THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

JUNE 23, 2001

# AN UNLIKELY MUSIC-BIZ SAGA: VIRGIN'S BIRTH AND REBI

### Nearly 30 Years Later And More Corporate-Minded, The Still Artist-Friendly Record Label Works To Re-Energize Itself

Virgin Records America, says, "I

just couldn't see such a vital part of

### **BY ADAM WHITE** and MELINDA NEWMAN

LONDON—For a company founded by a practical joker, Virgin Records has turned awfully serious of late. Now it's hoping to put the fun back in.

The suspended animation of the past 17 months hasn't helped, as accountants and attorneys flamed their way through tens of millions of dollars enumerating and advocating the EMI Group's back-to-back merger plans for the benefit of shareholders, analysts, and European Commission (EC) bureaucrats.

There was even a moment, somewhere in that 17-month tunnel, when EMI offered to sell Virgin

Records—to find out if the EC regulators really had any intention of letting five major record companies

become four. (They apparently did not.)

Everyone was distracted," agrees EMI Recorded Music chief executive Ken Berry. 'The media fascination with the idea of selling Virgin Records didn't help. You

write that just once and five other newspapers write it up, and every one of your employees has read it before breakfast.'

Ashley Newton, co-president of

the EMI group being sacrificed—I



just didn't think it would happen."

For Paul Conroy, president of Virgin

Records U.K., the difficulty was

what to tell colleagues and friends.

"There were no answers," he states,

hope the headquarters will have time to focus on the main issues of the company." Maybe it's an omen that one of his developing artists from France is called Phoenix and that another, Manu

"And you got so sick of people saying

'What's happening?' that it made you

get more low-key and get on with it."

Chao, has just released an album called Proxima Estacion: Esperanza (Next Station: Hope).

Berry, asked whether he is specifically considering a new flight plan for Virgin in the slipstream of the aborted Warner and BMG transactions, replies, "No, not in any way that's different from what we would have considered before we had the merger discussions. This is just a continuing process of self-examination." He adds, "It doesn't matter whether it's [in] Japan or Australia, or a Virgin company or an EMI company. That's the way we want the business to work: a continual re-examination."

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## **Zomba Launches Brazilian Operation With Som Livre**

BY LEILA COBO

In a continuing effort to expand its international presence, the Zomba Record Group is moving into Latin America July 1, with the launch of Zomba Records Brazil. The stand-alone operation—headed by Martin Davis as managing director and based in Rio



# XCLUSIV

de Janeiro-will be bolstered by a domestic partnership with

Som Livre, the music arm of Brazil's Organicacoes Globo, South America's largest media conglomerate.

Zomba-which has 15 other companies around the world, as well as marketing operations in five other countries-will initially use its Brazilian operation to further develop its international repertoire in that market. Eventually, Zomba Brazil will also move toward signing and developing local acts. Zomba product—previously distributed in Brazil by Virgin/EMI-(Continued on page 103)

# Attendance, Revenue Decline At North American Concerts

**BY RAY WADDELL** 

As 2001 reaches its midpoint, North American concert grosses are off a whopping 28% from last year. Although the decline

is severe, the number may be more indicative of inconsistent box office reporting than industry-wide malaise.



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That's not to say that all is completely well in the touring world. Both average concert attendance and per-show grosses are off from this time a year ago, according to numbers reported to Billboard sister publication Amusement Busi-

ness. So far this year, the average attendance per show is down 8.7%, and the average gross per show is down 2.6%, with the latter bucking a trend of per-show dollar increas-

es that has held steady for several years.

Still, the big story at this point is the drop in the number of shows report-

ed to Amusement Business. The 2,514 North American concerts reported is off by 26% from a year ago. With little or no drop-off in touring volume, the decrease in reports points mostly to incon-(Continued on page 97)

## **RIAA & Lawmakers At Odds Over Webcaster Lawsuits**

BY BILL HOLLAND

For the moment, EMI's tra-

vails aren't hot

copy over break-

fast. "Now," says

Virgin Continen-

tal Europe pres-

ident Emmanuel

de Buretel, "I

WASHINGTON, D.C.—Members of Congress, already poised to amend the 1998 Digital Millennium Copyright Act (DMCA) to make it less draconian in its fairuse and infringement sections, say they are unhappy that the Recording Industry Assn. of America (RIAA)

is using the DMCA as a litigation tool to sue prominent Webcasters.

"It is unfortunate that the recording industry has responded in this fashion," says Rep. Rick Boucher, D-Va., who, along with Republican co-sponsor Rep. Chris Cannon of Utah, plans to introduce several bills to amend the DMCA. "There is an honest disagreement, and some genuine



uncertainty, over the reach of the compulsory license that has been provided under section 114 [of the DMCAl for non-interactive services, and there is an ambiguity concerning whether or not Webcasting,

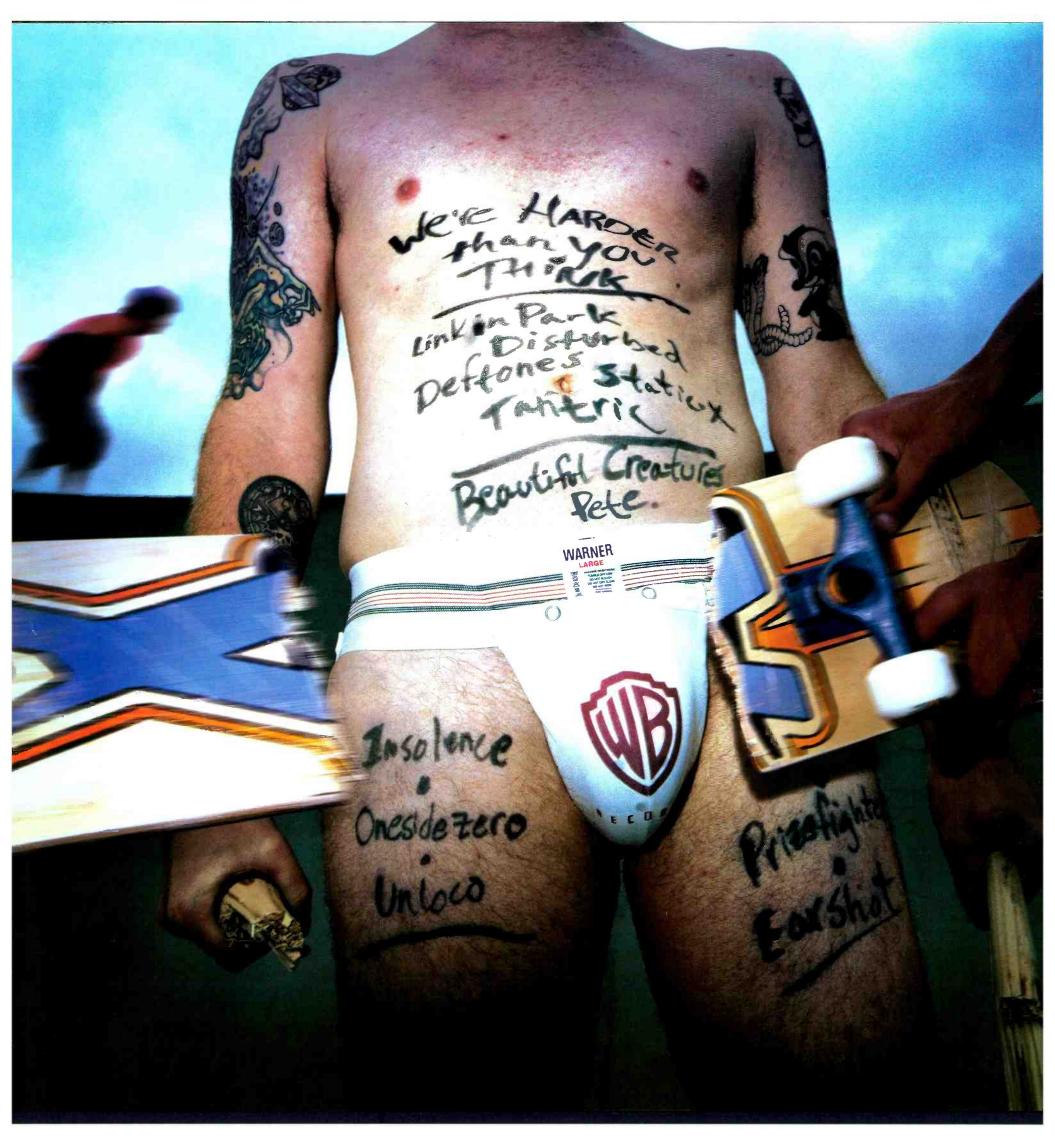
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# Cholly Atkins: Jazz Hoofing & Hip-Hop Heritage

by Timothy White

Whenever the tongue gets too tangled, or poetry reaches an impasse and other creative gestures fall short, the most expressive option is often just to dance. If there's a hard lesson in this homily, Cholly Atkins has long since learned it. As a result, the heritage of rhythmic hoofing that underlies the history of jazz, R&B, and hip-hop has never been the same. If all this comes as news, don't ever again attend a convention, seminar, or teach-in about the aforementioned music genres without having first read Class Act: The Jazz Life of Choreographer Cholly Atkins (Columbia University Press, 2001), by Atkins and Jacqui Malone. Because until you do, you may be halfinformed at best about the evolution over the past century of black clance rhythms and the importance of vernacular choreography.

Atkins recalls his "university" years in the late-1920s black vaudeville scene: "The chorus line dancers were doing what we characterize now as authentic jazz. None of that modern jazz stuff. That came

along later. It was pretty much the same type of moves that came out of street dancing. A lot of it had flash steps or expansive physical moves as opposed to close floor work. There was also what we called picture numbers or picture soft-shoe dancing, which had soft movements. The choreography was made up of traveling steps that led the dancers into various formations or figures, all performed to a flowing melody."

The soft shoe, Atkins informs, "evolved from a minstrel dance called the Essence of Old Virginia. Steps are executed in a light and delicate manner, usually performed to a medium tempo with easy, relaxed motion." The flash act was originally "a formal name for jazz dance that uses acrobatic movements." Class Act, however, is not just an education in the art of funky eurythmics (interpreting music with graceful freestyle rhythmic actions) but also an account of a remarkable American life lived at the pace of a Lindy Hop.

Born Charles Atkinson on Sept. 30, 1913, in Pratt City, Ala., he and his mother and brother were soon abandoned by his well-to-do dad. Occasionally obliged

to thrash a stepfather who abused his mother, Atkins had few role models and no ready career path to pursue. But after winning a Charleston contest in 1923 in Buffalo, N.Y., he worked as a singing waiter, dancing bootblack, and then promising tap dancer in the chorus on the 1930s "chitlin circuit" of black venues. Cholly needed to hop a freight train back to Buffalo for more secure work at theaters like the Lafayette and Shea's—where he was part of an act called the Rhythm Pals and met legendary dance star Bill "Bojangles" Robinson, who blessed the Pals' interpretation of Bojangles' signature stair-dance routine.

In 1935, the Rhythm Pals got booked downstate in Harlem's Apollo Theatre, where another famed hoofer, Charles "Honi" Coles, pronounced the Pals a typical Midwestern-type act: "good feet, but no conception." A determined Atkins further refined his craft through continued club work that took him west to California. He met first wife Catherine while appearing in the chorus of an all-black production that backed Lionel Hampton at a bistro called Cafe de Paris. In between dates, Atkins also appeared in Hollywood film shorts, danced in such films as San Francisco, The Charge of the Light Brigade, and Old Man River, and recorded tap soundtracks for the musical variety features The Big Broadcast of 1938 and Broadway Melody of 1938.

"A lot of black guys did the soundtracks for white chorus-line dancers, who backed stars like Eleanor Powell, Ann Miller, and Fred Astaire," explains Atkins, who organized a 16-member troupe for the lucrative off-camera assignments. "They had those big tap dance sequences with about 40 background guys, mainly ballet dancers. They were doing the moves, but we were making the sounds! They couldn't tap a lick, not real rhythm tap."

Atkins toiled in Powell's five-person personal choreographer staff. As film work wound down, he found employment on the California burlesque orbit, did a stint in Chicago, and landed back in Manhattan. His wife danced in the Apollo chorus and he became a member and choreographer of the Cotton Club Boys troupe at that Harlem nightspot, where Cab Calloway's band often headlined. Calloway took the Boys on a nationwide tour with him, and then Atkins and a new dance partner named Dotty Saulters did road

Atkins joined the Army in World War II and was stationed at Camp Kilmer in Stelton, N.J., where he played drums in an Army band and co-wrote songs with Sy Oliver, including "Baby, Are You Kidding?" and "She's My Buddy's Chick," the latter recorded by Nat "King" Cole. In 1944, Atkins divorced, married Dotty, and teamed after the war with colleague Honi Coles. Coles and Atkins became a featured attraction with the Count Basie Band; the pair took jazz tap to new heights with the help of rhythmic collaborators like drummer Jo Jones. In 1949, Coles and Atkins were cast in the Agnes de Mille-choreographed Broadway smash Gentlemen Prefer Blondes. They stopped the show each night for two years with their highflying (and self-choreographed) flash dance segment with ballerina Anita Alvarez.

Atkins went on to teach jazz tap at the prestigious Katherine Dunham School (home of the nation's leading black dance company) and the International School of Dance at Carnegie Hall. He choreo-

graphed for the June Taylor Dancers on TV's weekly Jackie Gleason Show and got a gig schooling doo-wop group the Cadillacs in his unique "vocal choreography," which soon became the standard performance style for R&B artists. (The full-page photo of Atkins coaching slim, comely young Columbia Records singer Aretha Franklin in 1960 is alone worth the price of Class Act.)

Pushing beyond pantomime, or mere movement to the tempo of the vocal line, Atkins instructed artists that, as with the debonair intensity of his own percussive jazz tap, the respective syncopations of melody and tempo should be dealt with differently: "The vocal part is one melodic line . . . and the body is moving to the musical background track. While your body is moving to one rhythm, your voice is moving in another rhythmic direction.'

Atkins' second wife died of a brain tumor in 1962, and while grappling with a grief-aggravated drinking problem, he remarried a year later to Maye Harrison Anderson, who helped him recover during a period

when his choreography clients included the Dells and Gladys Knight & the Pips. He shunned alcohol for good in '67.

"I'm not sure how how much the groups knew about the extent of my drinking," writes Atkins, who by 1965 had become the staff choreographer for Motown Records, "because it didn't really affect the quality of my work, and I was never drunk in front of them.'

During his Motown period, Atkins devised the edgy but elegant routines that became concert trademarks for Smokey Robinson & the Miracles, the Marvelettes, the Supremes, the Temptations, Martha & the Vandellas, and Marvin Gaye. When Motown closed its Detroitbased Artist Development department in the early 1970s, Atkins moved on to a similar role at former Motown executives Brian and Eddie Holland's Invictus and Hot Wax labels, working with Freda Payne, Chairmen of the Board, and the Honey Cone.

In 1973, Atkins' work with Philadelphia International acts expanded to embrace the O'Jays, whose intricate Atkins-designed steps became a defining attribute. Those coached by Atkins would prove a varied crew: the Manhattan Transfer, Sammy Davis Jr., Gregory Hines, Stevie Wonder, New Kids on the Block. Atkins kept busy through the 1980s despite a battle with lung cancer, and though he hadn't worn tap shoes since 1965, he put them back on in 1988 to create the choreography for the Broadway musical Black and Blue, for which he won a Tony Award. In 1994, the Smithsonian Institution's Center for African American History and Culture sponsored a special tribute, "From Tap to R&B: Celebrating Choreographer Cholly Atkins." In 1998, he received the special Innovator honor at the American Choreography Awards, and most recently, he was chosen by the Dance Heritage Coalition as one of America's Irreplaceable Dance Treasures: The First 100.

As he nears his 88th birthday, Atkins still works with the Temptations, the O'Jays, and Gladys Knight. He is a direct influence on great young tap dancer friends, such as Savion Glover, and remains a class act—which his book's glossary describes as a "term used for tap dance acts of the teens, 1920s, '30s, and '40s that were based on precision, elegant dress, detached coolness, flawless execution, and dignity."

# Musiq Soulchild Leads R&B/Hip-Hop Award Nominations

### BY GAIL MITCHELL

Def Soul artist Musiq Soulchild leads the list of finalists for Billboard magazine's first R&B/Hip-Hop Awards show with seven nominations, including nods for top R&B/ hip-hop album, top R&B/hip-hop artist, and top R&B/hip-hop singles artist.

Presented by Heineken, the Aug. 30 ceremony will be held at the New York Hilton, capping the second annual Billboard/BET R&B/Hip-Hop Conference, taking place Aug. 28-30 at the same venue.

Details regarding the show's host, presenters, and performers will be announced in the coming weeks.

Other multiple finalists are R. Kelly (six nominations), OutKast (five), Ja Rule and Jagged Edge (four each), and Sade and Shaggy (three). Besides Soulchild, new acts earning nominations are Jaheim, Lil' Bow Wow, Lil' Romeo, Tank, and City High.

Honoring R&B/hip-hop's top songs and albums, plus new and established performers, the awards will also recognize the songwriter and producer of the year, as well as the major and independent labels of the year. All told, the awards encompass 17 categories based on actual performance on the weekly Billboard R&B/Hip-Hop and Rap charts since the start of the current chart year. Those charts are based on sales data from SoundScan and radio information compiled by Broadcast Data Systems.

A complete list of the finalists for the 2001 Billboard R&B/Hip-Hop Awards can be found at billboard.com/events/rb.

### No. 1 IN BILLBOARD • THE BILLBOARD 200 • 106 CLASSICAL ★ VERDI • ANDREA BOCELLI • 54 **CLASSICAL CROSSOVER** 54 ★ CROUCHING TIGER, HIDDEN DRAGON SOUNDTRACK • SONY CLASSICAL COUNTRY 51 ★ INSIDE OUT • TRISHA YEARWOOD • MCA NASHVILLE 0 **HEATSEEKERS** 21 ★ POSES • RUFUS WAINWRIGHT • DREAMWORKS **INDEPENDENT** 85 ★ PUT YO HOOD UP . LIL JON & THE EAST SIDE BOYZ . BME B INTERNET 86 \* AMNESIAC • RADIOHEAD • CAPITOL M JAZZ 55 ★ THE ESSENTIAL MILES DAVIS MILES DAVIS . LEGACY / COLUM JAZZ / CONTEMPORARY 55 60 \* A DAY WITHOUT RAIN . ENYA . REPRISE POP CATALOG ★ 12 GREATEST HITS, VOL. II • NEIL DIAMOND • COLUMBIA 14 **R&B/HIP-HOP**★ FREE CITY • ST. LUNATICS • FO'REEL 44 THE BILLBOARD HOT 100 ★ LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK • INTERSCO 104 **ADULT CONTEMPORARY** 94 **ADULT TOP 40** 94 \* HANGING BY A MOMENT . LIFEHOUSE . DREAMWORKS **COUNTRY** 53 ★ I'M ALREADY THERE • LONESTAR • BNA 0 DANCE / CLUB PLAY 49 ★ GET IT UP (THE FEELING) • ULTRA NATE • STRICTLY RHYTHM DANCE / MAXI-SINGLES SALES ★ SURVIVOR • DESTINY'S CHILD• COLUMBIA 49 **HOT LATIN TRACKS**★ LA BOMBA • AZUL AZUL • SONY DISCOS 59 G R&B/HIP-HOP 46 ★ FIESTA • R. KELLY FEATURING JAY-Z • JIVE RAP ★ MY BABY • LIL' ROMEO • SOULIA / NO LIMIT 45 **ROCK / MAINSTREAM ROCK TRACKS** 95 ★ IT'S BEEN AWHILE • STAIND • FLIP / ELEKT **ROCK / MODERN ROCK TRACKS** 95 **★** IT'S BEEN AWHILE • STAIND • FUP / ELEKTRA **TOP 40 TRACKS** 94 ★ LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK • INTERSCOPE • TOP VHS SALES • \* THE EMPEROR'S NEW GROOVE • WALL DISNEY HOME VIDEO 89 **DVD SALES** 89 \* TRAFFIC . USA HOME ENTERTAINMENT **KID VIDEO**★ POWER RANGERS: TIME FORCE • FOXVIDEO 88 O RENTALS ★ TRAFFIC • USA HOME ENTERTAINMENT 89

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# **Emperor's Frankie Lee Departs CEO Post**

### BY WINNIE CHUNG

HONG KONG-Frankie Lee, CEO/director of Emperor Entertainment Group (EEG), will leave his position at the end of June, after building the label into Hong Kong's biggest stable of local artists.

Lee announced his departure June 7, after months of speculation that he was leaving the company. Rumors of his imminent departure started circulating early this year following press reports that EEG artist Dave Wang was dissatisfied with allegedly preferential treatment for EEG's biggest-selling artist, Nicholas Tse.

The announcement was aimed at ending speculation, Lee says. "But my departure from the company isn't because of any disagreement with Dave Wang or our chairman, Albert Yeung. When I joined the company in 1999, I had already told Mr. Yeung that I would leave after three years, once the new

company was up and running. Although it's just been a little more than two and a half years, I feel that EEG is already running very smoothly, so I'm leaving a little earlier.

Before joining EEG, Lee was managing director of Warner Music (HK). He is known as Hong Kong's "super manager" because he is seen as the man who launched the immensely successful careers of Leon Lai and Sammi Cheng, two of Hong Kong's best-selling singers.

Lee says his relations with Yeung remain friendly. "He has been very supportive, and if I have the chance I would definitely continue working with him in some form or other, but right now I'd just like to do some traveling with my mother and wife."

Lee refuses to comment on speculation that he will be joining NOW, which is owned by Richard Li, who started STAR TV and then sold it to Rupert Murdoch's

Yeung rules out the possibility of an internal promotion to fill Lee's shoes, saying, "We will probably look for someone from outside, but it will be difficult to find someone who can do as well as Frankie has done."

Lee joined Emperor in January 1999 and took over its existing Fitto Records label, reinventing it as EEG with artists Tse, Bondi Chiu, and Grace Yip. Last October, he launched a spinoff label, Music Plus, with Eason Chan and Roman Tam as artists. At last count, EEG had 18 artists, making it the largest local label in Hong Kong.

Last December, EEG became the first record label to be listed on the Growth Enterprise Market, a secondary exchange for start-up companies on the Hong Kong Stock Exchange. At that time, Lee was allocated stock options of 4.62 million shares. By leaving before the options mature, Lee stands to lose about \$4 million Hong Kong (\$500,000).

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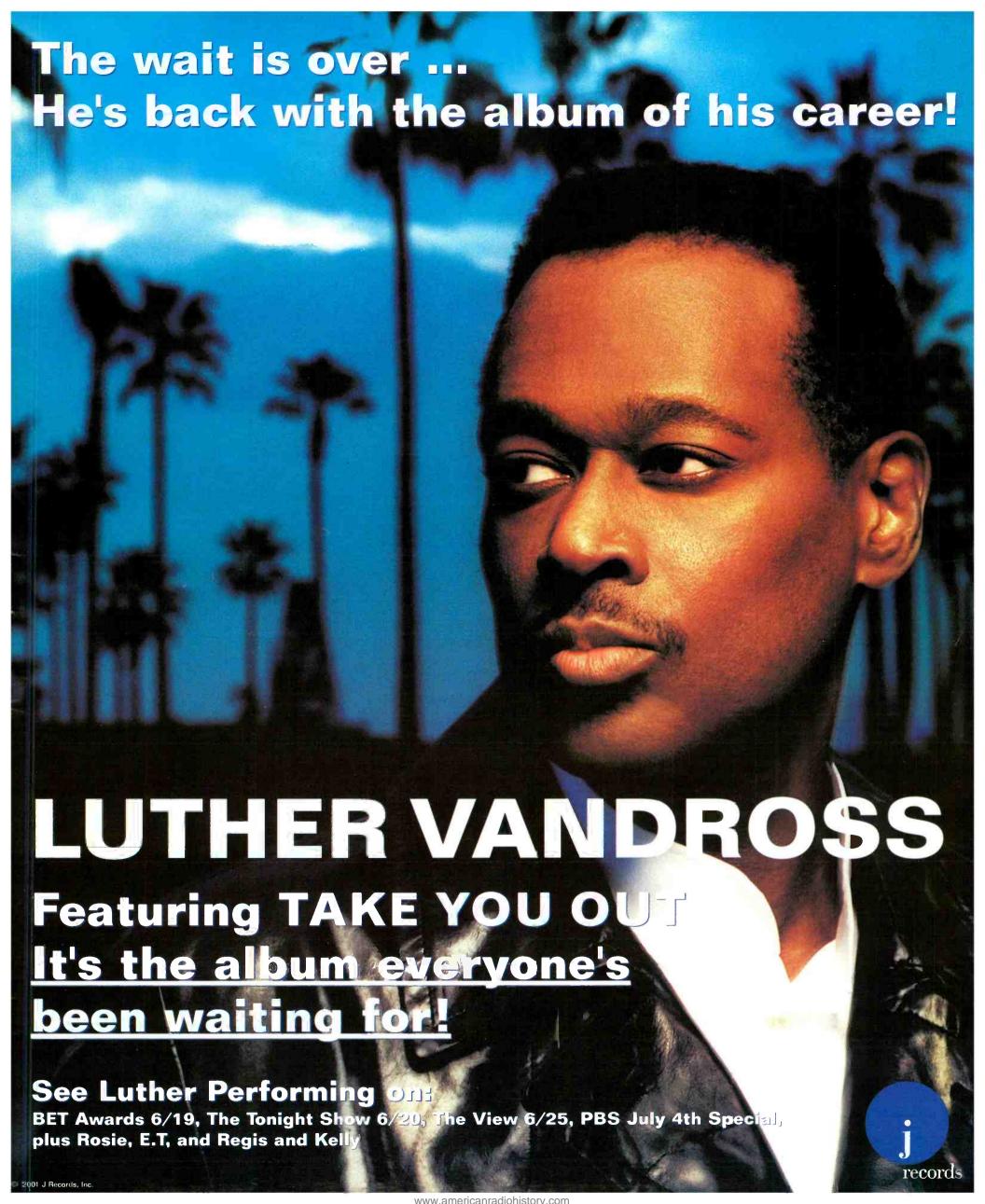
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# **Cars And Guitars Go Hand In Hand**

### Museum Pays Homage To Two Essential Elements of Rock'n'Roll

### BY JIM BESSMAN

A new exhibit at the Petersen Automotive Museum in Los Angeles formalizes rock'n'roll's relationship between guitars and cars.

The Cars and Guitars of Rock-'n'Roll, which opened last week (14) and runs through January 2002, presents "an overview of the relationship between music and machines, showcasing some of the greatest instruments and vehicles of all time," says Bob Merlis, exhibit development director and former Warner Bros. Records senior VP of corporate communications. "It traces the development of the modern electric guitar, paralleling the development of the postwar automobile."

The first rock'n'roll hit, in fact, was arguably a song about a car, Merlis notes. "Jackie Brentson's 'Rocket 88,' which was written by Ike Turner, came out almost exactly 50 years ago. The refinement of the electric guitar was virtually at

the same time, with Gibson, Les Paul, and Leo Fender. I like to think of a cosmic alignment in the technology of the Oldsmobile Rocket 88 and these guitars, which made loud, amplified music possible."



The Cars and Guitars of Rock'n'Roll showcases a Rocket 88, of course, as well as a 1933 Hudson Motor Company Terraplane—immortalized in blues legend Robert Johnson's biggest hit, "Terraplane Blues."

"Rock'n'roll obviously sprang from blues and country music," Merlis explains. But the show is built on cars owned by contemporary and historic rock stars, including ZZ Top's Billy Gibbons—the exhibit's honorary chairman—as well as Elvis Presley, Roy Orbison, Elton John, Janis Joplin, Brian Setzer, Bob Weir, Frank Zappa, Cher, Melissa Etheridge, and Coolio.

The show also features hot rods owned by Jeff Beck, who builds his own, and Eric Clapton (his is with a matching guitar). Merlis notes, "We also use cars to illustrate songs, such as 'Maybelline,' where Chuck Berry is 'motorvating' in a Ford V8 and chasing Maybelline, [who's] in a

(Continued on page 109)

# IFPI Report Shows Surge In Pirate Music Sales

### BY GORDON MASSON

LONDON—While the global music industry endured flagging sales during the year 2000, music pirates profited more than ever before, with worldwide sales of illegal music discs soaring by 25%. This surge in piracy was facilitated by the proliferation of low-cost CD-R burners, according to the latest statistics compiled by the International Federation of the Phonographic Industry (IFPI).

During 2000, the IFPI reports, pirate sales of CDs and CD-R music discs rose to an estimated 640 million units, compared to 510 million units in 1999. Worldwide sales of pressed pirate CDs were 475 million, up from 450 million a year earlier. Pirate CD-R sales rocketed to 165 million from about 60 million in 1999. One bright note was that sales of pirate cassettes in 2000 fell to 1.2 billion from 1.4 billion in 1999.

The IFPI believes those sales, at pirate prices, mean the global music pirate business was worth about \$4.2 billion in 2000, up \$100 million on the previous year. A total of 1.8 billion

pirate recordings (CDs and cassettes) are estimated to have been sold during the year, meaning that pirates now collect revenue on one in every three recordings sold worldwide.

One problem is that the price for pirate product on average is about \$2.33 per unit—far cheaper than legitimate product. But IFPI chairman/CEO Jay Berman believes that if consumers knew that pirate product is often linked with organized crime, they would think twice about buying it.

Berman says the two main reasons for the rise in piracy are "the proliferation of new, cheap technologies for illegal commercial copying and inadequate enforcement by governments." With that in mind, the IFPI and its music company members are stepping up their investment against pirates, especially in the online environment. In its report, the IFPI stresses that, while the average worldwide piracy rate for physical recordings is 36%, the Internet, with the proliferation of file-swapping, is virtually a 100% pirate medium. During the first half of 2001, the industry has

responded with a combination of antipiracy measures, litigation, and a variety of legitimate online investments.

IFPI head of enforcement Iain Grant has completed the recruitment of his global team of more than 50 antipiracy investigators and advisers. He has also overseen the creation of the IFPI forensic lab and established resources to train new investigators.

The report names China, Russia, Mexico, Brazil, and Italy as the top five countries on the IFPI priority list in terms of domestic piracy, while Eastern Europe, particularly Ukraine, tops the list of manufacturers and exporters of pirate product.

IFPI figures show sales of illegal music outnumbering those of legal music in 21 countries—up from 19 in 1999—with piracy worsening in Malaysia, Taiwan, Indonesia, Mexico, Spain, Holland, Greece, the Czech

Republic, and Croatia. Highlighting what the

Highlighting what the music industry is up against, Grant and Berman recall a case where they uncovered 189 CD burners, all hooked up to copy discs. "Since Janu-

ary 2001, 20 million blank CD-Rs have entered South America," Grant says.

Grant's enforcement team has achieved a series of successes against pirate traffic but is not yet reversing the trend. Some of the major enforcement successes in 2000 were at plant sites in Southeast Asia, where large volumes of pirate CDs have been exported to as far away as Paraguay.

IFPI investigations helped shut down a total of 20 illicit CD lines in 2000. A further 27—with an annual production capacity of 100 million CDs—have already been closed during the first quarter of this year.

The report also notes that actions by the IFPI and its 46 national affiliates led to 15,000 Web sites containing 300,000 files, being taken down in 2000. A range of technologies is being studied that would track Internet pirate activity more efficiently.

One Internet anti-piracy software tool already being used is Songbird, which helps artists and producers locate their music on Napster and, if they wish, have it removed.

# EMI Exposing U.K. Acts To The U.S.

### BY GORDON MASSON

LONDON—EMI is spearheading a British invasion of America, with no fewer than eight U.K.-signed acts performing in the U.S. the week beginning June 25.

Established alternative rock outfit Radiohead leads the charge, along with Coldplay, another act enjoying success stateside. They are joined by a slew of EMI's development acts: Matthew Jay, Doves, Starsailor, Beta Band, Gorillaz, and Idlewild.

The U.S. agent for four of those acts (Coldplay, Starsailor, Doves, and Jay) is Marty Diamond of New York-based Little Big Man, who senses the new attitude of U.K. labels toward breaking bands in the States.

"It feels as if the teams around each of these bands—the label, the [artist] management, myself, and the bands themselves-are all making the investment in time in terms of not only the established bands going on proper tours and revisiting America, but putting together thorough encompassing set-up plans as well," Diamond says, citing Jay's campaign as an example. "Matthew Jay is doing some side-stage dates with Dido and Travis, he's doing some intimate showcase things, he's doing dates with the Doves, and amidst all of that he's also visiting radio stations [and] doing press.

Both Jay and fellow Capitol act Starsailor are visiting the U.S. to set up album launches later this year. "As it stands, the release date for the Starsailor album [in the U.S.] still has to be confirmed, while Matthew Jay will be released in September, so it's an early trip for both of those acts," says Kevin Brown, London-based director of U.K. repertoire for EMI International. "That just illustrates the commit-

ment we are giving to America."

Diamond says, "If you look at Starsailor and Matthew Jay, there is a set-up plan in motion on both artists. There's a genuine excitement building—it's not only, 'Let's get the record company involved in participating earlier with the artist,' but it's, 'Let's get the fans involved.'"

Addressing those set-up strategies, Tony Wadsworth, president/CEO of EMI Records Group U.K. and Ireland, reveals: "Over the last two or three years we've been learning how to approach [the U.S.] marketplace better than it has been



WADSWORTH

done before. Lead time is one thing, understanding the media in a market-place is another, understanding the commitment that's needed from an act in order to make any progress in North America

is another." Transferring that understanding to the acts themselves, he adds, is a major factor.

That's a message EMI's latest crop of development acts seems to be embracing, Diamond says. "People are thinking more about the set-up and also about the follow-up. They are not in this mind-set anymore of the storm in the tea cup, which is the, 'We're going to come in for 12 dates, and we'll see you later.' That [change in attitude] is really encouraging."

Wadsworth states, "To be honest, [the activity in America] has more to do with the attention we have been paying our own U.K. roster and the priority we have put on actually finding the right [label] homes for the acts in the U.S. We, as a U.K. company, are trying to under-

stand a lot more about what the American market needs. But that doesn't mean that we'll sign a different kind of act in the U.K., it just means that we approach America in a way that maybe gives the act that much better a chance."

Taking full advantage of the various acts on the road, EMI is using old-fashioned common sense to maximize exposure by having acts support each other. Starsailor and Doves, for instance, will share a bill. "It's not a cost-saving exercise," Brown says. "It's just that the opportunity is there, and we are taking advantage of it."

In the week beginning June 25, Beta Band is supporting Radiohead in San Francisco (27) and Santa Barbara, Calif. (29-30). Jay is supporting Dido in New Jersey (25) and New York (27) before playing a showcase in the same city the next night with Starsailor. Starsailor has an additional gig with Doves in New York (26), while Doves' tour also takes in another New York date (25), as well as Boston (27); Albany, N.Y. (29); and Washington, D.C. (30).

Coldplay, meanwhile, is booked for a June 27 TV appearance on *Late Show With David Letterman*, one day before the band's Radio City Music Hall gig in New York. Gorillaz and Idlewild, meanwhile, are out on the road on promo tours.

"It used to be that bands would tour to support a record. Now they are touring to create a buzz," Diamond says. "It gives the fans the feeling that they can have more chance of a relationship because the bands are here—there's frequency to it now."

Brown notes, "We have every confidence that there is a market for these bands in North America, otherwise we would not be spending the money to send them out there."

# **Klein Leaving Reprise Records**

### President Will Become A Consultant To Warner Bros.

### BY CHRIS MORRIS

LOS ANGELES—Reprise Records president Howie Klein views his imminent departure from the label he's headed since 1995 as a natural part of the firm's evolution.

Warner Bros. Records announced June 12 that Klein would exit Reprise, effective June 30. His status at the company had been the subject of speculation since early in the year, when Warner Music Group began trimming its ranks through layoffs and by offering early retirement packages to veteran staffers in the wake of the AOL Time Warner merger (Billboard, Feb. 3). Some 600

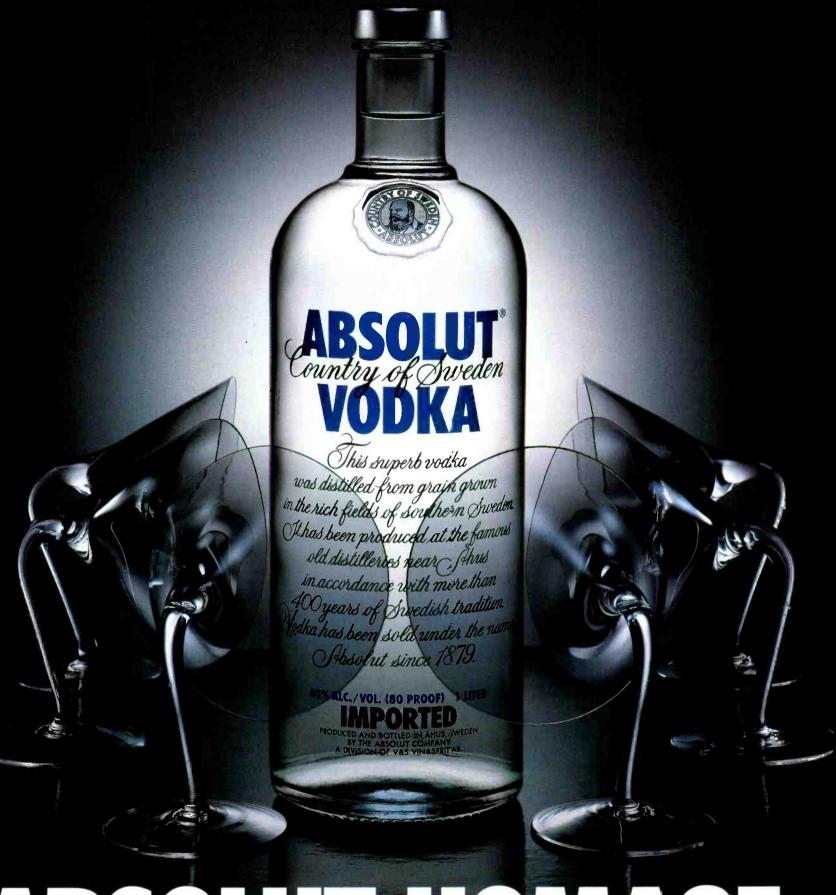
label jobs were eliminated as part of a cost-cutting mandate.

Klein will now become a consultant to Warner Bros. Records. He says that the specifics of his role have not yet been finalized.

Klein—who came to the top role at Reprise after terms as VP/GM at Sire Records and founder of 415 Records depicts his departure as a culmination of developments at Warner labels since the mid-'90s,

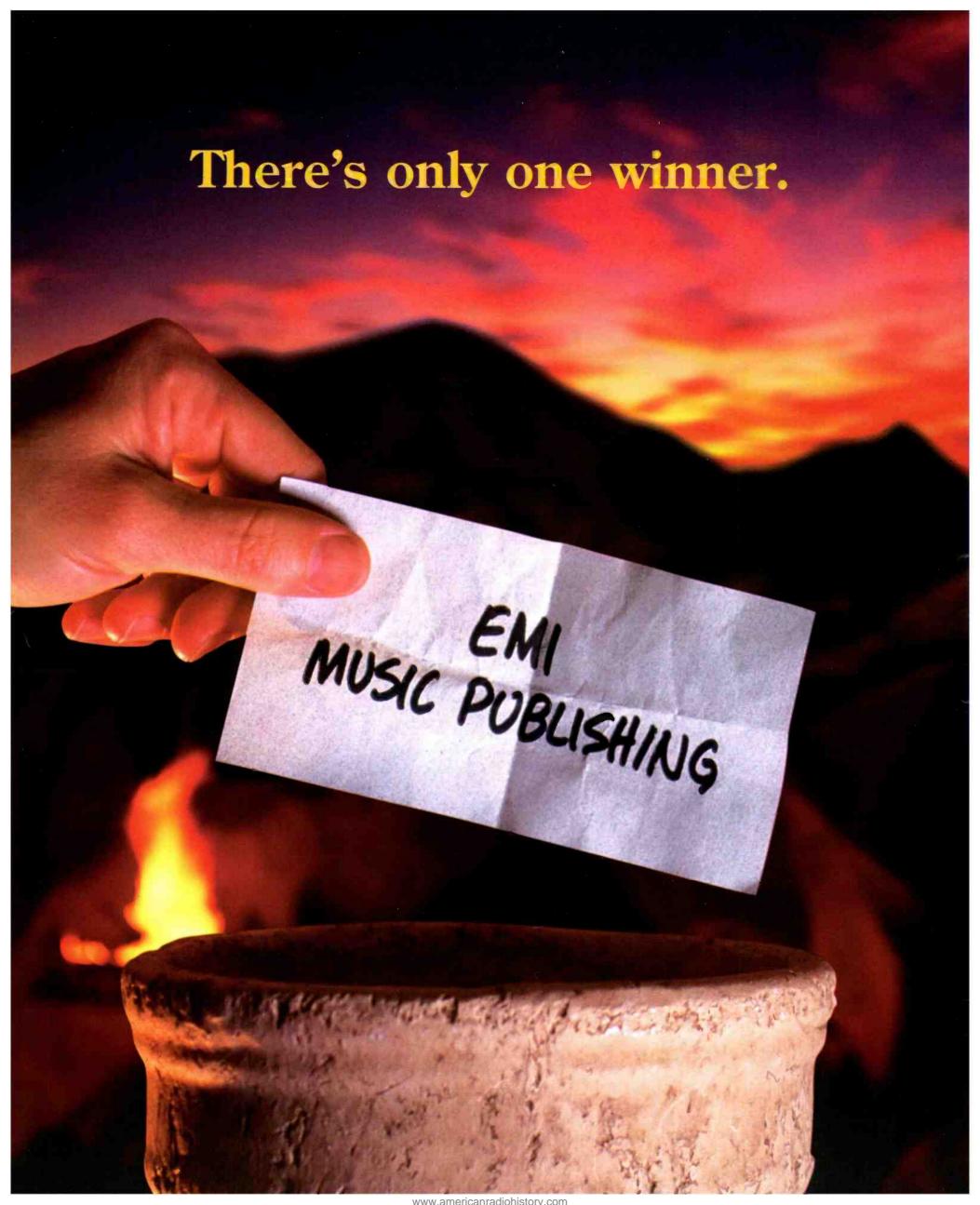
"When Mo [Ostin] and Lenny [Waronker] were there, they were the chairman and the president of Warner and Reprise," Klein tells *Billboard*.

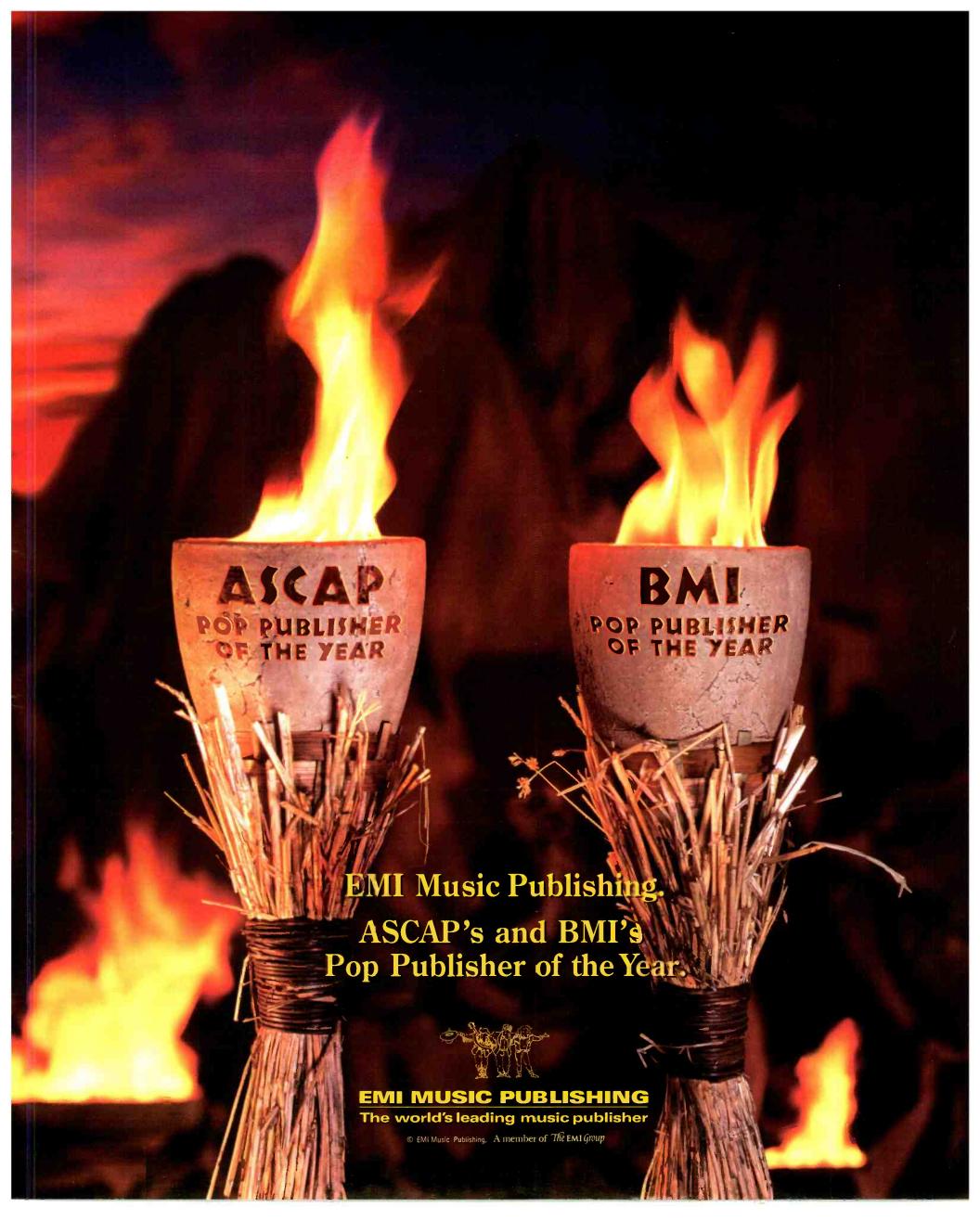
(Continued on page 97)



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The Billboard Redesign

# **EC To Examine MusicNet, Pressplay**

**BY LARS BRANDLE** 

nonetheless: "What [the inquiry] LONDON—Europe's struggling means simply is the commission is

of the British Phonographic Indus-

# **Sony Holland Regroups**

Expert Centers Set Up To Focus Marketing

**BY ROBERT HEEG** 

reports directly to Decam. who

# Artists

OP • ROCK • R&B • RAP • DANCE • COUNTRY · LATIN · CLASSICAL · JAZZ · PRO AUDIO

# **Afro-Celt Sound System Teams With** Plant, Gabriel On Third Real World Set

BY JONATHAN COHEN

Afro-Celt Sound System's James McNally has gotten used to his

group's albums being stocked in a different department at every record store, from world to new age to dance and electronic. But whatever the classification, the genrejumping U.K.-



based collective is primed to raise its international profile to new heights with Real World's June 19 release of Volume 3: Further in Time.

The album, the Afro-Celts' third, is the follow-up to 1999's Volume 2:



AFRO-CELT SOUND SYSTEM

Release, which hit No. 6 on the Billboard Top World Albums chart and has sold 105,000 units in the U.S., according to SoundScan. The 6-yearold group—comprising multi-instrumentalists McNally and Simon Emmerson along with Iarla O'Lionaird (vocals) and Martin Russell (en-

gineer/program-

mer)—produced

the set over the

past year at Red-

church, a basement

studio in London.

roster of some 20



Further in Time is truly difficult to categorize, as it draws on a diverse

additional musicians and vocalists, among them vocalist/kora player N'Faly Kouyate. That's not to mention star-studded guest vocal turns from Real World chief Peter Gabriel,

(Continued on page 109)

# **Joan Osborne Promotes** Interscope Set Troubadour Style

**OSBORNE** 

### **BY RAY WADDELL**

As the unpredictable winds of mainstream popularity shift more frequently than ever,

Joan Osborne has been able to sustain her career through steadfast touring and well-received live performances.

Osborne exploded onto the popular music scene in 1995 with the Mercury release Rel-

ish, propelled by the monster hit "One of Us." Relish has sold 1.9 million copies in the U.S., according to SoundScan.

Since that time, Osborne hasn't scaled those commercial heights again; even so, she maintains a heavy touring schedule that

keeps her in the public eye. The artist resumes her touring cycle in support of her Interscope release Righteous Love which has sold 105,000 copies sold in the U.S., according to Sound-

Scan-June 22 in Hampton Beach, N.H.

For an artist who came to (Continued on page 103)

# Flip/Geffen's Cold Finally Getting Hot, With Hit Rock Single, Video

Cold is the latest success story from Flip Records, the modest but virtuous label that has led Limp Bizkit and Staind to glory through patient, persistent artist development. Nearly a year after the release of its sophomore album, 13 Ways to Bleed on Stage (Flip/Geffen Records), Cold is garnering newfound attention, thanks to powerful word-of-mouth, airplay for the single "No One," and the band's constant touring.

The Jacksonville, Fla.-based Cold has certainly endured its share of ups and downs. The band landed a record deal at Flip with help from Limp Bizkit lead vocalist Fred Durst, and its eponymous debut album was released in 1998 on Flip/A&M Records. But soon after the release, A&M was downsized as a result of the merger between PolyGram (A&M's former parent company) and Universal—and the wheels of promotion came grinding to a halt.

Flip founder/Geffen president Jordan Schur recalls, "I said to the band,

'Look at it as an opportunity to build credibility.' So they played as many shows as possible, and that's what they're still doing. We wanted a

situation in which the audience [could] grow with and build a community around the band."

As it turns out, Cold was one of the few acts from A&M that did not get dropped after the Universal/ PolyGram merger. Cold lead singer Scooter Ward says, "We wouldn't have made it through the merger if it wasn't for Jordan. He really went to bat for us.

In addition to Ward, Cold's line-

Hayes and Terry Balsamo, bassist Jeremy Marshall, and drummer Sam McCandless.

When the time came to release 13



COLD

Ways to Bleed on Stage, Cold was given a chance to start over, as Flip moved Cold's record company affiliation from A&M to Geffen.

Released in North America Sept. 12, 2000, the album debuted on the Heatseekers chart at No. 13 in the Sept. 30, 2000, issue. It rose to No. 1

on the chart in the May 19 issue. 13 Ways to Bleed on Stage reached Heatseekers Impact status when it jumped from 104-98 on The Billboard 200 in the June 16 issue. This issue, the album stands at No. 118.

Anthony Lyons, manager/majorlabel buyer at retailer Rock Records in Chicago, says of Cold, "There's been strong word-of-mouth for this band. They put on an amazing live show. It's also to Cold's advantage that the band is currently touring with Staind."

Larry McFeelie, music director of active rock KUPD Phoenix, notes, 'We played 'No One' for months, and it had a solid run. There's been a lot of good, instant feedback on [current single] 'End of the World.'

A video for "End of the World" was recently released. In the meantime. MTV selected "No One" to be a Buzzworthy video, while MTV2 put the video in heavy rotation. That song

became a hit on rock radio, reaching No. 17 on Mainstream Rock Tracks and No. 13 on Modern Rock Tracks. The album's first single, "Just Got Wicked," was a No. 25 hit on Mainstream Rock Tracks.

Cold is also confirmed as a player on this year's Family Values Tour, Schur says. The band is booked in North America, South America, Japan, and Australia by Darryl Eaton and Ruth Gonzalez of Creative Artists Agency, and in other territories by Rod MacSween of London-based ITB. (The band's songs are published by WB Music Corp./Into Everything Music, ASCAP.)

Ward says he's confident that Cold is not a one-hit wonder. "We've been together 15 years, and a lot of those one-hit wonder bands copy what other people are doing. We're just ourselves, and people are responding to that."

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"Where the stars buy their cars."

# Sisqó's 'Return' Aims To Best 'Thong'

### Dragon/Def Soul Readies Dru Hill Singer's Sophomore Set

BY RASHAUN HALL

From platinum curls to corn rows, Sisqó is never one to stay the same for long. The Baltimore native aims to prove that he's more than merely a singer with a love of

thong lingerie on his sophomore solo effort, Return of Dragon (Dragon/Def Soul, June 19).

"With the last album, I was trying to hold on to the Dru Hill sound-that's why the album was so ballad-heavy," he says.

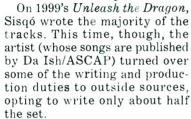
"With this album, I wanted people to understand who Sisqó is.

As a result, Return of Dragon is a more mature effort for the 25year-old singer, who tackles subjects of sex, adulterous and otherwise, on the 12-track set.

"I try to [continually] reinvent myself, so people can't pigeonhole me," says the artist, who is managed by Kenneth Crear for Los Angeles-based CMG.

While the tempo of Return of Dragon is a bit faster than its predecessor, it does have its softer moments with ballads

like "Dream." "It's the solidification of my actual vocal talent." Sisgó says. "Often, with my uptempo songs, people get the misconception that I'm a rapper or something of that nature. But a song like 'Dream' shows my vocal skills."





The Nearness of Jazz. Lauded saxophonist Michael Brecker recorded his new Verve album, Nearness of You: The Ballad Book, at Right Track Studios in New York. Pictured, from left, is the all-star band for the project: pianist Herbie Hancock, bassist Charlie Haden, Brecker, guitarist Pat Metheny, and drummer Jack DeJohnette. The album also features guest vocals from James Taylor.

album by themselves, the songs start to sound similar," Sisqó says. "I want each song to be a different experience. I went as far as I felt I wanted to go [writing-wise] with this particular album, and then I went to look for outside producers."

A sign of the "new" Sisqó is the first single, "Can I Live." which features two recording acts signed to his Dragon imprint, LovHer and the Associ-(Continued on page 20)

### artist (whose songs are published by Da Ish/ASCAP) turned over some of the writing and production duties to outside sources, opting to write only about half "When artists try to do a whole

# **London/Sire Sweetens Up Roster** With Pop/R&B Trio The Sugababes

BY MICHAEL PAOLETTA

Multicultural U.K. act the Sugababes aren't just another female pop/R&B trio. On their refreshing debut. One Touch (London/Sire. June 26), 16-year-old bandmates Siobhan Donaghy, Mutya Buena, and Keisha Buchanan co-penned all but two of the album's songs.

"It's more about proving and finding ourselves," says Buchanan of One Touch, which was released

earlier this year in the U.K. on London Records. "We're not just another female pop trio. We sing and we write."(The Sugababes' songs are published by EMI

Music Publishing.) For Randy Nichols, director of marketing at London/Sire, the fact that the members sing and write is what makes them so unique. "We don't want them to get pigeonholed as a teen act, because they're so much more than that," he says. "We don't want another bubblegum pop act.'

In April, London/Sire introduced the Sugababes to top 40 radio with the ultra-funky album track, "Overload." Since then, the label has serviced One Touch to lounges, boutiques, cafes, and hair salons. Nichols explains, "Our mission is to build the Sugababes from the underground up, hitting trend-

setters first and then crossing them to the teen/pop market."

London/Sire is laying the foundation for a grass-roots Internet campaign, encompassing pier-to-pier marketing and Sugababes placement on music/lifestyle Web sites.

The Sugababes formed three years ago when Donaghy befriended Buena and Buchanan. In 1997, the London-based trio met Ron Tom of Kensington-based Metamorphosis.

According to Donaghy, seconds after meeting Tom, "we were auditioning for him in the back seat of his car. He wanted to work with us immediately."



THE SUGABABES

Tom, who now manages the Sugababes, kept the trio in the studio for close to one year. "We recorded demo after demo," Buena recalls. With 60 demos completed, "the time came to select the best of the best."

One Touch intertwines a handful of musical elements, including R&B ("Look at Me"), pop ("Soul Sound," also featured in the film Summer Catch, which stars Freddie Prinze Jr.), 2-step ("Same Old Story"), and alt-leaning rock ("New Year"). Production credits go to Tom, Cameron McVey, Matt Rowe, and Paul Simm, among others.

According to Nichols, plans for a possible North American tour will be realized as the album develops.

Webb Brothers, Austin, Etheridge Serve Up New Tunes For The Summer

SUMMER'S HERE: With our white shoes pulled out of the closet and our winter sweaters put away for another season, we're ready to face summer head on. But we need tunes for our journey. The following is a sampling of upcoming or just-released albums that I threw into the CD player.

The Webb Brothers, Maroon, (Division One/ Atlantic), June 5: This is one of those albums that journalists, including myself, love but that will have a hard time finding its way at radio. That's all the more the pity since it's one of the better projects to come along in quite some time, and it's certainly one of the only con-

cept albums in recent years that doesn't make you want to head for the hills. Justin and Christiaan Webb chronicle their time spent playing the Chicago bar scene (recorded, ironically, in a British studio), with wit, pathos, and above all, a dreamy musicality (Billboard, May 12). Although the duo are sons of legendary tunesmith **Jimmy Webb**, songs such as "Are You Happy Now?" and

"Sleep If You Can" resemble Pink Floyd more than anything their papa ever created. Top tracks include "Summer People" and "I Can't Believe You're Gone."

Patti Austin, On the Way to Love, (Qwest/WB), June 26: One of contemporary music's most mellifluous voices, Austin's latest finds her angling for that smooth-jazz audience—which, sad to say, is really the only format that will give veteran R&B talents such as herself a twirl these days. So, Austin is paired with producer Paul Brown, who is best-known for his work for top NAC artists like Rick Braun and Boney James. Perhaps because of that association, everything is just wrapped a little too neatly here; a few rough edges and textures would have been nice. Lyrically, the songs hit all the right notes since Austin isn't trying to compete with the Britneys or Christinas and is singing about issues that listeners her age will find themselves nodding with in agreement. Played smartly, opening cut 'Girlfriend" could become an anthem for women in their 30s and 40s who know that family doesn't always just mean those who are related to you by blood.

Sam Phillips, Fan Dance (Nonesuch), July 31: Phillips' first release for Nonesuch, after years on Virgin, is a radically stripped-down affair (Billboard, June 9). Early on, Phillips talked about wanting to make a "thirsty" record, and she succeeds admirably here. Trying to get a drop of water out of this project would be fruitless, as there is not a spare note, vocal, or sound here. Many of the mainstream pop flavors that sweetened her records for Virgin are gone. They've been replaced by a starkly cinematic kaleidoscope of sound that often recalls Kurt Weill, especially on tracks like "Edge of the World." This is not a record that instantly grabs the listener, but repeated plays reveal a deep, rich, layered project worth the effort

Melissa Etheridge, Skin (Island), July 10: The goodthing about Etheridge is that you know exactly what you're getting: impassioned rock songs about nearobsessive love relationships. Its opening track, the pleading, driving "Lover Please," is this album's "I'm the Only One" or "Like the Way I Do." What succeeds much better are the songs where Etheridge uses a velvet glove rather than a hammer to make her point, such as the lovely, country-tinged "The Prison" or the plaintive "Down to One." Clearly informed

by her breakup with longtime partner Julie Cypher, Skin truly shines on the gentler but still compellingly urgent "Please Forgive Me" and closer "Heal Me." Etheridge produces for the first time with the help of David Cole. The album is preceded by first single "I Want to Be in Love" and Etheridge's autobiography, The Truth Is ..., due June 26.



by Melinda Newman

Various Artists, Substitute: The Songs of the Who (edel), June 12: The flow of tribute albums has slowed over the past few years, but this entry that salutes **Pete**, **Roger**, and the boys is a typically mixed bag. Opening with a live version of "The Kids Are Alright" by Pearl Jam, the album doesn't really find a groove until David Bowie's "Pictures of Lily," which sounds like it's filtered through "All the Young Dudes." It takes nerve to tackle such a classic as "Who Are You," but Stereophonics acquit themselves admirably with a faithful reading, and Phish's guitar-blistering take of '5:15" should please fans of the jam band and the Who alike. The set closes with the Who and Stereophonics' Kelly Jones on the title track.

Evan & Jaron, evan and jaron, Columbia: OK, we knew we couldn't fool you-this album actually came out last September but has so far failed to find the wider audience it deserves, so we wanted to give it a little extra plug. First single "Crazy for This Girl" was a top 20 hit on The Billboard Hot 100, and second single "From My Head to My Heart" is slowly gaining an adult contemporary audience, but album sales are at a trickle. This pop gem, executive-produced by T-Bone Burnett, should be heard by everyone who's ever bought an album by Matthew Sweet or Semisonic (whose **Dan Wilson** is one of its co-writers) or is just a lover of power pop music made for adults. Yes, twins Evan and Jaron Lowenstein are pin-up pretty, but anyone who has dismissed this album due to the packaging of the performers really owes it to themselves to dig it out of the slush pile. Obvious single is "Done Hangin' on Maybe."

www.billboard.com BILLBOARD JUNE 23, 2001

# NIN, U2 Rock For Elektra's 'Lara Croft'

### BY CHARLES KAREL BOULEY

LOS ANGELES—Before hitting retail June 19, the Elektra sound-track to *Lara Croft: Tomb Raider* has many positive elements working in its favor.

Besides the public's relentless affection for the film's character, Lara Croft—not to mention its fascination with the project's lead actor, Angelina Jolie—the set benefits from the efforts of soundtrack producers Peter Afterman and John Kirkpatrick. The pair have assembled this 15-cut blockbuster CD featuring tracks by U2, Nine Inch Nails, Moby, Missy Elliott, Nelly Furtado, the Chemical Brothers, and Fatboy Slim, among others.

How did Afterman and Kirkpatrick manage to gather such a glittery array of artists? It seems that it was simple: Many of the participating performers are crazy about the film.

"Angelina Jolie is my favorite actress," Elliott notes. "And Lara Croft is a strong woman. That's a message I like."

For Nine Inch Nails mastermind Trent Reznor, the project had to be just right before he got involved. "I'm a fan of video games, but I'm not a big fan of video game movies. There's not a great track record out there. I'm also not a fan of just taking a bunch of pop songs and sticking them with the name of a movie on them and calling it a soundtrack. So, I had a suspicious eye out.

"Casting Angelina Jolie was a brilliant move, because she's a great actor," Reznor adds. "And the people putting the soundtrack together showed me it wasn't just a bunch of music thrown together haphazardly. It would try its best to be music relevant to the film."

Kirkpatrick jumped into the soundtrack as soon as the film was given the green light. He quickly enlisted the help of Afterman not only to supervise but to help him pitch the idea of completely original songs by contemporary and viably commercial artists who also fit the movie's needs.

"There are two ways that you can go after a soundtrack," says Kirkpatrick, who is also Elektra's VP of soundtracks/A&R. "You can just look at it as, 'Let's just do more films so we can put compilations out there.' Or you can be very selective and try to find projects that use music the right way and have enough cultural impact that people and artists and everyone involved are going to care. With Lara Croft, this is a video game



FLLIOTT

that sold 24 million copies. Even people who haven't played the video game have some idea of who Lara Croft is. She's iconoclastic. We had an enormous response from all the artists we approached for the soundtrack."

But finding artists and original material for a soundtrack of this scope still presented its challenges, Afterman notes. "On the film side, when you go out to a band and say, 'Give me a new song,' they will often either pull out something that they were working on or they'll write something and won't really think about the movie."

Afterman and Kirkpatrick proved everyone's commitment to the music in an unconventional way. "We knew that the director, Simon West, was supportive of all this music," Afterman says. "He was very generous and allowed us to take footage of his film—uncut, unedited scenes—and let us put music in it [temporarily] to show the artists how important the music was going to be in the movie. That's extremely unconventional. Directors don't let that footage out."

That seems to have helped to get the artists they wanted.

"I wanted to see what this [movie] was all about before finalizing anything," Reznor says. "When I met the parties involved, they flew in and showed me as much of the movie as they could show me at the time. That was unusual, and it impressed me.'

As for U2, they felt they actually owed it to the character to provide an official "Lara Croft" remix of their track "Elevation," which is also featured on their current Interscope opus, All That You Can't Leave Behind.

"The band had wanted to do this for a long time," Kirkpatrick says. "Bono mentioned that he in some ways felt indebted to the image of Lara Croft because [U2] used her image in front of their last tour every night. They wanted to be tied into the project."

The soundtrack serves as a compilation of cutting-edge artists who are hot in a cultural-awareness sense, if not in a mass-market view.

"My hope for the soundtrack would be that it exposes many people to this music," Afterman adds. "Many artists on this record are known, but perhaps people haven't gone out and bought a Chemical Brothers album or a Moby CD. Soundtracks can do that."

There will be no lack of the soundtrack's songs in the film. Every major artist on the record has more than one minute of airtime in the movie, with some 30 minutes of music in the film, not including credits. The rest of the score is being handled by Graeme Revell. Elektra issues Revell's score on disc June 26.

The guaranteed exposure in the film was also a factor for many of the artists. When music is given such prominence, it often transcends to retail, and savvy artists know that.

"The movie is not just a hip-hop soundtrack or an R&B soundtrack," Elliott says. "Tomb Raider (Continued on page 19)

# Top Pop. Catalog Albums.

Billboard

		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	CHART
THIS	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TOTAL CHART
		No. 1	
1	3	NEIL DIAMOND & 12 GREATEST HITS, VOL. 41 COLUMBIA 38068/CRG (10.98/17.98)	2
2	1	EVA CASSIDY BLIX STREET 10045 (11.98/16.98) SONGBIRD	1
3	2	MOBY A <sup>2</sup> V2 27049* (10.98/18.98) <b>ES</b>	9
4	7	METALLICA ◆12 METALLICA ELEKTRA 61113*/EEG (11.98/17.98)	5
5	5	STAIND A  FUP/ELEKTRA 62356/EEG (12.98/18.98)	1
6	12	WEEZER ▲3 DGC 424629/INTERSCOPE (10,98/11.98) IS  WEEZER	8
7	6	BOB MARLEY AND THE WAILERS ◆¹0  TUFF GONG/ISLAND 846210/IDJMG (12.98/18.98)  LEGEND	6
8	_ 4	ENYA & PAINT THE SKY WITH STARS — THE BEST OF ENYA REPRISE 46835/WARNER BROS. (11.98/17.98)	6
9	11	SHANIA TWAIN ◆18         COME ON OVER           MERCURY (NASHVILLE) 536003 (12.98/18.98)         MY OWN PRISON	1
10	10	WIND-UP 13049 (11.98/18.98) HS	1
11	16	COLUMBIA 44493/CRG (11.98 EQ/17.98)	4
12	9	POLYDOR 559220/UNIVERSAL (12.98/18.98)	5
13	13	DIXIE CHICKS ◆11 MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98)  MILES DAVIS ▲2  KIND OF BLUE	1
14	14	LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)  KID ROCK & DEVIL WITHOUT A CAUSE	1
15	15	TOP DOG/LAW/ATLANTIC 83119*/AG (12.98/18.98)   ■  THE BEST OF 1980-1990	1:
16	20	SLAND 524613/IDJMG (12.98/18.98)   PINK FLOYD ◆15   DARK SIDE OF THE MOON	6
17	25	CAPITOL 46001* (10.98/17.98)  BOB SEGER & THE SILVER BULLET BAND 4* GREATEST HITS	12
18	17	CAPITOL 30334* (10.98/15.98)         GREATEST HITS           JAMES TAYLOR ♦¹¹         GREATEST HITS	3
19	8	WARNER BROS. 3113 (7.98/11.98)  GODSMACK ▲ 3 GODSMACK	5
20	18	REPUBLIC 153190/UNIVERSAL (12.98/18.98)  SNOOP DOGGY DOGG    DOGGY STYLE	13
21	19	DEATH ROW 63002* (11.98/17.98)  DR. DRE ▲ 3 THE CHRONIC	7
22	24	DEATH ROW 63000* (11.98/17.98)  2PAC ▲  ALL EYEZ ON ME	1
23	29	DEATH ROW 63008* (18.98/24.98)  AC/DC ◆ <sup>19</sup> BACK IN BLACK	14
24	22	EASTWEST 92418/EEG (11.98/17.98)  AEROSMITH ♦¹¹  AEROSMITH'S GREATEST HITS	35
25_	38	COLUMBIA 57367/CRG (7.98 EQ/11.98) <b>TOOL</b> ▲²  AENIMA	34
26	31 26	TOOL DISSECTIONAL/VOLCAND 31087*/ZOMBA (11.98/17.98)  SUBLIME ▲ 5  SUBLIME	18
28	27	GASOLINE ALLEY 111413/MCA (12.98/18.98)  LONESTAR ▲ 3  LONELY GRILL	23
29	21	BNA 67762/RLG (10.98/17.98)  RED HOT CHILI PEPPERS ▲  CALIFORNICATION  WEDNED DOOR 1730C4 (10.0013)	1/
30	36	WARNER BROS. 47386* (10.98/17.98)  MATCHBOX 20 ♠¹¹  YOURSELF OR SOMEONE LIKE YOU	2
31	30	LAVARIANTIC 92721 */AG (10.98/17.98) ■ VAULT — GREATEST HITS 1980-1995 MERCURY \$28718/IDJMG (10.98/17.98)	23
32	21	EVA CASSIDY BLIX STREET 10046 (16.98 CD)	4
33	34	QUEEN ▲ GREATEST HITS HOLLYWOOD 161265 (11.98/17.98)	40
34	_	RADIOHEAD ▲ OK COMPUTER CAPITOL 55229 (10.98/16.98)	6
35	28	MAKAVELI ▲  THE DON KILLUMINATI: THE 7 DAY THEORY DEATH ROW 63012* (11.98/17.98)	6
36	_	AEROSMITH 4*  GEFFEN 424716/INTERSCOPE (12.98/18.98)  BIG ONES	16
37	33	2PAC ▲ 9  AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)  GREATEST HITS	10
38	23	BACKSTREET BOYS ♠¹³  JIVE 41672/ZOMBA (12.98/18.98)  MILLENNIUM	9
39	39	TOM PETTY AND THE HEARTBREAKERS ▲° GREATEST HITS MCA 110813 (12,98/18,98)	36
40	32	BON JOVI ▲ 4 CROSS ROAD MERCURY 526013/IDJMG (10.98/17.98)	9
41	_	DAVE MATTHEWS BAND ▲6 RCA 66449 (11.98/17.98) UNDER THE TABLE AND DREAMING	22
42	43	SADE ▲¹         THE BEST OF SADE           EPIC 85287 (12.98 EQ/18.98)         THE BEST OF SADE	17
43	35	BROOKS & DUNN ▲² ARISTA NASHVILLE 18852/RLG (10.98/17.98)  THE GREATEST HITS COLLECTION	15
44	40	ABBA ▲³ GOLD POLYDOR 517007/UNIVERSAL (12.98/18.98)	21
45	47	<b>BLINK-182</b> ▲ <sup>5</sup> ENEMA OF THE STATE MCA 111950 (12,98/18,98)	8
46		DAVE MATTHEWS BAND ▲ 7         CRASH           RCA 66904 (11.98/17.98)         CRASH	25
47	42	FLEETWOOD MAC ▲ 8 GREATEST HITS WARNER BROS. 25801 (10.98/17.98)	42
48		NIRVANA ♦ 10 DGC 424425*/INTERSCOPE (12.98/18.98)	29
49	41	AC/DC ▲³ LIVE EASTWEST 92215/EEG (11.98/17.98)	16
	46	JIMMY BUFFETT ▲ 5 SONGS YOU KNOW BY HEART MCA 325633* (12.98/18.98)	48

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Brilboard 200 or ressues of older albums. Total Char Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. • Recording Indu try Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). • RIAA certification for net shipment of 100 million units (Diamond). Normals following Plathnum or Dia mond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or mor the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: O 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 Lis available. Most lape prices. and CD prices for BMG and WFA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are aguivalent prices, which are projected from wholesale prices. Similaricates past or present Heatseeker title.

