dianne Reeves
21	18	7	<b>VARIOUS ARTISTS</b>	UTV/VERVE 520191/VG	Pure Jazz
22	17	11	<b>VARIOUS ARTISTS</b>	UTV/VERVE 585746/VG	Pure Jazz Encore!
2	22	19	<b>THIEVERY CORPORATION</b>	VERVE 584151/VG	Sounds From The Verve Hi-Fi
24	19	11	<b>MILES DAVIS</b>	LEGACY/COLUMBIA 89920/CRG	Blue Moods
25	25	11	<b>STAN GETZ</b>	VERVE 589414/VG	Getz Plays Jobim: The Girl From Ipanema

JUNE 22 2002 **Billboard** TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	15	<b>NORAH JONES</b> ●	BLUE NOTE 39889/CAPITOL	Come Away With Me 15 Weeks At Number 1 # NUMBER 1
2	2	5	<b>WILL DOWNING</b>	GRP 589610/VG	{Sensual Journey}
3	3	11	<b>VARIOUS ARTISTS</b>	VERVE 589608/VG	Verve//Remixed
4	5	11	<b>DOWN TO THE BONE</b>	GRP 589609/VG	Crazy Vibes and Things
5	4	23	<b>BONEY JAMES</b>	WARNER BROS. 48004	Ride
6	6	11	<b>MIKE PHILLIPS</b>	HIDDEN BEACH 85009/EPIC	You Have Reached Mike Phillips
7	7	11	<b>PAUL HARCADALE</b>	HARCADALE 90511/V2	Hardcastle III
8	10	11	<b>MEDESKI MARTIN AND WOOD</b>	BLUE NOTE 35870/CAPITOL	Uninvisible
9	8	33	<b>CHRIS BOTTI</b>	COLUMBIA 85753/CRG	Night Sessions
10	11	11	<b>VARIOUS ARTISTS</b>	SHANACHIE 5089	Streetwise: Smooth Urban Jazz
11	9	36	<b>VARIOUS ARTISTS</b>	HIDDEN BEACH 85653/EPIC	Hidden Beach Recordings Presents: Unwrapped Vol. 1
12	14	11	<b>PAT METHENY GROUP</b>	WARNER BROS. 48025	Speaking Of Now
13	12	11	<b>ANDRE WARD</b>	ORPHEUS 70579	Feelin' You
14	15	11	<b>CRAIG CHAQUICO</b>	HIGHER OCTAVE 12142/VIRGIN	Shadow And Light
15	17	11	<b>CHUCK LOEB</b>	SHANACHIE 5090	All There Is
16	20	11	<b>THE BRAXTON BROTHERS</b>	PEAK 8507/CONCORD	Both Sides
17	16	11	<b>PETER WHITE</b>	COLUMBIA 85212/CRG	Glow
18	13	11	<b>BOBBY MCFERRIN</b>	BLUE NOTE/ANGEL 34201/CAPITOL	Beyond Words
19	18	11	<b>ACOUSTIC ALCHEMY</b>	HIGHER OCTAVE 11103/VIRGIN	AArt
20	23	11	<b>DAVID BENOIT</b>	GRP 589079/VG	Fuzzy Logic
21	22	11	<b>JEFF GOLUB</b>	GRP 089564/VG	Do It Again
22	19	11	<b>3RD FORCE</b>	HIGHER OCTAVE 12087/VIRGIN	Gentle Force
23	25	11	<b>THE RIPPINGTONS FEATURING RUSS FREEMAN</b>	PEAK 8508/CONCORD	Live Across America
24	19	11	<b>SOULIVE</b>	BLUE NOTE 35869/CAPITOL	Next
25	21	11	<b>HERB ALPERT</b>	A&M 490888/INTERSCOPE	Definitive Hits

JUNE 22 2002 **Billboard** TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	33	<b>YO-YO MA</b>	SONY CLASSICAL 89667	Classic Yo-Yo 12 Weeks At Number 1 # NUMBER 1
2	2	11	<b>ANDREA BOCELLI</b> ●	PHILIPS 464600/UNIVERSAL CLASSICS GROUP	Verdi
3	5	11	<b>DAVID RUSSELL</b>	TELARC 78176	Reflections Of Spain
4	6	11	<b>VLADIMIR ASHKENAZY</b>	DECCA 478833/UNIVERSAL CLASSICS GROUP	Number 1 Classical Album
5	4	11	<b>LUCIANO PAVAROTTI</b>	DECCA/UTV 470331/UNIVERSAL CLASSICS GROUP	Romantica
6	3	34	<b>RICHARD JOO</b>	COLUMBIA 85397/SONY CLASSICAL	Billy Joel: Fantasies & Delusions
7	7	11	<b>HAN-NA CHANG</b>	EMI CLASSICS 57052/ANGEL	The Swan
8	7	14	<b>YO-YO MA (WILLIAMS)</b>	SONY CLASSICAL 89670	Yo-Yo Ma Plays The Music Of John Williams
9	11	11	<b>LANG LANG</b>	TELARC 80582	Rachmaninoff: Piano Concerto No. 3
10	10	11	<b>MARIA CALLAS</b>	EMI CLASSICS 57230/ANGEL	The Very Best Of Maria Callas
11	9	11	<b>MURRAY PERAHIA</b>	SONY CLASSICAL 89690	Bach: Keyboard
12	15	11	<b>ITZHAK PERLMAN</b>	SONY CLASSICAL 89449	Rhapsody
13	13	11	<b>KATHLEEN BATTLE</b>	SONY CLASSICAL 89464	Portrait
14	12	11	<b>VARIOUS ARTISTS</b>	DECCA 470400/UNIVERSAL CLASSICS GROUP	Baroque Adagios
15	15	11	<b>ROBERTO ALAGNA/ANGELA GHEORGHIU</b>	EMI CLASSICS 57188/ANGEL	Verdi: Messa Da Requiem

JUNE 22 2002 **Billboard** TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	7	<b>LONDON SYMPHONY ORCHESTRA (WILLIAMS)</b> ●	SONY CLASSICAL 89702	Star Wars Episode II: Attack Of The Clones 7 Weeks At Number 1 # NUMBER 1
2	2	11	<b>YO-YO MA &amp; THE SILK ROAD ENSEMBLE</b>	SONY CLASSICAL 89702	Silk Road Journeys: When Strangers Meet
3	3	20	<b>ANDREA BOCELLI</b> ▲	PHILIPS 589341/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana
4	5	7	<b>SARAH BRIGHTMAN</b>	REALLY USEFUL/DECCA BROADWAY 589050/UNIVERSAL CLASSICS GROUP	Encore
5	4	11	<b>RUSSELL WATSON</b>	DECCA 488695/UNIVERSAL CLASSICS GROUP	The Voice
6	6	11	<b>SARAH BRIGHTMAN</b> ●	NEMO STUDIO 33297/ANGEL	Classics
7	8	11	<b>CHARLOTTE CHURCH</b> ●	COLUMBIA 89710/CRG	Enchantment
8	7	17	<b>DANIEL RODRIGUEZ</b>	MANHATTAN 37564	The Spirit Of America
9	9	11	<b>BOND</b>	MBO/DECCA 487091/UNIVERSAL CLASSICS GROUP	Born
10	10	11	<b>SARAH BRIGHTMAN</b> ●	NEMO STUDIO 56968/ANGEL	La Luna
11	11	11	<b>BOSTON POPS ORCHESTRA (LOCKHART)</b>	RCA VICTOR 63835	My Favorite Things
12	11	11	<b>VARIOUS ARTISTS</b>	UNIVERSAL CLASSICS GROUP 89702/SONY CLASSICAL	Classical Hits
13	14	11	<b>KRONOS QUARTET</b>	NONESUCH 78849/AG	Nuevo
14	15	11	<b>TAN DUN FEATURING YO-YO MA</b>	SONY CLASSICAL 89347	Crouching Tiger, Hidden Dragon
15	13	11	<b>JOHN WILLIAMS</b>	SONY CLASSICAL 89485	The Magic Box

JUNE 22 2002 **Billboard** TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	78	<b>ENYA</b> ▲	REPRISE 474286/WARNER BROS.	A Day Without Rain 78 Weeks At Number 1 # NUMBER 1
2	3	11	<b>JIM BRICKMAN</b>	WINDHAM HILL 11589/RCA	Simple Things
3	4	11	<b>SECRET GARDEN</b>	DECCA 548678	Once In A Red Moon
4	NEW	11	<b>JOHN TESH</b>	GARDEN CITY 34593	The Power Of Love
5	NEW	11	<b>JERRY DOUGLAS</b>	SUGAR HILL 3938	Lookout For Hope
6	8	11	<b>GOVI</b>	HIGHER OCTAVE 11774	Mosaico
7	7	11	<b>MEDIAEVAL BABES</b>	NETTWERK 30756	The Rose
8	14	11	<b>ROLAND HANNEMAN</b>	MADACY SPECIAL PRODUCTS 8118/MADACY	Healing Garden Music-Relaxation
9	10	20	<b>2002</b>	REAL MUSIC 8803	Across An Ocean Of Dreams
10	13	11	<b>YANNI</b> ●	VIRGIN 79893	If I Could Tell You
11	11	11	<b>YANNI</b>	WINDHAM HILL 11568/RCA	Very Best Of Yanni
12	12	70	<b>VARIOUS ARTISTS</b>	VIRGIN 50836	Pure Moods III
13	15	11	<b>ERIC HANSEN</b>	NEURODISC 50262/CAPITOL	Nuevo Flamenco Romancero
14	14	11	<b>ROLAND HANNEMAN</b>	MADACY SPECIAL PRODUCTS 8123/MADACY	Healing Garden Music-Balance
15	15	11	<b>DAVID LANZ</b>	NAVA 11919/VIRGIN	Romantic

JUNE 22 2002 **Billboard** TOP CLASSICAL BUDGET

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	11	<b>FOR A SUMMER EVENING</b>	DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
2	2	11	<b>20 CLASSICAL FAVORITES</b>	MADACY	VARIOUS ARTISTS
3	3	11	<b>CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION</b>	MADACY	VARIOUS ARTISTS
4	4	11	<b>CLASSICAL MASTERPIECES: SPANISH GUITAR</b>	MADACY	VARIOUS ARTISTS
5	5	11	<b>CLASSICAL MASTERPIECES: ROMANTIC PIANO</b>	MADACY	VARIOUS ARTISTS
6	6	11	<b>GERSHWIN: AN AMERICAN IN PARIS</b>	MADACY	VARIOUS ARTISTS
7	7	11	<b>FOR A SUNDAY MORNING</b>	DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
8	8	11	<b>FOR A LAZY AFTERNOON</b>	DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
9	9	11	<b>GOO BLESS AMERICA: UNITED WE STAND!</b>	ST. CLAIR	VARIOUS ARTISTS
10	10	11	<b>CLASSICAL MASTERPIECES</b>	MADACY	VARIOUS ARTISTS
11	11	11	<b>MOZART: SYMPHONY NOS. 40 &amp; 41</b>	MADACY	VARIOUS ARTISTS
12	12	11	<b>BEST OF 25 CLASSICAL FAVORITES</b>	MADACY	VARIOUS ARTISTS
13	13	11	<b>MOZART: 25 FAVORITES</b>	VOX/SP MUSIC	VARIOUS ARTISTS
14	14	11	<b>BEST OF CLASSICS FROM THE MOVIES</b>	MADACY	VARIOUS ARTISTS
15	15	11	<b>CLASSICAL MASTERPIECES: CLASSIC MEDITATION</b>	MADACY	VARIOUS ARTISTS

JUNE 22 2002 **Billboard** TOP CLASSICAL MIDLINE

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	11	<b>CLASSICAL CHILLOUT</b>	EMI CLASSICS/ANGEL	VARIOUS ARTISTS
2	2	11	<b>HYMNS TRIUMPHANT: VOLS. 1&amp;2</b>	LONDON PHILHARMONIC ORCHESTRA SPARROW/CHORDANT	VARIOUS ARTISTS
3	3	11	<b>#1 SOPRANO ALBUM</b>	DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
4	4	11	<b>ONLY CLASSICAL CD YOU NEED</b>	RCA VICTOR/RCA	VARIOUS ARTISTS
5	5	11	<b>MICHAEL AMANTE</b>	MICHAEL AMANTE MEDALIST	MICHAEL AMANTE
6	6	11	<b>BABY MOZART</b>	WALT DISNEY 86070	VARIOUS ARTISTS
7	7	11	<b>PACHELBEL CANON</b>	RCA VICTOR/RCA	VARIOUS ARTISTS
8	8	11	<b>50 GREATEST CLASSICS</b>	ST. CLAIR	VARIOUS ARTISTS
9	9	11	<b>BRIDE'S GUIDE TO WEDDING MUSIC</b>	ANGEL	VARIOUS ARTISTS
10	10	11	<b>THERE IS LOVE</b>	ANGEL	VARIOUS ARTISTS
11	11	11	<b>MOVIE ADAGIOS</b>	DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
12	12	11	<b>BEST OF THE MILLENNIUM</b>	OG/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
13	13	11	<b>COPLAND: APPALACHIAN SPRING</b>	NEW YORK PHILHARMONIC/BERNSTEIN/SONY CLASSICAL	VARIOUS ARTISTS
14	14	11	<b>STARS &amp; STRIPES</b>	BOSTON POPS ORCHESTRA/FREDERICK/RCA	VARIOUS ARTISTS
15	15	11	<b>THE #1 OPERA ALBUM</b>	DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS

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

JUNE 22 2002 **Billboard** TOP KID AUDIO

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	11	<b>VEGGIE TUNES</b>	BOB AND LARRY'S SUNDAY SCHOOL BIG IDEA/WORD 86202/LYRICK STUDIOS	BOB AND LARRY'S SUNDAY SCHOOL
2	2	11	<b>SPONGEBOB SQUAREPANTS</b>	ORIGINAL THEME HIGHLIGHTS TRICK/JOVE 45500/20MBA	ORIGINAL THEME HIGHLIGHTS
3	3	11	<b>BOB THE BUILDER</b>	BOB THE BUILDER THE ALBUM KDCB 8406	BOB THE BUILDER THE ALBUM
4	4	11	<b>KIDZ BOP KIDS</b>	RAZOR & TIE 89042	KIDZ BOP
5	5	11	<b>VARIOUS ARTISTS</b>	MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO	TODDLER FAVORITES
6	6	11	<b>VARIOUS ARTISTS</b>	WALT DISNEY 860746	PRINCESS FAVORITES
7	7	11	<b>VARIOUS ARTISTS</b>	WALT DISNEY 860693	DISNEY'S GREATEST: VOL. 1
8	8	11	<b>THE WIGGLES</b>	LYRICK STUDIOS 9204	YUMMY YUMMY
9	9	11	<b>VEGGIE TUNES</b>	BIG IDEA/WORD 86201/LYRICK STUDIOS	JUNIOR'S BEDTIME SONGS
10	10	11	<b>VARIOUS ARTISTS</b>	WALT DISNEY 860711	DISNEY'S SUPERSTAR HITS
11	11	11	<b>VARIOUS ARTISTS</b>	WALT DISNEY 860605	DISNEY CHILDREN'S FAVORITES VOL. 1
12	12	11	<b>VARIOUS ARTISTS</b>	WALT DISNEY 860695	PLAYHOUSE DISNEY
13	13	11	<b>VARIOUS ARTISTS</b>	INTEGRITY MUSIC JUST FOR KIDS/INTEGRITY GOSPEL 86549/EPIC	SHOUT PRAISE! KIDS GOSPEL
14	14	11	<b>READ-ALONG</b>	WALT DISNEY 860507	LULO & STITCH
15	15	11	<b>VARIOUS ARTISTS</b>	WALT DISNEY 860694	DISNEY'S GREATEST: VOL. 2
16	16	11	<b>TODDLER TUNES</b>	26 CLASSIC SONGS FOR TODDLERS BENSON 84056	26 CLASSIC SONGS FOR TODDLERS
17	17	11	<b>VARIOUS ARTISTS</b>	WALT DISNEY 860737	RADIO DISNEY JAMS VOL. 4
18	18	11	<b>VARIOUS ARTISTS</b>	WALT DISNEY 860687	DISNEY'S PRINCESS COLLECTION
19	19	11	<b>VARIOUS ARTISTS</b>	BMG SPECIAL PRODUCTS 44570	KID'S DANCE PARTY
20	20	11	<b>VARIOUS ARTISTS</b>	KID RHINO 79868/RHINO	DANCE & SING! THE BEST OF NICK JR.
21	21	11	<b>FRED MOLLIN</b>	WALT DISNEY 860677	DISNEY'S LULLABY ALBUM
22	22	11	<b>CEDAR</b>		

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# Billboard HEATSEEKERS

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST	Title
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			<b>NUMBER 1</b>	1 Week At Number 1
1	2	8	<b>FLAW</b> REPUBLIC/UNIVERSAL 014891/UMRG (12.98 CD)	Through The Eyes
2	3	—	<b>DJ PAUL</b> D-EVIL 3600/STREET LEVEL (10.98/17.98)	Triple 6 Mafia Presents DJ Paul — Underground Vol. 16: For Da Summa
3	5	7	<b>DASHBOARD CONFESSIONAL</b> VAGRANT 354 (11.98 CD)	The Places You Have Come To Fear The Most
4			<b>HOT SHOT DEBUT</b>	
4			<b>BELLE &amp; SEBASTIAN</b> JEEPSTER 512/MATADOR (13.98 CD)	Storytelling (Soundtrack)
5	12	16	<b>12 STONES</b> WIND UP 13069 (9.98 CD)	12 Stones
6			<b>GREATEST GAINER</b>	
6	18	19	<b>COURSE OF NATURE</b> LAVA/ATLANTIC 83526/AG (7.98/11.98)	Superkala
7	11	14	<b>AFU-R</b> D&D/IN THE PAINT 8356/KDCH (12.98/17.98)	Life Force Radio
8			<b>SALVADOR</b> WORD 8613/WARNER BROS. (16.98 CD)	Into Motion
9			<b>AUDIOVENT</b> ATLANTIC 83544/AG (11.98 CD)	Dirty Sexy Knights In Paris
10	9	2	<b>EMERSON DRIVE</b> DREAMWORKS (NASHVILLE) 450272/INTERSCOPE (8.98/14.98)	Emerson Drive
11	14	6	<b>PILLAR</b> FLICKER 82606 (16.98 CD)	Fireproof
12	4	4	<b>THALIA</b> EMI LATIN 39573 (10.98/17.98)	Thalia
13	16	13	<b>CHRIS CAGLE</b> CAPITOL (NASHVILLE) 34170 (10.98/17.98)	Play It Loud
14	10	12	<b>PETE YORN</b> COLUMBIA 66244/CRG (7.98 EQ/12.98)	musicforthemorningafter
15	22	18	<b>CLEDUS T. JUDD</b> MONUMENT 8597/SONY (NASHVILLE) (11.98 CD/17.98)	Cledus Envy
16	15	10	<b>RES</b> MCA 112310* (8.98/12.98)	How I Do
17	13	17	<b>JUANES</b> SURCO 017532/UNIVERSAL LATINO (16.98 CD)	Un Dia Normal
18	7	9	<b>BADLY DRAWN BOY</b> XL 01019/ARTISTDIRECT (17.98 CD)	About A Boy (Soundtrack)
19	34	47	<b>NICOLE C. MULLEN</b> WORD 8613/WARNER BROS. (11.98/17.98)	Talk About It
20	19	23	<b>CHAYANNE</b> SONY DISCOS 8447 (10.98 EQ/16.98)	Grandes Exitos
21	8	22	<b>PATTY GRIFFIN</b> ATO 21504 (17.98 CD)	1000 Kisses
22	6	34	<b>MUSHROOMHEAD</b> UNIVERSAL 019430/UMRG (12.98 CD)	XX
23			<b>JACK INGRAM</b> LUCKY DOG/COLUMBIA 85930/SONY (7.98 EQ/13.98)	Electric
24			<b>SHANNON LAWSON</b> MCA NASHVILLE 170233 (11.98/17.98)	Chase The Sun

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST	Title
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
25	25	27	<b>ZOEGIRL</b> SPARROW 51828 (16.98 CD)	Life
26	20	1	<b>SOMETHING CORPORATE</b> DRIVE-THRU 112887/MCA (14.98 CD)	Leaving Through The Window
27	28	44	<b>SUGARCULT</b> ULTIMATUM 076673/ARTEMIS (13.98 CD)	Start Static
28	24	15	<b>QUARASHI</b> TIME BOMB/COLUMBIA 86179/CRG (12.98 EQ CD)	Jinx
29	27	29	<b>RACHAEL LAMPA</b> WORD 86182/WARNER BROS. (11.98/16.98)	Kaleidoscope
30	26	24	<b>SIR CHARLES JONES</b> MARDI GRAS 1060 (10.98/16.98)	Love Machine
31	33	—	<b>50 CENT</b> FULL CLIP 2303 (16.98 CD)	Guess Who's Back?
32	17	50	<b>CASSANDRA WILSON</b> BLUE NOTE 85973/CAPITOL (17.98 CD)	Belly Of The Sun
33			<b>JOHN DIGWEED</b> FFRR/BEORCK 78185/WARNER STRATEGIC MARKETING (18.98 CD)	MMII
34	21	40	<b>PILAR MONTENEGRO</b> UNIVISION 310026 (9.98/13.98)	Desahogo
35	31	42	<b>PHANTOM PLANET</b> DAYLIGHT 62066/EPIC (13.98 EQ CD)	The Guest
36	37	—	<b>ZERO 7</b> QUANGO/ULTIMATE DILEMMA 5007/PALM (11.98 CD)	Simple Things
37	30	11	<b>PAX217</b> FOREFRONT 25295 (16.98 CD)	Engage
38	23	20	<b>THURSDAY</b> VICTORY 145 (15.98 CD)	Full Collapse
39	36	48	<b>DONALD LAWRENCE &amp; THE TRI-CITY SINGERS</b> CRYSTAL ROSE 20360/EMI GOSPEL (11.98/16.98)	Go Get Your Life Back
40			<b>LMNT</b> PURPLE LEOPARD/ATLANTIC 83541/AG (7.98/11.98)	All Sides
41	32	38	<b>KURT CARR &amp; THE KURT CARR SINGERS</b> GOSPEL CENTRIC 70016/ZOMBA (10.98/15.98)	Awesome Wonder
42			<b>SCRATCH</b> ROPEADOPE 93306*AG (17.98 CD)	The Embodiment Of Instrumentation
43	43	25	<b>THE FLATLANDERS</b> NEW WEST 6040 (17.98 CD)	Now Again
44			<b>WOODY ROCK</b> GOSPEL CENTRIC 70038/ZOMBA (11.98/17.98)	Soul Music
45	48	—	<b>DOWN TO THE BONE</b> GRP 585609/AVG (18.98 CD)	Crazy Vibes and Things
46			<b>DJ IRENE</b> SURGE 0002/WARLOCK (18.98 CD)	Phonosynthesis
47	47	—	<b>ALEXANDRE PIRES</b> RCA 86623/EPITAPH (17.98 CD)	Alexandre Pires
48	39	—	<b>STEVE AZAR</b> MERCURY (NASHVILLE) 170269 (11.98/17.98)	Waitin' On Joe
49	45	—	<b>NATAS</b> NUMBER 6 5603 (18.98 CD)	Godlike
50			<b>MONCHY &amp; ALEXANDRA</b> KRU 8593/SONY DISCOS (16.98 CD/13.98)	Confesiones

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# Billboard TOP INDEPENDENT ALBUMS

Both charts compiled from a random sample of retail music stores checked and monitored weekly collected, compiled, and provided by



THIS WEEK	LAST WEEK	WKS. AGO	ARTIST	Title
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			<b>NUMBER 1</b>	11 Weeks At Number 1
1	2	2	<b>DEFAULT</b> TVT 2340 (11.98 CD) *	The Fallout
2	3	3	<b>YING YANG TWINS</b> COLLIPARK/IN THE PAINT 8375/KDCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins
3	1	1	<b>NAUGHTY BY NATURE</b> TVT 2340* (13.98/17.98)	icons
4			<b>GREATEST GAINER</b>	
4	6	12	<b>KHIA FEATURING DSD</b> DIRTY DOWN 751132/ARTEMIS (17.98 CD) *	Thug Misses
5	4	10	<b>LOUIE DEVITO</b> DEE VEE 0002/MUSICRAMA (18.98 CD)	Louie DeVito's Dance Factory
6	8	9	<b>THE DAYTON FAMILY</b> IN THE PAINT 8313/KDCH (12.98/17.98)	Welcome To The Dope House
7	10	—	<b>DJ PAUL</b> D-EVIL 3600/STREET LEVEL (10.98/17.98) *	Triple 6 Mafia Presents DJ Paul — Underground Vol. 16: For Da Summa
8	5	6	<b>TOM WAITS</b> ANTI 86623/EPITAPH (17.98 CD)	Blood Money
9	7	7	<b>TOM WAITS</b> ANTI 86632/EPITAPH (17.98 CD)	Alice
10	9	11	<b>JIMMY BUFFETT</b> MAILBOAT 2005 (10.98/18.98)	Far Side Of The World
11	14	13	<b>DASHBOARD CONFESSIONAL</b> VAGRANT 354 (11.98 CD) *	The Places You Have Come To Fear The Most
12			<b>HOT SHOT DEBUT</b>	
12			<b>BELLE &amp; SEBASTIAN</b> JEEPSTER 512/MATADOR (13.98 CD) *	Storytelling (Soundtrack)
13	12	14	<b>VARIOUS ARTISTS</b> VP 1679* (9.98/16.98)	Reggae Gold 2002
14			<b>DANZIG</b> EVILIVE 15204/SPITFIRE (17.98 CD)	777: I Luciferi
15	11	4	<b>NOFX</b> FAT WRECK CHORDS 641* (16.98 CD)	45 Or 46 Songs That Weren't Good Enough To Go On Our Other Records
16	13	5	<b>SUPERJOINT RITUAL</b> SANCTUARY 70001/NAVARRÉ (13.98/19.98)	Use Once And Destroy
17	19	19	<b>AFU-R</b> D&D/IN THE PAINT 8356/KDCH (12.98/17.98) *	Life Force Radio
18	15	15	<b>C-MURDER</b> D3 9993/RIVERA (19.98 CD)	Tru Dawgs
19	18	17	<b>VARIOUS ARTISTS</b> SIDE ONE DUMMY 71232 (16.98 CD)	Atticus: ...Dragging The Lake.
20	16	16	<b>THE GET UP KIDS</b> HEROES & VILLAINS 3707/VAGRANT (15.98 CD)	On A Wire
21	17	20	<b>JOHN TESH</b> FAITH MD 34591/GARDEN CITY (11.98/17.98)	A Deeper Faith
22	21	—	<b>NATURE</b> CASINO 8004*/SEQUENCE (18.98 CD)	Wild Gremlinz
23	24	31	<b>SUGARCULT</b> ULTIMATUM 076673/ARTEMIS (13.98 CD) *	Start Static
24	34	32	<b>SOUNDTRACK</b> KDCH 8406 (17.98 CD)	Bob The Builder: The Album

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST	Title
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
25	20	8	<b>POISON</b> CYANIDE 6975/MAILBOAT (18.98 CD)	Hollyweird
26	23	24	<b>SIR CHARLES JONES</b> MARDI GRAS 1060 (10.98/16.98) *	Love Machine
27	26	36	<b>50 CENT</b> FULL CLIP 2003 (16.98 CD) *	Guess Who's Back?
28			<b>JOHN DIGWEED</b> FFRR/BEORCK 78185/WARNER STRATEGIC MARKETING (18.98 CD) *	MMII
29	30	34	<b>ZERO 7</b> QUANGO/ULTIMATE DILEMMA 5007/PALM (11.98 CD) *	Simple Things
30	22	21	<b>THURSDAY</b> VICTORY 145 (15.98 CD) *	Full Collapse
31	35	25	<b>THE FLATLANDERS</b> NEW WEST 6040 (17.98 CD) *	Now Again
32			<b>STEVE VAI</b> FAVORED NATIONS 2220 (17.98 CD)	The Elusive Light And Sound Vol. 1
33	31	29	<b>FROST</b> HIT A LICK 6399/KDCH (17.98 CD)	Still Up In This S#*+!
34			<b>DJ IRENE</b> SURGE 0002/WARLOCK (18.98 CD) *	Phonosynthesis
35	36	48	<b>NATAS</b> NUMBER 6 5603 (18.98 CD) *	Godlike
36	46	49	<b>ISRAEL KAMAKAWIWO'OLE</b> BIG BOY 5907/THE MOUNTAIN APPLE COMPANY (17.98 CD)	Alone In Iz World
37	38	37	<b>KHIA FEATURING DSD</b> DIRTY DOWN 46 (17.98 CD) *	Thug Misses
38	33	28	<b>IMX</b> TUG 39009/NEW LINE (12.98/17.98)	IMx
39	29	26	<b>SPM</b> DOPE HOUSE 6000 (18.98 CD)	Reveille Park
40			<b>VANESSA WILLIAMS</b> BAJADA 5352/LIGHT (9.98/15.98)	Vanessa
41	32	30	<b>SEVENDUST</b> TVT 5870 (11.98/17.98)	Animosity
42			<b>MANOWAR</b> METAL BLADE 14414 (17.98 CD)	Warriors Of The World
43	37	35	<b>VARIOUS ARTISTS</b> ULTRA 1121 (20.98 CD)	Ultra Chilled 02
44	28	18	<b>DIO</b> SPITFIRE 15199 (17.98 CD)	Killing The Dragon
45			<b>918</b> SMUGGLIN 0918 (10.98/16.98) *	Reincarnated
46			<b>CHOOBAKKA</b> BIG DADDY 73002 (16.98 CD) *	My Time
47	43	23	<b>UGLY CASANOVA</b> SUB POP 70552* (15.98 CD) *	Sharpen Your Teeth
48	41	39	<b>O.A.R.</b> EVERFINE 41123 (19.98 CD) *	Any Time Now
49	45	38	<b>SHEKINAH GLORY MINISTRY</b> KINGDOM 901 (11.98/17.98)	Praise Is What I Do
50			<b>PEOPLE UNDER THE STARS</b> PUTS 105* DM (16.98 CD)	"O.S.T."