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# You say you want a revolution?

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Millions of Napster uses can't be wrong. The major labels have defeated the freeloaders, but music consumers want digital delivery. Will the legal victories really stifle music piracy? Which legitimate platforms for digital music will emerge? Is the recording industry prepared to win in this new era?

How will they make if pay? How will they make you pay?

# GYPSIES, TRAMPS

The hackers, the inventors and the entrepreneurs are already working on the next digital challenge to the status quo.

Who ame the leaders of the next digital revolution?
What new technologies are poised to overthrow the powers-that-he?

# YOU GOTTA FIGHT FOR

New forms of artist contracts are the necessary first step before any next-generation music products and services can emerge. But artist negotiations will be a cakewalk compared to the looming battles with publishers, broadcasters and rights collection agencies.

Who will own the music?

# HERE COME THE

The DMCA has been alternately labeled as restrictive, vague, prohibitively expensive and unrealistic. Others argue that it is the first, last and only line of defense against the complete implosion of the music industry.

Who will set the rules?

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The muzzling of Napster. The collapse of the SDMI.

The acquisition of MP3.com. The apparent victory of the recording industry establishment over the upstarts of the web.

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Play

The digital music revolution cannot be stopped, derailed, diverted, taxed to death, or legislated out of existence. A new generation of music lovers demand nothing less, and the visionaries in the industries are cued up to deliver it all. Or...

### HEAR FROM:

Gene Kan

Gnutella Project

Nicholas Butterworth

MTVI

Kevin Conroy

ADL Music

**Gerry Kearby** 

Liquid Audio

Johnny Deep

AlMster

**Bill Holland** 

Billboard Magazine.

Zach Zalon

Radio Free Virgin

Kevin Mayer

Slear Channel Internet Group

Jonathan Potter

DIMA

Jenny Toomey

Coalition for the Future of Music

lan Clarke

Freenet & Uprizer

Andrew Rasiej

Digital Club Network

Michael Dorf

KnitMedia

# Pause

The recording industry has forced a delay in the march to the future — and good thing, too. Serious issues have to be resolved among artists, labels, distributors, retailers and the Internet pioneers before we can let the music play, Dr...

### HEAR FROM:

Steve Gottlieb

JVT Records

Ted Cohen

\* Mr Riecorded Music

Marc Geiger

AKI IS VENKE

Manus Cooney

Mapster

eff Camp

MSN Music

Jim Long

\* PO 1

Andrew Nibley

SetMusic

Frank Hausmann

Tenter Spain

Clay Shirky

The Acceleration Group

Dan Beck

Accelerated Development

Michael Krupit

T May

Thomas Stein

AMG.

# Eject

the scenarios.

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For the sixth year, Jupiter Media Metrix and Billboard

the digital music drama for two days in July. The best

magazine are bringing together the key players in

minds in a rapidly revolving business will sort out

The revolution is over — and the revolutionaries have sold out or given up. The music industry establishment, using a combination of legal action and economic power, has forced the pioneers to the sidelines. The digital music revolution will proceed if it serves the vested interests of the powers-that-be—or it will not proceed at all.

### HEAR FROM

Dennis Mudd

Mestelfotele.

Kenneth Steinthal

Wall, Gotslan & Minges

**Ann** Chaitovitz

ATTER

Jonathan Zavin

W. maids & Propert LLP

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### NIN, U2 ROCK FOR ELEKTRA'S 'LARA CROFT'

(Continued from page 14)

will connect me with an entirely different audience. But, I did what my fans would expect out of Missy. The style will be carried through on my record, because that just happened to be where I was heading. But it was a challenge. I had to create an entirely new sound for myself; it's a totally different style of music."

The blockbuster appeal wasn't lost on Reznor either. "I'm always looking out for what's best for Nine Inch Nails," Reznor states. "They were coming at us with the idea of a single, a video. I appreciated hearing from the guys, 'Hey, this is a summer blockbuster movie, there are tie-ins with Pepsi and Taco Bell; this isn't *Eraserhead*."

The producers have reached their goal and created a soundtrack that both complements and drives the movie while appealing to a demographic that is apt to plunk down cash for the release. Commercial tie-ins include Ericsson, Pepsi, and Land Rover, with Ericsson using the Fluke track, "Absurd." in its commercials.

"The demographic appeal actually happened by default," Kirkpatrick notes. "We needed a particular sound for this movie, so the artists we went after to give us that sound luckily are also the artists that appeal to the movie's primary demographic. We couldn't go after a Rolling Stones track or something like that because it simply would not have worked."

ply would not have worked."
Afterman adds, "Almost every soundtrack usually panders to what they believe they need to go after commercially. For us, the list of who is commercially viable fit the sound we needed."

In the final piece of the marketing puzzle for the soundtrack, two videos have already been completed, for U2's "Elevation" and Nine Inch Nail's "Deep." Neither takes the standard route of having film footage cut into a performance piece.

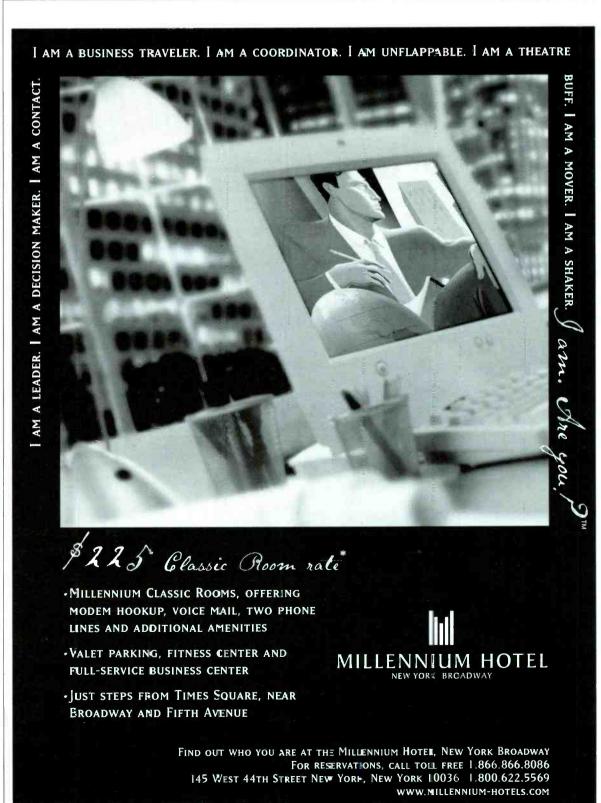
"I told them upfront about the video," Reznor recalls. "I warned them they shouldn't expect it to be inter-cut with scenes of the film. It would stand on its own merits. If there was a way to tie it in with *Tomb Raider*, then it will be a unique way of doing it. It wasn't going to be me singing in front of a blue screen with motorcycle stunts going on in the background."



On Broadway. The cast of Broadway's 42nd Street recently recorded the cast recording to the show at Edison Studio in New York. The album, produced by Hugh Fordin, is due on Q Records this month. Pictured, from left, are Daniel Johnston, musical adaptation/arrangements; cast members Michael Cumpsty and Mary Testa; Don Spielvogel, director of sales and marketing, Q Records; Fordin; and cast member Kate Levering.

### amusem **BOXSCORE** usiness TOP 10 CONCERT GROSSES Attendance Gross Ticket Price(s) Date(s) ARTIST(S) Capacity \$5,620,260 SFX Music Group U2, PJ HARVEY June 5-9 68,139 FieetCenter Boston \$130/\$45 multiple sellouts \$3,252,128 \$65.50/\$55.50/\$45. 50/\$25.50 Hersheypark Stadi-um, Hershey, Pa. 'N SYNC, BBMAK 61 996 SEX Music Group May 26-28 FESTIVAL PRESIDENTE DE MUSICA LATINA: MARC ANTHONY, RICARDO ARIDNA, GILBERTO SANTA ROSA, ALEJANDRO SANZ, Estadio Olimpico June 1-3 \$2,045,000 131.200 CFA, CCF, La Cerve-Juan Pablo Duarte, Santo Domingo, Dominican Republic (33,132,272 pesos) \$17.50/\$12.50 MANA, ALEJANDRO FERNANDEZ, MDO DAVE MATTHEWS BAND Sam Boyd Stadium May 26-27 \$1,879,004 37.208 SFX Music Group ANGELIQUE KIDIO MACY 55,000 GRAY WIDESPREAD PANIC U2, PJ HARVEY \$1,422,510 \$130/\$45 18,434 SFX Music Group Hartford Civic Cen-ter, Hartford, Conn. \$1,244,825 \$130/\$45 U2, PJ HARVEY 15,717 SFX Music Group June 3 U2. PJ HARVEY Pepsi Arena June 2 \$1,215,470 15,515 SFX Music Group BACKSTREET BOYS \$1,007,880 25 260 Jack Utsick Presents JIMMY BUFFETT & THE CORAL REEFER BAND Coors Amphitheatre, Chula Vista, Calif. \$764,852 \$52.50/\$28.50 House of Blues Concerts 19,119 EDGEFEST 2001: FUEL, \$609,**599** \$45/\$29.50 Smirnoff Music Cen- May 12 17,371 House of Blues THE CULL WEEZER. LIFEHOUSE, OLEANDER, sellout Concerts ORGY DEXTER FREEBISH

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### SISQO'S 'RETURN' AIMS TO BEST 'THONG'

(Continued from page 13)

ates. The Teddy Riley-produced track hit radio June 5, while its accompanying clip, directed by Dave Myers, premiered May 21 on MTV's Making the Video.

"We chose 'Can I Live' because it was totally different from anything else I had ever recorded," Sisqó says. "It was showing the fans, as well as the critics, that I'm not a one-dimensional character.

"It shows everyone listening where my roots are. My roots stem really deep in the urban community. 'Can I Live' shows that even though I'm climbing the proverbial pop ladder, I haven't lost my heart."

In addition to working on his own music, Sisqó is also getting behind the Def Soul-distributed Dragon imprint

Dragon imprint.

He says, "People won't realize that I am the driving force behind my music until I prove that I can do it outside of myself—even though I was quite instrumental in the beginning of Mya's career with her first two singles. Nobody knew I wrote them. I felt like, to come on my own, with my own groups, with my own vision of where music should go for the future."

There is some concern at

retail that consumers will be looking for more of the same from Sisqó. "My worry is that coming off a career-making song, like 'Thong Song,' that's what people will come to expect from you," says Eric Kiel, VP of purchasing for South Plainfield, N.J.-based Compact Disc

Even though I'm climbing the proverbial pop ladder, I haven't lost my heart.'

-sisqó

World. "Sisqó definitely didn't do that with this record—I'm a little nervous about that. He might have been better-served by trying to do that."

Def Jam/Def Soul president Kevin Liles is aware of the anticipation and expectations surrounding *Return of Dragon*. "Many want to see if he could do it again," Liles says. "The key to solidifying his position in mainstream America is to produce great records.

"When you have a big record like 'Thong Song,' the sword cuts

you both ways," Liles adds. "It may bring you success, but it also pigeonholes you. We intend on building his credibility as a culturally defining artist."

In addition to the standard marketing tools, Def Jam has recently

In addition to the standard marketing tools, Def Jam has recently launched Sisqó's Web site (sisqo.com). The site features Sisqó's Word Search, a contest in which fans are challenged to find missing words on the album's packaging. Winners will win two tickets to see Sisqó perform live. Although Sisqó wants to be known for more than "Thong Song," he acknowledges the formula that made him successful with tracks like "Dance for Me."

Although Sisqó hasn't signed on to do any tours as of yet, he will keep busy this summer with a performance at the inaugural *BET Awards* (airing June 19), as well as a number of radio festivals across the country. Def Jam is contemplating a headlining tour that would kick off later this year.

"I'm not going to do a tour until I feel people get the album," Sisqó insists. "It's going to take them a minute to figure out where I'm coming from because it's so different. I want to give them time to digest the album before I tour."

Continental Drift.

UNSIGNED ARIISTS AND REGIONAL NEWS

ALL THAT JAZZ: If clichés are born out of truth—irrefutable, repeatedly proven truth—then **Shane Kelly** confirms that they simply don't write pop songs like they used to.

Not content to waste her time on less-than-sterling new material, this San Francisco-based belter is opting, instead, to devote herself to the standards, injecting jazz spice into pieces that are time-tested and stronger than ever. On her sterling eponymous

disc, she bravely—and deftly—tackles such challenging tunes as Hal David and Burt Bacharach's "The Look of Love" and Richard Rodgers and Lorenz Hart's "It Never Entered My Mind." Boasting a voice that fondly recalls Sarah Vaughan, Shirley Bassey, and Carmen McRae, Kelly brings a smoldering sensuality and worldly confidence to these and the set's 10 other cuts.



**KELLY** 

"I only took on songs for which that I felt like I had something to contribute as a stylist," Kelly says, noting that there are songs that she'll never consider covering. "Can you imagine anyone having the nerve to do 'Over the Rainbow' or 'People'? Talk about career suicide. There are definitely lines that you simply do not cross."

Kelly's performance history spans the past 15 years, hitting venues in Chicago, New York, Africa, Paris, Atlanta, and San Francisco. "Nothing seasons you like being on the road," she says. "All of that experience influences how you perform and approach music. You need to see a little of what's out there in order to be a convincing singer. And, honey, I have seen it all!"

Kelly is prepping for a series of showcases in her San Francisco homebase in August. Dates elsewhere in the States are being eyed for the fall. "My dream is for this CD to be the catalyst for lots of different performance opportunities. I'd also love to do something elaborate—like mount a big ol' theatrical production or revive the music-and-comedy variety format on television. It sounds wild, but you never know."

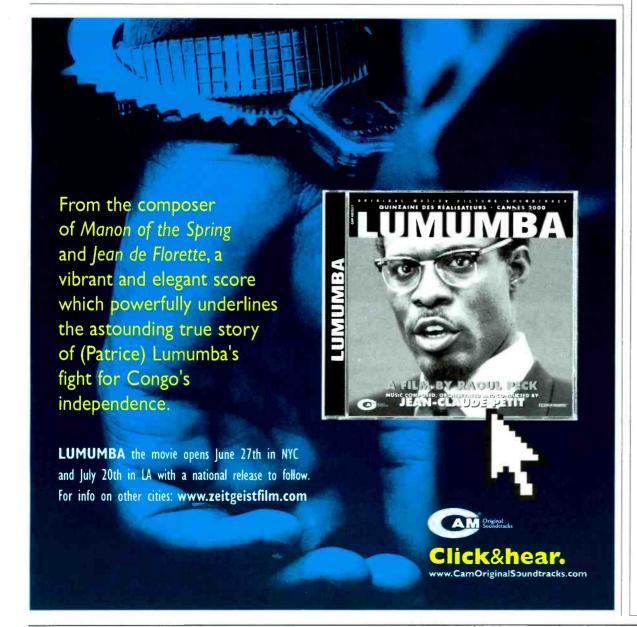
For further details, contact **Kurt Burgess** at Burgess Entertainment, 510-704-1551. Also, take a few minutes to investigate Kelly's Web site (shanekellysings.com). Besides being fully stocked with song snippets and useful information about the artist, it also features a page of her favorite Southern recipes. We're looking forward to trying out her bourbon sweet potatos and Ozark pudding.

FOR THOSE WHO WANNA ROCK: You've got to dig a band that eschews modern-day gimmickry and trendiness in favor of good ol' fashioned, guitar-laced rock. **The Alvarados** make the kind of music that could have been made 10 years ago or 10 minutes ago, as illustrated by the disc *Why or When or Where*.

Led by **Drew Weaver**, the San Francisco-rooted band runs the gamut of classic sounds; country-spiked roots-rock, surf-pop, swampy blues, and rockabilly. Weaver is joined by **Mel Gucci** (guitar), **Eddie Van Ness** (bass), and **Raoul Rockwell** (drums), slamming through well-crafted songs of remorse, carnival rides, mass murder, and Internet romance. The band is at its best onstage, and its due to spend much of the summer touring the West Coast club scene. Don't miss the chance to watch the Alvarados jam live.

For additional information, call 415-820-1575, or check out their Web site (alvarados.com).

PRESSING FORWARD: We love industrious artists. In addition to shopping a killer demo of radio-ready tunes, Jerry Sharell (one of our favorite young pop-stars-in-waiting) has developed a TV program, Sound Control—a count-down show à la the '70s-era gem Solid Gold. He's working in conjunction with producer Steven Giziki. The project has been optioned by Leeza Gibbons Enterprises. Gibbons' company has a first look with Time-Warner's Telepictures (which houses Extra and The Rosie O'Donnell Show). We're keeping our fingers crossed for this industrious, talented young man.



# BILLBOARD'S HEATSEEKERS ALBUM CHART

		Z.	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MI AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PRO	ERCHANT, SoundScan®	
THIS	LAST	WKS ON CHART	ARTIST JUNE 23, 2001	TITLE	
±≥	28	≥Ω	IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRIC	E OR EQUIVALENT FOR CASSETTE/CD)	
	1 NEW Þ		RUFUS WAINWRIGHT DREAMWORKS 450237/INTERSCOPE	(18 98 CD) POSES	
2	1 2		MARCO ANTONIO SOLIS FONOVISA 0527 (10.98/16.98)	MAS DE MI ALMA	
3	NE	w Þ	PAUL OAKENFOLD WARNER SUNSET/FFRR 31169/LONDON-SIRE (18.98 CD)	SWORDFISH: THE ALBUM (SOUNDTRACK)	
4	3	3	NIKKA COSTA CHEEBA SOUND 10096*/VIRGIN (12.98/17.98)		
5	2	4	SYLEENA JOHNSON JIVE 41700/ZOMBA (11.98/17.98)  CHAPTER 1: LOVE, PAIN & FORGIVENESS		
6	6	28	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98)  NEW FOUND GLORY		
7	4	19	NICKEL CREEK SUGAR HILL 3909 (16.98 CD)  NICKEL CREEK		
8	7	5	D.R.G. D.R.G. 1001 (12.98/17.98)  DILLINGER & YOUNG GOT1		
(9)	16	3	SARINA PARIS PLAYLAND 50175/PRIORITY (11.98/17.98)	SARINA PARIS	
(10)	10	6	<b>REMEDY</b> FIFTH ANGEL 7001 (11,98/16.98)	THE GENUINE ARTICLE	
$\overline{(11)}$	NEW >		SNYPAZ RAP-A-LOT 10367/VIRGIN (12.98/17.98)	LIVIN' IN THE SCOPE	
(12)	12 14		ALIEN ANT FARM NEW NOIZE/DREAMWORKS 450293/INTER	SCOPE (8.98/12.98) ANTHOLOGY	
13	8	53	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/	17.98) RASCAL FLATTS	
14)	14) NEW >		CRISTIAN ARIOLA 85324/BMG LATIN (10.98/15.98)	AZUL	
15	17	3	STEREOMUD LOUD/COLUMBIA 85483/CRG (12.98 EQ CD)  PERFECT SE		
16	NEW >		KOOL KEITH OVERCORE 2270*/TVT (10.98/16.98)	SPANKMASTER	
17	NEW >		KEB' MO' OKEH/EPIC 63829/SONY WONDER (9.98 EQ/16.98)	BIG WIDE GRIN	
18	NEW >		MEREDITH EDWARDS MERCURY (NASHVILLE) 170188 (8.9	8/12.98) REACH	
19	13	58	KEITH URBAN  ◆ CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN	
20	5	3	STELLA SOLEIL CHERRY 013991/UNIVERSAL (12.98/18.98)  DIRTY LITTLE SECRE		
21	9	32	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (11.98/17.98) SHIV		
(22)	23	28	GOOD CHARLOTTE DAYLIGHT 61452/EPIC (11.98 EQ/17.98)	GOOD CHARLOTTE	
23	NEW ▶		CESARIA EVORA WINDHAM HILL /RCA (11.98/17.98)	SAO VINCENTE	
24	14	4	TRUE VIBE ESSENTIAL 10619/ZOMBA (11.98/17.98)	TRUE VIBE	
25	11	5	MARK MCGUINN VFR 734757 (10.98/16.98)	MARK MCGUINN	

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. All albums are available on cassette and CD. \*Asterisk indicates vinyl LP is available. Albums with the greatest sales gains. a 2001, Billboard/BPI Communications.

1.5	0.4			
15	24			
20	17	LUPILLO RIVERA SONY DISCOS 84276 (8.98 EQ/13.98)	DESPRECIADO	
18	9	DJ SKRIBBLE BIG BEAT 35065/LONDON-SIRE (18.98 CD)	NTIAL SPRING BREAK — SUMMER 2001	
25	13	NONPOINT MCA 112364 (8.98/12.98) STATEMEN		
37	2	REHAB DESTINY 63648/EPIC (11.98 EQ/17.98)	3 DESTINY 63648/EPIC (11.98 EQ/17.98) SOUTHERN DISCOMFORT	
28	10	PETE YORN COLUMBIA 62216/CRG (12.98 EQ CD)	RN COLUMBIA 62216/CRG (12.98 EQ CD) MUSICFORTHEMORNINGAFTER	
24	9	SONICFLOOD GOTEE 72827 (15.98 CD)	OOD GOTEE 72827 (15.98 CD) SONICPRAISE	
27	4	RAY MUNNS KINETIC 54679 (17.98 CD) RAY'S HOUS		
19	3	ROY D. MERCER CAPITOL (NASHVILLE) 32515 (10.98/16.98)	(16.98) ROY D. MERCER VS. YANKEES	
31	4	BUDDY GUY SILVERTONE 41751/ZOMBA (17.98 CD)	SWEET TEA	
29	29	VICENTE FERNANDEZ SONY DISCOS 84185 (9.98 EQ/15.98)	HISTORIA DE UN IDOLO VOL. 1	
32	41	STACIE ORRICO FOREFRONT 25253 (11.98/15.98)	98) GENUINE	
26	3	WHISKEYTOWN LOST HIGHWAY 170199 (17.98 CD)	PNEUMONIA	
34	3	JANE MONHEIT N-CODED 4219/WARLOCK (17.98 CD)	COME DREAM WITH ME	
33	23	BLUE MAN GROUP BLUE MAN GROUP 48613/VIRGIN (17.98 CD) AU		
36	3	OURS DREAMWORKS 450036/INTERSCOPE (8.98/12.98)	DISTORTED LULLABIES	
40	5	DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD)	BEFORE THE STORM	
NE	w >	JIGMASTAS BEYOND REAL 016*/LANDSPEED (17.98 CD)	INFECTIOUS	
30	10	BOND MBO 467091/DECCA (17.98 CD)	BORN	
NEW >		DOYLE BRAMHALL II & SMOKESTACK RCA 69360 (13.98 C	D) WELCOME	
35	3	SYSTEMATIC TMC/ELEKTRA 62595/EEG (11.98 CD)	SOMEWHERE IN BETWEEN	
(47) NE		MANU CHAO VIRGIN 10321 (17.98 CD)	PROXIMA ESTACION: ESPERANZA	
21	17	AZUL AZUL △ SONY DISCOS 84180 (10.98 EQ/16.98)	EL SAPO	
45	31	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98) AWESOME WONDER		
50 RE-ENTRY		MARK SCHULTZ MYRRH/WORD 63839/EPIC (11.98 EQ/16.98)	MARK SCHULTZ	
	25 37 28 24 27 19 31 29 32 26 34 33 36 40 NE 35 NE 21 45	20 17 18 9 25 13 37 2 28 10 24 9 27 4 19 3 31 4 29 29 32 41 26 3 34 3 33 23 36 3 40 5  NEW   30 10  NEW   21 17 45 31	20 17 LUPILLO RIVERA SONY DISCOS 84276 (8.98 EQ/13.98)  18 9 DJ SKRIBBLE BIG BEAT 35065/LONDON-SIRE (18.98 CD) ESSEN  25 13 NONPOINT MCA 112364 (8.98/12.98)  37 2 REHAB DESTINY 63648/EPIC (11.98 EQ/17.98)  28 10 PETE YORN COLUMBIA 62216/CRG (12.98 EQ CD)  24 9 SONICFLOOD GOTEE 72827 (15.98 CD)  27 4 RAY MUNNS KINETIC 54679 (17.98 CD)  19 3 ROY D. MERCER CAPITOL (NASHVILLE) 32515 (10.98/16.98)  31 4 BUDDY GUY SILVERTONE 41751/ZOMBA (17.98 CD)  29 29 VICENTE FERNANDEZ SONY DISCOS 84185 (9.98 EQ/15.98)  32 41 STACIE ORRICO FOREFRONT 25253 (11.98/15.98)  33 24 STACIE ORRICO FOREFRONT 25253 (11.98/15.98)  34 3 JANE MONHEIT N-CODED 4219/WARLOCK (17.98 CD)  35 3 OURS DREAMWORKS 450036/INTERSCOPE (8.98/12.98)  40 5 DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD)  NEW	

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART . BY CARLA HAY

Culbertson Jazz: Brian Culbertson's current album, Nice & Slow (Atlantic Records), narrowly misses the Heatseekers top 50 chart this issue. The album, however, makes an impres-



Seger's 'Project.'

Singer/songwriter Shea Seger doesn't easily fit into any categories, but her music incorporates rock, pop, and the blues. She says her RCA Records debut album, The May Street Project, has an emotional rollercoaster theme because "my life has been up and down." Seger has toured with David Grav and has appeared on Late Night With Conan O'Brien.

sive debut at No. 1 on the Top Contemporary Jazz Albums chart. The album is Culbertson's first to hit No.1 on that chart—1997's Secrets reached No. 15 and 1999's Something About Love peaked at No. 10.

Culbertson, who says his style of jazz was influenced by producer David Foster, is currently on a U.S. tour. Future dates on the tour include July 1 in Milwaukee; July 6 in Dallas; July 7 in Houston; July 13 in Sacramento, Calif; July 14 in Los Angeles; July 15 in Portland, Ore.; Aug. 9 in Phoenix; Aug. 11 in Sparks, Nev.;

Aug. 12 in Saratoga, Calif.; Aug. 19 in San Diego; Aug. 23 in Denver; and Aug. 25 in Henderson, Nev.

NIVEA'S DEBUT: R&B singer Nivea has gotten plenty of attention recently for being featured on Mystikal's hit "Danger," which reached No. 1 on the Hot R&B/Hip-Hop Singles & Tracks chart and No. 3 on the Hot Rap Singles chart. Nivea was

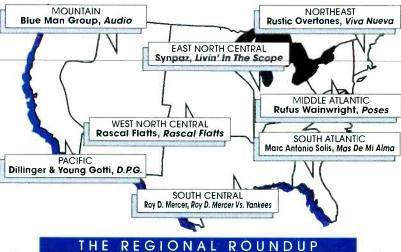
featured prominently in the video, which received considerable exposure on MTV. MTV2, and BET.

Nivea's self-titled debut album, due Aug. 7 on Jive Records, includes first single "Don't Mess With the Radio," which has been



From the Street. Insolence is currently on a U.S. tour in support of its major-label debut album, Revolution (Maverick Records). The San Jose, Calif -based rock band plays "world street music," says bassist Paul Perry. Insolence has developed a grassroots following by releasing several indie albums

### REGIONAL HEATSEEKERS NO. 1s



Rotating top 10 lists of best-selling titles by new and developing artists.

- WEST NORTH CENTRAL

  1. Rascal Flatts Rascal Flatts

  2. Rufus Wainwright Poses

  3. Nickel Creek Nickel Creek

  4. New Found Glory New Found Glory

  5. Mark McGuinn Mark McGuinn

  6. Nikka Costa Everybody Got Their Something

  7. Alien Ant Farm ANTihology

  8. Stereomud Perfect Self

  9. Meredith Edwards Reach

  10. Nonpoint Statement

- MIDDLE ATLANTIC

  1. Rufus Wainwright Poses
  2. Nikka Costa Everybody Got Their Something
  3. Lon Ballinger Webster Hall Tranzworld 4
  4. Paul Oakertold Swordlish: The Album (Soundtack)
  5. Syleena Johnson Chapter 1: Love, Pain & Forgivenes
  6. Bad Boy Joe The Best Of Freestyle Megamix
  7. DJ Skribble Essential Spring Break Summer 2001
  8. New Found Glory New Found Glory
  9. Cesaria Evora Sao Vincente
  10. Stella Soleil Dirty Little Secret

serviced to R&B and top 40 radio. The video for the single was also recently released. Nivea's musical collaborator Mystikal appears on album track "Check Your Man," which will likely be a future single from the album.

Jive also plans to market the 18-year-old singer via a press campaign. Nivea has already been featured in such publications as USA

Today, Vibe, and The Source.

N HOT WATER: **Hot Water Music** was featured on last year's Vans Tour, Warped sharing the concert bill with such acts as Green Day, Papa Roach, the Mighty Mighty Bosstones, and the Long Beach Dub Allstars. That exposure may be paying off, as the band's current album, Flight & A Crash,

(Epitaph Records) inches toward the Heatseekers top 50.

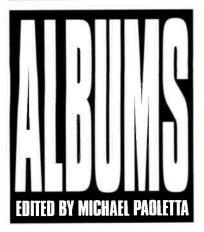
The established punk band is currently on a European tour but will return to the U.S. for another concert trek, beginning July 18 in Fort Lauderdale, Fla. Other upcoming dates include July 20 in Pensacola, Fla.; July 22 in Nashville; July 23 in Cincinnati; July 24 in Norfolk, Va.; July 25 in Charlotte, N.C.; July 26 in



Johnson's Debut. Carolvn Dawn Johnson is already known as a songwriter for such hit artists as Chely Wright and Jo Dee Messina. Winner of Music Row magazine's breakthrough songwriter award for 2000, Johnson calls her debut. Room With a View (Arista Nashville), "intensely personal." She ioins Reba McEntire and other female country singers on the Girls' Night Out Tour.

Charleston, S.C.; July 27 Louisville, Ky.; and July 28 in Atlanta.

# Reviews & Previews



### POP

### \* CONTINENTAL DRIFTERS Better Day

Razor & Tie 7930182864

The song "Live on Love" opens with the sound of Peter Holsapple laughing. It's an ironic moment, considering that Better Day-the third release by this supremely talented pop-rock sextet—chronicles the hard luck and dashed hopes that have plagued the group for years. But this classic touch of Motown soul shows the

Continental Drifters putting on a brave face. The brisk tempos keep rolling with the honky-tonk two-step of "Long Journey Home" and the Cajun waltz "Too Much a Fool," both of which feature Vicki Peterson (of the Bangles). The dirge-like "Cousin" and the serene lullabye "Peaceful Waking" showcase the angelic vulnerability in Susan Cowsill's voice. "Too Lit-tle, Too Late" and "(Down by the) Great Mistake" prove that Holsapple (ex-dB's) has lost none of his acid wit. Often compared to the Band for its rootsy soul, the Continental Drifters lean more toward shimmering pop with such songs as the Byrds-esque "Someday" and the power chords of "Na Na." Programmers with an ear for sharp hooks and stories from the adult side of life will find much to admire on Better Day.—SA

### ★ GORILLAZ

Gorillaz

PRODUCER: Dan "The Automator"

With a scope as broad as the Grand Canyon, the digitally animated U.K. "boy" band Gorillaz is ready to take on America with its debut set, which encompasses everything from rap to garage rock. Such contributors as Del tha Funky Homosapien, Kid Koala, Ibrahim Ferrer, and Cibo Matto's Miho Hatori offer their

### SPOTLIGHT



### **TRAVIS** The Invisible Band PRODUCER: Nigel Go Independiente/Epic 45932

Invisible to the masses, perhaps. But only for now. Travis is a refreshing entity in a field of over-the-top rockers, jock-grabbing rappers, and high-gloss teens. The Scottish quartet offers guitar-rich tunes that are as remarkably literate as they are emotionally challenging. Photogenic singer Fran Healy has evolved into an assured frontman, performing with equal parts boyish glee and introspective sensitivity. And as the band's primary songwriter, he has grown considerably. Such singleworthy cuts as "Side" and "Follow the Light" are simple and more direct, while less commercially focused tracks, such as "Indefinitely' and "The Cage," are more complex and intricately layered. The set opens with "Sing," a sweet, simple love song that effectively contrasts at mospheric production with nimble electric guitar lines and vibrant banjo picking. A tune like this is the band's best bet to go from relatively transparent to omnipresent Stateside.-LF

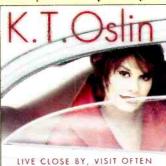
creative musings to the album, resulting in its wonderful diversity. The disc's first single, "Tomorrow Comes Today," is a darkly beautiful tune accented by the vocals of Blur's Damon Albarn, who, along with *Tank Girl* illustrator Jamie Hewlett, masterminded this project. Equally impressive is the alternative/hip-hop-spliced "Clint Eastwood," which spotlights Albarn's laid-back delivery coupled with a verse from Del, who offers listeners his signature out-of-this-world lyrics. Because of their computer-generated public face, the Gorillaz are free to create a most eclectic landscape, regardless of what others may think.-RH

### SPOTLIGHT

K.T. OSLIN

Live Close By, Visit Often

Having achieved platinum success in the late 1980s, K.T. Oslin returns to the country scene with a vengeance, via a fortuitous pairing with produc-er and co-writer Raul Malo (of the Mavericks). Classy and brassy, musi-cally adventurous and stylish, Live Close By, Visit Often is a joy from start to finish. The first single, the title track, is classic Oslin, an ode to the independent lifestyle conveyed



with insinuating horns, soulful backup vocals, and a boatload of attitude Oslin is a strong vocal presence on such softly swaying ballads as "I Can't Remember Not Loving You" and "Drivin', Cryin', Missin' You," both refreshing in their lyrical maturity and understated approach. The Malo/Oslin composition "Somebody's Leaving Somebody" is a percussive portrait in understated cool, and "Mexico Road" is a funky Latin shuffle. This record is a triumphant return for Oslin, as well as quite a testament to Malo's skills as a producer and collaborator.—RW

### ★ SCOTT MILLER & THE COMMONWEALTH Thus Always to Tyrants

PRODUCER: R.S. Field Sugar Hill Records 1066

In the wake of the breakup of Knoxville rockers the V-roys, band member Scott

Miller steps out on his own via Sugar Hill, and the result is arguably the best roots-rock album of the year. Time spent with "Twangtrust" producer Steve Earle on V-roys albums has obviously influenced Miller, as the latter's music is very much in the Earle vein—boasting killer lyrics, accessible melodies, and often brutal honesty. The pounding "Across the Line" blends classic rock guitars and con-

### SPOTLIGHT



LUTHER VANDROSS Luther Vandross PRODUCERS: var

Records 80813-20007 Old-school artists—especially in the R&B/hip-hop realm-are often dismissed for thinking they can still compete in today's scene. And when labels pair veteran acts with younger (read hipper) songwriter/producers, the results can sound embarrassingly forced. But with his J debut-his first studio album in three years—the velvetvoiced Vandross proves, like Santana before him, that the old and new schools can successfully bridge the gap without compromising musical integrity. Teamed with such younger guns as Warryn Campbell, Shep Crawford, Jon B, and KayGee, among others, Vandross works his way around a delightful mix of up-and midtempo tunes ("Take You Out," "Grown Thangs") while serving up a tasty portion of quiet storms ("Bring Your Heart to Mine," the classic "Any Day Now"). It's a real shame that the glorious Denise Rich/Vandross-penned "You Really Started Something," which lovingly recalls the singer's disco era hits with Change, is included only on the

temporary production, and "I Made a Mess of This Town" is a swampy take on bridges burned. Such cuts as the catchy "Loving That Girl" and the slightly funky "Won't Go With Me" would work quite well on modern rock radio, and the Civil War-era timepieces "Dear Sarah" and "Highland Country Boy" are about as traditional as it gets. Miller opts for unflinching self-examination on such cuts as the manic drinking song "Absolution" and the father/son gut punch "Daddy Raised a Boy." Thus Always to Tyrants is a most impressive debut from an artist that has likely just scratched the surface of his potential.—RW

international version of the disc.-GM

### VARIOUS ARTISTS

There's an Angel Watching You

PRODUCER: Barry "Oh!" C Think Big Records 20001

A non-denominational set based on faith, not religious beliefs, *There's an Angel* Watching You is steeped in all things angels. Masterminded by producer Barry "Oh!" Goldstein, whose discography includes such names as Lisa Fischer and Tony Terry, Angel is a fine showcase for his far-flung taste in music, which ranges from pop and folk to R&B and dance. It's also a superb showcase for the featured vocalists. Angela Workman-who has worked with Michael McDonald, Prince, and Junior Vasquez—begins the collection with the buoyant "When Angels Cry." The uptempo "Angels Whisper in My Ear" with Debbie Derr is tailor-made for dancefloors, while the title track featuring diva Fela overflows with an old-school soul sensibility. (Fela. by the way, has performed with artists as diverse as Max Roach and Lil' Kim.) The Phoenix-fronted "In This Experience" intertwines psyche delic guitars and hip-hop beats. Trip-hop rhythms abound on "The Angel Song," with sensual vocals by Laurell. Former lead singer of Worlds Apart, Aaron Paul, delivers on the soulful "Searching." A portion of the proceeds from sales of this disc will be donated to Songs of Love, a charity dedicated to providing personalized songs to terminally ill children throughout the world. Contact 212-414-1766.—MP

### R&B/HIP-HOP

\* SANDRA ST. VICTOR

Gemini: Both Sides

PRODUCERS: various

Maanami Records 65661324092 It has been five years since Sandra St. Victor's impressive—but virtually unnoticed—1996 Warner Bros. solo debut, Mack Diva Saves the World. Now the earthy soul vocalist who has backed Chaka Khan, sung with legend Curtis Mayfield, and juiced up the 1990 Family Stand hit "Ghetto Heaven" returns with an equally rich array of songs about life colored by outside reality and inner optimism. Drawing on her Ella Fitzgerald/Sarah Vaughan meets the Ohio Players/Sly Stone persona, the songwriter/producer shifts from social consciousness ("Child's Gotta Gun") to spirituality ("Conversation With 'G' ") to love-filled sex ("Act of Beauty")—all to a moving, don't-categorize-me mix of R&B. jazz, gospel, pop, funk, and rock. Highlights include collaborations with the Roots ("Keep Playin' Me"), Roy Ayers and Donald Byrd ("Dizzy"), and the ethereal search for the right man, "Holding Out." Contact 757-473-3826.—GM

(Continued on next page)

### VITAL REISSUES®

### Shine Like It Does: The Anthology (1979-1997)

REISSUE PRODUCERS: INXS, David McLees, Shawn Amos, and Emily Cagan
ORIGINAL PRODUCERS: various

Atlantic/Rhino R2 74262

The 1997 death of INXS singer Michael Hutchence casts an unfortunately bittersweet shadow on this fine collection of the Australian band's best work. The singer's tragic end—authorities ruled that he committed suicide by hanging himself—seems like such a contradiction to his band's often uplifting, animated hits. Each of which are gathered here, including "Shine Like It Does," "New Sensation," and "Heaven Sent." With this wonderfully produced and packaged collection, Atlantic/Rhino reminds us of the joy Hutchence and his bandmates— Andrew Farriss, Tim Farriss, Jon Farriss, Garry Gary Beers, and Kirk

Pengilly-brought to audiences around the globe. It's also a firm reminder of just how much we lost when Hutchence passed. The set's 62-page booklet includes color photos spanning the band's career. David Fricke's liner notes include new interviews with the band, during which each member poignantly reflects on Hutchence's death. Andrew Farriss recalls the last time he saw his songwriting partner alive: "He was smiling at me as he walked out the door.
That is one of the many blessings God has given me in this life." Some, especially the band's fans in the U.S. (where INXS had far fewer hit singles than in its home country), may wonder if there's much need for this 42-song, double-disc anthology, especially considering that Atlantic issued the single-disc The Greatest Hits in 1994. With this set, though, fans get a better understanding



of INXS' evolution. More important, they get many more nuggets from the group's 12 studio albums and single live set, plus such tracks as the irresistible "Good Times" (from the 1985 movie The Lost Boys), which finds the band joined

by Australian rocker Jimmy Barnes. Without question, this is the essential INXS release -- WO

### **BOOTSY COLLINS** Glory B Da' Funk's on Me!—The Bootsy Collins Anthology

REISSUE PRODUCERS: Baron "Suga B" Franklin and Barry "Rockbarry" Bens

ORIGINAL PRODUCERS: George Clinton and William

### Warner Archives/Rhino R2 74276

The funk-and nothing but the funkwas the musical anthem of the late '70s. And right there in the thick of things thumpin' his trusty bass was William "Bootsy" Collins. A major link in the funk evolution, Collins played for James Brown and then docked with George Clinton's Funkadelic/Parliament mothership before stretching his way to a solo top 20 single with 1976's

"Stretchin' Out (In a Rubber Band)." That hit, as well as the seminal "The Pinocchio Theory" and "Bootzilla," are among the groove-pumpin', horn-throb-bin' tracks on this two-CD compilation. Irreverent titles ("Munchies for Your Love," "Hollywood Squares," "F-Encounter") and stage characters (Casper, the holy ghost) aside, this collection showcases a serious, influential musician dedicated to his artistry—and to pushing the musical envelope, as he did on the still-vibrant, orginstic funk ballad "I'd Rather Be With You." Wrapping with 1982's "Body Slam!," the anthology is housed in a cartooncolorful package complete with a pop-up image of the Star Child himself. It also comes with a warning label: "The Surgeon General has determined that listening to this album may cause high butt pleasures." Enough said.—GM

CONTRIBUTORS: Scott Aiges, Bradley Bambarger, Leila Cobo, John Diliberto, Gordon Ely, Larry Flick, Steve Graybow, Rashaun Hall, Richard B. Henderson, Gail Mitchell, Wes Orshoski, 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. 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

### ★ SI\*SÉ Si\*Sé

PRODUCERS: Michael Mangini and Cliff Cristofaro Luaka Bop 72438-10003

Since forming two years ago, multiculti New York act Si\*Sé has plied its vibrant musical wares at such hip downtown clubs as Baby Jupiter, Mercury Lounge, and Joe's Pub. Helmed by Carol C. and Cliff Cristofaro (aka U.F.Low), the seven-piece Si\*Sé bridges the gap between electronic (deep house, drum'n'bass, and hip-hop). jazz-skewed Latin rhythms, and lush live instrumentation (violas, drums, percussion, and bass). A wonderfully melodic, rhythmic, and emotional debut, the bilingual Si\*Sé takes listeners on a beat-savvy trip around the world. "Biscocho Amargo" is steeped in all things Ipanema and Copaca-bana, while the sunsplashed "Burbuja" makes a pit-stop in Jamaica before landing in Trinidad. As good as these are, though, the global showstopper is "Cuando," which finds Ms. C.'s Spanish vocals cavorting with a trippy, Middle Eastern-inflected soundscape; it's quite the sublime delight Ditto for the 2-step-shaded re-working of Oran "Juice" Jones' "The Rain" (here titled "Rain") and the alt-leaning "Slip Away," which is ripe for radio play.—MP

### COUNTRY

### ★ ELBERT WEST

Livin' the Life PRODUCER: D. Scott Miller

Broken Bow Records 0004

A honky-tonker with an authoritative baritone and a rough-hewn way with words. Elbert West has conjured an unapologetic barroom brawl of a debut. "Crawlin' Time" is a 100-proof shuffle per-formed with aplomb, and "Side of the Road" is a rambling trucker song without the truck. "Neon Light," "Sinner," and "(This One's Gonna) Leave a Mark" are confident redneck moaners that sit square ly in Bocephus territory, and the title cut is a swampy, stoic blue-collar midtempo. Another highlight is "Robin Loves to Hear Me Sing," an easy-rollin' take on the motivation for heading to Nashville to give the biz a shot. Even such ballads as "My Last Resort" and the powerhouse "Everything That He's Not" have an appealing edge. Traditional country that bites like a shot of Wild Turkey. Contact 615-297-0148.—*RW* 

### JAZZ

### **► MICHAEL BRECKER**

Nearness of You—The Ballad Book PRODUCER: Pat Methen Verve 549705

A set of nothing but ballads might become tedious in the wrong hands, but tenor saxophonist Michael Brecker's sterling arrangements and thoughtful lines allow the music to flow with undeniable grace and vibrancy. It does not hurt that the saxophonist is joined by perhaps the ultimate textural dream band—guitarist Pat Metheny, bassist Charlie Haden, pianist Herbie Hancock, and drummer Jack DeJohnette. All are more than seasoned improvisers these are musicians who react to the music around them with the utmost tenderness, filling both standards and original composi-tions by Brecker, Metheny, and Hancock with a plethora of harmonic and melodic possibilities. Singer/songwriter James Taylor guests on two tracks, including a jazz take on his own "Don't Let Me Be Lonely Tonight" (returning a favor, as Brecker soloed on Taylor's original 1972 recording), adding his voice to a project already filled with considerable allure.—SG

### LATIN

ORLANDO CACHAÍTO LÓPEZ

Cachaíto PRODUCER: Nick Gold

World Circuit/Nonesuch 79630

The latest offering from the Buena Vista Social Club circuit—courtesy of bassist

Orlando Cachaíto López (his uncle is Miami-based bassist Israel "Cachao" López)—is remarkable in that it's the first in the series to mark a departure from the musical line set by the group. Instead of old Cuban son, Cachaíto delivers sophisticated Latin jazz, with Afro-Cuban beats becoming but one element that intertwines with-of all things-a Hammond organ (played by Jamaican Bigga Morrison) and electric guitar (Manuel Galván, arranger of Los Zafiros). Cachaito remains traditional in the first couple of tracks, flute-laced *charangas* evocative of standard Buena Vista. But as soon as listeners get comfy, the album goes into decidedly experimental territory, with percussion descargas getting an almost Middle Eastern sound thanks to organ and guitar wailings and, later, turntable scratches (DJ Nee Nasty is also a guest) Dub it the Buena Vista evolution.—LC

### WORLD MUSIC

### LOS MOCOSOS

Shades of Brown

PRODUCER: Happy Sanchez Six Degrees 657036 1049

Bilingual and bicultural, San Franciscobased Los Mocosos make no bones about their retro sound, which is steeped in the tradition of such other West Coast Chicano stalwarts as Malo, Tierra, and, of course, Carlos Santana. While everything the group does has a heavy Latin percussion base, the sound veers from the mambo/funk of "Llegaron los Mocosos" to soul and ska, as well as horn riffs reminiscent of Tower of Power. Although Los Mocosos are way too obvious in some cases, notably in "Tito Puente," an homage to the late timbalero with the most predictable lyrics imaginable—such tracks as "Spill the Wine" and "En el Amor" are engrossing tales. More important, there is a cohesive sound and feel to the group, which embodies the growing mish-mash of cultures.-LC

### BLUES

### ★ VARIOUS ARTISTS

Deep River of Song: Alabama: From Lullabies to Blues PRODUCERS: John A. Lomax and Ruby Terrill Loma COLLECTION PRODUCERS: Anne Lomax Chairetakis and

### Rounder 11661 1829

During the late 1930s, indefatigable musicologists John and Ruby Lomax searched the American Southeast for vanishing forms of vernacular song. In Sumter County, Ala., they found and recorded many—mostly a cappella—renditions of folk songs still in currency among the black population. Although not as famous as other talents (such as Lead Belly or Jelly Roll Morton) discovered by John Lomax or his son, Alan, the voices of Vera Ward Hall, Dock Reed, and Rich Brown are unforgettably haunting. The levec-camp songs and lullabies found here would provide the source code for blues revivals in the '60s and beyond. Like oped pages in song, these lyrics contain biblical allusions, accounts of violent crime, and depictions of life as experienced by a downtrodden minority. Alabama: From Lullabies to Blues is charged throughout with the immediacy and detail of a portfolio of Walker Evans photographs. Kudos to Rounder for yet another stellar entry in its ongoing reissues of the "Alan Lomax Collection."-RBH

### VARIOUS ARTISTS Avalon Blues: A Tribute to the Music of Mississippi

John Hurt

Vanguard 777

Singer/songwriter Peter Case put this project together for Vanguard, motivated by the good sense that long ago made him a Mississippi John Hurt fan. Not known as a blues musician, Case has spent his career in different orbits, which explains some of his choices for this set's guest artists (Lucinda Williams and Beck, among others, aren't exactly the players blues fans would expect to find on such a project). The most memorable efforts come via Taj Mahal on

"My Creole Belle," Chris Smither's cover of "Frankie & Albert," and Bill Morrissey's fine version of "Pay Day." John Hiatt handles "I'm Satisfied" with a knowing touch, and Case and Dave Alvin deliver a great cover of "Monday Morning Blues."-PVV

### CLASSICAL

★ VAUGHAN WILLIAMS: Symphonies Nos. 8 and 9 London Philharmonic Orchestra/Bernard Haitink PRODUCER: Stephen Johns

### EMI Classics 7243 5 57086

All seems right with the world of recorded classical music when a major label issues such a revelatory orchestral disc as this. Vaughan Williams was in his 80s when he penned his valedictory Symphonies Nos. 8 and 9, but the invention that shines from every bar belies the man's advanced years—if only more younger composers could think and feel with such lucid, heartfelt freshness. The luminous quality of the Eighth Symphony (premiered in 1956) stems in part from the exotic percussion scoring, laced with tubular bells, vibraphones, and glockenspiel. Also unusual, the orchestration of the Ninth Symphony (1958) is colored by saxophones. Throughout each of these tough-minded, openhearted works are wondrous textures and melodies of surpassing lyricism. The London Philharmonic Orchestra and conductor Bernard Haitink complete their Vaughan Williams cycle resoundingly with this set, which could hardly be better played, conducted, or recorded. All associated deserve a music lover's fervent applause.—BB

### GOSPEL

► LIZ McCOMB

PRODUCERS: Liz McComb and Gerard Vacher

Yellow Rose 20965

Cleveland-native Liz McComb has spent the past two decades as a celebrated Parisbased expatriate, performing and recording for rapt audiences across Western Europe. Fire, her Stateside debut, makes one wonder how McComb, a dramatic alto and skilled pianist, has remained unknown here for so long. Dorothy Love Coates standard "You Can't Hurry God" is equal parts swinging jazz and old-school gospel workout. "Whenever You Pray," one of McComb's eight captivating originals, is a smooth, soulful ballad, while "Don't Let the Devil Ride" is a blistering, bluesy rocker. McComb's masterful mix of R&B, jazz, and fervent gospel is stirring and sure-footed enough to stand in the company of Aretha Franklin's 1972 classic, "Amazing Grace," yet unique and singularly inspired. Racked by Chordant Distribution.—GE

### NEW AGE

### PAT THOMI Pyramids

PRODUCER: Pat Thom

Blue Blimp 9023

Pat Thomi is a blistering guitarist who recorded with such acts as Jean-Luc Ponty and Gino Vanelli in the 1980s. But the Swissborn musician also has a more contemplative side that's heard on Pyramids. Inspired more by the mood and mysticism than the music of Egypt, Thomi improvises five long tone poems. Each one emerges like an Indian alap, with wind-swept dunes of synth padding upon which Thomi unravels long guitar solos, usually on a very acousticsounding electric guitar (and on the title track, electric sitar). "Dunes" features an intricate improvisation that glides over a galloping rhythm loop. "Time" is the most dramatic piece: After a languid opening that's typical of the album, Thomi launches another rhythm loop, with sampled string bass that powers a cinematic guitar solo Thomi brings deft soloing and sensitive sound design to a genre often bereft of those traits. Contact 310-313-4306.—JD

### FOR THE RECORD

The title for Tracy Nelson's Relentless album reviewed in the June 2, 2001, issue was misstated. The title is Ebony & Irony.



REGGAE EXPLOSION: The Story of Jamaican Music BY CHRIS SALEWICZ AND ADRIAN BOOT Harry N. Abrams Inc 224 pages; \$49.50

Much like the delightful and deeply felt Bob Marley: Songs of Freedom book on which Chris Salewicz and Adrian Boot previously collaborated,  $Reggae\ Ex$ plosion is an exceptional celebration of cultural upheaval and artistic destiny, as well as a book no sincere fan of the music would want to be without. A sumptuous complement to the international "ReggaeXplosion" touring exhibition, the book's lavish visuals and level-minded text bring a

contemplative verve and an infectious sense of fun to both the prismatic sound and place where it originated. And unlike with most general reggae compendiums, the essential humanity of the music is always the central focus of Reggae Explosion.

The book opens with the tale of how Count Machuki reportedly spawned the practice of live deejay "chatting" over the dynamic ebbs in records spun at sound system dances. The date was Dec. 26, 1950, the place was

downtown Kingston, Jamaica, and the sound system owner had gone to fetch more of the liquor that was the usual fuel for crowd dynamics as well as profit. Meanwhile, the hard-pressed Count suddenly hit on a new way to take his audience higher than the idle bartender could: by choosing a kinetic lull in the record on his turntable to holler out, "If you dig mu iive/You're cool and very much alive/Everybody all 'round town/Machuki's the jive/You can't whip him with no stick!

The point was made, the people loved it, and as with the everyday life it animates, Jamaican popular music once again proved itself to be a constant improvisation—one well worth patronizing for

an evening's worth of riddim as well as the inspired allegories on which the songs rely.

What's valuable about the work of writer Salewicz and photographer Boot is that they are seasoned witnesses of the Jamaican scene, well-acquainted with the social terrain. And unlike the worse offenders in this milieu—self-aggrandizing hucksters who'll dare stretch, say, one isolated backstage meeting with Bob Marley into a supposed bond of lifelong friendshipneither of the authors exploit their enormous bona fide access over the years in order to sell themselves.

Instead. Boot and Salewicz allow the story to tell itself, with marvelous visuals that bring an often ingenious intimacy to the project, plus prose rhythmic in tempo and rich in detail. Since language and its own intrinsic music is also a big part of this saga, Reggae Explosion features candid questionand-answer sessions throughout with such key figures as Rita Marley, seminal sound system owner Winston Blake. Toots Hibbert



HEGGAE

EXPLOSION

THE STORY OF

JAMAICAN MUSIC

CHRIS SALEWICZ & ADRIAN BOOT

Dropping a U.K. needle on the reggae explosion.

of the Maytals, producer Lee "Scratch" Perry, the members of Black Uhuru, and fellow artists Luciano, Buju Banton, and salacious female deejay Marion "Lady Saw" Hall.

Others have sought to imitate the collaborations of Salewicz and Boot in this socalled "coffee table" sphere of cultural tome, and in most cases they continue to failbecause the wannabe efforts lack either the heat of humble observation or the heart of sincere appreciation. These authors each boast both attributes, and they elicit like-minded reactions from readers. As with Bob Marley: Songs of Freedom, their new Reggae Explosion is a worthy, welcoming passport to a world of possibilities.

TIMOTHY WHITE

BOOKS: Send review copies of books/DVD Videos pertaining to artists or the music industry to Bradley Bambarger, Billboard, 770 Broadway, New York, N.Y. 10003

# EDITED BY CHUCK TAYLOR

### POP

### ★ MELISSA ETHERIDGE | Want to Be in Love (3:33)

PRODUCER: Melissa Eth WRITER: M. Etheridge PUBLISHER, not listed

### Island Records 5298 (CD promo)

The first new material from Melissa Etheridge in years finds the rocker in a refreshingly optimistic, even flirtatious mind-set. The spirited "I Want to Be in Love" opens with a toe-tapping beat, a fanning of acoustic guitars, and the singer/songwriter/producer dreamily re flecting on what the perfect mate would bring to the table: "You're standing on the front doorstep in the rain/Cause you couldn't wait to see me again/In front of total strangers won't you kiss me/Flow-ers for no reason but you miss me/I want to be in love." It's a wonderful sentiment, universal and full of hope, while her vocal sounds as if the air is clear and she's looking straight toward a blue sky. This is easily the most inspired track we've heard from this persevering performer in some time, and a promising bow from her latest album, Skin, due July 10.—CT

### DREAM STREET It Happens Every Time (3:09)

WRITER: J. Elofsson

PUBLISHERS: BMG Music Publishing Scandinavia/Grantsville adm. by Zomba, BMI

### UEG/Dream Street Entertainment/Edel Entertainment

Tweens are already tuning in to boy—and we do mean boy—band Dream Street via Radio Disney, which added the debut single from these five squeaky-clean kids fresh out of the box. There's no shadow of 'N Sync here; we're talking Osmonds territory with "It Happens Every Time." The song is certainly maddeningly catchy, and it possesses many of the instrumental elements that first propelled Backstreet Boys and their successors into the spotlight. The group coalesced after a New York talent search found Greg, Matt, Frankie, Jesse, and Chris-five guys who are surprisingly accomplished, from soap opera appearances and Broadway roles to Emmy nominations and stints on Saturday Night Live; in other words, these kids were groomed for star-dom. It's doubtful that top 40 radio will support their cause, but after 18 months of training and a forceful marketing campaign surrounding the July 10 release of their debut album, there are bound to be non-radio opportunities for this highly targeted outfit. The smell of commerce is in the air here, but it's a workable trend as old as these guys' dads.—CT

### R & B

### PROPHET JONES Woof (4:05)

WRITERS: C.A. Stewart, Tab, and R. Freeman PUBLISHERS: Famous Music/Mo Better Grooves/Tunes On The Verge Of Insanity/ Hit Co. South/Tabulous Music, ASCAP; Q This 4U, BMI

University/Motown 20520 (CD promo)

The recent union between University Music and Motown is off to a dogged start with the party anthem "Woof" from debut act Prophet Jones. The quar-

### SPOTLIGHT



### JANET Someone to Call My Lover (4:14) PRODUCERS: Jimmy Jam & Terry Lewis, Jane

WRITERS: J. Jackson, J. Harris III, T. Lewis, and D.

PUBLISHERS: Black Ice Publishing, BMI; EMI April Music/Flyte Tyme Tunes/WB Music, ASCAP REMIXERS: Jermaine Dupri, Bryan-Michael Cox, Hex Hector, and Mac Quavle

Virgin Records America 16404 (CD promo)
Saying that Janet's "Someone to Call My Lover" is going to be a hit is like noting that a blow torch is warm to the touch. The follow-up to the diva's Hot 100 No. 1 "All for You" is another powerhouse anthem that utterly sparkles. The original single edit utilizes the instantly recognizable guitar signature of America's 1972 "Ventura Highway," set against a whirling uptempo dance groove that plays out like a smile to a beat—it's just charming. The "So So Def" remix hands the reigns to Jermaine Dupri, who gives the track a credible edge at R&B radio with a staccatoflexing beat that lays Janet's vocal across a relaxed hip-hop vibe. And the Hex Hector/Mac Quayle radio mix turns up the volume on the song's dancefloor potential, though it stays within the (narrow) confines of what radio considers uptempo rhythmic pop. In fact, all three versions hold up as strong contenders at one format or another; they're all so effective that any could have been the original version. This one's easy to mark: Score, across the board, a summer tune that we'll be hearing

tet, consisting of Goldee, P. Rowe, K.D., and Hollywood, brings a combination of old-soul harmonies and hip-hop attitude to the table on the Tricky Stewart track. Led by Goldee, "Woof" is a youthful club anthem spiced by P. Rowe's accented riffs, with a piano-laced bridge that highlights the group's vocal potential. The upbeat attitude of "Woof" should make it an easy sell for R&B and crossover radio. Discovered by University Music president Haqq Islam, who also brought up Mya and Dru Hill, Prophet Jones looks to keep the party going when it releases its eponymous debut this summer.—RH

until the leaves begin to turn.—CT

### COUNTRY

### MARK McGUINN That's a Plan (3:26)

PRODUCERS: Mark McGuinn, Shane Decker WRITERS: B.E. Boyd, D. Leone
PUBLISHERS: Warner-Tamerlane Publishing/Zantanon Music, BMI; Harris Gordon Music/Ticonderoga Music/Music Sales, ASCAP

VFR 734757 (CD promo)

VFR recording artist Mark McGuinn has become a hero to the hordes of talented independent artists who have been fighting an uphill battle at country radio since his debut single, "Mrs. Steven Rudy," peaked at No. 6 on Top Country Singles & Tracks. It's an almost unheard-of feat in the country community for an indie act, much less a brand-new artist, to go toe to toe with the majors and score a top 10 hit. Does he have the goods to do it again?

### SPOTLIGHT

### DA BUZZ Let Me Love You (3:39)

PRODUCERS: Dir Martin & Huma WRITER: P. Liden PUBLISHER: Sonar Music, adm. by edel Songs

Publishing Scandinavia AB

Fdel Records (CD single)

Swedish trio Da Buzz delivers one of the year's most engaging dance ditties with the spine-tingling "Let Me Love You." From its first joyous chorus, this one hits the ears like sunshine for the soul, at once catchy, blithe, and utterly inebriating. With the song already being heard on a number of major-mar-



ket rhythmic top 40 outlets, there isn't any reason why this pure-pop iewel couldn't break free from all format barriers and make it with mainstream America. The group came together in 1998 when musicians Per Lidén and Pier Schmid met in a studio while working on wildly disparate projects—Schmid was into jazz, soul, and funk, while Lidén worshipped heavy metal and dance. Ushering in vocalist Annika Thörnquist, who was performing in a local band in Karlstad, Sweden, the three began playing live and created a buzz locally—thus the name—then signed to Sonar Records there. This track has already gone top 10 at home, and it's now getting its chance to score on U.S. shores via a deal with edel; a bounty of remixes from Hex Hector only adds to its potential. Look for the full-length Da Sound in late June.—CT

Like its predecessor, this tune is flavored with banjo and buoyed by McGuinn's distinctive vocals—a combination of folky troubadour, edgy rocker, and heartfelt country boy, all rolled into a voice that resonates with emotion and integrity. Penned by Bobby E. Boyd and David Leone, "That's a Plan" speaks of breaking loose from the confines of a small town, with such vivid lines as, "I'm gonna hitch my wagon to a wandering star/A guy like me can sure get far/With a little gas and a credit card/Now that's a plan." It's a clever message delivered by a stellar member of country music's rising new class, and it sounds like another hit for this barrier-crashing talent.—DEP

### ROCK TRACKS

### ▶ DISTURBED Down With the Sickness (4:38)

PRODUCERS: Johnny K, Disturbed WRITER: Disturbed

PUBLISHERS: Mother Culture Publishing/WB Music,

Giant 100412 (CD promo)

It looks as if three's a charm for Disturbed, the Chicago hard-rock act that has found success with "Stupify" and "Voices." both top 20 hits on the mainstream and modern rock charts. As metal continues to lean toward an increasingly monotonous crop of rock'n'rap, Disturbed continues to hold its own niche with this semi-title cut from the platinum album *The Sickness*, due in part to David Draiman's distinctive staccato clamor. Once again, the group

### SPOTLIGHT



### STONE TEMPLE PILOTS Days of the Week

PRODUCER: Brendan O'Brien WRITERS: D. DeLeo, S. Weiland PUBLISHER: not listed

Atlantic 300484 (CD promo)

Stone Temple Pilots' fifth album. Shangri-La Dee Da, gets its send off with the power-pop rocker "Days of the Week," which finds Scott Weiland and company in their most melodious mind-set in some time. There's a near-Beatlesesque quality about this track, which breaks down into a cosmic swirl in the midsection, surround ed on both sides by enough of the band's trademark guitars to show that as time goes on, the quartet is showing no signs of going soft.
Written by the band and produced by longtime collaborator Brendan O'Brien (Pearl Jam, Rage Against the Machine), the track also features that which has made STP one of the more enduring rock bands of the past decade: a kicking guitar hook—a la "Interstate Love Song"—that is as memorable as anything that lead singer Weiland utters. "Days" should easily make its mark at active and modern rock outlets, as well as offer a sweet usher to the June 19 release of the new album. Atlantic is packaging a DVD teaser with the single promo that features a video montage of three songs from the album, plus a Web link. Could this be the future of pre-release marketing?—CT

stands behind its name—the lyric here is indeed freaky, featuring a lengthy discomforting rant attacking Mommy. Musically, the group comes through once again with a simple, repetitive hook. Watch out for explicit language; although there are three versions of the song on this promo, they only chop time, leaving language issues present on all, but it's worth a cou ple minutes for a quick edit.—*EA* 

### ★ ERIC CLAPTON Travelin' Light (3:59)

PRODUCERS: Eric Clapton, Sir WRITER: J.J. Cale PUBLISHER: not listed

Reprise Records 47966 (CD promo)

Eric Clapton's current Reptile album is a collection of both originals and covers, with the single "Travelin' Light" among the latter. It was written and originally performed by rock guitarist J.J. Cale, who penned two of Clapton's most often played classics, "After Midnight" and "Cocaine." With "Travelin'," Clapton adheres to the standard that imitation is the highest form of flattery by holding close to Cale's composition, though Clapton's vocal delivery is smoother and deeper; the music also has a better flow and a fuller feel to it, thanks to a Hammond organ humming along in the back-ground. Since the lyric is sparse, the music does the talking, and Slowhand lets it have its say with some extensive, bluesy guitar soloing at both the bridge and the outro. While nothing is particularly wrong with "Travelin' Light,"

there's also nothing remarkable about it that is likely to reignite *Reptile*, now in the bottom half of The Billboard 200 after just three months. Still, Clapton being Clanton, this warrants spins at classic and heritage rock formats. Perhaps some daring triple-As will also give it some air time, if only to show up-and-coming modern-rock guitar stars why they should respect their elders.—CLT

### ★ JOSH JOPLIN GROUP Gravity (2:58)

PRODUCER: not listed WRITER: not listed PLIBLISHER: not listed

Atlanta acoustic-rocker Josh Joplin and his quartet return with a second helping, "Gravity," from their debut disc, Useful Music. The first single, "Camera One," a take on Hollywood life, made some noise at some modern/modern AC outlets hut stalled before anything big could really catch on. On this one, Joplin's eye for pop culture is still in the forefront of the imagery, turning Graceland souvenirs and dreams of becoming Superman into a metaphor for the downs (i.e., gravity) that come with the ups in life, with an optimistic tone. Joplin's voice is reminis cent of R.E.M.'s Michael Stipe, slipping into an occasional falsetto. Shawn Mullins, Joplin's friend and fellow Atlanta musician, co-produces the album, leaving his mark on the tune. Should this sound too heavy, a look at the group's Web site affirms Joplin's salty sense of humor, with dry responses to fan e-mails and other fun features.—EA

### A C

### JOHN WAITE Keys to Your Heart (3:41)

PRODUCERS: John Waite, Ed Thacker WRITERS: J. Waite, A. Krizan
PUBLISHERS: John Waite Music, BMI: Krizan Music

Gold Circle 40004 (CD promo)

The lead single from the latest album from John Waite (of the 1984 EMI No. 1 "Missing You"), Figure in a Landscape. is a rollicking, piano-plinking jam that shows that just because an artist tips the 40+ demo doesn't mean he has to slow down with simpering ballads. Co-written and co-produced by the artist, the song has Waite sounding as if he's broadcasting from the neighborhood barroom with a couple beers in his belly. His performance is mighty spirited, as he sings the clever hook with gusto: "I give you what I got and that's a start/To get next to you and the keys to your heart." Instrumentation throughout sounds as though it was recorded live, but make no mistake—the song is plenty polished. Fans of the ex-Babys, ex-Bad English lead singer will likely enjoy this outing, as will AC or modern adult stations appreciative of serving their topend demographic. For information on the indie, visit johnwaite.com.—CT

### RAP

### FOXY BROWN On Yeah (4:00)

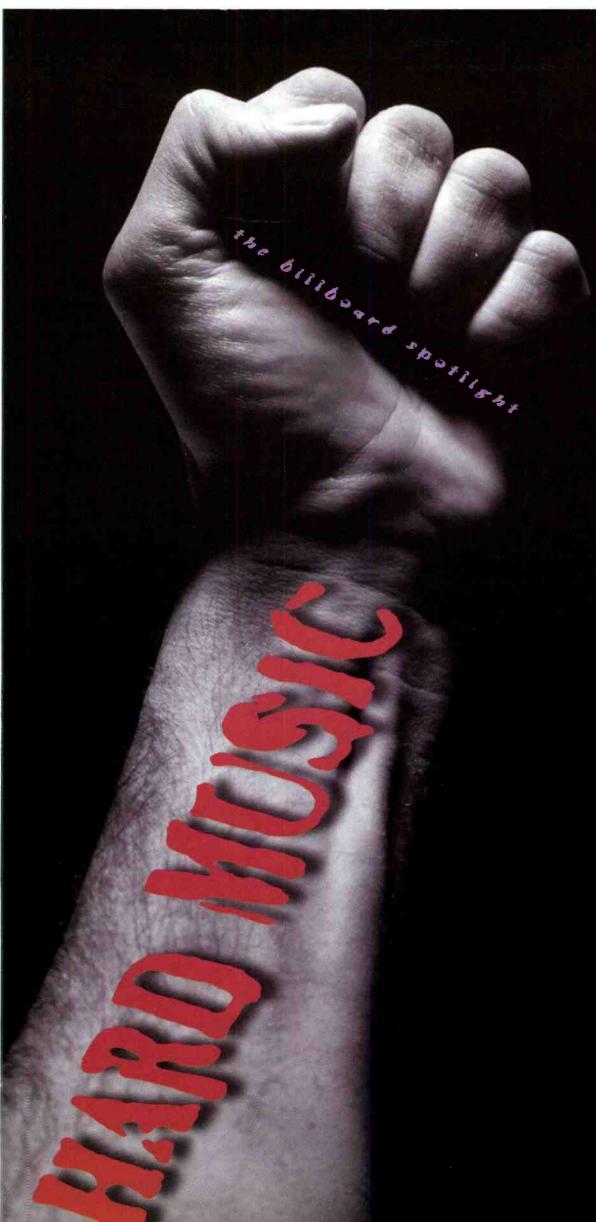
PRODUCER: Eddie Scoresazy

WRITERS: I. Marchand, E. Hill, B. Marley, F. Hibbert

Def Jam 15284 (CD promo

Dancehall reggae and rap music have often mirrored each other in style and content. So for Foxy Brown to be the latest MC to combine the two genres on her latest single, "Oh Yeah," is no surprise. What is a brow-raiser is how Brown tones down her lyrical style on the second single from her forthcoming Broken Silence, her first set in two years. Although Brown still purports to live the life of the rich and famous, gone are the overly sexualized verses of her past. The change is a notice able one, but it doesn't hinder Brown's credibility as an artist; in fact, it finally proves that she is more than a pretty face. "Oh Yeah" is already making noise at the mix-show level and could do equally well at mainstream R&B radio.—RH

CONTRIBUTORS: Eric Aiese, Rashaun Hall, Deborah Evans Price, Chuck Taylor, Christa L. Titus. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003), or to the writers in the appropriate bureaus.



# Sustaining The Success

Can hard music continue its current assault on the mainstream market? While some say the best is yet to come, others believe that oversaturation and the resurgence of the "power ballad" may soon drive metal back into the underground.

### BY BRYAN REESMAN

he upper echelons of the rock and pop charts may be commandeered by saccharine teen groups, pompous divas and homogenous hip-hop, but heavy metal/hard rock has returned to combat them, reinvigorated by a new generation of bands with popular concert tours and mounting radio airplay. Sales figures reflect this renewed boom period: Korn, Papa Roach, Limp Bizkit and Godsmack are multi-platinum acts: Slipknot, Disturbed, Crazy Town, Powerman 5000, System of a Down, the Deftones and Linkin Park are members of the platinum club. Meanwhile, Kittie, Mudvayne, Sevendust, Slatic-X, Rammstein and Fear Factory are all gold-sales winners. Yet, in the face of such success, is the market already becoming oversaturated?