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. \*Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Dro). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. # indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

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# Billboard TOP INTERNET ALBUM SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	1	2	<b>EMINEM</b>	WEB/AFTERMATH 493290//INTERSCOPE	<b>The Eminem Show</b>	1
2 Weeks At Number 1						
2	13	1	<b>NORAH JONES</b>	BLUE NOTE 32088/CAPITOL	<b>Come Away With Me</b>	22
4	9	1	<b>BONNIE RAITT</b>	CAPITOL 31816	<b>Silver Lining</b>	71
9	24	1	<b>JOSH GROBAN</b>	143/REPRISE 48154/WARNER BROS.	<b>Josh Groban</b>	17
5	5	1	<b>SHERYL CROW</b>	A&M 493260/INTERSCOPE	<b>C'mon, C'mon</b>	9
17	17	1	<b>YO-YO MA &amp; THE SILK ROAD ENSEMBLE</b>	SONY CLASSICAL 89787	<b>Silk Road Journeys: When Strangers Meet</b>	181
3	4	1	<b>MOBY</b>	V2 27127		26
7	11	1	<b>CELINE DION</b>	Epic 86400	<b>A New Day Has Come</b>	13
12	12	1	<b>SOUNDTRACK</b>	LOST HIGHWAY/MERCURY 170069/IDJMG	<b>O Brother, Where Art Thou?</b>	19
8	8	1	<b>VAN MORRISON</b>	EXILE/UNIVERSAL 589177/UMRG	<b>Down The Road</b>	60
19	19	1	<b>VARIOUS ARTISTS</b>	TIME LIFE 17095	<b>'60's Gold</b>	-
12	12	1	<b>DIRTY VEGAS</b>	CRENDENCE 39986/CAPITOL	<b>Dirty Vegas</b>	7
13	13	1	<b>AVRIL LAVIGNE</b>	ARISTA 14740	<b>Let Go</b>	8
6	13	1	<b>BARRY MANILOW</b>	BMG/HERITAGE 10600/ARISTA	<b>Ultimate Manilow</b>	54
15	15	1	<b>ISRAEL KAMAKAWI'OLE</b>	BIG BOY 5901/THE MOUNTAIN APPLE COMPANY	<b>Facing Future</b>	-
21	21	1	<b>JOHN MAYER</b>	AWARE/COLUMBIA 85293/CRG	<b>Room For Squares</b>	25
11	11	1	<b>ELVIS COSTELLO</b>	ISLAND 586775/IDJMG	<b>When I Was Cruel</b>	140
16	16	1	<b>RUSH</b>	ANTHEM/ATLANTIC 83531/AG	<b>Vapor Trails</b>	66
19	19	1	<b>MESHELL NDEGEOCELLO</b>	MAVERICK 47989/WARNER BROS.	<b>Cookie: The Anthropological Mixtape</b>	67
25	25	1	<b>PATTY GRIFFIN</b>	ATO 21504	<b>1000 Kisses</b>	-
14	14	1	<b>SOUNDTRACK</b>	NETTWERK 30263	<b>Felicity: Senior Year</b>	-
13	13	1	<b>TOM WAITS</b>	ANTI- 86632/EPIC	<b>Alice</b>	137
15	15	1	<b>LOS LOBOS</b>	MAMMOTH 165518	<b>Good Morning Aztlan</b>	82
15	15	1	<b>WILCO</b>	NONESUCH 79669/AG	<b>Yankee Hotel Foxtrot</b>	99
23	23	1	<b>VARIOUS ARTISTS</b>	TIME LIFE 12250	<b>Singers &amp; Songwriters</b>	-

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# Billboard TOP SOUNDTRACKS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	6	<b>SPIDER-MAN</b>	ROAORUNNER/COLUMBIA 86402/IDJMG/CRG
6 Weeks At Number 1				
2	2	1	<b>O BROTHER, WHERE ART THOU?</b>	LOST HIGHWAY/MERCURY 170069/IDJMG
3	3	1	<b>SPIRIT: STALLION OF THE CIMARRON</b>	A&M 493304/INTERSCOPE
4	7	1	<b>DIVINE SECRETS OF THE YA-YA SISTERHOOD</b>	DMZ/COLUMBIA 86534/CRG
5	5	1	<b>SCOOBY-DOO</b>	LAVA/ATLANTIC 83543/AG
6	4	1	<b>STAR WARS EPISODE II: ATTACK OF THE CLONES</b>	SONY CLASSICAL 89932
7	5	1	<b>THE SCORPION KING</b>	UNIVERSAL 017155/UMRG
8	6	1	<b>SHREK</b>	DREAMWORKS 450305/INTERSCOPE
9	9	1	<b>BAD COMPANY</b>	HOLLYWOOD 162338
10	8	1	<b>COYOTE UGLY</b>	CURB 78703
11	9	1	<b>MOULIN ROUGE</b>	INTERSCOPE 493035
12	19	1	<b>UNDERCOVER BROTHER</b>	HOLLYWOOD 162357
13	13	1	<b>STORYTELLING (BELLE &amp; SEBASTIAN)</b>	JEEPSTER 512/MATADOR
14	10	1	<b>WWF: TOUGH ENOUGH 2</b>	GEFFEN 493314/INTERSCOPE
15	11	1	<b>I AM SAM</b>	V2 27119
16	14	1	<b>HARRY POTTER AND THE SORCERER'S STONE</b>	WARNER SUNSET/NONESUCH/ATLANTIC 83491/AG
17	13	1	<b>VANILLA SKY</b>	REPRISE 48109/WARNER BROS.
18	15	1	<b>THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS</b>	ISLAND 586631/IDJMG
19	18	1	<b>THE FAST AND THE FURIOUS</b>	MUROER INC./DEF JAM 548832/IDJMG
20	12	1	<b>ABOUT A BOY (BADLY DRAWN BOY)</b>	XL 01019/ARTISTDIRECT
21	24	1	<b>SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS</b>	NICK/JIVE 49500/ZOMBA
22	17	1	<b>A KNIGHT'S TALE</b>	COLUMBIA 85648/CRG
23	23	1	<b>HARDBALL</b>	SO SO DEF/COLUMBIA 86025/CRG
24	22	1	<b>HOW HIGH</b>	DEF JAM 586628/IDJMG
25	23	1	<b>QUEER AS FOLK: THE SECOND SEASON</b>	RCA VICTOR 63921

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). \* Asterisk indicates vinyl available. # indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

JUNE 22  
2002

# Billboard TOP POP CATALOG™

All 3 charts are compiled from a national sample of retail stores, mass merchant and internet sales reports collected, compiled, and provided by SoundScan.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	4	72	<b>EMINEM</b>	WEB/AFTERMATH 490629//INTERSCOPE (12.98/18.98)	<b>The Marshall Mathers LP</b>
1 Week At Number 1						
2	1	1	667	<b>BOB MARLEY AND THE WAILERS</b>	TUFF GONG/ISLAND 548904/IDJMG (12.98/18.98)	<b>Legend</b>
\$ GREATEST GAINER \$						
3	7	40	113	<b>EMINEM</b>	WEB/AFTERMATH 490287//INTERSCOPE (12.98/18.98)	<b>The Slim Shady LP</b>
4	4	3	111	<b>DISTURBED</b>	GIANT 24738/WARNER BROS. (11.98/17.98)	<b>The Sickness</b>
5	8	8	181	<b>CREED</b>	WIND-UP 13053 (11.98/18.98)	<b>Human Clay</b>
6	6	5	101	<b>AC/DC</b>	EASTWEST 92416/EEG (11.98/17.98)	<b>Back In Black</b>
7	3	2	153	<b>CELINE DION</b>	550 MUSIC 63760/EPIC (12.98 EQ/18.98)	<b>All The Way...A Decade Of Song</b>
8	5	7	194	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b>	CAPITOL 30334 (10.98/15.98)	<b>Greatest Hits</b>
9	9	6	177	<b>KID ROCK</b>	TOP DOG/LAVA/ATLANTIC 83119/AG (12.98/18.98)	<b>Devil Without A Cause</b>
10	10	10	164	<b>DIXIE CHICKS</b>	MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	<b>Fly</b>
11	13	12	163	<b>METALLICA</b>	ELEKTRA 61113/EEG (11.98/17.98)	<b>Metallica</b>
12	17	17	129	<b>INCUBUS</b>	IMMORTAL 63652/EPIC (12.98 EQ/18.98)	<b>Make Yourself</b>
13	15	15	117	<b>ENYA</b>	REPRISE 46835/WARNER BROS. (12.98/18.98)	<b>Paint The Sky With Stars - The Best Of Enya</b>
14	14	11	144	<b>PHIL COLLINS</b>	FACE VALUE/ATLANTIC 83129/AG (10.98/17.98)	<b>...Hits</b>
15	14	11	144	<b>GOO GOO DOLLS</b>	WARNER BROS. 47058 (10.98/17.98)	<b>Dizzy Up The Girl</b>
16	12	14	133	<b>DEF LEPPARD</b>	MERCURY 528718/IDJMG (11.98/18.98)	<b>Vault - Greatest Hits 1980-1995</b>
17	16	20	81	<b>THE BEACH BOYS</b>	CAPITOL 21860 (10.98/17.98)	<b>The Greatest Hits Volume 1: 20 Good Vibrations</b>
18	36	42	145	<b>CREED</b>	WIND-UP 13049 (11.98/18.98)	<b>My Own Prison</b>
19	18	19	100	<b>ABBA</b>	POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	<b>Gold - Greatest Hits</b>
20	19	13	138	<b>OZZY OSBOURNE</b>	Epic 67980 (10.98 EQ/17.98)	<b>The Ozzman Cometh</b>
21	21	21	100	<b>JAMES TAYLOR</b>	WARNER BROS. 3113 (7.98/11.98)	<b>Greatest Hits</b>
22	25	16	168	<b>MADONNA</b>	SIRE 76440/WARNER BROS. (13.98/18.98)	<b>The Immaculate Collection</b>
23	11	9	199	<b>NICKEL CREEK</b>	SUGAR HILL 3909 (16.98 CD)	<b>Nickel Creek</b>
24	22	22	144	<b>MARC ANTHONY</b>	COLUMBIA 89728/CRG (12.98 EQ/18.98)	<b>Marc Anthony</b>
25	31	33	111	<b>JIMMY BUFFETT</b>	MCA 325633 (12.98/18.98)	<b>Songs You Know By Heart</b>
26	20	26	114	<b>PINK FLOYD</b>	CAPITOL 46001 110.98/18.98	<b>Dark Side Of The Moon</b>
27	23	25	179	<b>SUBLIME</b>	GASOLINE ALLEY 111413/MCA (12.98/18.98)	<b>Sublime</b>
28	27	27	109	<b>AEROSMITH</b>	COLUMBIA 57367/CRG (7.98 EQ/11.98)	<b>Aerosmith's Greatest Hits</b>
29	26	34	113	<b>TOM PETTY AND THE HEARTBREAKERS</b>	MCA 110813 (12.98/18.98)	<b>Greatest Hits</b>
30	30	18	144	<b>ZZ TOP</b>	WARNER BROS. 76846 (11.98/17.98)	<b>Greatest Hits</b>
31	32	24	142	<b>FLEETWOOD MAC</b>	WARNER BROS. 25801 (10.98/17.98)	<b>Greatest Hits</b>
32	33	29	139	<b>SHANIA TWAIN</b>	MERCURY (NASHVILLE) 536003 (12.98/18.98)	<b>Come On Over</b>
33	28	23	228	<b>DIXIE CHICKS</b>	MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98)	<b>Wide Open Spaces</b>
34	49	-	280	<b>EAGLES</b>	GEFFEN 424725/INTERSCOPE (12.98/18.98)	<b>Hell Freezes Over</b>
35	44	38	204	<b>VAN MORRISON</b>	POLYDOR/UNIVERSAL 537459/UMRG (12.98/18.98)	<b>The Best Of Van Morrison</b>
36	39	36	76	<b>SYSTEM OF A DOWN</b>	AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98)	<b>System Of A Down</b>
37	43	48	145	<b>QUEEN</b>	HOLLYWOOD 161265 (11.98/17.98)	<b>Greatest Hits</b>
38	34	30	139	<b>VAN HALEN</b>	WARNER BROS. 46332 (11.98/17.98)	<b>Best Of Volume 1</b>
39	46	49	130	<b>EAGLES</b>	ASYLUM-ELEKTRA 105 EEG (11.98/17.98)	<b>Their Greatest Hits 1971-1975</b>
40	35	50	188	<b>MILES DAVIS</b>	LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	<b>Kind Of Blue</b>
41	38	37	160	<b>BROOKS &amp; DUNN</b>	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	<b>The Greatest Hits Collection</b>
42	29	31	74	<b>POISON</b>	CAPITOL 53375 (7.98/11.98)	<b>Greatest Hits 1986-1996</b>
43	40	40	140	<b>LYNYRD SKYNYRD</b>	MCA 111941 16.98/11.98	<b>The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection</b>
44	45	45	115	<b>CREEDENCE CLEARWATER REVIVAL</b>	FANTASY 2 (12.98/17.98)	<b>Chronicle The 20 Greatest Hits</b>
45	42	28	124	<b>FAITH HILL</b>	WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	<b>Breathe</b>
46	40	32	120	<b>ALANIS MORISSETTE</b>	MAVERICK 45901/WARNER BROS. (10.98/17.98)	<b>Jagged Little Pill</b>
47	47	47	119	<b>GREEN DAY</b>	REPRISE 45529/WARNER BROS. (7.98/11.98)	<b>Dookie</b>
48	48	48	134	<b>JOURNEY</b>	COLUMBIA 44490/CRG (11.98 EQ/17.98)	<b>Journey's Greatest Hits</b>
49	37	39	184	<b>CAROLE KING</b>	Epic 65850 (7.98 EQ/11.98)	<b>Tapestry</b>
50	41	41	179	<b>DAVID GRAY</b>	ATO 89291/RCA (11.98/17.98)	<b>White Ladder</b>

● Albums with the greatest sales gain this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). \* Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. # indicates past Heatseeker title. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

**Chart Codes:**

**—ALBUMS—**

The Billboard 200 (B200)

Blues (BL)

Classical (CL)

Classical Crossover (CX)

Contemporary Christian (CC)

Country (CA)

Country Catalog (CCA)

Electronic (EA)

Gospel (GA)

Heatseekers (HS)

Independent (IND)

Internet (INT)

Jazz (JZ)

Contemporary Jazz (CJ)

Latin Albums (LA)

Latin: Latin Pop (LPA)

Latin: Regional Mexican (RMA)

Latin: Tropical/Salsa (TSA)

New Age (NA)

Pop Catalog (PCA)

R&B/Hip-Hop (RBA)

R&B/Hip-Hop Catalog (RBC)

Reggae (RE)

World Music (WM)

**—SINGLES—**

Hot 100 (H100)

Hot 100 Airplay (HA)

Hot 100 Singles Sales (HSS)

Adult Contemporary (AC)

Adult Top 40 (A40)

Country (CS)

Dance/Club Play (DC)

Dance/Sales (DS)

Hot Latin Tracks (LT)

Latin: Latin Pop (LPS)

Latin: Regional Mexican (RMS)

Latin: Tropical/Salsa (TSS)

R&B Hip-Hop (RBH)

R&B Hip-Hop Airplay (RA)

R&B Hip-Hop Singles Sales (RS)

Rap Tracks (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.

**Aroma:** RMS 37  
**Ashanti:** B200 5; RBA 6; H100 1, 7, 74, 77; HA 1, 7, 74; HSS 52, 74; RA 4, 20, 27, 33, 61; RBH 4, 21, 27, 34, 64; RP 7, 15; RS 30, 45, 46; T40 4, 7  
**Vladimir Ashkenazy:** CL 4  
**Rodney Atkins:** CS 45  
**Audiovent:** B200 200; HS 9; MO 28; RO 22  
**Patti Austin:** JZ 13  
**Avalon:** EA 22  
**Avant:** B200 65; RBA 22; H100 34; HA 38; RA 18, 38; RBH 20, 39  
**Ramon Ayala Y Sus Bravos Del Norte:** LA 16, 58; RMA 6; LT 12; RMS 3  
**Steve Azar:** CA 43; HS 48; CS 7; H100 40; HA 39

**—B—**

**B2K:** B200 52; RBA 26; H100 37; HA 37; HSS 14, 33; RA 15; RBH 15; RS 26, 27; T40 40  
**Badly Drawn Boy:** HS 18; STX 20  
**Ray Bady:** CC 39; GA 15  
**Baha Men:** B200 177; WM 1, 8; HSS 29  
**Balligomingo:** DC 41  
**Marcia Ball:** BL 13  
**Charli Baltimore:** H100 21, 74; HA 20, 74; RA 9, 27; RBH 10, 27; RP 5, 15; RS 59; T40 34  
**Banda El Recodo:** LA 19; RMA 8; LT 24; RMS 6  
**Banda Tierra Blanca:** LT 21; RMS 5  
**Buju Banton:** RE 11  
**Ana Barbara:** LT 38; RMS 17  
**Shane Barnard:** CC 11  
**Pancho Barraza:** LT 35; RMS 16  
**Basement Jaxx:** EA 25  
**Kathleen Battle:** CL 13  
**Helen Baylor:** GA 37  
**The Beach Boys:** PCA 17  
**Beanie Sigel:** H100 93, 96; HSS 49; RA 35, 36; RBH 35, 37; RP 21, 22; RS 28  
**Beastie Boys:** RBC 22  
**The Beatles:** B200 143  
**The Beatnuts:** RS 74  
**Becca:** DC 15  
**Beelov:** RS 42  
**Beenie Man:** RBH 92; RS 48  
**Belle & Sebastian:** B200 150; HS 4; IND 12; STX 13  
**Tony Bennett:** JZ 4  
**David Benoit:** CJ 20  
**Big Boy:** RA 64; RBH 67  
**Big Jim:** RS 39  
**Big Logic:** HSS 61; RS 22  
**Big Moe:** B200 145; RBA 44  
**Big Tymers:** B200 16; RBA 9; H100 19; HA 18; HSS 51; RA 6; RBH 6; RP 4; RS 38; T40 39  
**Bilal:** RS 67  
**Clint Black:** CA 67  
**Blackalicious:** B200 147; RBA 70  
**Blackhawk:** CS 54  
**Mary J. Blige:** B200 48; RBA 25; RBC 7; DC 32; H100 18; HA 17; RA 10; RBH 11; T40 30  
**Blink-182:** B200 151; MO 35  
**Andrea Bocelli:** B200 199; CL 2; CX 3  
**Michael Bolton:** AC 7  
**Bond:** CX 9  
**Bone Thugs-N-Harmony:** RBC 5  
**Bono:** A40 26  
**The Boston Pops Orchestra:** CX 11  
**Chris Botti:** CJ 9  
**Bounty Killer:** RE 2, 6; A40 39  
**Box Car Racer:** B200 45; MO 12  
**Boyz II Men:** AC 27; HSS 64; RA 59; RBH 61  
**Brandy:** B200 41; RBA 16; DS 17, 20; H100 24; HA 22; RA 16; RBH 16; RS 71; T40 28  
**Michelle Branch:** B200 42; A40 9; AC 30; H100 15; HA 14; T40 8  
**The Braxton Brothers:** CJ 16  
**B Rich:** RA 66; RBH 60; RS 54  
**Jim Brickman:** NA 2  
**Sarah Brightman:** CX 4, 6, 10  
**The Bright Star Male Chorus:** GA 31  
**Brian Bromberg:** JZ 15  
**Brooks & Dunn:** B200 84; CA 5; CCA 5; PCA 41; CS 9; H100 59; HA 56  
**Garth Brooks:** CA 27; CCA 18; CS 43  
**The Brooklyn Tabernacle Choir:** GA 24  
**Horace Brown:** RS 66  
**Jimmy Buffett:** B200 139; IND 10; PCA 25  
**Los Bukis:** LA 48  
**Rafy Burgos "El Cupido":** TSS 27  
**Busta Rhymes:** B200 104; RBA 43; H100 36; HA 34; HSS 43; RA 14; RBH 13; RP 9; RS 24  
**Tracy Byrd:** CA 46; CS 21

**—C—**

**Cabas:** LPS 27; LT 33; TSS 14  
**Chris Cagle:** CA 26; HS 13; CS 40; H100 95  
**Maria Callas:** CL 10  
**The Calling:** B200 106; A40 2, 27; AC 24; H100 26; HA 25; HSS 3; T40 17  
**Jaime Camil:** LPS 33  
**Los Caminantes:** LA 61  
**Cam'ron:** B200 11; RBA 4; H100 8; HA 6; HSS 24; RA 1, 70; RBH 1, 70; RP 1; RS 15, 40; T40 26  
**Los Canelos De Durango:** RMS 28  
**Jerry Cantrell:** RO 11  
**Capleton:** RE 10  
**Mariah Carey:** HSS 64  
**Vanessa Carlton:** B200 28; A40 3; AC 18; H100 6; HA 8; HSS 45; T40 2  
**Kurt Carr & The Kurt Carr Singers:** CC 29; GA 7; HS 41

**Rodney Carrington:** CA 66  
**Johnny Cash:** CA 74; CCA 12  
**Butch Cassidy:** RBH 98  
**Cee-Lo:** B200 100; RBA 31; RA 64; RBH 67, 99  
**Kasey Chambers:** CA 54  
**Manu Chao:** LA 69; WM 13  
**Steven Curtis Chapman:** CC 14  
**Craig Chaquico:** CJ 14  
**Chayanne:** HS 20; LA 3; LPA 3; LPS 1; LT 2; TSS 1  
**The Chemical Brothers:** EA 20; DC 9  
**Cher:** B200 144; DC 34; DS 1; HSS 16  
**Kenny Chesney:** B200 6, 109; CA 1, 12; CS 10; H100 54, 84; HA 51  
**Mark Chesnut:** CA 39; CS 24  
**Chicos De Barrio:** LA 26; RMA 13  
**The Chieftains:** WM 6  
**Choobakka:** IND 46; RBA 74  
**Charlotte Church:** CX 7  
**CiPha Sounds:** B200 23; RBA 8  
**Eric Clapton:** BL 2  
**The Clark Family Experience:** CS 44  
**Patsy Cline:** CCA 16  
**The Clipse:** H100 76; HSS 15; RA 26; RBH 25; RP 16; RS 6  
**C-Murder:** IND 18; RBA 65  
**Coal Chamber:** B200 157  
**Tammy Cochran:** CA 69; CS 49  
**Coco Montoya:** BL 4  
**Kellie Coffey:** B200 121; CA 18; CS 11; H100 64; HA 63  
**Phil Collins:** PCA 14  
**Commissioned:** CC 31; GA 9  
**Conjunto Chaney:** TSS 33  
**Conjunto Primavera:** LA 28; RMA 15; LT 37; RMS 14  
**Harry Connick, Jr.:** JZ 7, 9  
**Control:** LA 40; LT 25; RMS 8  
**Corey:** HSS 39; RS 55  
**The Corrs:** B200 138; A40 26  
**Elvis Costello:** B200 140; INT 17  
**Counting Crows:** A40 32  
**Course Of Nature:** B200 176; HS 6; RO 37  
**El Coyote Y Su Banda Tierra Santa:** LT 43; RMS 18  
**Creed:** B200 43; PCA 5, 18; A40 18, 25; H100 61; HA 64; MO 20; RO 5  
**Creedence Clearwater Revival:** PCA 44  
**Elvis Crespo:** LA 6; TSA 1; LPS 32; LT 18; TSS 4  
**Cristian:** LPS 12, 15; LT 14, 22  
**Sheryl Crow:** B200 9; INT 5; A40 1; AC 23; DC 10; H100 22; HA 23; T40 14  
**Celia Cruz:** LA 71; TSA 6; LT 40; TSS 10

**—D—**

**Da Brat:** HSS 62; RS 25  
**Da Fam:** HSS 22; RBH 93; RS 8  
**Daft Punk:** EA 24  
**The Charlie Daniels Band:** CA 68  
**Danzig:** B200 158; IND 14  
**Dashboard Confessional:** B200 146; HS 3; IND 11  
**Craig David:** B200 64; RBA 64; H100 50; HA 55; HSS 68; RS 58; T40 23  
**Miles Davis:** JZ 16, 24; PCA 40; RBC 24  
**Dax Riders:** DC 50  
**The Dayton Family:** B200 127; IND 6; RBA 23  
**DB Boulevard:** DC 1  
**Deadsy:** B200 189  
**Default:** B200 61; IND 1; A40 17; H100 20; HA 21; MO 23; RO 15, 16; T40 18  
**Def Leppard:** PCA 16  
**Delsena:** DC 21  
**Dem Ghetto Playas:** RS 32  
**Dennis Da Menace:** RS 36  
**Kevin Denney:** CA 52; CS 47  
**John Denver:** CCA 17  
**Deuce Komradz:** RBA 95  
**Franco De Vita:** LPS 19; LT 28  
**Louie DeVito:** B200 123; EA 4; IND 5  
**Diamond Rio:** CA 55; CS 27  
**Dido:** AC 14; DC 7; DS 9; HSS 57  
**Diego Torres:** LPS 36; TSS 40  
**John Digweed:** EA 7; HS 33; IND 28  
**Dio:** IND 44  
**Celine Dion:** B200 13; INT 8; PCA 7; AC 1; DC 47; H100 65; HA 65; HSS 23  
**Dirty Vegas:** DC 6; DS 7; H100 16; HA 19; HSS 37; T40 10  
**Dishwalla:** A40 31  
**Disturbed:** PCA 4  
**Dixie Chicks:** CCA 1, 4; PCA 10, 33; CS 18; H100 67; HA 67  
**DJ Tiesto:** DC 25  
**DJ Encore:** EA 23  
**DJ Irene:** EA 11; HS 46; IND 34  
**DJ Paul:** B200 128; HS 2; IND 7; RBA 36  
**DJ Quik:** B200 27; RBA 7; RA 56; RBH 57  
**DJ Sammy:** DS 2; H100 51; HA 53; HSS 17; T40 22  
**DJ Shadow:** B200 44; EA 3; DS 5; HSS 28  
**Do:** DS 2; H100 51; HA 53; HSS 17; T40 22  
**Dolce:** DC 42  
**Dominic:** TSS 28  
**Jerry Douglas:** NA 5  
**Doves:** B200 83  
**Will Downing:** B200 155; CJ 2; RBA 40  
**Down To The Bone:** CJ 4; HS 45  
**Dr. Dre:** RBC 15, 20  
**Dropline:** A40 28; HSS 73  
**Drowning Pool:** B200 175; RO 36  
**DS2:** B200 93; IND 4, 37; RBA 24, 77; H100 75; HA 75; HSS 65; RA 40; RBH 36; RP 14; RS 33  
**Jermaine Dupri:** RP 18

**Rocio Durcal:** LA 33; LPA 12

**E-40:** RBH 80  
**Eagles:** PCA 34, 39  
**Steve Earle:** CA 64  
**Earshot:** B200 164; MO 25; RO 9  
**Eastern Michigan Gospel Choir:** GA 38  
**Emerson Drive:** CA 24; HS 10; CS 4; H100 44; HA 44; HSS 31  
**Eminem:** B200 1; INT 1; PCA 1, 3; RBA 1; RBC 1, 3; H100 4; HA 4; MO 24; RA 24; RBH 24; RP 6; T40 1  
**The Emmanuels:** GA 23  
**Luis Enrique:** TSA 13  
**Enya:** B200 79; NA 1; PCA 13; AC 12, 13; HSS 60  
**Faith Evans:** RA 23; RBH 23  
**Rev. Clay Evans And The AARC Mass Choir:** GA 22  
**Sara Evans:** B200 197; CA 23; CS 20  
**Shane Everett:** CC 11  
**Exhale:** DC 40; HSS 26; RBH 95; RS 13

**—F—**

**Lara Fabian:** LPS 40  
**Fabulous:** RBH 80, 94  
**Faithless:** DC 7  
**Familiar 48:** A40 40  
**Fat Joe:** B200 73; RBA 52; H100 7; HA 7; HSS 74; RA 20; RBH 21; RP 7; RS 46, 69; T40 7  
**Michael Feinstein:** JZ 8  
**Alejandro Fernandez:** LPS 26; LT 41  
**Vicente Fernandez:** LA 13, 20; RMA 4, 9  
**Rachelle Ferrell:** JZ 12  
**Jose Manuel Figueroa:** LT 23; RMS 7  
**Five For Fighting:** B200 195; A40 19, 21; AC 2  
**The Flatlanders:** CA 40; HS 43; IND 31  
**Flaw:** B200 124; HS 1  
**Fleetwood Mac:** PCA 31  
**Luis Fonsi:** LA 54; LPA 18; LPS 23; LT 49  
**Robben Ford:** BL 9  
**Foreigner:** B200 192  
**Foxy Brown:** RA 74; RBH 75  
**Kirk Franklin:** B200 81; CC 3; GA 1; RBA 35  
**Freeway:** H100 96; HSS 36; RA 36; RBH 37, 86; RP 22; RS 11  
**Frost:** IND 33; RBA 59  
**Full Intention:** DC 16  
**Fundisha:** RBH 97  
**Nelly Furtado:** B200 170

**—G—**

**Ana Gabriel:** RMS 38  
**Gada:** RS 64  
**Eyra Gail:** DS 13  
**Garbage:** EA 19  
**Marvin Gaye:** RBC 19  
**The Get Up Kids:** IND 20  
**Stan Getz:** JZ 18, 25  
**Angela Gheorghiu:** CL 15  
**Ginuwine:** H100 28; HA 28; HSS 18; RA 11, 75; RBH 9, 76; RP 8; RS 9  
**Gipsy Kings:** LA 70; WM 14  
**Godsmack:** MO 31; RO 3  
**Goldfinger:** MO 39  
**Jeff Golub:** CJ 21  
**Goo Goo Dolls:** B200 59; PCA 15; A40 5; H100 48; HA 49; T40 27  
**Govt:** NA 6  
**Amy Grant:** B200 51; CC 2  
**Gravediggaz:** RBA 48  
**David Gray:** PCA 50  
**Al Green:** RBC 21; RA 69; RBH 71  
**Green Day:** B200 133; PCA 47  
**Green Eyes:** RS 68  
**Pat Green:** CA 45  
**Los Grey's:** LA 59  
**Patty Griffin:** HS 21; INT 20  
**Andy Griggs:** CS 17  
**El Gringo De La Bachata:** TSS 17  
**Josh Groban:** B200 17; INT 4; AC 5  
**Grupo Bryndis:** LA 47  
**Juan Luis Guerra 440:** TSA 17  
**Buddy Guy:** BL 14

**—H—**

**Daryl Hall John Oates:** AC 16  
**Anthony Hamilton:** RBH 84  
**Erin Hamilton:** DC 46  
**Han-Na Chang:** CL 7  
**Roland Hanneman:** NA 8, 14  
**Eric Hansen:** NA 13  
**Paul Hardcastle:** CJ 7  
**Corey Harris:** BL 10  
**J. Michael Harter:** CS 56  
**Hayseed Dixie:** CA 50  
**Hex Hector:** DC 19  
**Elder Jimmy Hicks And The Voices Of Integrity:** GA 21  
**Faith Hill:** CCA 6; PCA 45  
**Laurn Hill:** B200 37; RBA 13; RBC 11  
**Nicola Hitchcock:** DC 25  
**The Hives:** B200 80; MO 18  
**Dave Hollister:** RA 57; RBH 59  
**Steve Holy:** CA 42  
**Hometown News:** CS 37  
**Hoobastank:** B200 68; H100 100; MO 4, 17; RO 20  
**John Lee Hooker:** BL 15  
**John Lee Hooker & Muddy Waters:** BL 15  
**Whitney Houston:** HSS 56  
**Rebecca Lynn Howard:** CS 42  
**Los Huracanes Del Norte:** LA 68; RMS 31

**—I—**

**Enrique Iglesias:** B200 47; A40 38; AC 3, 26; H100 47; HA 46; LPS 21; LT 30; T40 32  
**Iio:** DS 3; HSS 20  
**Iman:** RMS 25  
**IMx:** IND 38; RBA 96  
**Incubus:** B200 63; PCA 12; MO 7; RO 29  
**Invidia:** DC 30  
**India.Arie:** B200 88; RBA 53  
**Indigo Girls:** B200 190  
**Infamous 2.0:** H100 80; HSS 63; RA 30; RBH 29; RP 17; RS 34  
**Infamous Mobb:** RBA 82  
**Jack Ingram:** CA 34; HS 23  
**Intocable:** LA 11, 74; RMA 3; LT 9; RMS 1, 15  
**Los Invasores De Nuevo Leon:** LA 55  
**Irv Gotti:** H100 74; HA 74; RA 27; RBH 27; RP 15  
**The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs:** RBA 98  
**Isyss:** H100 99; HSS 4; RA 68; RBH 58; RS 19

**—J—**

**Oris J:** DC 21  
**Alan Jackson:** B200 24; CA 3, 58; CCA 8; CS 3; H100 31; HA 31  
**Michael Jackson:** RBA 87  
**Rob Jackson:** RBH 78; RS 49  
**Jadakiss:** H100 99; HSS 4; RA 68; RBH 58; RS 19  
**Jagged Edge:** RBH 94; RS 63  
**Jaheim:** B200 111; RBA 33; H100 42; HA 40; RA 12; RBH 12  
**Bishop T.D. Jakes:** CC 38; GA 14  
**Jam & Spoon:** DC 17  
**Boney James:** CJ 5; RBA 99  
**Brett James:** CS 35  
**Etta James:** BL 8  
**Etta James & The Roots Band:** BL 1  
**Jars Of Clay:** CC 17  
**Ja Rule:** B200 50; RBA 30; DC 32; H100 18, 21, 35, 74; HA 17, 20, 33, 74; RA 9, 10, 27; RBH 10, 11, 27, 88; RP 5, 15; RS 59; T40 21, 30, 34  
**Jay-Z:** B200 89; RBA 27, 71; RBC 12, 18; H100 93; HSS 49; RA 35, 39, 45, 58, 70, 72; RBH 35, 41, 48, 62, 70, 73, 96; RP 21, 24; RS 28, 40, 53, 75  
**Wyclef Jean:** RA 48; RBH 49  
**Waylon Jennings:** CA 53; CCA 21  
**Jewel:** B200 165; A40 12  
**Jose Alfredo Jimenez:** LA 45, 52  
**Jimmy Eat World:** B200 46; A40 4; H100 5; HA 5; MO 9, 15; RO 40; T40 5  
**Joe:** B200 188; RBA 63; H100 83; RA 28; RBH 30  
**Elton John:** AC 28  
**Carolyn Dawn Johnson:** CA 29; AC 17; CS 8; H100 70; HA 69  
**Jack Johnson:** B200 55; A40 30; MO 33  
**Jonell:** RS 62  
**Brent Jones + T.P. Mobb:** GA 10; RBA 54  
**Donell Jones:** B200 3; RBA 2; H100 60; HA 57; RA 19; RBH 18; RS 57  
**George Jones:** CCA 23  
**Norah Jones:** B200 22; CJ 1; INT 2  
**Sir Charles Jones:** HS 30; IND 26; RBA 34  
**Richard Joo:** CL 6  
**Journey:** PCA 48  
**Juanes:** HS 17; LA 2; LPA 2; LPS 6; LT 8; TSS 3  
**Cledus T. Judd:** CA 30; HS 15  
**The Judds:** CCA 14  
**Jump 5:** CC 35

**—K—**

**Israel Kamakawiwole:** IND 36; INT 15; WM 3  
**Toby Keith:** B200 91; CA 7; CCA 19; CS 12, 13; H100 55, 63; HA 52, 61  
**R. Kelly:** B200 89; RBA 27; HSS 19; RA 39, 58, 72; RBH 41, 62, 73, 96; RP 24; RS 53, 60, 75  
**Tricia Lee Keshall:** DC 18  
**Kemi:** HSS 40; RS 14  
**Alicia Keys:** B200 56; RBA 39; RA 53; RBH 55  
**Khia:** B200 93; IND 4, 37; RBA 24, 77; H100 75; HA 75; HSS 65; RA 40; RBH 36; RP 14; RS 33  
**Angelique Kidjo:** WM 4; DC 39  
**Kid Rock:** B200 77; PCA 9; RO 35  
**B.B. King:** BL 2  
**Carole King:** PCA 49  
**Jennifer Knapp:** CC 40  
**Korn:** H100 78; MO 6; RO 4  
**Diana Krall:** B200 136; JZ 1  
**Alison Krauss:** B200 162; CA 19; CCA 20  
**Lenny Kravitz:** B200 185; A40 33; DC 13  
**Chad Kroeger:** A40 14; H100 12; HA 12; MO 1; RO 1; T40 15  
**Kronos Quartet:** CX 13

**—L—**

**Lady May:** RBH 78; RS 49  
**Rachael Lampa:** CC 26; HS 29  
**Lang Lang:** CL 9  
**David Lanz:** NA 15  
**Lasgo:** DS 8; HSS 50  
**Avril Lavigne:** A40 10; H100 30; HA 30; T40 16  
**Donald Lawrence & The Tri-City Singers:** GA 6; HS 39  
**Shannon Lawson:** CA 35; HS 24; CS 29  
**Sasha Lazard:** DC 36  
**Chris LeDoux:** CA 51, 72  
**Tommy Lee:** B200 97; RO 7  
**Gerald Levert:** RBH 89  
**Glenn Lewis:** B200 141; RBA 38; RA 41; RBH 44, 90

Ramsey Lewis: JZ 11  
LaLey: LA 41; LPA 15; TSS 39  
Lifehouse: A40 16  
Lifer's: HSS 67; RS 47  
Lil' Bow Wow: B200 142; RBA 72; HSS 54; RS 72  
Lil' J: RBA 97; HSS 47; RS 44  
Lil' Kim: RA 72; RBH 73, 92; RS 48  
Lil' Mo: H100 91; HSS 55; RA 49; RBH 43; RP 20; RS 23  
Lil' Romeo: HSS 39; RBH 87; RS 55  
Lil' Ru: RS 37, 41  
Lil' Wayne: RA 65; RBH 68  
Linkin Park: B200 33; A40 24; H100 29; HA 29; MO 19, 36; RO 18, 38  
Little Big Town: CA 48; CS 36  
LMNT: HS 40  
Keith Lockhart: CX 11  
Chuck Loeb: CJ 15  
London Symphony Orchestra: CX 1  
Lonestar: B200 110; CA 13; CCA 25; AC 8; CS 5; H100 45; HA 42  
Loon: H100 3, 28; HA 3, 28; HSS 18; RA 8, 11; RBH 8, 9; RP 3, 8; RS 9, 43; T40 3  
Jennifer Lopez: B200 39, 131; RBA 41; AC 22; H100 11, 35; HA 11, 33; RA 32; RBH 33; T40 11, 21  
Los Lobos: B200 82; INT 23  
Patty Loveless: CA 56  
LovHer: RA 62; RBH 66  
Ludacris: B200 36; RBA 28; H100 69, 80; HA 71; HSS 63; RA 30, 46; RBH 29, 45; RP 13, 17, 18; RS 34, 61; T40 38  
Lynyrd Skynyrd: PCA 43

**-M-**

Yo-Yo Ma: B200 181; CL 1, 8; CX 2; INT 6  
Timo Maas: DC 45  
Mack 10: RBA 90  
Madonna: PCA 22; DS 22  
Barry Manilow: B200 54; INT 14  
Manowar: IND 42  
Patricia Manterola: LA 57; LPA 19; LPS 22; LT 45; RMS 35  
Victor Manuel: LT 26; TSS 5  
Marcel: CS 46  
Gian Marco: LPS 30; LT 42; TSS 34  
Marie Sisters: CS 51  
Mario: H100 58; HA 58; HSS 53; RA 25; RBH 26; RS 21  
Bob Marley: PCA 2; RBC 2; RE 12  
Bob Marley And The Wailers: RE 3  
Damian "Jr. Gong" Marley: RE 9  
Andrea Martin: DC 28  
Brad Martin: CS 23  
Angie Martinez: H100 91; HSS 55; RA 49; RBH 43; RP 20; RS 23  
Rogelio Martinez: RMS 23  
Mary Mary: RBC 25; RA 63; RBH 65  
Master P: RBH 87  
Masters At Work: DC 30  
matchbox twenty: AC 9  
Dave Matthews Band: B200 135; A40 13; H100 73; HA 73; MO 21  
Maxwell: RBA 68; DS 25; RA 44; RBH 50  
John Mayer: B200 25; INT 16; A40 7; AC 29; H100 46; HA 48; T40 24  
Martina McBride: B200 94; CA 9; CS 30  
Delbert McClinton: BL 6  
Donnie McClurkin: CC 24; GA 5; RBA 86  
Reba McEntire: CA 49  
Bobby McFerrin: CJ 18  
Tim McGraw: B200 90, 101; CA 6, 11; CCA 15; CS 26  
Freddie McGregor: RE 15  
MDO: LPS 5; LT 7; TSS 21  
Medeski Martin And Wood: CJ 8  
Mediaeval Babes: NA 7  
Melody: LA 62; LPA 20  
Men Of Standard: GA 39  
MercyMe: B200 103; CC 5  
Tif Merritt: CA 47  
Jo Dee Messina: B200 167; CA 20; AC 6; CS 33  
Metallica: PCA 11  
Pat Metheny Group: CJ 12  
Method Man: RS 62  
Tanto Metro & Devonte: H100 94; RA 50; RBH 51  
MFF: DC 28  
Luis Miguel: LA 49; LPA 17; LPS 18; LT 31  
Christina Milian: HSS 69  
Kylie Minogue: B200 118; DC 12; DS 12; T40 36  
Mississippi Mass Choir: GA 32  
Mobb Deep: RBA 75; HSS 70; RS 35  
Moby: B200 26; EA 2; INT 7; A40 37; DC 23  
Monchy & Alexandra: HS 50; LA 10; TSA 3; LT 39; TSS 8  
Jerzee Monet: RA 67; RBH 69  
Jane Monheit: JZ 17  
Ricardo Montaner: LA 15; LPA 7; LPS 2; LT 3; TSS 2  
Pablo Montero: LA 38; LPA 14; LPS 16; LT 20  
Pilar Montenegro: HS 34; LA 5; LPA 4; WM 2; H100 89; LPS 3; LT 1; RMS 2; TSS 12  
Montgomery Gentry: CA 61; CS 52  
Morel: DC 24  
Alanis Morissette: B200 102; PCA 46; A40 15, 35  
Van Morrison: B200 60; INT 10; PCA 35  
La Mosca Tse Tse: TSS 32  
Lou Mosley: HSS 13; RBH 91; RS 7  
Brandy Moss-Scott: HSS 7; RBH 82; RS 1  
Mr. Bigg: RBC 16  
Mr. Cheeks: HSS 2; RA 54; RBH 40; RS 5, 66  
Mr. Choc: B200 23; RBA 8

Mr. C The Slide Man: DS 11; HSS 75; RS 29  
Oliver Mtakudzi: WM 15  
Nicole C. Mullen: CC 21; HS 19  
Samantha Mumba: HSS 71  
Shirley Murdock: GA 40  
Mushroomhead: HS 22  
Musiq: B200 15; RBA 5; H100 17; HA 15; RA 3; RBH 3  
MxPx: CC 22  
Mystikal: B200 171; RBA 45; H100 80; HSS 63; RA 30; RBH 29, 98; RP 17; RS 34

**-N-**

David Nail: CS 58  
Nappy Roots: B200 34; RBA 19; H100 86; RBH 84; RP 19; RS 52  
Nas: B200 72; RBA 32; RBC 17; H100 11, 79; HA 11; HSS 38; RA 32, 34; RBH 32, 33; RP 12; RS 31, 63; T40 11  
Natas: HS 49; IND 35; RBA 56  
Nature: IND 22; RBA 67  
Naughty By Nature: B200 75; IND 3; RBA 14; DS 15; H100 87; HSS 8; RA 71; RBH 54; RP 23; RS 2  
MeShell Nedegeocello: B200 67; INT 19; RBA 21  
Nelly: B200 148; RBA 80; H100 2, 43; HA 2, 54; HSS 1, 9; RA 7; RBH 7, 72; RP 2; RS 10, 12; T40 6, 29  
Willie Nelson: B200 168; CA 21; CCA 7  
N\*E\*R\*D\*: B200 69; RBA 42  
Ann Nesby: RBA 49; RA 69; RBH 71  
New Found Glory: MO 40  
New Creation Of God: GA 28  
Newsboys: CC 25  
Next: H100 42; HA 40; RA 12; RBH 12  
Joe Nichols: CS 22; H100 90; HSS 25  
Nickel Creek: CCA 2; PCA 23  
Nickelback: B200 30; A40 6, 34; H100 32, 56; HA 32, 62; RO 13, 19  
Tito Nieves: LT 26; TSS 5  
The Nitty Gritty Dirt Band: CCA 22  
No Doubt: B200 29; A40 20, 39; DC 2; H100 14; HA 16; T40 9  
NOFX: B200 166; IND 15  
No Good: HSS 5; RBH 81; RS 3  
N.O.R.E.: H100 57; HA 60; HSS 12; RA 21; RBH 19; RP 10; RS 4  
Willie Norwood: CA 20  
The Notorious B.I.G.: RBC 9, 10; HSS 66; RS 50, 51  
'N Sync: H100 43; HA 54; HSS 1; RBH 72; RS 12; T40 29

**-O-**

O.A.R.: IND 48  
Jamie O'Neal: CA 63  
Roy Orbison: CCA 24  
La Oreja De Van Gogh: LPS 24; LT 47  
Los Originales De San Juan: RMS 36  
Original P: RBA 92  
Oro Solido: TSS 26  
Claudette Ortiz: RA 48; RBH 49  
Kelly Osbourne: T40 37  
Ozzy Osbourne: B200 174; PCA 20  
James Otto: CS 57  
Our Lady Peace: MO 8; RO 33  
OutKast: B200 159  
Ginny Owens: CC 33

**-P-**

Petey Pablo: RBH 100  
Joe Pace & The Colorado Mass Choir: GA 17  
Lindsay Pagano: HSS 72  
Brad Paisley: B200 62; CA 4; CS 2; H100 38; HA 35  
Los Palominos: LT 48; RMS 20  
Palomo: LA 46; LT 34; RMS 4, 11, 33  
Papa Roach: MO 10; RO 12  
Pastor Troy: RBA 83  
Sean Paul: H100 97; RA 43; RBH 47; RP 25  
Laura Pausini: LA 34; LPA 13  
Luciano Pavarotti: CL 5  
Pax217: CC 27; HS 37  
P. Diddy: H100 3, 28, 36; HA 3, 28, 34; HSS 18, 43; RA 8, 11, 14; RBH 8, 9, 13; RP 3, 8, 9; RS 9, 24, 43; T40 3  
Dottie Peoples: GA 33  
People Under The Stars: IND 50  
Murray Perahia: CL 11  
Amanda Perez: HSS 34  
Itzhak Perlman: CL 12  
Perpetuous Dreamer: DC 22; DS 18  
Pesado: LT 50; RMS 21, 22  
Pet Shop Boys: EA 9; DC 48  
Tom Petty And The Heartbreakers: PCA 29  
Phantom Planet: HS 35  
Pharoahe Monch: RBH 79  
Mike Phillips: CJ 6; RBA 78  
Pillar: CC 13; HS 11  
Pink: B200 18; A40 22; DC 35; DS 6, 19; H100 23; HA 24; HSS 35; T40 12  
Pink Floyd: PCA 26  
Pinmonkey: CS 31  
Alexandre Pires: HS 47; LA 7; LPA 5; LPS 8, 9, 14; LT 10, 11, 19; TSS 15  
Robert Plant: RO 39  
Play: HSS 42  
P-Loc: RS 41  
Plus One: CC 20  
P.O.D.: B200 49; CC 11; MO 14; RO 21  
El Poder Del Norte: LA 17, 44; RMA 7; LT 36; RMS

13  
Poison: IND 25; PCA 42  
Carlos Ponce: LPS 13; LT 15  
Power Houze: RBA 79  
PPK: DS 21  
Prince: B200 153  
Puddle Of Mudd: B200 31; A40 8; H100 13, 66; HA 13, 66; MO 3, 16; RO 2, 8; T40 13  
Puerto Rican Power: TSS 37  
Push: DC 26

**-Q-**

Quarashi: HS 28  
Mac Quayle: DC 19  
Queen: PCA 37  
A.B. Quintanilla Y Los Kumbia Kings: LA 12; LPA 6; RMS 39

**-R-**

Rabanes: LA 67; LPS 20; LT 17; TSS 9  
Rabito: LPS 31  
Bonnie Raitt: B200 71; INT 3; AC 15  
Rakim: H100 9; HA 9; HSS 32; RA 2; RBH 2; RS 18; T40 31  
Rascal Flatts: B200 96; CA 10  
Rayvon: HSS 44; RS 65  
Los Razos de Sacramento Y Reynaldo: LA 14; RMA 5  
Red Hot Chili Peppers: H100 53; HA 50; MO 2; RO 6  
Dianne Reeves: JZ 20  
Relient K: CC 37  
Remy: RS 69  
Res: HS 16; RBA 85; DC 29  
R.H. Factor: DC 38  
Los Rieleros Del Norte: LA 42  
LeAnn Rimes: CA 36; AC 21; HSS 6  
The Rippingtons Featuring Russ Freeman: CJ 23  
Juan Rivera: LA 36; RMA 20  
Lupillo Rivera: LA 36, 65, 66; RMA 20; RMS 9  
RL: B200 119; RBA 15; RA 55; RBH 56  
Woody Rock: CC 30; GA 8; HS 44; RBA 60  
Daniel Rodriguez: CX 8  
Kenny Rogers: CS 55  
Tito Rojas: TSA 12  
Rosabel: DC 37  
Joann Rosario: GA 30  
Rozelly: HSS 22; RBH 93; RS 8  
Paulina Rubio: LA 75; H100 41; HA 47; LPS 7; LT 6; T40 33; TSS 11  
Rubyhorse: A40 23  
Ruff Endz: B200 87; RBA 18; H100 49; HA 43; RA 13; RBH 14  
Tammy Ruggieri: H100 28; HA 28; HSS 18; RA 11; RBH 9; RP 8; RS 9  
Rush: B200 66; INT 18; RO 25  
David Russell: CL 3

**-S-**

Sacario: H100 91; HSS 55; RA 49; RBH 43; RP 20; RS 23  
Sade: DS 16  
Salvador: B200 198; CC 10; HS 8  
Gilberto Santa Rosa: TSA 10; TSS 7  
Juelz Santana: H100 8; HA 6; HSS 24; RA 1, 70; RBH 1, 70; RP 1; RS 15, 40; T40 26  
Alejandro Sanz: LA 22; LPA 9; LPS 28; TSS 36  
Savage Garden: HSS 48  
Scarface: H100 93; HSS 49; RA 35; RBH 35; RP 21; RS 28  
Scorpions: B200 161  
Jill Scott: RBA 89  
Josey Scott: A40 14; H100 12; HA 12; MO 1; RO 1; T40 15  
Peggy Scott-Adams: BL 5  
Scratch: HS 42; RBA 100  
Dave Seaman: WM 9  
Joan Sebastian: LA 21, 23; RMA 10, 11; LPS 17; LT 16; RMS 32  
Jon Secada: TSS 35  
Secret Garden: NA 3  
Bob Seger & The Silver Bullet Band: PCA 8  
Compay Segundo: TSA 16  
Sevendust: IND 41  
Shaggy: RE 7  
Shakedown: DC 44  
Shakira: B200 21; A40 29; DC 20; H100 33; HA 36; LPS 11, 25; LT 13, 46; T40 20; TSS 22  
Remy Shand: B200 129; RBA 47; RA 52; RBH 53  
Sharissa: RBA 84; RBH 83  
SheDaisies: CS 41  
Shekinah Glory Ministry: GA 13; IND 49  
Blake Shelton: B200 182; CA 22; CS 25  
Shena: DC 16  
Wayne Shorter: JZ 3  
The Silk Road Ensemble: B200 181; CX 2; INT 6  
Sin Bandera: LA 18; LPA 8; LPS 4; LT 5; TSS 23  
Daryle Singletary: CS 50  
Sixwire: CS 38  
Sizzla: RE 13  
Skubie Tha Ciko: HSS 22; RBH 93; RS 8  
Sleepy Brown: H100 69; HA 71; RA 46; RBH 45; RP 13; RS 61; T40 38  
Richard Smallwood With Vision: GA 35  
Smilez & Southstar: HSS 11; RBH 77; RS 17  
Anthony Smith: CS 39  
Esther Smith: GA 27  
Michael W. Smith: B200 86; CC 4  
Will Smith: HSS 46; T40 35  
Marco Antonio Solis: LA 21, 64; RMA 10; LPS 29; LT 32; RMS 29