### **GETTING BACK IN THE PIT**

"I don't think we've hit the weeding-out period yet," states Bob Chiappardi, president and owner of Concrete Marketing. "I think by next year we will. We've got great new bands that are coming up the ranks—Systematic, Saliva and Stereomud—that I predict will be platinum-plus bands this year." Other bands are also on the verge, including The Union Underground, Taproot, Nonpoint and Skrape.

"Bandwagon fans that jumped on the alternative scene have started growing their hair back and getting in the pit again," declares Munsey Ricci, president of Skateboard Marketing, who sees the growing metal movement as a multiform market. "Rap-metal is as viable as hardcore and progressive. The music has evolved to become something new. In most cases, it's nothing that hasn't been done before, but it's better. It's by new young bands that fans relate to."

### **ROCK BALLADS ON THE RISE**

Young bands are sprouting up everywhere these days, and it is becoming difficult to distinguish between them. KNAC.com managing editor Frank Meyer believes it's like any other trend. "The torchbearers come in and open up the floodgates by proving the genre can sell," he says, "and then the major labels sign every copycat band and saturate the market till it gets overexposed. The same thing happened with the metal scene in the '80s and early '90s."

"I think we're starting to see more bands that, unfortunately, don't have the chance or the time to forge their own identity out there," observes Sean Roberts, senior director of A&R at TVT Records. "Beyond where the single goes or what the video does, the live aspect really is the true test of who's going to succeed." Or whose work will stand the test of time.

(Continued on page 30)





# HIN MILES

### Adema

While Arista might not be the preeminent metal label, Adema may just be the band to change that. Sure, Adema has a leg up: Singer Mark Chavez is the half-brother of Korn's Jonathan Davis, and drummer Kris Kohls was in Videodrone (on Korn's Elementree label). These factors, in addition to Adema's emotional, pure, dark sound, incited a fierce bidding war which led to a three-album deal with Arista. Adema's debut speaks for itself. The buzz is strong, the music stronger. With songs like the uneasy "Do What You Want to Do," Chavez could be an only child and still see Adema shine.

### Beautiful Creatures

Singer Joe Leste was never really tarred the same way some of his '80s-era metal peers have been. With the band Bang Tango far behind him, Leste has re-emerged with Beautiful Creatures and a recklessly aggressive Warner Bros. bow. Straight-ahead and classic, the eponymously titled debut doesn't hit until August, but songs like "Kick Out" are pure testosterone-driven, blues-based timeless metal. As Leste admits, "I can't rap to save my life, and I'd look like a fuckin' idiot if I tried." Of course, the singer is aware of what the current "metal" sound is, with the band as one of the most "retro" bands on this year's Ozzfest. "I think it's going to be a lot of fuckin' fun," Leste says of the tour. "We've got balls, attitude and nothin' to lose."

Drowning Pool After one listen to Drowning Pool's

provocative debut on Wind-Up, Sinner, and its chart-climbing first single, "Bodies," it's clear that the band is a nomiss for stardom. "The buzz has been

### For Those About to Rock...

### KATHERINE TURMAN SALUTES UP-AND-COMING BANDS POISED FOR STARDOM

look for the same buzz to surround Drowning Pool.

### Halfcocked

Just as Powerman 5000's Spider One emerged from brother Rob Zombie's shadow, Halfcocked will quickly outgrow the "first act signed to Spider's label" tag. On Megatronic/Dreamworks, the Boston-bred bunch are raucousas evidenced on the debut The Last Star—rawer and not as technoleaning as their label head. "This band sounds I ke AC/DC and ABBA had a bar fight. Basically, we make music for people with ADD, and we're more than

Drowning Pool



Halfcocked

person's point of view," explains Mudvayne drummer sPaG. On an earthier plane, "Dig" is in heavy rotation on MTV2, where it has been the No. 1 most-played video. With a huge fan base, a slot on Ozzfest and airplay at active rock, Mudvayne is a band to watch.

### No One

Immortal Records has both a prophetic name and a reputation for breaking Korn and Incubus. And Chicago's newly minted lineup, No One, is looking to be another success story for the label, if the strength of the single "Down on Me" is any indication. Though the buzz isn't deafening yet, No One's 13-song epony-



'Your Disease," the contagious first hit from Saliva, is one of a dozen carefully crafted potential singles that populate the group's Island debut, Every Six Seconds. The band has been playing its brand of what's now coined nü metal for many a year. Now the scene has come around to its smart, moshable yet ultra-melodic metal. "We bring back the mentality of rock'n'roll as being an escape instead of a therapy session," Scott explains. "I wanted to do something that was beautiful and really melodic." Though they have some rap influences, "it's used as a spice," not a crucial stylistic element, he adds. And with Island, Scott notes happily, "They're coming on strong, and they've put their money where their mouth is." And the payoff is already

such a good family feeling [from MCA], We're touring for the third time since September," and it's now pay-

ing off in spades, as sales and airplay

Is the world ready for teenaged GN'R/New York Dolls worshippers who

are as authentic as Johnny Thunders

and as catchy as Cheap Trick? Lemmy

from Motörhead, the members of

Nashville Pussy and Ozzy Osbourne

think so, the first two taking the then-

unsigned Pure Rubbish on the road,

the third inking the quartet to Divine Recordings. With Mike (GN'R) Clink

producing the Glamorous Youth debut

set for a fall/winter release, a four-song

EP due out momentarily and a slot on

Ozzfest's second stage, the band is set

to stun. "This is going to be an international success story," says Divine's Scott Givens. To that end, an under-

ground video, cyber team and street

team will build awareness, with Euro-

pean Ozzfest dates and overseas

shows with Motörhead also in place.

Pure Rubbish

are soaring.



Mudvayne



Adema

observes singer Dave surreal," Williams. The front man believes "you gotta be entertaining, with a show like Halen or the Crüe; if it wasn't for the Crüe. I wouldn't have gotten through high school!" Williams did, and years down the line, Dallas station KEGL began playing a Drowning Pool demo. Then, according to Williams, "one nib ble from a label, and all the others want to know why." As for being on Ozzfest, Williams recalls, "I saw Slipknot on the second stage and knew they were going to be unstoppable." This year, eager to accept the blame for attempting to resurrect the glory days of true arena rock!" says drummer Charlee Johnsson. As Spider observes, "The best thing about Halfcocked is that it's like driving by a 10-car pileup. You never know what you're going to see, but you can't help but sneak a look!"

### Mudvayne

Will it play in Peoria? Well, this time, it came from Peoria. Like pals Slipknot, the members of Mudvayne have their



Skrape

faces obscured by makeup, but it's a far cry from the Maybelline metal of yore. And the band's strong L.D. 50 (Epic) tackles headier subjects than nookie. The disc's overall theme "reflects and embodies ideas about the evolution of consciousness, transformation and the risks involved in experimenting with things that can change a mously titled debut is strong. The quartet is on its way to being somebody, thanks in part to No Name Management. "They have their own sound; they're not going to be lumped with the others," believes No Name's Steve Richards. "If you believe in it, someone else will believe, and that perception will become reality." Look for a strong second-stage Ozzfest showing, as singer Murk boasts, "It's about releasing all of your energy into the audience.

Nonpoint

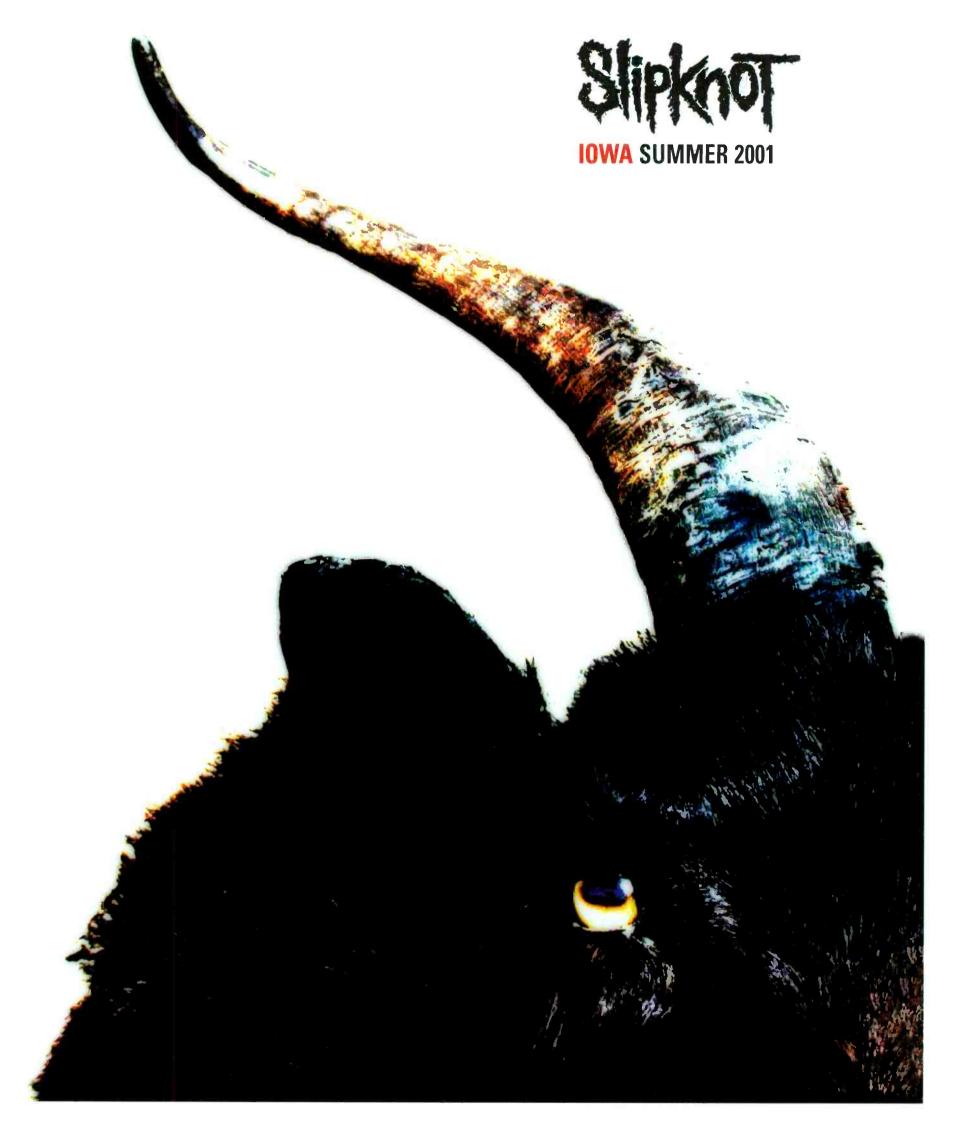
With manager/producer Jason Bieler (ex-Saigon Kick) to warn against the biz pitfalls, Nonpoint has a business leg up. The band's debut, Statement (MCA), features heavy and heady music meshed with quality vocals by Elias Soriano. The single "Mindtrip" is just one of the band's intense and pointed musical/lyrical statements. Together since 1997, the group released an indie CD that year and realized that "every label was looking for the next Limp Bizkit." But in Nonpoint, MCA got something decidedly not limp. "We had eight labels fly down to see us," says Soriano, "but we got

Skrape
With strong songs and a visual acuity seemingly influenced by the techno touches of Ministry, Skrape features former members of Genitorturers and Stuck Mojo. The band formed in the late '90s and built a mystique around each show, leading to label interest that ended when the band inked with RCA. Recording New Killer America with producer Ulrich Wild, Skrape translated its strong beliefs to disc. "We wanted to knock people right in the teeth with this record," states drum-mer/vocalist Will Hunt. "Skrape is not just about chops and fashion." While they're on a label not known for metal, that's fine by Skrape, which is getting the lion's share of the attention. It seems to be paying off, as the single "Isolated" is enjoying airplay.

Spineshank
Roadrunner is synonymous with quality nü metal. And Spineshank's second record, The Height of Callousness, is certainly blowing down the doors, with the single "New Disease" infecting radio listeners country-wide. Together since 1996, Spineshank's

(Continued on page 40)

BILLBOARD JUNE 23, 2001



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### **SUSTAINING SUCCESS**

(Continued from page 25)

"I think, instead of time, we should look at standing the test of class, the test of taste," offers System of a Down front man Serj Tankian, a fan of the Deftones and Tool. "There are so many bands utilizing the same type of sounds and chord progressions [that] it makes the plateau more far-reaching than that. I really want to hear something whacked out." Perhaps the exciting new talent will be cultivated by rockers rather than suits; System of a Down's Tankian, Powerman 5000's Spider One and Limp Bizkit's Fred Durst all have their own record labels.

E.J. Johantgen, VP of Metal Blade Records and co-founder of Prosthetic Records, asserts that the key to continued success is good songwriting and hit songs. He finds interesting parallels between '80s rockers and their modern descendants scoring big with ballads. Groups like Cold, Linkin Park and Staind recently made their mark that way, while rap-rockers Crazy Town exploded on the strength of the delicate "Butterfly."

"There was a little bit of a backlash in the '80s when bands wrote ballads," Johantgen points out. "When a kid who's into these bands from the beginning realizes that his mom listens to the same song, you have a bit of a problem. That works for us, because the kids want to keep going back underground, looking for the music that their mom isn't into. I think the underground is getting bigger and stronger because of all this mainstream stuff."

The metal underground has diversified in a myriad of directions throughout the last decade. The extrememetal scene—encompassing black and death metal—is growing through bands such as Six Feet Under, Cradle of Filth and Dimmu Borgir. Inspired by Black Sabbath, the stoner-rock scene has picked up steam with the likes of Sea of Green, Electric Wizard and Spirit Caravan. And let's not forget the goth-metal, progressive-metal and power-metal movements.

### NÜ METAL MEETS NOSTALGIA

The return of melodic rock is strongly symbolized by the success of Creed's nine-times-platinum sophomore album *Human Clay*. "When we signed Creed, most people didn't think there was a place for them on modem-rock playlists," recalls Steve Lemer, president of Wind-Up Entertainment, "but they quickly became one of the most played artists at modem rock. Then, when we took it to pop, it was the first real rock artist in a long time to have success [there]."

Many modern bands are taking a melodic hard-rock sound and updating it for the '90s. Whether it's Buckcherry, Onesidezero, Simon Says or Beautiful Creatures, many newer artists are gravitating away from noisy rap-metal to something more tuneful. Other groups, such as Drowning Pool, Ünloco, From Zero and rising star Saliva, incorporate both approaches. And some are breaking the mold altogether, like Mushroomhead (metal-meetsrave) and Lennon (a female artist who meshes bruising guitars with a pianodriven singer/songwriter sound).

One might wonder if, amid the nümetal explosion, the old guard will maintain its fanbase. "[Bands] like (Continued on page 34)

# BUBBLING UNDER THE SURFACE

### PROGRESSIVE ROCK IS READY TO MAKE A COMEBACK

BY BRYAN REESMAN

rogressive rock is in the midst of a new revolution. Long stigmatized as a genre full of dinosaur bands reliving the glory days of the '70s, it has become vibrantly reinvented in heavymetal form.

"The fanbase for the scene is getting younger," remarks Ken Golden, director of operations for Sensory, the progressive-metal sublabel of The Laser's Edge that includes Gordian Knot, Spiral Architect, Zero Hour and Edenbridge. "The guys who are listening to [and playing] this stuff grew up listening to bands like Marillion, Iron Maiden and Rush, so this new generation of bands is more rooted in that sound than they are in the old-school progressive sound [à la Yes and ELP]."

### FESTIVALS ARE THRIVING

While the music remains as complex and challenging as ever, with its guitarists and keyboardists both playing important instrumental roles, newer bands are broadening its scope and giving it renewed commercial appeal. "It's not just an egghead subgenre of metal," declares InsideOut America's managing director Jim Pitulski, whose roster includes Platypus, Planet X, Pain of Salvation and DC Cooper. "It's got power and passion, and it's got credibility and a growing fanbase. Younger kids are starting to come into the fold, which is always encouraging."

The downside to this phenomenal growth is the inevitable competition springing up. "I think there are so many new bands that the market can't accommodate them all," observes Pete Morticelli, president of Magna Carta Records, whose artists include Shadow Gallery, Trent Gardner, Tempest and Ice Age. "Nobody can release all those records—the bands can put them out on their own, but that's just not viable. Somebody has to come up with a way to get some visibility, and it's probably going to come about as a result of playing live."

Other insiders concur. Touring is an important factor in breaking through to a larger audience, but it's a tough sell to convert clueless booking agencies and resistant radio programmers. Nonetheless, groups like Planet X, Spock's Beard, Symphony X and Transatlantic all hit the national club circuit recently to prove the genre's concert viability.

For those groups that don't attempt a nationwide trek, festivals are a good way to amass new fans. Many one- or two-day annual festivals exist throughout the country, including NEARfest

(Bethlehem, Pa.), Baja Prog (Mexicali, Mexico), Progfest (Los Angeles), Prog-Day (Chapel Hill, N.C.), ProgPower USA (Chicago) and last month's debutant, the Pittsburgh Prog & Metal Festival. Three years running, NEARfest (featuring headliners Porcupine Tree and PFM June 23–24) presold all 1,200 tickets in two hours. ProgPower drew a sold-out crowd of 500 with headliners Pain of Salvation this past February, while Progfest has pulled in 1,000 fans before.

### **VETERAN ACTS STILL SELL**

Another significant factor in a future progressive breakthrough lies with fans and the media. Mainstream press is difficult to obtain, but metal fanzines are taking this subgenre more seriously. Pitulski believes that word-of-mouth through fans is absolutely vital. The Internet has united progressive-metal fans via Web sites, chat rooms, newsgroups and bulletin boards like the everpopular Perpetual Motion Board, which holds an annual readers' poll.

Progressive metal is growing in the States but is even stronger in Europe. "It's definitely bigger there," notes Brian Slagel, chairman/CEO of Metal Blade Records, home to Spock's Beard, Labyrinth, Transatlantic and

30,000 sales mark overseas. Japan also offers solid sales for some bands—Symphony X is rumored to have hit the 60,000 mark there with one of its four previous import-only albums.

Morticelli remarks that, while he is hoping and waiting for a young new band to break through, his veteran artists have been selling well. He says Liquid Tension Experiment (Tony Levin and three Dream Theater members) has sold 100,000 copies each of its two albums worldwide, with U.S. sales



Ayreon



Selling well: Liquid Tension Experiment

Fates Warning. "But it still hasn't reached the height of where black metal was at. That was probably the last big genre over there. Progressive metal hasn't gotten so gargantuan that it's reached its peak."

The European market is certainly important. InsideOut is headquartered in Germany; Metal Blade has offices there, while Magna Carta and Sensory receive European distribution through numerous companies. Bands that might sell 10,000 units in the States can sometimes break the

reaching 40,000. Meanwhile, the label's recent Kansas release, Somewhere to Elsewhere, also hit 40,000. On the flip side, Slagel says that in Europe and America, his label sold 40,000 copies of Labyrinth's sophomore effort, Return to Heaven Denied. On the veteran-band front, he estimates that Fates Warning has sold 900,000 units globally of its ninealbum catalog.

### NEW TALENT, NEW FANS

The new generation has plenty of

talent to offer, as well. "It's really the new artists we want to develop, declares Pitulski, who previously managed Dream Theater and Spock's Beard before forming InsideOut America. "That's what's going to take this thing someplace else." He says bands like Transatlantic, which combines oldand new-school progsters, bridge the generations and draw attention to new talent. The upcoming seven-date summer tour of Tool and support act King Crimson may do both, drawing together fans of different ages to different bands. Some feel that Tool-and front man Maynard Keenan's other band, A Perfect Circle-might help bring progressive music back into the mainstream spotlight with its eclectic sound.

Many newer progressive-metal groups include veteran rockers. Platy-pus encompasses members of King's X, Dream Theater and the Dixie Dregs; Transatlantic features musicians from Dream Theater, Marillion, Spock's Beard and the Flower Kings; and the forthcoming Gordian Knot will include contributions from King Crimson drummer Bill Bruford, Genesis guitarist Steve Hackett and possibly a one-song appearance by Steve Vai.

Then there's Ayreon, the amorphis group conceived by composer/multi-instrumentalist Arjen Anthony Lucassen, whose recent two-CD "space opera" The Universal Migrator features guest members like Bruce Dickinson (Iron Maiden), Andi Deris (Helloween), Fabio Lione (Rhapsody) and Lana Lane.

### TIME FOR REVIVAL

The progressive indie labels are also discovering crossover appeal in different forms, including recent fusion-based albums by Simon Phillips, Derek Sherinian and Niacin; an electronic remix album of Magna Carta artists by Vapor Space; and that same label's forthcoming Sounds Like Christmas compilation featuring traditional Christmas tunes done in the styles of classicrock bands like Yes, Led Zeppelin and Pink Floyd.

The unfairly stigmatized progressive genre seems due for another breakthrough. Following its original '70s heyday, it spiked again with Marillion in the mid-'80s and Dream Theater in the early '90s. Everything goes in cycles—remember that musicianship was in during the '80s and out during the '90s.

Golden reports that while "progressive metal is a subgenre of a subgenre, it's definitely growing" and being acknowledged by numerous indies. Limb Music Products (via SPV) has Rhapsody, Lana Lane, Ivory Tower and Vanishing Point; Koch Records has Opeth; Nuclear Blast has Steel Prophet and Savatage; and Century Media has Royal Hunt and power/prog crossovers Nightwish and Blind Guardian. Self-reliant New York darkwave rockers Braindance is set to make a splash this year with its third album, Redemption.

Hopeful of the subgenre's future, Slagel views the ever-widening progressive-metal realm as possessing appeal beyond a niche audience. "I think kids that are into aggressive music can be into [progressive]," he remarks. "It's just a matter of being exposed to it."

# ROADRUNNER RECORDS







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### Where Do All The Videos Go?

### With Headbanger's Ball Long Gone, Metal Videos Have Re-Emerged Online, On DVD And Even On VH1

### BY CLAY MARSHALL

ecember 1994 is a time that will forever live in infamy for headbangers. On an otherwise normal Saturday night, as usual, legions of rockers were gathered around their TV sets for their favorite weekly ritual, a two-hour ceremony known as MTV's Headbanger's Ball. But, at the end of the night's show, when host Riki Rachtman bid viewers farewell, he also dropped a bombshell: That evening's broadcast would, in fact, be the program's final episode. Grunge had officially defeated metal.

For eight years, the show had presented the best (and worst) in hard-rock videos. It created stars-Metallica didn't explode until it made a clip for "One" and gave the genre a face. And, for a while, it looked as if the final broadcast of Headbanger's Ball would be forever looked at as the day the metal-music video

But, six years later, hard-rock videos are alive and well. In fact, only the name has changed, as MTV sister network VH1 offers up devil-horned salutes every Friday night via Rock Show, an hour-long program hosted by Anthrax guitarist Scott lan.

### BACK ON THE AIR

Rock Show was first seen more than two years ago, a time when several prominent metal bands reunited. "Our director of talent at the time felt there was a really strong need to put rock back onto VH1 and that the audience watching Headbanger's Ball back in the day was now in our demographic, says one of the show's producers, Kristin Lindsey.

Although its core artists include genre titans Ozzy Osboume, Judas Priest and Iron Maiden, Lindsey says the pro-



Off the air: Pantera

gram aims to please students of both the old and new schools. "We're trying to introduce our audience to new music and still keep their interest in some of the older bands," she says. "But it's a constant struggle for programming, talent and production, trying to determine exactly what new bands people in our demographic will want to listen to."

So, while you might see a new Buckcherry clip alongside a Mötley Crüe standard, you won't see anything remotely like Limp Bizkit. "We feel like that's a little bit young for our demographic, and we're trying to give an outlet for rock that people aren't [already] seeing on regular TV," Lindsey says. "This isn't necessarily about what's top-40, it's about providing our audience with new experiences and some old memories along the way."

Some of those memories include videos by flamboyant "hair metal" bands

that ruled MTV during the late '80s. In fact, VH1 recently broadcast a countdown of the Top 40 Hair Bands of All Time, topped by Poison's "Talk Dirty to The group's front man, Bret Michaels, says the power of the music video helped launch the band's career. "MTV took us to a whole new level," he says. "It was a blessing for both, because MTV gave us the opportunity, but I think we also brought a lot of excitement to MTV at the time."

That excitement can be relived via Poison's Greatest Video Hits, a recently issued DVD that contains 17 of the band's clips. It marks just one of the latest releases in hard-rock home videos, which is a "really big and growing market," according to Metal Blade Records CEO Brian Slagel. The label will soon release a home video by death-metal band Six Feet Under, which Slagel hopes will follow in the success of recent videos by other Metal Blade acts, such as GWAR, Manowar and Cannibal Corpse.

Although Metal Blade artists are rarely seen on MTV proper, Slagel says make ing music videos "certainly can't hurt." The label targets alternative outlets such as MTV2, MTV-X and regional video programs. "As an independent label, I don't think [making a video] is nearly as instrumental for us as it was 10 years ago, but it still helps," he adds.

### SEARCHING FOR OTHER AVENUES

Pantera drummer Vinnie Paul says his band, whose music was used as the theme to Headbanger's Ball, now faces a similar situation. "A video's a great way to show people what you're all about, but, unfortunately, this thing called 'Music Television' doesn't play videos anymore," he says. "But people forget that there are a lot of great underground video channels and a lot of local channels (Continued on page 34)

# ROCKIN' AROUND THE WORLD

### Billboard correspondents offer news from the planet's hard-music and metal scenes

TOKYO-Undoubtedly the biggest news for Japanese metal fans so far this year has been the reunion of the original lineup of the legendary metalmeisters Loudness, who, back in the '80s, achieved international recognition and pioneered the metal genre in Japan. The original members of the group, all hailing from the western Japanese city of Osaka, appear together for the first time in 13 years on the new album Spiritual Canoe,

released in March by Nippon Columbia. The disc finds guitarist Akira Takasaki in incredible form, rattling off riffs at a mind-boggling speed, while vocalist Minoru Niihara sings with a passion and drive younger singers might well envy. Bassist Masayoshi Yamashita and drummer Munetaka Higuchi keep the music moving along at a fast pace, avoiding the leaden sludginess that plagues so many metal bands. The release of Spiritual Canoe was preceded by the release last December of the remastered version of a live album and DVD, Eurobounds, recorded at various European gigs the band did in 1984. That year was a watershed year for Loudness, as the band signed a sevenyear, seven-album deal with Atlantic Records in the U.S. In 1985, the album Thunder in the East reached No. 74 on the Billboard 200—one of the highestever chart positions achieved by a Japanese act in the U.S. In 1986, Loudness supported AC/DC on that band's U.S. tour of the East Coast. Over the years, only guitarist Takasaki remained from the original lineup, but now the original members are back together again, to the great delight of Japanese headbangers. The band hopes to tour overseas next year and is also planning to release its next album both in Japan and internationally.

### -STEVE McCLURE

MUNICH—The German power/ progressive-metal quintet Blind Guardian proves that classic metal remains a viable sales force. Since its debut album, Battalions of Fear in 1989, the group has cultivated a loyal global following that is strong in Europe and Japan while growing in North and South America. The Teutonic band's last epic-the Renaissance-flavored Nightfall in Middle-Earth, released in 1998reached top 10 on the German album chart and sold 300,000 copies worldwide. The quartet is signed to Virgin in Germany and Century Media in the U.S. Goetz Kuehnemund, editor of leading German metal magazine Rock Hard, attributes Blind Guardian's success to many factors, including strong albums, great production values, an unchanging line-up and a down-to-earth image mirroring the group's fans. Furthermore, Blind Guardian tours very selectively.



Loudness

"They just turned down nearly \$100,000 because they don't want to play any festivals in Germany this year!" he exclaims. Currently, singer Hansi Kursch and his bandmates are working on their next opus, tentatively titled Pilgrims and Storytellers. The group is shooting for a February 2002 release, with a teaser single planned for this October. "The album can be seen as a synergy of Nightfall in Middle-Earth and Imaginations from the Other Side," says Kursch of the forthcoming album. "We took the best out of each of them—the raw power and electrifying energy of Imaginations... and the epic dimension and wide range of dynamics from Nightfall.... All in all, it will be nothing but a pure Blind Guardian album." It should only add to the band's growing reputation as true metal flagbearers

### -BRYAN REESMAN

STOCKHOLM—With its highly creative music output, Rocket FM 95.3 "the Rock Home of Stockholm." reflects the buzz in today's Swedish music industry. As the local affiliates of the multinational music companies like BMG, Sony and Universal sign an increasing number of local rock bands, their best bet for radio support is Eric Paglia, the Boston-born program director for Rocket FM. The station, whose DJs are mostly English-speaking, currently plays such songs as International Noise Conspiracy's "The Reproduction of Death," A Perfect Circle's "3 Libras," Nick Cave's "As I Sat Sadly by

Her Side," Depeche Mode's "Dream On," Fear Factory's "Linchthe Dave pin." Matthews Band's "I Did It," Daft Punk's "Aerodynamic" and Hellacopter's "No Song Unheard." Says Paglia, "Whether I'm playlisting a record is [left up] to whether it's any good." Paglia

launched Rocket FM in 1996 after being the music director and DJ at the then-rock-formatted Bandit 105.5 in Stockholm. "I put a lot of effort into how music tracks can be segued into each other. A lot of stuff has things in

Superheist

common, even the Chemical Brothers and the Beatles," he says. Universal Music Sweden marketing manager Mika Lepistö hails Rocket FM as being one of the most important vehicles for breaking rock music in Sweden. "Most radio stations in Sweden feel that if they are to playlist rock, it needs to be big in the U.S., and preferably with as little guitar distortion as possible. We always try to find the right channels and least format-rigid peo-

ple to work with," he says. -KAI R. LOFTHUS

**MELBOURNE**—When Superheist played the opening spot of the Melbourne stop on the Big Day Out tour, the band expected 500 or 600 people. Instead, 10,000 tumed up, a clear sign of how the band's hard touring was paying off. "The crowd was dancing all the way back to the mixing desk," recalls guitarist Richie "D.W." Norton, a producer who runs his own Faultine label and discovers new bands. "It was a thrilling sight. We have a three-year plan to break into America, but this just gave us more incentive to grab the glittering prize." In April, the band's brutalriffed album The Prize Result on Shock debuted on the Australian Record Industry Association chart at No. 12, gaining interest from the Triple M radio network and Channel [V] Australia, who indicated there was crossover potential in the catchy hooks of "Happy Wasted," "Down South," "Eurotrash" and "Step Back." It also intensified A&R

interest from U.S. labels. While The

Prize Result was made in Melbourne with Australian producer Kalju Tonuma,

Shock enlisted L.A.-based Rick Wills

(Incubus, No Doubt) to give it an inter-

national sound. Says A&R director Stuart MacQueen, "Stylistically, the album

fits right in there with what's happen-

ing in U.S. rock at the moment. While

it's nü metal, it's got a lot of rock ele-

ments, which gives it a wider appeal."

MacQueen expected Superheist to play

live showcases in Los Fetah Sabawi (key-



boards), Drew Fet-man (bass) and Sean Pentecost (drums). The track "The Fightback" has a lovely Arabian montage which Sabawi recorded in a studio in Egypt with local

-CHRISTIE ELIEZER

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In Loving Memory Of Liz Smith (2/15/1966-2/18/2001)





# BAND MUSICAL

### SUSTAINING SUCCESS

(Continued from page 30)

Sabbath, Maiden, Megadeth, Metallica and Guns N' Roses are obviously going to be fine," forecasts Merck Mercuriadis, CEO of Sanctuary Music Group. "Their success is enhanced by



Linkin Park goes platinum

radio, MTV and mainstream media, but it does not rely on it."

"I think we have a role to play; we still have something important to say," concurs singer Rob Halford, whose recent Resurrection album sold more than 50,000 copies. "We're still around, and people still want to experience and enjoy what we do."

"The beautiful thing about the oldschool bands is they still have a hardcore following," remarks Chiappardi. "Granted, they're not going to fill Madison Square Garden [Iron Maiden exempted], but there are a lot of bands out there that can fill 2,000- to 3,000-seat venues. Slayer can sell 5,000 tickets."

Classic bands also play an important historical role. "They set the rules that everyone else follows," asserts Meyer. "In the case of Ozzy and the Ozzfest tours, the granddaddies sometimes

handpick the new bands and unleash them on the public." In other cases, the classic acts are revived by a nostalgic demand from their original fans. However, recent attempts by Portrait, CMC and other labels to revive hair-band sales fell short, even though concert sales stayed strong.

"I don't think you're going to see Poison, Warrant, Slaughter or any of those guys ever having big records again," says

Eddie Trunk, host of the "Saturday Night Rocks" radio show on New York's WNEW. "I do think that you'll see the spirit of what those bands were about come out in new bands. That's something to look forward to. A lot of people now want to have a good time, they want a little bit of a show, and they want the rock star back in music."

### **CHANGING FACE OF METAL**

Regardless of how history repeats itself, there are some major differences between old- and new-school metal

bands. One recent factor is the growing ethnic diversity found in younger hard-music acts. Latinos have become a strong force in the new-school scene via the Deftones, Puya, Sepultura, Nonpoint, Endo, Ünloco and Fear Factory. Sevendust, Sepultura and God Forbid all have African-American front men, and the latter band is almost entirely black. Meanwhile, P.O.D. rep-

resents both groups. It's a long way from the days when a metal band could be stereotyped as four or five white guys with big hair.

Summer concerts for 2001 certainly offer many different styles to choose from. Ozzfest will feature the likes of Black Sabbath, Marilyn Manson, Linkin Park, Papa Roach, Slipknot, Crazy Town, Disturbed, Godhead, Nonpoint, Mudvayne and Zakk Wylde's Black Label Society. The Extreme Steel tour includes Pantera, Slayer, Static-X and Skrape. Heavy bands on the Vans Warped Tour include 311, the Misfits, Pennywise, the Rollins Band and Alien Ant Farm. Old-school fans will dig tours by The Cult with Monster Magnet and the Living Colour

reunion tour; and industrial-metallers can revel in current and forthcoming treks by Stabbing Westward and Rammstein. Lightweight rockers will enjoy the Glam Slam Metal Jam with Poison, Warrant, Quiet Riot and Enuff

Z'nuff; while shred fanatics will worship the G3 tour, featuring Joe Satriani, Steve Vai and Dream Theater's John Petrucci.

Pundits wanting to predict the next big thing may be overwhelmed by all the choices out there. "I think there's a lot of bands out there that are really good," proclaims Megadeth frontman Dave Mustaine. "There are so many different



The ballad power of Crazy Town

ways that people are trying to take apart the music industry and figure it out. It's really simple: Good music sells."

So, for now, at least, hard music looks set to continue as a dominant force in the mainstream.

### **METAL VIDEOS**

(Continued from page 32)

that play videos. So, whether your video is being played on mainstream or not, I think it's still important. It's just not something we delve into."

Paul says Pantera shot three videos for its 1994 No. 1 album, Far Beyond Driven, for around \$250,000 each, but MTV rarely played them. "For us to be on the radio and on MTV has never really been part of our success," he says, instead crediting it to a strong touring ethic.

Pantera's not the only artist MTV won't play. Amen manager John Reese says the station found the group's video for "The Price of Reality," directed by Dean Carr, too controversial. "MTV laughed at us and said [we had] to basically reshoot the video," he says. "We made a softer version, but it still wasn't soft enough for them to play." Accordingly, Reese turned to the Internet, where he says the clip has experienced an "incredible" amount of downloads.

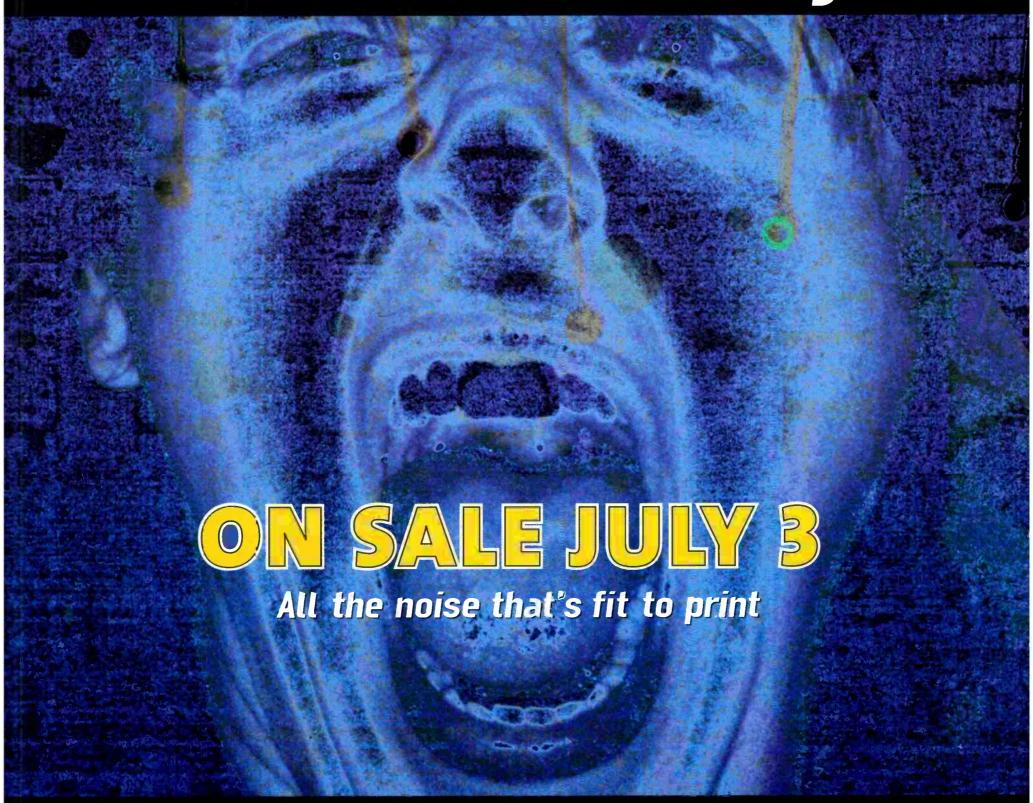
Offering videos online is just one way in which computers present new possibilities for rock videos—fans can peruse online music-video libraries such as Launch.com. Bands can also now include them as "bonus tracks" on CDs.

Even without MTV, Reese still feels the clip has been a good marketing tool for Amen. "At the end of the day, faces and songs drive things," he says. "It's important to put those two together."



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# BAND MUEDLE

decade since the grunge revolution killed all but the strongest off, '80s hair bands are thriving again, with acts like Faster Pussycat, Vixen and Britney Fox reuniting for summer tours and Poison headlining a summer package for the third straight year. VH1 is making a movie about beleaguered British popmetal heroes Def Leppard, and '80s metal has again become profitable radio programming.

### PACKAGING NOSTALGIA TOURS

"I don't think the fan base for this type of music ever really went anywhere; this audience never left," opines Troy Blakely, senior VP at APA, where he heads the West Coast concert department and books Poison, Warrant, Cinderella and Great White. "All we had to do was put the artists out there in a package [that audiences] wanted to see."

Convincing promoters to book the Poison–Ratt–Great White lineup in 1999 took a bit of effort, however. "Not everybody believed in it," Blakely says. "I think we only had about 40 dates, but they really lined up the second year. There are a lot of believers now. It has nothing to do with changes in America, other than the attitudes of the promoters that we were able to convince to take the chance on this three years ago."

The lack of new product doesn't seem to matter. Poison independently released the mostly live *Power to the People* in 2000, but its last full studio album by the original lineup was 1990's Flesh &

# Still Rockin' After All These Years

From Well-Known Bands Like Poison To One-Hit Wonders Tuff, "Hair Bands' Are Back In Business On The Radio And On Tour For Now

BY GERRI MILLER



Not just about hair: Tesla

Biood. "As long as you change [the show] every year, you can keep it viable and working without hit records," believes

Blakely, who has increased bookings for this summer's Poison package and notes that Europe "is a possibility for the fall."

### MARILYN MANSON HELPED METAL

Eddie Trunk, who hosts New York talk-radio station WNEW's sole remaining music program, plays hard rock and metal on his Saturday late-night show, for which "the great majority of requests [are for songs] from the '80s," he says. "It serves an audience that's otherwise not being served. I [make a point of presenting it] without prejudice or bias. The people who grew up with this music have been beaten over the head with how uncool it is for so long."

Trunk credits VH1's Behind the Music, in particular, for renewing interest in '80s bands. "They've done a tremendous job of repackaging and remarketing the music that MTV broke," he says. "It made it look cool. There's not such a heavy stigma against it anymore."

Trunk thinks that KISS' 1996 reunion and Manlyn Manson's theatricality during the height of grunge paved the way for other bands to reunite and for the

music's resurgence, but he also sees it as limited to a classic or recurrent format. "It may be fun for people to see a show and relive some memories, but it won't go to a massive breakout level again. It's more of a nostalgia thing," he adds.

That's why he believes that, for the most part, with the exception of bands like Bon Jovi-which has "completely reinvented themselves and evolved into a mainstream pop act"—these bands won't have any success selling records. "There was this big bulldozer that took any band that came out in the '80s, pushed them in a ditch and covered them with the dirt of Nirvana and Alice in Chains," Trunk observes. "But what was forgotten was that some of these bands were real, credible bands that never were about image and hair. Tesla was always a real American jeans-and-T-shirts hard-rock band that made great records and wrote great songs.

### THE CYCLICAL NATURE OF TRENDS

Tesla's original lineup is currently touring, a reunion that arose from a one-shot KRKQ radio concert at Sacramento's Arco Arena last October. "It's been a snowball effect since then," says bassist Brian Wheat. "We certainly didn't plan to get back together at this point in time, it just happened. No one has seen us in five years, and they want to see us. But that's good for one tour. After that, you've got to put out a new record."

Tesla is currently recording shows for (Continued on page 40)

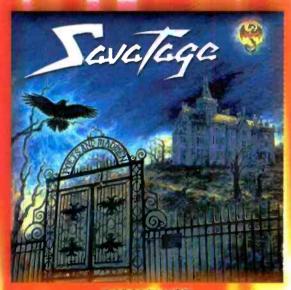


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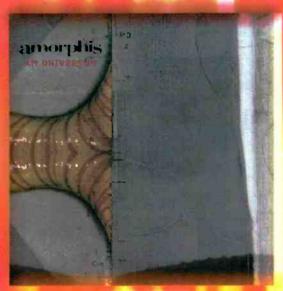
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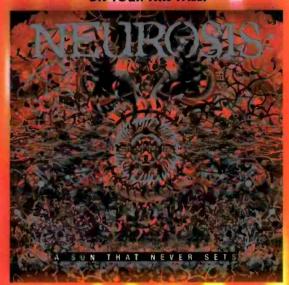
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### Metal Fans Unite...Online

### The Internet Is Weaving A Tight Web Of Success For Bands And Labels Alike

BY CLAY MARSHALL

rom Zero front man Jett loves his computer. "It's like an addiction," he says. "I wake up in the morning and can't wait to see some new E-mails." The Chicago band, whose debut album was recently released by Arista, presents a perfect case study for do-it-yourself music marketing, in which a primary means to build a web of support is, well, the Web.

Jett personally builds From Zero's Web site and brings his laptop on the road to update an online tour journal and communicate with fans. "People really freak out when they realize they're getting a reply from one of the guys in the band," he says. "I think that taking time out to really care about the fans and answer their questions has been a very important part of our success.

### **CREATING SALES**

Many other bands and labels are taking hands-on approaches when it comes to metal and modems. System of a Down, for example, first began to make waves in cyberspace thanks to the group's manager, David "Beno" Benveniste. "I realized that there



wasn't a lot of radio-friendly stuff on this record, so [I had] to come up with a way to make it sell," he says.

Accordingly, Benveniste began to anonymously log on to online chat rooms, where he would ask if anyone had heard of the band. He'd then give out his phone number. "They'd call and I'd play them a demo song over the phone," he says. "If they liked it, I'd tape a copy and send it to them."

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Soon, he was copying 60 tapes a day, he says. And it worked. System of a Down has since gone platinum, and Benveniste has founded Streetwise Marketing, where he has helped artists such as Slipknot, Papa Roach and Static- X find similar success.

KNAC.com editor-in-chief Lonn Friend agrees that interactivity is key. "What's successful about the Internet is the gathering of tribes to a certain

location; and heavy-metal fans are a tribe, galvanized by their faith and love of the bands, the music and the culture," he says.

Sites like KNAC.com, Metal Edge Online, Metal-Is and Metal Sludge remind Metal Blade Records CEO Brian Slagel of the underground fanzines of old, with a high-speed twist. "It was similar in the early '80s, when the underground was really coming up," he says. "But the Internet has made the community even tighter, because, instead of waiting to get your magazine in the mail, you can go on the Web and find stuff instantaneously."

Speed is paramount, says Tony Ward, Arista's VP of marketing. "Music fans today are incredibly Web-savvy, they want information very quickly," he says. "Having a strong Web presence makes your marketing much more effective, because you're able to reach them quicker.'

Brian Schleper of the New Jersey band Chaos Theory says the group's Web site helps sell both the band and its music. "It's such an excellent medium, where anyone in the world can come and visit [the site], get background on the band and download songs," he says, noting that most of the group's CD sales are through the site.

### **FANS HELP OUT**

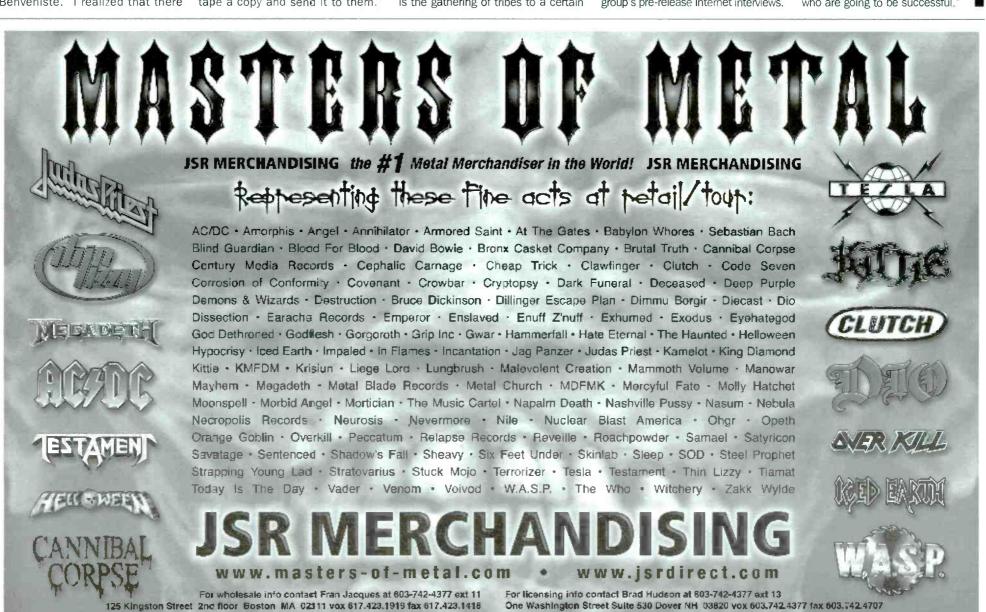
When Linkin Park charted at No. 16 with its debut, Hybrid Theory, publicist Deb Bernadini credited it in part to the group's pre-release Internet interviews.

"We did everything from CDNOW to YouNeverListen.com, and it had a huge impact on awareness," she says. "There was such a ground swell of support for the band months before [the street date], and it just kept building and building.

If Linkin Park couldn't have been in the top 20 without the Internet, Mike Keneally wouldn't be on the road without it. When not playing with Steve Vai's band, Keneally fronts a sevenmember project called Beer for Dolphins. "We've got this huge band that sounds wonderful, but it's nightmarishly costly to travel," he says. But, thanks to his Web site, he began communicating with Greg Kucharo, a fan who recently invested \$12,000 of his own money to aid the band with expenses.

But such stories are still unique, and Kyle Ellis, Immortal Records' head of Internet/marketing promotions, says the impact of the Internet on music marketing hasn't yet been revolutionary. "We reach out to people online the same way we reach out to people offline," he says, comparing traditional flyers to E-mails with Flash animation. "The communication's the same: we're giving out the same information, it's just another avenue."

Bob Chippardi, co-owner of Concrete Interactive, agrees. "I look at the Internet as a tool, no different than a telephone or a letter," he says. "The people who look at it that way are the ones who are going to be successful."



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SUBURBAN NOIZE



# BAND MUSICE AND A STATE OF THE STATE OF THE

#### STILL ROCKIN'

(Continued from page 36)

a live album, to be followed by a studio album. "We don't want to rest on laurels. Tesla has never rested on those," says Wheat. His only gripe? Being "lumped in" among VH1's Top 40 Hair Bands of All Time. "Hopefully, when we have a new record out, people will realize we weren't a hair band. The music has always been the best revenge."

Jen Kazjer of Seton Hall University's hard-rock station 89.5 WSOU programs the Tuesday-night "Vintage '80s" show, playing bands like Tesla, Warrant and Mötley Crüe to a listening audience within a 90-mile radius of South Orange, N.J. "It's our most successful program. It's nostalgic. People are reliving their youth," she says. "It's fun and reminds everyone of a happier time."

Stevie Rachelle, front man of a new incamation of pop-metal band Tuff, is tapping into that nostalgia with "American Hair Band," a new song recorded for his independently released History of Tuff compilation, sold via his Web site, TuffCDs.com. Universal Music Enterprises is also capitalizing on the genre's renewed popularity. Ultimate Collections featuring Black 'N Blue and Y&T will be released July 3, joining Best Of sets from Tesla, the Scorpions, Cinderella and Whitesnake.

Mike Ragogna, A&R director at Universal and former A&R/catalog director at Razor & Tie, which issued the *Monsters* compilation series, believes that the hard-rock audience never disap-

peared, it just fell victim to the cyclical nature of music trends. "Now that alternative seems to have had its apex, and we've already been saturated with '70s nostalgia, there's room again," says Ragogna, who also credits KISS, Mötley Crüe and TV ads for the *Monsters* CDs for "keeping the format visible. All those commercials remind now-grown-up kids just how much fun and anthemic the genre was. It can't help but attract new fans for the same reasons."

#### **TOUGH TIMES OVER**

Drummer Roxy Petrucci of the all-female band Vixen, now touring for the first time since 1992, agrees that the "climate is right" for an '80s revival. "Bottom line, the music was great. It's been black and white for too long. It's time for some color," she says, hoping to record a new album following projected fall trips to Europe and Japan.

Chip Z'Nuff of Enuff Z'Nuff, now occupying the opening slot on Poison's tour, is grateful for the "terrific break" but harbors no illusions. "It's been a tough uphill battle, as it has for a lot of bands. But we've been around for a long time, and I think our music will stand the test of time—at least I hope so," he says.

APA's Blakely is equally optimistic. "The market is there, we've established that. We'll see more acts reunite," he says. "There's a very good circuit of clubs and ballrooms now, so there's a place for these artists. Some of them have value, some don't, but those weed themselves out over time, anyway."

#### ABOUT TO ROCK

(Continued from page 28)

Strictly Diesel debut and shows with the likes of Soulfly and Coal Chamber started a ground swell that has turned into a buzz of seismic proportions. The band's strong live show will certainly make it a favorite on the second stage of Ozzfest, and a tour with Disturbed and Fear Factory is also putting it in front of the fans who will worship the band's smart, quality heaviness. "There's no point in riding the fine line," says vocalist Johnny Santos. "This whole record is extreme from one end to the other."



Stereomu

## Stereomud

A nü-metal supergroup? Pretty much. The May 15 release of Stereomud's debut, *Perfect Self*, was preced-

ed by the single "Pain" and tours with new-breed brethren including Saliva, Crazy Town and Nonpoint. Formed by Corey Lowery of Stuck Mojo and Dan Richardson and Joey Z of Life of Agony, the band's no gimmicks attitude and a crack production team helped shape Stereomud's organic, honest sound. Columbia clearly has a lot of heaviness on its roster, including System of a Down, Flybanger, The Union Underground, Endo, Slayer, Spike 1000 and Unida. Stereomud is also handled by Rob McDermott, part of the metal monarchy that is Andy Gould Management, adding up to a win-win situation for this deserving lineup.

## Systematic

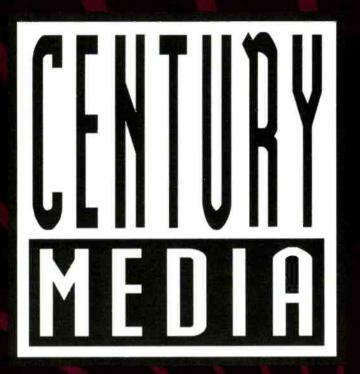
Śuccess isn't a given simply

because Systematic is signed to Metallica's Lars Ulrich's label. Indeed, the lineup is quickly making its own name on its considerable merits. The band's The Music Company/Elektra debut, Somewhere in Between, features edgy onslaughts of speedy metal meshed with scorching solos, riffs and vocals, at once timeless and current. Manager Nick John of Rick Sales Management notes that he was initially attracted to the band for its "true attention to the songs arrangements, melodies and lyrical content. They have an amazing ability to write quality songs, something not so popular today." Plus, he notes, the band "makes good connections with their fans," making the Metallica connection a tiny part of an impressive package.



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Havin' a Jazzy Time. Songwriter/producer Jamey Jaz is working on a new album by MCA artist Rahsaan Patterson. Taking five in the studio, from left, are Jaz, arranger Randy Waldman, Patterson, and, seated, engineer John Van Nest

# **Violator Family Reunites For 'V2.0'**

## Collaborations Feature Elliott, Rhymes, LL Cool J, Noreaga

#### BY MARCI KENON

NEW YORK-Since summer is prime season for family reunions, it's fitting that the Violator family of artists has united again for Violator the Album: V2.0.

The July 24 Violator/Loud/ Columbia release—which features such Violator Management artists as Missy Elliott, Busta Rhymes, LL Cool J, and Goodie Mob's Cee-Lo-is the follow-up to 1999's Violator/Def Jam compilation that debuted at No. 1 on Top R&B/ Hip-Hop Albums and has sold more than 500,000 units to date, according to SoundScan.

This second time around, the tracks on the 18-song set were tai-

lored with specific artist and producer pairings in mind. Eric Nicks, senior VP of A&R at Violator Records/Management, says that he and Violator president Chris Lighty "wanted to hear certain artists together and specific producers with specific acts. The combination of LL with Swizz Beatz pro-

ducing or pairing up Jadakiss and Prodigy [of Mobb Deep], two of hip-hop's hottest MCs and lyricists-what a concept. I also wanted to get Noreaga back with the Neptunes, who worked on his first solo album."

"Ever since 'SuperThug,' Chris has loved the collaboration between me and the Neptunes." adds Noreaga (aka Victor Santiago) who, along with partner Capone, recently inked a deal with

Def Jam brokered by manager Lighty.

On May 4, club and mix-show DJs were sent a double gatefold with three vinyl singles and asked to help determine which should be released first. Enclosed were "Grimey," the Neptunes-produced Noreaga track; LL Cool J's "Put Your Hands Up," pro-

duced by Swizz Beatz; and Busta Rhymes' "What It Is," also produced by the Neptunes and featuring Virgin artist Kelis.

"The three singles were all put out there equally," says Violator Records/Management VP of promotions James Cruz. "And radio (Continued on next page)



A caricature of Noreaga

# BET Co-Sponsors Contest, Readies Awards; Rap, R&B Summer Tours Kick Into High Gear

MUSIC GOES BETTER WITH . . . : Coca-Cola Classic is once again sponsoring the True Talent Artist Search, in conjunction with Universal Music Group, ECKO, BET, and Magic Johnson. Now in its second year, the talent showcase convenes June 15 in Birmingham, Ala., and will then stop in St. Louis (June 30); Cleveland (July 7); Oakland, Calif. (July 14); Baltimore/Washington, D.C. (Sept. 8); Charlotte, N.C. (TBA); Los Angeles (TBA); and Nashville (TBA). This year's co-hosts are BET's Tiga (Rap City) and Hits (Hits From the Streets) . . . Confirmed performers at

the June 19 BET Awards in Las Vegas include Eve and Gwen Stefani, Jay-Z (premiering new song "HOVA"), OutKast, Destiny's Child, Lil' Bow Wow, Usher, and gospel's Donnie McClurkin. Luther Vandross and Christina Aguilera will do the honors during the lifetime achievement segment honoring Whitney

The Rap and The Blues

by Gail Mitchell

The Rhythm

Houston. Among the presenters: Ja Rule, Babyface, Eric Benét, Musiq Soulchild, Tyrese, Jagged Edge, and Missy Elliott.

ASCAP HONORS: Jermaine Dupri and Timbaland, who tied for songwriter of the year, were among the major winners at ASCAP's 14th annual Rhythm & Soul Awards June 7 in Atlanta. Dupri (who hosted) and Timbaland were both recognized for three songs: Dupri for "Bounce With Me," "Let's Get Married," and "What 'Chu Like"; Timbaland for "Big Pimpin'," "Hot Boyz," and "Try Again." Taking home publisher of the year honors were dual winners (with 14 songs each) EMI Music Publishing and Warner/Chappell Music.

"I Wanna Know," penned by Jolyon Skinner and Joe, was named top R&B/hip-hop song, as well as top soundtrack song of the year (from The Wood). Top rap song was claimed by the Missy Elliott- and Timbalandpenned "Hot Boyz," while Madonna's "Music" won top dance song. Reggae artist of the year went to Bob Marley. Peabo Bryson received the Rhythm & Soul Heritage Award, presented by Roberta Flack and highlighted by a musical tribute that featured Kenny Lattimore, Gordon Chambers, and others.

OUR TUNES: It's summertime, and tour gridlock is imminent. Recently announced fare includes the 24-city Family Tree tour, headlined by Slum Village. It begins June 28 in Chicago and ends Aug. 3 in Park City, Utah.

Sharing the stage will be Phife Dawg & Jarobi, Mystic, DJ Rasta Root, Dwele, and Phat Kat... The 42-city Seagram's Gin Live tour kicked off June 12 in Kansas City, Mo., with previously announced acts Mystikal, Jagged Edge, Jaheim, Public Announcement, City High, and Nivea. Joining the lineup is Capitol newcomer SuperVision. The blind rapper's debut album (SuperVision Presents 20/20) bows Aug. 28. The tour itself wraps Aug. 6 in Sacramento, Calif.... On the jazz side, the fifth annual Jazz Under the Stars festival revs up July 27-29 in Palm Springs, Calif. Featured performer is Norman Connors

and his Starship Orchestra with Jean Carn, Ronnie Laws, and Bobby Lyle . . . Zap Mama joins Erykah Badu and others for several dates, including Aug. 3 in Washington, D.C. and Aug. 8 in Detroit with Badu, Macy Gray, Sunshine Anderson, and Jill Scott . . . Speaking of Scott, her Words and

Sounds tour starts July 17 in Chicago. Among the stops are Los Angeles, Denver, Dallas, St. Louis, Boston, Atlanta, and Toronto (Aug. 29, the final date) . . . Sean "P. Diddy" Combs and the Bad Boy artist family will headline the Aug. 26 concert capping the five-day (Aug. 22-26) Sashi Experience 2001 festival in Ocho Rios, Jamaica, Hosted by Wyclef Jean, the third annual concert also includes Tyrese, Trina, Lil' Bow Wow, and Kevon Edmonds.

KUDOS: To New York-based entertainment attorney L. Londell McMillan (Prince, Stevie Wonder, D'Angelo, Spike Lee), who received the Haywood W. Burns Lawyer of the Year Award from the Metropolitan Black Bar Assn. . . . To director Anthony Mandler, whose work on the Black Eyed Peas' "Get Original" video won a Music Video Production Assn. award for best video produced for less than \$25,000. It was his first video as a director at Clever Films.

SAVE THE DATE: Brian McKnight will offer a mix of hits and previews from his new Motown album, due in August, July 20 at the third annual DesignCure 2001 benefit. It's hosted by actress Holly Robinson Peete and her husband, NFL quarterback Rodney Peete, along with honorary chairs Kyle and Yvette Bowser. The reception/fashion show/performance will be held at the Bowsers' Encino, Calif., home. Proceeds will be donated to the Holly Rod Foundation, a nonprofit organization that helps those with Parkinson's disease.

# Murray Celebrates His Freedom With New Solo Deal From Def Jam

#### BY GAIL MITCHELL

LOS ANGELES—Def Jam has signed rapper Keith Murray to a long-term deal as a solo artist. The announcement follows Murray's exoneration last month on assault charges stemming from a 1995 incident at a Connecticut nightclub. Sentenced to a five-year term in 1997 (which was suspended after three years), he served 30 months before an eyewitness came forward to say

Murray had been wrongfully convicted.

"I've always wanted to sign Keith," says Island Def Jam Music Group president Lyor Cohen. "He's one of the most clever lyricists around—an important artist."

The release date, title, and other de-

tails about Murray's first Def Jam project are still being determined. However, according to Murray, he plans to work with such producers as Dr. Dre, Rockwilder, and Erick Sermon (who, sources say, is signing with J Records), along with Sermon's EPMD partner Parrish Smith. In addition to enlisting producers he has signed to his new production company, Head Rush Entertainment, Murray hopes to collaborate with such guest artists as DMX, Nas, Scarface, and Juvenile.

"Def Jam is what I represent," Murray says. "And that's the raw essence of energy. One of my biggest fears is not being heard. Russell Simmons, Lyor Cohen, Kevin Liles [president of Def Jam/Def Soul], and all [of] the Def Jam staff understand my vision."

Murray and fellow rapper/Def Jam artist Redman were founding members of Def Squad, along with EPMD's Sermon. The trio scored a top 25 R&B hit in 1997 with the Priority album cut "Rapper's Delight." Prior to that, in 1994 Jive Records released Murray's debut hit single as

a solo act, "The Most Beautifullest Thing in This World," produced with Sermon. A gold-certified album with the same title followed in 1995. In addition to subsequent solo albums—1996's Enigma and 1998's It's a Beautiful Thing—Murray has



MURRAY

been featured on tracks by R. Kelly ("Home Alone") and Mary J. Blige ("Be Happy"). He also appears on Redman's newest album, Malpractice, as well as FUBU Records/Universal's upcoming The Goodlife compilation. "I'm looking to do songs with a broader musical scope, not just hip-

hop," Murray says. "Something that sticks to my style but expands my reach. I'm still the fun-loving MC, the lyrical phraseologist. But I've become more mature and more honest in my writing. I proclaim my innocence to this day. But now I'm back and have a grip on my reality. I'll still be telling it like it is, but in a clever, not preachy, way."

www.billboard.com

# Bilboard TOP R&B/HIP-HOP ALBUNS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

2114/ 10

THIS	LAST	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK
				No. 1/Hot Shot Debut	
(1)	NE	W	1	ST. LUNATICS FO' REEL 014119/UNIVERSAL (12.98/18.98) 1 week at No. 1 FREE CITY	1
(2)	NE	w Þ	1	TURK CASH MONEY 860926/UNIVERSAL (12.98/18.98) YOUNG & THUGGIN'	2
3	1	2	5	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/ELEKTRA 62639*/EEG (12,98/18,98)  MISS ESO ADDICTIVE	1
4	2	1	3	REDMAN DEF JAM 548381*/IDJMG (12.98/18.98)  MALPRACTICE	1
5	NE	wÞ	1	SOUNDTRACK MURDER INC, DEF JAM 548832*/IDJMG (12.98/18.98)  THE FAST AND THE FURIOUS	5
6	3	3	6	DESTINY'S CHILD ▲2 COLUMBIA 61063/CRG (12.98 EQ/18.98) SURVIVOR	1
7	4	7	12	112 ▲ BAD BOY 73039*/ARISTA (12.98/18.98) PART III	1
8	6		2	SOUNDTRACK NYLA 493069*/INTERSCOPE (12.98/18.98) WHAT'S THE WORST THAT COULD HAPPEN?	6
9	7	6	3	LIL JON & THE EAST SIDE BOYZ BME 2220*/TVT (10.98/16.98)  PUT YO HOOD UP	6
10	5	5	8	JANET ▲² VIRGIN 10144* (12.98/18.98) ALL FOR YOU	1
11	10	11	13	JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98) [GHETTO LOVE]	2
12	8	4	3	TYRESE RCA 67984* (11.98/17.98) 2000 WATTS	4
13	9	8	11	2PAC ▲3 AMARU/DEATH ROW 490840*/INTERSCOPE (19.98/24.98) UNTIL THE END OF TIME	1
14	12	12	14	EVE ▲ RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98) SCORPION	1
15	11	9	7	<b>CASE</b> ● DEF SOUL 548626/IDJMG (12.98/18.98) OPEN LETTER	2
16)	17	27	47	JILL SCOTT WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98)	2
17	14	15	30	MUSIQ SOULCHILD ▲ DEF SOUL 548289*/IDJMG (11.98/17.98)  AIJUSWANASEING (I JUST WANT TO SING)	4
				GREATEST GAINER	
18)	29	26	13	TANK • BLACKGROUND 50404* (12.98/16.98)  FORCE OF NATURE	1
19	13	14	11	INDIA.ARIE ● MOTOWN 013770/UNIVERSAL (12.98/18.98)  ACOUSTIC SOUL	3
20	16	18	15	PROJECT PAT ●  WYDNOTYTE WINDERGUIN DASSINDS (1/2 08 EQ/17 08)  MISTA DON'T PLAY EVERYTHANGS WORKIN	2
21	19	21	50	HITHORIE WWW.SILVOV TRUNCHER TIE SO LOTATION	1
22	18	16	35		1
23	15	17	8	JA RULE ▲ 2 MURDER INC/DEF JAM 542934*/IDJMG (12.98/18.98) RULE 3:36  SUNSHINE ANDERSON ◆ SOULIFE/ATLANTIC 93011*/AG (11.98/17.98) YOUR WOMAN	2
(24)	27	22	5	HI-TEK RAWKUS 50171*/PRIORITY (16.98 CD)  HI-TEKNOLOGY	12
25	23	20	10	GINUWINE   ■ EPIC 69622* (12.98 EQ/18.98)  THE LIFE	2
(26)	30	19	33	OUTKAST A3 LAFACE 26072*/ARISTA (12.98/18.98)  STANKONIA	2
27	21	25	12	TRICK DADDY • SUP-N-SLIDE/ATI ANTIC 83432*/AG (11.98/17.98)  THUGS ARE US	2
28	25	24	31	R. KELLY ▲3 JIVE 41705*/ZOMBA (12.98/18.98)  TP-2.COM	1
29	32	23	3	CITY HIGH BOOGA BASEMENT 490890/INTERSCOPE (11.98/17.98)  CITY HIGH	23
30	28	34	4	SYLEENA JOHNSON	16
31	20	10	3	STICKY FINGAZ	10
32	31	28	34	UNIVERSAL 157990 (12.98/18.98) [BLACK TRASH] THE AUTUBIOGRAPHY OF KIRK JUNES  LUDACRIS A DISTURBING THA PEACE/DEF JAM SOUTH 548138**/IDJMG (12.98/18.98) BACK FOR THE FIRST TIME	2
33	26	35	44	SHAGGY ▲6 MCA 112096* (11.98/17.98) HOTSHOT	1
34	24	30	6	JT MONEY FREEWORLD 27069*/PRIORITY (11.98/17.98)  BLOOD SWEAT AND YEARS	9
35	22	13	3	PASTOR TROY MADD SOCIETY 014173/UNIVERSAL (12.98/18.98)  FACE OFF	13
36	33	29	40	DONNIE MCCLURKIN ● VERITY 43150/ZOMBA (10.98/16.98)   LIVE IN LONDON AND MORE	22
37	35	36	25	SNOOP DOGG ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98)  THA LAST MEAL	1
38	37	33	5	D.P.G. D.P.G. 1001 (12.98/17.98) IS DILLINGER & YOUNG GOTT!	26
(39)	46	42	10	SOUNDTRACK GOSPO CENTRIC 70035/ZOMBA (11.98/17.98)  KINGDOM COME	18
40	38	39	15	DIRTY NFINITY 013557/UNIVERSAL (12.98/18.98)  THE PIMP & DA GANGSTA	19
(41)		w▶	1	SNYPAZ RAP-A-LOT 10367/VIRGIN (12.98/17.98)	41
42	34	32	8	ANGIE MARTINEZ ELEKTRA 62366/EEG (12.98/18.98)  UP CLOSE AND PERSONAL	7
43	36	37	4	<b>OLIVIA</b> J 20001 (11.98/17.98) OLIVIA	22
(44)	45	48	11	JESSE POWELL SILAS 112401/MCA (12.98/18.98) JP	18
45	41	41	6	REMEDY FIFTH ANGEL 7001 (11.98/16.98) THE GENUINE ARTICLE	30
46	39	43	12	JON B EDMONDS 69998/EPIC (11.98 EQ/17.98)  PLEASURES U LIKE	3
47	40	40	30	SADE ▲ 2 EPIC 85185 (12.98 EQ/18.98) LOVERS ROCK	2
(48)	NE	w▶	1	KOOL KEITH OVERCORE 2270*/TVT (10.98/16.98) IS SPANKMASTER	48

I	3LW ▲ NINE LIVES 63961*/EPIC (11.98 EQ/17.98) 3LW	27	54	47	49
_1	DAVE HOLLISTER ● DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98) CHICAGO '85 THE MOVIE	29	49	42	50
3	LIL BOW WOW ▲2 SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)  BEWARE OF DOG	37	47	_ 43	51
Ç	KRS-ONE FRONT PAGE/IN THE PAINT 8242*/KOCH (11.98/17.98)  THE SNEAK ATTACK	7	38	48	52
	PACESETTER PACESETTER				
5.	JIGMASTAS BEYOND REAL 016*/LANDSPEED (17.98 CD) (IS INFECTIOUS	3	84	77	53)
4	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 542855/UTV (19.98 CD) ONE LOVE: THE VERY BEST OF BOB MARLEY AND THE WAILERS	3	45	50	54
3	K-CI & JOJO ▲ MCA 112398 (12.98/18.98)	27	52	55	55
3	QUEEN PEN MOTOWN 013785*/UNIVERSAL (12.98/18.98) CONVERSATIONS WITH QUEEN	3	31	44	56
1	DJ CLUE ● ROC-A-FELLA/DEF JAM 542325*/IDJMG (12.98/18.98)  DJ CLUE? THE PROFESSIONAL 2	16	51	51	57
Ç	SOUNDTRACK WARNER BROS. 48058* (12.98/18.98)  THE BROTHERS	12	46	56	58
7	KOFFEE BROWN DIVINE MILL 14662*/ARISTA (11.98/17.98)  MARS/VENUS	14	64	54	59
61	KARDINAL OFFISHALL  MCA 1/2550 1/2 09/19 09/1  FIRESTARTER VOLUME 1 — QUEST FOR FIRE	3	83	61	60)
1	WICA 112303 112.30(10.30)	10	44	49	61
8	YUKMOUTH RAP-A-LOT 10042/VIRGIN (12.98/17.98) THUG LORD: THE NEW TESTAMENT  TAMIA ● ELEKTRA 62516/EEG (11.98/17.98) A NU DAY	33	66	70	62)
-		3	72	78	63)
6.	NIKKA COSTA CHEEBA SOUND 10096-MIRGIN (12.98/17.98) ES EVERYBODY GOT THEIR SOMETHING	26	61	62	64
_	XZIBIT ▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)  RESTLESS  LEXI REAL DEAL 70626/ORPHEUS (9.98/15.98)  AND THAT'S THE WAY IT IS	4	63	80	65)
6.					
5.	STRETCH ARMSTRONG SPIT 1601*/LANDSPEED (17.98 CD)	5	60	53	66
21	MR. C THE SLIDE MAN UNIVERSAL 159807 (12.98/18.98) IS CHA-CHA SLIDE	35	68	57	67
10	QB FINEST ● NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM	26	62	72	(86
2	ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)  SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)  SHYNE	38	67	74	59)
- 50	5TH WARD WEEBIE MOST WANTED EMPIRE 0006* (11.98/16.98) S GHETTO PLATINUM	9	50	65	70
		9	53	73	1)
48	VARIOUS ARTISTS MOST WANTED EMPIRE 0005* (11.98/16.98)  OFF THE TANK COMPILATION  JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ\18.98)  J.LO	20	65	59	12
		20	71	68	13
1	DREAM ▲ BAD BOY 73037/ARISTA (11.98/17.98)  IT WAS ALL A DREAM  WADDING ADTISTS  CASCLE MODIFY AND LOCALIDES DESCRITE DISTRIBUTE AND ACTUMENTALS.	20			_
7.	VARIOUS ARTISTS CASH MONEY MILLIONAIRES PRESENTS PLATINUM INSTRUMENTALS CASH MONEY 153295*/UNIVERSAL (12.98/18.98)	1	W▶	NE	(4)
1	JAY-Z ▲ <sup>2</sup> ROC-A-FELLA/DEF JAM 548203*/IDJMG (12.98/18.98) THE DYNASTY ROC LA FAMILIA (2000 — )	33	56	63	5
3	BIG PUN LOUD 1963*/CRG (12.98 EQ/18.98) ENDANGERED SPECIES	11	58	58	76
5	SOUNDTRACK BLACKGROUND 10192 (12.98/18.98) EXIT WOUNDS — THE ALBUM	12	55	52	17
3(	VARIOUS ARTISTS JCOR 860924/INTERSCOPE (11.98/17.98) 8BALL PRESENTS THE SLAB	7	57	60	18
1	EMINEM ▲8 WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)  THE MARSHALL MATHERS LP	56	80	79	79
2	YOLANDA ADAMS ELEKTRA 62629/EEG (12.98/18.98)  THE EXPERIENCE	12	76	66	30
1	DR. DRE ▲6 AFTERMATH 490486*/INTERSCOPE (12.98/18.98)  DR. DRE — 2001	82	74	75	31
F.	CHUCK BROWN YOUR GAME LIVE AT THE 9:30 CLUB, WASHINGTON, D.C.	4	77	85	32
56	RAW VENTURE 9/LIAISON (11.98/17.98)	-	75		-
7.	MC EIHT HALF-OUNCE 2001/BAYSIDE (11.98/16.98)  THA8T'Z GANGSTA	3		83	33
1	JAGGED EDGE ▲2 SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)  J.E. HEARTBREAK	73	90	87	4)
9	8BALL & MJG JCOR 860915/INTERSCOPE (12.98/18.98) SPACE AGE 4 EVA	29	81	81	35
4(	VARIOUS ARTISTS TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION LEGIT BALLIN' 0001 (11.98/17.98)	14	59	64	86
54	LIONEL RICHIE ISLAND 548085/IDJMG (12.98/18.98) RENAISSANCE	10	NTRY	RE-	17
1	MYSTIKAL ▲² JIVE 41696*/ZOMBA (12.98/18.98) LET'S GET READY	37	70	71	88
2	LIL' WAYNE ● CASH MONEY 860911/UNIVERSAL (12.98/18.98) LIGHTS OUT	25	78	76	9
3	ERYKAH BADU ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98) MAMA'S GUN	29	85	82	0
19	SLIMM CALHOUN AQUEMINVELEKTRA 62520/EEG (11.98/17.98)  THE SKINNY	9	69	67	1
1.	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)  THANKFUL	58	99	90	2
		15	94	89	3
22	SILKK THE SHOCKER NO LIMIT 23221*/PRIORITY (11.98/17.98)  MY WORLD, MY WAY		88	84	14
22	SILKK THE SHOCKER NO LIMIT 23221*/PRIORITY (11.98/17.98)         MY WORLD, MY WAY           JOE ▲² JIVE 41703/ZOMBA (12.98/18.98)         MY NAME IS JOE	60	89	97	5
3		60 78	0.7		6)
22 3 1	JOE ▲² JIVE 41703/ZOMBA (12.98/18.98) MY NAME IS JOE		NTRY	RE-	$\equiv$
22 3 1 1 34	JOE ▲² JIVE 41703/ZOMBA (12.98/18.98)         MY NAME IS JOE           DMX ▲⁵ RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)        AND THEN THERE WAS X           MR. SHORT KHOP HEAVYWEIGHT 2150*/TVT (10.98/16.98)         IS         DA KHOP SHOP	78		RE-	17)
22 3 1 1 34 2	JOE ▲² JIVE 41703/ZOMBA (12.98/18.98)       MY NAME IS JOE         DMX ▲³ RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)      AND THEN THERE WAS X         MR. SHORT KHOP HEAVYWEIGHT 2150*/TVT (10.98/16.98)       DA KHOP SHOP         CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98)       EMOTIONAL	78 11	NTRY	100	=-
22 3 1 1 34 2 71	JOE ▲² JIVE 41703/ZOMBA (12.98/18.98)  MY NAME IS JOE  DMX ▲⁵ RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98) AND THEN THERE WAS X  MR. SHORT KHOP HEAVYWEIGHT 2150*/TVT (10.98/16.98)  CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98)  EMOTIONAL  TYRONE DAVIS MALACO 7505 (10.98/15.98)  RELAXIN' WITH TYRONE  VARIOUS ARTISTS	78 11 61 18	96 NTRY	100 RE-	8)
3	JOE ▲² JIVE 41703/ZOMBA (12.98/18.98)  MY NAME IS JOE  DMX ▲⁵ RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)  MR. SHORT KHOP HEAVYWEIGHT 2150*/TVT (10.98/16.98)  DA KHOP SHOP  CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98)  EMOTIONAL  TYRONE DAVIS MALACO 7505 (10.98/15.98)  RELAXIN' WITH TYRONE	78 11 61	NTRY 96	100 RE-	97) 98) 99) 00

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 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. \*Asterisk indicates LP is available. Most tape prices, are equivalent prices, and sometimes are the prices are equivalent prices, and sometimes are the prices are t

#### **VIOLATOR FAMILY REUNITES FOR 'V2.0'**

(Continued from preceding page)

responded that the Busta record is a monster." The song stands at No. 23 on Hot R&B/Hip-Hop Singles & Tracks

gles & Tracks.