**-U-**

U2: B200 130  
UB40: RE 5  
Ugly Casanova: IND 47  
The Union Underground: RO 30  
Union Station: B200 162; CA 19  
Unique: HSS 22; RBH 93; RS 8  
Unwritten Law: B200 108; MO 5  
Usher: B200 57; RBA 46; DS 4; H100 3, 10; HA 3, 10; HSS 21; RA 5, 8; RBH 5, 8; RP 3; RS 16, 43; T40 3, 25

**-V-**

Steve Vai: IND 32  
Ian Van Dahl: EA 17; DC 43; DS 14  
Luther Vandross: RBA 57; RBC 13; AC 20; RA 47; RBH 46  
Van Halen: PCA 38  
Sergio Vargas: TSS 25  
Phil Vassar: CS 28; H100 82  
Stevie Ray Vaughan And Double Trouble: BL 7  
Chuy Vega: LA 60  
Jaci Velasquez: LA 72  
Johnny Vicious: EA 21  
Alicia Villarreal: LA 25; RMA 12; RMS 27  
Fernando Villalona: TSS 19, 35  
The Vines: MO 32  
David Visan: EA 16; WM 7  
Vita: H100 74; HA 74; RA 27; RBH 27; RP 15  
Carlos Vives: LA 51; TSA 4; LPS 37; TSS 30

**-W-**

The Waiters: PCA 2; RBC 2; RE 12  
Tom Waits: B200 132, 137; IND 8, 9; INT 22  
Andre Ward: CJ 13; RBA 88  
Muddy Waters: BL 15  
Russell Watson: CX 5  
Way Out West: DC 18  
Weezer: B200 32; MO 38  
Peter White: CJ 17  
The White Stripes: B200 74; MO 34

Willco: B200 99; INT 24  
Doug Williams: GA 19  
Hank Williams III: CA 62  
Hank Williams Jr.: CA 28; CCA 11  
John Williams: CL 8; CX 15  
John Williams: CX 1  
Lee Williams And The Spiritual QCs: GA 36  
Melvin Williams: GA 19  
Michelle Williams: CC 12; GA 3; RBA 58  
Pharrell Williams: H100 36; HA 34; HSS 43; RA 14; RBH 13; RP 9; RS 24  
Vanessa Williams: GA 11; IND 40; RBA 55  
Cassandra Wilson: HS 32; JZ 2  
Nancy Wilson: JZ 11  
BeBe Winans: GA 26  
CeCe Winans: GA 25  
Mario Winans: H100 28; HA 28; HSS 18; RA 11; RBH 9; RP 8; RS 9  
The Winans: GA 18  
Lee Ann Womack: CCA 9; AC 10; CS 34  
Won-G: HSS 62; RS 25  
Darryl Worley: CS 14; H100 72; HA 72  
Chely Wright: CA 71  
Jaguar Wright: RBA 93  
Keke Wyatt: RBA 69; RA 38; RBH 39

**-X-**

X-Press 2: DC 5; DS 23

**-Y-**

Yanni: NA 10, 11  
Yanou: DS 2; H100 51; HA 53; HSS 17; T40 22  
Trisha Yearwood: CA 70  
Ying Yang Twins: B200 70; IND 2; RBA 20; H100 71; HA 70; RA 29; RBH 28; RP 11  
Yohany: DS 10; HSS 58  
Pete Yorn: HS 14  
Neil Young: B200 187  
Young Chris: HSS 36; RBH 86; RS 11

**-Z-**

Charlie Zaa: LA 24; LPA 10; LPS 34  
Zero 7: EA 8; HS 36; IND 29  
Zoegirl: CC 23; HS 25  
Rob Zombie: B200 173; RO 28  
ZZ Top: PCA 30

**-SOUNDTRACKS-**

Amelie: WM 10  
Bad Company: B200 98; RBA 11; STX 9  
Blade II: EA 10  
Bob The Builder: The Album: IND 24  
Coyote Ugly: B200 115; CA 15; STX 10  
Crouching Tiger, Hidden Dragon: CX 14  
Divine Secrets Of The Ya-Ya Sisterhood: B200 53; STX 4  
Down From The Mountain: CA 44  
The Fast And The Furious: STX 19  
The Fast And The Furious: More Fast And Furious: STX 18  
Felicity: Senior Year: INT 21  
Finding Forrester: JZ 6  
Hardball: STX 23  
Harry Potter And The Sorcerer's Stone: STX 16  
How High: STX 24  
I Am Sam: B200 186; STX 15  
A Knight's Tale: STX 22  
Monsoon Wedding: WM 5  
Moulin Rouge: B200 117; STX 11  
O Brother, Where Art Thou?: B200 19; CA 2; INT 9; STX 2  
Queer As Folk: The Second Season: EA 6; STX 25  
Scooby-Doo: B200 58; RBA 81; STX 5  
The Scorpion King: B200 78; STX 7  
Shrek: B200 95; STX 8  
Spider-Man: B200 12; STX 1  
Spirit: Stallion Of The Cimarron: B200 40; STX 3  
Spongebob Squarepants Original Theme Highlights: STX 21  
Star Wars Episode II: Attack Of The Clones: B200 76; STX 6  
State Property: RBA 94  
Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 29  
Undercover Brother: B200 125; RBA 62; STX 12  
Vanilla Sky: STX 17  
We Were Soldiers: CA 75  
WWF: Tough Enough 2: B200 180; STX 14

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JUNE 22 2002 **Billboard MODERN ROCK TRACKS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	3	<b>HERO</b>	COLUMBIA/ROADRUNNER/DJMG	Chad Kroeger Featuring Josey Scott
2	9	3	<b>BY THE WAY</b>	WARNER BROS.	Red Hot Chili Peppers
3	3	1	<b>DRIFT &amp; DIE</b>	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
4	6	9	<b>RUNNING AWAY</b>	ISLAND/DJMG	Hoobastank
5	2	1	<b>SEEN' RED</b>	INTERSCOPE	Unwritten Law
6	4	13	<b>HERE TO STAY</b>	IMMORTAL/EPIC	Korn
7	12	1	<b>WARNING</b>	IMMORTAL/EPIC	Incubus
8	8	10	<b>SOMEWHERE OUT THERE</b>	COLUMBIA	Our Lady Peace
9	5	11	<b>THE MIDDLE</b>	DREAMWORKS	Jimmy Eat World
10	11	1	<b>SHE LOVES ME NOT</b>	DREAMWORKS	Papa Roach
11	7	11	<b>FOR YOU</b>	FLIP/ELEKTRA/VEG	Staind
12	15	1	<b>I FEEL SO</b>	MCA	Box Car Racer
13	10	22	<b>TOXICITY</b>	AMERICAN/COLUMBIA	System Of A Down
14	13	1	<b>BOOM</b>	ATLANTIC	P.O.D.
15	21	1	<b>SWEETNESS</b>	DREAMWORKS	Jimmy Eat World
16	14	1	<b>BLURRY</b>	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
17	16	1	<b>CRAWLING IN THE DARK</b>	ISLAND/DJMG	Hoobastank
18	23	1	<b>HATE TO SAY I TOLD YOU SO</b>	EPTAPH/SIRE/REPRISE	The Hives
19	18	1	<b>IN THE END</b>	WARNER BROS.	Linkin Park
20	22	1	<b>ONE LAST BREATH</b>	WIND-UP	Creed
21	20	1	<b>WHERE ARE YOU GOING</b>	RCA	Dave Matthews Band
22	17	1	<b>AMBER</b>	VOLCANO	311
23	25	1	<b>DENY</b>	TVT	Default
24	28	1	<b>WITHOUT ME</b>	WEB/AFTERMATH/INTERSCOPE	Eminem
25	24	1	<b>GET AWAY</b>	WARNER BROS.	Earshot
26	32	1	<b>DOWNFALL</b>	GEFFEN/INTERSCOPE	TRUSTcompany
27	27	1	<b>HARD TO EXPLAIN</b>	RCA	The Strokes
28	31	1	<b>THE ENERGY</b>	ATLANTIC	Audiovent
29	39	1	<b>AERIALS</b>	AMERICAN/COLUMBIA	System Of A Down
30	33	1	<b>EPIPHANY</b>	FLIP/ELEKTRA/VEG	Staind
31	26	1	<b>I STAND ALONE</b>	REPUBLIC/UNIVERSAL	Godsmack
32	37	1	<b>GET ALIVE</b>	CAPITOL	The Vines
33	34	1	<b>FLAKE</b>	ENJOY/UNIVERSAL	Jack Johnson
34	29	1	<b>FELL IN LOVE WITH A GIRL</b>	THIRD MAN/V2	The White Stripes
35	30	1	<b>FIRST DATE</b>	MCA	Blink-182
36	36	1	<b>PAPERCUT</b>	WARNER BROS.	Linkin Park
37	38	1	<b>NO LIGHT</b>	HOLLYWOOD	3rd Strike
38	35	1	<b>DOPE NOSE</b>	GEFFEN/INTERSCOPE	Weezer
39	39	1	<b>OPEN YOUR EYES</b>	IM/DJ/JIVE	Goldfinger
40	40	1	<b>MY FRIENDS OVER YOU</b>	DRIVE-THRU/MCA	New Found Glory

JUNE 22 2002 **Billboard MAINSTREAM ROCK TRACKS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	2	<b>HERO</b>	COLUMBIA/ROADRUNNER/DJMG	Chad Kroeger Featuring Josey Scott
2	3	10	<b>DRIFT &amp; DIE</b>	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
3	2	19	<b>I STAND ALONE</b>	REPUBLIC/UNIVERSAL	Godsmack
4	4	13	<b>HERE TO STAY</b>	IMMORTAL/EPIC	Korn
5	6	9	<b>ONE LAST BREATH</b>	WIND-UP	Creed
6	12	1	<b>BY THE WAY</b>	WARNER BROS.	Red Hot Chili Peppers
7	5	13	<b>HOLD ME DOWN</b>	NICA	Tommy Lee
8	7	14	<b>BLURRY</b>	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
9	11	1	<b>GET AWAY</b>	WARNER BROS.	Earshot
10	9	22	<b>FOR YOU</b>	FLIP/ELEKTRA/VEG	Staind
11	13	1	<b>ANGER RISING</b>	ROADRUNNER/DJMG	Jerry Cantrell
12	14	1	<b>SHE LOVES ME NOT</b>	DREAMWORKS	Papa Roach
13	8	11	<b>TOO BAD</b>	ROADRUNNER/DJMG	Nickelback
14	10	11	<b>TOXICITY</b>	AMERICAN/COLUMBIA	System Of A Down
15	15	1	<b>DENY</b>	TVT	Default
16	16	1	<b>WASTING MY TIME</b>	TVT	Default
17	17	10	<b>PARABOLA</b>	TOLU/ECT/GNAL/VOLCANO	Tool
18	18	1	<b>IN THE END</b>	WARNER BROS.	Linkin Park
19	20	1	<b>HOW YOU REMIND ME</b>	ROADRUNNER	Nickelback
20	22	1	<b>RUNNING AWAY</b>	ISLAND/DJMG	Hoobastank
21	21	1	<b>BOOM</b>	ATLANTIC	P.O.D.
22	25	1	<b>THE ENERGY</b>	ATLANTIC	Audiovent
23	26	1	<b>NO LIGHT</b>	HOLLYWOOD	3rd Strike
24	24	1	<b>EPIPHANY</b>	FLIP/ELEKTRA/VEG	Staind
25	19	10	<b>ONE LITTLE VICTORY</b>	ANTHEM/ATLANTIC	Rush
26	29	1	<b>GIRLS OF SUMMER</b>	COLUMBIA	Aerosmith
27	30	1	<b>DOWNFALL</b>	GEFFEN/INTERSCOPE	TRUSTcompany
28	23	1	<b>NEVER GONNA STOP</b>	GEFFEN/INTERSCOPE	Rob Zombie
29	28	1	<b>WARNING</b>	IMMORTAL/EPIC	Incubus
30	31	1	<b>ACROSS THE NATION</b>	SMACK DOWN/COLUMBIA	The Union Underground
31	31	1	<b>AERIALS</b>	AMERICAN/COLUMBIA	System Of A Down
32	37	1	<b>FREAKING OUT</b>	ARISTA	Adema
33	35	1	<b>SOMEWHERE OUT THERE</b>	COLUMBIA	Our Lady Peace
34	32	1	<b>INSIDE</b>	IMMORTAL/VIRGIN	Switched
35	34	1	<b>YOU NEVER MET A MOTHER F*** QUITE LIKE ME</b>	LAVA/ATLANTIC	Kid Rock
36	33	1	<b>TEAR AWAY</b>	WIND-UP	Drowning Pool
37	40	1	<b>WALL OF SHAME</b>	LAVA/ATLANTIC	Course Of Nature
38	39	1	<b>RUNAWAY</b>	WARNER BROS.	Linkin Park
39	39	1	<b>DARKNESS, DARKNESS</b>	UNIVERSAL	Robert Plant
40	40	1	<b>THE MIDDLE</b>	DREAMWORKS	Jimmy Eat World

JUNE 22 2002 **Billboard TOP 40 TRACKS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	4	7	<b>WITHOUT ME</b>	WEB/AFTERMATH/INTERSCOPE	Eminem
2	2	1	<b>A THOUSAND MILES</b>	AM/INTERSCOPE	Vanessa Carlton
3	1	1	<b>I NEED A GIRL (PART ONE)</b>	P. O'DY FEATURING USHER & LOON	Bad Boy/Arista
4	3	11	<b>FOOLISH</b>	MURDER INC./DEF JAM/ROJMG	Ashanti
5	6	1	<b>THE MIDDLE</b>	JIMMY EAT WORLD	DREAMWORKS
6	7	1	<b>HOT IN HERRE</b>	FO' REEL/UNIVERSAL	Nelly
7	5	1	<b>WHAT'S LUV?</b>	FAT JOE FEATURING ASHANTI	TERROR SQUAD/ATLANTIC
8	8	1	<b>ALL YOU WANTED</b>	MICHELLE BRANCH	MAVERICK/WARNER BROS.
9	9	1	<b>HELLA GOOD</b>	NO DOUBT	INTERSCOPE
10	11	1	<b>DAYS GO BY</b>	DIRTY VEGAS	CRESCENCE/CAPTOL
11	12	1	<b>I'M GONNA BE ALRIGHT</b>	JENNIFER LOPEZ FEATURING NAS	EPIC
12	10	11	<b>DON'T LET ME GET ME</b>	PINK	ARISTA
13	13	1	<b>BLURRY</b>	PUDDLE OF MUDD	FLAWLESS/GEFFEN/INTERSCOPE
14	17	1	<b>SOAK UP THE SUN</b>	SHERYL CROW	AM/INTERSCOPE
15	18	1	<b>HERO</b>	CHAD KROEGER FEATURING JOSEY SCOTT	COLUMBIA/ROADRUNNER/DJMG
16	23	1	<b>COMPLICATED</b>	AVRIL LAVIGNE	ARISTA
17	15	1	<b>WHEREVER YOU WILL GO</b>	THE CALLING	RCA
18	14	1	<b>WASTING MY TIME</b>	DEFAULT	TVT
19	19	1	<b>MORE THAN A WOMAN</b>	AALIYAH	BLACKGROUND/VIRGIN
20	16	1	<b>UNDERNEATH YOUR CLOTHES</b>	SHAKIRA	EPIC
21	21	1	<b>AIN'T IT FUNNY</b>	JENNIFER LOPEZ FEATURING JA RULE	EPIC
22	29	1	<b>HEAVEN</b>	DJ SAMMY & YANOU FEATURING DO ROBBINS	
23	27	1	<b>WALKING AWAY</b>	CRAIG DAVID	WILDSTAR/ATLANTIC
24	30	1	<b>NO SUCH THING</b>	JOHN MAYER	AWARE/COLUMBIA
25	20	1	<b>U DON'T HAVE TO CALL</b>	USHER	ARISTA
26	34	1	<b>OH BOY</b>	CAM'RON FEATURING JUELZ SANTANA	ROC-A-FELLA/DEF JAM/ROJMG
27	24	1	<b>HERE IS GONE</b>	GOO GOO DOLLS	WARNER BROS.
28	33	1	<b>FULL MOON</b>	BRANDY	ATLANTIC
29	25	1	<b>GIRLFRIEND</b>	'N SYNC FEATURING NELLY	JIVE
30	28	1	<b>RAINY DAYZ</b>	MARY J. BLIGE FEATURING JA RULE	MCA
31	32	1	<b>ADDICTIVE</b>	TRUTH HURTS FEATURING RAKIM	AFTERMATH/INTERSCOPE
32	26	1	<b>ESCAPE</b>	ENRIQUE IGLESIAS	INTERSCOPE
33	31	1	<b>DON'T SAY GOODBYE</b>	PAULINA RUBIO	UNIVERSAL
34	38	1	<b>DOWN A** CHICK</b>	JA RULE FEATURING CHARLI "CHUCK" BALTIMORE	MURDER INC./DEF JAM/ROJMG
35	37	1	<b>BLACK SUITS COMIN' (NOD YA HEAD)</b>	WILL SMITH FEATURING TRA-KNOX	OVERBROOK/COLUMBIA
36	36	1	<b>CAN'T GET YOU OUT OF MY HEAD</b>	KYLIE MINOGUE	CAPITOL
37	39	1	<b>PAPA DON'T PREACH</b>	KELLY OSBOURNE	EPIC
38	35	1	<b>SATURDAY (OOOH! OOOH!)</b>	LUDACRIS FEATURING SLEEPY BROWN	DISTURBIN' THE PEACE/DEF JAM SOUTH/ROJMG
39	40	1	<b>STILL FLY</b>	BIG TYMERS	CASH MONEY/UNIVERSAL
40	35	1	<b>UH HUH</b>	B2K	EPIC

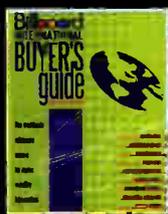
JUNE 22 2002 **Billboard ADULT CONTEMPORARY™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	13	<b>A NEW DAY HAS COME</b>	EPIC	Celine Dion
2	2	31	<b>SUPERMAN (IT'S NOT EASY)</b>	AWARE/COLUMBIA	Five For Fighting
3	3	37	<b>HERO</b>	INTERSCOPE	Enrique Iglesias
4	4	17	<b>I NEED YOU</b>	COLUMBIA	Marc Anthony
5	6	11	<b>TO WHERE YOU ARE</b>	143/REPRISE	Josh Groban
6	9	18	<b>BRING ON THE RAIN</b>	CURB	Jo Dee Messina
7	5	15	<b>ONLY A WOMAN LIKE YOU</b>	JIVE	Michael Bolton
8	7	42	<b>I'M ALREADY THERE</b>	BNA	Lonestar
9	10	7	<b>IF YOU'RE GONE</b>	LAVA/ATLANTIC	matchbox twenty
10	8	11	<b>I HOPE YOU DANCE</b>	MCA NASHVILLE/UNIVERSAL	Lee Ann Womack
11	11	48	<b>DROPS OF JUPITER (TELL ME)</b>	COLUMBIA	Train
12	13	16	<b>WILD CHILD</b>	REPRISE	Enya
13	12	71	<b>ONLY TIME</b>	REPRISE	Enya
14	14	97	<b>THANK YOU</b>	ARISTA	Dido
15	15	12	<b>I CAN'T HELP YOU NOW</b>	CAPITOL	Bonnie Raitt
16	19	1	<b>DO IT FOR LOVE</b>	ARISTA/RCA/BMG HERITAGE	Daryl Hall John Oates
17	16	1	<b>SO COMPLICATED</b>	ARISTA NASHVILLE	Carolyn Dawn Johnson
18	18	1	<b>A THOUSAND MILES</b>	AM/INTERSCOPE	Vanessa Carlton
19	21	1	<b>HERE I AM</b>	AM/INTERSCOPE	Bryan Adams
20	17	1	<b>I'D RATHER J</b>		Luther Vandross
21	20	1	<b>CAN'T FIGHT THE MOONLIGHT</b>	CURB	LeAnn Rimes
22	22	1	<b>ALIVE</b>	EPIC	Jennifer Lopez
23	25	1	<b>SOAK UP THE SUN</b>	AM/INTERSCOPE	Sheryl Crow
24	23	1	<b>WHEREVER YOU WILL GO</b>	RCA	The Calling
25	24	1	<b>BEAUTIFUL AS U</b>	AMC	All-4-One
26	27	1	<b>ESCAPE</b>	INTERSCOPE	Enrique Iglesias
27	26	1	<b>THE COLOR OF LOVE</b>	ARISTA	Boyz II Men
28	30	1	<b>ORIGINAL SIN</b>	ROCKET/UNIVERSAL	Elton John
29	29	1	<b>NO SUCH THING</b>	AWARE/COLUMBIA	John Mayer
30	30	1	<b>ALL YOU WANTED</b>	MAVERICK/WARNER BROS.	Michelle Branch

JUNE 22 2002 **Billboard ADULT TOP 40 TRACKS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	4	<b>SOAK UP THE SUN</b>	AM/INTERSCOPE	Sheryl Crow
2	2	1	<b>WHEREVER YOU WILL GO</b>	RCA	The Calling
3	3	1	<b>A THOUSAND MILES</b>	AM/INTERSCOPE	Vanessa Carlton
4	5	1	<b>THE MIDDLE</b>	DREAMWORKS	Jimmy Eat World
5	4	1	<b>HERE IS GONE</b>	WARNER BROS.	Goo Goo Dolls
6	6	1	<b>HOW YOU REMIND ME</b>	ROADRUNNER/DJMG	Nickelback
7	9	1	<b>NO SUCH THING</b>	AWARE/COLUMBIA	John Mayer
8	8	1	<b>BLURRY</b>	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
9	7	1	<b>ALL YOU WANTED</b>	MAVERICK/WARNER BROS.	Michelle Branch
10	10	1	<b>COMPLICATED</b>	ARISTA	Avril Lavigne
11	11	1	<b>DROPS OF JUPITER (TELL ME)</b>	COLUMBIA	Train
12	12	1	<b>STANDING STILL</b>	ATLANTIC	Jewel
13	18	1	<b>WHERE ARE YOU GOING</b>	RCA	Dave Matthews Band
14	20	1	<b>HERO</b>	COLUMBIA/ROADRUNNER/DJMG	Chad Kroeger Featuring Josey Scott
15	13	1	<b>HANDS CLEAN</b>	MAVERICK/REPRISE	Alanis Morissette
16	16	1	<b>HANGING BY A MOMENT</b>	DREAMWORKS	Lifeshouse
17	14	1	<b>WASTING MY TIME</b>	TVT	Default
18	15	1	<b>MY SACRIFICE</b>	WIND-UP	Creed
19	17	1	<b>SUPERMAN (IT'S NOT EASY)</b>	AWARE/COLUMBIA	Five For Fighting
20	19	1	<b>HELLA GOOD</b>	INTERSCOPE	No Doubt
21	21	1	<b>EASY TONIGHT</b>	AWARE/COLUMBIA	Five For Fighting
22	22	1	<b>DON'T LET ME GET ME</b>	ARISTA	Pink
23	25	1	<b>SPARKLE</b>	ISLAND/DJMG	Rubyhorse
24	23	1	<b>IN THE END</b>	WARNER BROS.	Linkin Park
25	30	1	<b>ONE LAST BREATH</b>	WIND-UP	Creed
26	24	1	<b>WHEN THE STARS GO BLUE</b>	143/LAVA/ATLANTIC	The Corrs Featuring Bono
27	26	1	<b>ADRIENNE</b>	RCA	The Calling
28	31	1	<b>FLY AWAY FROM HERE (GRADUATION DAY)</b>	143/REPRISE	Dropline
29	28	1	<b>UNDERNEATH YOUR CLOTHES</b>	EPIC	Shakira
30					

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JUNE 22 2002

# Billboard HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	<b>NUMBER 1</b> Foolish	ASHANTI (MURDER INC./DEF JAM/JMG)	26	26	More Than A Woman	AALIYAH (BLACKGROUND)	51	62	The Good Stuff	KENNY CHESNEY (BNA)
2	4	Hot In Herre	NELLY (FO REEL/UNIVERSAL)	27	30	Living And Living Well	GEORGE STRAIT (MCA NASHVILLE)	52	46	My List	TOBY KEITH (DREAMWORKS NASHVILLE)
3	2	I Need A Girl (Part One)	P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	28	40	I Need A Girl (Part Two)	P. DIDDY & BINUWINE (BAD BOY/ARISTA)	53	65	Heaven	DJ SAMMY & YANOU FEAT. DO (ROBBINS)
4	3	Without Me	ENIMEM (WEB/AFTERMATH/INTERSCOPE)	29	27	In The End	LINKIN PARK (WARNER BROS.)	54	45	Girlfriend	N. SYNC FEAT. NELLY (JIVE)
5	7	The Middle	JIMMY EAT WORLD (DREAMWORKS)	30	43	Complicated	AVRIL LAVIGNE (ARISTA)	55	63	Walking Away	CRAIG DAVID (WILDSTAR/ATLANTIC)
6	8	Oh Boy	CAM RON (ROC-A-FELLA/DEF JAM/JMG)	31	29	Drive (For Daddy Gene)	ALAN JACKSON (ARISTA NASHVILLE)	56	60	My Heart Is Lost To You	BROOKS & DUNN (ARISTA NASHVILLE)
7	5	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	32	31	How You Remind Me	NICKELBACK (ROADRUNNER/JMG)	57	58	You Know That I Love You	DONELL JONES (UNTOUCHABLES/ARISTA)
8	6	A Thousand Miles	VANESSA CARLTON (A&M/INTERSCOPE)	33	32	Ain't It Funny	JENNIFER LOPEZ FEAT. JA RULE (EPIC)	58	73	Just A Friend 2002	MARIO (J)
9	10	Addictive	TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	34	25	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	59	70	Why Don't We Fall In Love	AMERIE (RISÉ/COLUMBIA)
10	9	U Don't Have To Call	USHER (ARISTA)	35	37	I'm Gonna Miss Her (The Fishin' Song)	SHAKIRA (EPIC)	60	71	Nothing	N. O. R. E. (DEF JAM/JMG)
11	14	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)	36	33	Underneath Your Clothes	SHAKIRA (EPIC)	61	67	Courtesy Of The Red, White And Blue (The Angry American)	TOBY KEITH (DREAMWORKS NASHVILLE)
12	13	Hero	CHAD KRUEGER FEAT. JOSEY SCOTT (COLUMBIA/ROADRUNNER/JMG)	37	42	Gots Ta Be	BZK (EPIC)	62	53	Too Bad	NICKELBACK (ROADRUNNER/JMG)
13	11	Blurry	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	38	34	Makin' Good Love	AVANT (MAGIC JOHNSON/MCA)	63	64	When You Lie Next To Me	KELLIE COFFEY (BNA)
14	12	All You Wanted	MICHELLE BRANCH (MAVERICK/WARNER BROS.)	39	35	I Don't Have To Be Me ('Til Monday)	STEVE AZAR (MERCURY NASHVILLE)	64	69	One Last Breath	CREEO (WIND UP)
15	17	halfcrazy	MUSIQ (DEF SOUL/JMG)	40	36	Anything	JAHMEH FEAT. NEXT (DIVINE MILL/WARNER BROS.)	65	50	A New Day Has Come	CELINE DION (EPIC)
16	15	Hella Good	NO DOUBT (INTERSCOPE)	41	54	Call Me	TWEET (THE GOLD MIND/ELEKTRA/EEG)	66	68	Drift & Die	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
17	16	Rainy Dayz	MARY J. BLIGE FEAT. JA RULE (MCA)	42	44	Not A Day Goes By	LONESTAR (BNA)	67	—	Long Time Gone	DIXIE CHICKS (MONUMENT)
18	21	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL)	43	51	Someone To Love You	RUFF ENDFZ (EPIC)	68	56	What If She's An Angel	TOMMY SHANE STEINER (RCA NASHVILLE)
19	22	Days Go By	DIRTY VEGAS (CREEDENCE/CAPITOL)	44	38	I Should Be Sleeping	EMERSON DRIVE (DREAMWORKS NASHVILLE)	69	57	I Don't Want You To Go	CARDOLYN DAWN JOHNSON (ARISTA NASHVILLE)
20	20	Down A** Chick	JAMIE FEAT. CHARU BALTAZORE (MURDER INC./DEF JAM/JMG)	45	49	The One	GARY ALLAN (MCA NASHVILLE)	70	61	Say I Yi Yi	YING YANG TWINS (COLLIPARK IN THE PAINT/KOCH)
21	18	Wasting My Time	DEVI (TVT)	46	39	Escape	ENRIQUE IGLESIAS (INTERSCOPE)	71	66	Saturday (Doo!! Doooh!!)	LUACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/JMG)
22	24	Full Moon	BRANDY (ATLANTIC)	47	47	Don't Say Goodbye	PAULINA RUBIO (UNIVERSAL)	72	72	I Miss My Friend	DARRYL WORLEY (DREAMWORKS NASHVILLE)
23	28	Soak Up The Sun	SHERYL CROW (A&M/INTERSCOPE)	48	59	No Such Thing	JOHN MAYER (AWAWARE/COLUMBIA)	73	75	Where Are You Going	DAVE MATTHEWS BAND (RCA)
24	19	Don't Let Me Get Me	PINK (ARISTA)	49	41	Here Is Gone	GOO GOO DOLLS (WARNER BROS.)	74	—	Down 4 U	HW GOTH PHES/ITS THE INC. (MURDER INC./DEF JAM/JMG)
25	23	Wherever You Will Go	THE CALLING (RCA)	50	52	By The Way	RED HOT CHILI PEPPERS (WARNER BROS.)	75	—	My Neck, My Back	KHIA FEAT. DSD (DIRTY DOWN/ARTEMIS)

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JUNE 22 2002

# Billboard HOT 100 SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	<b>NUMBER 1</b> Girlfriend	N. SYNC FEAT. NELLY (JIVE)	26	18	Still Not Over You	EXHALHE (REAL DEAL/ORPHEUS)	51	63	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL)
2	2	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	27	23	Sugarhigh	JADE ANDERSON (COLUMBIA)	52	32	Happy	ASHANTI (MURDER INC./DEF JAM/JMG)
3	3	Wherever You Will Go	THE CALLING (RCA)	28	19	You Can't Go Home Again!	DJ SHADOW (MCA)	53	58	Just A Friend 2002	MARIO (J)
4	4	Day + Night	ISYRS FEATURING JADA KISS (ARISTA)	29	21	Move It Like This	BAHA MEN (IS-CURVE/CAPITOL)	54	47	Take Ya Home	LIL BOW WOW (SO SO DEF/COLUMBIA)
5	5	Ballin' Boy	N. SYNC (ARTISTDIRECT)	30	22	Call Me	TWEET (THE GOLD MIND/ELEKTRA/EEG)	55	—	If I Could Go!	ANGIE MARTINEZ (ELEKTRA/EEG)
6	6	Can't Fight The Moonlight	LEANN RIMES (CUB)	31	37	I Should Be Sleeping	EMERSON DRIVE (DREAMWORKS NASHVILLE)	56	51	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)
7	—	I Don't Really Know	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	32	65	Addictive	TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	57	55	Thank You	DIDDY (ARISTA)
8	7	Feels Good (Don't Worry Bout A Thing)	NAUGHTY BY NATURE FEAT. 3LW (TVT)	33	27	Uh Huh	BZK (EPIC)	58	60	Lose Control (Descontrolate)	YOHANN (DURMAN/PYRAMID/ORPHEUS)
9	26	Hot In Herre	NELLY (FO REEL/UNIVERSAL)	34	30	Never	AMANDA PEREZ (UNIVERSAL)	59	46	Where The Stars And Stripes And The Eagle Fly	AARON TIPPIN (LYRIC STREET)
10	11	I Don't Want To Miss A Thing	AEROSMITH (COLUMBIA)	35	—	Don't Let Me Get Me	PINK (ARISTA)	60	50	Only Time	ENYA (REPRISE)
11	13	Who Wants This?	SMILEZ & SOUTHWEST (ARTISTDIRECT)	36	—	Line 'Em Up	FREWAY FEAT. YOUNG CHRIS (ROC-A-FELLA/DEF JAM/JMG)	61	—	Hyde Ha	BIG LOGIC (GOODINVISION/ORPHEUS)
12	12	Nothing	N. O. R. E. (DEF JAM/JMG)	37	45	Days Go By	DIRTY VEGAS (CREEDENCE/CAPITOL)	62	74	Put It Inside	WON G FEAT. DA BRAT (TNO/ORPHEUS)
13	25	Slow Dance	LOU MOSLEY (JENSTAR)	38	29	One Mic	NAS (ILL WILL/COLUMBIA)	63	52	Move B****	LUACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/JMG)
14	9	Gots Ta Be	BZK (EPIC)	39	34	Hush Lil' Lady	COREY FEAT. ILL ROMEO (NOONTIME/MOTOWN/UNIVERSAL)	64	56	One Sweet Day	MARIAH CAREY & BOYZ II MEN (COLUMBIA)
15	28	Grindin'	THE CLUPE (STAR TRACK/ARISTA)	40	49	Crawl To Me	KEM (MACK DAWG)	65	—	My Neck, My Back	KHIA FEATURING DSD (DIRTY DOWN/ARTEMIS)
16	8	Song For The Lonely	CHER (WARNER BROS.)	41	35	Hard To Explain	THE STROKES (RCA)	66	66	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
17	31	Heaven	DJ SAMMY & YANOU FEAT. DO (ROBBINS)	42	39	Us Against The World	PLAY (COLUMBIA)	67	—	Beat Your Chest!!	LIFER'S (ALL OUT/STONEY BURKE)
18	17	I Need A Girl (Part Two)	P. DIDDY & BINUWINE (BAD BOY/ARISTA)	43	41	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	68	53	7 Days	CRAIG DAVID (WILDSTAR/ATLANTIC)
19	20	Soldier's Heart	R. KELLY (JIVE)	44	36	My Bad	R. KELLY (BIG YARO/MCA)	69	68	AM To PM	CHRISTINA MILIAN (DEF SOUL/DJMG)
20	15	Rapture (Tastes So Sweet)	HO (UNIVERSAL)	45	38	A Thousand Miles	VANESSA CARLTON (A&M/INTERSCOPE)	70	48	Get Away/Hey Luv (Anything)	MOBB DEEP (LOUD COLUMBIA)
21	10	U Don't Have To Call	USHER (ARISTA)	46	43	Gettin' Jiggy Wit It	WILL SMITH (COLUMBIA)	71	—	Don't Need You To (Tell Me I'm Pretty)	SAMANTHA MUMBA (WILD CARD/A&M/INTERSCOPE)
22	14	Bang My Hit	ROZELLY PRESENTS DA FAM (BRAINSTORM)	47	42	It's The Weekend	UL J. (HOLLYWOOD)	72	67	Everything U R	LUNDSAY PAGANO (WARNER BROS.)
23	16	A New Day Has Come	CELINE DION (EPIC)	48	44	Truly Madly Deeply	SAVAGE GARDEN (COLUMBIA)	73	—	Fly Away From Here (Graduation Day)	DROPLINE (143/REPRISE)
24	24	Oh Boy	CAM RON (ROC-A-FELLA/DEF JAM/JMG)	49	40	Guess Who's Back	SCARFACE (DEF JAM SOUTH/JMG)	74	—	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)
25	33	The Impossible	JOE NICHOLS (UNIVERSAL SOUTH)	50	57	Something	LASGO (ROBBINS)	75	—	The Cha Cha Slide Pt. III Roll Like This	MR. C. THE SLOE MAN (M.O.B./ORPHEUS)

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# Billboard HOT 100

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	GREATEST GAINER / AIRPLAY			Artist	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	GREATEST GAINER / SALES			Artist	PEAK POSITION
				TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL							TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL		
1	1	1	19	NUMBER 1			Ashanti	1	50	50	50	5	HOT SHOT DEBUT			Craig David	50
				GREATEST GAINER / AIRPLAY			Nelly	2	51	65	75	4	HOT SHOT DEBUT			DJ Sammy & Yanou Featuring Do	51
2	3	5	8	HOT IN HERRE			Nelly	2	52	52	52	4	HOT SHOT DEBUT			Gary Allan	52
3	2	2	15	I NEED A GIRL (PART ONE)			P. Diddy Featuring Usher & Loon	2	53	55	—	2	HOT SHOT DEBUT			Red Hot Chili Peppers	53
4	4	4	7	WITHOUT ME			Eminem	4	54	63	70	3	HOT SHOT DEBUT			Kenny Chesney	54
5	7	8	15	THE MIDDLE			Jimmy Eat World	5	55	51	44	19	HOT SHOT DEBUT			Toby Keith	26
6	6	6	17	A THOUSAND MILES			Vanessa Carlton	5	56	46	43	15	HOT SHOT DEBUT			Nickelback	42
7	5	3	17	WHAT'S LUV? ♪			Fat Joe Featuring Ashanti	2	57	69	58	3	HOT SHOT DEBUT			N.O.R.E.	57
8	9	12	10	OH BOY ♪			Cam'ron Featuring Juelz Santana	8	58	72	83	3	HOT SHOT DEBUT			Mario	58
9	10	9	10	ADDICTIVE ♪			Truth Hurts Featuring Rakim	9	59	62	63	3	HOT SHOT DEBUT			Brooks & Dunn	59
10	8	7	20	U DON'T HAVE TO CALL ♪			Usher	3	60	61	66	3	HOT SHOT DEBUT			Donell Jones	54
11	14	16	9	I'M GONNA BE ALRIGHT			Jennifer Lopez Featuring Nas	11	61	68	72	3	HOT SHOT DEBUT			Creed	61
12	13	18	8	HERO			Chad Kroeger Featuring Josey Scott	12	62	71	71	3	HOT SHOT DEBUT			Amerie	62
13	12	11	27	BLURRY			Puddle Of Mudd	5	63	70	73	3	HOT SHOT DEBUT			Toby Keith	63
14	15	14	10	HELLA GOOD			No Doubt	14	64	64	64	4	HOT SHOT DEBUT			Kellie Coffey	64
15	11	10	18	ALL YOU WANTED			Michelle Branch	6	65	48	47	17	HOT SHOT DEBUT			Celine Dion	22
16	20	30	7	DAYS GO BY ♪			Dirty Vegas	16	66	67	67	5	HOT SHOT DEBUT			Puddle Of Mudd	66
17	19	20	4	HALFCRAZY ♪			Musiq	17	67	NEW	1	1	HOT SHOT DEBUT			Dixie Chicks	67
18	17	17	13	RAINY DAYZ			Mary J. Blige Featuring Ja Rule	12	68	58	46	18	HOT SHOT DEBUT			Tommy Shane Steiner	39
19	23	25	11	STILL FLY ♪			Big Tymers	19	69	66	57	19	HOT SHOT DEBUT			Ludacris Featuring Sleepy Brown	22
20	16	13	25	WASTING MY TIME			Default	13	70	59	54	7	HOT SHOT DEBUT			Carolin Dawn Johnson	54
21	21	26	11	DOWN A** CHICK ♪			Ja Rule Featuring Charli "Chuck" Baltimore	21	71	60	60	8	HOT SHOT DEBUT			Ying Yang Twins	56
22	27	28	11	SOAK UP THE SUN			Sheryl Crow	22	72	73	—	2	HOT SHOT DEBUT			Darryl Worley	72
23	18	15	16	DON'T LET ME GET ME ♪			Pink	8	73	76	—	2	HOT SHOT DEBUT			Dave Matthews Band	73
24	24	27	8	FULL MOON ♪			Brandy	24	74	NEW	1	1	HOT SHOT DEBUT			Down 4 U	74
25	25	32	21	MORE THAN A WOMAN			Aaliyah	25	75	83	91	5	HOT SHOT DEBUT			My Neck, My Back	75
26	22	22	33	WHEREVER YOU WILL GO ♪			The Calling	5	76	79	81	5	HOT SHOT DEBUT			Grindin'	76
27	31	34	12	LIVING AND LIVING WELL			George Strait	27	77	77	77	4	HOT SHOT DEBUT			Happy	77
28	40	55	7	I NEED A GIRL (PART TWO)			P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tammy Ruggieri	28	78	75	76	3	HOT SHOT DEBUT			Here To Stay	78
29	28	24	24	IN THE END			Linkin Park	2	79	57	45	10	HOT SHOT DEBUT			One Mic	79
30	44	51	4	COMPLICATED			Avril Lavigne	30	80	87	88	3	HOT SHOT DEBUT			Move B***h	80
31	30	31	13	DRIVE (FOR DADDY GENE)			Alan Jackson	28	81	80	69	17	HOT SHOT DEBUT			For You	81
32	32	29	42	HOW YOU REMIND ME ♪			Nickelback	1	82	84	79	11	HOT SHOT DEBUT			That's When I Love You	82
33	29	21	15	UNDERNEATH MY CLOTHES			Shakira	9	83	78	68	7	HOT SHOT DEBUT			What If a Woman	83
34	34	39	14	MAKIN' GOOD LOVE			Avant	27	84	85	82	20	HOT SHOT DEBUT			Young	84
35	33	23	26	AIN'T IT FUNNY			Jennifer Lopez Featuring Ja Rule	1	85	88	93	14	HOT SHOT DEBUT			Wish I Didn't Miss You	85
36	26	19	17	PASS THE COURVOISIER PART II ♪			Busta Rhymes Featuring P. Diddy & Pharrell	11	86	82	65	16	HOT SHOT DEBUT			AWNAP	86
37	42	42	9	GOTS TA BE ♪			B2K	37	87	81	74	13	HOT SHOT DEBUT			Feels Good (Don't Worry Bout a Thing)	87
38	38	40	8	I'M GONNA MISS HER (THE FISHIN' SONG)			Brad Paisley	38	88	86	84	8	HOT SHOT DEBUT			Toxicity	88
39	53	61	4	CALL ME ♪			Tweet	39	89	90	87	3	HOT SHOT DEBUT			Quitame Ese Hombre	89
40	36	35	12	I DON'T HAVE TO BE ME ('TIL MONDAY)			Steve Azar	35	90	95	95	4	HOT SHOT DEBUT			The Impossible	90
41	45	48	8	DON'T SAY GOODBYE ♪			Paulina Rubio	41	91	NEW	1	1	HOT SHOT DEBUT			If I Could Go!	91
42	37	41	11	ANYTHING			Jaheim Featuring Next	28	92	74	59	20	HOT SHOT DEBUT			Oops (Oh My)	92
43	39	37	20	GIRLFRIEND ♪			'N Sync Featuring Nelly	5	93	91	85	6	HOT SHOT DEBUT			Guess Who's Back	93
44	35	38	15	I SHOULD BE SLEEPING ♪			Emerson Drive	35	94	99	—	13	HOT SHOT DEBUT			Give It to Her	94
45	47	49	7	NOT A DAY GOES BY			Lonestar	45	95	94	90	20	HOT SHOT DEBUT			I Breathe In, I Breathe Out	95
46	56	56	4	NO SUCH THING			John Mayer	46	96	93	80	18	HOT SHOT DEBUT			Roc the Mic	96
47	43	36	11	ESCAPE			Enrique Iglesias	12	97	97	97	5	HOT SHOT DEBUT			Jimme the Light	97
48	41	33	14	HERE IS GONE			Go Go Dolls	18	98	98	99	1	HOT SHOT DEBUT			For All Time	98
49	54	62	7	SOMEONE TO LOVE YOU			Ruff Endz	49	99	98	99	1	HOT SHOT DEBUT			Day + Night	99
				GREATEST GAINER / SALES			Truth Hurts Featuring Rakim	9	100	100	100	17	HOT SHOT DEBUT			Crawling in the Dark	100

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 of America (RIAA) certification. ● RIAA certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. ♪ Retail Launch. Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. ♪ CD Single available. ♪ DVD Single available. ♪ CD Maxi-Single available. ♪ Cassette Single available. ♪ Vinyl Maxi-Single available. ♪ Vinyl Single available. ♪ Cassette Maxi-Single available. Catalog number is for: ♪. ♪ Indicates ♪ unavailable, in which case, catalog number is for ♪, ♪, ♪, ♪, ♪ or ♪ respectively, based on availability. ©2002 VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).  
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

2 WAY (Dynatone, BMI/Warner-Tamerlane, BMI/Protons, ASCAP) RBH 87

## -A-

**ADDICTIVE** (Herblichious, 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 9; RBH 2  
**AIN'T IT FUNNY** (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/DJ Irv, BMI/Slavery, BMI/Blunts, Guns And Funs, ASCAP/Songs Of Universal, BMI/White Rhino, BMI/EMI April, ASCAP/Bee Mo Easy, ASCAP/Justin Combs, ASCAP/Alvin Toney, ASCAP/For Ya Ear, ASCAP), HL/WBM, H100 35  
**ALL YOU WANTED** (I'm With The Band, ASCAP/WB, ASCAP), WBM, H100 15  
**AL QUE ME SIGA** (SGAE, ASCAP) LT 31  
**AMERICAN CHILD** (EMI April, ASCAP/Phil Vassar, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 28  
**ANYTHING** (Divine Mill, ASCAP/Lonte, ASCAP/Uh Oh, BMI/Ensign, BMI/WB, ASCAP/EMI April, ASCAP), HL/WBM, H100 42; RBH 12  
**ARBOLES DE LA BARRANCA** (San Antonio, BMI) LT 43  
**AUTOMATIC** (Zomba, BMI/EMI April, ASCAP/E-Forty, BMI/D. Brasco, ASCAP/Desert Storm, BMI/EMI April, ASCAP/Cyphercliff, ASCAP/Warner-Tamerlane, BMI/Mijac, BMI/Jobete, ASCAP/Stone Diamond, BMI), HL/WBM, RBH 80  
**AWNAW** (Success Story, BMI/Full Circle, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI/Universal, ASCAP), HL/WBM, H100 86  
**AY AMOR** (Degollado, ASCAP) LT 25

## -B-

**BABY** (Pookietoots, ASCAP/Soldierz Touch, ASCAP/DJ Irv, BMI/N-The Water, ASCAP/Still N-The Water, BMI) RBH 64  
**BAILAME** (Huina, ASCAP) LT 44  
**THE BALL** (Songs Of Copyright.net, ASCAP/James Otto, ASCAP/Copyright Management Services, ASCAP/EMI April, ASCAP/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 57  
**BALLIN' BOY** (M.O.B., ASCAP/No Good, BMI) RBH 81  
**BANDIDA** (CD Elvis, BMI/Sony/ATV Latin, BMI) LT 18  
**BANG MY HIT** (Brainstorm, ASCAP/Underground Music Source, BMI/Nachlife, ASCAP) RBH 93  
**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 31  
**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 27  
**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 23  
**BLURRY** (Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 13  
**BOOM, BOOM, BOOM** (Himesmind, ASCAP/Dana Sharo, BMI) RBH 78  
**BORRACHO** (Peer Int'l., BMI) LT 37  
**BY THE WAY** (Moebetoblame, BMI), HL, H100 53

## -C-

**CADILLAC TEARS** (Sony/ATV Cross Keys, ASCAP/Satcher Songs, ASCAP/WB, ASCAP), HL/WBM, CS 47  
**CALL ME** (FoShawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 39; RBH 17  
**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 99  
**THE COLOR OF LOVE** (ECAF, BMI/Sony/ATV Songs, BMI), HL, RBH 61  
**COMO DECIRTE NO** (WB, ASCAP) LT 28  
**COMO PUDISTE** (Edimal/Fonomusic, ASCAP/LGA, BMI) LT 24  
**COMPLICATED** (Warner-Tamerlane, BMI/Hollyodge, BMI/Rainbow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, BMI/ASCAP/Avril Lavigne, ASCAP), WBM, H100 30  
**CON ELLA** (F.I.P.P., BMI/Famous, ASCAP/Clear Mind, ASCAP) LT 22  
**COUNTRY BY THE GRACE OF GOD** (Mark Hybner, ASCAP/Sondaddy, BMI/Calcutta, BMI/Chrysalis, BMI/Creative Artist Agency, ASCAP), WBM, CS 40  
**COUNTRY ROCK STAR** (Chaggy Buss, ASCAP/Almo, ASCAP/Kevin Saviger, ASCAP), HL, CS 46  
**COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN)** (Tokeco Tunes, BMI) CS 12; H100 63  
**CRAWLING IN THE DARK** (Spread Your Cheeks And Push Out The Music, ASCAP/WB, ASCAP), WBM, H100 100  
**CUANDO TE ACUERDES DE MI** (Crisma, SESAC) LT 32

## -D-

**DARE TO DREAM** (WB, ASCAP/True Flight, ASCAP/Scott And Soda, ASCAP), WBM, CS 33  
**DAY + NIGHT** (N Key, BMI/Ground Control, BMI/EMI Blackwood, BMI/That's Xtra, ASCAP/EMI April, ASCAP), HL, H100 99; RBH 58  
**DAYS GO BY** (Copyright Control/Chrysalis, ASCAP), WBM, H100 16  
**DEL OTRO LADO DEL PORTON** (Marfre, BMI) LT 12  
**A DIOS LE PIDO** (Peer Int'l., BMI) LT 8  
**DON'T LET ME GET ME** (Pink Panther, ASCAP/EMI April, ASCAP/Cypton, BMI/EMI Blackwood, BMI), HL, H100 23  
**DON'T SAY GOODBYE** (E Two, ASCAP/Groobin', ASCAP/EMI April, ASCAP/Hear Yie, ASCAP), HL, H100 41  
**DON'T WASTE MY TIME** (WB, ASCAP/Tower II, ASCAP/Warner-Tamerlane, BMI/Tower One, BMI/Chrysalis, ASCAP/Creative Artists, ASCAP), WBM, CS 36  
**DON'T YOU FORGET IT** (The Ox And The Fish, SOCAN/Warner Chappell, SOCAN/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP/WB, ASCAP), WBM, RBH 44  
**DOWN 4 U** (Slavery, BMI/Aurelius, ASCAP/DJ Irv, BMI/Pookietoots, ASCAP/Inky-SiSi, BMI/Soldierz Touch, ASCAP) H100 74; RBH 27  
**DOWN A\*\* CHICK** (Slavery, BMI/Aurelius, ASCAP/DJ Irv, BMI/Inky-SiSi, BMI/Songs Of Universal, BMI), HL, H100 21; RBH 10  
**DRIFT & DIE** (WB, ASCAP/Jordan Rocks Music, ASCAP/Stero Supersony, ASCAP), WBM, H100 66  
**DRIVE (FOR DADDY GENE)** (EMI April, ASCAP/Tri-

angels, ASCAP), HL, CS 3; H100 31

## -E-

**ENTRA EN MI VIDA** (Sony/ATV) LT 5  
**ESCAPAR [ESCAPE]** (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandyz, BMI/Warner-Tamerlane, BMI) LT 30  
**ESCAPE** (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandyz, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 47  
**ESCUCHA MI AMOR** (Edimonsa, ASCAP) LT 48  
**ES POR AMOR** (World Deep, BMI/Sony/ATV Latin, BMI) LT 19  
**EVERYBODY** (F.I.P.P., BMI) LT 17

**FEELS GOOD (DON'T WORRY BOUT A THING)** (Naughty, ASCAP/Lexi's Daddy's Music, ASCAP/Teron Beal, ASCAP/Universal-Copygram International, ASCAP), WBM, H100 87; RBH 54  
**FOOLISH** (Desmone, BMI/DJ Irv, BMI/EMI April, ASCAP/Jobete, ASCAP/Aurelius, ASCAP/Famous, ASCAP), HL, H100 1; RBH 4  
**FOR ALL TIME** (Little Devin, BMI/Jumping Bean, BMI/These Notes, BMI/Jelly's Jams, ASCAP/Sony/ATV Tunes, ASCAP/Merchandyz, BMI), HL, H100 98  
**FORGIVE** (EMI April, ASCAP/Tennessee Colonel, ASCAP/ICG, ASCAP/Big Tractor, ASCAP/Ice Trey, ASCAP), HL, CS 42  
**FOR YOU** (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 81  
**FRESH FROM YARD** (EMI Blackwood, BMI/Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Mr. Manatti, BMI/Duro, BMI/Aunt Hilda's, ASCAP/Zomba, ASCAP/Universal-Songs Of PolyGram International, BMI/Livingsting, ASCAP/WB, ASCAP/Gunsoko, ASCAP/Westbury, PRS/Prophesy, PRS), HL/WBM, RBH 92  
**FULL MOON** (Mike City, BMI/Warner-Tamerlane, BMI), WBM, H100 24; RBH 16

## -G-

**GET THIS MONEY** (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI), HL/WBM, RBH 62  
**GIMME THE LIGHT** (Dutty Rock, ASCAP/Black Shadow, BMI/TWR, BMI) H100 97; RBH 47  
**GIRLFRIEND** (Tenman Tunes, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL/WBM, H100 43; RBH 72  
**GIVE IT TO HER** (EMI April, ASCAP), HL, H100 94; RBH 51  
**GOING AWAY** (Mike Curb, BMI/House Of Halsey, BMI), WBM, CS 44  
**GOODBYE ON A BAD DAY** (Extreme Writers, ASCAP/Easel, ASCAP) CS 29  
**GOOD MAN** (Famous, ASCAP/Uh Oh, BMI/Ensign, BMI/First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP), HL, RBH 56  
**THE GOOD STUFF** (BGM Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Warner-Tamerlane, BMI/Makeshift, BMI), HL/WBM, CS 10; H100 54  
**GOOD TIMES** (Jobete, ASCAP) RBH 52  
**GOOD TO GO** (Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Mellow Dessert, BMI/Almo, ASCAP/BMG Songs, ASCAP), HL/WBM, CS 53  
**GOTS TA BE** (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/Music Of Windswept, ASCAP/Nfused, ASCAP/Mischkemusic, ASCAP/g Houses, ASCAP/Strange Motel, ASCAP/E Two, ASCAP), HL/WBM, H100 37; RBH 15  
**GRINDIN'** (GenMarc, ASCAP/Terradome, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 76; RBH 25  
**GUESS WHO'S BACK** (N-The Water, ASCAP/Ye World, ASCAP/Lil Lu Lu, BMI/EMI Blackwood, BMI/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Jobete, ASCAP), HL, H100 93; RBH 35