"The first time I heard it, I said, 'Busta's back,' " says Sean Taylor, music director at WQHT (Hot 97) New York. "He always has a way of surprising you by reinventing himself and creating new records."

Other V2.0 highlights include Elliott (who's making her first Violator compilation appearance), Ja Rule, and Tweet on "Ex"; Ludacris and Groove Theory's Hollyhood on "Hoppin' in My Car"; and Cee-Lo doing "Sexual Chocolate."

Da Franchise, a rap group signed to Violator/Loud/Columbia and introduced on the first compilation, is featured on "Livin' in da City" with Butch Cassidy and on "Apology Not Accepted" with Deshara Renee. Da Franchise labelmate Jo Jo Pellegrino joins Kurupt on "Grind Season."

The V2.0 marketing campaign kicked off with the March unveiling of the album artwork. "On the last album we had these real interesting artist caricatures," Nicks says about the solution that was conceived when artists' schedules precluded doing one photo shoot. "A lot of people said it was the best artwork in history. So we gave the caricatures a facelift—making them a little more animated, more lifelike."

All the street tools, point-of-

purchase displays, and outdoor advertising will showcase the illustrations. Violator has partnered with fashion company Akademiks to create T-shirts with the artists' individual illustrations that will be on sale.

"We're actually going to be where you wouldn't expect us to be—events like Vans' skateboarding Triple Crown and NBC's summer Gravity Games," Cruz says. "And some of the artists will perform at summer jams across the country."

Given the three singles marked for back-to-back release, it's hoped the ensuing V2.0 buzz will set the stage for several of the artists' upcoming solo projects. Genesis, Rhymes' first album with J Records, is due later this summer, while debut albums by Da Franchise and Jo Jo Pellegrino are scheduled for fall. LL Cool J's final Def Jam album will arrive at year's end via his Rock the Bells imprint.

# Hot R&B/Hip-Hop Airplay™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARYIST (IMPRINT/PROMOTION LABEL)
			- NO.1 -	38	40	34	PROMISE JAGGED EDGE (SO SO DEF/COLUMBIA)
1	1	14	PEACHES & CREAM 112 (HAD BOY/ARISTA) 3 was at No. 1	39	47	27	AFTER PARTY KOFFEE BROWN (DIVINE MILL/ARISTA)
2	2	22	FIESTA R. KELLY FEAT. JAY-Z (JIVE)	40	39	21	THERE IT IS GINUWINE (EPIC)
3	3	19	GET UR FREAK ON MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)	41)	46	7	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK (INTERSCOPE)
4	5	6	MUSIC ERICK SERMON (NY.LA/DEF SQUAD/INTERSCOPE)	42)	45	20	RIDE WIT ME NELLY FEAT, CITY SPUD (FO' REEL/UNIVERSAL)
(5)	6	15	LET ME BLOW YA MIND EVE FEAT, GWEN STEFANI (RUFF RYDERS/INTERSCOPE)	43	49	20	WE FALL DOWN DONNIE MCCLURKIN (VERITY/JIVE)
<b>6</b>	14	5	U REMIND ME USHER (ARISTA)	44)	63	2	SET IT OFF JUVENILE (CASH MONEY/UNIVERSAL)
7	4	26	LOVE MUSIQ SOULCHILD (DEF SOUL/IDJMG)	45	38	16	ALL FOR YOU JANET (VIRGIN)
8	7	20	HEARD IT ALL BEFORE SUNSHINE ANDERSON (SOULIFE/ATLANTIC)	46	43	29	STUTTER JOE FEAT. MYSTIKAL (JIVE)
9	9	15	SUPERWOMAN PT. II LIL' MO FEAT. FABOLOUS (EASTWEST/EEG)	(47)	57	4	MIDWEST SWING ST. LUNATICS (FO' REEL/UNIVERSAL)
10	11	9	WAIT A MINUTE RAY J FEAT. LIL' KIM (ATLANTIC)	48	44	11	I AM YOUR WOMAN SYLEENA JOHNSON (JIVE)
11	8	9	I CRY JA RULE FEAT. LIL' MO (MURDER INC./DEF JAM/IDJMG)	49	59	3	ONE MINUTE MAN MISSY "MISCEMEANOR" ELLIOTI FEAT LUDACRS (THE GOLD MINUTELEKTRA EEG)
12	13	6	WHERE THE PARTY AT JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)	50	37	15	SURVIVOR DESTINY'S CHILD (COLUMBIA)
13	12	23	MISSING YOU CASE (DEF SOUL/IDJMG)	51)	_	1	CONTAGIOUS THE ISLEY BROTHERS (DREAMWORKS)
14)	15	13	CAN'T BELIEVE FAITH EVANS FEAT. CARL THOMAS (BAD BDY/ARISTA)	52)	55	8	PLAYAS GON' PLAY 3LW (NINE LIVES/EPIC)
<b>1</b> 5	16	8	WE NEED A RESOLUTION AALIYAH FEAT. TIMBALAND (BLACKGROUND)	53	52	11	LET'S GET DIRTY (I CAN'T GET IN DA CLUB) REDMAN FEAT. DJ KOOL (DEF JAM/IDJMG)
16	10	26	MAYBE I DESERVE TANK (BLACKGROUND)	54)	64	2	BEANIE (MACK B****) BEANIE SIGEL (ROC-A-FELLA/DEF JAM/IDJMG)
17	19	10	MY BABY LIL' ROMEO (SOULJA/NO LIMIT/PRIORITY)	55	41	21	OOCHIE WALLY  QB FINEST FEAT NAS AND BRAVEHEARTS (ILL WILL/COLUMBIA)
18)	22	14	UNTIL THE END OF TIME 2PAC (AMARU/DEATH ROW/INTERSCOPE)	56	_	1	I'M REAL JENNIFER LOPEZ FEAT. JA RULE (EPIC)
19	18	12	HIT 'EM UP STYLE (OOPS!) BLU CANTRELL (REDZONE/ARISTA)	57	51	31	STRANGER IN MY HOUSE TAMIA (ELEKTRA/EEG)
20	25	10	LET'S GET IT THREE THE . G DEP, P DIDDY & BLACK ROB (BAD BOY/ARISTA)	58	53	9	WE'RE CALLIN U SILK (ELEKTRA/EEG)
(21)	24	9	SHE'S ALL I GOT JIMMY COZIER (J)	59	61	5	OH YEAH FOXY BROWN (DEF JAM/IOJMG)
22	20	28	SO FRESH, SO CLEAN OUTKAST (LAFACE/ARISTA)	60	_	1	ROUND AND ROUND HI-TEK FEATURING JONELL (RAWKUS)
23	21	20	VIDEO INDIA ARIE (MOTOWN)	61	54	18	BONNIE & SHYNE SHYNE FEAT BARRINGTON LEVY (BAD BOY/ARISTA)
24)	26	7	TAKE YOU OUT LUTHER VANDROSS (J)	62	62	3	FILL ME IN CRAIG OAVID (WILDSTAR/ATLANTIC)
<b>25</b> )	31	7	JUST IN CASE JAHEIM (DIVINE MILL/WARNER BROS.)	63	50	13	LOVE DON'T LOVE ME ERIC BENET (WARNER BROS.)
<u>26</u> )	30	6	WHAT IT IS VIOLATOR/LOUD/COLUMBIA)	64	60	6	POP LOCKIN' SILKK THE SHOCKER FEAT SNOOP DOGG (NO LIMIT/PRIORITY)
27)	28	7	THE WAY JILL SCOTT (HIDDEN BEACH/EPIC)	65	74	2	LICK SHOTS MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)
28	17	14	I LIKE THEM GIRLS TYRESE (RCA)	66		1	YA'LL CAN'T DENY IT FABOLOUS FEAT NATE DOGG (ELEKTRA/EEG)
29	27	10	THERE SHE GOES BABYFACE (ARISTA)	67	65	5	BACK BACK LIL' O (GAME FACE/ATLANTIC)
30	35	5	BOOTYLICIOUS DESTINY'S CHILD (COLUMBIA)	68	75	2	BROWN SKIN INDIA.ARIE (MOTOWN)
31	23	28	A LONG WALK JILL SCOTT (HIDDEN BEACH/EPIC)	69	_	4	HIGH COME DOWN CHICO & COOLWADDA FEAT NATE DOGG (MCA)
32)	34	8	FALLIN' ALICIA KEYS (J)	70	69	3	PURPLE HILLS D-12 (SHADY/INTERSCOPE)
33	33	12	WHAT WOULD YOU DO? CITY HIGH (BOOGA BASEMENT/INTERSCOPE)	71	68	3	BIA' BIA' LIL JON & THE EAST SIDE BOYZ (BME/TVT)
34	29	18	LAY LOW SNOOP DOGG (NO LIMIT/PRIORITY)	72	67	2	TELL ME WHO TAMIA (ELEKTRA/EEG)
35	36	11	TAKE CARE OF HOME DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)	73	58	18	TAKE IT TO DA HOUSE TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
36)	56	2	LOVERBOY MARIAH CAREY FEAT, DA BRAT & LUDACRIS (VIRGIN)	74	72	4	JUST A BABY BOY SNOOP DOGG FEAT TYRESE & MR TAN (UNIVERSAL)
37	32	25	SOUTHERN HOSPITALITY LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)	(75)	73	2	CAN I LIVE SISQO FEAT THE DRAGON FAMILY (DRAGON/DEF SOUL/IDJMG)

Records with the greatest airplay gains. © 2001 Billboard/BPI Communications

## **HOT R&B/HIP-HOP RECURRENT AIRPLAY**

			,					
1		1	PUT IT ON ME JA RULE (MURDER INC./DEF JAM/IDJMG)		14	19	2	WHO'S TH
2	2	7	I JUST WANNA LOVE U (GIVE IT 2 ME) JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)		15	9	19	NO MORE RUFF ENDZ
3	1	5	JUST FRIENDS (SUNNY) MUSIQ (DEF JAM/DEF SOUL/IDJMG)		16	18	10	EMOTIONA CARL THOMA
4	3	4	DANGER (BEEN SO LONG) MYSTIKAL FEATURING NIVEA (JIVE)		17	_	11	BAG LADY ERYKAH BAD
5	4	9	ONE WOMAN MAN DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)		18	10	16	OPEN MY YOLANDA AD
6	5	2	FEELIN' ON YO BOOTY R. KELLY (JIVÉ)		19		11	THIS WON
7	7	19	LET'S GET MARRIED JAGGED EDGE (SO SO DEF/COLUMBIA)		20	16	14	INCOMPLE SISQO (DRAC
8	12	3	IT'S OVER NOW 112 (BAD BOY/ARISTA)		21	20	2	COULD IT JAHEIM (DIV
9	11	2	DON'T TALK JON B (EDMONDS/EPIC)		22	22	35	I WISH CARL THOM
10	14	11	MY FIRST LOVE AVANT FEAT KETARA WYATT (MAGIC JOHNSON/MCA)		23	13	18	BETWEEN JA RULE (MI
11	6	9	MS. JACKSON OUTKAST (LAFACE/ARISTA)		24	_	39	U KNOW N
12	17	2	GET TO KNOW YA MAXWELL (COLUMBIA)		25	_	7	IT WASN'T SHAGGY FEAT
13	8	19	SHAKE YA ASS MYSTIKAL (JIVE)	1	Hop S	Single		tles which have t for more than

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14	19	2	WHO'S THAT GIRL? EVE (RUFF RYDERS/INTERSCOPE)
15	9	19	NO MORE RUFF ENDZ (EPIC)
16	18	10	EMOTIONAL CARL THOMAS (BAD BOY/ARISTA)
17	_	11	BAG LADY ERYKAH BADU (MOTOWN)
18	10	16	OPEN MY HEART YOLANDA ADAMS (ELEKTRA/EEG)
19		11	THIS WOMAN'S WORK MAXWELL (COLUMBIA)
20	16	14	INCOMPLETE SISQO (DRAGON/DEF SOUL/IDJMG)
21	20	2	COULD IT BE JAHEIM (DIVINE MILL/WARNER BROS.)
22	22	35	I WISH CARL THOMAS (BAD BOY/ARISTA)
23	13	18	BETWEEN ME AND YOU JA RULE (MURDER INC./DEF JAM/IDJMG)
24	-	39	U KNOW WHAT'S UP DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA
25	_	7	IT WASN'T ME SHAGGY FEAT. RICARDO "RIKROK" DUCENT (MCA

#### **R&B SINGLES A-Z**

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

AFTER PARTY (AI'S Street, ASCAP/WB, ASCAP/Teron Beal, ASCAP/MG Songs, ASCAP/Darker Brother, ASCAP/Eron Real, ASCAP/MG Songs, ASCAP/Darker Brother, ASCAP/Eron Beal, ASCAP/Amid Songs, ASCAP/Darker Brother, ASCAP/Eron Beal, ASCAP/Little Macho, ASCAP/WB, ASCAP/Arapesh Communications, ASCAP/WB, ASCAP/Arapesh Communications, ASCAP/WB, ASCAP/Arapesh AIL LI WANNA DO (King Kendruck, BMI)
AIL LI WANNA DO (King Kendruck, BMI)
ANGEL (Sailor, ASCAP/Im Rooster, ASCAP/FMI Blackwood, BMI/Junchappell, BMI/Livingsting, ASCAP/FMB, ASCAP) HL
BACK BACK (Bleed Da Black, ASCAP/In Fsonic, ASCAP)
BEANE (MACK B\*\*\*\*) (Shakur Al-Din, ASCAP/Hitco South, ASCAP/F, B., ASCAP)

BEANE (MACK B\*\*\*\*)

77

BACK EACK (Bleed by Black, ASCAP/In The Sonic, ASCAP)
BEANTE (MACK 8\*\*\*) (Shakur AL-Din, ASCAP/Hoto South,
ASCAP/F. DB, ASCAP)
BEHND THE WALL (Sharon Hill, BMI/Antraphil, BMI/Nate
bogg, BMI/Stull N-The Water BMI)
BEST U CAN (The Waters Of Nazereth, BMI/EMI)
BEST U CAN (The Waters Of Nazereth, BMI/EMI)
BIAS (Wascap)
BMI/Chase Chap (ASCAP/STI)
BMI/Chase Chap (ASCAP/STI)
BMI/Chase (ASCAP/STI)
BMI/BIA (Wascap)
BMI/ 15

CRAVE (B.Black, ASCAP/WB, ASCAP/NAked Under My Clothes. ASCAP/Chrysalis, SACAP) WBM
OLLAZ, DRAMK & DANK (Always Thinkin', ASCAP/Ashockhound, ASCAP/Kokezat, ASCAP/Show You How Daddy Ball, ASCAP).
DON'T SAVE HER (Telnoise, BMI/Zomba, BMI) WBM
FALLIN' (Ellow, ASCAP/FMI) April, ASCAP) HL
FIESTIA (Zomba, BMI/R Kelly, BMI/EMI Blackwood, BMI/Lil Lu
Lu BMI) HL/WBM
FILL ME IN (Songs Of Windswept Pacific, BMI/Warner-lamerlane, BMI) WBM
FROMT 2 BACK (Hennessey For Everyone, BMI/VDCQ.
BMI/Alexaz, BMI/Dayna'S Day, BMI/Warner-lamerlane, BMI) WBM
GET UR FREAK ON (Mass Confusion, ASCAP/WB,
ASCAP/Virgina Beach, ASCAP/Pamija, BMI/EMI Blackwood, BMI) HL
HERD LIT ALL BEFORE (Minke City, BMI/Flinkys') Playhouse,
ASCAP/Copyright Control).
HIGH COME DOWN (Publishing Designee Of Vince Langston,

ASCAP/Copyright Control)
HIGH COME (DWM (Publishing Designee Of Vince Langston,
ASCAP/Publishing Designee Of Stacy Wagner, ASCAP/Songs Of
Universal, BMI/Kashif, BMI)
HITEH UP STYLE (ODPS) (Cyptron, BMI/EMI Blackwood.

HIT 'EM UP STYLE (ODPS) (Cyptron, BMI/EMI Blackwood, BMI) HI.

HIT 'EM UP STYLE (ODPS) (Cyptron, BMI/EMI Blackwood, BMI) HI.

HOW WE ROLL (Let Me Show You, ASCAP/Joe Cartegena, ASCAP/Jelly's Jams, ASCAP/Jolly All CAP/HIP (Style Music, BMI/EMI) HIP (ABMI/EMI April, ASCAP/HIP (Style Music, BMI/EMI) HIP (ABMI/EMI APRIL) HIP (ABMI/EMI ABMI/EMI) HIP (ABMI/EMI ASCAP/HIP (ABMI/EMI) HIP (Slavery, BMI/White Rhino, ASCAP/HIP (Loving, ASCAP/LIR OB, BMI/D) (TI, BMI/WAIDET-Tamerlane, BMI/Demis Hot Songs, ASCAP/E Iwo, ASCAP/EMI April, ASCAP/HIP (BILS (Warner-Tamerlane, BMI/Demis Hot Songs, ASCAP/E Iwo, ASCAP/EMI April, ASCAP/HIP (ABMI/EMI) HIP (ABMI/EMI) HI 61

26

84

BMI/Teach Power, ASCAP/Denver Street, EMM/G E MARNIN II.
ASCAP/WB, ASCAP/ WBM
LADY MARMALADE (EMI April, ASCAP/Jobete, ASCAP/Kenny
Nolan, ASCAP/EMI Blackwood, BMI/Stone Diamond,
BMI/Taminybo, BMI) HIL
LAY LOW (WB, ASCAP/Anit Nuthin' Goin' On But Funking,
ASCAP/EMI Ambido, ASCAP/Five Card, ASCAP/Mindswept,
ASCAP/My Dwn Chit, BMI/EMI Blackwood, BMI/Big P,
ASCAP/My Dwn Chit, BMI/EMI Blackwood, BMI/Big P,
ASCAP/My Dog, BMI/Menas Family, BMI/Lii Gangsta,
ASCAP/Tray Tray's, ASCAP/ HLWBM
LET ME BLOW YA MIMD (SCAT Storch, ASCAP/Blondie
Rockwell, ASCAP/Universal, ASCAP/Dead Game, ASCAP/MB,
ASCAP/AIN Nuthin' Goin' On But Funking, ASCAP/Mios Of
Windswept, ASCAP/Five Card, ASCAP/Elvis Mambo,

ASCAP/TVT, ASCAP/Blackjack, ASCAP) WBM
LET'S GET DIRTY (I CAN'T GET IN DA CLUB) (Funky Noble,
ASCAP/Dama's Day, BMI/Warner-Tamerlan

ASCAP/Tamous, ASCAP/Daynas Day, BM/Warner-Tamerlane, BM/Kool, ASCAP/Daynas Day, BM/Warner-Tamerlane, BM/Kool, ASCAP/DB, ASCAP/DH, LWBM LET'S 6ETIT (Scamon, ASCAP/LISTIN Combs, ASCAP/EMI April, ASCAP/Rhythm Bluntz, ASCAP/LISTIN COMBS, ASCAP/BM/BASCAP/Diamond Rob, ASCAP/AI Green, BM/Irving, BM/East Memphis, BM/I LWBM LET'S GIT DOE (L Fernandez, ASCAP/6 Deep, ASCAP/Colorado, ASCAP)

ASCAP') MOVE THISTORIES, ASCAP'/VB EEP, RSCAP/VB GASCAP')
LICK SHOTS (Mass Confusion, ASCAP/WB, ASCAP/Nirginia
Beach, ASCAP, WBM
A LONG WALK (Blues Baby, ASCAP/Jatcat, ASCAP/Dirty Dre,
ASCAP/Inversal, ASCAP) WBM
LOVE (EMI April, ASCAP/Jatva Tyke, ASCAP/Jatched By Jazz,
ASCAP/Jonversal, ASCAP) HL/WBM
LOVE DON'T LOVE ME (India B, BBM/Universal-Songs Of
DolyGram International, BMI/Putty Tat, BMI/Demontes,
BMI/Warner-Lamerlane, BMI/Colpix, BMI/Sony/ATV Songs,
BMI/Warner-Lamerlane, BMI/Colpix, BMI/Sony/ATV Songs,

BMD HL/WBM LOVERBOY (Sony/ATV Songs, BMI/Rye, ASCAP/Fox Film, BMI/AII Seeing Eye, ASCAP/Universal-PolyGram International ASCAP/Better Days, BMI/Universal-Songs Of PolyGram

BMI/All Seeing Eye, ASCAP/Universal-PolyGram International, ASCAP/Better Days, BMI/Universal-Songs Df PolyGram International, BMI) HI. MAYBE I DESERVE (Bank 1176, ASCAP/Black Fountain, ASCAP/BMI) ARIA (BACAP/BMI) ARIA (BACAP/BMI) ARIA (BACAP/BMI) ARIA (BACAP/BMI) ASCAP/BMI ASCAP/CMI) ASCAP/CMI) ARIA (BACAP/BMI) ASCAP/BMI ARIA (BACAP/BMI) ASCAP/BMI) ASCAP/BMI ARIA (BACAP/BMI) ASCAP/BMI) ASCAP/BMI ARIA (BACAP/BMI) ASCAP/BMI) ASCAP/Soundtron Tunes, BMI/Platnum World, BMI) NOT YOUR FREED (Tyme 4 Flytes, BMI/Songs Of DreamWorks, BMI) 12

DreamWorks, BMI)
OH YEAH (Pork, ASCAP/Durar, ASCAP/Fifty-Six Hope Road, ASCAP/Odnil, ASCAP/Universal-Songs Of PolyGram

one minute man (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April.

ASCAP/YINginia Deach, ASCAP/Ludachs, ASCAP/Emir Apin.
ASCAP) HL/WBW
OOCHE WALLV (Jahar Jones, BMI/EZ Ejpee, ASCAP/Lamont
Porter, ASCAP/MB, ASCAP/Suge, ASCAP/Cotillion,
BMI/Warner-Tameriane, BMI) WBM
PEACHES & CEREMI (Marsky, BMI/Justin Combs, ASCAP/EMI
Apini, ASCAP/Da Twelve, ASCAP/C Sills, ASCAP/Tragasm.
ASCAP/EMI Blackwood, BMI/Janice Combs, BMI) HI
PLATAS GOW PLAY (Gimme Some Hot Sauce, ASCAP/Tunes
On The Verge Of Insanity, ASCAP/Famous, ASCAP/Faith Force,
BMI) HI.

on The Verge of Insanity, Asclar/r amous, Asclar/r altin Force,
BMI) HL.

75 POP LOCKIN' (My Own Chit, BMI/EMI Blackwood, BMI/Gold
L'S. ASCAP/High Priest, ASCAP/Emious, ASCAP) HL

43 PROMISE (So So Def. ASCAP/EMI April, ASCAP/Them Damn
Twins, ASCAP/Batt, SASCAP/Batt, SOS Little, SESAC/Noontine
Tunes BMI/Gizzo, ASCAP/Art Control, ASCAP, HL

91 PIPPY LOYE (EMI April, ASCAP/So So Def. ASCAP/LL Cool J,
ASCAP/Sony/ATV Songs, BMI/Del Jam, ASCAP/Universal,
SESAC/Bebboy's Little, SESAC/W.B.M., SESAC/Noontime
South, SESAC/Them Damn Twins, ASCAP/IL/William

74 PURPLE HILLS (Eight Mile Style, BMI/Ensign, BMI/EMI April,
ASCAP)

98 RAISE UP (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach

Billboard

**JUNE 23, 2001** 

# Hot R&B/Hip-Hop Singles Sales...

TISTALET

THIS WEEK	LAS WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
			NO.1 -	(38)	53	12	IS IT TOO LATE TORRE (ETERNAL)
1	1	6	MY BABY LIL POVED-SOCIAMO EIVERPROPIDE 6 w/s at No. 1	39	40	7	MISS CALIFORNIA DANTE THOMAS FEAT. PRAS (RAT PACK/ELEKTRA/EEC
2	2	14	FIESTA R. KELLY FEAT. JAY-Z (JIVE)	(40)		1	WHAT IT IS VIOLATOR FEAT BUSTA RHYMES (VIOLATOR/LOUD/COLUMBIA
3	4	4	I DO!! TOYA (ARISTA)	41	37	40	ONE MORE CHANCE/STAY WITH MI THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
4	3	14	SUPERWOMAN PT. II LIL' MO FEAT. FABOLOUS (EASTWEST/EEG)	(42)	63	3	U KNOW U GHETTO BISHOP (EDELTONE)
5	6	3	FILL ME IN CRAIG DAVID (WILDSTAR/ATLANTIC)	43	39	13	REQUEST LINE BLACK EYED PEAS FEAT MACY GRAY (INTERSCOPE
6	7	13	MISSING YOU CASE (DEF SOUL/IDJMG)	44	38	33	COME RIDE WITH ME JAHARI (SUCCESS/LIGHTYEAR)
7	8	12	STRANGER IN MY HOUSE TAMIA (ELEKTRA/EEG)	45	35	6	LET'S GET IT THREE THE G DEP P DIDDY & BLACK ROB (BAD BOY/ARIST.
8	5	14	BIZOUNCE OLIVIA (J)	46	33	35	CROSS THE BORDER PHILLY'S MOST WANTED (ATLANTIC)
9	9	6	SURVIVOR DESTINY'S CHILD (COLUMBIA)	47	41	4	BEANIE (MACK B****) BEANIE SIGEL (ROC-A-FELLA/DEF JAM/IDJMG
10	15	2	NONE TONIGHT LIL' ZANE (WORLDWIDE/PRIORITY)	48	48	7	LET'S GET DIRTY (I CAN'T GET IN DA CLUB REDMAN FEAT DJ KOOL (DEF JAM/IDJMG)
11	10	12	ALL FOR YOU JANET (VIRGIN)	49	49	3	LET'S GIT DOE THE BEATNUTS FEAT FATMAN SCOOP (LOUD/CDLUMBIA
(12)	19	5	KEEP IT REAL KELLI MACK (RISING HI)	(50)	58	41	BIG POPPA/WARNING THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
(13)	24	3	CRAVE 4SHADES (REAL DEAL/ORPHEUS)	51	45	10	TRICKIN' RAM Z (TVT)
(14)	21	3	CALL ME E.S. 7L & ESOTERIC (DIRECT/LANDSPEED)	(52)	60	5	BEST U CAN THA LIKS (LOUD/COLUMBIA)
15	11	7	WHO'S GONNA LOVE YA' BIGGA FIGGAZ (KING B)	53	47	4	WE NEED A RESOLUTION AALIYAH FEAT TIMBALAND (BLACKGROUND
16	14	8	OOCHIE WALLY QB FINEST (ILL WILL/COLUMBIA)	54	43	5	LET ME BLOW YA MIND EVE FEAT GWEN STEFANI (RUFF RYDERS/INTERSCOPE
17	17	29	COULD IT BE JAHEIM (DIVINE MILL/WARNER BROS )	55	54	16	BY YOUR SIDE SADE (EPIC)
(18)	23	5	TORTURE SCREWBALL FEAT. M.O.P. (HYDRA/LANDSPEED)	(56)		1	MUSIC ERICK SERMON (NY LA/DEF SQUAD/INTERSCOPI
19	13	16	WHAT WOULD YOU DO? CITY HIGH (BOOGA BASEMENT/INTERSCOPE)	(57)	64	2	MY PROJECTS CDO COO CAL (INFINITE/TOMMY BOY)
20	22	7	ANGEL SHAGGY FEATURING RAYVON (MCA)	(58)	68	15	GET UR FREAK ON MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EE)
21	16	8	ALL I WANNA DO THE YOUNG MILLIONAIRES (URBAN SPEARS/URBAN DREAMS)	59	51	9	HIT 'EM UP STYLE (OOPS!) BLU CANTRELL (REDZONE/ARISTA)
22	20	11	DID THAT! 812 SOULJAZ FEAT WHOO WHEE (LAY IT DOWN)	60	61	6	THERE SHE GOES BABYFACE (ARISTA)
23	12	14	CRY NO MORE THE DONZ (HEARTLESS)	(61)	71	12	LAY LOW/SNOOP DOGG SNOOP DOGG (NO LIMIT/PRIORITY)
24	27	18	BOW WOW (THAT'S MY NAME) LIL BOW WOW (SO SO DEF/COLUMBIA)	62	57	3	LAPDANCE N*E*R*D FEAT LEE HARVEY & VITA (VIRGIN
(25)	28	17	IT S OVER NOW 112 (BAD BOY/ARISTA)	63	52	2	SHE'S ALL I GOT JIMMY COZIER (J)
26	25	7	BIGACTS LITTLEACTS AFU RA (D&D/IN THE PAINT/FAT BEATS/KOCH)	64	55	28	IT WASN'T ME SHAGGY FEAT RICARDO "RIKROK" DUCENT (MC/
27	29	31	SOUL SISTA BILAL (MOYO/INTERSCOPE)	65	44	11	WHAT SIDE YOU ON SHAMUS FLU KARACHI RAW SKAR & MAXIMILLAN (CRIMEWAY
(28)	34	10	BOMB BOMB GIRL J A G FEAT CAMEO AND RAA'K (BLAKCITY)	66	50	4	FALLIN'/GIRLFRIEND ALICIA KEYS (J)
29)	36	4	FUNKTAFIED FIVE STAR (TENT/GROUND LEVEL)	(67)		2	GOODLIFE FUNDASTER FLOX PRESENTS FATH EVANS FEAT AN RALE LIQUIDAL/ROCK INCLOCK JANGUI
(30)	42	2	THE SUN GOD HI-TEK (RAWKUS)	68	69	16	HEARD IT ALL BEFORE SUNSHINE ANDERSON (SOULIFE/ATLANTIC
31	30	8	THAT'S THE WAY WE ROLL ALLEY LIFE (FARMCLUB COM/WEB/INTERSCOPE)	(69)	_	1	GRIMEY VIOLATOR FEAT NOREAGA (VIOLATOR/LOUD/COLUMBIA
32	18	12	SUPERB SUPERB (FY STATION)	70	73	29	MS. JACKSON OUTKAST (LAFACE/ARISTA)
(33)		1	Y'ALL DON'T WANNA SKILLZ (EASTERN CONFERENCE/RAWKUS)	71	62	29	\$#!* ON YOU D-12 (SHADY/RAWKUS/INTERSCOPE)
34	26	8	U MAKE MY SUN SHINE PRINCE WITH ANGIE STONE (NPG/WINGSPAN)	72	66	17	PROMISE JAGGED EDGE (SO SO DEF/COLUMBIA)
(35)	56	8	FOR YOUR LOVE HIL ST SOUL (DOME)	73	65	9	CAN'T BELIEVE FAITH EVANS FEAT CARL THOMAS (BAD BOY/ARIST.
(36)	$\vdash$	9	NO MORE (BABY I'MA DO RIGHT) 3LW (NINE LIVES/EPIC)	(74)		31	TOO CLOSE NEXT (ARISTA)
37	32	6	WAIT A MINUTE RAY J FEAT, LIL' KIM (ATLANTIC)	(75)		2	I DON'T KNOW USHER FEAT P. DIDDY (LAFACE/ARISTA)

ASCAP) WBM
RIDE WIT ME (Jackie Frost, BMI/BMG Songs,
ASCAP/Basement Beatz, ASCAP/Universal, ASCAP/Jobete,
ASCAP/Basement Beatz, ASCAP/Universal, ASCAP/Misam,
ASCAP/B LA Tunes, ASCAP, HLWBM
ROUND AND ROUND (Jonetl, BMI/D) HI-Tek, BMI)
SET IT OFF (Money Mack, BMI)
SHE'S ALL I GOT (Mike City, BMI)
SUFRESH, SO CLEAN (Organized Noize, BMI/Gnat Booty,
ASCAP/Chrysalis, ASCAP) WBM
SOUTHERN HOSPITALITY (Ludacris, ASCAP/Drae Santiago,
ASCAP/EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI
ADIAI ASCAP/EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI

ASCAP/EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI April ASCAP) HL
April ASCAP) HL
STRANGER IN MY HOUSE (Almo, ASCAP/Hudson - Jordan, ASCAP/Shae Shae, ASCAP) HL
STUTTER (Zomba, ASCAP) Platinum Firm, ASCAP/Zomba, BMI/Hidistrict, BMI/EMI Blackwood, BMI/Alley, BMI/Tio, BMI/Beelpunke, BMI) HL/WBM
SUPERWOMAN PT. II (Mo Loving, ASCAP/Babyboys Little, SESAC/MONTIME South, SESAC/EMI Blackwood, BMI/Mr. Manatti, BMI/Duro, BMI/WB, ASCAP/Brasco, ASCAP/Desert Storm, BMI) HL/WBM
SURVIVOR (For Chase, ASCAP/Hitco South, ASCAP/Music Of Windswent, ASCAP/Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/MWP, ASCAP) HL/WBM
TAKE CARE OF HOME (Tyme 4 Flytes, BMI/Songs Of DreamWorks, BMI)
TAKE CARE OF HOME (Tyme 4 Flytes, BMI/Songs Of DreamWorks, BMI)
TAKE CARE OF HOME (Tyme 4 Flytes, BMI/Songs Of DreamWorks, BMI)
BMI/Dynadone, BMI/Songs Of Universal, BMI/EMI Longitude, BMI/WBM
TAKE YOU OUT (Nyrraw, ASCAP/EMI April, ASCAP/Uncle

BMI) WBM TAKE YOU OUT (Nyrraw, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI/Oango, BMI) HL TELL ME WHO (Almo, ASCAP/Hudson - Jordan, ASCAP/Plus 1,

ASCAP) HL THERE IT IS (Skie, BMI/5700 Park, BMI/Bobby Terry's, BMI/Another Juke Jam, BMI/Gold Daddy, ASCAP/Warner-Tamerfane, BMI/King Kling, ASCAP/Music Of Windswept, ASCAP/EMI Blackwood, BMI/Harold Gavin, BMI/Isaac Wyle 28 THERE SHE GOES (The Waters Of Nazereth. BMI/EMI

Blackwood, BMI/Chase Chad, ASCAP/EMI April. ASCAP/ECAF. BMI/Sony/ATV Songs, BMI) HL TORTURE (J, ASCAP/ThreeFiveTenn, ASCAP/Blind Man's Bluft.

ASCAP)
UNTIL THE END OF TIME (Amaru, ASCAP/Black Hijsanic,
ASCAP/BMS Songs, ASCAP/Warner-I ameriane, BMI/Entente,
BMI/AI-Ma, ASCAP/Indiner I Softh, ASCAP/Papale Park,
ASCAP/Universal, ASCAP II L/WBM
U REMIND ME (Smooth C, BMI/Songs Of Windswept Pacific,
BMI/Sulfarmans Land, BMI/Succizin, ASCAP/Universal,

ASCAP)
VIDEO (Gold & Iron, ASCAP/Six July, BMI/Ensign, BMI/J. Music
ASCAP/Lastrada, ASCAP/Sony/ATV Tunes, ASCAP/Good High,

ASCAP) H. WAIT A MINUTE (The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Notorious K.I.M., BMI/Undeas, BMI/Warner-Tamerlane BMI) H.J/WBM

THE WAY (Blues Baby, ASCAP/Jatcat, ASCAP/Dirty Dre,

29 THE WAY (Blues Baby, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP)

51 WE FALL DOWN (BMG Songs, ASCAP)

51 WE FALL DOWN (BMG Songs, ASCAP)

52 WE FED A RESOLUTION (Herbidicious, ASCAP/Black Fountain, ASCAP/Virginia Beach, ASCAP/Wis, ASCAP/Wis, ASCAP/Wis, ASCAP/Virginia Beach, ASCAP/Wis, ASCAP/Cenius, BM, ASCAP/Tie Motha Chapta, ASCAP/Bh, ASCAP/Cenius, BM/KSilis, BM/KSilish Jimmy, BMI HL, WBM

23 WHAT IT IS (TZiah's, BMI/Warianer-Tamerlane, BMI/The Waters of Nazereth, BMI/EM Blackwood, BM/Chase Chad, ASCAP/EMI April, ASCAP/EMI April, ASCAP/HL/WBM

31 WHAT WOULD YOU DOY (Platis, ASCAP/EMI April, ASCAP/Hot-ish, ASCAP) HL WBM

32 WHAT WOULD YOU DOY (Platis, ASCAP/EMI April, ASCAP/Hot-ish, ASCAP) HL

33 WHAT WOULD YOU DOY (Platis, ASCAP/EMI April, ASCAP/EMI April, ASCAP/EMI April, ASCAP/BMC Songs, ASCAP) HL

34 WHERE SEAC/Woontines South, SESACJAE/kie Frost, ASCAP/BMC Songs, ASCAP) HL

35 WHO WOULD YOU DOY (KIEL ASCAP/EMI April, ASCAP/EMI April, ASCAP/Dakoda House, ASCAP/Gloria's Boy, ASCAP) HL

# Spiller Pilots 'Groovejet' On Big Beat

MIGHTY MIAMI: Italy's Cristiano Spiller-more commonly known as DJ Spiller—has much to celebrate these days. On June 6, he took top honors at the DanceStar 2001 Awards, held at the Alexandra Palace in London. He took home trophies for best house act, best chart act, and worldwide record of the year for "Groovejet (If This Ain't Love)" featuring Sophie Ellis-Bextor (Billboard Bulletin, June 7).

"It's such a good feeling to be recognized in this way," Spiller says from his home in Venice. "It's great, especially since the track was conceived two years ago as an instrumental."

It was March 1999, recalls Spiller, who at the time was leaving for a morning flight to Miami to attend the Winter Music Conference. "I stayed up all night, so that I would fall asleep on the plane," he jokes. "I went into my home studio and started playing around. Four hours later, the track was completed."

Arriving in Miami with "a couple [of

• Oblique Featuring Erroll Reid, "I

Need You" (unsigned single). Ready for a

cover of fave **Sylvester** song (and Paradise Garage classic), "I Need You"? If so, imme-

diately snag a copy of this limited white label. Like Sylvester and Byron Stingily, Erroll

Reid (of China Black) possesses one glori-ous falsetto, enhanced here by spirited

rhythms and melodic piano structures. This deserves to be massive. Interested A&R

gle). Culled from this R&B newcomer's eponymous album from last year, the re-

christened "Aaroma" (it was originally titled

"Aroma"), is filled with the same kind of lyri-

cal intensity found on tracks like Toni Braxton's "Un-Break My Heart." Remixer Hani surrounds Pru's oh-so-soulful delivery with

filtered effects disco nuances and four-to-the-

Released earlier this year on Canadian

• Sulk, "Only You" (Robbins single)

• Pru, "Aaroma (of a Man)," (Capitol sin-

execs should contact 011-44-207-384-8029.



by Michael Paoletta

burned CDs] of the track," Spiller says he gave one to DJ/producer Boris Dlugosch, who later played it at the now-defunct club Groovejet. "The crowd went crazy when he played the track," Spiller says.

France followed.

singer/songwriter Ellis-Bextor (formerly of British indie pop act theaudience), and the instrumental evolved into a full-on vocal track. In the process, it was re-christened

The infectious disco/house jam entered the U.K.'s Chart Information Network singles chart at No. 1 last summer. In other parts of Europe, the song was a top 20 hit. Such markets as South Africa, Australia, and New Zealand took the song to No. 1.

Last month, Big Beat/Atlantic

On July 17, Big Beat/Atlantic will

Returning to Italy, Spiller pressed an EP, *Mighty Miami*, which featured "Groovejet." According to Spiller, DJs around the world began charting the song on their weekly playlists. Germany's Kontor was the first label to sign the track; deals with Positiva U.K., Dream Beat Italy, and Scorpio

Last year, Spiller hooked up with "Groovejet (If This Ain't Love)."

Records issued "Groovejet (If This Ain't Love)" in the U.S.; it peaked at No. 3 on the Billboard Hot Dance Music/Club Play chart and has appeared on numerous compilations, including DJ Skribble's Essential Spring Break—Summer 2001. Additionally, it's featured in the forthcoming Warner Bros. film Osmosis Jones.

issue the seven-track EP Groovejet. In addition to three different versions of the title track, the disc features the

'80s-etched "Positive"; a wicked cover of the classic Marcos Valle composition "Batucada" (from '98); the Daft Punk-inflected "Cry Baby"; and Spiller's previously unavailable remix of St. Germain's "Rose Rouge."

When not DJing at the Matilda club in Jesolo (right outside of Venice), Spiller can be found in his studio working on his debut album. "Since Sophie's working on her own solo album, I'll be working with other vocalists," he says. "I'll be trying many different things on the album. I want to surprise people."

NIGHT DREAMS: Respected engineer/remixer Fred Jorio-who also frequently collaborates with Junior Vasquez (think Lectroluv's now-classic "Dream Drums")-is ready to embark on the next phase of his musical journey. On Tuesday (19), Decca/Universal Classics issues Jorio's Cuber-Diva, which seamlessly unites elements of trance, classical, and opera.

Penned, produced, and mixed by Jorio and Decca director of A&R Eric Calvi, CyberDiva is awash in lushly arranged trance and tribal grooves.

(Continued on next page)



Clubbing in Cyberspace. The action thriller Swordfish, starring John Travolta and Halle Berry and directed by Dominic Sena, features a score by composer Christopher Young and DJ/producer Paul Oakenfold. Working with a 93-piece orchestra in Los Angeles, the pair collaborated on the film's futuristic music. Oakenfold also served as executive producer for the film's soundtrack, which is available via London-Sire. Among the set's numerous highlights are Oakenfold & Planet Perfecto's "Get Out of My Life Now," Lemon Jelly's "Kneel Before Your God," Jan Johnston's "Unafraid," and Oakenfold vs. Afrika Bambaataa & the Soul Sonic Force's "Planet Rock." The latter track, with an additional mix by Chris Cox and Keith Litman, will be released as a single Tuesday (19) by Tommy Boy Silver Label. Shown at the Eastwood Scoring Stage on the Warner Bros. lot in Burbank, Calif., from left, are Oakenfold, Sena, and Young,

# **V2** Lets De Crecy Share His 'Tempovision'

BY RICK SALZER

Parisian Etienne De Crecy has recorded under such monikers as Super Discount and (along with Philippe Zdar) Motorbass. On Aug. 7, V2 Records issues De Crecy's much-anticipated debut artist album, Tempovision.

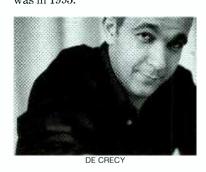
While De Crecy's earlier recordings were critical successes in the U.S. and Europe, none were commercial hits by either country's standards. This could pose a problem for some labels, but not for V2. The label's product manager, Sharon Lord, says V2 will aggressively promote and market Tempovision on a larger scale than any of De Crecy's previous releases on French imprints Disgues Solid and Different Recordings.

"Basically, we'll be working this record as if it were by a new artist," Lord says. "Our aim is to continue along the same line where other French acts like [labelmate] Alex Gopher, Air, and Daft Punk have succeeded." For example, she notes, if Air or Cassius is performing live somewhere, V2 will also be there spreading the word about De Crecv.

Managed and booked by Pierre Michel of Paris-based Disques Solid, De Crecy says Tempovision was two years in the making. Originally, De Crecy was slated to work with Zdar on the follow-up to Motorbass' Pansoul, but after Zdar decided to work on Cassius' album, 1999 (Astralwerks), De Crecy began work on his own project.

De Crecy says, "Once I got

word from Philippe that he would be collaborating with Cassius, I became very excited that I would finally have time to work on my first solo project since Super Discount, which



De Crecy thinks a lot of people were expecting Tempovision to sound like a continuation of Super Discount, but "I wanted something different," he says. "The Super Discount material was a bit more sample-based-it was a project that I never had big plans for-and it just sort of took off.'

For Tempovision, De Crecy, whose songs are handled by Tong Publishing in France, acknowledges that he spent more time on actual song development. Influenced by Stevie Wonder and '70s-era Philly soul classics, De Crecy has crafted a deep and sultry house album that, according to him, "goes beyond the dancefloor and into the bedroom."

A family affair, De Crecy commissioned his brother (Geoffroy) to make two animated videos for the album tracks "Scratched" and "Am I Wrong," the set's first single (also due Aug. 7). The video for "Am I Wrong" has been entered in many European film festivals, the artist says, who adds that it received much acclaim in France for its political commentary on mad cow disease.

In addition to appearing on Tempovision as bonus tracks, both videos were sent to MTV and numerous Web sites, and both can be viewed on V2's own site (V2music.com).

Lord says V2 will launch a full promotional campaign in late June that will carry through to September. Prior to the album's release, the label will service "Am I Wrong" to specialty radio and club DJs and the album to college radio, Lord confirms.

Also, Lord says, "we'll focus on getting tracks onto lifestyle CD samplers, getting third-party sync licenses for various album tracks, and getting a viral marketing campaign on the Internet with the 'Am Wrong' video."

After speaking with key retail outlets, V2 is confident that Tempovision will have a deep impact. "Etienne is still in the background compared to other French high-profile acts like Air and Daft Punk, but we have long supported his work and will continue to turn people on to his music," says Scott Richmond, owner/buyer of New York specialty store Satellite Records.

Although he has a family and prefers not to be on the road, De Crecy is confirmed to play select dates in France, the U.K., and the U.S. At press time, dates and venues were being confirmed.



- which hit No. 1 on the Billboard Hot Dance Music/Club Play chart in April—with the equally infectious "It's Alright." A proper song, "It's Alright" spotlights sturdy male vocals, '70s-era funky sensations, and filtered house effects.
- John Creamer & Stéphane K. Fea-turing Nkemdi's "I Wish You Were Here" (Critikal single). Creamer & K.'s progressive remixes of Satoshi Tomiie's "Love in Traffic," Kosheen's "Hide U," Suzanne Palmer's "Hide U," and Trancesetter's "Roaches" have been championed by such DJs as Danny Tenaglia, Sasha & John Digweed, and
- Deep Dish. Expect the trend to continue with this eerie slab of tribal-infused house. Contact: 646-638-3673
- Twin, "Electrified Love" (Jive/Zomba Holland). For more filtered, disco-etched house beats à la **Modjo**, give a listen to this hook-laden jam. Primed for summer play, "Electrified Love" fondly recalls those much cherished early recordings of Chic and Cerrone

- Billboard. Dance **Breakouts CLUB PLAY**
- 1. POTION ULTRA 5 FEAT. J. CEE

- GROOVILICIOUS

  2. ELEVATION U2 INTERSCOPE

  3. I WONDER NOMAD RASAM

  4. DJ RESONANCE FEAT.
  THE BURRELLS STRICTLY RHYTHM

  5. OOH LA LA VALERIA THE DAS LABEL

## **MAXI-SINGLES SALES**

- 1. SMILE FUTURE BREEZE RADIKAL
  2. DEEP DOWN & DIRTY STEREO MC'S
- S. LADY MARMALADE

  3. LADY MARMALADE

  AUDICTINA ACIJILERA LIL'KIM MYA & PINK INTERSCOPE
- 4. WALK ON WATER MILK INC 5. IT'S GONNA BE ALRIGHT

Breakouts: Titles with future chart potential, based on club play or sales reported this week

48 www.billboard.com BILLBOARD JUNE 23, 2001 www.americanradiohistory.com

# oard. HOT DANCE MUSIC.

-		,		
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	CLUB PLAY  COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.  ARTIST
≐≥	≥≼	ΝĂ	30	IMPRINT & NUMBER/PROMOTION LABEL
				No. 1
1	1	2	7	GET IT UP (THE FEELING) STRICTLY RHYTHM 12601 2 weeks at No. 1 ULTRA NATE
(2)	3	8	7	YOU'RE THE WORST THING FOR ME TOMMY BOY SILVER LABEL 2242/TOMMY BOY PUSAKA FEAT, THEA AUSTIN
(3)	5	14	5	BUMPIN' & JUMPIN' (THE MICHAEL T. DIAMOND MIX) NERVOUS 20477 KIM ENGLISH
(4)	10	17	5	SURVIVOR COLUMBIA 79566 † DESTINY'S CHILD
(5)	8	15	7	HIDE U STAR 69 1218 SUZANNE PALMER
6	12	16	6	DERB GROOVILICIOUS 249/STRICTLY RHYTHM  DERB
7	2	1	9	
8	_	12		
	11		10	IN THESE SHOES WARNER BROS. 42360 BETTE MIDLER
9	17	28	4	PLAY EPIC PROMO † JENNIFER LOPEZ
10	4	6	9	LOVE IN TRAFFIC COLUMBIA PROMO SATOSHI TOMIIE FEATURING KELLI ALI
11	14	19	6	MAYBE LAFACE PROMO/ARISTA TONI BRAXTON
12	15	22	6	TOUCH ME KINETIC PROMO RUI DA SILVA FEATURING CASSANDRA
13	7	3	9	WHAT IT FEELS LIKE FOR A GIRL MAVERICK 42372/WARNER BROS. † MADONNA
(14)	25	36	3	KEEP CONTROL GROOVILICIOUS 250/STRICTLY RHYTHM SONO
15	6	7	9	OUT OF NOWHERE EPIC 79576 GLORIA ESTEFAN
(16)	29		2	LADY MARMALADE INTERSCOPE 497066 † CHRISTINA AGUILERA, LIL' KIM, MYA & PINK
(17)	24	34	4	IT'S GONNA BE ALRIGHT V2 27697 PUSSY 2000
(18)	26	30	4	DRUMS COME ALIVE DOTDOTDOT 003  TOMBA VIRA
19	9	5	9	
20	13			
		4	10	
21)	2 <b>2</b>	2 <b>5</b>	5	HERE WE GO AGAIN STRICTLY RHYTHM 12602 SOUL DUJOUR
22	19	20	7	MY BEAT TOMMY BOY SILVER LABEL 2230/TOMMY BOY BLAZE FEATURING PALMER BROWN
23	20	11	10	GROOVEJET (IF THIS AIN'T LOVE) BIG BEAT 85031/ATLANTIC † DJ SPILLER
24	16	10	9	BEAUTIFUL V2 27689 † MANDALAY
				POWER PICK
(25)	32	50	3	NEVER ENOUGH MSU 101/STRICTLY RHYTHM BORIS DLUGOSCH FEATURING ROISIN
(26)	30	37	4	SWEET SURRENDER NETTWERK PROMO SARAH MCLACHLAN
27	21	13	10	LET THE MUSIC USE YOU UP STAR 69 215 CELEDA
(28)	28	31	5	SHAKE UP THE PARTY LAFACE PROMO/ARISTA †  JOY ENRIQUEZ
(29)	36	44	3	BABY, COME OVER (THIS IS OUR NIGHT) WILD CARD/A&M PROMO/INTERSCOPE † SAMANTHA MUMBA
(30)	38	43	3	
$\overline{}$			_	
(31)	39	49	3	RELAX (REMIXES) STAR 69 1221 FRANKIE GOES TO HOLLYWOOD
32	18	9	12	ALL FOR YOU VIRGIN 97522 † JANET
33	31	21	8	STANLEY (HERE I AM) G2 019/STRICTLY RHYTHM AIRHEADZ
(34)	42	1 == 1	2	UP IN THE AIR G2 021/STRICTLY RHYTHM CRUZ & BAGZ
35	35	33	5	WITHOUT YOU XTREME 831 DIGITAL ALLIES FEATURING RICHARD L
36	23	18	12	FEELIN' ME BAB 18246/EDEL ENTERTAINMENT KIM SOZZI
37	46	_	2	SUNSHINE V2 27694 TIN STAR
38	37	39	4	ORDINARY WORLD GROOVILICIOUS 247/STRICTLY RHYTHM AURORA FEATURING NAIMEE COLEMAN
(39)	47	-	2	LIVE TO TELL LOGIC 86190 LUCREZIA
40	27	23	12	PLAYED-A-LIVE (THE BONGO SONG) MCA 158893 SAFRI DUO
(41)	49		2	RISING OVUM 5540/SIX DEGREES SYLK 130 FEATURING KATHY SLEDGE
(42)	45		2	
		24		
43	33	24	8	BEAUTIFUL STRANGE BEDROCK 1001/PIONEER †  BEDROCK
44	34	27	11	MY FEELING RADIKAL 99057 JUNIOR JACK
45	41	40	5	COME ON-A MY HOUSE BNA PROMO K.T. OSLIN
			E	HOT SHOT DEBUT
46)	NE	N Þ	1	THE UNDERGROUND TOMMY BOY SILVER LABEL PROMO/TOMMY BOY RHYTHM MASTERS
47	44	45	6.	PHATT BASS GROOVILICIOUS 246/STRICTLY RHYTHM WARP BROTHERS VS. AQUAGEN
(48)	NE	N Þ	1	WE COME 1 CHEEKY PROMO/ARISTA FAITHLESS
49	43	41	8	JUST FRIENDS (SUNNY) DEF JAM/DEF SOUL PROMO/IDJMG † MUSIQ
50	50	47	7	MUSIC TAKES ME HIGHER G2 016/STRICTLY RHYTHM DJ ESCAPE
00	JU	77		DJ ESCAPE

				MAXI-SINGLES SALES
¥	¥	S	ĕ.	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL  ARTIST
			-	No. 1
1	1	l	6	SURVIVOR (T) (X) COLUMBIA 79566/CRG † 5 weeks at No. 1 DESTINY'S CHILD
2	2	2	7	WHAT IT FEELS LIKE FOR A GIRL (T) (X) MAVERICK 42372/WARNER BROS. † MADONNA
3	3	3	17	STRANGER IN MY HOUSE (T) (X) ELEKTRA 67173/EEG † TAMIA
				HOT SHOT DEBUT
4	NE	N Þ	1	A WHITER SHADE OF PALE/A QUESTION OF HONOUR (X) NEMO STUDIO 79374/ANGEL † SARAH BRIGHTMAN
				GREATEST GAINER
5	7	6	3	I DO!! (T) (X) ARISTA 13973 † TOYA
6	4	4	4	FILL ME IN (T) (X) WILDSTAR/ATLANTIC 88098/AG † CRAIG DAVID
7	5	5	16	BY YOUR SIDE (T) (X) EPIC 79544 † SADE
8	6		2	LOADED (T) (X) COLUMBIA 79596/CRG RICKY MARTIN
9	8	7	7	DREAM ON (T) (X) MUTE/REPRISE 44982/WARNER BROS. † DEPECHE MODE
10)	13	12	5	STAR 69 (WHAT THE F**K) (T) (X) SKINT 38777/ASTRALWERKS † FATBOY SLIM FEAT. ROLAND CLARK
11	10	10	16	LOVE DON'T COST A THING (T) (X) EPIC 79547 † JENNIFER LOPEZ
12)	12	11	43	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. † MADONNA
13	11	9	27	LADY (HEAR ME TONIGHT) (T) (X) BARCLAY 587900/MCA † MODJO
14	14	15	13	I TURN TO YOU (T) (X) VIRGIN 38773 † MELANIE C
15	9	14	43	MARIA MARIA (T) (X) ARISTA 13774 †  SANTANA FEATURING THE PRODUCT G&B
16	18	16	59	DESERT ROSE (X) A&M 497321/INTERSCOPE † STING FEATURING CHEB MAMI
17			28	
	16	13		
18	15	8	12	LOOK AT US (T) (X) PLAYLAND 50193/PRIORITY † SARINA PARIS
19	19	20	22	DON'T TELL ME (T) (X) MAVERICK 44910/WARNER BROS. † MADONNA
20	20	18	22	CASTLES IN THE SKY (T) (X) ROBBINS 72046 † IAN VAN DAHL FEATURING MARSHA
21	22	19	32	SANDSTORM (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM † DARUDE
22	17	17	35	MY LOVE IS YOUR LOVE (T) (X) ARISTA 13729 † WHITNEY HOUSTON
23	23	24	27	STRONGER (T) (X) JIVE 79405 † BRITNEY SPEARS
24)	26	31	3	DAMAGED (T) (X) NEBULOUS 003 PLUMMET
25	21	22	26	CAN'T FIGHT THE MOONLIGHT (T) (X) CURB 77098 † LEANN RIMES
26	24	23	12	OPTICON (T) (X) WARNER SUNSET/ELEMENTREE/REPRISE 44976/WARNER BROS. ORGY
27	25	21	4	IN THESE SHOES (T) (X) WARNER BROS. 42360 BETTE MIDLER
28)	31	29	6	CHILLIN' (T) (X) BARCLAY 587077/MCA MODJO
29	27	36	39	MOST GIRLS (T) (X) LAFACE 24490/ARISTA † PINK
30	28	32	7	OUT OF NOWHERE (T) (X) EPIC 79576 GLORIA ESTEFAN
31)	36	25	7	PLAYED-A-LIVE (THE BONGO SONG) (T) (X) MCA 158893 SAFRI DUO
32	29	30	12	EVERYTIME YOU NEED ME (T) (X) GROOVILICIOUS 240/STRICTLY RHYTHM FRAGMA FEAT. MARIA RUBIA
33)	NE	N Þ	1	BUMPIN' & JUMPIN' (THE MICHAEL T. DIAMOND MIX) (T) (X) NERVOUS 20477 KIM ENGLISH
34	30	27	3	GROOVEJET (IF THIS AIN'T LOVE) (T) (X) BIG BEAT/ATLANTIC 85031/AG † DJ SPILLER
35	35	35	26	SOUTH SIDE (T) (X) V2 27676 † MOBY FEATURING GWEN STEFANI
36	NE	N Þ	1	LIVE TO TELL (T) (X) LOGIC 86190 LUCREZIA
37)	NE	NÞ	1	THE REVOLUTION (T) (X) TWISTED 58989 SUPERCHUMBO
38)	37	39	58	KERNKRAFT 400 (T) (X) RADIKAL 99027 † ZOMBIE NATION
39	34	38	9	WHAT'S ON YOUR MIND (PURE ENERGY)-(REMIXES) (T) (X) TOMMY BOY SILVER LABEL 2209/TOMMY BOY INFORMATION SOCIETY
40	32	37	8	ALL FOR YOU (T) VIRGIN 97522 † JANET
41)	42	45	48	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG † DESTINY'S CHILD
42)	49	49	66	SAY MY NAME (T) (X) COLUMBIA 79346/CRG † DESTINY'S CHILD
43	41	50	7	EVERYBODY DOESN'T (X) MAVERICK 16771/WARNER BROS. AMANDA
44	39	33	4	HOTTIE (T) (X) ATLANTIC 84941/AG † ASHLEY BALLARD
45)		NTRY	50	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM † FRAGMA
46	33	26	12	TAKE BACK (T) (X) SOUNDAY 70486/ORPHEUS KODA
47	47		54	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2/COLUMBIA 79371/CRG †  MADISON AVENUE
48)	NE	N Þ	1	DAMN THAT DJ MADE MY DAY (T) (X) TOMMY BOY SILVER LABEL 2256/TOMMY BOY  ADRENALINE
49	40	34	3	YOU'RE THE WORST THING FOR ME (T) (X) TOMMY BOY SILVER LABEL 2242/TOMMY BOY  PUSAKA FEAT. THEA AUSTIN
_		34	-	
50	45		60	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG † LARA FABIAN

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. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. † Videoclip availability. Catalog number is for vinyl maxi-single availability. (X) CD maxi-single availability. Billboard/BPI Communications

### **DANCE TRAX**

(Continued from preceding page)

What truly separates this recording from other classical/opera-inflected dance tracks is the heavenly voice of New York Metropolitan Opera soprano Danielle de Niese on arias by Puccini, Vivaldi, and Purcell.

The set has already spawned a global dancefloor hit with "Remember Me," which Decca U.K. issued earlier this year. Inspired by "When I Am Laid in Earth" from Purcell's Dido and Aeneas, the single—with remixes by Vasquez, the Space Brothers, and Mike Cruz—streets July 10 in the U.S.

While "Remember Me" is a definite high point of CyberDiva, don't ignore the potent "Art of Love," inspired by "Vissi D'Arte" from Puccini's Tosca, or "Pleasure of Love," based on "Plaisir D'Amour" by Martini.

At the same time, pay close attention to "Death Invades Me" (also taken from "When I Am Laid in Earth") and "The Dream" (inspired by "Chi Il Bel Sogno di Doretta" from Puccini's La Rondine). On both, Jorio says, he first had de Niese sing the vocals a cappella and then composed

new arrangements around them. To call such tracks epic is an understatement. Finally, here is quality music to play alongside the recordings of Chicane, Paul van Dyk, and Delerium.

In August, Jorio will begin a national DJ tour. Here's hoping his DJ set captures the same emotional intensity as CyberDiva.

GRAMMY UPDATE: At only 4 years old, the nonclassical remixer of the year category of the Grammy Awards has been majorly modified.

Effectively immediately, the category is now called best remixed recording. It remains in the production field and a craft category. So, instead of covering a remixer's body of work, the best mixed recording is for one specific remixed recording.

The reason for the change, according to the National Academy of Recording Arts and Sciences (NARAS), is rather simple: to make the remixer category more accessible to a greater number of remixers.

Also, NARAS has made it easier

for those involved in the creative process to become general voting members. Now, individuals who have made a direct, creative, or technical contribution to a recording and can prove it-even if they weren't listed on the album credits—are eligible.

Entry forms for best dance recording will be mailed to labels in mid-August. While NARAS voting members receive such forms automatically, others need to fax (on company letterhead) NARAS' Vickie Palmer (310-392-2778) and request them.

BILLBOARD JUNE 23, 2001 www.billboard.com

# McCoury's Star Rises With Ceili/Lyric Street Project

The Del McCoury Band is considered to be the anchor of Ceili Music, an imprint of Ricky Skaggs' Skaggs Family Records. So Del and the Boys is, sensibly, the label's first release through its new sales, marketing, and distribution pact with Lyric Street Records (Billboard, June 16).

The disc, which was briefly available in March only through the Internet—and titled Del 2001 "because no one knew what to call it," says Stan Strickland, co-founder of Skaggs Family Records and manager of both Ricky Skaggs and Mc-Coury—officially streets July 10.

"Del's a good example of the way this relationship benefits us," says Strickland, who characterizes the Ceili/Lyric Street bond as a "big brother" one. "Del's breaking in terms of public awareness, but we need a system like this to make sure he gets his shot in the marketplace. Certain accounts we couldn't get into without the clout of Lyric Street and the UMVD [Universal Music and Video Distribution] system, and they're opening doors for Del that were never open before.

But vocalist/guitarist McCouryand Ceili-retains creative freedom, Strickland stresses, and in the case of Del and the Boys, a creative decision was made to switch from producer Jerry Douglas, who had helmed the past few McCoury Band albums, to Ronnie McCoury, Del's son and the band's mandolinist. (The group also includes son Rob Mc-Coury on banjo, stand-up bassist Mike Bub, and fiddler Jason Carter).

"Ricky and I felt that Ronnie's heard special things, by virtue of standing at his father's side for years and years and years, but never had a chance to explore it," Strickland says. "He's heard different sounds than Jerry and took a different approach, and in some ways the sounds and tones are richer because he was so in tune to his dad and could bring his unique vision and understanding of Del's goals in taking him to a different place.'

ias laughs, saying, "It might have been easier for Ronnie to do someone else instead of me. But I didn't give him too many pains, and it turned [out] good."

Douglas, McCoury continues, was 'awful good at arranging things, but Ronnie is, too. He has ideas for different things in songs that spice them up a little."

"It's all over the map," Strickland says. "He goes from '1952 Vincent Black Lightning' to 'Learnin' the

Blues,' which is so identified with Frank Sinatra, and manages to pull it off. Who else could take [on] 'Nashville Cats' [the Lovin' Spoonful cover from 1999's The Family] without it being cheesy? But Del McCoury is bigger than any song on the album-



One Del and the Boys tune that's already spicing up bluegrass play-lists is the leadoff track, "1952 Vin-cent Black Lightning," a cover of Richard Thompson's motorbike song. Because early feedback from family and friends-and later those who heard the song tested before live audiences—was "so incredible," Strickland says, Ceili took the unusual step of sending a promotional single to bluegrass and Americana outlets.

"The bluegrass community cringes at the concept of a single, because they want to have the whole album," Strickland says. "But we weren't ready for national release of the album at the time, and we knew there was so much pent-up demand for Del from the phenomenal response to the limited Internet release.

Strickland is now toying with the idea of shipping the single to country radio, "subject to our big brother's input," he says, referring to Lyric Street. The album, he adds, is even broader in content than Mc-Coury's usual expansive reach and also includes the jazz standard "Learnin' the Blues," "The King's Shilling" by regular McCoury album contributor Mike O'Reilly, Cindy Walker's "The Bluegrass Country," and "Count Me Out," which Jeanne

and it's always been that way. When you tackle songs this big, you're a stylist—and he's a stylist.

Strickland says Ceili is currently reviewing its retail options, "because it's a different system with UMVD than it was with us in the

pressed with the new marketing opportunities they're bringing. We're feeling an anticipation for this album everywhere, from promoters, on the Internet, entertainment writersan overall feeling that Del's about to explode, that it's Del's year.'

Sensing this too is John Bronicki, music buyer for the Borders Books & Music chain and "a big McCoury fan from way back. Obviously, traditional bluegrass fans will be big on this," Bronicki says, "but I think he's acquiring a new, younger crowd, and I don't see it stopping, because he's got this cool element to him."