## -H-

**HALFCRAZY** (Soulchild, ASCAP/Universal, ASCAP/Nirac Tyke, ASCAP/Tetra Grammaton, ASCAP/EMI-Unart Catalog, BMI/EMI April, ASCAP), HL/WBM, H100 17; RBH 3  
**HAPPY** (Takin' Care Of Business, BMI/Pookietoots, ASCAP/Soldierz Touch, ASCAP/DJ Irv, BMI), HL, H100 77; RBH 34  
**HARD CALL TO MAKE** (Sony/ATV Cross Keys, ASCAP/David Aaron, ASCAP/EMI Blackwood, BMI/Zomba, BMI), HL/WBM, CS 56  
**HARDER CARDS** (Irving, BMI/Chickenshack, BMI/Almo, ASCAP/BMG Songs, ASCAP), HL, CS 55  
**HAY OTRA EN TU LUGAR** (Rubet, ASCAP/Universal Musica, ASCAP) LT 20  
**HEAVEN** (Irving, BMI/Adams Communications, BMI/Almo, ASCAP/Testatyme, ASCAP), HL, H100 51  
**HELLA GOOD** (Word Of The Dolphin, ASCAP/Universal, ASCAP/Chase Chad, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL/WBM, H100 14  
**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 19  
**HERE IS GONE** (Corner Of Clark And Kent, ASCAP/EMI Virgin, ASCAP), HL, H100 48  
**HERE TO STAY** (Zomba, BMI/Fieldyshunt, BMI/Stratosphericness, BMI/Music Munk, BMI/Evileira, BMI/Gintoe, BMI), WBM, H100 78  
**HERO** (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Colpix, BMI), HL/WBM, H100 12  
**HIGHWAY SUNRISE** (WB, ASCAP/Warner-Tamerlane, BMI), WBM, CS 59  
**HOT IN HERRE** (Jackie Frost, ASCAP/BMG Songs, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Swing T, ASCAP/Ascent, BMI/Nouveau, BMI), HL, H100 2; RBH 7  
**HOW COME YOU DON'T CALL ME** (Controversy, ASCAP/Universal, ASCAP), WBM, RBH 55  
**HOW IT'S GONNA BE** (Nyrrow, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI), HL, RBH 66  
**HOW YOU REMIND ME** (Warner-Tamerlane, BMI/Nickelback, SOCAN), WBM, H100 32

## -I-

**I BREATHE IN, I BREATHE OUT** (Sony/ATV Cross Keys, ASCAP/Ten Ten, ASCAP), HL/WBM, H100 95  
**I CARE 4 U** (Virginia Beach, ASCAP/Mass Confusion,

ASCAP/WB, ASCAP/Irving, BMI) RBH 63

**I DON'T HAVE TO BE ME (TIL MONDAY)** (MAS Venture, BMI/Mistersippi, BMI/Careers-BMG, BMI/EMI Blackwood, BMI), HL, CS 7; H100 40  
**I DON'T REALLY KNOW** (Heavenly Tunes, BMI) RBH 82  
**I DON'T WANT YOU TO GO** (EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP/April Blue, ASCAP/Songs Of Mosaic, ASCAP/Songs Of Otis Barker, ASCAP), HL, CS 8; H100 70  
**I'D RATHER** (Shep 'N Shep, ASCAP/Almo, ASCAP/Universal, ASCAP) RBH 46  
**IF I COULD GO!** (Media Noche, ASCAP/Mo Loving, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP/Lil Masiell's, BMI), HL, H100 91; RBH 43  
**IF THAT AIN'T COUNTRY** (Almo, ASCAP/Songs Of Windswept Pacific, BMI/Gottahaveable, BMI), HL/WBM, CS 39  
**I KEEP LOOKING** (Sony/ATV Tree, BMI/Wenonga, BMI/Mosaic, BMI), HL, CS 20  
**I'LL TAKE LOVE OVER MONEY** (Sony/ATV Tree, BMI/Love Monkey, BMI/WB, ASCAP/Platinum Plov, ASCAP), HL, CS 48

## -N-

**I LOVE YOU** (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Still Digg'n, ASCAP/BMG Songs, ASCAP/Gloria's Boy, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nuyorican, BMI/B. Springs, ASCAP/Incese, BMI/Universal-Duchess, BMI), HL/WBM, RBH 20  
**I'M GONE** (Mighty Nice, BMI/Wait No More, BMI/Bluewater, BMI/Chuck Prophet, BMI/Funzalo, BMI), HL, CS 32  
**I'M GONNA BE ALRIGHT** (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tunes, ASCAP/Milk Chocolate Factory, ASCAP/Jobete, ASCAP/Commodores, ASCAP/EKOP, BMI/ENOT, ASCAP/Danica, BMI/LehsemSongs, BMI/EMI April, ASCAP/EMI Blackwood, BMI/Two Tuff-Enuff, BMI), HL, H100 11; RBH 33  
**I'M GONNA BE READY** (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP/Jamyo, BMI), WBM, RBH 74  
**I'M GONNA MISS HER (THE FISHIN' SONG)** (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 2; H100 38  
**I MISS MY FRIEND** (Buna Boy, BMI/Glitterfish, BMI/Mosaic, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 14; H100 72  
**THE IMPOSSIBLE** (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI), HL, CS 22; H100 90  
**IN DA WIND** (First 'N' Gold, BMI/Trick 'N' Rick, BMI/God Given, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP/Bubba Gee, BMI) RBH 67  
**I NEEDED A GIRL (PART ONE)** (Justin Combs, ASCAP/EMI April, ASCAP/Hot Heat, ASCAP/Janice Combs, BMI/EMI Blackwood, BMI/Coptic Soundations, BMI/Donceno, ASCAP/Sonny Lester, ASCAP/Dakoda House, ASCAP), HL, H100 3; RBH 8  
**I NEEDED A GIRL (PART TWO)** (Marsy, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Donceno, ASCAP/Hot Heat, ASCAP/Jesse Jaye, ASCAP/Harmony Smurf, BMI), HL, H100 28; RBH 9

## -O-

**OH BOY** (Killa Cam, BMI/F.O.B., ASCAP/May Twelfth, BMI/Universal-Duchess, BMI/Copyright Control/Warner-Tamerlane, BMI), WBM, H100 8; RBH 1  
**OL' RED** (Key-Mark, BMI/Bull's Creek, BMI) CS 25  
**THE ONE** (Lucy Girl, ASCAP/Migraire, ASCAP) CS 6; H100 52  
**ONE LAST BREATH** (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI) H100 61  
**ONE MIC** (Zomba, ASCAP/Ninth Street Tunnel, ASCAP/Sony/ATV Songs, BMI/Sunny Lee, BMI/III Will, ASCAP), HL/WBM, H100 79; RBH 32  
**ONE NIGHT IN NEW ORLEANS** (EMI Blackwood, BMI/Buzz Cut, BMI/Ty Land, BMI/Kinetic Diamond, ASCAP/Mike Curb, BMI), HL/WBM, CS 54  
**OOH, AHH** (Scorp, ASCAP) RBH 85  
**OOOPS (OH MY)** (Shawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 92; RBH 42

## -P-

**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 36; RBH 13

## -Q-

**EL PODER DE TUS MANOS** (Ser-Ca, BMI) LT 9  
**PO' FOLKS** (Nappy Rotts, BMI/Tarpo, ASCAP) RBH 84  
**PO' ESE HOMBRE** (EMI Blackwood, BMI) LT 26  
**PUR IT ON PAPER** (Mr. Perry's, ASCAP/Labor Force, ASCAP/Bachus, BMI/Big Herb's, BMI) RBH 71

## -R-

**QUE EL RITMO NO PARE** (World Deep, ASCAP/Sony/ATV Discos, ASCAP/Blueplatinum, ASCAP) LT 45  
**QUIESIERA PODER OLVIDARME DE TI** (Rubet, ASCAP/Universal Musica, ASCAP/Marport, ASCAP) LT 49  
**QUITAME ESE HOMBRE** (Pilotto, ASCAP/Adam Rhodes, ASCAP/Universal Musica, ASCAP) H100 89; LT 1

## -S-

**RAINY DAYZ** (Slavery, BMI/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI/Aurelius, ASCAP/Famous, ASCAP), HL/WBM, H100 18; RBH 11  
**REAL BAD MOOD** (Island Pacific, ASCAP/Music Of Windswept, ASCAP/Big Daddy's Baby Songs Of Deer, ASCAP), WBM, CS 51  
**ROC THE MIC** (Music Of Windswept, ASCAP/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Efartooee, ASCAP/F.O.B., ASCAP), WBM, H100 96; RBH 37  
**SATURDAY (OOOH! OOOH!)** (Ludacris, ASCAP/EMI April, ASCAP/Organized Noise, BMI), HL, H100 69; RBH 45  
**SAY I YI YI** (Collipark, BMI/Da Crippler, BMI/EWC, BMI) H100 71; RBH 28  
**SE ME OLVIDO** (Estefan, ASCAP) LT 42  
**SHAKE YA BODY** (EKOP, BMI/Sony/ATV Songs, BMI/Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI/Notorious K.I.M., BMI/Undeas, BMI/Warner-Tamerlane, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP/Sweet Soul, BMI/Reach Global, BMI), HL/WBM, RBH 73  
**SHE WAS** (Murray, BMI/Melanie Howard, ASCAP), WBM, CS 24  
**SING ALONG** (Mike Curb, BMI/Hewitt, ASCAP/Negi Toro, ASCAP/Wixen, ASCAP), WBM, CS 45  
**SI TU NO VUELVES** (Musart, ASCAP) LT 41  
**SI TU TE VAS [DON'T SAY GOODBYE]** (E Two, ASCAP/Groobin', ASCAP/EMI April, ASCAP/Hear Yie, ASCAP) LT 6  
**SLOW DANCE** (Darryl Payne, BMI/Calla, BMI) RBH 91  
**SOAK UP THE SUN** (Warner-Tamerlane, BMI/Old Crow, BMI/Trottsky, BMI/Wixen, BMI), HL/WBM, H100 22  
**SOMEBODY'S GIRL** (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, RBH 41  
**someone to love you** (Cori Tiffani, BMI/Sony/ATV Songs, BMI), HL, H100 49; RBH 14  
**SOMETHING WORTH LEAVING BEHIND** (Sony/ATV Tree, BMI), HL, CS 34  
**SONG CRY** (Lil Lu Lu, BMI/EMI Blackwood, BMI/Extra Slick, ASCAP/Chitty Chitty, ASCAP/Heavy Harmony, ASCAP), HL, RBH 48  
**STILL FLY** (Money Mack, BMI) H100 19; RBH 6  
**STILL NOT OVER YOU** (Dirty Dre, ASCAP/Jatcat, ASCAP/Conversation Tree, ASCAP/Tre Angel, ASCAP/Uni-

## -M-

**MAKIN' GOOD LOVE** (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, H100 34; RBH 20  
**MANANIAL DE LLANTO** (Edimonsa, ASCAP) LT 16  
**ME HUELE A SOLEDAD** (Rubet, ASCAP/2000 Amor, ASCAP/Universal Musica, ASCAP/Universal-Polygram Latin, ASCAP) LT 7  
**MEMPHIS** (Zomba, ASCAP/Eye On The Ball, ASCAP/Bigger Picture, ASCAP), WBM, CS 58  
**MI BOMBON** (Rohm, BMI) LT 33

**THE MIDDLE** (Turkey On Rye, ASCAP), CLM, H100 5  
**MINE ALL MINE** (Without Anna, ASCAP/Lone Talisman, ASCAP), CLM, CS 41  
**MINIVAN** (Afterburner, BMI/Seedhouse, BMI) CS 37  
**MITAD Y MITAD** (Ser-Ca, BMI) LT 50  
**MORE THAN A WOMAN** (Virginia Beach, ASCAP/WB, ASCAP/Herblichious, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 25; RBH 38  
**MOST HIGH** (N Key, BMI/Ground Control, BMI/EMI Blackwood, BMI), HL, RBH 69  
**MOVE B\*\*\*\*H** (Ludacris, ASCAP/EMI April, ASCAP/Block Off Broad, BMI/The Braids, ASCAP/Zomba, ASCAP/Copyright Control), HL/WBM, H100 80; RBH 29  
**MUJER CON PANTALONES** (Estefan, ASCAP/F.I.P.P., BMI) LT 15  
**MY HEART IS LOST TO YOU** (Sony/ATV Tree, BMI/EMI April, ASCAP), HL, CS 9; H100 59  
**MY LIST** (Song Paddock, ASCAP/Song Writing Paddock, BMI), HL, CS 13; H100 55  
**MY NECK, MY BACK** (Ty-Joyce, BMI/R & Bling, ASCAP/Merwar, BMI) H100 75; RBH 36  
**MY TOWN** (Single Track, BMI/Gottahaveable, BMI/Songs Of Windswept Pacific, BMI), WBM, CS 52

## -N-

**NECESIDAD** (World Deep, BMI/Sony/ATV Latin, BMI) LT 10  
**NEVER AGAIN** (Slavery, BMI/Aurelius, ASCAP/DJ Irv, BMI/Songs Of Universal, BMI) RBH 88  
**A NEW DAY HAS COME** (Sony/ATV Songs, BMI/Sony/ATV Canada, SOCAN/Sing Little Penguin, SOCAN/Aldo Nova, SOCAN/Deston, ASCAP), HL, H100 65  
**NO HALF STEPPIN'** (EKOP, BMI/Sony/ATV Songs, BMI/Shelles House, SESAC) RBH 83  
**NO SE VIVIR** (Edimusa, ASCAP) LT 23  
**NO SUCH THING** (Specific Harm, ASCAP/Me Hold You, ASCAP) H100 46  
**NOT A DAY GOES BY** (American Broadcasting, ASCAP) CS 5; H100 45  
**NOTHIN'** (Off Da Yelzabulb, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 57; RBH 19  
**NOTHING IN THIS WORLD** (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, RBH 39  
**NUESTRO AMOR** (Edimusa, ASCAP) LT 35

## -O-

**OH BOY** (Killa Cam, BMI/F.O.B., ASCAP/May Twelfth, BMI/Universal-Duchess, BMI/Copyright Control/Warner-Tamerlane, BMI), WBM, H100 8; RBH 1  
**OL' RED** (Key-Mark, BMI/Bull's Creek, BMI) CS 25  
**THE ONE** (Lucy Girl, ASCAP/Migraire, ASCAP) CS 6; H100 52  
**ONE LAST BREATH** (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI) H100 61  
**ONE MIC** (Zomba, ASCAP/Ninth Street Tunnel, ASCAP/Sony/ATV Songs, BMI/Sunny Lee, BMI/III Will, ASCAP), HL/WBM, H100 79; RBH 32  
**ONE NIGHT IN NEW ORLEANS** (EMI Blackwood, BMI/Buzz Cut, BMI/Ty Land, BMI/Kinetic Diamond, ASCAP/Mike Curb, BMI), HL/WBM, CS 54  
**OOH, AHH** (Scorp, ASCAP) RBH 85  
**OOOPS (OH MY)** (Shawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 92; RBH 42

## -P-

**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 36; RBH 13

## -Q-

**EL PODER DE TUS MANOS** (Ser-Ca, BMI) LT 9  
**PO' FOLKS** (Nappy Rotts, BMI/Tarpo, ASCAP) RBH 84  
**PO' ESE HOMBRE** (EMI Blackwood, BMI) LT 26  
**PUR IT ON PAPER** (Mr. Perry's, ASCAP/Labor Force, ASCAP/Bachus, BMI/Big Herb's, BMI) RBH 71

## -R-

**QUE EL RITMO NO PARE** (World Deep, ASCAP/Sony/ATV Discos, ASCAP/Blueplatinum, ASCAP) LT 45  
**QUIESIERA PODER OLVIDARME DE TI** (Rubet, ASCAP/Universal Musica, ASCAP/Marport, ASCAP) LT 49  
**QUITAME ESE HOMBRE** (Pilotto, ASCAP/Adam Rhodes, ASCAP/Universal Musica, ASCAP) H100 89; LT 1

## -S-

**RAINY DAYZ** (Slavery, BMI/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI/Aurelius, ASCAP/Famous, ASCAP), HL/WBM, H100 18; RBH 11  
**REAL BAD MOOD** (Island Pacific, ASCAP/Music Of Windswept, ASCAP/Big Daddy's Baby Songs Of Deer, ASCAP), WBM, CS 51  
**ROC THE MIC** (Music Of Windswept, ASCAP/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Efartooee, ASCAP/F.O.B., ASCAP), WBM, H100 96; RBH 37  
**SATURDAY (OOOH! OOOH!)** (Ludacris, ASCAP/EMI April, ASCAP/Organized Noise, BMI), HL, H100 69; RBH 45  
**SAY I YI YI** (Collipark, BMI/Da Crippler, BMI/EWC, BMI) H100 71; RBH 28  
**SE ME OLVIDO** (Estefan, ASCAP) LT 42  
**SHAKE YA BODY** (EKOP, BMI/Sony/ATV Songs, BMI/Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI/Notorious K.I.M., BMI/Undeas, BMI/Warner-Tamerlane, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP/Sweet Soul, BMI/Reach Global, BMI), HL/WBM, RBH 73  
**SHE WAS** (Murray, BMI/Melanie Howard, ASCAP), WBM, CS 24  
**SING ALONG** (Mike Curb, BMI/Hewitt, ASCAP/Negi Toro, ASCAP/Wixen, ASCAP), WBM, CS 45  
**SI TU NO VUELVES** (Musart, ASCAP) LT 41  
**SI TU TE VAS [DON'T SAY GOODBYE]** (E Two, ASCAP/Groobin', ASCAP/EMI April, ASCAP/Hear Yie, ASCAP) LT 6  
**SLOW DANCE** (Darryl Payne, BMI/Calla, BMI) RBH 91  
**SOAK UP THE SUN** (Warner-Tamerlane, BMI/Old Crow, BMI/Trottsky, BMI/Wixen, BMI), HL/WBM, H100 22  
**SOMEBODY'S GIRL** (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, RBH 41  
**someone to love you** (Cori Tiffani, BMI/Sony/ATV Songs, BMI), HL, H100 49; RBH 14  
**SOMETHING WORTH LEAVING BEHIND** (Sony/ATV Tree, BMI), HL, CS 34  
**SONG CRY** (Lil Lu Lu, BMI/EMI Blackwood, BMI/Extra Slick, ASCAP/Chitty Chitty, ASCAP/Heavy Harmony, ASCAP), HL, RBH 48  
**STILL FLY** (Money Mack, BMI) H100 19; RBH 6  
**STILL NOT OVER YOU** (Dirty Dre, ASCAP/Jatcat, ASCAP/Conversation Tree, ASCAP/Tre Angel, ASCAP/Uni-

## -M-

**MAKIN' GOOD LOVE** (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, H100 34; RBH 20  
**MANANIAL DE LLANTO** (Edimonsa, ASCAP) LT 16  
**ME HUELE A SOLEDAD** (Rubet, ASCAP/2000 Amor, ASCAP/Universal Musica, ASCAP/Universal-Polygram Latin, ASCAP) LT 7  
**MEMPHIS** (Zomba, ASCAP/Eye On The Ball, ASCAP/Bigger Picture, ASCAP), WBM, CS 58  
**MI BOMBON** (Rohm, BMI) LT 33

versal, ASCAP) RBH 95  
**STINGY** (W.B.M. Music, SESAC/Babyboy's Little, SESAC/Noonline South, SESAC/Black Baby, SESAC/Jason's Lyrics, SESAC/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP) RBH 76  
**STYLIN'** (Pork, ASCAP/Labraham, ASCAP) RBH 75  
**SUERTE [WHENEVER, WHEREVER]** (F.I.P.P., BMI/Aniwi, BMI/Sony/ATV Latin, BMI), WBM, LT 13

## -T-

**TAKE A MESSAGE** (Mortay, SOCAN) RBH 53  
**TAKE YOU HOME WITH ME A.K.A. BODY** (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, RBH 96  
**TARANTULA** (The Braids, ASCAP/Zomba, ASCAP/TVT, BMI/Scott Storch, ASCAP/Means Family, BMI), WBM, RBH 98  
**TE DEJO MADRID** (Aniwi, BMI/Sony/ATV Latin, BMI/F.I.P.P., BMI/Estefan, ASCAP) LT

# Red Hot Chili Peppers

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and the overwhelming feeling of 'everything is OK because I'm with this person, and my heart is pounding and my blood is flowing and I feel this huge connection' that first came through while writing for the project.

"There are a lot of sort of full-circles in this record because as I was writing, I was with the girl I've been with for the last three years. I felt such huge waves of euphoria and elation toward her," he says. "While we were recording the record, we broke up. It wasn't a 'confused, what's going on, tragedy' break-up. It was kind of a 'it's time to go on a new path' break-up. We both wanted slightly different things out of life. I never fell out of love with her. We're just not together. So then I had the inspiration of that kind of pain and enlightenment of detaching from something that I couldn't imagine being without a few months before. Both were equally inspiring, and I got the entire spectrum in the making of this record."

## ROMANTIC BALANCE

The album—also conceived by guitarist John Frusciante, bassist Flea, and drummer Chad Smith—does indeed come across as exuberant at times, while at others, it explores the murkiness of human nature. And it often combines the two feelings within a single track, creating an interesting lyrical and pop/rock musical dichotomy.

Case in point is the album's title track and first single, which features an atypical melodic chorus and hard-driving verse. The song, which Kiedis describes as "meant to paint a picture of any given night in Los Angeles," stands out as both funky and poppy.

"That's one of the things you go for when you write songs," Frusciante explains. "I noticed that songs that I thought were good had a verse that completely offsets the chorus, and they contradict each other in some way that balances one another. When that difference has a certain type of mathematical exactness to it, it ends up being good."

While the single isn't specifically about love or relationships, those are the themes that truly predominate. On "Dosed," for example, Kiedis talks about the beauty of his girlfriend, but also about "this other story happening at the same time, which is about a death, a murder. It's about loving someone so much that you actually kill them, even though I've never had a murderous instinct in me. I read a lot of really wonderful detective novels. Dashiell Hammett. Raymond Chandler. Those kinds of ideas were lodged in my subconscious when it came to death plots and people killing people that they love. The verses are kind of strictly about relationships. Then the chorus, even though I don't say it specifically, it's about killing someone you love."

There are several tunes that look at the carefree side of romance, such as "Universally Speaking," which combines a somewhat 1950s sound with 1970s psychedelia and features an instantly hummable, feel-good chorus. Similarly, "The Zephr Song," containing poppy background vocals, is about flying away on a plane with a lover to escape a confining world.

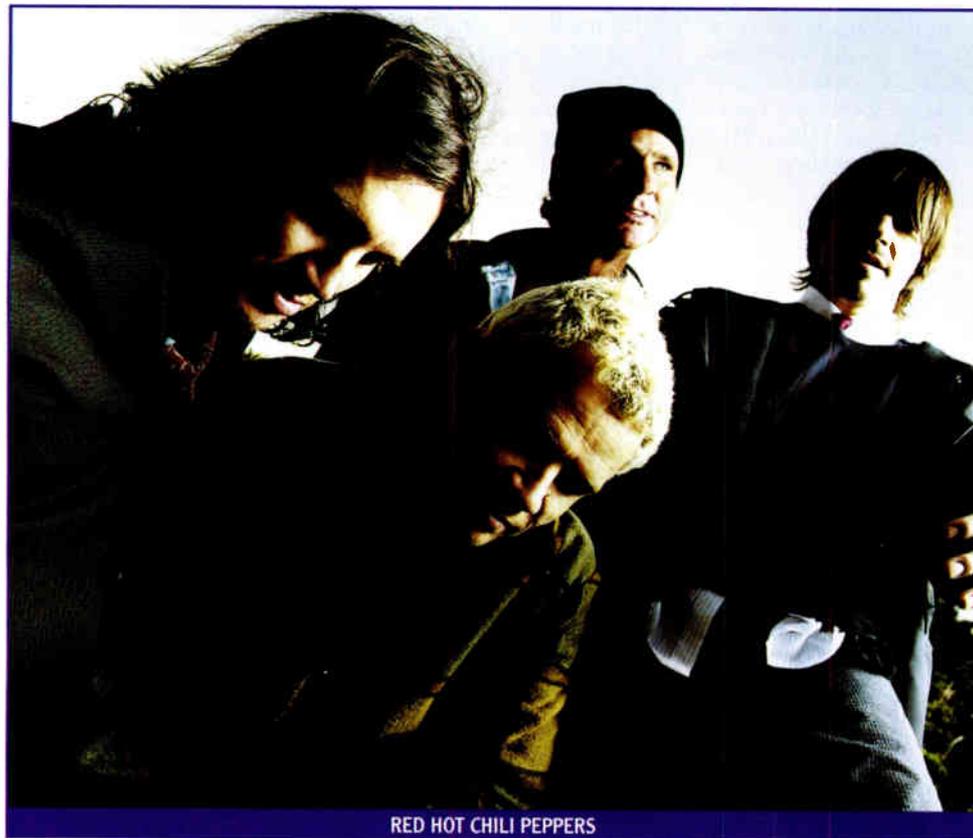
One of the album's standout tracks is the expressive, melodic ballad "I Could Die for You." Frusciante says the track is "one as a guitar player I am really proud of. It's got a lot of interesting chords in it from a musi-

cal standpoint. On top of that, the lyrics just blow my mind."

What also played into the album, both lyrically and musically, were the Sept. 11 terrorist attacks in New York; Washington, D.C.; and Pennsylvania, which occurred while the band was recording the project. "It actually turned into a very positive thing," Kiedis says of the events. "For a couple of days, we stopped rehearsing. Then John started feeling antsy. He was like, 'We have to make music. This is what we do, and this is how we make the world a beautiful place.'

"We started focusing on the infinite beauty in joy and love and nature," he continues. "The darkness just seems like it's put here for us to learn. It is almost like the dark is a creation of the light. Instead of feeling like it was the end of the world and the end of joy, it seemed like just a small and sad episode in a much more infinite and beautiful picture."

Components of this idea are teased on a



RED HOT CHILI PEPPERS

number of tracks, including "Don't Forget Me." The slow, dark song, with its intriguing guitar introduction, is perhaps the most reminiscent of the band's earlier punk-oriented sound and deals with the issue of personal spirituality.

Most of the tracks, which are published by Moebetoblame Music, came to fruition in jam sessions, which later led to the lyrics written by Kiedis. "When we were writing the songs, we kind of improvised a lot," Smith notes. "That's how a lot of our music happens. There's a lot of bouncing ideas off each other. There is this synergy, and there is this musical telepathy that we have from playing together so long. The cool thing about our group is no matter what kind of style, whether it's fast or slow or hard or soft, it always sounds like us. I'm really proud of that."

Likewise, Frusciante explains that while each Red Hot Chili Pepper has a completely different personality, the group is able to gel musically. "Not one of us has that much to do with each other in a lot of ways," he says. "But we get along absolutely perfectly. When I write a piece of music and then I hear [Kiedis] doing something over it, when I come back with another piece of music, it's going to be from someplace even deeper. He's singing lyrics that are so personal and heartfelt, and it's inspiring to me. You want to give him something completely heartfelt."

Red Hot Chili Peppers are anxious to perform this new material live and are preparing for an extensive world tour this fall covering Europe, South America, Australia, New Zealand, and Japan, with domestic stops beginning early next year. The tour will be booked by Don Muller of the L.A.-based Creative Artists Agency, and the group is managed by Cliff Bernstein and Peter Mensch of New York-based Q Prime.

## FOLLOWING 'CALIFORNICATION'

Putting on strong, entertaining shows is the group's main goal right now, and thoughts of having to live up to the phenomenal success of their previous project, 1999's *Californication*, have barely registered at all. *Californication*, which sold 4.9 million units, according to Nielsen SoundScan, and reached No. 3 on The Billboard 200, spawned the No. 1 Modern Rock Tracks hits "Scar Tissue" (which held that position

joined the band in 1989, when *Mother's Milk* (EMI), its first gold album, was released.

The foursome also recorded the group's 1991 break-out project *Blood Sugar Sex Magik* for Warner Bros., which sold 4.3 million units, according to Nielsen SoundScan. While *Blood Sugar Sex Magik* was a largely raw and stripped-down album musically, the group got its first taste of mainstream attention with the crossover success of the album's single "Under the Bridge," a No. 2 hit on The Billboard Hot 100.

Frusciante soon left the group as the result of a drug problem and was replaced by Jane's Addiction's Dave Navarro for 1995's *One Hot Minute* (Warner Bros.). The guitarist released three solo projects—1995's *Niandra Ladies and Usually Just a T-Shirt* (American), 1997's *Smile From the Streets You Hold* (Birdman), and 2001's *To Record Only Water for 10 Days* (Warner Bros.)—during the time that Navarro worked with Red Hot Chili Peppers.

*One Hot Minute* did not generate as much sales success (1.7 million units, according to Nielsen SoundScan), and Navarro had difficulty fitting in with the group. Eventually, Frusciante rejoined in time to record *Californication*, a far more pop-oriented album than any the band had previously recorded. Frusciante says he still plans to continue working on side projects, including music for an upcoming Vincent Gallo film.

Now, on the heels of its best-selling album and with a steady lineup, Warner Bros. is setting up a varied marketing campaign for the new project that will include strong radio, retail, online, and TV components. The company's senior VP of product management, Peter Standish, says that the plan will begin with the May 28 roll-out of "By the Way" to alternative, rock, and triple-A radio.

Atlanta modern rock station WNNX PD Leslie Fram is looking forward to a new single from the band. "*Californication* was a big record for us," she says. "If you look at the tracking, it really shows they are a core band. We still play all of those tracks, so this new record is highly anticipated by our listeners."

Additionally, Warner Bros. will be working on campaigns with major retail chains nationwide. The Troy, Mich.-based Harmony House's senior music buyer, David Levesque, says that the Red Hot Chili Peppers are "one of those bands that the fans buy automatically and will spread the word to those that might not otherwise buy it in the first week of release. I anticipate a good reaction."

Similarly, Storm Gloor, director of music for the Amarillo, Texas-based Hastings chain, says that "people in our stores have been asking about the album. People are anticipating it, definitely. I think people are hungry for this type of music."

Standish says that in June, the band will be AOL's artist of the month. He also reports that Warner Bros. will be working closely with both MTV and VH1 to help set up the album. MTV2 will promote the album the weekend prior to street date, while VH1 will re-air an updated *Behind the Music* show about the band.

For Kiedis and the rest of the band members, *By the Way* was just another chance to continue to explore new musical territory. "There's no need for us to play anything we already played," he says. "I think we innately and intuitively know that. When we go to play, we just keep going forward. Like feeling that you don't want to backtrack when you're driving somewhere, even if you forgot your keys. It's like, 'Fuck it, let's just keep going straight, and we'll find a way to get in when we get there.'"

Additional reporting by Margo Whitmire in Los Angeles.

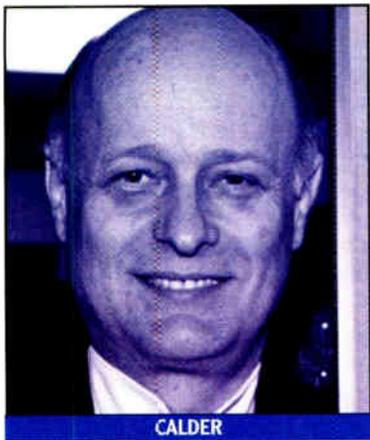
# BMG'S Zomba Buy

Continued from page 1

Andy Taylor, executive chairman of Sanctuary Group, says: "It comes as no surprise to me, but it will be interesting to see how the business is structured to take it forward."

One person who is surprised, though, is Ralph Simon, who co-founded Zomba with Calder in 1975. Simon tells *Billboard*, "It's very interesting. I didn't think that Clive would give up this important attachment to his ego at this particular stage. Although I'm also sure that the doom and gloom of the record business at the moment made him realize that we might not get this kind of valuation going forward."

Simon is chairman of the Yourmobile Networks group, a leader in the emerging wireless entertainment movement. An "ethical disagreement" with Calder in 1990 took Simon away from Zomba, and he admits that he hasn't spoken to his former business partner in years. But he adds wryly, "I'd be very interested to know what the



CALDER

However, one Zomba executive notes that speculation over Calder's future would be "an interesting industry game for the next few weeks."

One of Calder's loyal inner circle tells *Billboard* that a memo from the Zomba chief does not give any clues as to whether he would remain in the new BMG/Zomba set-up. "There's no reference in the internal e-mail as to what his personal plans are," the senior Zomba executive says, adding, "With Clive being as clever and bright as he is, he may have a whole series of ideas in mind that this is just a piece of. It could be part of a huge strategy of his going forward. But this also might just be a straightforward business decision which, let's face it, very few people in life would ever get the chance to look at and take advantage of."

The business ties between Zomba and BMG date back two decades (see time line at right). In 1991, BMG acquired a 25% stake in Zomba's music publishing division, and in 1996 it acquired 20% of Zomba's record division. Since 1996, Calder has had a put option that required Bertelsmann to acquire the remaining stake in both Zomba's record and music publishing divisions. This put option was scheduled to expire in December.

If Calder had decided not to exercise the put option by the end of this year, Zomba would then have had a call option to buy back BMG's stake in Zomba Records and Zomba Publishing. That call option would have been exercisable until Dec. 31, 2006. Calder would have to pay only one Dutch guilder (\$.43) for each of the stakes. In anticipation of this, BMG had already written off its stake in the two Zomba entities.

If BMG does, as it is believed, have to pay 3 billion euros (\$2.8 billion) to buy out the 80% of the record company and 75% of the publishing arm it does not already own, the deal would

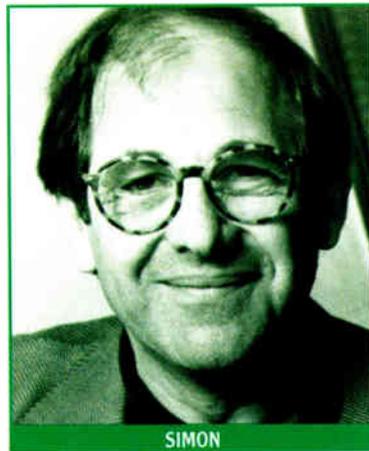
value Zomba as a whole somewhere in the region of \$3.5 billion.

That would mean Calder has sold Zomba for a greater price than EMI's current market capitalization. With a share price of 270 pence (\$3.96) and 782 million shares in existence, EMI is currently valued at about \$3.1 billion. Its global market share, it says, is 13.4%, compared with about 4% for Zomba.

"That's an amazing price for BMG to pay," one senior industry source says. Or, as the senior Zomba source says, "I don't think there's ever been an independent label acquisition by a major that's anywhere near close to this. Indeed, all the predecessors combined might not equal this—Virgin, A&M, Interscope, etc. It's a stunning move."

An insider familiar with the deal reveals: "A lot of people don't understand what the put option involves: Basically, Clive is able to force BMG to pay the money for Zomba. The figure is based on a multiple of [the past three years'] financial results at Zomba, and when Clive exercised [the option], BMG had to comply; they were contractually barred from saying 'no.'"

Others are more forthright. Referring to Calder's reclusive nature, one industry observer quips, "For a man who works in an office without windows, he sure saw BMG coming."



SIMON

BMG's critics contend that Zomba appears to have peaked, and a look at the album sales of the company's biggest artists appears to back up that contention. For instance, Backstreet Boys, Zomba's first big teen band, sold 10 million units of their eponymous debut album in the U.S., which streeted in August 1997; 12 million units of *Millennium*, which arrived in April 1999; and only 5 million units of *Black & Blue*, which hit stores in November 2000, according to Nielsen SoundScan.

Similarly, 'N Sync's eponymous debut,

arriving in March 1998, had 8.7 million scans in the U.S. *No Strings Attached* debuted in February 2000 and sold 11 million units. The last studio effort, *Celebrity*, only had 4.5 million units. And Britney Spears' debut, ... *Baby One More Time*, streeting in January 1999, moved 10 million units in the U.S., according to Nielsen SoundScan, while *Oops! ... I Did It Again*, a May 2000 release, shifted 8.9 million units. Her last album, *Britney*, came out in November 2001 and so far has scanned 3.7 million units.

One industry observer dismisses the criticism that Zomba's Jive label has peaked. "Have teen bands peaked? Well, we all thought teen bands had peaked when New Kids on the Block was over, and then the Backstreet Boys came along and started the phenomenon all over again. The teen demo will be there forever, and it will resuscitate. It refreshes itself every four years."

So while Jive's current roster of teen bands may be sliding a little, Jive has shown that it is a great label with a well-rounded approach that includes being the best at marketing teen bands, the observer says.

That opinion notwithstanding, Nielsen SoundScan shows that the label's market share is not as strong as it once was. So far this year, Jive's album market share is 2.9% vs. 3.8% last year and 5.3% for 2000. Upcoming albums from Jive include solo albums from 'N Sync's Justin Timberlake and Backstreet Boys' Nick Carter.

Nick Henry-Stolz, music analyst at JP Morgan in London, says: "If we estimate that Zomba's annual revenue is \$1 billion, BMG is paying about three times Zomba's revenue for the company; that's on the high end."

But he believes that BMG can benefit from the deal. "Zomba will add 3% to 6% market share worldwide to BMG, which will make it third in the world behind Universal and Sony. But to really capitalize on the acquisition, the challenge for Bertelsmann is to retain Zomba's key creatives: [Zomba A&R chief] Martin Dodd, who is arguably with Clive Davis the best A&R man in the world today, and of course, Clive Calder."

*Billboard* understands that Dodd's contract with Zomba expires soon, and it is believed that some of the company's top talent have keyman clauses with him.

Irving Azoff, co-manager of Backstreet Boys, says of the deal, "Clive is an incredible record man. I'm sorry to see the last of the independents go, but it's great timing for Clive." He adds that the possible addition of Jive president Barry Weiss will boost BMG's already impressive U.S. executive lineup of Bob Jamieson, Antonio "L.A." Reid, and Clive Davis. Azoff says, "I think it'll make them a stronger, more competitive industry force."

One major-label executive views the Zomba/BMG deal as another "act of the industry condensing down to few entities and few people in power. It's interesting from a pure business standpoint, but it remains to be seen if it's going to be healthy for the music industry."

Henry-Stolz observes, "In the past, we have seen MCA executives taking over PolyGram, and it would be interesting to see if the talented executive pool at Zomba could do the same at BMG."

Another source says, "It would not be surprising to see a reverse takeover in a number of BMG's weaker territo-

ries in the forthcoming months."

On what Calder might do next, Henry-Stolz says, "With \$3 billion in his pocket, he might not want to work for BMG. Clive could land himself a proactive role with Bertelsmann—he certainly is being offered that. [There has been speculation in the press that Calder could be offered the top job at BMG.]

"A guy like Clive Calder with \$3 billion and outstanding expertise could now be looking at reinventing the music business. This fresh, intelligent, and much-needed money could be very beneficial to the music business."

Additional reporting by Chris Morris in Los Angeles and Ed Christman and Larry Flick in New York.

## BMG & ZOMBA: A TIME LINE

**1971:** Clive Calder, ex-South African correspondent for *Billboard*, partners with impresario Ralph Simon; Clive Calder Productions formed in Johannesburg

**1974:** Calder, Simon relocate to London, where they form Zomba

**1978:** Zomba opens New York office

**1981:** Jive Records' first U.K. hit, "Back to the Sixties" by Tight Fit, is also the label's first U.S. chart entry via Arista

**1982:** Jive's first U.K. No. 1 single: "The Lion Sleeps Tonight" by Tight Fit

**1984:** Jive's first U.S. No. 1 single: Billy Ocean's "Caribbean Queen (No More Love on the Run)"

**1987:** Zomba switches Jive U.S. license from Arista to RCA, signs to BMG for select international markets

**1990:** Zomba co-founders Calder and Simon split; Calder in talks to trade Zomba for EMI stock but deal never conducted

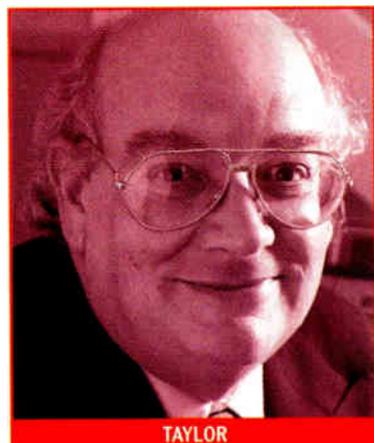
**1991:** Zomba sells 25% of publishing arm to BMG

**1995:** Jive Records' first U.S. No. 1 album: *R. Kelly* by R. Kelly

**1996:** Zomba sells 20% of record division to BMG for estimated \$50 million, buys 75% of U.K. Pinnacle Windsong group for \$25 million

**1999-2000:** Jive's first U.K. No. 1 album: *Spectacular* by Steps; Six Jive acts sell nearly 40 million albums in the U.S. during 2000, according to the Recording Industry Assn. of America

**2002:** Calder exercises put option with BMG to sell remaining stake to the German company for close to \$3 billion



TAYLOR

entity was that sold [Zomba], because there is such a network of offshore structures that really masks the ownership that it'll be interesting to see how all of that has manifested."

### KEEPING QUIET

BMG and Zomba staffers are being careful not to comment on the deal. A statement announcing the sale notes: "Both companies have agreed not to comment further about the pending acquisition because of the ongoing legal and regulatory process involved."

## Zomba Deal Mixed Blessing For Bertelsmann

BY MATTHEW BENZ

NEW YORK—Zomba's exercise of its put option, a coup for Clive Calder, likely won't disrupt Bertelsmann chairman/CEO Thomas Middelhoff's plans for the German media company, Wall Street observers say. But they add it means little for the valuation of its other music assets; the estimated price, 3 billion euros (\$2.8 billion), is the product of the uncommon put option Calder was able to negotiate in the mid-1990s, when BMG, as one of its former executives notes, was eager to boost its profile and market share.

With Jive now alongside Arista, RCA, and J Records, BMG's artistic standing, and profitability, may rise. Yet so too will its exposure to a shrinking U.S. music market. Estimates vary, but media investment bankers say

Zomba must maintain its recent success for years to come for the deal to pay off for Bertelsmann.

The purchase may be "a deal Bertelsmann would have preferred not to do," says one New York-based banker, noting the opportunity cost of acquiring Zomba rather than, say, European TV assets. Still, Bertelsmann, which had 20 billion euros (\$18.8 billion) in revenue in its last fiscal year, remains on solid financial ground ahead of a sale of its stock to the public in a few years. Its debt is far less than that of media firms Viacom, Vivendi Universal, and AOL Time Warner. A recent 1 billion euro (\$940 million) bond deal—coupled with the \$6.75 billion in cash Bertelsmann pocketed this year from its own put of a 49% stake in AOL Europe to AOL Time Warner—leaves it with further muscle to flex.

# Vivendi Universal: What Now?

Continued from page 1

tion—of the corporate giant.

Such a strategy would fly in the face of the company's stated vision of achieving "synergies" among its diverse business units—specifically between media and wireless communications—the primary rationale behind the merger in the first place. It would also, in the eyes of some, serve as a cautionary tale of the dangers of pairing

*The situation is far more grave than many had thought: On top of its debt situation, Vivendi Universal posted a \$12 billion loss in 2001—the largest in French corporate history—\$11.1 billion of which was a write-down on the value of its acquisitions.*

a music business with wholly different operations.

But given its current financial situation, Vivendi may have little choice but to move ahead with a divestiture strategy, Wall Street sources say. The demands of debt service, as well as conflicting expectations among the company's investor base about how it should perform both as a stock and as a cash-flow generator, essentially require the sell-off of at least some assets.

Certainly, the situation is far more grave than many had thought: On top of its debt situation, the company posted a \$12 billion loss in 2001—the largest in French corporate history—\$11.1 billion of which was a write-down on the value of its acquisitions. Meanwhile, the company's cash-flow measurement, a metric known as ebitda (earnings before interest, taxes, depreciation, and amortization), is overstated because of accounting rules that allow Vivendi to take full credit for telecom businesses in which it only owns a

partial stake. (Ebitda is often used as a barometer of the health of media companies that deal with high capital requirements to fund music, movie, and TV projects.) Estimates from some Wall Street sources put the conglomerate's actual fiscal 2001 ebitda—which counts only Vivendi's exact share in its telecom ventures—at 3.5 billion euros (\$3.3 billion), not the 5.04 billion euros (\$4.8 billion) it reported. Free cash flow, meanwhile, is thought to be closer to 800 million euros (\$754 million), not the 2 billion euros (\$1.9 billion) reported. At that level, the company barely had enough money to cover its 2001 debt interest of 700 million euros (\$660 million), according to one published report.

Such disclosures—particularly in a post-Enron business climate, where a premium is being placed on low debt levels and bottom-line results—are causing growing concerns about Vivendi's future and the implications for UMG moving forward.

It has also sparked the ire of some in the investment community. One critic says, "They are opaque in the way they describe their businesses and not proportionate in the way they describe their ebitda and income."

With company management in the hot seat and investors and the media growing restless, the goal now, sources say, should be to streamline Vivendi into a far less debt-burdened, more manageable, and more traditional media business—a collection of music, film, pay TV, and education publishing assets.

But some warn that a stripped-down Vivendi would hardly be a cash-flow-generation machine in the long term—and that it could leave some music investors pining for the days when the Bronfman family-led Seagram Co. controlled UMG.

Either way, it is safe to say that the results—or lack thereof—of the Vivendi Universal merger are not proving to be what people anticipated when the combination of Vivendi and Seagram was inked.

While sources say the company is by no means in danger of bankruptcy—even with its debt and liquidity problems—the chances of it becoming the dynamic growth business promised at the time of the acquisition are in serious question.

## MOUNTING COMPLEXITIES

In the first effort to address its debt situation, Vivendi has announced plans to sell its sagging Italian pay-TV operation, Telepiu, to News Corp. in a deal valued at somewhere between \$1.4 billion and \$950 million.

"The transaction illustrates our commitment to rapidly reducing Vivendi Universal's debt," VU chairman Jean-Marie Messier said in a statement.

Vivendi is publicly estimating

that the deal, when completed, will reduce its total debt load by \$1.1 billion. What's more, it rids the company of a business that one U.S.-based institutional stock holder referred to as Vivendi's "turd in the punch bowl." Some estimate the company—stymied by costly fees for sports programming rights and slow growth in a tough pay-TV market—has been losing \$300 million-\$400 million a year in Italy alone. A turnaround of the overall Canal Plus TV business is thought to hinge on stemming losses in Italy.

The more politically sensitive—but no less necessary—area that looks to be the next possible source of debt reduction: the company's utilities

*Meanwhile, Vivendi Universal's cash-flow measurement is overstated because of accounting rules that allow Vivendi to take full credit for telecom businesses in which it owns a partial stake. Wall Street sources put the firm's fiscal 2001 ebitda at 3.5 billion euros (\$3.3 billion), not the 5.04 billion euros (\$4.8 billion) it reported.*

business, Vivendi Environment (VE). Published reports say the company intends to sell a 15%-20% stake of its 63% share in the water utility in a bid to raise another 1.7 billion euros (\$1.6 billion) to 2.25 billion euros (\$2.1 billion) to put toward debt service.

But talk of selling the unit has been a hot-button issue in France, where there is discomfort with the notion of a sale of the utility to an outsider.

Still, U.S. investors are encouraging the move. Not only is VE carrying an estimated debt load of 16 billion euros (\$15.1 billion), but it creates a split in the overall Vivendi investor base.

One institutional investor notes, "You can make the case that the media and telecom investors are the same types of people who understand the same cash-flow dynamics of the businesses. But you throw in the environmental piece that has nothing to do with anything..."

The argument is that the investor in a utilities business is

looking for a more stable investment-grade company with steady performance metrics—not a free-wheeling media company driven by hits.

But Vivendi watchers say the Telepiu sale and the prospect of a partial sale of its VE stake—while positive—would only scratch the surface of solving the company's financial challenges.

Tax rules prevent a wholesale dumping of the utilities business, so VE's performance will remain a source of concern. Meanwhile, there's still the matter of the telecom businesses, Cegtel and SFR, which are proving to be a red herring in Vivendi's cash-flow performance: Though only owning 35% of those operations, Vivendi is claiming 100% of their results.

There is a popular sentiment in some investment circles that the telecom assets should also be sold or spun off to create a clearer picture of the core media business. But that appears to be a longer-term proposition.

Vivendi originally partially justified the merger with Seagram with synergies it saw between the telecommunications and media businesses. A particular selling point was the sale of music and video through mobile phones. But those benefits have not materialized.

One institutional investor says, "That was the only thing they've made a huge mistake on: hyping the synergies with the mobile-phone business."

## GROWTH FORECAST CLOUDY

The longer-term problem, company watchers say, is that when Vivendi is done divesting and clears up its debt situation—the good news for Vivendi is that it has enough valuable assets that it can sell off to cover its expenses—it likely won't have the same type of growth dynamic originally intended.

The fundamentals of Vivendi's core music and film businesses both face similar challenges: They are performing above trend in hit-driven industries. This is especially true in music, where the industry is facing declining overall sales because of digital piracy, the maturation of the CD format, and a dearth of hit product.

In fact, Sanford C. Bernstein analyst Michael Nathanson—a leading critic of Vivendi's current structure and accounting practices—says it might have been better for UMG and the other media businesses if Seagram had not merged with Vivendi.

"We would argue that having the booze business with music and film actually allowed them to invest the booze cash flow into music and film," he says. "Without the booze cash flow, it becomes a much harder business."

Vivendi has no such similar cash-flow engine to fund the media operations. Nathanson's thesis, meanwhile, is that media

businesses ultimately are not great cash-flow generators on their own.

While he terms UMG's current performance as "great"—the company recently posted a record one-week market share of 41.5%—he argues that much of the major's success has been through acquisition and the taking of market share from competing music companies.

"It's a declining industry," Nathanson says, "and the way they are beating industry is by taking market share. But you can't keep taking share."

As Nathanson noted in a recent report, "The risk going forward is that these volatile businesses revert to previous form. Given music-industry weakness

*Free cash flow at Vivendi Universal is thought to be closer to 800 million euros (\$754 million), not the 2 billion euros (\$1.9 billion) reported. At that level, the company barely had enough money to cover its 2001 debt interest of 700 million euros (\$660 million).*

and the potential for box-office disappointments, buyers of Vivendi need to be convinced that this pattern is repeatable... Investors would also need to believe that the ebitda margin improvement demonstrated by Vivendi in the newly acquired Universal Media assets are also sustainable." Nathanson, for his part, remains "skeptical."

But despite all its problems, Vivendi investors interviewed by *Billboard* continue to have faith in the company because of the inherent value in its core assets.

"I guess you can debate whether or not it makes sense to combine media and telecom, but the media assets they own are top-quality," one institutional investor familiar with the conglomerate says. "I think it's worth \$70 a share, just based on the assets."

"The question is," the institutional investor asks, "What's going to turn it around? What's going to right the ship? I think if they sell off their non-core assets and get the debt fears out of the way, the stock will come back over time."

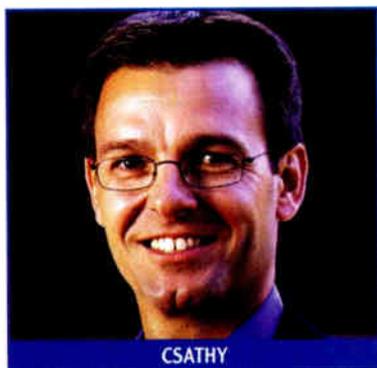
# Internet Subs

Continued from page 1

"Treating music outside the realm of ownership is definitely a new concept for consumers and something that eventually requires some behavioral change," says Mark Mooradian, who joined MusicNet in April as senior director of strategic planning and business development. He believes MusicNet and others face a challenge in convincing consumers who are used to buying and owning music to rent or partially own music, for which they pay a monthly fee.

Whether that behavioral change can be effected on a scale large enough to fulfill the goal of making these services the successor to the sale of physical product is also an important, if still unanswered, question. Proponents of subscriptions argue that the evidence thus far of consumer acceptance, while limited, is nonetheless promising.

But one former major-label executive and longtime media and entertainment executive is more blunt



CSATHY

about the prospects for subscription-based music offerings. "The truth is, you can't find any evidence that people subscribe to music. It's not the way people tend to consume it. That doesn't mean they won't, but so far they haven't. Cable radio was a high-quality offering, and they rejected it. XM [Satellite Radio] and Sirius [Satellite Radio] are high-quality offerings. So far, consumers are rejecting it."

Given their limited content availability, the exec adds, "Pressplay and MusicNet are not high-quality offerings, so maybe they're not a good test."

Though new to music, subscriptions are revered elsewhere. Perhaps no company has done more to spread the gospel of subscriptions than AOL Time Warner, which claims to have 150 million such "relationships."

At a conference in early May, CEO Richard Parsons told investors: "Every subscription is both a commitment and an act of faith on the part of the consumer: A commitment of money for the next month or year or several years' worth of product and an act of faith that what they receive in exchange will be worth paying for in advance. Once the consumer is signed on, a threshold is crossed, and subsequent sales are easier." That makes possible "substantial incremental returns" from cross-marketing other products and services.

The former major-label executive concedes that the subscription is indeed a "wonderful" business model but is disturbed by what they see in the music industry as "a fly-over

mentality. It's executives in New York and L.A. saying, 'Wouldn't it be great to have subscriptions?'"

## SHOW ME THE MONEY

Overall, there is scant evidence thus far that music subscriptions are working. MusicNet (which since last December has been available as part of RealNetwork's RealOne media software) and rival Pressplay (a joint venture of Sony Music Entertainment and Universal Music Group that has been running since last December) declined to discuss subscriber metrics.

MusicMatch, a 5-year-old San Diego-based company, claims 140,000 paying subscribers to its Radio MX offering, which lets users stream customizable music channels for \$4.95 per month or \$39.95 per year. The company declines to discuss further subscriber metrics or whether it is profitable.

MusicMatch president/COO Peter Csathy notes, "A number of people are questioning whether [the subscription is] a viable business model in the music space." But he says that MusicMatch's paying subscriber base, which he admits is small, is still proof that subscriptions can and do work in music. "Beyond that, just looking at historical perspectives, people were saying the same things about cable TV, about pay television," Csathy adds. These offerings took hold "because, from the users' perspective, they were able to get an experience that they couldn't find anyplace else. It was more compelling, and because of that, they were willing to pay for it."

But critics counter that Internet music services, like satellite radio, face competition from all the other ways music is now accessible—such traditional music products as CDs, free terrestrial radio, and the free music that's available via Internet file sharing.