Bronicki says his chain will back Del and the Boys with positioning and pricing on street date, "and certainly listening programs of some sort after that." Major distribution should also help the title, he notes, "though it will probably hurt [Borders] a bit by getting into places that wouldn't necessarily buy it otherwise."

McCoury, who is booked by Mon-

than ever on the road now and playing a wider variety of engagements, Strickland says. "In the next 30 days, he's doing everything from major outdoor festivals to performing-arts centers to rock rooms, as well as major racetrack/stadium dates with String Cheese Incident."

And in further recognition of the McCoury Band's expanded potential, Ceili is making a "stronger push" for mainstream media exposure this time out, Strickland says. "We had the good fortune to do the Letterman and Conan [O'Brien] shows last time around, because we were marketing both The Family and The Mountain [a collaboration with Steve Earle]. We hope to do them again-and would like to play The Tonight Show."

Fortuitously, Strickland notes, a recent wire service photo showed Tonight Show host Jay Leno next to his prized '52 Vincent. "I hope this is reason in itself for an in-

# Lost Highway Gets 'Down From The Mountain'; **Mardin To Produce Mandy Barnett On Sire**

 ${}^{f t}{f 0}$  BROTHER,' THERE'S MORE: Lost Highway Records will follow up its successful O Brother, Where Art Thou? soundtrack with the July 24 release of the soundtrack to Down From the Mountain, a film shot last year during a live performance in Nashville of the music from O Brother. The film will be released June 15 in theaters and features performances from Emmylou Harris, Ralph Stanley, Alison Krauss, the Fairfield Four, Gillian Welch, and David Rawlings, among others. The evening was hosted by the late John Hartford.

MARDIN RECALLS OLD FRIENDS: Legendary producer Arif Mardin will produce Mandy Barnett's next album for Sire Records, scheduled to begin record-

ing in late June in Nashville. Mardin will assemble musicians from the Memphis and Muscle Shoals, Ala., sessions he was involved in earlier in his career for the Barnett sessions. They will include Barry Beckett (now a noted producer himself) on piano, Gene Christman on drums, Mike Leach on bass, and Reggie Young on guitar.

Among the tracks Barnett will cut are the Bee Gees' "Words," and Elvis Presley's "Hurt." Mardin, meanwhile, is also working on writing his memoirs.

SIGNINGS: Former Mercury artist Kathy Mattea has signed a new record deal with Milwaukee-based Narada Productions, a division of Virgin Records America. She has also signed a new booking deal with International Music Network and plans to perform at more performing arts centers and listening rooms and fewer fairs and sheds. Mattea, a two-time Grammy Award winner, released 12 albums on Mercury between 1984 and last year, including one greatest-hits package that has been certified platinum. Five other albums are gold. She has charted 37 singles, including four No. 1's.

Orlando, Fla.,-based Pinecastle Records has signed bluegrass legends Charlie Waller & the Country Gentlemen to a recording contract. The group has released 36 albums since forming in 1957, and Waller was inducted into the Bluegrass Hall of Honor in Owensboro, Ky., in 1996. The group's debut Pinecastle release is set for 2002.

 $Mercury\ Records\ has\ signed\ former\ River\ North\ artist$ Steve Azar to a recording contract.

MCA Nashville artist Allison Moorer has signed with the Nashville division of DreamWorks Music Publishing.

Dualtone Music Group act Hayseed Dixie has signed with Ben Ewing of the Artist Envoy Agency for booking representation.



by Phyllis Stark

ARTIST NEWS: Lee Ann Womack is planning a Christmas tour with the 15-piece Duke Ellington Orchestra. The tour, now in the final stages of being booked primarily in the Northeast and Midwest, will kick off after Thanksgiving and run through Dec. 22. Womack will be backed by

her own band, 911, on her hits and by the orchestra on Christmas standards.

Charlie Daniels was expected to open the Charlie Daniels Museum June 14 in downtown Nashville. The museum's exhibits include memorabilia and photos chronicling Daniels' career, awards, and instruments. The Charlie Daniels Band was scheduled to perform at the grand opening.

Mel Tillis was recently presented with a special citation of achievement from BMI recognizing 3 million performances of "Ruby Don't Take Your Love to Town."

Brad Paisley, Sherrié Austin, Tammy Cochran, and Billy Yates will perform a musical tribute to Buck Owens when he receives the career achievement award at the Country DJ Hall of Fame dinner June 28 in Nashville.



Those Hollywood Nights. Brooks & Dunn celebrated their win as the Academy of Country Music's top vocal duo at an RCA Label Group (RLG) bash following the awards show at Pinot Hollywood in Los Angeles, Pictured, from left, are Dick Clark, dick clark productions; Ronnie Dunn of Brooks & Dunn: Bobby Kraia. VP of national promotion, Arista Nashville; Butch Waugh, executive VP of RLG; and Kix Brooks of Brooks & Dunn

# Billboard TOP COUNTRY ALBUMS

RETAIL STORE, MASS MERCHANT, AND INTER-NET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS AGO	ON CHART		PEAK POSITION	THIS WEEK	LAST WEEK	WKS AGO	WKS. ON CHART	
I E	LAST	2 W.K	WKS.	ARTIST  IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK	THIS	LAST	2 WF	WKS	ART IMPRI
				No. 1/Hot Shot Debut		39	34	34	8	LOR
1	NE	WÞ	1	TRISHA YEARWOOD MCA NASHVILLE 170200 (11.98/17.98) 1 week at No. 1 INSIDE OUT	1	40	39	35	32	RCA 6
2	1	1	7	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)  SET THIS CIRCUS DOWN	1	41	41	43	38	GEO
3	2	2	45	SOUNDTRACK ▲2 CURB 78703 (11.98/17.98) COYOTE UGLY	1	42	44	47	86	ANN
4	4	4	27	SOUNDTRACK ▲ MERCURY 170069 (11.98/18.98) O BROTHER, WHERE ART THOU?	1	43	40	44	21	ALA
5	5	3	55	LEE ANN WOMACK ▲ 2 MCA NASHVILLE 170099 (11.98/17.98) I HOPE YOU DANCE	1	(44)	47	48	43	ROD
6	8	6	35	SARA EVANS ● RCA 67964/RLG (11.98/17.98)  BORN TO FLY	6	45	48	51	34	DARI
7	9	-7	37	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98) GREATEST HITS	1	46	42	38	13	DELI
8	6		2	MARY CHAPIN CARPENTER COLUMBIA 85176/SONY (12.98 EQ/18.98)  TIME* SEX* LOVE*	6	(47)		40	61	VAR
9	7	5	8	BROOKS & DUNN ● ARISTA NASHVILLE 67003/RLG (12.98/18.98) STEERS & STRIPES	1		49	40	01	TIME L
10	3	-	2	BRAD PAISLEY ARISTA NASHVILLE 67008/RLG (11.98/17.98) PART II	3	(48)	51	41	61	TIME L
11	10	8	29	TIM MCGRAW ▲² CURB 77978 (12.98/18.98) GREATEST HITS	1				-	-
12	11	9	93	DIXIE CHICKS ▲8 MONUMENT 69678/SONY (12.98 EQ/18.98) FLY	1	49	56	57	3	THE
13	12	10	83	FAITH HILL ▲ 6 WARNER BROS. 47373/WRN (12.98/18.98) BREATHE	1	50	52	52	59	ROY
14	13	14	5	BILLY GILMAN EPIC 62087/SONY (11.98 EQ/17.98)  DARE TO DREAM	6	51	35	32	7	sou
15	17	15	36	TRAVIS TRITT ● COLUMBIA 62165/SONY (11.98 EQ/17.98)  DOWN THE ROAD I GO	8	52	45	50	85	ALA
16	14	11	84	TOBY KEITH ▲ DREAMWORKS 450209/INTERSCOPE (10.98/16.98) HOW DO YOU LIKE ME NOW?!	9	53	38	55	20	DOL
17	15	12	19	LEANN RIMES ● CURB 77979 (11.98/17.98) I NEED YOU	1	54	46	46	68	PHIL
18	18	17	85	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98) SMOKE RINGS IN THE DARK	9	55	43	49	46	CLAY
19	19	16	6	MONTGOMERY GENTRY COLUMBIA 62167/SONY (11.98 EQ/17.98) CARRYING ON	6	56	53	54	37	JOHI
20	16	13	15	JESSICA ANDREWS ● DREAMWORKS 450248/INTERSCOPE (10.98/16.98) WHO I AM	2	57	50	42	29	VARI
21	20	18	27	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) IS NICKEL CREEK	18	58	55	53	8	HAYS
22	21	21	53	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) HS RASCAL FLATTS	14					CLE
23	22	20	18	DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98)  ONE MORE DAY	5	59	57	62	30	MONU
24	NE	w >	1	MEREDITH EDWARDS MERCURY 170188 (8.98/12.98) IS REACH	24	60	59	56	30	KEN
25	25	26	71	KEITH URBAN ● CAPITOL 97591 (10.98/16.98) IS KEITH URBAN	17	61	62	61	36	ROY VIRGIN
26	26	25	31	ALAN JACKSON ● ARISTA NASHVILLE 69335/RLG (11.98/17.98) WHEN SOMEBODY LOVES YOU	1	62	60	63	9	CHAI
27	23	22	32	JAMIE O'NEAL MERCURY 170132 (11.98/17.98) SHIVER	14	63	64	65	80	JEFF
28	24	19	5	MARK MCGUINN VFR 734757 (10.98/16.98) HS MARK MCGUINN	18	64	61	59	38	TERI
29	29	29	109	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) ■ THE WHOLE SHEBANG	6	<b>65</b>	RE-	ENTRY	26	MER
30	28	28	45	JO DEE MESSINA ● CURB 77977 (11.98/17.98) BURN	l	66	66	68	91	MAR
31	27	27	51	BILLY GILMAN ▲ EPIC 62086/SONY (11.98 EQ/17.98) ONE VOICE	2	67	69	69	31	DWI
32	30	24	3	ROY D. MERCER CAPITOL 32515 (10.98/16.98) ROY D. MERCER VS. YANKEES	24	68	63	58	11	CLAY
33	31	31	13	TRICK PONY WARNER BROS. 47927/WRN (11.98/17.98)  TRICK PONY	12	69	70	75	30	SAW
34	32	33	46	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98) PEOPLE LIKE US	5	70	RE-	ENTRY	80	LEAN
35	33	36	66	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)  LATEST GREATEST STRAITEST HITS	1	71)	RE-	ENTRY	11	KASI
				GREATEST GAINER		72	74	72	80	REB
36)	54	45	61	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD) CLASSIC COUNTRY LATE '60S	30	73)	RE-	ENTRY	50	RON
37	37	<b>3</b> 9	28	CHRIS CAGLE VIRGIN 28293/CAPITOL (8.98/12.98) PLAY IT LOUD	37	74	72	74	38	BILL
38	36	37	6	TAMMY COCHRAN EPIC 69736/SONY (7.98 EQ/11.98) IS TAMMY COCHRAN	34	75	68	66	39	ЕММ

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBÉR/DISTRIBUTING LABEL (SUGGESTED LIST PRI	TITLE CE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
39	34	34	8	LORRIE MORGAN & SAMMY KERSHAW RCA 67004/RLG (11.98/17.98)	1 FINALLY FOUND SOMEONE	13
40	39	35	32	RANDY TRAVIS WARNER BROS. 47893/WRN (11.98/17.98)	INSPIRATIONAL JOURNEY	35
41	41	43	38	GEORGE STRAIT ● MCA NASHVILLE 170143 (11.98/17.98	GEORGE STRAIT	1
42	44	47	86	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
43	40	44	21	ALABAMA RCA 69337/RLG (11.98/17.98)	WHEN IT ALL GOES SOUTH	4
(44)	47	48	43	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98)	MORNING WOOD	18
45	48	51	34	DARRYL WORLEY DREAMWORKS 450042/INTERSCOPE (10.98/16	.98) HS HARD RAIN DON'T LAST	33
46	<b>4</b> 2	38	13	DELBERT MCCLINTON NEW WEST 6024 (17.98 CD)	NOTHING PERSONAL	20
47)	49	40	61	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	LASSIC COUNTRY 1970 — 1974	29
48)	51	41	61	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	30
49	56	57	3	PACESETTER THE OAK RIDGE BOYS SPRING HILL 21017 (16.98 CD)	FROM THE HEART	49
50	52	52	59	ROY D. MERCER GREATEST FITS: THE VIRGIN 49085/CAPITOL (10.98/16.98)	BEST OF HOW BIG'A BOY ARE YA?	26
51	35	32	7	SOUNDTRACK CURB 78715 (12.98/18.98)	DRIVEN	16
52	45	50	85	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17	.98) UNDER THE INFLUENCE	2
53	38	55	20	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW	12
54	46	46	68	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98)	HS PHIL VASSAR	23
55	43	49	46	CLAY DAVIDSON VIRGIN 48854/CAPITOL (9.98/12.98)	UNCONDITIONAL	33
56	53	54	37	JOHN MICHAEL MONTGOMERY	(11.98/17.98) BRAND NEW ME	2
57	50	42	29	VARIOUS ARTISTS UTV 170137 (11.98/17.98)	EVERLASTING LOVE SONGS	19
58	55	53	8	HAYSEED DIXIE DUALTONE 1104 (16.98 CD)	A HILLBILLY TRIBUTE TO AC/DC	47
59	57	62	30	CLEDUS T. IIIDD	JST ANOTHER DAY IN PARODIES	25
60	59	56	30	KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN	17
61	62	61	36	ROY D. MERCER HOW BIG'A BOY ARE YA	A? VOLUME SEVEN/HANGIN' IT UP	32
62	60	63	9	CHARLIE ROBISON LUCKY DOG/COLUMBIA 61404/SONY (11.	98 EQ/17.98) STEP RIGHT UP	27
63	64	65	80	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16	(.98) GREATEST BITS	17
64	61	59	38	TERRI CLARK MERCURY 170157 (11.98/17.98)	FEARLESS	8
65)	RE-	ENTRY	26	MERLE HAGGARD ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY	26
66	66	68	91	MARTINA MCBRIDE ▲ RCA 67824/RLG (10.98/16.98)	EMOTION	3
67	69	69	31	DWIGHT YOAKAM REPRISE 47827/WRN (11.98/17.98)	TOMORROW'S SOUNDS TODAY	7
68	63	58	11	CLAY WALKER GIANT 24759/WRN (11.98/17.98)	SAY NO MORE	14
69	70	75	30	SAWYER BROWN CURB 77976 (11.98/17.98)	THE HITS LIVE	35
70)	RE-	ENTRY	80	<b>LEANN RIMES ▲</b> CURB 77947 (11.98/17.98)	LEANN RIMES	1
71)	RE-	ENTRY	11	KASEY CHAMBERS ASYLUM 47823/WRN (17.98 CD)	THE CAPTAIN	49
72	74	72	80	REBA MCENTIRE ▲ MCA NASHVILLE 170119 (11.98/17.98	SO GOOD TOGETHER	5
73)	RE-	ENTRY	50	RONNIE MILSAP VIRGIN 48871/CAPITOL (17.98/24.98)	40 #1 HITS	19
74	72	74	38	BILL ENGVALL BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	14
75	68	66	39	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	5

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). A RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Damond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. \*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. Is indicates past or present Heatseeker title. 2001, Billboard/BPI Communications, and SoundScan, Inc.

\*\*COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

\*\*SoundScan\*\*\*

\*\*SoundScan\*\*

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THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ◆ <sup>18</sup> MERCURY 536003 (12.98/18.98) 7 weeks at No. 1 COME ON OVER	188
2	2	DIXIE CHICKS ♦ <sup>11</sup> MONUMENT 68195/SONY (10.98 EQ/17.98)   WIDE OPEN SPACES	176
3	3	LONESTAR ▲ <sup>3</sup> BNA 67762/RLG (10.98/17.98) LONELY GRILL	106
4	4	<b>BROOKS &amp; DUNN ▲</b> <sup>2</sup> ARISTA NASHVILLE 18852/RLG (10.98/17.98)  THE GREATEST HITS COLLECTION	195
5	6	JOHNNY CASH ● LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98) 16 BIGGEST HITS	114
6	5	BRAD PAISLEY ▲ ARISTA NASHVILLE 18871/RLG (10.98/17.98)   WHO NEEDS PICTURES	106
7	8	FAITH HILL ▲ S WARNER BROS. 46790/WRN (11.98/17.98)	164
8	7	HANK WILLIAMS JR. ▲4 CURB 77638 (5.98/9.98) GREATEST HITS, VOL. 1	366
9	12	TOBY KEITH ▲ MERCURY 558962 (11.98/17.98) GREATEST HITS VOLUME ONE	132
10	10	ALAN JACKSON ▲ ARISTA NASHVILLE 18801/RLG (10.98/16.98)  THE GREATEST HITS COLLECTION	294
11	9	WILLIE NELSON ● LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98) 16 BIGGEST HITS	144
12	13	GARTH BROOKS ◆14 CAPITOL 97424 (19.98/26.98) DOUBLE LIVE	134
13	11	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98) HEARTACHES	130

THIS	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR	TITLE EQUIVALENT FOR CASSETTE/CD)	TOTAL CHA WEEKS
14	14	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	155
15	15	THE CHARLIE DANIELS BAND ▲3 EPIC 65694/SONY (7.98 EQ/	11.98) A DECADE OF HITS	565
16		TRISHA YEARWOOD ▲3 MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	165
17	16	MONTGOMERY GENTRY   ◆ COLUMBIA 69156/SONY (10.98 EQ/16	5.98) TATTOOS & SCARS	114
18	19	VARIOUS ARTISTS MADACY 1326 (15.98 CD)	THE BEST OF COUNTRY	29
19	17	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	263
20	20	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	325
21	18	THE JUDDS CURB 77965 (7:98/11.98)	NUMBER ONE HITS	56
22	22	TIM MCGRAW ▲3 CURB 77942 (11.98/17.98)	A PLACE IN THE SUN	110
23	24	PATSY CLINE ▲ 9 MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	739
24	21	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	109
25	23	WILLIE NELSON ▲ LEGACY/COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	334

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 Album



bu Wade Jessen

BOUND TO HAPPEN: Since his first trip to the top of Hot Country Singles & Tracks seven years ago, Tim McGraw has had the unprece dented distinction of claiming multiple consecutive-week stays atop the chart with each of his No. 1 songs. That unbroken streak is halted this issue by Lonestar's "I'm Already There" (BNA), which pushes McGraw's "Grown Men Don't Cry" (Curb) to No. 2.

McGraw's 14th No. 1 on the radio chart dips 285 detections and bows to the Lonestar single, which gains 328 plays and jumps 4-1. Though McGraw's chances for an encore at the top look bleak, he did recover from a loss of 111 detections two weeks ago to control the chart last issue. Should McGraw pull off such a Herculean feat next issue, he would reclaim the multipleweeks crown, and "Grown Men" would then be his first multiple-week chart-topper to have an interrupted run at No. 1,

Lonestar's margin of victory is just 13 plays this issue, and the nearest bulleted title, **Sara Evans**' "I Could Not Ask for More" (RCA), lags 514 detections behind it at No. 5. Although Evans' single increases 269 plays, it is eight chart weeks older than "I'm Already There," which ties Brooks & Dunn's "Ain't Nothing 'Bout You" (Arista Nashville) as the fastest-rising No. 1 country single so far this year. In other words, Lonestar's release is a relatively youthful conqueror and may end up controlling the chart another week—maybe more. It is the group's seventh No. 1 and fifth consecutive single to reach the summit.

DECADE OF HITS: Opening with the second-largest debut-week sales for a disc of new material in her 10-year career, Trisha Yearwood celebrates her first such album to start at No. 1 on Top Country Albums, as Inside Out (MCA Nashville) scans more than 44,000 copies and enters The Billboard 200 at No. 29.

A little more than a year ago, Yearwood's Real Live Woman set her opening-week sales benchmark for a package of new songs when it entered with 53,000 units in the April 15, 2000, issue. Her largest single-week sum to date is held by Songbook: A Collection of Hits, which scanned approximately 126,000 copies in the autumn of 1997, when it also bowed at No. 1.

On the radio, Yearwood's "I Would've Loved You Anyway" improves by 178 detections and hops 28-25 with airplay at 143 monitored stations. Clear Channel's WSIX Nashville and Entercom Communications-owned WGGY Scranton, Pa., are the overall airplay leaders with 334 and 326 plays, respectively, to date.

PICKING UP THE PACE: Overall, country album sales are down approximately 7% from the prior issue, but Oak Ridge Boys' From the Heart (Spring Hill/EMI) weathers the softer chart with a 10% increase, good enough to collect our Pacesetter trophy on Top Country Albums. The gospel-heavy package is being worked at Christian retailers by Chordant Distribution. "Write Your Name Across My Heart" is the lead single from the new set, the group's first to hit Top Country Albums in a decade. From the Heart is the group's first appearance on Top Country Albums since Unstoppable spent 17 weeks there in 1991. It peaked at No. 41.

# **'Every Song' Is Sad On Watson's Audium Elegy**

#### BY RAY WADDELL

NASHVILLE—Sad songs are a vital part of country music history, and the catalog of weepers grows mightily with the release of Every Song I Write Is for You, Dale Watson's first Audium release, due July 24.

The highly personal album is unique in that Watson wrote all 14 cuts about one woman—Terri Smith, Watson's fiancee, who died last September in a car accident while on the way to meet the artist in Houston. Writing the songs on the new album proved cathartic for Watson, who had descended into an emotional abyss following Smith's death, a tailspin that culminated in a potentially lethal dose of pills and alcohol last December, after which he committed himself to a state mental hospital.

"Writing these songs wasn't planned—it just kind of came out of the circumstances," Watson says. "It wasn't like I wrote these songs thinking I'd do an album. They just started coming out, and when I had enough to do an album, I felt compelled to record it. It's such a heavy subject, but I felt it was important.

After signing to Audium (Watson was previously signed to High Tone Records), Watson felt the new songs were important enough to precede two planned releases, Christmas Time in Texas and Live From London.

Audium president Nick Hunter loved the first 10 songs that ended up on the record but felt they might be a bit too sad in total. "I said, 'I need at least four songs that are happy/sad," Hunter says. "He sent me some more songs that fit right in with the rest of the record. It's still not a happy album, but it's not a happy subject

Watson agrees, saying that the new songs he sent Hunter "were uptempo, but they're still about either appreciating the love you have or love lost." He adds that he doesn't think the album is too much of a downer. "I had a real battle putting this thing out because people felt it was just too sad. You can't decide for the masses like that. [The George Jones hit] 'He Stopped Loving Her Today' is one of the saddest songs ever. What you hear is human. Luckily, Nick Hunter is old school, and he just gets it."

Watson adds that he's appreciative of Hunter's "balls" in putting the record out, particularly with two other releases scheduled ahead of it. "I begged him," Watson says. "If I don't have any more records in my career, this is the one I want people to have.

Stylistically, Every Song I Write Is for You is a traditional country album in the Merle Haggard mold, loaded with steel guitar and backed by appropriate string arrangements. Watson's muscular baritone on the title cut, which opens the record, immediately sets the tone, with such lyrics as "Every time I write 'love'

down on paper/It's like scratching your name in my heart."

Another poignant powerhouse is "Our First Times and Our Last Times," where Watson laments, "The last kiss we shared, I can't believe it/I



took for granted/What a fool was I/ Now all I live for are memories/Of our first times and our last times.'

Other highlights include the more lighthearted, Latin-tinged "Hey, Chico" and the slow waltz that closes the album, "These Things We'll Never Do," which Watson describes as the "toughest song I ever had to sing on an album."

Audium's Hunter thinks Watson's loval fans will respond enthusiastically to the new album and its highly personal nature. "Dale has worked very hard and put together a great following," he says, adding that secondarymarket radio will be the primary target early on. "In the beginning, mainstream radio will probably look at us and laugh. They'll probably think it's too country, which is fine with me."

The first single, "You're the Best Part of Me," goes to radio later this month. Hunter says, "We'll go to the non-monitored stations first and then work various specific targets.'

Barry Yarbrough, director of sales and marketing for Audium, says Watson's home state of Texas will be a likely early target for both retail and radio. "We'll start in Texas and capitalize on the following he already has there and the whole Texas music scene. Then we'll roll out into other markets where he's had past success.'

In-stores are in the works, and Watson will be spotlighted at retail in Texas music endcap displays. "This is a different record for Dale," Yarbrough says. "It's a very personal record. We don't want to overplay that, but we want people to know it comes from the heart. We think it could be a career record for him."

Watson has fans at both radio and retail. "I'm looking at this to be a strong record for us," says Geoffrey Stoltz, buyer at Torrance, Calif.-based Wherehouse Entertainment. "We've got strong market share in Texas, and Dale is definitely one of the key Texas troubadours. It has also been a while since he has had a [new] record out in stores, so we're excited.'

Bruce Kidder, PD at Americana KHYI Plano, Texas, says he has been a fan of Watson since the early High Tone days. "We're very receptive to the new stuff," Kidder says. "Dale represents all that's good in country music from a current perspective. The good thing about Dale is you know what you're getting—there aren't going to be any Celtic waltzes [on the new record]. It's straight-ahead country music, which is right up our alley.'

For Watson's part, commercial success would be nice, but it is no longer the priority it once was. "I don't think about that much anymore—maybe because I'm older now and the picture I have of myself musically has totally shifted from 15 years ago," he says. "As long as I'm able to do what I'm doing, that's all I care about.'

Meanwhile, the songs on the new album have served a purpose that transcends commercial success. "It was extremely therapeutic," Watson says. "I went off the deep end and was in the nut house for a while, but it was what I needed to do. This was such a heavy thing."

Watson recently signed with the Bobby Roberts Co. for bookings; he is currently seeking a management deal. Watson handles his own publishing through Dale Watson Music. In August he plays the Grand Ole Opry in Nashville, and in September and October he will tour Europe.

## **COUNTRY SINGLES A-Z** PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- AIN'T NOTHING 'BOUT YOU (Sony/ATV Tree, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP) HL/WBM ANGELS IN WAITING (WB, ASCAP/Cal IV, ASCAP/O'Shaughmessy Avenue, ASCAP/Peermusic III,
- BMI/Wide Ocean, BMI) HL/WBM
  AUSTIN (Talbot, BMI/Kirstisongs, ASCAP)
  THE BIRD SONG (Major Bob, ASCAP/Buzz Cason,
- ASCAP/Southern Writers Group, ASCAP) WBM
  BUT I DO LOVE YOU (Realsongs, ASCAP) WBM
  COME A LITTLE CLOSER (Curb Congregation,
  SESAC/Monkids, SESAC/Lil-Stratton, SESAC/Curb,
- ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP) WBM COMPLICATED (EMI Full Keel, ASCAP/April Blue, ASCAP/EMI Blackwood, BMI/Zomba, BMI) HL/WBM
- DIDDLEY (Bakerbilly, ASCAP/Platinum, BMI/South Eden
- DON'T HAPPEN TWICE (FMI April, ASCAP/Gotta Groove ASCAP/Copyright.net, BMI/McMore, BMI) HL
  DOWNTIME (Gravitron, SESAC/Bluewater, SESAC/EMI Full
  Keel, ASCAP/Blakemore Avenue, ASCAP) HL
- A GOOD WAY TO GET ON MY BAD SIDE (Universal, ASCAP/Memphisto, ASCAP/Zomba, BMI/Teren It Up, BMI)

- 2 GROWN MEN DON'T CRY (Larga Vista, ASCAP/Scarlet
- Rain, ASCAP/Sony/ATV Tree, BMI) HL
  HELPLESSLY, HOPELESSLY (Sony/ATV Tree, BMI/Songs
  Of Teracel, BMI/Songs Of Universal, BMI) HL
- HONEY DO (Mighty Nice, BMI/Al Andersongs, BMI/Blue-water, BMI/Songs of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/I Want To Hold Your Songs, BMI/Rio Bravo, BMI) WBM
- HOW COOL IS THAT (Sony/ATV Tree, BMI/Wamer-Tamer-lane, BMI/Major Bob, ASCAP) HL/WBM I COULD NOT ASK FOR MORE (Realsongs, ASCAP) WBM IF I FALL YOU'RE GOING DOWN WITH ME (Hillbillith, BMI/Songs Of Sally Sue's Medicine Show, BMI/Songs Of Universal, BMI/Almo, ASCAP/Anwa, ASCAP) HL/WBM
- 7 IF YOU CAN DO ANYTHING ELSE (EMI Blackwood, BMI/New Don, ASCAP/New Hayes, ASCAP) HL/WBM 1 I'M ALREADY THERE (Sony/ATV Tree, BMI/Zomba,
- ASCAP/Swear By It, ASCAP/Josh-Nick, ASCAP) HL/WBM
  I'M JUST TALKIN' ABOUT TONIGHT (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI) HL

IT'S A GREAT DAY TO BE ALIVE (EMI April, ASCAP/House

Of Bram, ASCAP) HL I WANT YOU BAD (Music Sales, ASCAP)

- I WANT YOU TO WANT ME (Screen Gems-EMI, BMI) HL I WOULD'YE LOVED YOU ANYWAY (Dannasongs, BMI/Ensign, BMI/Songs Of Universal, BMI) HL/WBM KEEP MOM AND DAD IN LOVE (Sony/ATV Tree, BMI/Nick N° Ash, BMI/Paddy's Head, SOCAN/Balmur
- Corus, SOCAN/Curb Magnasong, SESAC) HL/WBM LAREDO (Mark Hybner, ASCAP) LOVE IS ENOUGH (Willdawn, ASCAP/Balmur, ASCAP/Rio
- Bravo, BMI) WBM
- LOVE OF A WOMAN (Songs Of Lastrada, BMI)
  LOVING EVERY MINUTE (Sony/ATV Tree, BMI/Wenonga, BMI/7omba\_ASCAP) HL/WBM
- NEVER LOVE YOU ENOUGH (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Universal-PolyGram International, ASCAP/Green Wagon, ASCAP) HL/WBM NO FEAR (Universal-PolyGram International, ASCAP/Terri-000, ASCAP/Why Walk, ASCAP/EMI April,
- ASCAP) WRM ON A NIGHT LIKE THIS (Warner-Tamerlane,
- BMI/Instinct, ASCAP) WBM ONLY IN AMERICA (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Don Cook, BMI/Route Six, BMI) HL REAL LIFE (I NEVER WAS THE SAME AGAIN) (Major
- Bob, ASCAP/Castri, BMI/Whiskey Gap, BMI) WBM RIGHT WHERE I NEED TO BE (Acuff-Rose, BMI/601 Broadway, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI
- 22 SECOND WIND (EMI Blackwood, BMI/Hattey Creek, BMI) HL

- SHE COULDN'T CHANGE ME (WB, ASCAP/Gary Nichol-
- SHE COULDN'T CHANGE ME (WR, ASCAP/Gary Nicholson, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
  SHE'S MY GIRL (Sony/ATV Cross Keys, ASCAP/Sony/ATV
  Tree, BMI/Hip Beat.BMI) HL
  SIX-PACK SUMMER (EMI April, ASCAP/Phil Vassar,
  ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Flybridge,
- BMI) HL
  SOUTHERN RAIN (Sunnageronimo, BMI/Achy Breaky
  Heart, BMI/Two Seats Down, BMI)
  STANDIN' STILL (WB, ASCAP/Dreamin' Upstream,
  ASCAP/High Steppe, ASCAP/Steel Wheels, BMI) WBM
  STILL HOLDING OUT FOR YOU (Without Anna,
- ASCAP/Chi-Boy, ASCAP) CLM/WBM SWEET SUMMER (Desert Dreams, BMI/Michaelhouse, BMI/Ensign, BMI/Rio Bravo, BMI) HL
- THAT'S A PLAN (Warner-Tamerlane, BMI/Zantanon BMI/Harris Gordon, ASCAP/Ticonderoga, ASCAP/Music Sales, ASCAP) WBM
- Sales, ASCAP? WBM
  THERE YOU GO AGAIN (Still Working For The Man,
  BMI/Tommy Lee James, BMI/EMI Blackwood, BMI/Garden
  Angel, BMI/Sony/ATV Tree, BMI) HL
  THERE YOU'LL BE (Realsongs, ASCAP) WBM
  TWO PEOPLE FELL IN LOVE (EMI April, ASCAP/Sea
  Gayle, ASCAP/Love Ranch, ASCAP/EMI Blackwood, BMI)
- UNBROKEN BY YOU (Universal-MCA, ASCAP/Sonv/ATV Tree, BMI/Ranch Rock, BMI/Big Red Tractor, ASCAP/Ice Trey, ASCAP) HL

- 60 UNFORGIVEN (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL
  29 WHAT I DID RIGHT (EMI Full Keel, ASCAP/Left Foot,
- ASCAP/Mornaculate Conceptions, ASCAP/EMI Longitude, BMI/Barney Building, BMI/Still Standing, BMI) WBM WHAT I REALLY MEANT TO SAY (Sony/ATV Cross Keys,
- ASCAP/Sony/ATV free, BMI/Chris Waters, BMI/Still Working For The Man, BMI/Tommy Lee James, BMI) HL WHEN I THINK ABOUT ANGELS (EMI April, ASCAP/Pang Toon, BMI/WB, ASCAP/Wamer-Tamerlane, BMI) HL/WBM
- WHEN SOMEBODY LOVES YOU (WB, ASCAP/Yee Haw,
- WHERE DOES IT HURT (Sony/ATV Tree, BMI) HL
  WHERE I COME FROM (WB, ASCAP/Yee Haw, ASCAP)

- WBM
  WHERE THE BLACKTOP ENDS (Steve Wariner,
  BMI/Built On Rock, ASCAP) WBM
  WHILE YOU LOVED ME (Sony/ATV Cross Keys,
  ASCAP/Kim Williams, ASCAP/K. Williams Songs,
  ASCAP/Irving, BMI) HL
  WHO I AM TO YOU (EMI Blackwood, BMI/Shaye Smith,
  BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle
- BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, WHY THEY CALL IT FALLING (WB, ASCAP/Maverick
- ASCAP/New Hayes, ASCAP/New Don, ASCAP) WBM
  WILL YOU MARRY ME (Songs Of Windswept Pacific.
  BMI/My Life's Work, BMI/Yellow Desert, BMI/Stairway To
  Bitner's, BMI/Al Andersongs, BMI) WBM

# Bilboard HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 152 COUNTRY STA-TIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK, SONGS RANKED BY NUMBER OF DETECTIONS.

			,	Domestic No.		
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST	PEAK POSITION
1	4	4	11	I'M ALREADY THERE  1 week at No. 1  D HUFF (R MCDONALD G BAKER F MYERS)	LONESTAR BNA ALBUM CUT	I
2	1	2	14	GROWN MEN DON'T CRY B.GALLIMORE,J.STROUD,T.MCGRAW (S.SESKIN,T.DOUGLAS)	TIM MCGRAW CURB ALBUM CUT	1
3	2	1	23	DON'T HAPPEN TWICE  B.CANNON,N.WILSON,K.CHESNEY (C.LANCE,T.MCHUGH)	KENNY CHESNEY (V) BNA 69035 †	1
4	3	3	19	AIN'T NOTHING 'BOUT YOU K.BROOKS,R.DUNN,M.WRIGHT (T.SHAPIRO,R.RUTHERFORD)	BROOKS & DUNN (V) ARISTA NASHVILLE 69048 †	1
5	5	5	19	I COULD NOT ASK FOR MORE S.EVANS, P. WORLEY (D. WARREN)	SARA EVANS (v) RCA 69008 †	5
6	6	11	20	SHE COULDN'T CHANGE ME  J.SCAIFE (C.KNIGHT,G.NICHOLSON)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79540 †	6
1	7	8	17	IF YOU CAN DO ANYTHING ELSE T.BROWN,G.STRAIT (B.LIVSEY,D.SCHLITZ)	GEORGE STRAIT (V) MCA NASHVILLE 172200	7
8	8	10	16	WHEN SOMEBODY LOVES YOU K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 69049 †	8
9	9	12	14	TWO PEOPLE FELL IN LOVE F.ROGERS (B.PAISLEY,K.LOVELACE,T.OWENS)	BRAD PAISLEY (v) ARISTA NASHVILLE 69051 †	9
10	12	14	13	WHEN I THINK ABOUT ANGELS K.STEGALL (J.O'NEAL,R.DEAN,S.TILLIS)	JAMIE O'NEAL (V) MERCURY 172202 †	10
(11)	14	21	5	THERE YOU'LL BE T.HORN,B.GALLIMORE (D.WARREN)	FAITH HILL WARNER BROS. SOUNDTRACK CUT/WRN †	11
12	10	9	27	IT'S A GREAT DAY TO BE ALIVE B.J.WALKER, JR., T. TRITT (D.SCOTT)	TRAVIS TRITT (V) COLUMBIA 79563 †	2
13)	15	15	11	DOWNTIME B.GALLIMORE,T.MCGRAW (P.COLEMAN,C.D.JOHNSON)	JO DEE MESSINA CURB ALBUM CUT	13
14)	16	20	11	WHERE THE BLACKTOP ENDS M.ROLLINGS,K.URBAN (S.WARINER,A.SHAMBLIN)	KEITH URBAN (V) CAPITOL 58992 †	14
15)	19	27	5	I'M JUST TALKIN' ABOUT TONIGHT  J.STROUD,T.KEITH (T.KEITH,S.EMERICK)	TOBY KEITH DREAMWORKS ALBUM CUT †	15
16	11	6	39	RIGHT WHERE I NEED TO BE T.BROWN,M.WRIGHT (C.BEATHARD,K.MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †	5
17)	21	23	19	AIRPOWER LAREDO R.WRIGHT,C.CAGLE (C.CAGLE)	CHRIS CAGLE VIRGIN ALBUM CUT/CAPITOL †	17
18	13	7	18	IF I FALL YOU'RE GOING DOWN WITH ME B.CHANCEY,P.WORLEY (M.BERG.A.ROBOFF)	DIXIE CHICKS MONUMENT ALBUM CUT	3
19)	25	29	9	AIRPOWER  AUSTIN  B.BRADDOCK (D.KENT,K.MANNA)	BLAKE SHELTON (C) (D) (V) GIANT 16767/WRN	19
20	22	22	13	WHILE YOU LOVED ME M.BRIGHT,M.WILLIAMS (M.DODSON,K.WILLIAMS,D.WELLS)	RASCAL FLATTS LYRIC STREET ALBUM CUT	20
21)	24	25	12	WHY THEY CALL IT FALLING M.WRIGHT (R.DEAN,D.SCHLITZ)	LEE ANN WOMACK (V) MCA NASHVILLE 172203	21
22	27	28	12	SECOND WIND F.ROGERS,J.STROUD (D.WORLEY,S.LESLIE)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	22
23)	26	26	14	A GOOD WAY TO GET ON MY BAD SIDE  B.J.WALKER,JR. (G.TEREN.R. RUTHERFORD)	CY BYRD WITH MARK CHESNUTT RCA ALBUM CUT	23
24)	29	32	13	WHAT I REALLY MEANT TO SAY P.WORLEY,T.L.JAMES (C,THOMSON,C,WATERS,T.L.JAMES)	CYNDI THOMSON (D) (V) CAPITOL 58987 †	24
25)	28	30	12	I WOULD'VE LOVED YOU ANYWAY M.WRIGHT,T.YEARWOOD (M.DANNA,T.VERGES)	TRISHA YEARWOOD (V) MCA NASHVILLE 172201 †	25
26	23	18	18	BUT I DO LOVE YOU T.HORN (D.WARREN)	LEANN RIMES (C) (D) CURB 73116	18
27)	30	31	22	THERE YOU GO AGAIN K.ROGERS (T.L.JAMES, J. KIMBALL, T. MCBRIDE)	KENNY ROGERS DREAMCATCHER ALBUM CUT	27
28)	31	35	7	SWEET SUMMER M.D.CLUTE, DIAMOND RIO (M.OULANEY, N.THRASHER)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	28
29	32	33	20	WHAT I DID RIGHT  J.SLATE,M.WRIGHT,SONS OF THE DESERT (D.WOMACK,S.LEMAIRE)	SONS OF THE DESERT (V) MCA NASHVILLE 172196	29

THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST	PEAK
30	33	34	13	ANGELS IN WAITING B.CHANCEY (T.COCHRAN, J.MCBRIDE, S.HARRIS)	TAMMY COCHRAN EPIC ALBUM CUT †	30
31)	35	38	10	COMPLICATED P.WORLEY,C.D.JOHNSON (C.D.JOHNSON,S.SMITH)	CAROLYN DAWN JOHNSON (V) ARISTA NASHVILLE 69050 †	31
(32)	34	36	10	STILL HOLDING OUT FOR YOU D.HUFF (K.OSBORN,R.MARX)	SHEDAISY LYRIC STREET ALBUM CUT	32
33)	38	40	8	ON A NIGHT LIKE THIS C.HOWARD (K.STALEY,D.KAHAN)	TRICK PONY (C) (D) (V) WARNER BROS. 16751/WRN †	33
34)	37	39	9	LOVING EVERY MINUTE C.CHAMBERLAIN (T.SHAPIRO, M.CRISWELL, M.WHITE)	MARK WILLS MERCURY ALBUM CUT	34
35)	45	52	4	SIX-PACK SUMMER B.GALLIMORE,P.VASSAR (P.VASSAR,C.BLACK,T.ROCCO)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT	35
36	36	37	13	I WANT YOU BAD C.ROBISON,B.CHANCEY (T.D. ADAMS,P.CRANDON)	CHARLIE ROBISON (C) (D) (V) LUCKY DOG 79542/COLUMBIA †	36
<b>3</b> 7)	39	41	6	HOW COOL IS THAT  D.MALLOY (A.GRIGGS, N. THRASHER, W MOBLEY)	ANDY GRIGGS RCA ALBUM CUT	37
38)	42	46	4	WHERE DOES IT HURT B.WARREN,B.WARREN,C.FARREN (B.WARREN,B.WARREN,T.DOUG	THE WARREN BROTHERS BNA ALBUM CUT	38
39)	40	44	8	STANDIN' STILL B.GALLIMORE,T.MCGRAW (C.DANNEMILLER,R.L.BRUCE,C.HARRIS)	THE CLARK FAMILY EXPERIENCE (DN) CURB ALBUM CUT	39
40	44	49	4	NEVER LOVE YOU ENOUGH D.HUFF (B.JAMES,ANGELO)	CHELY WRIGHT MCA NASHVILLE ALBUM CUT	40
41	41	42	8	WILL YOU MARRY ME J.STROUD,ALABAMA (J.STEELE,A.ANDERSON)	ALABAMA RCA ALBUM CUT	41
(42)	46	47	5	REAL LIFE (I NEVER WAS THE SAME AGAIN) J.NIEBANK (N. THRASHER, J.JANOSKY)	JEFF CARSON CURB ALBUM CUT	42
43	43	43	8	COME A LITTLE CLOSER D.MALLOY (T.MARTY, P.DOUGLAS, J. SHERRILL)	LILA MCCANN (C) (D) (V) WARNER BROS. 16762/WRN †	43
44)	47	50	6	HONEY DO  J.STROUD,D.COOK (A.ANDERSON,J.STEELE,K.BLAZY)	MIKE WALKER (D) (V) DREAMWORKS 450914	44
<b>45</b> )	52	-	2	LOVE OF A WOMAN B.J.WALKER,JR.,T.TRITT (K.BRANDT)	TRAVIS TRITT COLUMBIA ALBUM CUT	45
46)	54	58	3	HELPLESSLY, HOPELESSLY B.GALLIMORE (B.JAMES,T.VERGES)	JESSICA ANDREWS DREAMWORKS ALBUM CUT	46
<b>4</b> 7	53	55	5	THE BIRD SONG R.WILEY (N.THRASHER, B.CASON)	MEREDITH EDWARDS  MERCURY ALBUM CUT	47
48	49	60	3	SOUTHERN RAIN D.HUFF (B.R.CYRUS,D.V.TRESS,M.J.SAGRAVES)	BILLY RAY CYRUS (C) (D) (V) MONUMENT 79440	48
49	55	51	4	I WANT YOU TO WANT ME P.ANDERSON (R.NIELSEN)	DWIGHT YOAKAM REPRISE ALBUM CUT/WRN	49
<u>50</u>	51	54	4	SHE'S MY GIRL D.MALLOY,B.CHANCEY (Z.TURNER,B.BAKER,L.WILSON)	BILLY GILMAN EPIC ALBUM CUT †	50
<u>(51)</u>	NE	w▶	1	HOT SHOT DE THAT'S A PLAN M. MCGUINN,S DECKER (B.E.BOYD.D.LEONE)	MARK MCGUINN (D) VFR 734758	51
52	50	48	10	LOVE IS ENOUGH B.GALLIMORE (J.VARSOS, N.THRASHER)	3 OF HEARTS (D) RCA 69034 †	43
<u>(53)</u>	60	53	3	UNBROKEN BY YOU  D.MALLOY (G.BURR,J.BLADES,T.BRUCE)	KORTNEY KAYLE LYRIC STREET ALBUM CUT	53
<u>54</u> )	NE	w Þ	1	ONLY IN AMERICA K.BROOKS,R.DUNN,M.WRIGHT (K.BROOKS,D.COOK,R.ROGERS)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	54
55	58	56	6		BOGGUSS, AND INTRODUCING JILLIAN DREAMCATCHER ALBUM CUT	51
56	RE-	ENTRY	2	DIDDLEY D.S.MILLER (C.B.CARTER, D.J.SHAPIRO)	ELBERT WEST BROKEN BOW ALBUM CUT †	56
<b>57</b>	RE-	ENTRY	2	WHERE I COME FROM K.STEGALL (A.JACKSON)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	57
58	48	45	20	NO FEAR S.SMITH, K.STEGALL.T.CLARK (T.CLARK, M.C.CARPENTER)	TERRI CLARK (V) MERCURY 172197 †	27
<u>59</u>	NEW▶		1	WHO I AM TO YOU M.BRIGHT, M. WILLIAMS (S. SMITH, C. WISEMAN)	COLEY MCCABE RCA ALBUM CUT	59
60	RE-	ENTRY	12	UNFORGIVEN F.ANDERON,T.LAWRENCE,B.CARR (L.BOONE,P.NELSON,B.PINSON	TRACY LAWRENCE (V) ATLANTIC 85102/WRN	35
_				The state of the s	, (1111)	_

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. (C) Cassette single availability. (D) CD single availability. (DV) DVD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxisingle availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 2001, Billboard/BPI Communications.

# Billboard. Top Country Singles Sales...

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	5	WHAT I REALLY MEANT TO SAY CAPITOL 58987 2 weeks at No. 1	CYNDI THOMSON
2	2	1	43	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT CURB 73116	LEANN RIMES
3	5	5	6	AUSTIN GIANT 16767/WRN	BLAKE SHELTON
4	4	4	18	SHE COULDN'T CHANGE ME COLUMBIA 79540/SONY MC	ONTGOMERY GENTRY
5	3	3	17	MRS. STEVEN RUDY/THAT'S A PLAN VFR 734758	MARK MCGUINN
6	10	17	10	COME A LITTLE CLOSER WARNER BROS. 16762/WRN	LILA MCCANN
7	6	6	27	POUR ME WARNER BROS. 16816/WRN	TRICK PONY
8	8	7	38	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	FAITH HILL
9	7	8	35	OKLAHOMA/WARM & FUZZY EPIC 79503/SONY	BILLY GILMAN
10	9	9	4	ON A NIGHT LIKE THIS WARNER BROS. 16751/WRN	TRICK PONY
11	13	11	14	LOVE IS ENOUGH RCA 69034/RLG	3 OF HEARTS
12	11	13	13	I WANT YOU BAD LUCKY DOG/COLUMBIA 79542/SONY	CHARLIE ROBISON
13	12	10	10	MATTHEW, MARK, LUKE & EARNHARDT DREAMWORKS 450327/INTERSCOPE	SHANE SELLERS

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	12	18	THE MOST BEAUTIFUL GIRL ATLANTIC 85051/AG	SOUTH 65
15	15	14	10	SIMPLE LIFE COLUMBIA 79541/SONY MARY CH	APIN CARPENTER
16	NEV	N Þ	1	TOO LAZY TO WORK, TOO NERVOUS TO STEAL MONUMENT 79611/SONY	BR549
17	16	16	209	HOW DO I LIVE ▲3 CURB 73022	LEANN RIMES
18	17	15	33	HOW DO YOU LIKE ME NOW?! DREAMWORKS 450932/INTERSCOPE	TOBY KEITH
19	19	18	32	GEORGIA ARISTA NASHVILLE 69010/RLG CAROLYN	N DAWN JOHNSON
20	18	19	32	MEANWHILE BACK AT THE RANCH CURB 73118 THE CLARK FA	MILY EXPERIENCE
21	20	20	7	I KNOW HOW THE RIVER FEELS MCA NASHVILLE 172186	MCALYSTER
22	22	22	38	UNBREAKABLE HEART DREAMWORKS 459042/INTERSCOPE	ESSICA ANDREWS
23	23	21	22	I HOPE YOU DANCE MCA NASHVILLE 172185 LEE ANN WOMACK WITH SONS OF THE DESERT	
24	21	23	38	MY LOVE GOES ON AND ON VIRGIN 58867/CAPITOL CHRIS CAGLE	
25	25 RE-ENTRY 57 WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE DARRYL		DARRYL WORLEY		

Records with the greatest sales gains this week. Recording Industry Assn. of America certification for net shipment of 500,000 units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. © 2001, Billboard/BPI Communications and SoundScan, Inc.

www.billboard.com BILLBOARD JUNE 23, 2001

## TOP CLASSICAL ALBUMS

EK	WEEK WEEK ON CHART			AMPLE OF RETAIL STORE, MASS MERCHANT. S COLLECTED, COMPILED, AND PROVIDED BY	SoundScan®
THIS WEEK	LAST WI	WKS. ON	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRI	CE OR EQUIVALENT)	TITLE
1	1	39	ANDREA BOCELLI • PHILIPS 464600 (12.98/18.98)	NO. 1 34 weeks at No. 1	VERD
2	2	83	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	SACF	RED ARIAS
3	3	64	YO-YO MA/EDGAR MEYER/MARK SONY CLASSICAL 66782 (10.98 EQ/16.98		JOURNEY
4	RE-E	NTRY	PHILHARMONIA ORCHESTRA (Z TELARC 80569 (16.98 CD)	ANDER) MAHLER: SYMPHO	ONY NO. 5
5	5	10	RENEE FLEMING/JEAN-YVES TH DECCA 467697 (16.98)	IBAUDET NIG	HT SONGS
6	4	10	BRANFORD MARSALIS SONY CLASSICAL 89251 (17.97 EQ CD)		CREATION
7	11	11	CHOIR OF KING'S COLLEGE CAN EMI CLASSICS 57026 (16.98 CD)	MBRIDGE BEST LOVE	D HYMNS
8	7	13	MURRAY PERAHIA SONY CLASSICAL 89245 (17.98 EQ CD)	PLAYS BACH-THREE CO	NCERTOS
9	6	78	CHICAGO SYMPHONY ORCHEST WALT DISNEY 860986 (17.98 CD)	RA (LEVINE) FANTA	ASIA 2000
10	9	35	MURRAY PERAHIA SONY CLASSICAL 89243 (17.98 EQ CD)	BACH: GOLDBERG VARIATIONS	
11	8	11	VARIOUS ARTISTS PHILIPS 468079 (22.98 CD)		
12	10	4	SHARON ISBIN NEW LINE/TELDEC 81830 (16.98 CD) TAN DUN: CONCERTO FOR GUITAR AND ORCHESTRA		
13	12	11	LUCIANO PAVAROTTI DECCA 466350 (17.98 CD)	LIVE 40TH ANNIVERSAR	Y RECITAL
14)	NEW>		HELENE GRIMAUD TELDEC 84376 (16.98 CD)	RACHMANINOV: PIANO CONCERTO NO. 2	
15)	NEW		CINCINNATI POPS (KUNZEL) TELARC 80541 (17.98 CD)	TCHAIKOVSKY: 1812 OVERTURE	

## TOP CLASSICAL CROSSOVER

	3	27	TAN DUN FEATURING YO-YO MA SONY CLASSICAL 89347 (17.98 EQ CD) 1.3 weeks	NO. 1 CROUCHING TIGER, HIDDEN DRAGON
2	l	8	RUSSELL WATSON DECCA 468695 (17.98 CD)	THE VOICE
3	2	12	BOND MBO/DECCA 467091 (17.98 CD) (188	BORN
4	4	41	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56968 (10.98/17	.98) LA LUNA
5	5	9	ANNE SOFIE VON OTTER/ELVIS DG 469530 (17.98 CD)	COSTELLO FOR THE STARS
6	6	82	CHARLOTTE CHURCH ▲ SONY CLASSICAL 64356 (11.98 EQ/17.9	CHARLOTTE CHURCH
7	7	18	SOUNDTRACK DECCA 467696 (18.98 CD)	HANNIBAL
8	8	80	JOHN WILLIAMS SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
9	11	78	SARAH BRIGHTMAN REALLY USEFUL/DECCA 839116 (17.98	CD) THE SONGS THAT GOT AWAY
10	13	21	JAMES GALWAY RCA VICTOR 63749 (17.98 CD)	LOVE SONG
11	10	3	MANUEL BARRUECO ANGEL 56941 (16.98 CD)	NYLON & STEEL
12	9	30	LONDON SYMPHONY ORCHESTRA (WILLIAMS) SONY CLASSICAL 89460 (25.99 EQ CD)	STAR WARS: THE PHANTOM MENACE ULTIMATE EDITION
13	12	19	VARIOUS ARTISTS UTV/DECCA 461704 (18.98 CD)	PURE TENORS: 18 ROMANTIC CLASSICS
14	14	3	JULIAN LLOYD WEBBER PHILIPS 468362 (16.98 CD)	PLAYS ANDREW LLOYD WEBBER
15	15	6	QUARTETTO GELATO SILVA CLASSICS 6033 (17.98)	NEAPOLITAN CAFE

O 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 (Platinum). ◆ RIAA certification for net shipment of 10 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Platinum) and symbol indicates almum'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. \*\*Asterisk indicates virny available. Is indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 2001 Billboard/BPI Communications and SoundScan, Inc.

### TOP CLASSICAL MIDLINE

- 1 BEST OF THE MILLENNIUM VARIOUS
- 2 VIOLIN ADAGIOS VARIOUS ARTISTS DECCA
- 3 THE #1 OPERA ALBUM VARIOUS ARTISTS
- 4 ESSENTIAL MOZART VARIOUS ARTISTS
- 5 PACHELBEL CANON VARIOUS ARTISTS RCA
- 6 BRIDE'S GUIDE TO WEDDING MUSIC
- 7 MICHAEL AMANTE MICHAEL AMANTE
- MEDALIST

  8 MASS VARIOUS ARTISTS ERATO

  9 THERE IS LOVE VARIOUS ARTISTS TELARC
- 10 ONLY CLASSICAL CD YOU NEED VARIOUS
- 11 ROMANTIC ADAGIOS VARIOUS ARTISTS
- 12 50 GREATEST CLASSICS VARIOUS ARTISTS
- 13 MOZART FOR YOUR MIND VARIOUS
- ARTISTS PHILIPS
  14 BEETHOVEN FOR RELAXATION VARIOUS
- 15 COPLAND: APPALACHIAN SPRING NEW YORK PHILHARMONIC BERNSTEIN SONY CLASSICAL

## TOP CLASSICAL BUDGET

- 1 20 CLASSICAL FAVORITES VARIOUS
- 2 RELAXING CLASSICS VARIOUS ARTISTS ST.
- 3 GUITAR CLASSICS VARIOUS ARTISTS
- 4 PIANO CLASSICS VARIOUS ARTISTS ST. CLAIF 5 BABY'S FIRST CLASSICS VARIOUS ARTISTS
- 6 GERSHWIN: AN AMERICAN IN PARIS
- 7 TRANQUIL CLASSICS VARIOUS ARTISTS
- 8 GREAT TENORS VARIOUS ARTISTS PRIME
- 9 ROMANTIC CLASSICS VARIOUS ARTISTS ST.
- 10 MOZART: SYMPHONY NOS. 40 & 41
- 11 MOZART: SYMPHONY NO.40 VARIOUS
- 12 POWER CLASSICS VARIOUS ARTISTS
- 13 GENTLE CLASSICS VARIOUS ARTISTS
- 14 MALAGUENA: SPANISH GUITAR MUSIC
- 15 CLASSICAL MASTERPIECES VARIOUS

# Artists & Music



by Steve Smith

ROM ACROSS THE POND: According to David Angel, second violinist of the Maggini String Quartet, the British group has no firm plans to perform in the U.S. at the moment. But if it did, Angel already knows how he would preface a performance of the 20th century British quartet repertoire that his group has championed in its series of best-selling recordings for the Naxos label. The latest release in that series presents the two string quartets and the Phantasy Quintet by Ralph Vaughan Williams, a major British symphonist not known for his

chamber music output. "We nearly always introduce works at concerts," Angel says, "so you could start by saying what Copland said about Vaughan Williams. He said that listening to Vaughan Williams' Fifth Symphony is like staring at a cow for 45 minutes." The violinist maggini string quartet



laughs, then quickly adds, "Then, of course, one would mitigate it by putting something forth from Ravel, which was complimentary

Angel's tongue may be pressed firmly in cheek, but he is well aware of the various misconceptions that surround the music of such so-called English pastoralists as Vaughan Williams, Arnold Bax, and E.J. Moeranwhich the Magginis have recorded for Naxos—in part because he shared many of those views himself.

"I have to confess that when I first knew we were going to do Vaughan Williams, I didn't really know what to think of him," Angel says. "I'd not had terribly good experiences with the symphonies, based on what we do over here in England, with one rehearsal and the concert, so naturally you can't get into anything. The feeling among professional musicians over here toward Vaughan Williams is largely negative-'Oh, my God, more jolly English folksongs,' you know? There's almost a phobia against folk music-or, rather, they'll accept it from Bartók or Grieg or Copland, even—but they won't take it from their own.

That perception of Vaughan Williams may be understandable given his exposure, which is usually limited to his most popular works: the folk-tinged, ever-melodious Second and Fifth Symphonies, The Lark Ascending, Tallis Fantasia, and, of course, the evergreen Fantasia on "Greensleeves." Beyond those works, though, lies a great deal of richly varied, and even dark, somber music that resists easy stereotyping.

In recording the quartets and chamber works of these composers and others, the Magginis discard stereotypes in order to reassess the music itself. In the case of Vaughan Williams, the three works the group recorded date from very different periods in his life, demonstrating diverse elements of his creativity. The String Quartet No. 1, from 1908, is a relatively early work that reflects the influence of lessons with Ravel. The Phantasy Quintet for string quartet with added viola, written in 1912, harkens back toward the English viol consort tradition and folksong. The Quartet No. 2, written when the composer was 80 years old, best represents his mature style, borrowing music from his film scores of the period. The Magginis give gorgeous, persuasive accounts of all three, aided by a superb recording.

The Magginis did not initially set out to be the champions of neglected British composers. Formed in 1988 and named after the maker of Angel's violin, the group made its recorded debut with a Haydn program for the Simax label in 1993. Attractive recordings of the Szymanowski quartets and Schubert's "Death and the Maiden" followed on ASV. But chance intervened in the form of an Australian living in Kent, England, whose passion for the music of the obscure E.J. Moeran led him to engage the group to perform the British composer's quartets at a festival he had arranged. After the performance, the Magginis recorded the works with independent producer Andrew Watson, who found a home for the tapes at Naxos. The label also enlisted the group to record string quartet miniatures by Frank Bridge in 1994.

The burgeoning Maggini series attracted overwhelmingly positive response in the British media. The Moeran recording reached No. 8 on the Classic FM radio charts and was selected as an "Editor's Pick" in Gramophone. The Magginis went on to record the complete string quartets of Benjamin Britten, as well as a pairing of Elgar's String Quartet and Piano Quintet (with renowned pianist Peter Donohoe). After the Elgar recording won the coveted Diapason d'Or award, Select Music—which distributes Naxos in the U.K. offered the quartet an unprecedented deal.

We decided that we wanted to move into a longterm association with the quartet," says Anthony Anderson, head of Select. "We signed a five-year deal for 10 recordings of British 20th century music for quartet and some chamber music. We talked to them about various ideas that we had in terms of repertoire, and they talked to us about their ideas." Select's faith proved warranted; subsequent releases in the series went on to garner similar acclaim. Most recently, the Vaughan Williams recording climbed to No. 4 on the Classic FM chart and sold almost 10,000 copies in the U.K. during its first six weeks of release. "I think the quartet has built up quite a reputation," Anderson says, largely because of their recordings, although they are quite active on the concert scene here as well."

The Magginis have already recorded works by Bridge and Bax for future release and plan to record quartets by John Ireland and Arthur Bliss as well. They'd also like to take a crack at some more recent music, including the quartets of Michael Tippett, Robert Simpson, and the Jamaican-born British composer Eleanor Alberga, who has written two of her three quartets for the Magginis. Meanwhile, as word spreads about their Naxos series—helped in great part by the marketing and promotion efforts of



Select—Angel reports that the quartet is quite eager to play the music outside of the U.K. "We took Vaughan Williams to Switzerland earlier on, and people loved it," he says. "And with Vaughan Williams, I think we'd

have an easier time with the musicians in America. Last year at the Charterhouse School—which is Vaughan Williams' old school—there was a Vaughan Williams seminar, and a tremendous number of professors who were Vaughan Williams experts came. And they were all Americans!"

FOLLOWING UP: As reported in The New York Times June 7, Tower Records has rescinded its buying freeze on independent distributors Allegro, Harmonia Mundi, and Qualiton (Keeping Score,  $Billboard, {\it May}\,26$ and June 9). Tower chief Russ Solomon and a representative from one of the distributors confirm an agreement in principle, though details remain unresolved.

OLLOWING UP, TOO: This is the first year that the Van Cliburn International Piano Competition opened the doors to the possibility of multiple gold medalists through a change in its adjudication (Keeping Score, Billboard, June 2). And, sure enough, that is precisely what happened. Olga Kern of Russia and Stanislav Ioudenitch of Uzbekistan shared top honors at this year's competition. Ioudenitch had been a favorite in the 1997 Cliburn prior to his withdrawal after scalding his hand while brewing tea before the semi-finals. The winners came in pairs this year, as the Russian Maxim Philippov and the Italian Antonio Pompa-Baldi tied for the silver medal as well. Texan Lowell Liebermann won the inaugural American Composers Invitational, when his Three Impromptus were selected for performance by seven of the 12 semi-finalists.

AST

HIS WEEK

1

2 1

3 4

**(4)** 8 2

> 5 6 24

6 7

(8) 11 30

> 9 9 31

10 10 70

11 12

12 14 45

13 16 68

14

15 15 31

16 19 20

17 20

18 25 22

19 18 20

20 23

(21) RE-ENTRY

23 RE-ENTRY

(25) RE-ENTRY

17

13 54

5

Top Jazz Albums...

MILES DAVIS LEGACY/COLUMBIA 85475/CRG

JANE MONHEIT N-CODED 4219/WARLOCK HS

TERENCE BLANCHARD

SOUNDTRACK

VARIOUS ARTISTS
LEGACY/COLUMBIAVERVE 61439/CRG

KARRIN ALLYSON

VARIOUS ARTISTS

VARIOUS ARTISTS ▲

LOUIS ARMSTRONG

STEVE TYRELL

**CHARLIE HADEN** 

JANE MONHEIT

DIANA KRALL

BILLIE HOLIDAY

JOHN COLTRANE

JIMMY SMITH

JOHN COLTRANE

DIANNE REEVES

SOUNDTRACK

TONY BENNETT

DAVE BRUBECK

JOSHUA REDMAN QUARTET

JOHN COLTRANE

& NUMBER/DISTRIBUTING LABEL

ARTIST

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScam®

No. 1

TITLE

THE ESSENTIAL MILES DAVIS

BALLADS: REMEMBERING JOHN COLTRANE

KEN BURNS JAZZ - THE STORY OF AMERICA'S MUSIC

KEN BURNS JAZZ - THE DEFINITIVE LOUIS ARMSTRONG

KEN BURNS JAZZ - THE DEFINITIVE BILLIE HOLIDAY

KEN BURNS JAZZ - THE DEFINITIVE JOHN COLTRANE

KEN BURNS JAZZ - THE DEFINITIVE DAVE BRUBECK

THE CALLING - CELEBRATING SARAH VAUGHAN

COME DREAM WITH ME

FINDING FORRESTER

THE BEST OF KEN BURNS JAZZ

LET'S GET LOST

PURE JAZZ

NOCTURNE

**STEPPING OUT** 

NEVER NEVER LAND

COLTRANE FOR LOVERS

ULTIMATE TONY BENNETT

PASSAGE OF TIME

DOT COM BLUES

THE VERY BEST OF JOHN COLTRANE

# **Artists & Music**

# Jazz



by Steve Graybow

HE SWINGS, HE SCORES: It is always intriguing to note the point in an artist's career when his personal vision takes flight, moving him from the realm of sideman to bandleader, pointing toward future roads to be traveled.

Bassist Ben Wolfe's Murray's Cadillac (Amosaya Music, June 26) documents such a moment. That Wolfe has performed with Wynton Marsalis and the Lincoln Center Jazz Orchestra and is a longtime touring and recording member of Diana Krall's band speaks highly for his musical skills. Yet it is Wolfe's desire to compose film scores that most informs the project. His compositions—which he dubs "chamber music within a jazz context"—give Murray's Cadillac an intriguingly cinematic flow, conveying a sense that events are unfolding even without an accompanving storvline.

Wolfe says that the project "is based around a number of themes" that "give the music a visual element to complement the sonic elements." He explains that the disc's first track, "5th Column," represents the point where a film's opening credits would be shown and that when the composition returns at the end of the 21-part song cycle, it completes the musical journey at the point when the imaginary film's closing credits would roll.

Wolfe further explains that the second piece,

"Interlude 2 (Blues)," is an introduction to "the sounds that you hear throughout the rest of the CD," while the third, "Frank Frank," appears at the point where the film's first act would commence. Wolfe went so far as to time the silence between each track to maximize the dramatic feel evoked by his compositions. Moreover, each piece is voiced by a different array of instruments, as Wolfe augments his quintet with flute, cello, and voice, utilizing musicians from his hometown of Portland, Ore.

Adding to the project's dramatic, ethereal feel are Wolfe's old-fashioned production values, which lend a warm, resonant tone to his cinematic vision. "We recorded everyone in one



with just two microphones and no headphones," he reveals. "We achieved a nice balance on our own and simply recorded that natural sound. When you record that way, you are focused on the music, not the recording equipment."

room playing together in a circle,

As to the title, Wolfe says that Murray is a nostalgic reference to a

childhood friend whose father gave him a Cadillac for his 16th birthday. Wolfe, who continues in his role as Krall's bassist, hopes that the album will lead to his being commissioned for a film score. "I am a bass player," he says, "but most importantly, I am a composer."

AND: Charles Lloyd's September release, Hyperion With Higgins, is an ECM sequel culled from the same sessions as last year's The Water Is Wide, which featured the late Billy Higgins on drums. The new disc's title refers to Lloyd's phrase for the music he and Higgins have been creating since their teen years in Los Angeles.

# TOP CONTEMPORARY JAZZ ALBUMS...

WILES DAVIS & JOHN COLTRANE

FOR OWNER IN MARIA 61090/CRG THE BEST OF MILES DAVIS & JOHN COLTRANE (1955 - 1961)

1	NE	w▶	BRIAN CULBERTSON ATLANTIC 83444/AG	1 week at No. 1 NICE & SLOW
2	1	38	ST. GERMAIN BLUE NOTE 25114*/CAPITOL HS	TOURIST
3	2	12	WAYMAN TISDALE ATLANTIC 83396/AG LS	FACE TO FACE
4	7	3	SPYRO GYRA HEADS UP 3061	IN MODERN TIMES
5	3	15	RICK BRAUN WARNER BROS. 47994	KISSES IN THE RAIN
6	5	3	MARCUS MILLER 3 DEUCES 83534/TELARC	M-SQUARED
7	4	8	VARIOUS ARTISTS Q 92945/AG	TO GROVER, WITH LOVE
8	8	35	THE RIPPINGTONS FEATURING RUSS PEAK 8500/CONCORD	FREEMAN LIFE IN THE TROPICS
9	9	102	KENNY G ▲ ARISTA 19085	CLASSICS IN THE KEY OF G
10	6	9	KIM WATERS SHANACHIE 5080	FROM THE HEART
(11)	16	3	DJ LOGIC ROPEADOPE 93041/AG	THE ANOMALY
12	10	54	BONEY JAMES/RICK BRAUN WARNER BROS. 47557	SHAKE IT UP
13	12	11	HERB ALPERT A&M 490886/INTERSCOPE	DEFINITIVE HITS
14	11	5	KARL DENSON BLUE NOTE 31586/CAPITOL	DANCE LESSON #2
<u> 15</u> )	15	89	DAVE KOZ CAPITOL 99458 ES	THE DANCE
16)	17	11	PIECES OF A DREAM HEADS UP 3059	ACQUAINTED WITH THE NIGHT
17	13	34	KIRK WHALUM WARNER BROS. 47887 ES	UNCONDITIONAL
18	14	2	ALLEN & ALLEN ALLEN & ALLEN 001	LOVE SWEET LOVE
19	18	13	SOULIVE BLUE NOTE 27936/CAPITOL	DOIN' SOMETHING
20	19	39	RACHELLE FERRELL CAPITOL 94980	INDIVIDUALITY (CAN I BE ME?)
21	22	33	PAUL HARDCASTLE TRIPPIN 'N' RHYTHM/HARDCASTLE 90509/PUSH	JAZZMASTERS - THE GREATEST HITS
(22)	RE-E	NTRY	BOB BALDWIN ORPHEUS 70479	BOBBALDWIN.COM
23	21	15	CHUCK LOEB SHANACHIE 5078	IN A HEARTBEAT
24)	RE-ENTRY		JEFF LORBER SAMSON 20000	KICKIN' IT
25	25	3	FATTBURGER SHANACHIE 5081	TGLE

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 (Diamond). Numeral following Patinum or Diamond symbol indicates album multi-plainum 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. All albums available on casestle and CD. \*Astensk indicates vinyl available. ■ indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

BILLBOARD JUNE 23, 2001

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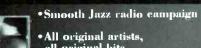




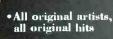








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# **Pro Audio**

ARTISTS & MUSIC

# **New Products To Bolster Restructured Alesis' Evolution**

WITH THE ANNOUNCEMENT this month that Jack O'Donnell, president of Numark Industries, will acquire Alesis Studio Electronics and its affiliates, Santa Monica, Calif.-based Alesis is moving to resolve a period of unsettlement and restructuring. Above all, the acquisition by Numark means that Alesis, which revolutionized commercial and home recording with its introduction of the ADAT 8-track digital recorder in 1992, can now aggressively move forward with new product introductions, most notably the ADAT-HD24, a 24-track hard-disk recorder scheduled to ship in July.

In April, Alesis announced a restructuring in order to focus on its core business: recording equipment widely used and highly regarded by the professional audio recording community but, by virtue of its affordability and convenience, aimed primarily at the vast project-studio market. The company's flagship product, the ADAT, had led to an explosion of largely home-based project studios but is widely used in commercial recording environments as well. The forward leap in affordability and convenience represented by the digital 8-track recorder over prevailing analog tape-based equipment also served to influence manufacturers of ancillary recording equipment, such as microphones and speakers, as demand for similarly high-quality, low-cost gear soared. To date, more than 150,000 ADATs have been sold, according to the manufacturer.

As professional and even project recording now moves toward hard-disk-based systems and away from tape (the ADAT uses S-VHS tape as its storage medium, while Tascam's DA series of modular digital multi-tracks utilizes DTRS tape), Alesis has unveiled new equipment that, like the ADAT, continues to break the price vs. performance barrier.

The Alesis MasterLink ML-9600, introduced in 1999, is a combination unit encompassing a 2-track hard-disk

recorder and CD burner. With 24-bit, 96-kilohertz resolution, editing and finishing tools—such as EQ, compression, limiting, and normalizing—and ability to create finished standard Redbook CDs or new high-resolution CD24, MasterLink was immediately popular among professional engineers and recording and mastering studios. The project recording community, conversely, was not as quick to recognize its value; MasterLink's initial impact, says Alesis director of product marketing **Peter Chaikin**, was the opposite of what the manufacturer anticipated.

"MasterLink was really designed for the project studio, to allow some-body to deliver higher quality to the mastering room," Chaikin explains. "But what happened was, the pro producers and the mastering rooms jumped on it. They knew exactly what it was, they got it pretty quick. The early adopters were the part of the market that does this for a living every day, and there were a lot of them out there.

"The real job has become explaining this to the home recording segment," Chaikin adds, "because a lot of home studios and people who own them are very creative and very musical, but they're not necessarily as technical. They may not understand what a compressor does or how to use it."

MasterLink's multiple applications—as a mix-down machine, a 2-track recorder, a mastering tool, a CD burner, or a convenient and inexpensive means of experimenting with song sequence (popular with A&R personnel, Chaikin notes)—contributed to the home-studio community's initially tepid response. But, he adds, it has become a strong seller.

"The power in the piece is that it combines a lot of different elements and makes them very convenient in one box," he states. "It's not an easy piece to explain, because it does a lot of different things, but I think it's perfect for the project room, and the



by Christopher Walsh

project market is a very broad segment for us."

It was this effort to identify and fill a void in existing recording equipment in a high-quality/low-cost pack-

'Alesis has evolved into a company that is delivering equipment to the project studio that's appreciated by top people in the industry as well.'

-PETER CHAIKIN

age, says Chaikin, that has been a defining principle for Alesis. The ADAT line, now offering 20-bit digital audio, is still a strong product.

"People don't realize how many ADATs we continue to sell. It's such an established format that we continue to do significant numbers of them every month, in spite of all the hard-disk recording, in spite of the other ways that there are to record. It still comes down to convenience, simplicity, and performance."

With the proliferation of hard-disk recording—from stand-alone units including iZ Technologies/Otari RADAR, the Euphonix R-1, Tascam's MX-2424, the HDR24/96 from Mackie Designs, and Fairlight's Merlin to such computer-based systems as Digidesign's Pro Tools—Alesis is likewise entering the market with ADAT-HD24. Obviously, the manufacturer hopes to achieve the same ubiquity with its hard-disk recorder as it has with the ADAT, but at a list price of \$2,499 (and an expected street price of approximately \$2,000), Alesis is in an advantageous position to realize that goal.

The ADAT-HD24 uses a proprietary, patent-pending method of sequentially writing to a hard drive, and comes with 24 channels of ADAT Optical digital in/out and ADAT nine-pin sync to fit into any existing ADAT system. The two drive bays on the front panel are hot-swappable. Recording on standard IDE drives, Chaikin points out, allows a per-track cost less than that of traditional ADAT tape.

"MasterLink was the first exercise in hard-disk technology for us," Chaikin notes. "We realized that to make a hard-disk recorder successful we had to overcome the issue of storage, meaning the hard disk itself

able storage. That means, first of all, that it's got to be very inexpensive. We designed a new way of writing to the hard disk, designed for audio. Rather than being designed for spreadsheets, we designed a method of writing audio which is, in some ways, sequential. As you write audio on the drives, the machine always knows where your audio is, in a manner very convenient and fast for the machine. The key point is, there's very little fragmentation on the disk. That means you can use standard, off-the-shelf IDE drives, and a 30gigabyte IDE drive is now about \$100. We feel that by doing this, we've created a machine that supplies the same level of convenience and stability as a tape-based machine. And, yes, you can record at 24-bit/96kHz on these drives."

ADAT-HD24 has been in beta testing with pro engineer/producers, including Elliot Scheiner, Roger Nichols, Phil Ramone, and Frank Filipetti. Scheiner, remixing Van Morrison's Moondance in 5.1 for DVD Audio release, transferred the 8-track analog masters to both Euphonix R-1 and ADAT-HD24, applying Panasonic analog-to-digital and Swissonic digital-to-analog converters to the latter; he described the sound of the ADAT-HD24 as "absolutely amazing" (Studio Monitor, April 28).

"People have their choice of frontend and back-end," Chaikin says, "but the cost of the storage and the size of the storage is now down to a 3U box with \$100 drives. We're working with people like Elliot to prove to ourselves—and also to the market—that, yes, the machine is very affordable, but also that people at the highest levels take it very seriously because it's stable and sounds spectacular."

Another new product from Alesis, introduced at the National Assn. of Music Merchants (NAMM) Convention, held in January in Anaheim, Calif., is the 820 studio monitor, the first product in the ProLinear line. The ProLinear 820 features an onboard digital processor, including parametric EQ, allowing customization for acoustical anomalies in a listening environment or simply for individual preferences or musical style. The ProLinear 820 also features RS-232 serial nine-pin connectors for multichannel configuration.

"A lot of people don't realize it, but when you purchase a set of speakers off a line, they can be plus or minus 3dB; you can have as much as 6dB spread at a given frequency," Chaikin says. "Using DSP, we flattened every system on the assembly line within a dB of every other one, so that there is virtually no difference between your left and right speaker."

The restructuring at Alesis also included the return of two products to the manufacturer's development partners: the Vipre tube microphone preamplifier, and the DMPro drum

kit. Developed jointly by Alesis and Groove Tubes, the Vipre will be manufactured and marketed exclusively by Groove Tubes. The DMPro drum kit will be sold and marketed by HART Dynamics, although Alesis still manufactures and sells the core of the drum kit, the DMPro brain. The GT Electronics brand of microphones (under which the Vipre was developed jointly by Alesis and Groove Tubes) will also remain at Alesis.

"We still offer GT microphones," Chaikin explains, "but some of the products and directions we were going in were a little too labor-intensive for what we felt we could do efficiently and are better suited to a smaller company like Groove Tubes."

The Alesis product line also includes the QS series of synthesizers and the Andromeda polyphonic analog synthesizer, the airFX and airSYNTH effects processors, and mixers and signal processors.

"Going forth, you will see us concentrating, certainly, in the recording area: storage, multitrack, and 2-track," Chaikin reveals. "We're going to continue our keyboard line, which has been very strong for us. We have plans for our synth area and effect-processor area, and what we're doing with our speaker area is different, exciting, and innovative.

"Alesis has evolved," he concludes. "It started as a company that was small, quick, and smart and has evolved into a company that is delivering equipment to the project studio that's appreciated by top people in the industry as well."

KANAKARIS WIRELESS, which provides on-demand delivery of movies and books—and plans to launch a 24-hour world TV channel on the Web at AK.TV in early July—has announced its intention to acquire the Los Angeles Film School.

Offering a professional training curriculum for film production, the Los Angeles Film School is located in the historic RCA Records building at 6363 Sunset Blvd. in Hollywood, where artists such as Elvis Presley, the Byrds, and the Rolling Stones recorded. "(I Can't Get No) Satisfaction," as well as several other tracks, were recorded by the Rolling Stones at RCA Studios in 1965.

In addition to AK.TV, which, according to founder Alex Kanakaris, will be available via pocket PC as well as any Internet-enabled device, Kanakaris Wireless comprises cinemapop.com, an online movie site that offers a library of roughly 500 movies via subscription or pay-perview. A high-speed Internet connection is required. More than 150,000 users have registered at cinemapop.com, Kanakaris says.

The acquisition of the Los Angeles Film School, which features a 96-channel digital mix studio, a 300-seat THX- and Dolby-certified theater, and Avid and Pro Tools workstations, was made in part to house the AK.TV channel, Kanakaris adds.



Telling It Like It Is. Aaron Neville records the song "Saving Grace" for *Pressing On: The Gospel Songs of Bob Dylan* at The Tracking Room in Nashville. The studio is owned by the Emerald Entertainment Group.

## **AUDIO TRACK**

#### **NEW YORK**

Allaire Studios has opened for business in Shokan, N.Y., offering a Neve room and a Pro Tools-equipped project studio. Kate Pierson of the B-52's is working on one of the first projects at the new facility, utilizing both rooms for the recording of a selfproduced solo work featuring guests Zack Alford, Sara Lee, and Bernie Worrell. Allaire engineer Brandon Mason co-produced and engineered.

Don Byron recorded his latest Blue Note release in the Neve room with engineer Tom Lazarus; Mason assisted. Tracks were recorded to Tascam DA-98. In the project studio, Jay Vicari mixed a 5.1 project for Japan's NHK TV featuring Gato Barbieri. Producers on the project were Kevin Hartman and Paul Welch.

Based at Cowboy Technical Services Recording Rig in the Williamsburg section of Brooklyn, producer/musician Eric "Roscoe" Ambel recently produced the Demolition String Band, with Grant Austin engineering. Ambel and Tim Latham mixed. Additional projects by the busy producer—he has been on tour as a member of Steve Earle's band, the Dukes, for the past yearinclude Miss Tammy Faye Starlite, also recorded by Austin, and Martin's Folly, recorded and mixed by Tim Hatfield, Austin, and Ambel.

Laura Dawn did overdubs and mixed "Jump Into the Fire," a late addition to her upcoming Extasy release, at Jarvis Studios. Carl Glanville engineered, assisted by Noah Simon. New gear at Jarvis includes two Teletronix LA-2A compressors, two TC Electronic 2290 delays, and a pair of ATC 150 monitors.

Wyclef Jean and Jerry Wonder spent most of April at Sound on Sound Recording, working on a number of projects. Jean and Wonder worked on the Solid State Logic 9072 J Series console in Studio B with J Records act the Product G&B, with engineer Andy Grassi, and on the Neve Capricorn digital console in Studio C with Rita Marley and engineer Serge Tsao.

#### NASHVILLE

Michael Davis, president of Digital Audio Post, a division of the Emerald Entertainment Group, has been busy with several projects, including a 5.1 mix for the film This Moment in Country, playing at the new Country Music Hall of Fame's Ford Theater; as well as a mix for the Hall's Star Experience Theater. The Star Experience movie features Tim McGraw on- and off-stage, and includes live remixes from a recent concert in Detroit. Davis also remixed music for the Loretta Lynn video "I Can't Hear the Music," from the A&E program Live by Request.

Martina McBride was in the Neve room at Seventeen Grand Recording, recording vocals for her upcoming RCA album. McBride is co-producing with Paul Worley. Clark Schleicher engineered. Alison Krauss was also in the Neve room producing Reba McEntire. Gary Paczosa tracked and mixed with assistant engineers Thomas Johnson and Jason Lehning. In the Euphonix room, Steven Curtis Chapman and producer Brown Bannister worked on an upcoming Sparrow release. Steve Bishir engineered, assisted by Hank Nirider.

#### LOS ANGELES

Chalice Studios, a new recording studio scheduled to open next month. has purchased a Neve 88R analog console. The 88R, the first large-format analog console introduced by the manufacturer in almost 20 years, will be installed in Studio B and is expected to be on-line by August. Chalice Studios will be a unique, "fantasylike" recording facility designed mainly for rock artists, says GM Jonathan Little.

Joe Chiccarelli was at Sony Music Studios in Santa Monica cutting tracks for Elton John's upcoming DreamWorks release with producer Patrick Leonard, programmer Todd Schumacher, Pro Tools editor David Channing, and assistant engineer John Merritt.

Jennifer Lopez was also at Sony, recording vocals with engineer Michael Patterson.

At Future Disc Systems, Steve Hall mastered the upcoming Capitol release by Deana Carter. Hall used Pacific Microsonics' HDCD processor, a TC Electronic 6000 multichannel processing platform, and a Weiss DS1/EQ1 equalizer.

Producer David Kahne recorded and mixed Sugar Ray's "When It's Over" at Scream Studios with engineer David Leonard. Kahne mixed Sugar Ray's previous hit singles "Fly" and "Every Morning" at

Scream. Also at Scream, Brian Virtue mixed Backstreet Boys' CBS special Larger Than Life.

#### MIAMI

Pro Tools MIXplus has been installed at Bogart Recording Studios and can be accessed from either Studio A or B. Jive artist Joe recently utilized both rooms, recording and mixing tracks with engineer Bob

Rosa, a Digidesign-certified Pro Tools operator. Rosa was also working with reggae artist Richard Booker (Marley), mixing a new track in Studio A.

Please send material for Audio Track to Christopher Walsh, Pro Audio Editor, Billboard, 770 Broadway, New York, N.Y. 10003; fax 646 654 4681; E-mail cwalsh@billboard.com

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In the Midst of It All. Engineer Ben Arrindell mixed Grammy-winning contemporary gospel artist Yolanda Adams' 1999 Elektra release, Mountain High Valley Low, in surround-sound for DVD Audio release on the Solid State Logic Axiom-MT digital console in Studio B at Quad Recording in New York. (Photo: Dave King)

# PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JUNE 16, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	LADY MARMALADE Christina Aguilera, Lil' Kim, Mya, Pink/ M. Elliott, Rockwilder, R. Fair (Interscope)	FIESTA R. Kelly Featuring Jay-Z/ Tone and Poke, Precision (Jive)	GROWN MEN DON'T CRY Tim McGraw/ B. Gallimore, J. Stroud, T. McGraw (Curb)	MY BABY Lil' Romeo/ M. Diesel (Soulja/No Limit/Priority)	IT'S BEEN AWHILE Staind/ J. Abraham (Flip/Elektra/EEG)
RECORDING STUDIO(S) (Location) Engineer(s).	WESTLAKE AUDIO (Los Angeles) ROYALTONE STUDIOS (N. Hollywood, CA) ENTERPRISE (Burbank, CA) Brian Springer, Michael C. Ross, Dylam '3D' Dresdow	ROCK LAND (Chicago) Abel Garibaldi, Ian Mereness	OCEAN WAY (Nashville) Julian King	DIESEL (Houston, TX) Myke Diesel	NRG (N. Hollywood, CA) LONG VIEW FARM (N. Brookfield, MA) Josh Abraham, FU, Dave Dominguez
CONSOLE(S)/ DAW(S)	Neve VR, SSL 4000, SSL 9000 J/ Pro Tools	SSL 4000 EG/ Pro Tools	Custom Ocean Way Neve 8078	Mackie D8B	Neve 8068, Neve 8078/ Pro Tools
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348	Alesis DAT	Studer A827, Studer 800, MK3/ Pro Tools
RECORDING MEDIUM	Pro Tools	Ampex 499	Quantegy 467 1/2"	ADAT	Pro Tools, Quantegy GP9
MIX DOWN STUDIO(S) (Location) Engineer(s)	ENTERPRISE (Burbank, CA) Dave "Hard Drive" Pen- sado	HIT FACTORY (New York) Rich Travali	RECORD ONE (Sherman Oaks, CA) Mike Shipley	THE VILLAGE (Los Angeles) Claude Achille	SOUNDTRACK (New York) Andy Wallace, Steve Sisco
CONSOLE(S)/ DAW(S)	SSL 9000 J/ Pro Tools	Neve VR	SSL 8000 G+	Neve 8048	SSL G Series w/ ultimation
RECORDER(S)	Pro Tools	Studer A827	Sony 3348	Studer A800	Studer A827
MIX DOWN MEDIUM	Quantegy GP9 1/2"	2" analog tape	BASF 900 1/2"	DAT	Studer 1/2", Quantegy 499, BASF SM 900
MASTERING (Location) Engineer	OASIS MASTERING (Studio City, CA) Eddy Schreyer	BATTERY MASTERING (New York) Chaz Harper	MASTERING LAB (Los Angeles) Doug Sax, Robert Hadley	BERNIE GRUNDMAN (Hollywood, CA) Chris Bellman	SONY (New York) Vlado Meller
CD/CASSETTE MANUFACTURER	UNI	BMG	WEA	EMD	WEA

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# Songwriters & Publishers

# **Writer-Friendly Show Flies On United**

## Disc Marketing's In-Flight Audio Program Salutes Songwriters

**BY JIM BESSMAN** 

Pasadena, Calif.-based music and new-media marketing company Disc Marketing's "Salute to Songwriters" in-flight audio program has become one of its most successful achievements as well as one of United Airlines' most popular in-flight audio channels.

The program, which is exclusive to United and focuses on songwriters of all genres, launched with a three-year contract in March 1998, shortly after CEO Tena Clark founded the company. Clark says a new five-vear contract was signed in January with United, which gets 22 other channels of in-flight programming from Disc Marketing.

But "Salute to Songwriters" is "closest to my heart," Clark says, "since I've been a songwriter all my life." Indeed, Clark's varied credits include Vesta Williams' R&R hit. "Congratulations" and the Warren Brothers' more recent country hit "That's the Beat of a Heart."

"The songwriter is always the unsung hero," Clark notes. "The average person thinks when they see an artist singing that they wrote the song, but way more than half the time they didn't. But I've always found that when people know you're a songwriter, they want to know what you were thinking of when you wrote a song. They love to hear the back story and find out if it was really about you or so-and-so. So I felt it would be cool to focus on the songwriter and give something back to my trade.'

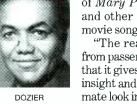
"Salute to Songwriters" installments generally run for two hours and feature interviews with three different songwriters. The hosts are John Braheny and Dan Kimpel, both authors of books on songwriting and heavily active in the Los Angeles songwriting scene. Each show runs for two months, and more than 50 songwriters have been featured thus far, including Randy Newman, Brian

McKnight, Judy Collins, Jules Shear, Rickie Lee Jones, Robbie Robertson, Melissa Etheridge, Billy Steinberg, Narada Michael Walden, Beth Nielsen Chapman, and Alan and Marilyn Bergman.

"We get a wild combination of songwriters," notes Ronny Schiff, Disc Marketing VP of in-flight programming, citing the third program's juxtaposition of the Barry Mann/Cynthia Weil team, John Sebastian, and broth-

ers Richard and Robert Sherman of Mary Poppins and other Disney movie songs fame. "The reactions

from passengers is that it gives people insight and an intimate look into how songs are written



and recorded—and the hearts of these songwriters," adds Schiff, a

musicologist who put out more than 2,000 songbooks in her previous career in print-music publishing. "We've interviewed songwriters like Graham Nash and Vonda Shepard and composers like James Horner and Michael Kamen and Broadway people like Charles Strouse, so we try to cover every possible genre.'

The program well serves Clark's goal of "changing the face of in-flight music in three years and making people as excited about audio as the [inflight] movie," Clark says. "Graham Nash was the first artist we interviewed, and I literally got chills hearing him talk about the birth and evolution of 'Teach Your Children' and 'Our House.' '

Clark lauds her show's hosts for being "able to really make these writers comfortable enough to tell their stories and spill their guts out without giving stock answers like on the Today show."

It's a "living-room situation," she adds, "with no camera stuck in their face where they're trying to be perfect. No matter that I'm CEO of Disc Marketing: First and foremost in my heart I'm a songwriter, and it's a great gift and joy to have a vehicle with a company as big as United be one of their most popular shows.'

United, notes Schiff, is pleased "because it brings stars who speak intimately-and exclusively-right into the ears of their passengers.

Motown songwriting legend Lamont Dozier is currently featured on 'Salute to Songwriters."

"I often listen [to in-flight audio channels] when I'm traveling, and this was a treat," says Dozier, who recently released an album of his own versions of his classic soul hits on his indie label Hit House Records. "I talked about how I've taken the songs of the '60s and rearranged and revamped them, like [the Supremes hit] 'My World Is Empty Without You,' which is totally different from the original. I give so many interviews a year, and this was something special. I had a great time doing it.'

Recently interviewed for an upcoming "Salute" installment were Rodney Crowell and Argentinian songwriter Alejandro Lerner, says Schiff, who also points to a two-hour special channel presentation focusing solely on Neil Diamond that will run in September or October to accompany his next album. The program is produced in conjunction with SESAC, which also sponsors 15minute segments spotlighting its writers on genre-corresponding Disc Marketing in-flight audio channels.

"We've done a lot of regular twohour channels on single artists, but the only other in-depth songwriting interview show like this was with Randy Newman," Schiff says. "We rented a special piano for him, and he sat there for two hours and gave us the most fabulous material that was just out of this world. We just couldn't cut a note of it, so we used it all.'

# Kapp Beats The Clock To License 'Pearl Harbor' Soundtrack In 6 Days

by Jim Bessman

MISSION ACCOMPLISHED: "In this business you're only as good as your memory," says music business veteran Mickey Kapp, recalling a classic music publishing truism that he attributes to his father and Kapp Records founder, Dave Kapp. "You know, remembering what the song sounds like-or a recording-from seeing a list of titles. It's one thing to read the titles, but you have to be able to *hum* them!"

Kapp was prompted to call after the recent criticism levelled here at 61\*, HBO's terrific baseball flick about the 1961 Roger Maris/Mickey Mantle home-run duel, whose only error was its use in the soundtrack of an '89 Lyle Lovett song. Having seen the

trailer, I had no desire to see Pearl Harbor, so I can't comment on the film. But thanks to Kapp and friends,

the soundtrack seems to be in order, at least in sticking with period music-Faith Hill's "There You'll Be" theme by Diane Warren notwithstanding.

Incredibly, though, the movie was two weeks shy of release before Kapp was brought in to ensure historical fidelity, he says.

"The whole picture had been scored when the director, Michael Bay, called," Kapp says. "We got with Warner/Chappell's Jack Rosner and Jay Morgenstern, and Universal Music Licensing's Tom Rolands and Don Terrbush, and the key is that they all hustled."

In six days the crew managed to find and license such recordings as Woody Herman's "Blues in the Night," Count Basie's "Jumpin' at the Woodside," Louis Armstrong's "Jeepers Creepers," and the Mills Brothers' "Miss You." "They could have held me up, but they gave me very reasonable prices," Kapp concedes, proffering another appropriate publishing proverb. "Relationships are the key to our business, and they always have been."

ASCAP'S ADDITIONS: Eleven more jazz luminaries have been enshrined in the ASCAP Jazz Wall of Fame at the organization's New York offices. The new inductees are Charlie Christian, Harry "Sweets" Edison, Bill Evans, Earl "Fatha" Hines, Johnny Hodges, Jo Jones, Red Norvo, John "Zoot" Sims, Billy Taylor, Ben Webster, and Joe Williams. While all are immortal. only Taylor is still alive. "Jazz is our country's great homegrown musical art form," says ASCAP

president/chairman Marilyn Bergman. "It has developed and evolved in many different directions, but true jazz is always recognizable and holds deep meaning and joy for countless fans all over the world. We are thrilled to add these 11 brilliant innovators to the ASCAP Jazz Wall of Fame."

MMIGRANT SONG: Featured at a recent Ellis Island Medals of Honor awards gala celebrating Immigration Day was the song "Sing America," which appeared on Living in America: A Celebration, released last July 4 on singer/songwriter Ann Ruckert's 13 Stories label. The song was cowritten by Brian Muni and

Sherwin Kaufman,

the grandson of Sholom Aleichem, the author/ humorist on whose stories

Fiddler on the Roof was based. It also helped commemorate the opening of an Edwin Schlossberg-designed computer program on which visitors to Ellis Island can look up their families' histories.

HALF-NOTES: Jimmy D.

Lane, son of blues great/Arc Music writer Jimmy Rogers, has signed a co-publishing agreement with Sunflower Music (ASCAP). Sunflower is an Arc Music Group company. Lane is a recording artist for APO Records and a blues jock in Salina, Kan. . . . Eli's Comin', the wonderful musictheater piece based on the songs of Laura Nyro that opened May 7 off-Broadway at the Vineyard Theatre, (Words & Music, Billboard, May 26) has been extended for a second time. The show, which recently earned Village Voice Obie awards for the fabulous vocalists Ronnell Bey, Mandy Gonzalez, Judy Kuhn, and Anika Noni Rose, as well as vocal and orchestral arranger Diedre Murray, now runs through July 14 ... the Hal Leonard Corp. has made its annual band and choral CD promotional mailings available electronically in MP3 format via its halleonard.com Web site. Visitors to the site can now obtain the equivalent of the brochure/CD mailings that annually inform choral and band directors of the publisher's latest offerings in the Concert Band, Jazz Ensemble, Marching Band Music-Works, and Choral Spectrum categories. Links to retailers who sell the featured products are also provided.

"SMOOTH CRIMINAL" Written by Michael Jackson Published by MIJAC Music (BMI)

Very rarely does a Michael Jackson song get revisited. Therefore, Alien Ant Farm's cover of Jackson's "Smooth Criminal," on its New Noize/DreamWorks debut, ANThology, is of particular note.

"We're just big fans of his," says Alien Ant Farm front man Dryden Mitchell of the band's decision to cover a Jackson tune. "It's a pretty energetic and driving song to begin with, so we thought we could make

it a tiny bit more peppy."

The quartet takes its hero worship a step further with the song's accompanying video.

'We did every Michael Jackson impression we could," says Mitchell of the Marc Klasfeld-directed clip. "Everything that's been key in his videos, we tried to do in this videonot to make fin but to pay homage to some of the groundbreaking video stuff he's done."

The song also appears on the Am*rican Pie 2* soundtrack, along with the band's "Good for a Woman."

"There are probably a ton of kids"

that don't even know it's a Michael Jackson song," Mitchell says. "Half the kids that show up to these tours are 13 or 14 years old and were probably 3 when it came out.

To enlighten the Alien Ant Farm fan base, the band often plays the song during its shows. "I basically ask how many people like Michael Jackson, and, like, 50

people raise their hands.' Mitchell says."Then I ask how many don't like him, and 5,000 raise their hands. Then I play the song, and everyone likes it. I think they just don't know what they like."

# Rabanes Revel In Extra Exposure

KISE OF RABANES: There are few, if any, overnight successes in commercial music, and the number dwindles even further in Latin alternative music. But by all accounts, the rise of Panamanian rock group Rabanes has been a particularly excruciating ordeal lasting almost 10 years.

Rabanes, the trio's latest album—released last fall by Crescent Moon Records—has, according to



by Leila Cobo

the label, sold close to 100,000 copies so far.

These days, the group is getting airplay in forward-looking pop stations nationwide, and it has the luxury and the support to release different singleswith a corresponding video for each—in different countries within the Latin territory. It's a good showing for an unknown Latin rock band.

Before this release, despite the fact that Rabanes had at one point been signed to Ruben Blades' Panamanian label Kiwi Records and had released two previous albums, the band remained largely unknown outside its small core fan base.

"We were the typical, starving Central American band," says lead singer/composer Emilio Regueira, contemplating the perils of being an alternative band. "If there's a core audience that thinks we've sold out, then it'd be a minimum core audience, because we were never a wellknown band."

Rabanes tried to be well-known. Regueira and bandmates Christian Torres and Javier Saavedra had first come together in 1992, toiling in obscurity in local pubs and bars until they were signed to Kiwi Records. A party band, Rabanes' blend of ska, reggae, and hardcore rock was dynamite live. But the group barely made a ripple outside Panama. The band's contract expired after a second album (Kiwi is now defunct), and Rabanes left

"We decided to go to Spain and start from scratch," Regueira says. "And that changed the band's entire thrust.'

Forced to play for a new audience and surrounded by new influences, Rabanes polished their sound and incorporated more hip-(Continued on next page)

# **BMG's 'Primavera' Comes In Summer**

#### **BY LEILA COBO**

July is the month tapped for the release of Primavera, the BMG U.S. Latin compilation that features "Primavera," a remake of the track originally included on Santana's Supernatural. The new version, with Spanish lyrics by Kike Santander and brother Gustavo ("Primavera" was penned by KC Porter, JB Eckl, and C.G. Alonso), features salsero-turnedballadeer Jerry Rivera singing alongside Santana's guitar.

The Primavera compilation also includes two other Santana tracks—a remake of "Oye Como Va" featuring Andy Vargas, Santana's lead singer, and another Supernatural track, "María María," a remake with Product G&B.

Other tracks include "Piu Che Puoi," an English/Italian duet featuring Cher and Eros Ramazotti; Jaguares' "Detrás de los Cerros"; Westlife's Spanish version of "I Lay My Life on You"; and Toni Braxton's Spanish version of Diane Warren's "Un-Break My Heart."

'We feel 'Primavera' is the perfect song for the summer," says BMG U.S. Latin marketing director Elena Mejido, noting that the single will go to Spanish radio June 18.

In fact, the "Primavera" remake was spawned during last fall's Latin Grammys, when Santana, producer Santander, and BMG Legal Counsel Leslie Zigel started chatting at an awards after-party and Santana voiced his desire to be in Latin radio.

"We decided Kike would listen and come back with a recommendation," Zigel says. "And he came back with doing 'Primavera' and changing the lyrics to make it more of a love song. He made some changes to make it friendlier and sent a demo to Santana."

At the time, and in the ensuing months, the idea was to release "Primavera" as a radio single, intended to "push Carlos Santana further into Latin radio in the U.S. market" and to prepare that market for his next album, says Rodolfo López-Negrete, BMG's senior VP for the Latin region.

Singer Christian Castro was initially tapped for the project, but the release of his own album conflicted with the recording and release of "Primavera." The timing was perfect for Rivera, whose own disc was released months before.

As for Santana, he embraced the possibility of reaching out to a Latin audience that many felt had been largely untapped by Supernatural.

"I was really inspired by the track, by how much time and effort and love and passion was put behind it," Santana told Billboard several months ago, when "Primavera" was first recorded.

As time passed, the notion of "Primavera" the single evolved to become *Primavera* the album.

"We had this great remake and we said, 'Why can't we make this a great compilation with Arista artists and U.S. Latin artists?"" Meiido savs.

The album, Mejido adds, will be marketed through Latin radio, heavy TV advertising, and a very strong visibility program at U.S. and Latin retail outlets. BMG is also planning a series of club promotions in the five major Latin markets in the U.S. Mejido says, "Our primary objective is to market this to the Latin consumer."

## LATIN TRACKS A-Z

- TITLE (Publisher Licensing Org.)
  ABRAZAME MUY FUERTE (BMG Arabelia, ASCAP/San Angel.
- 20 AMAME (Ambernel, BMI/TN Ediciones, BMI)
- AZUL (FI.P.P., BMI/Clear Mind, ASCAP) BAJO CERO (Iliyak, ASCAP)
- 14 BESAME (Hecho A Mano, ASCAP/EMI April. ASCAP/Peermusic CANDELA (PSO ASCAP/Orum ASCAP)
- COMO SE CURA UNA HERIDA (Rubet, ASCAP/Universal Musi-
- ca. ASCAP/Adam Rhodes, ASCAP/Lanfranco, ASCAP)
- COMO SE LO EXPLICO AL CORAZON (Negrele) CON CADA BESO (WR. ASCAP/Osorio, ASCAP)
- DAME LO QUE QUIERAS (Not Listed)
- DESPRECIADO (Vander, ASCAP)
- DIME, DIME, DIME (Elzaz, BMI) DISCULPE USTED (Huma, BMI)
- DULCE VENENO (Ventura, ASCAP)
- EL AMOR SONADO (Flamingo, BMI) ESCLAVO Y AMO (Brambila Musical)
- LA BOMBA (Sony/ATV Discos, ASCAP)
  LA GRAN NOCHE (Flamingo, BMI)
- ME DA LO MISMO (EMOA ASCAP) ME DECLARO CULPABLE (TN Ediciones, BMI/Arabara, BMI)
- ME LIBERE (Not Listed)
- NO ME CONOCES AUN (Edimonsa, ASCAP) NO TE PODIAS QUEDAR (Seg Son, BMI)
- O ME VOY O TE VAS (Crisma, SESAC)
  PARA NO VERTE MAS (SADAIC/WB, ASCAP)
- PERO NO ME AMA (PMC. ASCAP)
- POR AMARTE ASI (Erami, ASCAP/WB, ASCAP)
- QUIERO (Dustelli, BMI/Mana Gita, ASCAP/Jimmy G's, ASCAP/WB, ASCAP)
- SIN TI (EMOA ASCAP)
- SOLO QUIERO AMARTE (NOBODY WANTS TO BE LONELY) (Sony/ATV Tunes, ASCAP/Deston, ASCAP/Desmu

SESAC/Sony/ATV Songs, BMI/Gabburr, ASCAP/Universal-MCA

- TE HE PROMETIDO (Not Listed)
- TE QUISE OLVIDAR (BMG Songs, ASCAP)
  TU MAYOR TENTACION (Lideres, ASCAP/Crazy Mood, ASCAP)
- TU RECUERDO (BMG Songs, ASCAP/Vlaices, ASCAP)
- VUELVE JUNTO A MI (Not Listed)
- Y LLEGASTE TU (LGA, BMI)
- Y YO SIGO AQUI (Sony/ATV Latin, BMI/World Deep Music
- YO NO SOY ESA MUJER (Songs On The Rocks, GEMA/Careers-BMG, BMI/Universal Musica, BMI/Fersal, BMI/No Limitations

# **Hot Latin Tracks**...

Billboard



17 15 12 47 CRISTIAN POR AMARTE AS POR AMARTE AS ARIOLABMG LATIN K.SANTANDER IS REVES A MONTALBAR LATINO RICLARD WALL, VODICE VWAILL, VODICE VALENZUELA A.GARCIA A.MARM M.QUINTERO LARA M.QUINTERO LARA M.QUINTERO LARA M.QUINTERO LARA M.QUINTERO LARA M.GUINTERO LARA M.GUI	17 15 12 47 ARIOLARMS LATIN RANCH MARTIE AS ARIOLARMS LATIN RANCH ARROLARM ARIOLARMS LATIN RANCH ARROLARM RANCH ARROLARMS RANCH ARROLARMS RANCH ARROLARMS TU RECUERDO V DOTEL VWAILL V DOTEL VADITEL VADITEL AR ARIOLARMS DE TIJUANA UNIVERSAL LATINO UNIVERSAL LATINO LAGRAN NOCHI PROPECIADO V SU BANDA PERLA DE PACA POR LAGRAN NOCHI PRE ME DECLARO CULPABLE FONOVISA AND SINV DISCOS CISHE FONOVISA REPREVENTE A VALENZUELA OVALENZUELA AGARCIA I AMAMI AND SINV DISCOS CISHE FONOVISA REPREVENTE A VALENZUELA OVALENZUELA AGARCIA I AMAMI MUSICOS CISHE FONOVISA REPREVENTE A VALENZUELA OVALENZUELA AGARCIA I AMARTINEZ DISCOS CISHE FONOVISA REPREVENTE A VALENZUELA OVALENZUELA AGARCIA I AMARTINEZ DISCOS CISHE FONOVISA REPREVENTE A VALENZUELA OVALENZUELA AGARCIA I AMARTINEZ DISCOS CISHE FONOVISA REPREVENTE AVALENZUELA OVALENZUELA AGARCIA I AMARTINEZ DISCOS CISHE FONOVISA REPREVENTE DISCOS CISHE BAJO CREC CLEMOS ILNEGRON CISHE BAJO CERC COMBO CISHE ROMAN PAGUILLAR LIVEURES DEL NORTE I JMELENDEZ DE TORRE DI MELENDEZ DE TORRE DI MARTINEZ DI SONOVISA PAGUILLAR LIVEURES DI SONOVISCOS DI LUGO, G. SANTA ROSA PAGUILLAR LIVEURES DI SONOVISCOS DI MILUGO, G. SANTA ROSA PERONOVISA PERO NO ME ADMIS DI SALOLARMA PERO NO ME CONOCCES AUM ME ADMIS DI SALOLARMA PERO NO SELO EXPLICO ALCORAZON SONOVISCOS DI DI SALOLARMA PERO NO VERTE MA PONOVISA PERO NO VERTE MA MILUGO HARIVERS DI SALOLARMA PERO NO VERTE MA MILUGO DI CONOCCIO PERO NO SECOS SEGENGE E DOSGORIO ATHOMAS SONY DISCOS PARA PONOVISCOS PARA PERO NO VERTE MA MILUGO DIALFANNO NO MECAZARES INOLI	(15) 16	13	13	20 35	RICKY MARTIN COLUMBIA ONY DISCOS D CHILD D CHILD VSHAW G BURR DLOPEZ R MARTIN MDO TE QUISE OLVIDAR
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19	19					ILEGALES TU RECUERDO
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221   33   22   9     LOS TIGRES DEL NORTE   ME DECLARO CULPABLE FONOVISA   E.HERNANDEZ LOS TIGRES DEL NORTE   J.MELENDE SONY DISCOS   D. SONY DISCOS   D. SONY DISCOS   D. SONY DISCOS   C. LEMOS   L.NEGRON   C. LEMOS   L.NEGRON   D. SONY DISCOS   D. SONY D	221   33   22   9     LOS TIGRES DEL NORTE   ME DECLARO CULPABLE	20	26	15	14	ROGELIO MARTINEZ AMAME
23   21   14   17	23   21   14   17	(21)	33	22	9	LOS TIGRES DEL NORTE ME DECLARO CULPABLE
24	24	(22)	32	30	4	EDNITA NAZARIO BAJO CERO
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34         35         27         5         LA SECTA ALLSTAR LITTLE FISH NOT LISTED INOT LISTED         DAME LO QUE QUIERA NOT LISTED INOT LISTED           35         39         —         2         HUEY DUNBAR SONY DISCOS SONY DISCOS         S.GEORGE IF. DSORIO A.THOMA           36         NEW ▶         1         MDO SONY DISCOS A.JAEN AND A.JAEN G. ARENAS IO.ALFANNY           37         36         35         19         VICTOR MANUELLE SONY DISCOS TO J.M.LUGO IO.ALFANNY           38         31         34         23         LOS HUMILDES         DISCULPE USTE	34         35         27         5         LA SECTA ALLSTAR LITTLE FISH NOT LISTED         DAME LO QUE QUIERAS NOT LISTED INDIT LISTED           35         39         —         2         HUEY DUNBAR SONY DISCOS         S.GEORGE IF. OSORIO A.THOMAS           36         NEW ▶         1         MDO SONY DISCOS         SIN T A.JAEN G.ARENAS IO.ALFANNO           37         36         35         19         VICTOR MANUELLE SONY DISCOS F. J. M.LUGO IO.ALFANNO           38         31         34         23         LOS HUMILDES LOS F. LOS HUMILDES F. C.A.BMG LATIN         DISCUL.PE USTETE J. L. AYALA IEDE JESUS IR. AYALA IEDE JESUS IR. AYALA IEDE JESUS IR. AYALA IEDE JESUS IR. ARALA IR. AYALA IR. AYA	33	29	25	21	LUIS MIGUEL Y
35   39	35   39					LA SECTA ALLSTAR DAME LO QUE QUIERAS
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4 MARCO ANTONIO SOLIS 4 JERRY RIVERA ARIOLA/BMG 5 LOS TUCANES DE TIJUANA UNI

5 VICTOR MANUELLE SONY DISCOS 6 ROGELIO MARTINEZ DISCOS 6 VICTOR MANUELLE SONY CISNE AMAME

7 AZUL AZUL SONY DISCOS
LA BOMBA

8 LOS TIGRES DEL NORTE FONO
VISA ME DECLARA CI II DAGLE

7 HUEY DUNBAR SONY DISCOS

7 JACI VELASQUEZ SONY DISCOS CON CADA BESO 8 CRISTIAN ARIOLA/BMG LATIN 8 RICARDO MONTANER WEA 9 RICKY MARTIN COLUMBIA/SONY

- LATINA BESAME

  9 AZUL AZUL SONY DISCOS
  LA BOMBA

  10 CHAYANNE SONY DISCOS DISCOS SOLO QUIERO AMARTE 10 TITO NIEVES WEA LATINA
- 11 CHAYANNE SONY DISCOS 11 MILLY QUEZADA SONY DIS COS INFIEL

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5 MARCO ANTONIO SOLIS
FONOVISA O ME VOY O TE VAS
6 PAULINA RUBIO UNIVERSAL
LATINO YO NO SOY ESA MUJER

CANDELA

12 CRISTIAN ARIOLA/BMG LATIN POR AMARTE ASI

13 MDO SONY DISCOS
TE QUISE OLVIDAR

14 ILEGALES ARIOLA/BMG LATIN TU RECUERDO TU MAYOR TENTACION
13 LA SECTA ALLSTAR LITTLE
FISH DAME LO QUE QUIERAS
14 PAULINA RUBIO UNIVERSAL
LATINO Y YO SIGO AQUI

LATINO Y YO SIGO AQUI

15 EDNITA NAZARIO SONY DIS-15 EDNITA NAZARIO SONY DIS-

RA Z TE HE PROMETIDO

15 LOS TEMERARIOS FONOVISA SUFRIENDO PENAS

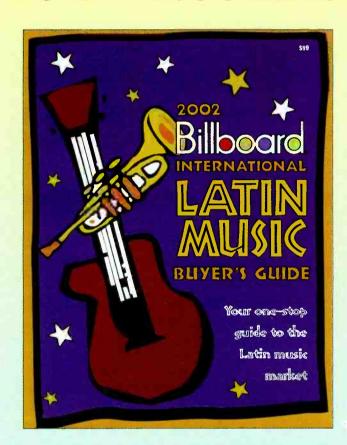
PACIFICO RCARMG LATIN PUN AMAIN AGI
12 LOS TUCANES DE TIJUANA UNI
TIMO EL AMOR SONADO

13 LOS HUMILDES RCA/BMG

14 EL ORIGINAL DE LA SIER-

# Billboard's 2002 INTERNATIONAL LATIN MUSIC BUYER'S GUIDE

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# **Artists & Music**

### **LATIN NOTAS**

(Continued from preceding page)

hop and tropical influences. At the same time, the group started to improvise more. Songs that eventually made it onto the Rabanes album—such as "My Commanding Wife" and "Señorita a Mi Me Gusta Su Style"—were the product of live shows where the audience was asked to participate in making up lyrics.

But, commercially speaking, Rabanes' luck only changed when they hooked up with producer Roberto Blades (Ruben's brother). He, in turn, hooked them up with Emilio Estefan Jr. "We never, ever thought he'd be interested in material like this," Regueira says. "Frankly, when we went to Crescent Moon to record the album, we went in through the back door. It was like a favor Roberto was doing for us, just letting us record when the studio was free. And the band has evolved, but it's the same band. It's an authentic band."

Aggressively promoted through a series of alternative means—including a Doritos campaign in Mexico that featured the band on 5 million Doritos packets—Rabanes will also be featured in the upcoming Latin Alternative Music Conference, set to take place July 6-9 in New York.

SGAE SHOWCASES AT LAMC: Rabanes will also be part of a showcase organized by Spain's Society of Authors and Editors (SGAE) that will also feature platinum sellers Estopa (more than 1 million copies sold in Spain alone) and Ely Guerra. (Later in the year, SGAE will also be hosting its Rock en ñ tour in the U.S.)

According to organizer **Josh Norek**, this year's Latin Alternative Music Conference, the follow-up to 2000's successful launch, has seen a rise in registrations even as the Internet dollar has declined.

The event kicks off July 6 with performances from Julieta Venegas and Los Amigos Invisibles at Brooklyn's Prospect Park. Panel topics include discussions on radio, print, and TV exposure, as well as the role of sponsorship and advertising in Latin alternative music.

The coup of the conference may well be a performance by Manu Chao at New York's Central Park Summer Stage July 7. Manu Chao's new album, Próxima Estación: Esperanza, debuted this issue at No. 8 on The Billboard Latin 50 chart, becoming the second Latin alternative album debuting in the top 10 in one month. (Aterciopelados' Gozo Poderoso did the honors four weeks ago.)

SOLIS STILL AT NO. 1: The No. 1 slot on The Billboard Latin 50 this issue still belongs to Marco Antonio Solis, whose album Más de Mi Alma (Fonovisa) debuted in the top spot last issue. A whopping 11,899 copies were scanned

this week, nearly twice as many as runner-up **Christian**, whose album *Azul* (BMG U.S. Latin), debuted in the No. 2 spot.

In other Fonovisa news, the label has announced a special concert featuring los Tigres del Norte,



Banda el Recodo, los Angeles de Charlie, Grupo Mojado, Lupe Esparza, and Priscila y Sus Balas de Plata. The mega-show, titled América Sin Fronteras and set to take place July 1 at the Texas Stadium in Dallas, will be carried live on SKY TV, Televisa's pay-per-view satellite service.

"It's a very important social and political event," says Fonovisa GM Gilberto Moreno, noting that los Tigres have been the featured artists in the "Paisano" campaign sponsored by the Mexican government that is aimed at providing information to Mexican migrant workers. Los Tigres are scheduled to release the follow-up to *De Paisano a Paisano* in late July.

N BRIEF: EMMAC, the association of Mexican Music Editors, has elected its new board of directors for the 2001-2002 term. New officials are: Juan Manuel García García, president; Arturo Palacios Martíenz, VP; Enrique Marquez Omaña, second VP; Simon Medina Gomez, treasurer; Antonio Rebollar Fernandez, secretary; and Edmundo Monroy, Raymundo Flores and Felipe Saiz, board members.

Leila Cobo may be reached at lcobo@billboard.com or at 305-361-5279. Material may be sent to 101 Crandon Blvd., Suite 466, Key Biscayne, Fla. 33149.

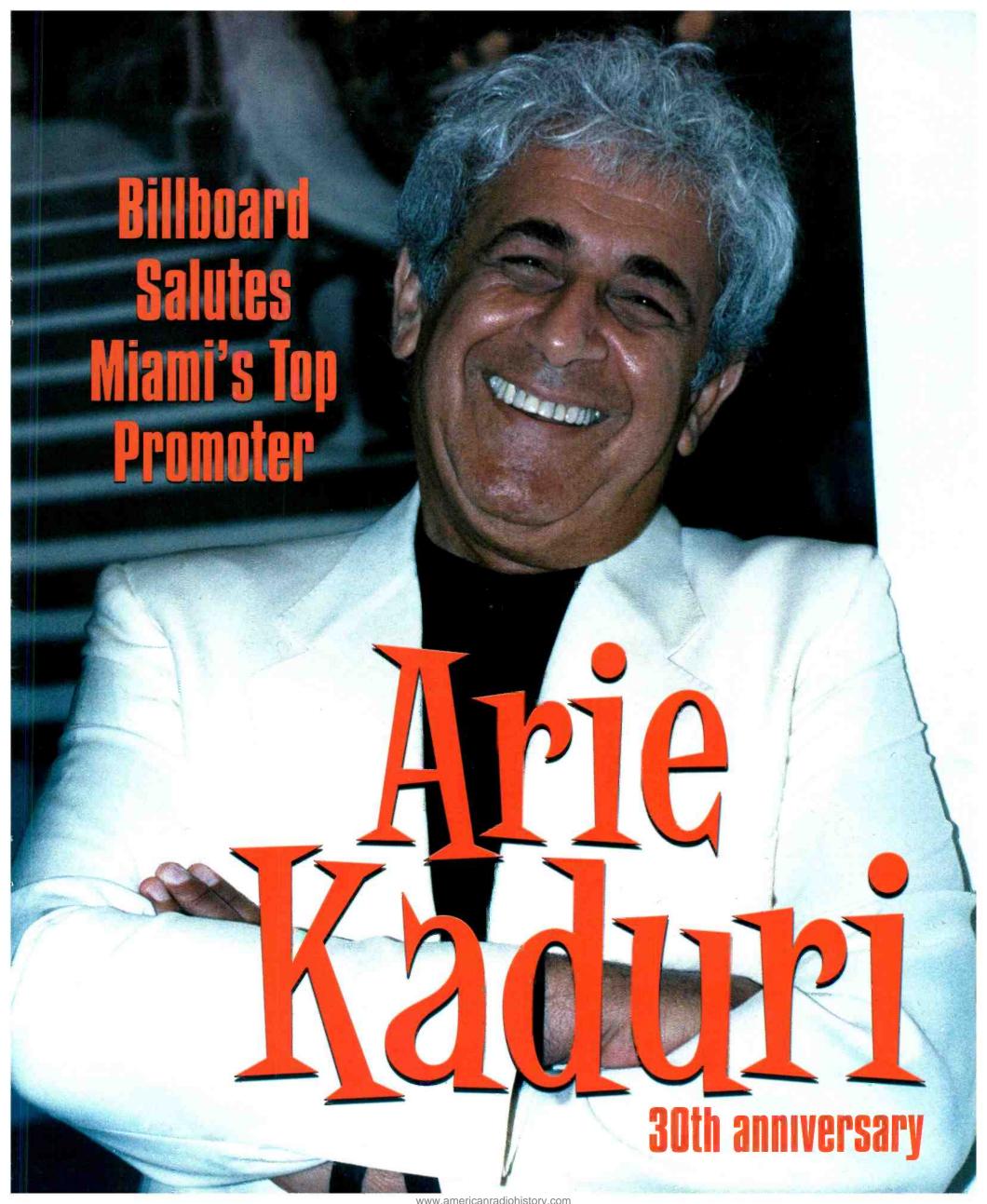
Billboard.

**JUNE 23, 2001** 

# Top New Age Albums...

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WEEK	WEEK	z	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHA REPORTS COLLECTED, COMPILED, AND PROVIDED E	
HIS W	AST W	WKS. ON CHART	TITLE	
Ė	5	≩ċ	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			No. 1	ENIVA.
1	1	29	A DAY WITHOUT RAIN ▲ REPRISE 47426/WARNER BROS. 29 weeks at No. 1	ENYA
2	2	18	PURE MOODS III VIRGIN 50836	VARIOUS ARTISTS
3	3	36	IF I COULD TELL YOU ● VIRGIN 79893	INNAY
4	4	4	LITTLE WING OTTMAR LIE EPIC 61597	BERT + LUNA NEGRA
5	5	3	DREAMCATCHER PHILIPS 546869	SECRET GARDEN
6	7	35	VERY BEST OF YANNI WINDHAM HILL 11568/RCA	YANNI
7	6	28	POEM NETTWERK 30165 IS	DELERIUM
8	8	42	MY ROMANCE: AN EVENING WITH JIM BRICKMAN WINDHAM HILL 11557/RCA	JIM BRICKMAN
9	NE	wÞ	WINDOWS-25 YEARS OF PIANO ON WINDHAM HILL WINDHAM HILL 11591/RCA MUSIC GROUP	VARIOUS ARTISTS
10	9	15	BEST OF BARCELONA NIGHTS: VOL. 1 HIGHER OCTAVE 50724/VIRGIN	OTTMAR LIEBERT
11	12	5	ANCIENT DOMO 73000	KITARO
12	10	35	STATE OF GRACE WINDHAM HILL 11565/RCA	VARIOUS ARTISTS
13	11	58	SNOWFALL RCA SPECIAL PRODUCTS 45680	YANNI
14)	NE	wÞ	TOUCH-25 YEARS OF WINDHAM HILL WINDHAM HILL 11592/RCA MUSIC GROUP	VARIOUS ARTISTS
15	14	4	BEST OF 1990-2000 HIGHER OCTAVE 50946/VIRGIN	CHRIS SPHEERIS
16)	18	8	MUSIC FROM A PAINTED CAVE SILVER WAVE 927	ROBERT MIRABAL
17	13	14	20 YEARS OF NARADA PIANO NARADA 50713/VIRGIN	VARIOUS ARTISTS
18	20	2	GREAT SOUTHWEST PARAS GROUP 8001	NICHOLAS GUNN
19	RE-E	NTRY	TABU NARADA 580773/VIRGIN	VARIOUS ARTISTS
20	16	21		JOHN TESH PROJECT
21	17	89	PLAINS   WINDHAM HILL 11465/RCA	GEORGE WINSTON
22	24	37	PURE HYMNS THE FAITH MD 34581/GARDEN CITY	JOHN TESH PROJECT
23	19	63	NOUVEAU FLAMENCO ▲ HIGHER OCTAVE 48793/VIRGIN	OTTMAR LIEBERT
24	25	42		HEIM STEAMROLLER
25	21	70	RIVER OF STARS REAL MUSIC 8802	2002
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Albums with the greatest sales gains this week. • Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albu intis (Gold). • RIAA certification for net shipment of 1 million units (Palanium). • RIAA certification for net shipment of 10 million units (Diamoni units) and industries albums million units. Diamoni units (Diamoni albums) and industries albums million units. For boxed sets, and double albums with a running time of 1 (Innustries or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicate in a read and present Hestaselens titles (a 2001. Billiopard/RIP Communications and Sourd/Scan, Inc.



# Arie Kaduri

# From Israel To Miami, From Touring With His Own Band To Starting A Successful Production Company, Promoter Arie Kaduri Remains At The Top Of His Field After 30 Years.

BY LEILA COBO

ARIE KADURI will freely admit that his professional choices are motivated by both business and raw instinct.

Like the time a then-unknown pianist named Raul Di Blasio sent him a handful of CDs, which sat untouched on Kaduri's desk for months, until he heard a Di Blasio track on the radio. "And I called him," says Kaduri simply. "I told him the truth. I said, 'Look, I haven't listened to this, but now I'm interested."

Kaduri had Di Blasio open up for Rocío Durcal—playing solo piano—and, effectively, jump-started his performing career in the U.S. That Kaduri would have an understanding of the Latin marketplace in the U.S. is only sensible; as a promoter, that's his job. The mystery is how a Jewish accordion player born in Baghdad and raised in Israel who started booking Spanish-speaking stars before he could speak the language would go on to become one of the top Latin-music promoters in the country.

"He is very personal in his approach to concerts," says Julio Iglesias, who has long been promoted by Kaduri on the East Coast. "He's not a machine. He gets emotionally involved and really enjoys the whole process. Very Mediterranean in his style.'

These days, it's hard to picture Kaduri anywhere but Miami, a place he chose because the climate reminded him of Israel and he is surrounded by Latins and Spaniards, the people he associates with his Mediterranean roots.

## **STARTING OUT IN MUSIC**

Surprisingly enough, almost from the time Kaduri riveted toward show business, things seemed to point in that

One of eight brothers and sisters, Kaduri emigrated to Israel from Baghdad when he was II years old, a full six years before his entire family moved over. Alone, he went straight to a kibbutz, where he learned how to play flute, accordion and harmonica. Following his stint with the Israeli army—where he was part of a strategic surveillance unit—Kaduri started working in the family business (the family still owns wholesale stores that sell a variety of products) and, at the same time, started playing gigs.

"I worked with my family in their store in the morning, and at night I did music," recalls Kaduri. "I would come

friend called from New York City and suggested he cross the Atlantic to join a trio called the Yemenites, Kaduri readily agreed. The first taxi ride I took, the guy drove me around for three hours, son of a gun," remembers Kaduri with a chuckle. "He told me the bill was \$40. I cannot forget it."

But, from that point on, things started to look up. The Yemenites' main attraction was a statuesque singer named Sarah Aviani, who performed flanked by Kaduri on accordion and flute and his friend on guitar. The group played a repertoire of both Israeli and Latin songs and, in a good week, took in \$750 to \$800, which was substantial for the

The Yemenites stayed together for five years and would eventually tour South America, the Caribbean and, finally, Mexico. were Aviani fell in love and left the group. Kaduri then created another band called Shalom, which again featured a lovely female singer, but one who spoke fluent English, thus enabling the group to perform a repertoire of American folk music.

#### **MOVE TO PROMOTION**

Even then, at a time when he performed as well as booked his own group, Kaduri decided his future lay not onstage but off, in the promotion end. When Shalom folded, Kaduri paid his bills by playing the accordion in South Beach restaurants and began to actively pursue a concert-promotion career, booking musical revues in the area's trendy hotels. He also began to book smaller acts to perform in the area's many condos, and, to this day, one of the departments in his office continues to handle those accounts.

The notion of booking established Latin acts materialized in 1972, when, out of the blue, Kaduri placed a call to well-known Latin radio DJ Betty Pino, whom he'd been listening to for months. "I said, 'I'm sorry, I don't speak Spanish, but I would like to meet with you," says Kaduri, They had lunch, and Pino, sufficiently impressed, suggested that Kaduri contact Willy Chirino and his wife

"He knocked on our door and said, 'My name is Arie Kaduri and I play the accordion," recalls Chirino. A few months later, Kaduri presented his first bona fide Latin concert: Willy Chirino and Lissette at the nearly 3,000-seat Miami Dade County Auditorium. To do so, he had to borrow money from the bank, but the show was a hit and Kaduri was on a roll. Again at Pino's suggestion, he contacted Spanish singer Raphael, traveled to Spain for a personal meeting and booked his first tour.

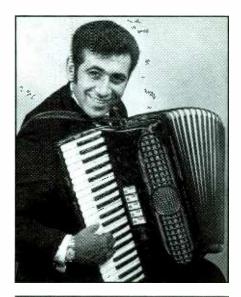
Even now, many of the artists—like Paloma San Basilio,

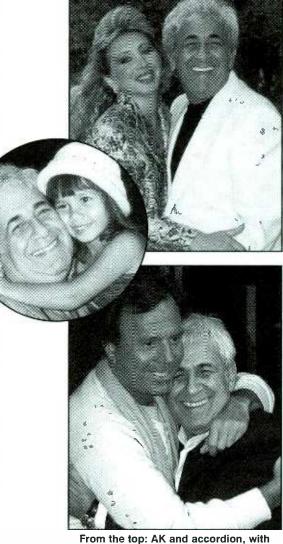
whose upcoming tour Kaduri is promoting, and Jose Luis Perales, whose spring tour was also under Kaduri's helm—continue to work with the man who first brought them to

What sets him apart, says Kaduri, is the small things.

"Everyone is different. Do they need a bottle of wine, or honey? Make sure that when you go into the hotel or backstage, you have a nice basket of flowers waiting. It's nice to go out with them for dinner afterward too," he says.

Beyond that, however, Kaduri has other assets. A handson promoter, he's never absent from a show. Often, his wife Yafit—who used to work in his Israel office—will also be nearby, with 5-year-old daughter Natalie (a Ricky Martin fan) in tow. In deference to his wife and daughter, Kaduri





wife Yafit, with daughter Natalie, hugging Julio

Domingo, I don't even have a signed piece of paper."

Through the years, Kaduri has honed his relationships not only with artists and managers but also with American agencies like William Morris and CAA, which are increasingly signing Latin acts to their rosters. The biggest change, however, is in the level and cost of productions, which have gotten more elaborate with each passing year, making it necessary for ticket costs to rise, as well, in order to bring in profits.

## These days, it's hard to picture Kaduri anywhere but Miami, a place he chose because the climate reminded him of Israel and he is surrounded by Latins and Spaniards, the people he associates with his Mediterranean roots.

back from concerts at 3 or 4 in the morning, and I had to be in the store by 7:30 a.m. But I made more money in music. And I used to fight with my family. I wanted to leave."

Eventually, he did just that, taking his group on a

European tour he organized himself.

"For me, it was the first time I went out of Israel, and what we saw was completely different. The education was different. The mentality was different. Israel exists in the Middle East—we talk very loud, we drink, we smoke, it's very

Kaduri's interest was piqued. In the early 1960s, when a

recently changed the name of his company, to NYK Productions (for Natalie, Yafit and Kaduri).

#### **LONG-TERM SUCCESS**

Aside from the personal touches, the company is known for its aggressive approach to promoting acts. "With Arie, you know his word is his contract," says Bob Murray, director of sales and marketing for Miami's James L. Knight Center. "He's always good to his word."

"My relationship with the artists and the managers is very long-term," says Kaduri. "Many of them, like Placido

Beyond that, Latin music itself has changed in fundamental ways. "The Spanish music market has grown so much and now mixes with American music. It's really a great rhythm," says Kaduri. "But now, there's so many mixes. Before, Americans wouldn't accept Latin songs. And I would say, 'One day, this is going to happen.' And look. We started from the beginning, with Julio Iglesias—who I say is the godfather of it all—and Gloria Estefan. Those two real-like organisms and the decrease of the same started from the beginning of the same started from the beginning. ly opened the doors for everyone else. And now we have Ricky Martin, Marc Anthony and Shakira; she'll be a big star."



To our dear husband and dad,
On your 30th Anniversary we wish you many
years of health, happiness and great success.
You are a very special husband, a fabulous father
and the most important thing in the world to us.
We will always be with you all the way.
We love you very much,
Yafit & Natalie

henever we've worked with Arie, the shows have always been first-class, big stadiums. He is honest. When he tells you he'll have a green apple waiting for you, it will be green, not red or yellow. It's always fantastic working with him.

-Tomas Cookman, president, Cookman International

first met Arie in 1982, when he brought a Chinese circus of acrobats to New York City. I was VP of booking at Madison Square Garden, and he played our Felt Forum venue. From those days to our more recent experiences with him; and Ricky Martin, Shakira and now Alejandro and Vicente Fernández at the Miami Arena—he has always been a class act. He believes that promoters and venues should work together to put on the best possible show for the audience and to provide the best service for the artists. I wish him the very best for another 30 years, and I hope that I have the pleasure to work with him many times in the future. —Rob Franklin, GM, Miami Arena (SMG)

A rie is a true professional and a real gentleman. It has been a pleasure working with him. —Ishtar, artist with Alabina group

A rie Kaduri is the most recognizable name in the business. I knew of his reputation through other Latin artists but had not met him until about two years ago. We've now been working together the last year, and I have been very happy. While others didn't realize the potential for Latin music, he put his faith in us. I like the way he works.

—Sergio Mayer, producer, Solo Para Mujeres

've been speaking to Arie on a daily basis for the last seven years.

He's such a unique individual. He is definitely an old-school promoter. When Arie's on the phone, I look forward to it, because it's always going to be an adventure. Arie can be a tough negotiator, but he has also been one of the theater's best friends over the years. He has brought in some great acts. We certainly salute his 30 years in the business and look forward to many, many more years of working with him.

-Bob Papke, director of marketing, Jackie Gleason Theater

've worked with Arie for more years than I can count. I've always been impressed with his ability to maintain his success in such a tough industry. All of the artists respect him and enjoy working with him. While I've seen many promoters come and go, I've seen Arie stay. And that is because of the way he does business—with integrity, professionalism and ethics.

-Claudia Puig, GM, Hispanic Broadcasting Corporation

To my friend Arie, with whom I have shared many years, I send you all my love and congratulations for this 30 years and the many more that will come. Big kiss.

—Paloma San Basilio, artist



# Q&A With Arie Kaduri

How did a non-Spanish speaking Israeli man become Latin music's top promoter? With a little persistance, a lot of hard work and some added personal touches.

BY LEILA COBO

hree years ago, newly arrived in Miami, I went to review an Alejandro Sanz show at the Jackie Gleason Theater. According to Sanz's publicist at the time, my tickets would be at will call. They weren't. I asked to purchase a pair. The show was sold out. I asked to speak to the theater manager, who offered no solution. I asked for the concert promoter, and, instead of sending a

staff member or assistant, he showed up himself. I'd heard of Arie Kaduri by then—who hadn't?—but had never met him. When he heard my predicament, he had two chairs brought from the back of the theater and placed at the end of a center aisle. I not only had two seats to the show; I had the best seats in the house. Right before the lights dimmed, he came by to make sure I was comfortable and at ease. Since then, I have seen him at endless shows and have come to realize that, as the owner of his own company, Kaduri delegates but never relegates. Even in duties as mundane as promoting a show to the press, he is often the person who picks up the phone and pitches an artist.

That personal touch has been one of the attributes that has kept him in business for 30 years. More intriguing, though, is the story of how a Baghdad-born Israeli man with no knowledge of Spanish became one of the country's leading promoters of Latin music.

Over lunch in Miami Beach, the same place where he set up shop three decades ago, Kaduri tells the story in English and in now-conversant Spanish. And, by the way, I always get my tickets directly through him nowadays.

From the very beginning, as a promoter, you worked with Latin acts. Obviously, there was an affinity for the culture, wasn't there?

Israel exists in the Middle East. It's very Mediterranean.

Israel exists in the Middle East. It's very Mediterranean. The music is very similar to Greek, Arabic and, especially, Spanish music. So really, the Israelis are very close to the Latins, the Mediterraneans and the Spaniards.

In fact, when you came to the U.S. to play accordion with the Yemenites, Spanish music was part of the repertoire, even though the trio played typical Israeli music, wasn't it?

Yes, we always had a few songs in Spanish. When we left New York, we called ourselves Los Yemenitas and went to South America on a six-month contract. It was very successful. We played Argentina, Chile, Colombia and Peru. From there, they hired us for Puerto Rico, Aruba, Curacao, and then we went to Surinam. It was an amazing time, but we weren't famous. We had three records, but nothing really came out of them. After the Yemenites broke up, I created a group called Shalom, but we did mostly American folk, like Peter, Paul & Mary. The singer was Israeli American, so she spoke English well and she knew the repertoire. We had a British agent who lived in

Hong Kong, and she took us to the Far East for four months.

# You were making your life as a musician. Did you want to be one?

I never wanted to be a musician. My dream was always to be where I am now. Producing, managing. I felt that to be a musician and have a family was a very, very difficult thing. And, not only that, the issue was, I felt I wasn't going to make it big. So why struggle? The life of a musician, a singer or a dancer, it's a very big struggle. If you cannot make it very big, you can just make a living. This is the way I saw it. So, this is what I honestly wanted to be.

#### Give me a job description. What exactly do you do?

I sign the artists. I have to carry the show completely to success, from publicity, production—sound, lighting, catering, hotel, local transportation,

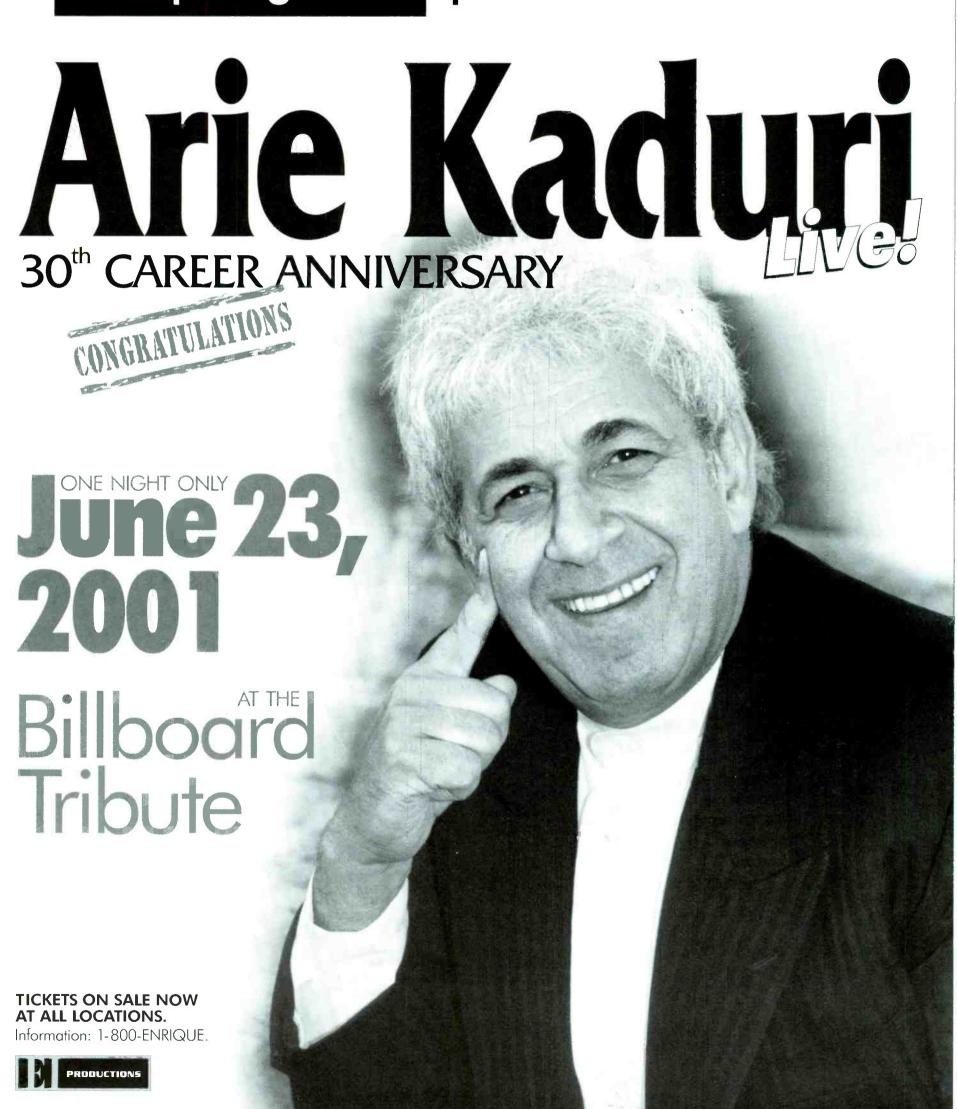
airfare, cargo—everything from A to Z. It's a lot of work. And the artist is always right. Sometimes, you have to do more work than you're expected to do to make it comfortable for the artist. The artist doesn't want to know. He wants to walk on stage, see the place full and get paid.

You basically managed Los Yemenitas and Shalom. But how did you formally get into the concert-promotion business?

In the beginning of 1967, I went back to Israel. After the Six Day War, I formed another group and came back to Miami. I had come here many times with the Yemenites and I loved it, because it's the same climate as Israel. I said, if one day I stay in the U.S., I'll live here [Miami]. So, I stayed here and I brought a new group. What happened with the group was, you worked two months, then you didn't work three months. I decided to play accordion in restaurants and make some tips. During that time, I went to Curacao and saw a show, with about 25 gaucho dancers, at the Hilton Hotel in Buenos Aires. I wrote a letter to the guy who owned the group. They had another week to finish their contract there. So, I came back with material and with the letter signed by the guy and I went to the agent who had given my trio a lot of work. I wanted to take this show to one of the hotels here. But my guy said he couldn't find anything. I'd heard the rumor that the owner of The Powerline Hotel [a now-defunct luxury hotel in Miami Beach] was looking for something new, so I called and asked to speak with him. He said, "Who are you?" And I

Continued on page 66

# Enrique Iglesias presents



# Arie Kaduri 30th anniversary

0&A

Continued from page 64

said, "My name is Arie Kaduri, and I've come especially from out of the country to see you." At that point, the group had about four days left on their contract. I borrowed money and paid for him and his wife to fly down to Curacao and see the show. He called me right away and

"I have to carry the show completely to success, from publicity, production—sound, lighting, catering, hotel, local transportation, airfare, cargo—everything from A to Z. It's a lot of work. Sometimes you have to do more work than you're expected to do to make it comfortable for the artist. The artist doesn't want to know. He wants to walk on stage, see the place full and get paid."

said, "Mr. Kaduri, stay in Miami another day. I'm coming to sign the contract." Of course, when I signed the contract I said, "I have to tell you something. I live here." He said, "You son of a gun!" To that I said, "Look, if I told you I lived here, you would have said, come back next week, come in two weeks, and I didn't have time!" This was my first show. The group played at his hotel for six months.

### Back then, were you Arie Kaduri Enterprises?

No. I was Arie Kaduri who lived in Miami. I worked out of my apartment.

Did you speak Spanish then?

No. I only spoke English. But I used to listen to Spanish radio a lot. I listened to Betty Pino; she has a beautiful voice. So I called her on the phone and said, "Look, I don't speak Spanish, but I would like to meet with you." And we had lunch. I told her I booked some little shows here and there but I wanted to get into the Latin/Spanish market. And she said, "But you don't speak Spanish." And I said, "I'll learn." So, she suggested I speak with Willy Chirino and Lissette.