Vincent Peppe, director of business development for Naxos of America—which makes its full catalog available online via Listen.com's Rhapsody digital-subscription service—believes digital-music services can complement and enhance sales of physical product. He claims his company's service is profitable but declines to offer subscriber numbers.

Peppe says Napster triggered a "behavioral shift" and a "profound cultural shift," as people "came to see the computer as an access point for music." As a result, consumers "don't necessarily have to have a physical product in the way they once did. I think we're moving toward a service-type relationship with the consumer."

Thus far, Peppe is encouraged that Naxos' service is "not something that retailers have objected to." He says he even has anecdotal evidence that the Naxos service is spurring CD sales by enabling users to explore new music.

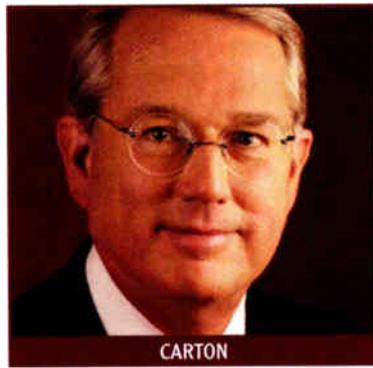
Others question the logic of asking consumers to pay above and beyond what they do for CDs to subscribe to music they can just partially own. "Kids have a lot of time but no money, while adults have a lot of money but no time," one music merchandiser notes. "Both of those observations suggest that the subscription model has a problem, because kids can't afford it and the adults don't have the time to deal with it."

A label sales executive expresses the

opinion that the two majors' subscription services have not been marketed correctly. "How would you know there is a subscription service available? I use the Internet all the time, and I haven't seen anything that would lead me to them," the exec says. "The problem is that the people in the music companies that are making the decisions for marketing the services aren't talking to the people at the companies whose job it is to market music to the consumers."

Kevin Carton, head of PricewaterhouseCoopers' entertainment and media practice, says any debate over whether subscriptions can work in music comes down to a more fundamental question: "Can I, the consumer, get the product I want at a price that's reasonable? Once you've got it, you're willing to pay." The business model that fits that is just a matter of "making the demand and supply curves meet."

The limited available content coupled with a lack of widespread broadband Internet access make the first generation of Internet music services an unattractive consumer propo-



CARTON

sition, especially in light of such free file-sharing alternatives as MusicCity and Kazaa. As a result, "over the next three years," Carton's firm writes in its recently published *Global Entertainment and Media Outlook: 2002-2006*, "consumers will be hesitant to pay monthly fees for accessing music online."

MusicNet's Mooradian believes that recent digital-music technologies may have some music consumers used to the notion of getting music on a subscription basis. But he says it's still unclear which business model will come to predominate among Internet-music services.

"Labels have invested in companies that are pursuing a pure ownership model; they've invested in streaming-only companies," Mooradian says. "I think it's pretty safe to say that no one's wedded to one particular model yet."

MusicNet, Mooradian says, is "fairly agnostic in terms of how consumer behavior evolves. If it skews toward subscription, that's great; if it skews toward ownership, that's also great. We're not trying to force a solution down people's throats."

He also cites projections of his former firm, researcher Jupiter Media Metrix, that in five years physical product is still expected to make up 90% of the music market. Mooradian says, "I don't think anybody at MusicNet believes that market's going away anytime soon."

Additional reporting by Ed Christman in New York.

# Radio Subs

Continued from page 1

whether XM and Sirius can compete with other forms of entertainment to sign up the millions of subscribers to their digital satellite radio services that they need to be profitable. Offering the same arguments made against subscription Internet music services (see story, starting on page 1), they ask whether these companies can make subscribers out of radio listeners.

XM Satellite Radio, which launched its nationwide service last December, had about 76,000 subscribers at the end of the first quarter. XM executive VP of sales and marketing Steve Cook says it is "right on track" to hit its forecast of 130,000 subscribers by June 30 and 350,000 by year-end.

But Harold Vogel, a former Wall Street entertainment and media analyst who now serves as an investment manager, says, "Once you get beyond these early adopters, I think there's a bit of a problem. This is an extra expense. People are already spending for their phone service, their wireless service, their Internet service, the cable service."

As Lee Abrams, XM's chief programming officer, says: "If people are going to pay for XM, it'd better sound a lot better than radio does now. Because we are a subscription service, the standards are higher."

XM and Sirius—which is available in 37 states and will go national by July 1—have received good reviews. Each offers about 100 channels of digital-quality sound, featuring their own programming plus content from outlets including MTV, Disney, and the BBC. *Fortune* named XM "Product of the Year" last year; *Popular Science* dubbed Sirius the "Best of What's New" in 2001.

Still, as a reviewer of the XM service noted recently in *The New York Times*, for those with the discretionary income to cover the \$9.95 monthly fee and roughly \$300 for a receiver, the question may not be "Can I afford it?" but "Do I really need this?" Of his own family, the reviewer writes, "Given that our minivan has a tape deck and a CD player, it is not as if we depend on radio to hear music we like."

## CABLE COMPARISONS

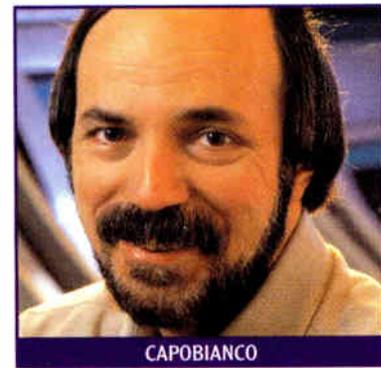
Cook says he shares "those same suspicions in some of these other Internet services" and their ability to attract customers on a subscription basis, "but our business is so different. Granted, if you just make the blanket statement that people have never paid for radio before, so this is going to be difficult to convince them to, that's the same thing that was said when cable TV first started. And of course, nearly everybody has cable or the satellite TV today, because people will pay [more] for a variety of programming and better convenience."

Cook also disputes any comparison to cable radio, which some say failed to live up to its initial expect-

tations. (Cable radio, however, does still exist. For example, Music Choice—which is backed by EMI Group, Warner Music Group, Sony Corp. of America, and several cable providers—reaches 23 million cable and satellite-TV homes with its service.)

"If we were a fixed-position business, and you could only get our service in the home or in the office, then I think cable radio is a good analogy," he says. "But you can't get cable radio in the car; that's where most radio listenership occurs. There aren't other competing entertainment options in the car, and that's where 90% of our customers are buying it for."

Jim Capobianco, senior VP of programming for New York-based Sirius Satellite Radio, says: "The pre-conditioning of the consumer from cable and [satellite TV] has really helped the proposition of subscription radio. They want the concept of more and better choices that they're used to from their other media outlets and they've not gotten from radio."



CAPOBIANCO

Sirius, which costs \$12.95 per month, is expected to have 100,000-150,000 subscribers by year-end and reach a break-even point at 3 million subscribers. It has deals to make its Sirius-compatible radios an option in cars manufactured by DaimlerChrysler, Ford, and others.

XM expects to reach its own break-even point of about 4.5 million customers by 2005. Cook adds that XM is running below the 1% churn rate per month that is budgeted into its business model. Its radios are currently available as an option in certain Cadillac models.

Despite this and the early subscriber numbers, many still wonder about its long-term viability. The services face competition in the car—from traditional radio—as well as from one another. Compatibility between XM and Sirius is still several years away. Vogel says that leaves consumers with the "uncertainty" of "buying the wrong one."

As for the consumers who will help XM and Sirius reach those break-even points, "we're not talking about the typical guys touring around Beverly Hills or the Upper East Side of Manhattan who have a lot of discretionary income," Vogel says. "We're talking about the regular population."

XM says it has enough money to take it into fourth-quarter 2002. Sirius is funded through the first quarter of next year but, like XM, expects to have to raise more money to cover expenses until its service starts generating sufficient revenue.

**PLUG.IN**  
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## Key Execs Streaming Into Lineup For Plug.In Confab

A lineup of heavyweight speakers is taking shape for this year's Plug.In, the seventh-annual Jupiter music forum presented in association with *Billboard*. The event, which will take place July 8-9 at the Hilton in New York, brings together the key executives and entrepreneurs involved in the digital-music business.



ROSE

Two new keynoters have been confirmed for the event. John Rose, executive VP of EMI Group, will speak on the opening day. Brad Shaw, senior VP of marketing for computer maker Gateway Inc., speaks the following day. The two join previously announced keynoter Rep. Rick Boucher, D-Va., who will address the conference on the opening day.

The Plug.In panel schedule includes sessions on subscription services, artist royalties, online radio, portable devices, and online music marketing, as well as hardware and software demonstrations.

Among other highlights will be the *Billboard* Roundtable discussion, "Where's the Online Business Model for Music Retail?"—which will be moderated by *Billboard* associate editor Brian Garrity. Panelists will include Stuart Goldfarb, president/CEO of BeMusic; Chris Fralic, VP of business development, Half.com; and James Glicker, president of music services at FullAudio.

This year introduces a new pre-conference event, "Plug.In to a Cure," a fundraiser for the TJ Martell Foundation, set for July 7 at the Knitting Factory in New York. During the evening, Rob Glaser, founder/CEO of RealNetworks Inc., will be presented with the first TJ Martell Foundation New Media Vision Award. For additional conference information, visit [www.jmm.com](http://www.jmm.com) on the Internet.

### u p c o m i n g e v e n t s

#### Billboard R&B/Hip-Hop Conference & Awards

Eden Roc Resort • Miami Beach • Aug. 7-9

#### Billboard Dance Music Summit

Marriott Marquis • New York City • Sept. 30-Oct. 2

#### 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](mailto:bbevents@billboard.com)

## THIS WEEK @



Elvis Costello

COMING THIS WEEK: Elvis Costello is out on the road this summer in support of his new Island album, *When I Was Cruel*, his first rock-oriented recording since 1994's *Brutal Youth*. A review of his stand at New York's Beacon Theatre will appear exclusively on [Billboard.com](http://Billboard.com).

Also this week, read the first of four installments in *Billboard.com*'s series of excerpts from *His Song: The Musical Journey of Elton John*, the new book by Elizabeth J. Rosenthal.

Plus, *Billboard.com* will feature reviews of Belle & Sebastian's soundtrack to the film *Storytelling* (Matador) and Screaming Weasel principal Ben Weasel's *Fidatevi* (Lookout!).

News contact: Jonathan Cohen • [jacohen@billboard.com](mailto:jacohen@billboard.com)



## personnel DIRECTIONS



AULT

Suzanne Ault has been named to the new position of touring reporter for *Billboard* on the West Coast. Beginning Monday (17), Ault will work with senior touring editor Ray Waddell in executing the magazine's weekly coverage of the touring industry, as well as daily coverage in *Billboard Bulletin*.

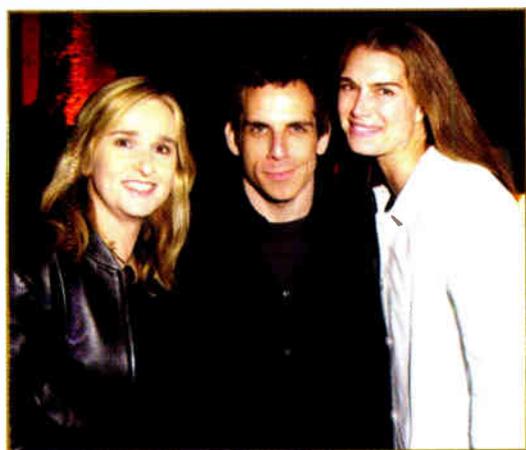
Ault comes to *Billboard* from *Daily Variety*, where as a freelance correspondent she covered several areas and wrote for special sections. Prior to her stint at *Variety*, she was a staff writer for *Broadcasting & Cable*, where she covered the syndication and cable marketplace. Ault graduated summa cum laude from UCLA.

Based in *Billboard*'s L.A. office, Ault will take editorial direction from Waddell and report to *Billboard* L.A. bureau chief Melinda Newman.

visit [www.billboard.com](http://www.billboard.com)

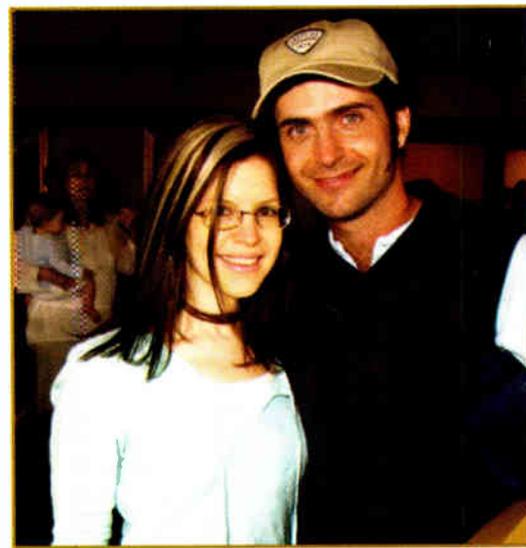
# The Billboard BackBeat

EDITED BY CHUCK TAYLOR



## Giving It Up For ALS

From left, **Melissa Etheridge**, **Ben Stiller**, and **Brooke Shields** (above) and **Lisa Loeb** with **Dweezil Zappa** (below) were among the celebrities attending the third annual Project ALS Spring Benefit and Gala Dinner at the Lodge at Torrey Pines in La Jolla, Calif. The event raised funds for research on amyotrophic lateral sclerosis, a fatal neuromuscular disease better-known as Lou Gherig's disease. The majority of fundraising proceeds support gene-chip discovery, accelerated drug testing, regulated gene expression, and neural stem cell replacement in ALS. Where successful, such cell replacement improves the lives of those suffering from a range of neurologic disorders, including Alzheimer's and Parkinson's, stroke, multiple sclerosis, and spinal cord injury.



## Carreras Cares

Renowned tenor and leukemia survivor **Jose Carreras** visited patients at the City of Hope Good Samaritan Bone Marrow Transplantation Program in Phoenix. Carreras, right, was in town for a performance. Here, he meets with 28-year-old **Ross Bluestone**, a City of Hope bone marrow transplant patient. Established in 1997, the City of Hope Good Samaritan Bone Marrow Transplantation Program has emerged as the region's leading provider of bone marrow transplantation services, performing more than 230 since its inception.

## Andy Denmark: For The Birds



It wasn't until Andy Denmark bought a vacation house in rural upstate New York, far from the glare of city lights, that his hobby really took flight. Today, as an ardent birdwatcher and "eco-tourist," he can sense the arrival of summer in ways that most of us are unaware: by the arrival of the Scarlet Tanager.

"I know we all grew up with these images of Jane Hathaway of the *Beverly Hillbillies* and her hiking shorts and binoculars. The association is not the coolest thing in the world," admits Denmark, executive VP of programming for United Stations Radio Networks in Manhattan. "But when you think about it in terms of preservation and the ecology and rainforests, it is pretty cool."

Denmark and his wife, Jodi Serota, have traveled far and wide from their getaway home (near New Paltz in the valley beneath the Shawangunk Mountains) in search of specific winged creatures, including a trek to Trinidad to see hummingbirds, toucans, and other tropical birds seldom seen outside South America. "We put on the shorts and mosquito repellent and go after the rare species," he says.

The couple also makes an annual trek to Moosehead Lake in northern Maine (pictured above; the arrow indicates a moose in the photo): "We fly to Portland and then drive four hours north. It's wilderness like the Eastern U.S. must have resembled before the white Europeans came. We stay in cabins that are 10 miles from the general store on dirt roads and

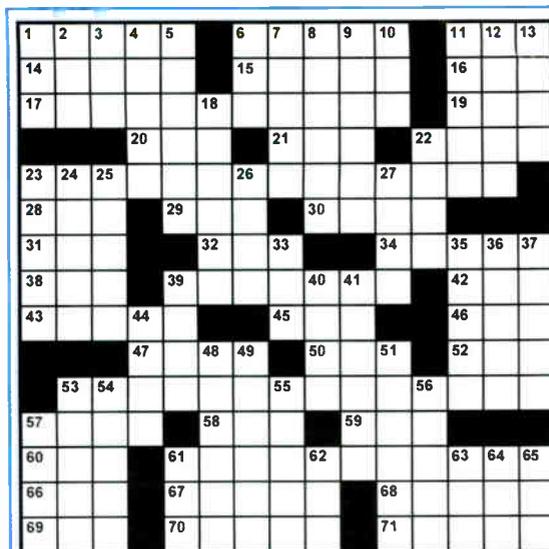
there's so much nature, including Cedar Waxwings and loons and birds we just don't get [in New York state]." Denmark has also sighted Sandhill Cranes in Nebraska, egrets and herons in Florida, and studied migration habits in coastal Cape May, N.J. He's even observed specific owl and falcon breeds in New York's Central Park.

Denmark says that his love for nature is a logical response to the pace of life in New York: "This has nothing to do with music, radio, or writing"—which occupy his days, along with a burgeoning independent film company, Burnt Davish Productions. "When you live in the city, a vacation is not to go to another city; it's to go to the beach or the woods, where you can clear your head and relax."

When he and Serota bought the summer home in 1987, he put a birdfeeder up and "started to see all of these colorful birds. I realized they weren't all sparrows or pigeons." That led to the purchase of a copy of Roger Peterson's ubiquitous *Field Guide to Eastern Birds*, allowing him to discover the difference between a robin and, say, the Tufted Titmouse. He also has birding software on his computer and subscribes to two monthlies, *WildBird* and *Birder's World*.

"It's a very pleasant diversion to get a little connected to nature, even if it's a little nerdy," Denmark says. "It's good to remember that these things are out there. The planet is one big organism, and we don't see these things every day in the concrete jungle."

CHUCK TAYLOR



'STOP, HEY, WHAT'S THAT SOUNDTRACK?' by Matt Gaffney

- Across**
- 1 Fit for a king
  - 6 Top 10 hit for Jewel
  - 11 Not quite right, as a musical note
  - 14 Minneapolis suburb mentioned in "Fargo"
  - 15 Board used for fingernails
  - 16 Will Smith role
  - 17 1991 movie with soundtrack by Stevie Wonder
  - 19 Johnny Gill hit "\_\_\_ You the Right Way"
  - 20 Janis of "At Seventeen"
  - 21 They do a lot of towing
  - 22 "Crush on You" group
  - 23 1971 movie with soundtrack by Cat Stevens
  - 28 Aaliyah hit "\_\_\_ You That Somebody?"
  - 29 Genre of "Stairway to Heaven" and "Free Bird"
  - 30 Pet Shop Boys' "It's \_\_\_"
  - 31 Country of Kraftwerk: abbr.
  - 32 Like the Beatles
  - 34 Part of the band that did "Come On, Eileen"
  - 38 Palindromic woman's name
  - 39 1987 movie with soundtrack by Los Lobos
  - 42 The Mamas & the Papas' "I \_\_\_ Her Again"
  - 43 "I \_\_\_ far away" (A Flock of Seagulls lyric)
  - 45 Part of the band that did "Keep on Lovin' You"
  - 46 In the style of
  - 47 Queen's "You \_\_\_"
  - 50 Parental replies, often
  - 52 Letters for Reznor
  - 53 1999 movie with soundtrack by Air (with "The")
  - 57 "\_\_\_ O'Riley"
  - 58 Seventh letter
  - 59 Opposite of yes, to Celine Dion
  - 60 Louis Armstrong's \_\_\_ Miss Blues
  - 61 1990 movie with soundtrack by Jon Bon Jovi
  - 66 Microbrewery offering
  - 67 Mommy's sis
  - 68 Attach, in a way
  - 69 \_\_\_ Machine (former David Bowie band)
  - 70 Top 40 hit for Peter Gabriel
  - 71 Lennon and Combs
  - 24 \_\_\_ rock
  - 25 Showed over, as a VH1 "Behind the Music"
  - 26 Man of Medina
  - 27 Operatic masterpiece of 1871
  - 33 Xylophone part
  - 35 \_\_\_ O's (tic-tac-toe figures)
  - 36 New Haven student, maybe
  - 37 Tchaikovsky's birds
  - 39 Like December, for Counting Crows
  - 40 First thing the waiter brings
  - 41 Like fans after hearing a concert's been cancelled
  - 44 No. 1 hit for Starship
  - 48 Become extinct, as a language or people
  - 49 Like new pianos
  - 51 Talent \_\_\_ (record company employees)
  - 53 One of The 4 Seasons
  - 54 Sonny Boy Williamson's "\_\_\_ Dealing with the Devil"
  - 55 Springsteen sang about him coming to town
  - 56 Bellybutton variety
  - 57 Jimmy Buffett's often on one
  - 61 "Get Yer Ya-\_\_\_ Out" (Stones album)
  - 62 Kind of business that often plays dance music
  - 63 Peppy hit by Frankie Ford "\_\_\_ Cruise"
  - 64 Particle with a charge
  - 65 Personal connections

The solution to this week's puzzle can be found on page 56.

## RIM SHOTS

by Mark Parisi



# Are you ready to face the music?

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### Policy vs Piracy.

Global music sales are down 5%. Labels and retailers point accusing fingers at free file sharing as the cause for this year's depressed sales, but true peer-to-peer networks are more difficult to squeeze than last year's Napster. Recent Jupiter research says it doesn't matter, contending that file sharing drives a bigger boost in sales than bust. Hear both sides, and a dozen opinions that haven't yet made the mainstream – onstage at **Plug.IN**.

Debated in these sessions:

- ▶ New Jupiter Research: Forecasting the Future of Digital Music
- ▶ Subscription Services and Beyond: Targeting the New Music Consumer
- ▶ The Future of Online Radio: Interpreting the CARP Rulings

### Playback vs Pay Back.

Consumer electronics and PC manufacturers are tempted to meet their customers' demand with technology that facilitates playback of digitally duplicated music, at the risk of provoking the ire of the RIAA. Gateway and Apple have even built their marketing around this message. Are their solutions your problems? What will carry the day – positioning, policy or industry pressure?

Debated in these sessions:

- ▶ Remixing the Payment Track: Where is the Fair Share in Digital Distribution?
- ▶ The Billboard Roundtable: Where's the Online Business Model for Music Retail?
- ▶ Delivering Digital Music off the PC: The Next Wave of Devices

### Bands vs Bandwidth.

Over 15 million US households will have broadband access this year. And, according to the same Jupiter research, an additional 5 million households will enjoy high-speed home connections by 2003. Downloading large files suddenly becomes as easy as opening an email. Does this enhance the appeal of subscription services by eliminating a major friction – or undermine it by enabling easier file sharing? And is it a moot point until copyright and royalty issues are modernized for the digital age?

Debated in these sessions:

- ▶ Teen Music Consumption: An On-Stage Focus Group
- ▶ New Jupiter Research: Home Networks – Seizing Near-Term Opportunities to Extend Connectivity to Every Room
- ▶ Artists Are Brands, Labels are Not: Marketing Music Through Online Media

PLUG.IN REMAINS THE MUSIC INDUSTRY'S PREMIER STAGE FOR EXECUTIVES WITH SOMETHING TO SAY.

- ▶ Congressman Rick Boucher is keynoting this year's **Plug.IN**, and he's got plenty to say. Arguably the most wired Representative on Capitol Hill, Congressman Boucher is concerned that the anti-copying technology poised for widespread release by the major labels violates the American Home Recording Act – and consumers' rights. He's contacted the RIAA and IFPI with his concerns but the debate continues – onstage at **Plug.IN**.
- ▶ Also keynoting this year is John Rose, EVP of EMI Group. Brought in at the beginning of the year to lead EMI's Strategy, Business Development and New Media initiatives, Mr. Rose faces some of the toughest decisions in the firm's history. Hear his plans on how he'll address what he calls a "defining point in the industry's history." Also a member of the Board of Directors of MusicNet, Mr. Rose is in the heart of the subscription service debate.

Our keynotes are joined onstage by over 30 other executives. See the complete list at [www.jmm.com/plugin](http://www.jmm.com/plugin).



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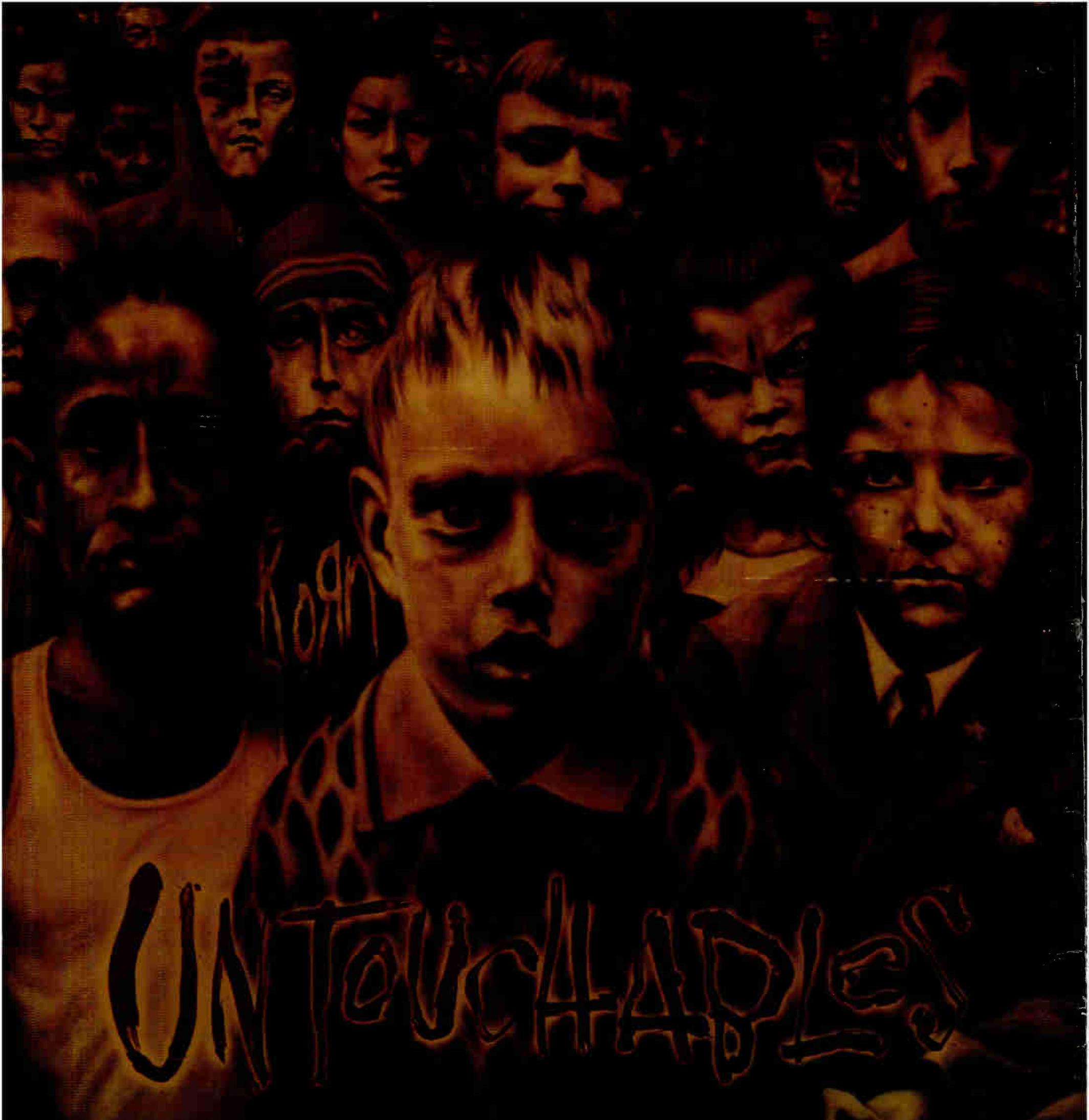
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World Radio History