## How were you able to convince them to sign on with you?

I knocked on their door and spoke with them. Willy opened, and he was very nice. A gentleman. They were shocked but loved the idea. We did the show at the Miami Dade County Auditorium, and it was a great success. That was 1972.

## You weren't afraid of rejection, obviously.

When I did my first concert at the Jackie Gleason Theater [when it was still called the Miami Beach Auditorium], you know what I did? I would offer to play the accordion at different condominiums, but on one condition: I didn't want money, I wanted to be able to sell tickets to my first concert. It was *The American Variety Show* [prior to Chirino and Lissette]. I sold my own tickets; I was not ashamed. They gave me half an

hour to talk to the people. I gave out flyers and sold my tickets. I did many things.

Your next big act was Raphael.

Yes. I called Betty and I said, "I want to do more." She suggested Raphael, so I called his manager and went to Spain to meet him. I took Raphael to Miami, Chicago and New York—three sold-out shows in Carnegie Hall. Then I did Rocio Jurado, Isabel Pantoja and Paloma San Basīlio.





In Shalom (top), and with Alejandro Sanz (left) and Paco de Lucia

A lot of Spaniards...

Yes, Mexicans weren't really coming here yet. No Colombians either.

Weren't you interested in promoting American acts?

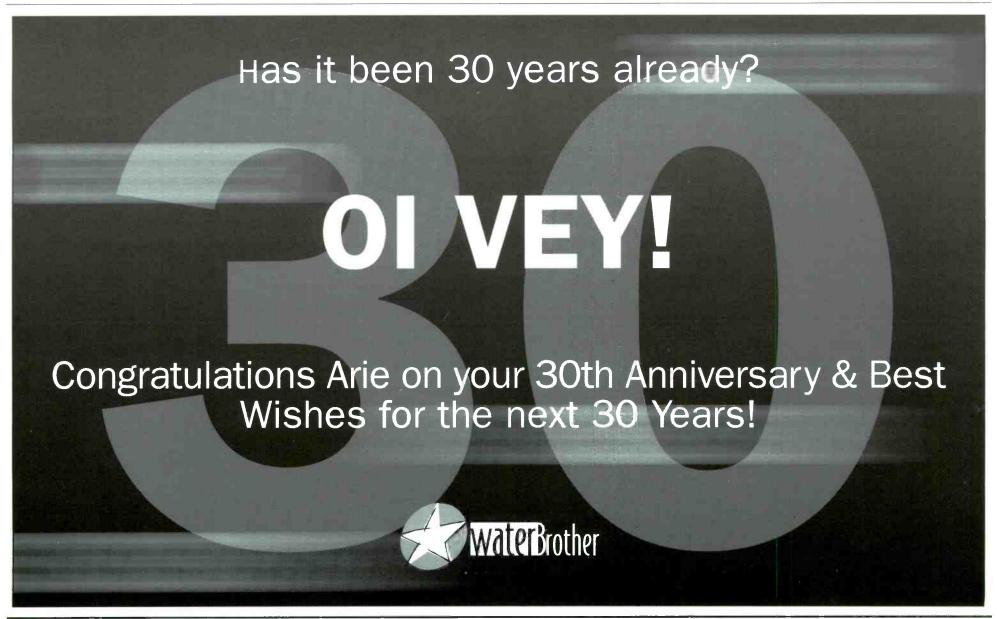
Yes. I was trying very hard, but, for some reason all the big American agencies regarded me as a Latin promoter. I would say, "What do you mean only Latin?" Now, I'm breaking in a little bit. I [took] the Eagles to Russia in May. What's happened in recent years is, I worked with everyone and I'm taking them to different markets. Enrique Iglesias I took to Russia. Julio worked with me in Israel. In other words, all over, not only in America.

#### Is there really a difference between promoting Latin acts and other acts?

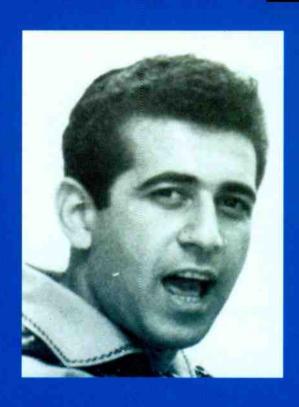
I don't think there's any difference. I don't agree with these people who see the promoter as a specialized agent, like a heart surgeon. But really, Latin, rock, pop—it's all the same. What is Ricky Martin? I don't see the promotion of a concert as any different. Right now, I take Latin artists to American TV and American radio. Many young Latins listen to the American stations and read American newspapers.

# Tell me about the Russian market and the other markets you're pursuing now.

I was in Russia about 10 years ago, right after the country moved from communism. You would see people going hungry, standing in line. Today, it's completely changed. Of course, there's still a minimum percentage of people with a lot of money, but they're willing to pay an average of \$100 per show. Enrique sold out two nights for 12,000 people. I just signed a deal to take Eros Ramazzotti there. I also took Natalia Oreiro to Israel, and I'm going to take her to Russia and possibly Hungary and



# PRODUCTIONS





Dear Arie,

With much love and respect to a very special man who deserves only the best that life has to offer. We are all proud and honored that we are able to share this joyous occasion with you and wish you continued success!

Alison Chaplin Lois Cowen

Malaica Valiente

Moria El Harar Doris Glazer

Julie El Harar Luis Sanabria
German Escobar
Bunny Osborn Shaul Neeman



# Making Audiences Dance, One Step At A Time...

NYK Productions Brings Latin Music's Hottest Concerts to Miami (And Beyond), While Keeping Arie Kaduri On His Toes

BY DANIEL CHANG

rom popular artists to a variety of stage shows, Arie Kaduri and NYK Productions have touched audiences around the world. He may be known best for bringing

Latin music's hottest concerts to Miami and the rest of the U.S., but he has also promoted and produced dance troupes, musical theater and comedy, from the State Kremlin Palace in Moscow to stadiums in Tel Aviv.



"My hands are in different places," Kaduri says.

His Hollywood, Fla., production company, which employs seven and has both Latin and American divisions, promotes and books performances for a stable of about 200 artists, including Luis Miguel, Shakira and Placido Domingo. Latin music is Kaduri's specialty, and its global appeal makes the world his stage. And, while he has made salsa hot in Japan, cha-cha-cha popular in London and the mambo soar in Sweden, Kaduri has also promoted renowned dance troupes like the Shalom Dance Company, the National Ballet of Spain and Celtic Fusion.

#### **TALENT AROUND THE WORLD**

Kaduri, an Israeli immigrant who began as a booking agent and theater operator on Miami Beach's Lincoln





With Placido Domingo (left), and with Paloma San Basilio and her managers (Jose Aquirre, left, and Fernando Albares)

Road in the 1970s, also produces comedy and musical revivals, like his U.S. touring production of

Mexico's wildly popular Solo Para Mujeres (For Women Only), a Full Monty-type revue where 11 men—all well-known Mexican soap stars, models and singers—bare all.

In Russia, Israel and Latin America, Kaduri has forged partnerships that facilitate NYK's entertainment ventures into those countries, teaming up with S. Zemach Productions in Tel Aviv for Israeli productions of the Shalom Dance Company. The group recently came to the U.S. for its second tour with NYK. Just a couple of months later, Kaduri presented Celtic Fusion, a dance and music troupe that blends traditional Irish dancing with American elements like R&B.

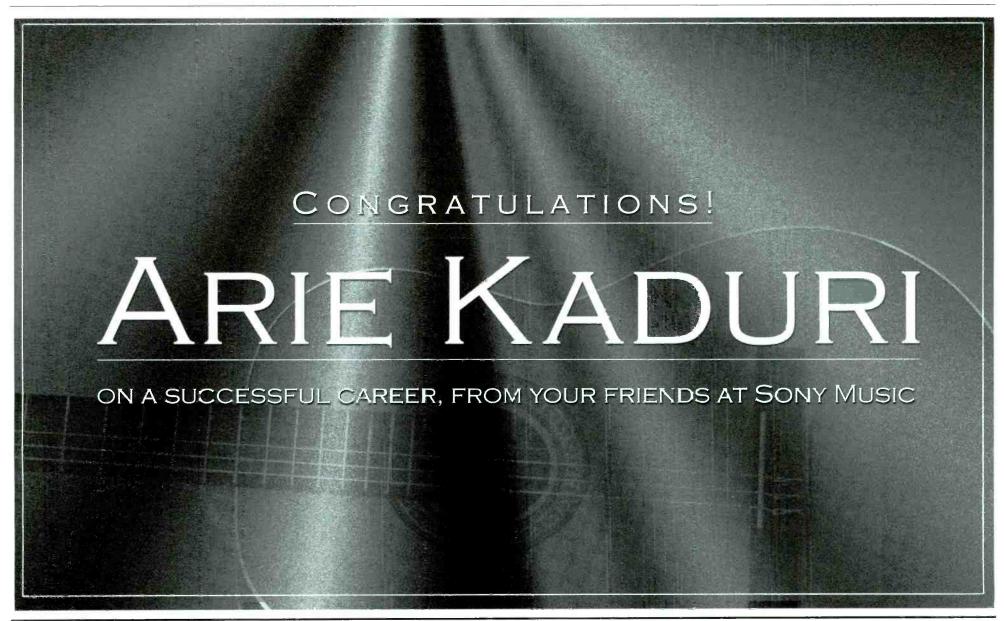
Kaduri also had a hand in the Eagles concert in Moscow on May 29 through his partnership with an associate promoter in Russia. But, despite the glamour of such ventures, he says the role he relishes most is finding talent and introducing it to new audiences.

He has worked on tours for many up-and-coming

## "My philosophy is, 'The artist is always right."

artists, taking Argentina's Natalia Oreiro to Israel and Middle Eastern sensation Alabina, featuring the singer Ishtar, to America. Kaduri lights up as he recalls a 1997

Continued on page 70



My Dear Arie,

We All Love You.

Julio

# **CONGRATULATIONS** ARIE KADURI

# ON 30 INCREDIBLE YEARS OF PROMOTING THE **HOTTEST** SHOWS IN TOWN

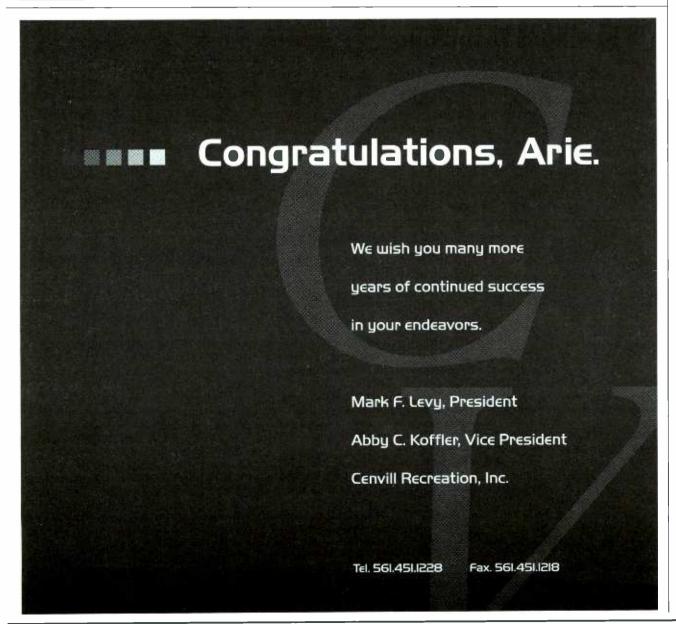
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# **Seasoning The World**

A Dash Of What NYK Has In The Works For The Year Ahead



cheduling a season of enter-Itainment is a lot like wrapping a present. The final product looks perfect and belies the behindthe-scenes effort required to assemble it. NYK Productions' Arie Kaduri has been wrapping such gifts and delivering them to fans for three decades.

The 2001 season has already brought the Spanish heartthrob Julio Iglesias, Argentina's Raul Di

Shakira Blasio and Mexico's Roció Durcal. In May, Kaduri presented performances of the Eifman Ballet's Russian Hamlet and took the Eagles to Russia. The remainder of the year holds a variety of entertainment, including concerts by Spain's Paloma San Basilio, the Paris-based flamenco-Mediterranean fusion band Alabina and Guatemalan singer/songwriter Ricardo Arjona through June.

Kaduri has yet to announce the 2001-2002 season, which traditionally begins in fall and runs through the summer. But he dropped clues to some of his biggest offerings for the season, withholding just enough to keep fans guessing. The dates are only tentative and the venues not yet arranged, but he expects that next year he will bring Colombia's Shakira, whose pop-rock performances and Middle Eastern belly dances have won her two Latin Grammys and millions of fans.

Spanish tenor Placido Domingo is also scheduled to perform in Las Vegas next year. Kaduri remembers Italian tenor Luciano Pavarotti packing South Beach for an outdoor concert in 1995, but he will not say whether Domingo plans any Florida performances.

Regional Mexican singers Vicente and Alejandro Fernández will perform in July. In November, Kaduri hopes to promote Latin pop star Christian Castro and Mexico's venerable Juan Gabriel. He also plans to bring in the National Ballet of Spain for a U.S. tour in April 2002 and expects the popular Forever Tango, a musical by Luis Bravo, to return that season, as well.

Mexico's Marco Antonio Solís is coming in September 2001. Eros Ramazzotti, the Italian singer, is going to Russia in October and touring America in 2002. Bruce Adler stars in Komedy à la Karte that will play in Boca Raton, Fort Lauderdale, North Miami Beach and West Palm Beach, beginning February 2002.

#### **NYK PRODUCTIONS**

Continued from page 68

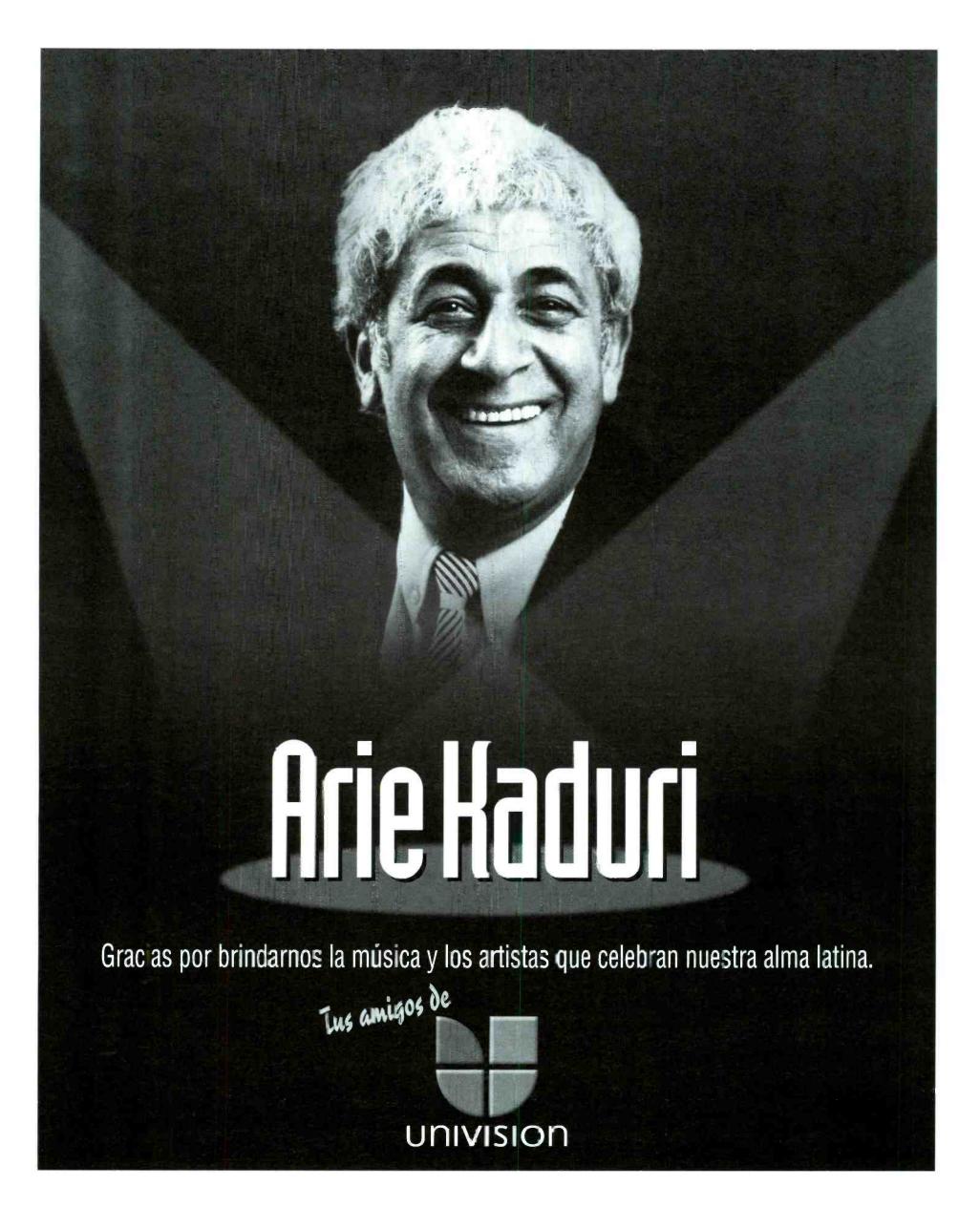
Florida debut performance of Forever Tango-a musical about Argentina's signature ballroom dance, created by musician Luis Bravo. The musical, which had successful runs in London, Toronto, Chicago and Los Angeles, thrilled the audience at Palm Beach's Royal Poinciana Playhouse, Kaduri says, and, by the end of the night, 'everybody was dancing.'

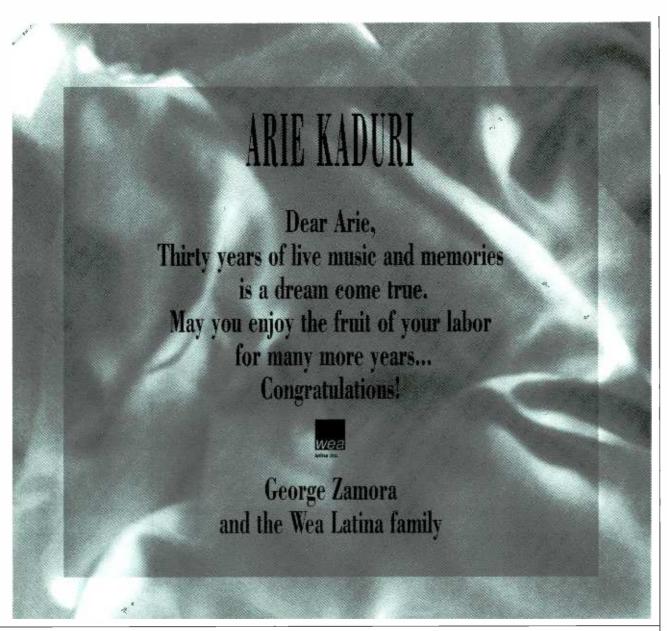
In Europe, Kaduri has also found talent to take around the world. This year, the polyglot producer—he speaks Hebrew, Arabic, English and Spanish—is excited about taking Spain's Paloma San Basilio on a tour of the U.S. San Basilio recorded her first album in 1975 and has toured the U.S. before, most notably with productions of the musical Evita in the 1980s.

### THE SECRET TO SUCCESS

Among NYK's long-standing artists are the National Ballet of Spain and the Eifman Ballet of Russia. With such a varied roster, Kaduri reflects the range of international interests found in South Florida, the area where he began his company and that, to this day, remains his most active place of business. However, selling entertainment in this particular corner of America hasn't been easy, he says.

Promoting concerts in South Florida, especially during





Arie, congratulations on 30 years of excellence and outstanding achievements in an industry whose growth is a direct result of your hard work.

Thanks to you, millions have experienced the magic of music first hand. May these 30 years be only the beginning of what hopefully will be an everlasting experience.

Your friend,

Rudy Perez
President/CEO
Bullseye Productions, Inc.



# Arie Kaduri 30th anniversary

#### **NYK PRODUCTIONS**

Continued from page 70

the 1970s and early 1980s, Kaduri overcame some of the area's most notorious concert killers: the region's geographical isolation from the mainland and its prior lack of venues. Because of its location in relation to the Caribbean, though, Kaduri thrived by bringing some of Latin America's most popular entertainers to Miami, crooners like Raphael, Jose Jose and Camilo Sesto—all acts he also took to major Latin markets like New York and Chicago.

Still, Kaduri credits an accommodating philosophy as



the secret to his success. Picking through his chicken Caesar salad over lunch at an outdoor cafe, he emphasizes that successful productions depend as much on hospitality as they do on budgets and venues. "You have to know how to baby the artists," he says with a chuckle. "And I know how to do it. My philosophy is, 'The artist is always right.""

It's a business that also requires a youthful vigor, since NYK produces concerts from beginning to end, including the technical aspects of stage, creating publicity, arranging artists' travel and hotel plans and negotiating artists' fees. Keeping his 65-year-old body and mind young with yoga and workouts at the gym, Kaduri says, "I feel like I'm 40."



Juan Gabriel (top), and with Rocío Durcal

#### **EYE ON BROADWAY**

Kaduri started offering entertainment in 1970 on Miami Beach by leasing a 1,600-seat playhouse called the Beach Theater on Lincoln Road for \$4,000 a month. He booked acts like comedian Jackie Mason and

singer Pia Zadora, and remembers paying Mason \$7,000 for 14 shows.

The theater's bill was filled daily with a show and a movie, though weekends often offered two daily performances. But economic hard times hit in 1980, and Kaduri joined the many businesses that left Miami Beach, cutting short a 40-year lease on the theater. "The movement on Lincoln Road changed so much," he says. "All of a sudden, it became like a cemetery."

## NYK Productions' initials represent the names of Arie's 5-year-old daughter, Natalie, his wife Yafit and the family surname, Kaduri.

Kaduri then moved to North Miami Beach and changed the name of his business. The focus of his business also changed, as he started producing more concerts and plays. After moving to Hollywood, in 1998, Kaduri renamed his business NYK Productions, with the initials representing the names of his 5-year-old daughter, Natalie, his wife Yafit and the family surname.

Natalie, his wife Yafit and the family surname.

In all his years of producing concerts, musicals and other entertainment, Kaduri says he still has a few goals to accomplish in the business, like taking a show to

Among the entertainment that Kaduri will bring to South Florida next year is a comedy/musical based on the Borscht Belt days of New York's Catskills Mountains, Komedy a la Karte. Kaduri, who produced the vaudevillian comedy, says, "This has the best chance of making it to Broadway."

# Our Hats Off to Arie!

The HBC family celebrates Arie Kaduri's star-studded, 30-year tenure in the Latin Music Industry! Here's to many more great years! You are truly one in a million!













Ricardo Arjona José Luis Perales Rocío Durcal Fito Paez José José Manzanero Marco Antonio Muñíz Maná

Enrique Iglesias

Roberto Carlos Raul de Blasio Willy Chirino Pepe Alva La Unión Maldita Vecindad Los Fabulosos Cadillacs Atercio Pelados Carlos Vives



Juan Gabriel Ricardo Montaner Luis Miquel Cristian Castro Vicente & Alejandro Fernández Ana Gabriel Raphael Dyango

Rocío Jurado Julio Iglesias Isabel Pantoja Victor Borge María Conchita Alonso Ninja Turtles Antología de la Zarzuela Africa Oyé José Luis Rodríguez

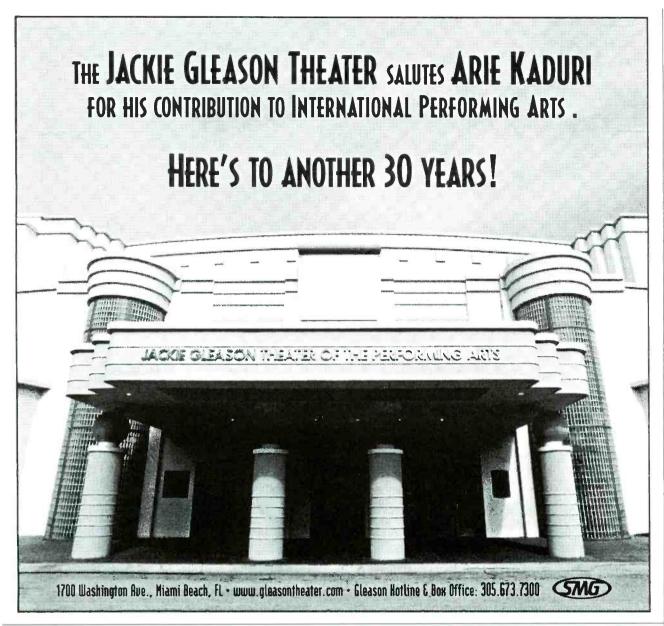
## Congratulations Arie, on 30 wonderful years. We are proud to be your venue of choice in Miami.

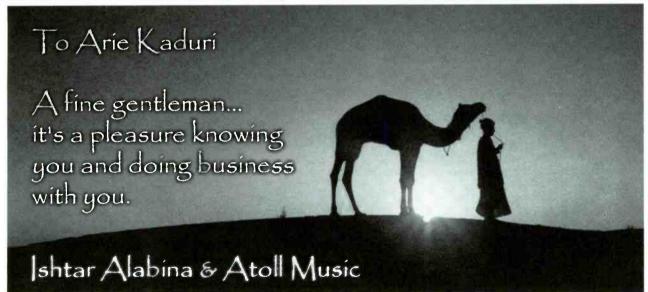
From your friends at the Knight Center, Global Spectrum, the City of Miami and the thousands of patrons who have witnessed your passion, quite simply...thank you.

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# Arie Kaduri

have the utmost respect for Arie for sustaining 30 years in this competitive business and all its ups and downs. He has been able to bring to the marketplace a diverse, cultural group of entertainers. For example, we worked with him on the National Ballet of Spain, Ballet of Colombia and Paloma San Basilio concerts. These shows are not an easy sell, so we had to work closely with him to monitor independent advertisers and marketers. And, because he is such a unique individual, Arie can always keep a smile on my face.

-Emily Simonitsch, VP, special markets, House of Blues Concerts

rie: He is an unabridged and hard-working person and knows  $m{A}$  exactly how to treat people. He has perfect timing, and, most important, he is interested in long-term work plans.

-José Antonio Valencia, manager of Ricardo Arjona

rie has two qualities I most value in partners and friends alike: A heart and cojones. -Phil Rodriguez, Waterbrother

Quotes compiled by Debbie Galante Block.

#### A&0

Continued from page 66

Czech Republic. You know, in Israel, they watch a lot of Spanish soap operas. You have no idea. For Natalia, the kids broke windows for her in Israel. She drives teenagers crazy; the police had to come.

#### Going back to the business, exactly how is it getting harder?

Well, before, you would negotiate a flat fee with the artist, and it wasn't complicated by the production. Today, production costs are incredible. When I started, you only had one or two microphones, two spotlights, whatever the house had and goodbye. Today, by the time you pay the guarantee and the production, you have to raise the price of the tickets. Right now, I'm doing the tour for Ricardo Arjona. I went to Mexico City to see him perform, and the show was absolutely magnificent. But the production costs; lighting and stage scenery is a lot. When you have to fly some 30-plus people, it raises the cost. We're going to San Jose, Los Angeles, New York, Miami and Chicago.

#### But you still make money?

[Laughs] I hope so!

## You're known for taking unknown acts and having them open shows, or bringing artists who are not well-known here. That is a risk, and you're not a big company. Why do you do it?

This is the best time for me. It's a chance to give the artist an opportunity to show his talent. You have to introduce him to an audience. I did that with Raul Di Blasio. He opened for Rocío Durcal, playing solo for 20 minutes. Some artists don't like to have an opening show, but I try to convince them that it's a good opportunity. And it's a good idea to have crossover, even from another record company. To be honest, for an opening act, I don't have a big budget. I explain to the artist, this is what I can do. And this is the way the artist gets a break and the label gets a break. Down the road, when they become a little famous, like Di Blasio, I bring them again. To make money, you have to invest money. This is something I do because I like

When you bring a group like Alabina, that did its first headlining U.S. tour with you, I imagine you have to invest more time and energy.

I first heard about Alabina [including Israeli singer Ishtar and flamenco group Los Hijos de Sara, Alabina plays an eclectic flamenco/pop that also blends Latin, Israeli, French and Spanish elements] during a music convention where I saw [Ishtar's] product in a booth. When I called her manager, he said she was coming to the U.S. to play a series of festivals. And I said, you know what? I'll bring her to Miami. I promoted her to death. We sold out the Jackie Gleason. Artists like Alabina participate fully in the promotion because they know they have to work from scratch and listen to the promoter. I'm bringing her back again in June, and we're going to Boston, Washington, Los Angeles, San Jose, San Francisco and Miami. I'm also looking to go with her to South America, because I think she has great potential.

#### In a way, is it more exciting to bring in an upand-coming act rather than a well-known act?

Yes. It's something new. I'm trying to make a star out of someone who isn't known yet.

# I imagine you have millions of stories of things

gone wrong, and right. Anything come to mind? To be honest, I don't remember any last-minute cancellations, anyone getting sick or anything like that. But, recently, I brought in Jose Luis Perales; he's an old friend. The night before, we were in Boston and had to play Miami the next day. So I went to the airport in Boston to dispatch the cargo at 6 a.m. And the [cargo] guy went to the wrong airport! By the time he got to where I was, the plane was full

and we had to get another company. Then, because all the equipment had batteries, they were going to open every single box to inspect them. I said, "Forget it, I'll get new ones. Just throw those away." But the flight was delayed, and, by the time the cargo got to the theater, it was 7 p.m.! I wasn't even there because I had to stay in Boston to make sure the cargo left. The show was





Ricardo Arjona (top), and Arie with Jose Carreras and **Donald Trump** 

delayed about an hour and a half. We told the audience the truth, held them at the lobby and, really, Perales was great.

#### What is a deal-breaker for you?

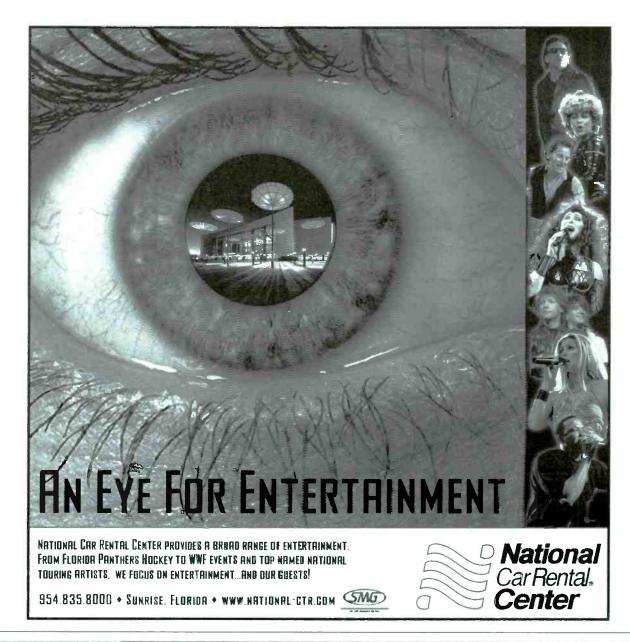
For example, recently, I was setting up a show with a major artist and got into a disagreement with his manager. A month before the show, he sends me a different technical rider, one that cost twice as much as the one we agreed to. I said, "What is this?" And he said, "Well, my artist wants this, and if you can't do it, I'll cancel the show." I said, "OK, cancel the show." And we did. I figure out the price of my tickets according to a budget I have. I can't change things at the last minute.

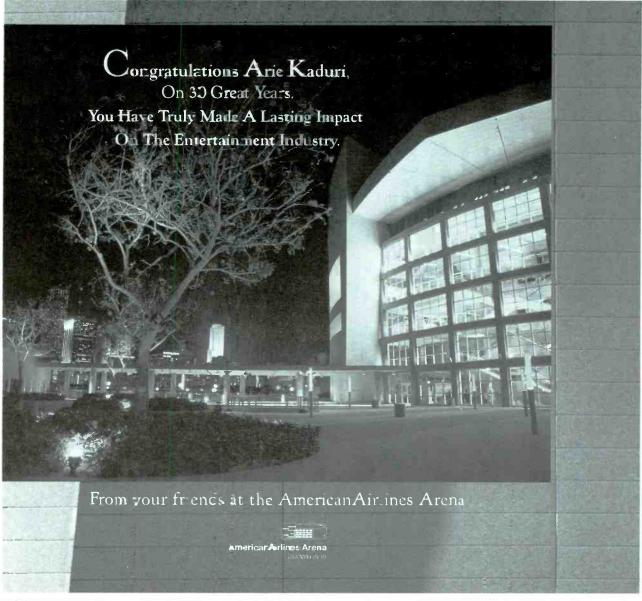
# There's been a lot of mergers lately in your business. Have you considered selling?

I did contemplate it, and I had an offer, but it didn't work out. But, if someone offered me the right price, with the right conditions, absolutely, I'd do it. Of course, I would have to continue in the company. I don't want to retire now, I would keep the Latin division of the company.

You've worked with virtually every major name in Latin music—Julio Iglesias, Luis Miguel and Ricky Martin are all Arie Kaduri regulars—and you've brought major dance acts, as well. Now, you're even going into the American market you so wanted to get into. What's left?

My dream is to produce Latin shows on Broadway. I would love to do that. I think there's a market for that, but it needs to be worked in a different way; you need to have a gimmick. I don't have anything yet, but I'm working on it. [He laughs] Little by little.









# **Classical Brits Win**

## Awards Set For Long Run After Success

#### **BY LARS BRANDLE**

LONDON—Boosted by positive reaction at retail, the Classical Brit Awards look likely to remain a fixture on the U.K. music industry calendar, after the May 31 event comprehensively avoided falling victim to the second-year blues.

This year's awards, held again at London's Royal Albert Hall, won high levels of exposure in the national press, largely centering on violinist Kennedy—named male artist of the year—and controversial female string quartet Bond. The latter opened proceedings in a blaze of pyrotechnics.

latter opened proceedings in a blaze of pyrotechnics.

According to national TV network ITV, however, the June 3 telecast of the ceremony drew an audience of only 3.7 million—down from 4.5 million last year. But the 75-minute program still topped the ratings for its Sundaynight time slot, achieving a 22% audience share.

While the telecast of the inaugural event took place some two weeks after the live show—Classical Brit Awards committee chairman Rob Dickins says that "we had two weeks to cut the trailer [for TV]"—this year, there was only a three-day gap between the ceremony and its broadcast. "All of our resources went into making sure the program was



DICKINS

done," he explains. "I think if we'd had another week to show clips of [the stars on TV], that would have got us over 4½ [million viewers]." Dickins says the organizing committee is planning to apply some "tweaking" to next year's show. "I'd like to see it at 5 [million viewers]," he adds.

The broadcast has also had a good effect on album sales. "Certainly Brits[-related] albums dominated the classical charts and

entered the pop charts as well," notes Tony Shaw, classical product manager at HMV. The retail group supported the event via advertisements in national broadsheet newspapers *The Times* and *The Guardian* in the week following the broadcast, and it launched in-store promotions to support key acts who performed or won at the ceremony.

"We did see a nice uplift in sales [following the broad-cast]. It was interesting to see four classical albums in the national artists chart in one week—it's not very often that happens, certainly not outside Christmas."

that happens, certainly not outside Christmas."

According to a study by U.K. chart compilers Chart Information Network (CIN), the entire classical market improved 61% in unit terms in the week following the TV broadcast, compared with an average of sales in the five weeks prior to the awards. Sales of albums by winners rose 344% in the week, while performers' album sales jumped 436%.



Among notable improvements by performers at the event were tenor Russell Watson's Decca set *The Voice*, which improved seven places week-on-week to 18, while labelmate Bond re-entered Music & Media's European Top 100 Album charts at 58 with *Born*, helped by a 38-23 improvement on the U.K. albums chart.

Winner of the female artist of the year award, Romanian soprano Angela Gheorghiu, had her Casta Diva released by EMI Classics the day after the broadcast. "Perhaps other record companies could follow EMI's lead and look to bring a big album out on the back of [the awards]," Shaw suggests.

back of [the awards]," Shaw suggests.

CIN says that Classical Brits-winning titles "generally" climbed in the week of the ceremony. In a tally of winning labels, EMI Classics took five of the eight trophies on offer, compared with Decca's two. Top kudos went to conductor Sir Simon Rattle, whose Grammy Award-winning recording with the Berliner Philharmoniker of Mahler's Symphony No. 10 (EMI Classics) was named ensemble/orchestral album of the year and received the critics' award. Rattle also earned the outstanding contribution accolade.

The Voice scooped the album of the year award and

The Voice scooped the album of the year award and was named best-selling classical debut, while pianist Freddy Kempf took the young British classical performer of the year trophy. The awards are voted for by an industry/media panel.

Next year's event will continue its association with car manufacturer Rover, under an ongoing sponsorship agreement. The Classical Brits committee is looking at broadening the gap between the timing of the event and the broadcast, which again will be handled by ITV.

"The show's about opening doors," Dickins concludes, "not trying to preach or educate—it's to let people know what's around."

# nternational

# **Vitaminic In New Deals**

#### Company Creates A Major Online Force

#### **BY JULIANA KORANTENG**

LONDON-Less than a week after Milan-based Vitaminic, the fast-growing international online music service provider, agreed to acquire Londonbased rival Peoplesound.com, it signed a definite agreement June 11 to buy

French competitor FranceMP3.com.



Vitaminic has now signed a contract to pay 9 million francs (\$1.2 million) in cash and 250,000 shares for Eurekan Multimedia, which oper-

ates FranceMP3.com and sister Web site MP3France.com. Previously, the company had only a memorandum of understanding to purchase FranceMP3.com from Eurekan's owners, who include cofounder/chairman Eric Legent, venture capital firms, and NRJ, France's leading radio group.

Vitaminic currently has nine European Web sites and one U.S. site offering music from independent labels and the five majors. But founder/CEO Gianluca Dettori says the combination of Eurekan's sites

and Vitaminic's French site "will make an already substantial product even more compelling.'

It also strengthens the infrastructure of Vitaminic, which a few days earlier agreed to pay 34 million euros (\$28.6 million) in shares for People-



originated Pan-European service with six local-language sites. Peoplesound's shareholders, including co-founder/CEO Ernesto Schmitt, Finnish mobile-

sound.com, a U.K.-

phone company Sonera, and venture capital companies, will own 19% of the enlarged Vitaminic after the completion of due diligence.

Inevitably, the consolidation has led to job losses at Peoplesound—although Vitaminic declines to comment on numbers—and Schmitt also declines to comment on his long-term future at Vitaminic. Additionally, the fate of the Peoplesound and FranceMP3.com brands is still unclear, although Dettori says the Peoplesound name might still be retained in the U.K.

(Continued on page 95)



It's Raining Hits. Stephen Lipson, left, celebrates with EMI artist Geri Halliwell, whose cover of the Weather Girls' "It's Raining Men" gave the producer a double reason for cracking open the champagne recently. Not only did the single top the U.K.'s Chart Information Network chart in May, but its success means that the first two projects to be recorded at the newly opened Aquarium Studios in London-Lipson's joint venture with the Zomba Group—have provided back-to-back U.K. No. 1 hits. S Club 7's "Don't Stop Movin' (Polydor) entered the U.K. chart at No. 1 April 29. One week later it was toppled by Halliwell's cover tune.

# **Whitcoulls Book Chain Moves Into Music Retail**

'There was no

catering for

adult tastes.'

-FRAN STANLEY.

AUCKLAND-New Zealand's biggest book chain is starting a new chapter in its development by moving into the music market.

Whitcoulls, which operates 65 outlets nationwide, acquired the single-

store Auckland independent music retailer Cedica earlier this year and is now looking to real music outlet incorporate that store's concept into its own chain of shops.

Cedica branding has been retained for the new music departments in Whitcoulls' two biggest outlets in

Auckland, carrying around 7,500 music titles in each. If these efforts prove successful over the next few months, the company will look to roll out music to at least half its outlets.

The New Zealand music retail market remains dominated by Wal-Martstyle the Warehouse chain, the country's biggest retailer, which stocks music alongside a host of products ranging from electrical goods to clothing. The biggest music-specialist chain, Sounds, has more than 40 outlets around the country.

Although its core business is books, stationery, and magazines, Whitcoulls also carries videos and DVDs at its largest stores. COO Fran Stanley sees

the move into music as a logical progression. "We have been looking at music for a while, she says. "Our research showed that there was no real music outlet catering for adult tastes." Music specialists, Stanley suggests, "do a terrific job for the younger sector of the

market." However, she adds, "there is the 30-plus audience which wants a wider choice, and Whitcoulls is a range store, so we see a niche for ourselves.'

The original Cedica store had a strong jazz following, but also performed well with dance and classical titles. Stanley said these genres continue to enjoy good sales, but results at the flagship Whitcoulls store in Auckland's Queen Street indicate demand for more pop-oriented material.

The original Cedica store was founded in 1999 by Phil Macdonald, who is now category manager of Whitcoulls' music operation. He describes the typical Cedica customer as a mature music fan who may be a little out of touch with current trends or who may feel alienated by the flashier specialist outlets.

"We have positioned ourselves for a slightly more mature music listener," Macdonald says. "It doesn't necessarily mean older-it could be a 20-year-old with slightly more sophisticated tastes.

'A lot of people who lead very busy lives are a little out of touch with what is happening in the music scene," he continues. "They can come into Cedica and get some free and good advice on what is happening and chat about the sort of music they enjoy. That can be from jazz through to classical, through to country/folk, or whatever." Macdonald adds that he always looks for staff who are knowledgeable and enthusiastic about music, a policy that was continuing with the Whitcoulls operation.

Whitcoulls is part of the Blue Star group of companies, owned by Washington, D.C.-based U.S. Office Products. The latter put the Blue Star businesses on the market last year, and Australasian execs are currently negotiating a management buyout of local operations. As well as Whitcoulls, Blue Star operates more than 150 Angus & Robertson book outlets in Australia.

# Austrian Courts Aid Czech IFPI Affiliate's Piracy Fight

#### **BY MARK ANDRESS**

PRAGUE—The Czech Republic affiliate of the International Federation of the Phonographic Industry (IFPI) is keeping up its pressure on the country's government for more effective anti-piracy action, after an Austrian court decided to hand out a \$4 million fine in connection with a cross-frontier illegal CD operation.

Recently, Czech IFPI complained to the Ministry of the Interior about a perceived lack of will on the part of police investigators to deal seriously with piracy (Billboard, May 12). The body is now hoping that evidence gathered for the Austrian trial can be used in its fight to bring to justice the Czech CD plant CDC Fermata, recently renamed CDF Fermata, over illegal CD manufacturing.

Earlier this year, in one of Europe's largest ever anti-piracy penalties, an Austrian court fined Tyrolean import/export firm TK 65 million schillings (\$4.14 million) for ordering the illegal manufacture of more than 1 million CDs from CDC/CDF Fermata and smuggling them to the Netherlands and Germany.

Documentation from the rulinggiven verbally Feb. 21 at the Court of Appeal in Innsbruck and issued in writing a month later—has now been forwarded to Prague.

The Innsbruck decision was "one of the highest awards in a European court case regarding piracy," according to Franz Medwenitsch, managing director of IFPI Austria. Medwenitsch says the decision sent a clear signal "to companies and people who are trying to use Austria's position on the edge of the European Union [EU] to bring pirated products into the EU market.

Austria shares borders with several non-EU countries: the Czech Republic, Slovakia, Slovenia, and Hungary. These countries either suffer piracy problems themselves or are close to countries where piracy is prevalent, such as Poland, Bulgaria, and Ukraine. The fine was the result of a concerted anti-piracy campaign focusing on Austria's border crossings with such countries, Medwenitsch says.

In June 1997, IFPI Austria had learned of a pirated Rolling Stones album that was being smuggled into the country from the Czech Republic. On that basis, the organization raided the offices of TK, finding documentation showing that the illegal CDs were destined for Germany. A month later, customs police seized a TK consignment of 90,000 CDs originating from CDC/CDF Fermata at the Austrian border. The CDs were of an unofficial compilation album called Hit Explosion, which was destined for street markets in the Netherlands.

Last fall, two Austrians linked with TK received prison sentences, which were later increased on appeal from four months to 15 months and nine months. A third received a sixmonth suspended sentence (increased from three months). They were found guilty of ordering 1 million illegal CDs from CDC/CDF Fermata in Celakovice, east of Prague, between 1995 and 1997. "That figure of 1 million doesn't include what was produced from 1997 onwards, so we could be talking about another million or 2 [million] CDs we don't know about," says Vratislav Safar, IFPI's Czech managing director.

'Had Czech police gone to the Czech CD plant immediately after the Austrian border seizure, we wouldn't be in this position," a frustrated Safar adds. Czech IFPI handed over the documentation from the Austrian court case to the Czech Justice Ministry May 28, asking for the case on CDC/CDF Fermata to be reopened.

For Austria, it is the country's role as middleman in the whole piracy chain that provides the focus for the local IFPI office's campaign. "We see the transit problem as a really big ' Medwenitsch says. "Austria is unfortunately used as an entry into the EU. This is why we absolutely focus our efforts on the border."

But, with CDC/CDF Fermata continuing to operate, Medwenitsch concedes that the root of the problem has not been resolved. "It's of course disappointing, and something still needs to be done," he says. Safar tells Billboard that the Czech police claims it had investigated the Czech CD plant over the course of two years, but it had failed to successfully bring any charges and subsequently closed the case.

Austria's IFPI office is now busy confiscating TK's assets in a bid to collect the compensation from the court ruling. Innsbruck's regional court had decided last fall to award IFPI the 65 million schillings and hand the defendants prison sentences. Both sides appealed the original decision. IFPI wanted stronger prison terms, which the court of appeal duly granted earlier this year. The compensation amount remained unchanged.

Contacted by Billboard, CDC/ CDF Fermata director Vit Sedlacek declined to comment.

# **Indies Thrive On Burgeoning Electronica Scene** In Canada As Genre Reaches The Mainstream

TORONTO—Canada's flourishing, decade-old electronica market is generating increased demand for DJmixed compilations and raising interest in the genre's up-and-coming acts.

Ten years ago, electronica was very much dance music based on a heavy 4/4 or bass rhythm. In the wake of now-defunct label Quality Music's groundbreaking, early-'90s club-style compilation series like "Techno Trip,"
"X-Tendamixx," "Electric Dance Floor," and "Dance Mix," an established network of DJs, producers, promoters, and labels emerged nationally as the genre evolved.

Today's electronica encompasses techno, drum'n'bass, house, hip-hop, trance, happy hardcore, 2-step, jungle, ambient, and acid jazz. It's a burgeoning commercial force with strong support from national retail chain HMV Canada and Quebec's Archambault Musique chain. That's been coupled with mainstream breakthroughs in Canada by such crossover acts as Moby, Darude, and the Chemical Brothers, plus European club and radio success last year for "Spaced Invader" by Toronto-based producer/ remixer/DJ Hatiras.

Many of Canada's leading electronica dance DJs today have international followings. Among them are pioneers Ritchie Hawtin and John Acquaviva, as well as Misstress Barbara, Freaky Flow, Anabolic Frolic, and DJ OS/2. Popular domestic DJs include Tiga, DJ Brian, Mark Anthonv. DJ Maüs, Max Graham, DJ Marcus, DJ Serious, Marc Leclair, and DJ Michel Simard. Notable dance/elec-



MISSTRESS BARBARA

tronic acts include the New Deal, Jaffa, Tomas Jirku, les Jardiniers, Lal, Akufen, and Mitchell Akiyama.

The top Canadian electronica labels are Bombay, Turbo Recordings, Yul, Dance Plant, Haute Couture, Tidal Wave, Nude Recordings, Dune, and Substractif in Montreal; Stickman, Vinyl Syndicate Wars, Dub 2010, Revolution, Play, and Public Transit Recordings in Toronto; and Nordic Trax in Vancouver.

Along with other top electronica performers, Toronto-based trio the New Deal (signed by Jive-Electro last November) and Misstress Barbara will perform on the 10-city North American Mekka tour, which kicks off Aug. 4 in Montreal.

"Electronica is looked on as mainstream by younger kids," says Turbo CEO Mark Dillon. "Going to one of these big [dance] parties is becoming the same as going to see a Rolling Stones concert. It is becoming a culture rather than just a music base.'

Stickman Records co-owner Greg Zwarich agrees: "What kid today wants a guitar or a set of drums? They want a computer with software.'

#### newsline. "The scene is so diverse" says Jeff Harris, electronica buyer at HMV Canada's Queen Street store in down-

town Toronto. "We've got 45-year-old

'suits' coming in looking for the

newest acid-jazz titles and happy

hardcore kids as young as 12. Older

people are hearing the music at the

clubs and at raves; the kids may be

Store manager Rob Hamilton

notes that the outlet doubled its elec-

tronica section four months ago.

"Most of the electronica stuff is com-

ing from Europe-it's not U.S.-driv-

en. One person's opinion of what style

a track [fits into] is different from

Fan enthusiasm of electronica has

spread beyond downtown record

stores. "We have more electronica

product in the store than jazz or clas-

sical combined," says James Earl of

the HMV store in the Toronto suburb

of Scarborough. "It's 4% to 5% of my

sales. If you play it in-store or get it

electronica sections tremendously over

the past three years; Archambault

Zwarich says, "Marketing is com-

pletely street level. You reach the

kids through raves, street-level mag-

azines, and word-of-mouth. We don't

rely solely on Canada. Our biggest market is Europe—the U.K., France, and Germany."

Stickman has released 150 12-inch

vinyl releases and 10 CDs. "Four

years ago, we didn't have any clout."

Zwarich says. "But last year, we

sold over 50,000 CDs [in Canada].

We're now going to distribute our

own stuff and take on some labels

from the U.K." Stickman's most not-

able performance has been Freaky

Flow's drum'n'bass compilation Ob-

scene Underground-Volume 1,

with Canadian sales of 18,000 units

since being released two years ago.

On May 29, California's Moonshine

Records released Freaky Flow's fol-

low-up, World Domination in North

Moonshine's roster includes in-

ternational electronica giants Carl

Cox, Christopher Lawrence, and

Frankie Bones, as well as Canadian

DJs Misstress Barbara, Anabolic

Frolic, and DJ Brian, who moved

from California to Victoria, British

Columbia, two years ago.

America.

does very good numbers as well."

Dillon adds, "HMV has expanded its

on listening posts, it sells."

another. It's a very personal thing.'

influenced by older siblings.



 $\textbf{CONCERT PROMOTER SFX} \ \text{has acquired Belgian promoters}$ On the Rox and Sound & Vision for an undisclosed sum from their founder, Herman Schueremans. Earlier this year the U.S. firm acquired a majority stake in another Belgian promoter, Make It Happen. The combined turnover of On the Rox and Sound & Vision is more than

\$21 million, and they account for about 200 concerts every year. Schueremans and his staff have been recruited by SFX. "Belgium is an important market when it comes to live music entertainment," says SFX GM Brian Becker, "and the combination of Make It Happen and the two new companies will give us the leading position in Belgium."

MARC LUMBROSO is stepping down as president of French industry body SNEP after serving a one-year term. No reasons were given. Sources suggest his successor is likely to be BMG France president Bruno Gerentes. A formal announcement will be made after the organization's June 27 annual general meeting. Lumbroso is also president of EMI France. EMMANUEL LEGRAND

ALEX ABRAMOFF is resigning from his post as president of Tokyo-based Liquid Audio Japan (LAJ), effective when LAJ holds a board meeting to choose a replacement. Abramoff, formerly president/CEO of Mercury Music Entertainment, has been president of LAJ since last September. Tipped to replace Abramoff is Chiaki Konagi, currently an LAJ director. Chris Park, Liquid Audio America VP in charge of Asia, is expected to become LAJ senior managing director. "When I joined this company, I thought I was here to build up some business," Abramoff says, "but the way it turned out, I had to do a lot of cleanup work. That has been completed. I thought that the company is ready to start building up its own business, and that that task should be done by a new team."



 $\mbox{HILARY ROSEN}$ , president/CEO of the Recording Industry Assn. of America, will address British Phonographic Industry (BPI) members and guests at the U.K. labels body's annual general meeting July 25 in Croydon, south London. According to BPI director general Andrew Yeates, "[Rosen's] insight into the issues faced by the American recording industry will be particularly helpful as the BPI lobbies for effective implementation of the European Copyright Directive in the U.K."

GERMAN INDIE edel music has sold its 12.1% stake in Cologne-based music TV station Viva Media AG to investment company Die Initiatoren Drei Kapitalbeteiligungs. Terms were not disclosed, but sources put the deal at 60 million deutsche marks (\$27.3 million). The Cologne-based investment group comprises Dieter Gorny, Viva Media CEO; Rudi Dolezal and Hannes Rossacher, owners of Vienna-based video-production company Doro; and Helge Sasse, Viva Media supervisory-board member lawyer. The sale brings Die Initiatoren's total stake in Viva to 19.1%. Other major shareholders in the video network are AOL Time Warner, Vivendi Universal, and EMI, each with 18.9%. Some 23.5% is publicly traded.

U.K. MUSIC INDUSTRY bodies and enforcement agencies have signed a new Memorandum of Understanding (MoU) to cooperate in the fight against infringement of intellectual property rights. Among the groups signing the initiative, supported by the government's Department of Trade and Industry, are the BPI, the Mechanical Copyright Protection Society (MCPS), the Assn. of Police Officers, and Customs & Excise. The MoU commits the bodies to countering piracy offenses through shared efforts and resources.

FRENCH INDIE LABEL/DISTRIBUTION COMPANY Naïve has signed a distribution/co-production deal with the French affiliate of German dance and electronica indie UnderCover Music Group (UCMG). Effective immediately, UCMG's 20 labels will be distributed in France by Naïve, which will also offer a platform for UCMG France's managing director, Bruno Girard, to develop local talent. The first release under the new deal was Death by Chocolate, by electro-jazz band De-Phazz, with 10,000 copies of the album shipped. The album is being jointly promoted and marketed by UCMG France and Naïve.

AVEX NETWORK (a subsidiary of leading Japanese independent label Avex), Sony Music Entertainment (Japan), and Victor Entertainment have agreed to jointly establish a new Tokyo-based company to market downloadable ringing tones to mobile-phone users. The new company, called Label Mobile, will launch July 3 and will begin operations in August through a Web site selling the tones. The site will also offer information on new releases from Avex, Sony, and Victor. Label Mobile will be jointly owned by the three companies. Named as president is Masakatsu Ueda, who will continue to serve as a director of Avex Network.

# **Cuba Gets Native Artists**

#### Virgin Spain Strikes Deal With Cuba's Egrem

BY HOWELL LLEWELLYN

MADRID—Previously unreleased albums recorded by leading Cuban artists in the 1950s, 1960s, and 1970s have become available on

the streets of Cuba for the first time, thanks to a pioneering deal between Virgin Spain world-music imprint Yerbabuena and the island's state-owned record label, Egrem.

The debut appearance in Cuban music outlets of old and rare Cuban product is the result of an agreement made by Egrem to license select-

ed archive recordings to Virgin Spain. The unique project, called "Sonora Cubana," was presented to the Cuban music industry during the island's May 16-20 Cubadisco music trade fair (Billboard, June 9).

Since fall 1999, some 33 "Sonora Cubana" releases have been issued (Billboard, Jan. 29, 2000) in Spain, Europe, and much of Latin America. But until now the recordings

have been unavailable in Cuba. This is the first time that Cuba's flagship record label has signed a deal with a multinational label to distribute Cuban music on the island.

Egrem president Julio Ballester describes the new deal as "extremely important for Egrem. It means that many historical recordings made in our Havana studios decades ago will now be available in Cuba for the first time. The fact that this is the first such distribution deal signed by Egrem indicates how the Cuban music indus-

try is changing.'

The "Sonora Cubana" collection includes archive material from Elena Burke, Pio Levva, Marta Valdés, César Portillo de la Luz, Conjunto Caney, el Jilguero de Cienfuegos, el Cuarteto Patria, Ela Calvo, Tito Gómez, and la Tumbita Criolla de Mongo Rives.

However, the deal goes far beyond (Continued on next page)

"We made a conscious effort two vears ago to build our brand in Canada," says Moonshine president Steven Levy. "The scene is still very grassroots; the audience is educated and into the music. Sales of Anabolic Frolic's 'Happy2bHardcore' series have been fantastic. Also, Barbara's album [Relentless Beats Vol. 1] has been a phenomenon. It has scanned 8,000 units since being released in February, half in Quebec.'

With 25 recordings to her credit on various international labels, Montreal-based Misstress Barbara (born Barbara Bonfiglio) also operates her

(Continued on next page)

#### **INDIE LABELS**

(Continued from preceding page)

own label, Relentless Records. With six releases, the 2-year-old label is distributed worldwide by the U.K.'s Prime Distribution. "Relentless very much describes who I am and what I play," says the Italian-born DJ. "My techno is very percussive."

While Toronto, Vancouver, and Calgary and Edmonton in Alberta have dynamic dance scenes, Montrealbuoyed by liberal club opening hours-is Canada's hot spot. "In Montreal, clubs serving alcohol don't have to close until 3:30 a.m.," Dillon notes. There are also several after-hours clubs open until 10 a.m. that can accommodate 1,000 kids.

Dillon's Turbo label started three years ago as a partnership with techno DJ Tiga-also the proprietor of DNA Records, one of Montreal's first dance-oriented record shops, and cofounder of the after-hours Sona club. The label has issued 15 CDs of primarily DJ mixes, two label samplers, and eight 12-inch vinyl releases.

While Turbo focuses on Montreal DJ talent-including Lafleche, Mateo Murphy, Dune, Nytol Booth, and Fred Everything-Dillon and Tiga look elsewhere. For 1999's Stockholm Mix Sessions, it utilized the mixing skills of Swedish DJ Jasper Dahlback. Turbo is now releasing Soundtrack Saga, the first full-length North American release by Sweden's Peter Benisch. The album, licensed for North America from Germany's i220 label, was released June 12 in the U.S. and is due June 29 in Canada.

While Universal, BMG, and Sony -plus independent compilation labels Popular and SPG-frequently release electronica product, the Canadian marketplace is dominated by independent distributors Koch International in Toronto and Distribution Fusion III in Montreal. Fusion handles domestic imprints Nordic Trax, Play, Public Transit Recordings, Nude Recordings, and Substractif; Germany's Studio K7 and Compost; the U.K.'s Hed Kandi, React, and Slinky; France's Yellow Productions and Versatile; and the U.S.'s OM, Mute, Kinetic, Guidance, Choo Choo, and Sweet Mother Recordings.

Koch distributes domestic labels Bombay, Turbo, Dance Plant, Vinyl Syndicate, and Wars; U.S.-based Moonshine, Ultra, Centaur, Phatt Phunk Records, and Mixconnection; and the U.K.'s Moving Shadow and Acid Jazz.

"Our scene evolves quicker than the majors can figure out," Acquaviva explains. "They can't really package it well."

Koch International marketing coordinator Mark Costain suggests that the fast-moving character of electronica dampens major-label interest. 'The shelf life of a DJ-mixed CD isn't much, because the music changes so fast," he says. "Bigger releases average 7,000-10,000 units, and lesser names, 2,000-3,000 units.

"The major labels have stayed out of it because they don't get it," Misstress Barbara adds. "It is definitely a very pure music which is growing in its own time.'

# **Publishers Slip Between The Digital Sheets**

BUTLER

LONDON-One unlikely beneficiary of the digital technology threatening to revolutionize the recorded music industry is the very business that preceded it.

Once, printed music was the dominant element and barometer of the music business. That changed as the gramophone record and radio gained



public favor between the world wars, but sheet-music sales continued to determine the most successful songs of the time until Aug. 4, 1958, when the debut of The Billboard Hot 100 confirmed the eclipse of printed music as a significant factor in the music industry.

Now, the Internet has opened a window of opportunity for printed music to regain some of its former status and to be removed from what London-based Music Sales Ltd. GM Chris Butler calls a "Cinderella backwater.'

Music Sales is Europe's largest printed-music publisher and a major copyright owner of classical and popular music. The group designs, publishes, and distributes printed music for companies including Universal Music, Sony Music, BMG Music, and Paul McCartney's MPL Communications.

The firm prides itself on being one of the earliest players in modern methods of music delivery, with its launch eight years ago of music by fax. Last October, in partnership with the Hal Leonard Corp. of Milwaukee—a North American enterprise of equivalent size and scope—the company inaugurated Sheet Music Direct (SMD), with the purpose of exploiting the expanding market for printed music in digital form on the Internet.

"The key strengths of Sheet Music Direct are its highly secure and flexible software and the long management experience of the two parent companies," Butler says. "The new venture is uniquely qualified to exploit the possibilities of Internet sales, both from the point of view of copyright protection and breadth of catalog.

Butler says 5,000 song titles are already available through SMD at sheetmusicdirect.com and that this figure will double over the next year. Its total potential is 2 million copyrights. SMD is a multi-currency Web site, limited only by territorial publishing agreements.

"This market is in its infancy," Butler notes, "and 99% of sheet music sales are still done in the traditional. terrestrial way. But we're convinced it will become increasingly important over a 10-year period, and of course, it's a sales facility that's open and accessible 365 days a year.'

He adds that security is "paramount," not least because SMD has a large amount of material under license. Its copyright protection technology, developed in cooperation with leading music notation technology provider

the Sibelius Group, ensures that highresolution download files cannot be pirated. It also offers customizable features, such as a facility for listening to synthesized extracts of the music or transposing it into a key of personal choice before downloading.

Sibelius—which has offices in London, San Francisco, New York, Nashville, and Dallas—has been

developing and selling software for writing and printing music since 1993 and has customers in 70 countries. Sibelius executive Daniel Spreadbury says, "In 1995 we foresaw that the Internet, then in its infancy, could revolutionize the printmusic industry, so the company set out to integrate Internet publishing into its music notation software.

Spreadbury adds that, in addition

to licensing the Internet edition of the Sibelius technology to such publishers as Hal Leonard

and Music Sales, it is also available to users of the company's self-publishing Web site, scorchmusic.com, which features "hundreds of pieces of music available for free and thousands more for secure purchase by credit card." In total, about 4,500 pieces of music from composers and arrangers around the world are on the site.

Net4Music is a comparative newcomer to the arena, launching Dec. 1, 1999, before merging with Coda Music Technology, the maker of Finale Music Notation software, in October last year. It has offices in the U.S. (New York, Minneapolis), France (Paris, Lyon), the U.K. (London), and Germany (Munich).

"We have created several significant publishing partnerships, including [with] EMI Music, Schott, Boosey & Hawkes, and Zomba, reports New York-based marketing manager Todd Warner. He describes the company as "a global supplier of software, services, and integrated solutions for musicians, providing music notation, intelligent accompaniments, and immediate access to digital sheet music."

Warner sees a parallel role for Net4Music alongside traditional retail outlets. He notes that in the U.S. alone there are 60 million active music makers who need access to musical creation in a highly targeted way that can be costly to serve through traditional distribution channels alone, "Our Smartmusic technology allows the end user to customize a piece of music before they buy it. They can change the key or the instrument and then print out the music in a few seconds.'

Warner explains that each sheetmusic file that is purchased from the Net4music.com site is encrypted, and each piece of sheet music is embedded with a unique watermarking number. Once the customer has downloaded his/her choice of sheet

music, the product can only be printed from the machine on which the purchase was made.

One U.K. company not galvanized with Internet enthusiasm is International Music Publications (IMP), the printed-music partnership between EMI Music Publishing and Warner Music Publishing. Matt Crosse, IMP marketing and creative manager,

says, "Sure, printed music via the Internet will definitely be significant in the future, but it will not be huge. Our bread and butter remains in the traditional retail trade, and we believe most people still like a neatly printed folio on the bookshelf or piano top rather than a lot of paper flapping around." Sarah Faulder, chief

executive of U.K. trade body the Music Publishers' Assn., is also

cautious. "I'm not sure it will sheetmusicdirect.com ever totally replace the traditional market, although it will

be an excellent supplement to that," she comments. "Accessing printed music at short notice quickly and efficiently is an important advance, but I think it will be a long time before we want to

move away from possessing fully bound copies."

She regards two or three pages of pop music as ideal for digital downloading but says that the same process applied to orchestral scores could be 'clumsy." Faulder also notes that there are many aspects of copyright protection to be resolved, not least regarding territorial terms and



restrictions of existing contracts.

Michael Karnstedt, European president of peermusic, also regards the Internet as a valuable, but not dominant, tool in the foreseeable future. "Modern technology makes downloading printed music easy and beneficial for all kinds of people. Even if it doesn't become the major channel of sale and distribution, it will definitely be an important sector."

Butler concludes, "Sheet Music Direct puts sheet music back into the mainstream. It will build additional business rather than put traditional outlets out of business. There are various possibilities for cooperation with the retail trade to mutual advantage. such as Internet kiosks in-store, And songs will now never go out of print. Whatever happens, you cannot disinvent the Internet.'

#### **CUBA GETS NATIVE ARTISTS**

(Continued from preceding page)

Egrem's archive recordings. Virgin Spain managing director Lydia Fernández is Cuban, and Yerbabuena has signed many Cuban artists, including Eliades Ochoa y el Cuarteto Patria, Vieja Trova Santiaguera, los Guanches, Pepesito Reyes, and las Hermanas Ferrin. All their Yerbabuena albums will now be distributed in Cuba by Egrem.

Egrem predates Fidel Castro's 1959 revolution, and its old Havana studios house thousands of hours of music recorded over the decades that has remained unreleased as a result of the country's recent historical circumstances and its idiosyncrasies.

Ballester and Yerbabuena marketing director José Ramón del Rio presented the project in Havana during Cubadisco at an event that included a concert by Ochoa with legendary pianist Reyes, who has just recorded his first Yerbabuena album.

Del Rio, a Madrid-based Cuban, says, "The wonderful thing is that for the first time, some treasures of Cuban music recorded in the [prerevolutionary] days when the old Egrem studios belonged to RCA Victor are at last available to be listened to by their natural public, which is the Cuban people itself."

In another indication of changes in the mentality and commercial practices of the Cuban industry, a smaller but similar agreement has

been made for another Cuban label, Bis Music, to distribute a series of albums by young Cuban soneros recorded by EMI Spain as part of its "Joven Son" (Young Son) project (Billboard, June 10, 2000).

Cubadisco president Ciro Benemelis thinks the deals between Spanish and Cuban labels are a sign of the changes energizing the Cuban music industry. "We [Cubans] want to be protagonists in the increased industrial interest in, and awareness of, the wealth of Cuban music," he says. "In 1989. Cuba had one label—Egrem and two studios that it owned. We now have eight labels and nine studios. some of them state-of-the-art.'

There is no label association or its equivalent in Cuba, but Benemelis estimates that in 2000, domestic sales figures were about 300,000 CDsretailing at between \$12 and \$17, with little price difference between new releases and catalog material-and more than 500,000 cassettes, priced between 10 Cuban pesos and 20 Cuban pesos (\$.50-\$1).

'We are in the process of modifying CD prices to increase sales to the Cuban public," Benemelis says. "During Cubadisco, many CDs were being sold officially at between 60 and 100 Cuban pesos [\$3-\$5]." The average monthly wage in Cuba is slightly above \$15, but CD burning has soared as a local industry in the past couple of years, with a burned CD costing about \$5-\$7.

BILLBOARD JUNE 23, 2001 www.billboard.com www.americanradiohistory.com

# HIS OF THE

GERMANY (Media Control) 06/13/01

JAPAN (Dempa Publications Inc.) 06/13/01



U.K. (CIN) 06/10/01 Supported By Worldpop FRANCE (SNEP/IFOP/Tite-Live) 06/12/01

WEEN	LAST	SINGLES		LAST	SINGLES		LAST	SINGLES	THIS LAST WEEK WEEK SINGLES		
1	WEEK NEW	POINT OF NO RETURN CHEMISTRY DEFSTAR	1	1	WHOLE AGAIN ATOMIC KITTEN VIRGIN	1	1	ANGEL SHAGGY FEATURING RAYVON MCA	1	9	HASTA LA VISTA MC SOLAAR EAST WEST
2	NEW	ALWAYS MAI KURAKI GIZA STUDIO	2	2	CLINT EASTWOOD GORILLAZ EMI PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO	2	2	00 YOU REALLY LIKE IT? PIED PIPER & THE MASTERS OF CEREMONIES RELENTLESS/MINISTRY OF SOUND	2	8	JE N'AI QUE MON AME NATASHA ST-PIER COLUMBIA PRES DE MOI LORIE EGP/SONY
3	1	MESSAGE H. TOKIO/Y. SAKURABA/N. HABURASHI UNIVERSAL	4	4	UNIVERSAL LET'S GET BACK TO BED BOY SARAH CONNOR	3	NEW NEW	WE COME 1 FAITHLESS CHEEKY/ARISTA	4	1	IT WASN'T ME SHAGGY FEATURING RICARDO
4	5	KISS OF LIFE KEN HIRAI DEFSTAR			FEATURING TQ EPIC	4 5	NEW	HERE AND NOW/YOU'LL BE SORRY STEPS EBUL/JIVE ANOTHER DAY IN PARADISE BRANDY & RAY-J WEA	5	2	"RIKROK" DUCENT BARCLAY/UNIVERSAL BOW WOW (THAT'S MY NAME) LIL' BOW WOW
5	6 2	ZERO LANDMINE N.M.L. WARNER MUSIC JAPAN JOENETSU KINKI KIDS JOHNNY'S ENTERTAINMENT	5 6	5 NEW	IT'S RAINING MEN GERI HALLIWELL EMI MISS CALIFORNIA DANTE THOMAS FEATURING	6	NEW 4	ROMEO BASEMENT JAXX XL DON'T STOP MOVIN' S CLUB 7 POLYDOR	6	5	COLUMBIA  MY ONLY LOVE DISCONNECTION MG INT/SONY
7	NEW	BEST FRIEND KIRORO VICTOR	7	14	PRAS EAST WEST POSSE (I NEED YOU ON THE FLOOR) SCOOTER CLUB	8	6	ALL RISE BLUE INNOCENT/VIRGIN	7	3	J'VOULAIS SULLY SEFIL V2
8 9	7	ENDLESS SORROW AYUMI HAMASAKI AVEX TRAX HARUKA/FUNANORI SPITZ UNIVERSAL			TOOLS/EDEL	9 10	NEW 3	CLOSE TO YOU MARTI PELLOW MERCURY SING TRAVIS INDEPENDIENTE	8	4	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURBWEA
10	3	ROJI AIKO PONY CANYON	8	6 7	TURN THE TIDE SYLVER UNIVERSAL LET U GO ATB KONTOR/UNIVERSAL	11 12	5 NEW	ELECTRIC AVENUE (REMIX) EDDY GRANT EAST WEST NEW BORN MUSE MUSHROOM	9	20	LA VOIX DES SAGES YANNICK NOAH SAINT GEORGE/ COLUMBIA
11	10 8	PIECES OF A DREAM CHEMISTRY OEFSTAR 3 COUNT YUZU SENHA & CO	10	8 15	YOU'RE MY MATE RIGHT SAID FRED KINGSIZE/BMG BOW WOW (THAT'S MY NAME) LIL' BOW WOW	13	NEW	LULLABY MELANIE B VIRGIN	10	14	ELLE EVE ANGELI M6 INT/SONY
13	NEW	SET ME FREE! ERIKO IMA! TOY'S FACTORY			COLUMBIA	14 15	8 NEW	THANK YOU DIDO CHEEKY/ARISTA OCEAN SPRAY MANIC STREET PREACHERS EPIC	11	12 15	HERE WITH ME DIDO ARISTA/ARIOLA PARLER TOUT BAS ALIZEE POLYDOR/UNIVERSAL
14	12	THE ONLY ONE KIYOTAKA TOSHIBAZEMI	12 13	12 9	ONE IN A MILLION BOSSON EMI UPTOWN GIRL WESTLIFE RCA	16	NEW	NEVER ENDUGH BORIS DUGLOSCH FEATURING ROISIN MURPHY POSITIVA	13	6	STARLIGHT SUPERMEN LOVERS VOGUE
15 16	18 11	LIFETIME RESPECT DOZAN MIKI TOKUMA TENTAIKANNSOKU BUMP OF CHICKEN TOY'S FACTORY	14 15	13 10	ON THE MOVE BARTHEZZ UNIVERSAL BUTTERFLY CRAZY TOWN COLUMBIA	17	7	IT'S RAINING MEN GERI HALLIWELL EMI	14	13	A MA PLACE AXEL BAUER & ZAZIE MERCURY/ UNIVERSAL
17	15	WAY TO LOVE MIHO KARASAWA PONY CANYON	16	11	TEENAGE DIRTBAG WHEATUS COLUMBIA	18	9	RIDE WIT ME NELLY FEATURING CITY SPUD UNIVERSAL	15 16	11 10	ALL FOR YOU JANET VIRGIN DADDY DJ DADDY DJ M6 INT/SONY
18 19	9	FREE WORLO LOVE PSYCHEDELICO VICTOR WEEK DO AS INFINITY AVEX TRAX	17 18	NEW NEW	WE COME 1 FAITHLESS ARISTA/ARIOLA CAMBODIA PULSEDRIVER POLYDOR/UNIVERSAL	19 20	10 NEW	NO MORE (BABY I'M A DD RIGHT) 3LW EPIC OAYDREAM IN BLUE I MONSTER INSTANT KARMA	17	17	SURVIVOR DESTINY'S CHILD COLUMBIA
20	13	HITORI THE GOSPELLERS KIOON	19 20	16 17	DREAM TO ME DARIO G MERCURY/UNIVERSAL RIVERS OF JOY NO ANGELS ZEITGEIST/UNIVERSAL	20	INCW	ALBUMS	18	16 18	R&B 2 RUE MATT BARCLAY/UNIVERSAL WHO'S THAT GIRL? EVE INTERSCOPE/UNIVERSAL
		ALBUMS		1	ALBUMS	1	NEW	RADIOHEAD AMNESIAC PARLOPHONE	20	NEW	DN A TOUS LE DROIT LIANE FOLY VIRGIN
1 1	NEW 1	THE GOSPELLERS LOVE NOTES KI/OON YOSUI INQUE UNITED COVER FOR LIFE	1	1	R.E.M. REVEAL WARNER BROS./WEA	2	1 3	SHAGGY HOTSHOT MCA EDDY GRANT THE GREATEST HITS EAST WEST			ALBUMS
3	NEW	YUMI MATSUTOYA ACACIA TOSHIBA/EMI	2	NEW 2	RADIOHEAD AMNESIAC EMI OEPECHE MOOE EXCITER VIRGIN	4	2	DIDO NO ANGEL CHEEKY/ARISTA	1	NEW	MANU CHAO PROXIMO ESTACION: ESPERANZA VIRGIN
4	3	KAZUMASA ODA LOOKING BACK 2 FUN HOUSE	4	NEW	MANU CHAO PROXIMO ESTACION: ESPERANZA VIRGIN	5	5	THE EAGLES THE VERY BEST OF THE EAGLES ELEKTRA/EAST WEST	2	NEW	RADIOHEAD AMNESIAC EMI
5	4 2	JUDY AND MARY THE GREAT ESCAPE EPIC  AMI SUZUKI FUN FOR FAN SMEJ ASSOCIATED	5	3	BON JOVI ONE WILD NIGHT LIVE 1985-2001	6 7	4 6	R.E.M. REVEAL WARNER BROS, WEA GABRIELLE RISE GO! BEAT/POLYDOR	3 4	6 1	DIDO NO ANGEL ARISTA/ARIOLA SOUNDTRACK LE FABULEUX DESTIN D'AMELIE
7	5	YUKI KOYANAGI MY ALL WARNER MUSIC JAPAN	6	NEW	MERCURY/UNIVERSAL SAFRI DUO EPISODE II UNIVERSAL	8	8	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY	5	9	POULAIN LABELS/VIRGIN YANNICK NDAH YANNICK NOAH SAINT GEORGE/SONY
8 9	8 NEW	MISIA MARVELOUS ARISTA DEEN BALLADS IN BLUE—THE GREATEST HITS FUN	7	6	GORILLAZ GORILLAZ EMI LINKIN PARK [HYBRID THEORY] WARNER BROS,/WEA	9	12	BEST OF BOB MARLEY ISLAND STEREOPHONICS JUST ENOUGH EDUCATION TO	6	5	DE PALMAS MARCHER DANS LA SABLE POLYDOR/
9	IACAA	HOUSE	9	5	RAMMSTEIN MUTTER MOTOR/UNIVERSAL		9	PERFORM v2	7	11	UNIVERSAL  MC SOLAAR CINQUIEME AS EAST WEST
10	9	VARIOUS ARTISTS IMAGE 2 SONY	10 11	8	DIDO NO ANGEL ARISTA/ARIOLA DESTINY'S CHILD SURVIVOR COLUMBIA	10 11	10	DESTINY'S CHILD SURVIVOR COLUMBIA ANASTACIA NOT THAT KIND EPIC	8	2	PATRICK BRUEL RIEN NE S'EFFACE (LIVE) RCA
11	6 10	X JAPAN THE LAST LIVE UNIVERSAL VARIOUS ARTISTS LOVE LIGHTS WARNER MUSIC JAPAN	12	12	SHAGGY HOTSHOT MCA/UNIVERSAL	12 13	13 18	BOB DYLAN THE ESSENTIAL BOB DYLAN COLUMBIA BILLY JOEL THE ULTIMATE COLLECTION COLUMBIA	9	3 8	M LE TOUR DE -M- (LIVE) DELABEL/VIRGIN GAROU SEUL COLUMBIA
13	NEW	SING LIKE TALKING ROUND ABOUT FUN HOUSE	13 14	9 7	NO ANGELS ELLE'MENTS POLYDOR/UNIVERSAL AIR 10 000 HZ LEGEND VIRGIN	14	NEW	TOM PETTY & THE HEARTBREAKERS ANTHOLOGY:	11	12	ALIZEE PARLE TOUT BAS POLYDOR/UNIVERSAL
14 15	11 15	VARIOUS ARTISTS WOMAN UNIVERSAL AYUMI HAMASAKI A BEST AVEX TRAX	15	11	THOMAS D REFLEKTOR FALKE LEKTIONEN IN DEMUT COLUMBIA	15	7	THROUGH THE YEARS MCA  AIR 10 000 HZ LEGEND SOURCE/VIRGIN	12 13	4 19	DEPECHE MODE EXCITER VIRGIN MANU CHAO CLANDESTINO VIRGIN
16	14	VARIOUS ARTISTS THE MOST RELAXING—FEEL 2	16	NEW	JOSHUA KADISON VANISHING AMERICA ELECTROLA	16	15	LINKIN PARK [HYBRID THEORY] WARNER BROS./WEA	14 15	16 10	DAFT PUNK DISCOVERY LABELS/UNIVERSAL FONKY FAMILLY ART DE RUE S.M.A.L.L./SONY
	_	TOSHIBA/EMI	17	17	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND/UNIVERSAL	17	14	BON JOVE ONE WILD NIGHT LIVE 1985-2001 MERCURY	16	14	HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN
17 18	7 12	RADIOHEAD AMNESIAC PARLOPHONE SHELA COLORLESS AVEX TRAX	18 19	14 RE	TOOL LATERALUS TOOL DISSECTIONAL/VOLCANO ANASTACIA NOT THAT KIND EPIC	18 19	RE 20	RUSSELL WATSON THE VOICE DECCA LIMP BIZKIT CHOCOLATE STARFISH AND THE	17	15 7	DESTINY'S CHILD SURVIVOR COLUMBIA AIR 10 000 HZ LEGEND SOURCE/VIRGIN
19	NEW	EGO-WRAPPIN' MICHISHIO NO ROMANCE UNIVERSAL	20	NEW	THE EAGLES THE VERY BEST OF THE EAGLES			HOTDOG FLAVORED WATER INTERSCOPE/UNIVERSAL	19	RE	EVE ANGELI AIME-MOI M6 INT/SONY
20	NEW	00PE HEADZ PRIMITIVE IMPULSE UNIVERSAL			ELEKTRA/WEA	20		OXIOE & NEUTRINO EXECUTE EAST WEST	20	13	R.E.M. REVEAL WARNER BROS./WEA
CA		A (SoundScan) 06/23/01	_		RLANDS (Stichting Mega Top 100) 06/11/01	AUSTRALIA (ARIA) 06/11/01			ITA		(FIMI) 06/12/01
THIS	LAST WEEK	SINGLES		LAST	SINGLES		LAST	SINGLES		LAST	SINGLES
1	1	DAYS LIKE THAT SUGAR JONES MCA/UNIVERSAL	1	3	WHOLE AGAIN ATOMIC KITTEN VIRGIN	1	1	ANGEL SHAGGY FEATURING RAYVON MCAUNIVERSAL	ı	1 1	IT'S RAINING MEN GERI HALLIWELL EMI
2 3	2								1	1	
	3	PYRAMID SONG RADIOHEAD CAPITOLEMI WHAT IT FEELS LIKE FOR A GIRL MADONNA	2	1	I WANNA BE A ONE DAY FLY ONE DAY FLY SONY	2	2	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM,	2	4	BUCATINI DISCO DANCE BONOLIS & LAURENTI ICE
	3	WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WARNER				3	3	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK FMR WHOLE AGAIN ATOMIC KITTEN VIRGIN		1 1	
4	3 5	WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WARNER PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO MCQ/UNIVERSAL	2 3 4 5	1 2 19 5	I WANNA BE A ONE DAY FLY ONE DAY FLY SONY I WAS MADE TO LOVE YOU SITA & BART JIVE/ZOMBA WE COME 1 FAITHLESS CHEEKY/BMG MOILOLITA ALIZEE POLYDOR/UNIVERSAL	2	2	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK FMR	2 3 4 5	4 2 3 5	BUCATINI DISCO DANCE BONOLIS & LAURENTI ICE ME GUSTAS TU MANU CHAO VIRGIN CLINT EASTWOOD GORILLAZ EMI INFINITO RAF CGDWEA
4 5 6	3	WHAT IT FEELS LIKE FOR A GIRL MADONNA Maverick/Warner Played-a-live (The Bongo Song) Safri Duo	3 4	1 2 19	I WANNA BE A ONE DAY FLY ONE DAY FLY SONY I WAS MADE TO LOVE YOU SITA & BART JIVE/ZOMBA WE COME 1 FAITHLESS CHEEKY/BMG MOILOLITA ALIZEE POLYDOR/UNIVERSAL SHE COULDN'T LAUGH TWARRES STRENGHOLT	2 3 4 5 6	2 3 5 4 6	LADY MARMALADE CHRISTINA AGUILERA, LIL'KIM, MYA & PINK FMR WHOLE AGAIN ATOMIC KITTEN VIRGIN BUTTERFLY CRAZY TOWN COLUMBIA I'M LIKE A BIRD NELLY FURTADO MCAUNIVERSAL WITH ARMS WIDE OPEN CREED EPIC	2 3 4	4 2 3	BUCATINI OISCO DANCE BONOLIS & LAURENTI ICE ME GUSTAS TU MANU CHAO VIRGIN CLINT EASTWOOD GORILLAZ EMI
5	3 5 4 NEW	WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK-WARNER PLAYED A-LIVE (THE BONGO SONG) SAFRI DUO MCA/UNIVERSAL FILL ME IN CRAIG DAVID WILDSTARVATUANTIC/WARNER A WHITER SHADE OF PALE SARAH BRIGHTMAN NEMO STUDIO/ANGEL/EMI	2 3 4 5 6 7 8	1 2 19 5 7 8 6	I WANNA BE A ONE DAY FLY ONE DAY FLY SONY I WAS MADE TO LOVE YOU SITA & BART JIVE/ZOMBA WE COME 1 FAITHLESS CHEEKYBING MOILOLITA ALIZEE POLYDORUNIVERSAL SHE COULDN'T LAUGH TWARRES STRENGHOLT UPTOWN GIRL WESTLIFE RCA ANOTHER DAY IN PARADISE BRANDY & RAY-J WARNER	2 3 4 5 6 7	3 5 4 6 7	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK FMR WHOLE AGAIN ATOMIC KITTEN VIRGIN BUTTERELY CRAZY TOWN COLUMBIA I'M LIKE A BIRD NELLY FURTADO MCAUNIVERSAL WITH ARMS WIDE OPEN CREED EPIC BOW WOW (THAT'S MY NAME) LIL' BOW WOW COLUMBIA	2 3 4 5 6 7 8	4 2 3 5 NEW 6 7	BUCATINI DISCO DANCE BONOLIS & LAURENTI ICE. ME GUSTAS TU MANU CHAO VIRGIN CLINT EASTWOOD GORILLAZ EMI INFINITO RAF CEDWEA BELLA VERA 883 CEDWEA CANDELA NOELIA MUXXIC DOWN DOWN DOWN LOLLIPOPS WEA
5 6 7 8	3 5 4 NEW 6 NEW	WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WARNER PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO MCAVUNIVERSAL FILL ME IN CRAIG DAVID WILDSTAR/ATLANTIC/WARNER A WHITER SHADE OF PALE SARAH BRIGHTMAN NEMO STUDIO/ANGELEMI ASTOUNDED BRAN VAN 3000 VIRGIN/EMI SURVIVOR DESTINY'S CHILD COLUMBIA/SONY	2 3 4 5 6 7 8	1 2 19 5 7 8 6 NEW	I WANNA BE A ONE DAY FLY ONE DAY FLY SONY I WAS MADE TO LOVE YOU SITA & BART JIVE/ZOMBA WE COME 1 FAITHLESS CHEEKYBMG MOILOLITA ALIZEE POLYDOR/UNIVERSAL SHE COULDN'T LAUGH TWARRES STRENGHOLT UPTOWN GIRL WESTLIFE RCA ANOTHER DAY IN PARADISE BRANDY & RAY-J WARNER UN BESO MAS JODY BERNAL DINO	2 3 4 5 6	2 3 5 4 6	LADY MARMALADE CHRISTINA AGUILERA, LIL'KIM, MYA & PINK FMR WHOLE AGAIN ATOMIC KITTEN VIRGIN BUTTERLY CRAZY TOWN COLUMBIA I'M LIKE A BIRD NELLY FURTADO MCAVUNIVERSAL WITH ARMS WIDE OPEN CREED EPIC BOW WOW (THAT'S MY NAME) LIL'BOW WOW COLUMBIA IT WASN'T ME SHAGGY FEATURING RICARDO	2 3 4 5 6 7	4 2 3 5 NEW 6	BUCATINI DISCO DANCE BONOLIS & LAURENTI ICE. ME GUSTAS TU MANU CHAO VIRGIN CLINT EASTWOOD GORILLAZ EMI INFINITO RAF CEDWEA BELLA VERA 883 CEDWEA CANDELA NOELIA MUXXIC
5 6 7	3 5 4 NEW	WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WARNER PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO MCA/UNIVERSAL FILL ME IN CRAIG DAVID WILDSTAR/ATLANTIC/WARNER A WHITER SHADE OF PALE SARAH BRIGHTMAN NEMO STUDIO/ANGEL/EMI ASTOUNDED BRAN VAN 3000 VIRGIN/EMI	2 3 4 5 6 7 8 9 10	1 2 19 5 7 8 6 NEW 4 NEW	I WANNA BE A ONE DAY FLY ONE DAY FLY SONY I WAS MADE TO LOVE YOU SITA & BART JIVE/ZOMBA WE COME I FAITHLESS CHEEKY/BMG MOILOLITA ALIZEE POLYDOR/JUNIVERSAL SHE COULDIN'T LAUGH TWARRES STRENGHOLT UPTOWN GIRL WESTLIFE RCA ANOTHER DAY IN PARADISE BRANDY & RAY-J WARNER UN BESO MAS JODY BERNAL DINO I CAN'T EXPLAIN K-OTIC JIVE/ZOMBA SUPERGIRL REAMON VIRGIN	2 3 4 5 6 7 8	2 3 5 4 6 7 9	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK FMR WHOLE AGAIN ATOMIC KITTEN VIRGIN BUTTERFLY CRAZY TOWN COLUMBIA I'M LIKE A BIRD NELLY FURTADO MCAUNIVERSAL WITH ARMS WIDE OPEN CREED EPIC BOW WOW (THAT'S MY NAME) LIL' BOW WOW COLUMBIA IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA FREE MYA INTERSCOPEJUNIVERSAL	2 3 4 5 6 7 8 9 10	4 2 3 5 NEW 6 7 8 9	BUCATINI DISCO DANCE BONOLIS & LAURENTI ICE ME GUSTAS TU MANU CHAO VIRGIN CLINT EASTWOOD GORILLAZ EMI INFINITO RAF CEDWEA BELLA VERA 883 CEDWEA CANDELA NOELIA MUXXIC DOWN DOWN LOLLIPOPS WEA CRYING AT THE DISCOTHEQUE ALCAZAR TIME IMITATION OF LIFE R.E.M. WARNER BROS./WEA LA BOMBA (REMIX) KING AFRICA WEA
5 6 7 8 9	5 4 NEW 6 NEW 8	WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WARNER PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO MCA/UNIVERSAL FILL ME IN CRAIG DAVID WILDSTAR/ATLANTIC/WARNER A WHITER SHADE OF PALE SARAH BRIGHTMAN NEMO STUDIO/ANGEL/EMI ASTOUNDED BRAN VAN 3000 VIRGIN/EMI SURVIVOR DESTINY'S CHILD COLUMBIA/SONY RELAX KEOKI MOONSHINE IT'S RAINING MEN GERI HALLIWELL VIRGIN/EMI RAYGUN MATTHEW GOOD BAND DARKTOWN/	2 3 4 5 6 7 8 9 10 11	1 2 19 5 7 8 6 NEW 4 NEW	I WANNA BE A ONE DAY FLY ONE DAY FLY SONY I WAS MADE TO LOVE YOU SITA & BART JIVEZOMBA WE COME I FAITHLESS CHEEKYBMG MOILOLITA ALIZEE POLYDORUNIVERSAL SHE COULDIN'T LAUGH TWARRES STRENGHOLT UPTOWN GIRL WESTLIFE RCA ANOTHER DAY IN PARADISE BRANDY & RAY-J WARNER UN BESO MAS JODY BERNAL DINO I CAN'T EXPLAIN K-OTIC JIVEZOMBA SUPERGIRL REAMON VIRGIN RITMO GEORGINA FEATURING JANET JIVEZOMBA	2 3 4 5 6 7	2 3 5 4 6 7	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK FMR WHOLE AGAIN ATOMIC KITTEN VIRGIN BUTTERFLY CRAZY TOWN COLUMBIA I'M LIKE A BIRD NELLY FURTADO MCAUNIVERSAL WITH ARMS WIDE OPEN CREED EPIC BOW WOW (THAT'S MY NAME) LIL' BOW WOW COLUMBIA IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA	2 3 4 5 6 7 8 9	4 2 3 5 NEW 6 7 8	BUCATINI DISCO DANCE BONOLIS & LAURENTI ICE ME GUSTAS TU MANU CHAO VIRGIN CLINT EASTWOOD GORILLAZ EMI INFINITO RAF CGOWEA BELLA VERA 883 CGDWEA CANDELA NOCLIA MUXXIC DOWN DOWN DOWN LOLLIPOPS WEA CRYING AT THE DISCOTHEQUE ALCAZAR TIME IMITATION OF LIFE R.E.M. WARNER BROS, WEA
5 6 7 8 9	3 5 4 NEW 6 NEW 8 18	WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK-WARNER PLAYED A-LIVE (THE BONGO SONG) SAFRI DUO MCA/UNIVERSAL FILL ME IN CRAIG DAVID WILDSTARIATIANTIC/WARNER A WHITER SHADE OF PALE SARAH BRIGHTMAN NEMO STUDIC/WARGL/EMI ASTOUNDED BRAN VAN 3000 VIRGIN/EMI SURVIVOR DESTINY'S CHILD COLUMBIA/SONY RELAX KEOKI MOONSHINE IT'S RAINING MEN GERI HALLIWELL VIRGIN/EMI RAYGUN MATTHEW GOOD BAND DARKTOWN/ UNIVERSAL GET OVER YOURSELF EDEN'S CRUSH 143/LONDON-	2 3 4 5 6 7 8 9 10 11 12 13 14	1 2 19 5 7 8 6 NEW 4 NEW 14 11 10	I WANNA BE A ONE DAY FLY ONE DAY FLY SONY I WAS MADE TO LOVE YOU SITA & BART JIVE/ZOMBA WE COME I FAITHLESS CHEEKY/BMG MOILOLITA ALIZEE POLYDOR/JUNIVERSAL SHE COULDIN'T LAUGH TWARRES STRENGHOLT UPTOWN GIRL WESTLIFE RCA ANOTHER DAY IN PARADISE BRANDY & RAY-J WARNER UN BESO MAS JODY BERNAL DINO I CAN'T EXPLAIN K-OTIC JIVE/ZOMBA SUPERGIRL REAMON VIRGIN	2 3 4 5 6 7 8 9 10 11	2 3 5 4 6 7 9 13 19 10 15	LADY MARMALADE CHRISTINA AGUILERA, LIL'KIM, MYA & PINK FMR WHOLE AGAIN ATOMIC KITTEN VIRGIN BUTTERELY CRAZY TOWN COLUMBIA I'M LIKE A BIRD NELLY FURTADO MCAVUNIVERSAL WITH ARMS WIDE OPEN CREED EPIC BOW WOW (THAT'S MY NAME) LIL'BOW WOW COLUMBIA IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA FREE MYA INTERSCOPEJUNIVERSAL LET'S GET MARRIED JAGGED EDGE COLUMBIA IT'S RAINING MEN GERI HALLIWELL EMI WASSUUP! DA MUTTZ WEA	2 3 4 5 6 7 8 9 10 11 12 13	4 2 3 5 NEW 6 7 8 9 10 11 NEW 20	BUCATINI DISCO DANCE BONOLIS & LAURENTI ICE ME GUSTAS TU MANU CHAO VIRGIN CLINT EASTWOOD GORILLAZ EMI INFINITO RAF CEDWEA BELLA VERA 883 CEDWEA CANDELA NOELIA MUXXIC DOWN DOWN DOWN LOLLIPOPS WEA CRYING AT THE DISCOTHEQUE ALCAZAR TIME IMITATION OF LIFE R.E.M. WARNER BROS, WEA LA BOMBA (REMIX) KING AFRICA WEA SURVIVOR DESTINY'S CHILD COLUMBIA LUCKY (IN MY LIFE) EIFFEL 65 BLISS CO. UPTOWN GIRL WESTLIFE RCA
5 6 7 8 9 10	3 5 4 NEW 6 NEW 8 18 RE	WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICKWARNER PLAYED A-LIVE (THE BONGO SONG) SAFRI DUO MCAUNIVERSAL FILL ME IN CRAIG DAVID WILDSTARIATLANTICWARNER A WHITER SHADE OF PALE SARAH BRIGHTMAN NEMO STUDIOWANGELIEMI ASTOUNDED BRAN VAN 3000 VIRGINIEMI SURVIVOR DESTINY'S CHILD COLUMBIASONY RELAX KEOKI MOONSHINE IT'S RAINING MEN GERI HALLIWELL VIRGINIEMI RAYGUN MATTHEW GOOD BAND DARKTOWN/ UNIVERSAL	2 3 4 5 6 7 8 9 10 11 12 13	1 2 19 5 7 8 6 NEW 4 NEW 14	I WANNA BE A ONE DAY FLY ONE DAY FLY SONY I WAS MADE TO LOVE YOU SITA & BART JIVE/ZOMBA WE COME 1 FAITHLESS CHEEKYBING MOILOLITA ALIZEE POLYDORUNIVERSAL SHE COULDN'T LAUGH TWARRES STRENGHOLT UPTOWN GIRL WESTLIFE RCA ANOTHER DAY IN PARADISE BRANDY & RAY-J WARNER UN BESO MAS JODY BERNAL DINO I CAN'T EXPLAIN K-OTIC JIVE/ZOMBA SUPERGIRL REAMON VIRGIN RITMO GEORGINA FEATURING JANET JIVE/ZOMBA UNTIL THE END OF TIME 2PAC INTERSCOPE/UNIVERSAL ON THE MOVE BARTHEZZ PURPLE EYE PLAYEO-A-LIVE (THE BONGO SONG) SAFRI DUO	2 3 4 5 6 7 8 9 10	2 3 5 4 6 7 9 13 19	LADY MARMALADE CHRISTINA AGUILERA, LIL'KIM, MYA & PINK FMR WHOLE AGAIN ATOMIC KITTEN VIRGIN BUTTERLY CRAZY TOWN COLUMBIA I'M LIKE A BIRD NELLY FURTADO MCAYUNIVERSAL WITH ARMS WIDE OPEN CREED EPIC BOW WOW (THAT'S MY NAME) LIL'BOW WOW COLUMBIA IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA FREE MYA INTERSCOPEJUNIVERSAL LET'S GET MARRIED JAGGED EDGE COLUMBIA IT'S RAINING MEN GERI HALLIWELL EMI	2 3 4 5 6 7 8 9 10 11 12 13	4 2 3 5 NEW 6 7 8 9 10 11 NEW	BUCATINI DISCO DANCE BONOLIS & LAURENTI ICE. ME GUSTAS TU MANU CHAO VIRGIN CLINT EASTWOOD GORILLAZ EMI INFINITO RAF CEDWEA BELLA VERA 883 CEDWEA CANDELA NOELIA MUXXIC DOWN DOWN DOWN LOLLIPOPS WEA CRYING AT THE DISCOTHEQUE ALCAZAR TIME IMITATION OF LIFE R.E.M. WARNER BROS./WEA LA BOMBA (REMIX) KING AFRICA WEA SURVIVOR DESTINY'S CHILD COLUMBIA LUCKY (IN MY LIFE) EIFFEL 65 BLISS CO.
5 6 7 8 9 10 11 12	3 5 4 NEW 6 NEW 8 18 RE 9 7 NEW	WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK-WARNER PLAYED A-LIVE (THE BONGO SONG) SAFRI DUO MCA/UNIVERSAL FILL ME IN CRAIG DAVID WILDSTARIATIANTIC/WARNER A WHITER SHADE OF PALE SARAH BRIGHTMAN NEMO STUDIC/WANGEL/EMI ASTOUNDED BRAN VAN 3000 VIRGIN/EMI SURVIVOR DESTINY'S CHILD COLUMBIA/SONY RELAX KEOKI MOONSHINE IT'S RAINING MEN GERI HALLIWELL VIRGIN/EMI RAYGUN MATTHEW GOOD BAND DARKTOWN/ UNIVERSAL GET OVER YOURSELF EDEN'S CRUSH 143/LONDON- SIREKWARNER DREAM ON DEPECHE MODE MUTE/PERISE/WARNER ROMEO BASEMENT JAXX XUEMI	2 3 4 5 6 7 8 9 10 11 12 13 14 15	1 2 19 5 7 8 6 NEW 4 NEW 14 11 10 12	I WANNA BE A ONE DAY FLY ONE DAY FLY SONY I WAS MADE TO LOVE YOU SITA & BART JIVEZOMBA WE COME I FAITHLESS CHEEKYBMG MOILOLITA ALIZEE POLYDORUNIVERSAL SHE COULDIN'T LAUGH TWARRES STRENGHOLT UPTOWN GIRL WESTLIFE RCA ANOTHER DAY IN PARADISE BRANDY & RAY-J WARNER UN BESO MAS JODY BERNAL DINO I CAN'T EXPLAIN K-OTIC JIVEZOMBA SUPERGIRL REAMON VIRGIN RITMO GEORGINA FEATURING JANET JIVEZOMBA UNTIL THE END OF TIME 2PAC INTERSCOPEJUNIVERSAL ON THE MOVE BARTHEZZ PURPLE EVE PLAYEO-A-LIVE (THE BONGO SONG) SAFRI DUO MERCURYVUNIVERSAL IT'S RAINING MEN GERI HALLIWELL EMI	2 3 4 5 6 7 8 9 10 11	2 3 5 4 6 7 9 13 19 10 15	LADY MARMALADE CHRISTINA AGUILERA, LIL'KIM, MYA & PINK FMR WHOLE AGAIN ATOMIC KITTEN VIRGIN BUTTERLY CRAZY TOWN COLUMBIA I'M LIKE A BIRD NELLY FURTADO MCAVUNIVERSAL WITH ARMS WIDE OPEN CREED EPIC BOW WOW (THAT'S MY NAME) LIL'BOW WOW COLUMBIA IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA FREE MYA INTERSCOPEUNIVERSAL LET'S GET MARRIED JAGGED EDGE COLUMBIA IT'S RAINING MEN GERI HALLIWELL EMI WASSUUP! DA MUTTZ WEA BETTE DAVIS EYES GWYNETH PALTROW HOLLYWOODFMR THANK GOD I'M A COUNTRY BOY HAMPTON THE	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16	4 2 3 5 NEW 6 7 8 9 10 11 NEW 20 16 18	BUCATINI DISCO DANCE BONOLIS & LAURENTI ICE ME GUSTAS TU MANU CHAO VIRGIN CLINT EASTWOOD GORILLAZ EMI INFINITO RAF CEDWEA BELLA VERA 883 CEDWEA CANDELA NOELIA MUXXIC DOWN DOWN DOWN LOLLIPOPS WEA CRYING AT THE DISCOTHEQUE ALCAZAR TIME IMITATION OF LIFE R.E.M. WARNER BROS./WEA LA BOMBA (REMIX) KING AFRICA WEA SURVIVOR DESTINY'S CHILD COLUMBIA LUCKY (IN MY LIFE) EIFFEL 65 BLISS CO. UPTOWN GIRL WESTLIFE RCA WHAT TOOK YOU SO LONG? EMMA BUNTON VIRGIN PLAY JENNIFER LOPEZ EPIC LA MIA SIGNORINA NEFFA MERCURY/UNIVERSAL
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U2 ISLAND/UNIVERSAL MUSIC MADONNA MAVERICKWARNER SILENCE DELERIUM FEATURING SARAH MCLACHLAN NETTWERK LADY (HEAR ME TONIGHT) REMIX MODJO UNIVERSAL SANDSTORM DARUDE POPULAR ALBUMS RAOIOHEAD AMNESIAC CAPITOLIEMI SOUNDTRACK MOULIN ROUGE INTERSCOPE/UNIVERSAL STAIND BREAK THE CYCLE FLIPPELEKTRAWARNER DESTINY'S CHILD SURVIVOR COLUMBIASONY PAUL MCCARTNEY WINGSPAN—HITS AND HISTORY MPLCAPITOLIEMI MATTHEW GOOD BANO LOSER ANTHEMS MCV UNIVERSAL TOOL LATERALUS TOOL DISSECTIONAL/VOLCANO/BMG SHAGGY HOTSHOT MCAVUNIVERSAL BIG WRECK PLEASURE AND THE GREED ATLANTIC/WARNER M.C. MARIO SUN FACTORY 2 SONY EMPLA ADAY WITHOUT RAIN WARNER UK/REPRISE NELLY COUNTRY GRAMMAR FO' REELUNIVERSAL JESSICA SIMPSON IRRESISTIBLE COLUMBIA/SONY ST. LUNATICS FREE CITY FO' REELUNIVERSAL JESSICA SIMPSON IRRESISTIBLE COLUMBIA/SONY ST. LUNATICS FREE CITY FO' REELUNIVERSAL JESSICA SIMPSON IRRESISTIBLE COLUMBIA/SONY ST. LUNATICS FREE CITY FO' REELUNIVERSAL JESSICA SIMPSON IRRESISTIBLE COLUMBIA/SONY ST. 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REVEAL WARNER BROS./WARNER ST. GERMAIN TOURIST BILLE NOTEZEMI PAUL DE LEEUW ZINGEN TERWIJL U WACHT COLUMBIA WESTLIFE COAST TO COAST RCA ST. GERMAIN BOULEVARD FCOMMUNICATIONS/PIAS TOOL LATERALUS 100L DISSECTIONAL/VOLCANO	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 18 19 20 1 1 1 1 1 1 1 1 1 1 1 1 1	2 3 5 4 6 7 9 13 19 10 15 11 14 8 16 18 NEW NEW 12 1 NEW 12 1 1 7 9 6 10 8 12 19 14 7 7 15	LADY MARMALADE CHRISTINA AGUILERA, LIL'KIM, MYA & PINK FMR WHOLE AGAIN ATOMIC KITTEN VIRGIN BUTTEREY CRAZY TOWN COLUMBIA I'M LIKE A BIRD NELLY FURTADO MCAUNIVERSAL WITH ARMS WIDE OPEN CREED EPIC BOW WOW (THAT'S MY NAME) LIL'BOW WOW COLUMBIA IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA FREE MYA INTERSCOPPUNIVERSAL LET'S GET MARRIED JAGGED EDGE COLUMBIA IT'S RAINING MEN GERI HALLIWELL EMI WASSUUP! DA MUTTZ WEA BETTE DAVIS EYES GWYNETH PALTROW HOLLYWOOD/FMR THANK GOD I'M A COUNTRY BOY HAMPTON THE HAMPSTER SHOCK ME, MYSELF AND I SCANDAL'US FMR WHAT TOOK YOU SO LONG? EMMA BUNTON VIRGIN PLAY JENNIFER LOPEZ EPIC ELI, NELLY UNIVERSAL IN MY POCKET MANDY MOORE EPIC WALKING AWAY CRAIG DAVID SHOCK ALBUMS SOUNOTRACK MOULIN ROUGE TWENTIETH CENTURY FOX/FMR RADIOHEAD AMMESIAC PARLOPHONE TOOL LATERALUS TOOL DISSECTIONAL/VOLCANO DIDD NO ANGEL CHERKY/ARISTA CREED HUMAN CLAY EPIC ABBA COMPLETE GOLD COLLECTION POLYDOR R.E.M. REVEAL WARNER BROS.WEA SOUNDTRACK SAVE THE LAST DANCE HOLLYWOOD/FMR VONDA SHEPARD ALLY MCBEAL: FOR ONCE IN MY LIFE EPIC RONAN KEATING RONAN POLYDOR/UNIVERSAL CRAIG DAVID BORN TO DO IT SHOCK BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY SHAGGY HOTSHOT MCA'UNIVERSAL DESTINY'S CHILD SURVIVOR COLUMBIA NELLY FURTADO WHOA, NELLY! DREAMWORKS/UNIVERSAL INCUBUS MAKEY YOURSELF EPIC SCANOALUS STARTIN' SOMETHIN' FESTIVAL BEN HARPER LIVE FROM MARS VIRGIN	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 1 1 2 3 4 5 6 7 8 9 10 10 11 11 12 13 14 15 16 16 17 18 18 18 18 18 18 18 18 18 18 18 18 18	10 111 NEW 20 16 18 15 12 NEW NEW 1 2 4 3 NEW 5 NEW 6 10 8 7 9 12 NEW 20 12 NEW 20 NEW 6 10 8 7 9 12 NEW 20	BUCATINI DISCO DANCE BONOLIS & LAURENTI ICE ME GUSTAS TU MANU CHAO VIRGIN CLINT EASTWOOD GORILLAZ EMI INFINITO RAF CODWEA BELLA VERA 883 COLWEA CANDELA NOELIA MUXXIC DOWN DOWN LOLLIPOPS WEA CRYING AT THE DISCOTHEQUE ALCAZAR TIME IMITATION OF LIFE R.E.M. WARNER BROS./WEA LA BOMBA (REMIX) KING AFRICA WEA SURVIVOR DESTINY'S CHILD COLUMBIA LUCKY (IN MY LIFE) EIFFEL 65 BLISS CO. UPTOWN GIRL WESTLIFE RCA WHAT TOOK YOU SO LONG? EMMA BUNTON VIRGIN PLAY JENNIFER LOPEZ EPIC LA MIA SIGNORINA NEFFA MERCURY/UNIVERSAL ONE WILD NIGHT BON JOVI MERCURY/UNIVERSAL IT TAKES A FOOL TO REMAIN SANE THE ARK VIRGIN BUTTERFLY CRAZY TOWN COLUMBIA ALBUMS MANU CHAO PROXIMO ESTACION: ESPERANZA VIRGIN RADIOHEAD AMNESIAC EMI VASCO ROSSI STUPIDO HOTEL EMI R.E.M. REVEAL WARNER BROS./WEA BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND/UNIVERSAL OPPECHE MODE EXCITER VIRGIN RAF IPERBOLE CODWEA AORIANO CELENTANO ECCO DI RADO E PARLO ANCORA MENO CLANSONY IRENE GRANDI IREK COGWEA BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY/UNIVERSAL FRANCO BATTIATO FERRO BATTUTO COLUMBIA GIGI D'ALESSIO IL CAMMINO DELL'ETA' RCA OIDD NO ANGEL ARISTA/ARIOLA GIORGIO GABER LA MIA GENERAZIONE HA PERSO CGOWEA GORILLAZ GORILLAZ EMI LOLLIPOPS POPSTARS WEA TIROMANCYNO LA DESCIZIONE DI UN ATTIMO VIRGIN GERI HALLIWELL SCREAM IF YOU WANNA GO FASTER EMI PINO DANIELE MEDINA RCA

Hits Of The World is compiled at Billboard/London by Menno Visser. Contact 44-207-420-6165, fax 44-207-420-836-6718, email mvisser@musicandmedia.co.uk

NEW = New Entry RE = Re-Entry

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# HITS OF THE WORLD.

EU	ROC	HART 06/16/01 MUSIC & MEDIA	SP	AIN	(AFYVE/ALEF MB) O6/O7/O1
	LAST	SINGLES		LAST	SINGLES
1	1	ANGEL SHAGGY FEATURING RAYVON MCA	1	1	ME GUSTAS TU MANU CHAO VIRGIN
2	3	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN	2	3	NUNCA EL TIEMPO ES PERDIDO MANOLO GARCIA
3	2	IT'S RAINING MEN GERI HALLIWELL INNOCENT/VIRGIN			ARIOLA
4	5	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO	3	2	LA DANZA DEL FUGO MAGO DE OZ LOCOMOTIVE
		UNIVERSAL	4	4	PLAYED-A-LIVE (THE BONGD SONG) SAFRI DUO
5	NEW	WE COME 1 FAITHLESS CHEEKY/ARISTA	1		UNIVERSAL
6 7	6	CLINT EASTWOOD GORILLAZ PARLOPHONE	5	NEW	ME PONGO COLORADA PAPA LEVANTE MUXXIC
′	4	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA	6 7	5 NEW	IT'S RAINING MEN GERT HALLIWELL EMI
8	NEW	ANDTHER DAY IN PARADISE BRANDY & RAY-J WEA	8	NEW	SI ME MARCHA SOBER ZERO DN THE MOVE BARTHEZZ TEMPO
9	8	BUTTERFLY CRAZY TOWN COLUMBIA	9	NEW	YO QUIERO BAILAR SONIA & SELENA VALE
10	7	BOW WDW (THAT'S MY NAME) LIL' BOW WOW SO SO	10	8	DREAM ON DEPECHE MODE VIRGIN
		DEF/COLUMBIA		"	
		ALBUMS	١.,		ALBUMS
1	NEW	RADIDHEAD AMNESIAC PARLOPHONE	1.	1	MANOLO GARCIA NUNCA EL TIEMPO ES PERDIDO
2	1 NEW	R.E.M. REVEAL WARNER BROS.	2	NEW	ARIOLA TAMARA SIEMPRE MUXXIC
3	NEW	MANU CHAD PROXIMO ESTACION: ESPERANZA	3	2	BON JOVI ONE WILD NIGHT LIVE 1985-2001
•	,,,,,,	VIRGIN	"	-	MERCURY/UNIVERSAL
4	4	DIDD NO ANGEL CHEEKY/ARISTA	4	3	LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT
5	3	DEPECHE MODE EXCITER MUTE			EPIC .
6	2	BON JOVI ONE WILD NIGHT LIVE 1985-2001	5	NEW	CAFE QUIJAND LA TABERNA DE BUDA WEA
		MERCURY	6	4	ANA BELEN PECES DE CIUD D ARIOLA
7	6	SHAGGY HOTSHOT MCA	7	5	PAULINA RUBIO VIENE EL VERANO MUXXIC
8	5 7	DESTINY'S CHILD SURVIVOR COLUMBIA	8	NEW	BOB MARLEY & THE WAILERS ONE LOVE—THE VER
9	/	BDB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND	9	10	BEST OF BOB MARLEY ISLAND/UNIVERSAL
10	8	AIR 10 000 HZ LEGEND SOURCE/VIRGIN	10	10 NEW	DAVID CIVERA DILE QUE LA QUIERA VALE SONIA & SELENA YO QUEIRO BAILAR VALE
MA	LAY	<b>SIA</b> (RIM) 06/12/01	GR	EEC	E (PricewaterhouseCoopers) 06/08/01
	LAST	Out with outlines	_	LAST	(i necwaternooseooopers/ ob/ob/or
	WEEK	ALBUMS		WEEK	ALBUMS
1	3	WESTLIFE COAST TO COAST BMG	1	1	DEPECHE MODE EXCITER VIRGIN
2	1	VARIOUS ARTISTS MAX 8 SONY	2	2	VANESSA MAE SUBJECT TO CHANGE EMI
3	5	MICHAEL WONG FIRST TIME ROCK	3	3	R.E.M. REVEAL WARNER BROS./WARNER
4	6	WINGS & SEARCH THE GREATEST HITS NSK	4	7	PINK MARTINI SYMPATIQUE SONY
			5	5	GERI HALLIWELL SCREAM IF YOU WANNA GO
5	9	VARIOUS ARTISTS PENDEKAR III NSR			FASTER EMI
6	2	S.M. SALIM KONSERT BERSAMA MPO WARNER	6	6	SCORPIONS ACOUSTICA WARNER
7	7	SHAGGY HOTSHOT UNIVERSAL	7	9	TINDERSTICKS CAN OUR LOVE VIRGIN
8	RE	SHEILA ON 7 KISAH KLASIK UNTUK MASA DEPAN	8	8	SOUNDTRACK CAPTAIN CORELLI'S MANDOLIN
		SONY	•	"	UNIVERSAL
9	NEW	NASH, SALEEM, RAMLI SARIP 3 OIMENSI POP ROCK	9	RE	COLDPLAY PARACHUTES EMI
		LELAKI TERBAIK WARNER	10	10	BON JOVI ONE WILD NIGHT LIVE 1985-2001
10	8	VARIOUS ARTISTS MOMENTS WARNER			MERCURY/UNIVERSAL
IRE	LAN	D (IRMA/Chart Track) 06/08/01	RF	GIII	M/FLANDERS (Promuvi) 06/13/01
		- (volidi) (ldck/ 00/00/01	-		THE LANGE TO THE STATE OF THE S
THIS	LAST		THIS	LAST	

	LAN	(IRMA/Chart Track) 06/08/01	~_		IM/FLANDERS (Promuvi) 06/13/01
	LAST WEEK	SINGLES		LAST WEEK	SINGLES
1	1	ANGEL SHAGGY FEATURING RAYVON MCA	- 1	1	IT'S RAINING MEN GERI HALLIWELL EMI
2	3	DON'T STOP MOVIN' S CLUB 7 POLYDOR	2	2	PLAYED-A-LIVE (THE BONGO SONG) SAFREDUO
3	2	IT'S RAINING MEN GERI HALLIWELL EMI			UNIVERSAL
4	4	OUT OF REACH GABRIELLE GO! BEAT/POLYDOR	3	9	UNTIL THE END OF TIME 2PAC INTERSCOPE/UNIVERSAL
5	5	RIDE WIT ME NELLY FEATURING CITY SPUD	4	8	SHE COULDN'T LAUGH TWARRES EMI
		UNIVERSAL	5	3	SUNSHINE AFTER THE RAIN VANDA VANDA WARNER
6	NEW	WE COME 1 FAITHLESS CHEEKY/ARISTA	6	NEW	AMENO DJ QUICKSILVER POLYDOR/UNIVERSAL
7	6	THE FIELDS OF ATHENRY (CELTIC FC REMIX) DANCE	7	4	TEENAGE DIRTBAG WHEATUS COLUMBIA
		TO TIPPERARY NEDE	8	5	BUTTERFLY CRAZY TOWN COLUMBIA
8	NEW	ANOTHER DAY IN PARADISE BRANDY & RAY-J WEA	9	10	ANOTHER DAY IN PARADISE BRANDY & RAY-J WARN
9	8	THANK YOU DIDO ARISTA	10	NEW	MOILOLITA ALIZEE POLYDOR/UNIVERSAL
10	7	SING TRAVIS INDEPENDIENTE			ALBUMS
- 1		ALBUMS	1	1	BON JOVI ONE WILD NIGHT LIVE 1985-2001
1	NEW	RADIOHEAD AMNESIAC PARLOPHONE			MERCURY/UNIVERSAL
2	1		2	4	80B MARLEY & THE WAILERS ONE LOVE-THE VER
3	4	CHRISTY MOORE THIS IS THE DAY COLUMBIA  BOB DYLAN THE ESSENTIAL BOB DYLAN SONY MUSIC TV			BEST OF BOB MARLEY ISLAND/UNIVERSAL
4	2	R.E.M. REVEAL WARNER BROS WEA	3	2	M-KIDS COOL! UNIVERSAL
5	3	DIDO NO ANGEL CHEEKY/ARISTA	4	3	LINKIN PARK [HYBRID THEORY] MAYERICK/WARNER
6	7	SHAGGY HOTSHOT UNIVERSAL	5	5	K3 ALLE KLEUREN BMG
7	5	DESTINY'S CHILD SURVIVOR COLUMBIA	6	8	2PAC UNTIL THE END OF TIME INTERSCOPE/UNIVERS
	NEW	LINKIN PARK [HYBRID THEORY] MAVERICKWEA	7	NEW	RADIOHEAD AMNESIAC EMI
9	8	GABRIELLE RISE GO! REAT/POLYDOR	9	6	DESTINY'S CHILD SURVIVOR COLUMBIA
9	9	BILLY JOEL THE ULTIMATE COLLECTION SONY MUSIC TV	10	RE	R.E.M. REVEAL WARNER BROS, WARNER ST. GERMAIN TOURIST BLUE NOTE/EMI

AU	DIK	IA	(Austrian IFPI/Austria Top 40)	06/12/01	
THIS	LAST		1		

NEW

NEW

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IHIS	LASI	l .	IHIS	LASI	
WEEK	WEEK	SINGLES	WEEK	WEEK	
1	3	ANGEL SHAGGY FEATURING RAYVON MCAUNIVERSAL	1	1	
2	1	WHOLE AGAIN ATOMIC KITTEN VIRGIN			
3	2	CLINT EASTWOOD GORILLAZ EMI	2	2	
4	4	TURN THE TIDE SYLVER UNIVERSAL	3	7	
5	5	YOU'RE MY MATE RIGHT SAID FRED BMG	4	4	
6	6	IT'S RAINING MEN GERI HALLIWELL EMI	5	3	
7	10	POSSE (I NEED YOU ON THE FLOOR) SCOOTER EDEL	6	5	
8	8	ONE IN A MILLION BOSSON EMI	7	6	
9	7	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO	8	8	
		UNIVERSAL	9	9	
10	NEW	LET'S GET BACK TO BED BOY SARAH CONNOR FEATURING TQ SONY	10	NEW	
		ALDUMS			

ALBUMS RADIOHEAD AMNESIAC EMI R.E.M. REVEAL WARNER BROS WARNER MANU CHAO PROXIMO ESTACION: ESPERANZA BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY/UNIVERSAL MERCURYUNIVERSAL
DEPECHE MODE EXCITER VIRGIN
STEREO MC'S DEEP DOWN & DIRTY ISLAND/UNIVERSAL
SHAGGY HOTSHOT MCA/UNIVERSAL BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND/UNIVERSAL
GORILLAZ GORILLAZ EMI
BRUNNER & BRUNNER MITTEN IM MEER BMG

THIS LAST

NEW

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2

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SINGLES PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO

UNIVERSAL
WHOLE AGAIN ATOMIC KITTEN VIRGIN
ANGEL SHAGGY FEATURING RAYVON MCAUNIVERSAL
IT'S RAINING MEN GERI HALLIWELL EMI
CLINT EASTWOOD GORILLAZ EMI BUTTERFLY CRAZY TOWN COLUMBIA/SONY
TEENAGE DIRTBAG WHEATUS COLUMBIA/SON SURVIVOR DESTINY'S CHILD COLUMBIA/SONY IT WASN'T ME SHAGGY FEATURING RICARDO BOW WOW (THAT'S MY NAME) LIL' BOW WOW

#### **ALBUMS**

MANU CHAO PROXIMO ESTACION: ESPERANZA BON JOVI ONE WILD NIGHT LIVE 1985-2001

R.E.M. REVEAL WARNER BROS./WARNER SHAGGY HOTSHOT MCAUNIVERSAL
RADIOHEAD AMNESIAC EMI DIDO NO ANGEL ARISTA/BMG

DEPECHE MODE EXCITER VIRGIN DI TATANA PINK PUNK BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND/UNIVERSAL

# NEWS FROM AROUND THE PLANET

#### EDITED BY NIGEL WILLIAMSON

**DAVID KITT** is no longer the best-kept secret in Irish music. The Dublin-based singer/ songwriter, the son of an Irish government minister, has created a major stir after



charting at No. 5 in Ireland with his first fulllength album, The Big Romance, which gets a U.K. release June 11 on Blanco y Negro. The album revels in a quiet, hazy solitude reminiscent of Nick Drake but with modern beats, loops, and effects sug-

gesting influences as diverse as Stereolab and Beth Orton. The Big Romance follows last year's low-key mini-album, Small Moments, which was released on Geoff Travis' newly rejuvenated Rough Trade label to widespread critical acclaim.

Having cracked the Irish market, Kitt has his sights set further afield and hopes to follow in the footsteps of David Gray, who also broke first in Ireland. "I haven't had any great traumas in my life, apart from the usual broken-heart stuff everyone goes through," Kitt says of his undoubtedly romantic songs. "But making music has been the answer to any [of my troubles]." NICK KELLY

JAPANESE FEMALE POP DUO Puffy is hoping to tap into America after so many of its compatriots have failed. New York-based Sony Music Imports, which released Puffy's most recent album, Spike, in the U.S. May 1, is gearing up the promo machinery to spread the word about the duo's effervescent pop under the name Puffy AmiYumi. (The name change followed objections by Sean "Puffy" Combs, who, ironically, later changed his nickname to "P. Diddy.") The North American version of Spike, released June 5 in Canada on Epic, includes an Englishlanguage version of the track "Sumire," now retitled "Love So Pure." Longtime Puffy collaborator Andy Sturmer of U.S. band Jellyfish wrote the song. It's the first time the duo has sung in English. Sony prepared the ground last year by releasing Puffy tracks in the U.S on a series of promo CDs titled Japan Not for Sale, which featured several Japanese Sony acts. STEVE McCLURE

THE MUSICAL INFLUENCES of Swedish R&Bartist Titiyo are so diverse that it has taken years to boil them down to the rockpop-soul mélange that can be found on her fourth album, Come Along (Superstudio/Diesel/Sony), hailed as the most distinctive of her career. Until she was 19, Titiyo sang with her father's West African Highlight Orchestra. "There were always musicians around, but I wasn't really impressed because I only cared about Abba, David Bowie, and Aretha Franklin," she says. For her latest album, she challenged the Cardigans' producer Tore Johansson to come up with a new approach. Cardigans songwriter Peter Svensson wrote the music and co-wrote the lyrics with Kent vocalist Joakim Berg. Titiyo calls the results "pure pop JEFFREY DE HART with a twist."

MORE THAN THREE YEARS in the making, Urban Renewal, an album of Phil Collins' best-known songs covered by top R&B stars, was released in Germany last month and debuted at No. 3. The record is a collaboration among Collins' U.K. publishing concern Hit & Run, Atlantic in the U.S., and WEA in Germany. Ol' Dirty Bastard interprets "Sussudio," Lil' Kim duets with Collins on "In the Air Tonight," Brandy sings with her brother, Ray-J, for the first time on "Another Day in Paradise," and Kelis belts out "I Don't Care Anymore." WEA's German managing director, Bernd Dopp, says, "There is hardly a pop artist with as much soul as Phil Collins. It was the artists' admiration of his work that made Urban Renewal possible." Dopp worked closely on the project with Michelle De Vries and Jon Crawley at Hit & Run and executive VP Ron Shapiro and senior A&R director Rich Christina at Atlantic. Collins says, "That so many talented people were involved is very flattering." WOLFGANG SPAHR

EUROTROPICAL, the Canary Islands-based Cuban/Caribbean music imprint of MuXXIc, has signed Cuba's most popular salsero, Paulo FG. The singer, who began his career as Paulito FG, was formerly signed to U.S. label Fania All Stars and Cuban label Bis Music. The deal was signed in Cuba last month by Eurotropical director Alberto Segura and the artist, plus Carlos Sanmartin, director of MuXXIc, the Spanish label of music conglomerate Gran Vía Musical, which is the parent company of Eurotropical. "It's a real coup, and although we already have several leading Cuban artists, such as Manolito Simonet y su Trabuco, Klimax, and El Guayabero, Paulo FG is the biggest in terms of sales and popularity," Segura says. Paulo FG's first Eurotropical album is scheduled for release in October. HOWELL LLEWELLYN

RAI SUPERSTAR CHEB MAMI, Pakistani Sufirockers Junoon, and the Afro-Brazilian samba band Olodum are part of the global array of artists who will perform at the 23rd annual Celebrate Brooklyn! festival this summer. Staged in the New York borough of Brooklyn, the festival opens Thursday (21) at the Prospect Park Bandshell with Texas blues-rocker Marcia Ball, followed Friday (22) by New York's R&B-fired SoulLive with Caribbean-born David Pilgrim and Saturday (23) by salsa-funk veterans the Mandrills on a bill with world-beat adventurers the Free Radicals. Celebrate Brooklyn! has distinguished itself among U.S. summer festivals by drawing its international lineup from both around the world and Brooklyn itself, one of the most ethnically diverse communities in the U.S. The full schedule is available at celebratebrooklyn.org. THOM DUFFY

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# Merchants Marketina

# The Surf's Up For A 'Perfect Day'

#### Right Stuff Disc Celebrates 40 Years Of 'Surfer' Magazine

BY CHRIS MORRIS

LOS ANGELES—On Tuesday (19), EMI Music's catalog label the Right Stuff will broaden the definition of "surf music" with its release of a new compilation, The Perfect Day: The Music From 40 Years of Surfer Magazine.

The 17-track album serves as a companion to the recently published Chronicle Books hardcover collection The Perfect Day: 40 Years of Surfer Magazine, which compiles four decades of writing and photography from Surfer, the longest-lived and largest-circulation publication devoted to the sport of surfing. Surfer editor Sam George helmed production of the book and took a key role in formulating the direction of the CD set.

The Right Stuff album rides a different kind of curl. While many of the usual surf-music suspects-Dick Dale & His DelTones, the Beach Boys, the Ventures, Jan & Dean-are represented on the record, the album also contains cuts by contemporary Australian surf combos Groove Terminator and Bodyjar, surf-punk unit Sprung Monkey, surf filmmaker/ musician Jack Johnson, and such unlikely performers as Pablo Cruise, the Moody Blues, the Steve Miller Band, and Robin Trower.

Even '70s and '80s new-wave acts, such as the B-52's (whose "Rock Lobster" is a beach favorite) and Devo (which recently released an album as the group's surf-music alter ego, the Wipe Outers), are also featured.

George says, "EMI Records was made aware of the book project, and they thought, 'What a fantastic idea,' because of the rich surfing culture. And they said, 'Wouldn't it be great to come out with an accompanying CD of 40 years of surf music?

"I said, 'Well, that's kinda neat, but I've got a better idea: What about 40 years of surfing music?'which is an entirely different concept. Once we sat down, and I explained about the rich relationship between surfing and music, they got really excited about that concept, because they'd never even thought of that before.'

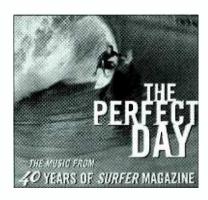
George notes that assembling the Perfect Day album "involved primarily the relationship between image and music, and that was done almost entirely through film. That is the key to a lot of the choices and why there's a wide range. For instance, 'Wild Mountain Honey' by Steve Miller-you

think, 'Well, that doesn't sound like surf music at all.' But yet, the way it was used in film and in imagery indelibly stamped that mood for a whole generation of surfers who religiously experienced surfing films set to music . . . [The song] was from a film called Tubular Swells, and one of the reasons we included that is that it redefined the fantasy of perfect surf."

George points out that the method of mating music to surfing films began to change radically in the early '90s, when director Taylor Steele utilized Sprung Monkey's "Bleeding" (also featured on The Perfect Day) as a critical part of his movie Momentum. He says,

You can watch one surf movie, and it'll be punk rock. You watch another, it'll be all hip-hop.

> JACK JOHNSON, FILMMAKER/MUSICIAN



"Virtually overnight every surf video maker switched to this format, where they would take contemporary songs that people were listening to and basically edit the footage to the length of the song.

Johnson-who has recorded with G. Love & Special Sauce and toured with Ben Harper-also finds that the musical styles heard in surf movies have changed. "Now you can watch one surf movie, and it'll be punk rock. You watch another surf movie, it'll be all hiphop. You watch another surf movie, it'll be all acoustic music. It really has become more mixed up."

He says of his own music (collected on the recently released album Brushfire Fairytales on indie Enjoy Records), "I got into it by doing the background music for the surf films. I had a lot of time to write songs, never really intending to use them for anything besides campfires and barbecues and singalongs with my friends. I started using a lot of acoustic jam music without lyrics."

The out-of-the-ordinary concept of "surfing music" was a little jarring for executives at the Right Stuff, according to Tom Cartwright, VP of catalog marketing at EMI Music.

He recalls, "I'll never forget when they said, 'Oh, wow, this is great! Can you guys get Robin Trower?' And we looked at each other and went, 'Robin . . . Trower. Uh, yeah, we can get a Robin Trower track.' We're trying to connect the dots. And then they [explained] that the Robin Trower track was used in [the movie Fluid Drive]."

Several of the tracks on The Perfect Day were featured in popular latter-day surf films and videos. Pablo Cruise's "0 to 60 in Five" and the Moody Blues' "Ride My Seesaw" were heard in Sunshine Sea, while the Chambers Brothers' "Love, Peace and Happiness" was used in Cosmic Children.

For even greater surfer appeal, about 5,000 units of the album's initial run will come in a distinctive "wet suit": a transparent, waterfilled plastic sleeve that is fitted over the front of The Perfect Day's digipak packaging.

Not surprisingly, considering the magazine tie-in and the targeted nature of the package itself, The Perfect Day will be marketed primarily to the surfing community.
"We made a lot of inroads into

getting this positioned in surf shops," Cartwright says. "We have countertop displays. There are a lot of manufacturers we've been able to jump in bed with, so we've got everything from surfboards to wet suits to surf wax, all of those different products."

Surfboard manufacturer Oakfoil is among the companies already committed to involvement in the album campaign. Surf shops around the nation will be offered special posters, postcards, and countertop displays.

Surf clubs and organizations will receive special mailings about the album, according to Cartwright. He also anticipates large-scale marketing opportunities at surfing events around the country this summer.

Combo book and record chains are currently being solicited to stock both the Perfect Day album and the book.

# **Capitol Spins Web Plan**

#### 3-Tier Approach Ignites Radiohead Album

'Word spread

through chat

rooms, news

groups, and

clubs-both

and about the

new technology.'

BY MATTHEW S. ROBINSON

Hot on the heels of its alleged "stealth campaign" for the Grammyworthy Kid A, Capitol Records has reversed direction to offer full disclosure for Radiohead's latest release, Amnesiac.

On June 5, Capitol announced the launch of GooglyMinotaur, an interactive agent that uses instant-messaging (IM) technology and that provides exclusive information on the still highly cryptic band.

Through an onscreen, automated icon taken from Amnesiac album artwork, Radiohead fans can instantmessage each other and access

exclusive informa-

tion about the band. "We wanted to do something new and compelling that would extend our campaign beyond the Internet and reach a wider audience through IM," explains Capitol head of new media Robin Bechtel. "We are getting people to hear Radiohead in a fun and compelling way."

In addition to tour dates, the service will

provide information on contests, auctions, downloads, and games, all of which enhance Radiohead's already extensive Internet promotions. Users will also be able to access other items, such as entertainment news, movie listings, horoscopes, and

Bechtel says, "Our main strategy in the overall marketing of Radiohead was to embrace the fans who helped Capitol take Kid A to No. 1 and build marketing tools to give to them to help us market the record."

For fans participating in Capitol's viral marketing initiative, a desktop proctor on their computer screens will offer them one-click access to all

Radiohead-related information on their systems, including a digital streaming version of Amnesiac.

The desktop proctor can also be emailed to friends and fellow fans. Bechtel adds. "That means you can e-mail the entire album to others. which can be listened to via streaming. So far, the icon of the desktop proctor has been e-mailed about 40,000 times. Bechtel notes, "People send it to two friends on average.

As the practice had proved so successful for Kid A (pushing it to a chart-topping first week and nearplatinum sales), two weeks of free complete album streaming were

> again offered as a means of encouraging all-important word-of-mouth.

"We wanted people to be able to hear the entire album ondemand for the whole two weeks before release," Bechtel explains. "What made it about the album so great, though, is that word spread through chat rooms, news groups, and clubs-both about the album and about -ROBIN BECHTEL, CAPITOL the new technology."

Not even Bechtel could predict how well the new marketing mechanism would work. "It became almost viral in nature," she says. "It took on a life of its own. We had over 240,000 listeners

in the two weeks.'

Custom Buddy is the element of the marketing plan that involves IM. "It is the ultimate source for all things Radiohead," Bechtel says. "We enlisted fan sites, and they contributed greatly to its content, contributing obscure information and trivia about the band."

Although Buddy technology was first shown to Bechtel by a techminded friend, she relied on Web-

(Continued on next page)



# newsline...

BEST BUY reports revenue of \$390 million at its 1,300 Musicland Group stores for the first quarter of fiscal 2002, which ended June 2—a decline of 6% from the same period last year. Comparable-store sales fell 6.1%, which was greater than the "low single-digit" decline the retailer had been expecting, a spokeswoman said. Strong DVD sales helped offset softer music sales. Overall, Best Buy had revenue for the quarter of \$3.69 billion, compared with \$2.96 billion in the first quarter of last year. The results reflect the Musicland acquisition and the opening of new Best Buy stores. Comparable-store

MICROSOFT will use up to 100,000 music samples from Loudeye Technologies to promote sales at its partner vendors on the MSN Music Web site, including 800.com, Best Buy, and djangos.com. Loudeye has licensing deals with all five majors and 800 independents.

AMAZON.CO.JP, the Japanese-language site for Seattle-based Amazon.com, has begun offering music, videos, and DVDs. The company says Amazon.co.jp, which began selling books in November, has a customer base of 400,000. "The continuing addition of new products to all four of our international sites is an important part of Amazon.com's drive to profitability," said Diego Piacentini, the etailer's GM for international operations.

PARADISE MUSIC & ENTERTAINMENT'S shares have been delisted from the Nasdaq Small Cap Market after falling below \$1 per share. The shares now trade on the Over-the-Counter Bulletin Board, under the symbol PDSE. The company has arranged for a \$1.5 million credit line against receivables from Porter Capital.

SONY MUSIC INTERNATIONAL (SMI) has formed a music company in China, as a joint venture with Shanghai Synergy Multimedia Group Co. Ltd. and Shanghai Jingwen Investment Co. Ltd. The new firm, Shanghai Epic Music Entertainment, will develop Chinese-language repertoire for local and worldwide markets. It will sign local artists and manufacture, distribute, and market its own recordings and licensed repertoire. Andrew Wu, SMI VP of business development for Asia, will serve as managing director of the Shanghai-based operation. The new company will also build a CD- and cassettemanufacturing plant in the city.

DATAPLAY has raised an additional \$55 million from a range of investors, including Eastman Kodak, Intel Capital, Trans World Entertainment, and David Crosby. The Boulder, Colo.-based company is developing a 500-megabyte-capacity, coin-sized optical disc that can store 11 hours of "CD-quality" downloaded music. Dataplay has now raised a total of \$119 million from the likes of Universal Music Group, Toshiba, and Samsung.

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM) is opposing attempts by the major labels to impose a license on Web music retailers that provide 30-second promotional song samples. In a letter to the Recording Industry Assn. of America (RIAA), the retail group says, "We believe that the 30-second sampling approach adopted by most online retailers and provided for in the [Secure Digital Music Initiative protocols is entirely reasonable and warrants the unqualified support of our industry." NARM-which submitted comments on the matter to the U.S. Copyright Office—claims retailers have the right to use such samples under the fair-use provisions of the Copyright Act.

MP3.COM says it has added the millionth song to its Web site—"So Long," by Lapdog, a band composed of former members of Toad the Wet Sprocket. The company, which is in the process of being acquired by Universal Music Group, says its site now boasts more than 150,000 acts from more than 180 countries. "Just over one year ago, we had about 300,000 songs," Michael Robertson, MP3.com chairman/CEO, notes.

VIRGIN ENTERTAINMENT GROUP (VEG) has announced a digital preview system that utilizes kiosks to give customers in its Megastores access to a database of more than 10,000 DVDs and 200,000 CDs. Customers can hear or view the stored material by scanning a product's bar code. Developed in-house by VEG, the kiosks use Microsoft technology in their interfaces and playback abilities, and they incorporate Muze's database of more than 1.8 million audio samples. Virgin rolled out five kiosks at its West Hollywood outlet in a test run yesterday. It hopes to follow with 10-20 per store later this year.

#### **CAPITOL SPINS WEB PLAN**

(Continued from preceding page)

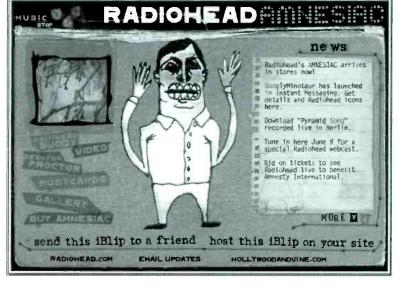
savvy Radiohead fans to help launch the program. "They are a tight little network with incredible promotional power," Bechtel says, citing the more than 900 Radiohead fan Web sites. "I had been looking for a way to extend our marketing and promotion beyond the Web and into instant-messaging. This was the way."

Although the choice of a band through which to launch the new technology was rather obvious, the name for the Radiohead IM buddy, Googly Minotaur, was primarily chosen out of desperation. "It was hard to find a name," Bechtel admits. "They were all taken." Once a name had been chosen, however, it was full steam ahead. Even before the Buddy launched, it had already been sent more than 150,000 instant messages. "On day two," Bechtel recalls, "we had just over 300,000 messages."

The third component of the marketing plan is the Iblip, named for the mini-videos (or blips) Radiohead released for *Kid A*. The Iblip is a "mini Web site" that is hosted in one place but that can be accessed through other sites. Among the 1,200 sites that have already logged on to the Iblip program are fan sites like greenplastic.com and ateaseweb.com, such radio station sites as WXRK New York and WBCN and WFNX Boston, retail sites including Borders .com and Amazon.com, and lifestyle sites like sonicnet.com and apple.com.

Amazon.com does not use the Iblip directly, but it has pulled the live album stream and digital downloads from the Iblip and offers merchandising spots that accommodate the content. "We know from experience that these spots are effective in terms of attracting customers and driving sales," Amazon senior music merchandise manager Jeff Somers says, 'so we felt it made more sense to use what we already knew worked well."

In addition to providing access to the Iblip materials through multiple pages, Amazon also worked with Capitol to arrange targeted e-mails to



prospective consumers and placed mentions of the new album in two of its subscription e-mails.

"The combined effort of early, consistent, smart merchandising for the record and the digital content drove pre-release sales for the album very well," Somers says, noting that Amnesiac was a top 10 seller for several weeks before the actual release date. "We had customer pre-orders for thousands of copies." Somers notes that the album continues to sell strongly, consistently placing on the site's top 10 (which is updated hourly).

Most retailers hosted the Iblip on their home pages and notified their e-mail lists; others went further, emailing past Radiohead buyers and even people who had bought albums from bands that were sonically similar to Radiohead. Radio stations plugged their sites with specific mentions of the service. "They gave us mentions while driving listeners to their Web sites," Bechtel says. "It was a win-win."

Created by Wayne, Pa.-based I Medium, the Iblip automatically updates all 1,200-plus sites when a change on the hosting site is made. "If you got to any of the 1,200 sites, you'll see the same button, which, when you click on it, launches the Iblip," Bechtel explains. "This means that we are able to snipe the Internet with the same messaging, branding, and con-

The Iblip works in conjunction with the desktop proctor and Custom Buddy to create a comprehensive online marketing plan. "Each of the pieces promoted the other two," Bechtel suggests, "and all of them were implemented globally.'

One of the most important partners in the new program has been MTV and MTV.com. According to Brandon Schmidt, MTV.com director of music programming, the site sought to continue the already strong relationship with Capitol that had been forged to a great degree through the successful cross-marketing of Kid A.

"It was a natural extension to get involved on this project," Schmidt says. "We wanted to try to do new things and raise the bar even higher than the level that had been attained through the unique approaches they had undertaken with Kid A.'

As part of a cross-marketing initiative among MTV, MTV2, and MTV.com, the channel recently ran a Radiohead contest where contestants could win trips to see Radiohead at three different shows.

"We also sold tickets to the first leg of the tour through MTV.com," Bechtel says. "They said that 20,000 people logged in during the first few hours." Bechtel adds that MTV also used its TV channels to drive viewers online to access exclusive Radiohead content and vice versa.

Schmidt says, "What's really cool is that they have taken the creative energy of the band and of the project and created something for MTV and MTV2 that works for on-air broadcast vet also fits online in a way that can be combined with the other approaches.'

In addition to partnering with retail, radio, and MTV, Capitol linked with New York-based information exchange manager upoc.com so that fans can receive text updates about the band on their cellular phones and two-way pagers. Bechtel says, "We got them wherever they go.'

#### EXECUTIVE TURNTABLE

HOME VIDEO. Artisan Entertainment promotes Tim Fournier to executive VP of retail and brand development. Pat McDonough to senior VP of national sales west, Dale Moyer to senior VP of national sales east, Marie DiPerna to VP of national accounts, and Michael Sellars to executive

STRADFORD

director of VMI West in Santa Monica, Calif. Artisan Entertainment also promotes Jed Grossman to executive VP of sales and distribution in New York. They

were, respectively, senior VP of sellthrough sales and distribution; VP of sales distribution; VP of sales, sellthrough east; national accounts director; sales director; western region; and senior VP of sales and distribution.

VP of DVD content and programming for Columbia TriStar Home Entertainment in Culver City, Calif. He was executive director of DVD marketing. DISTRIBUTORS. David Mark is named

Michael Stradford is promoted to

manager of national sales for SecuROM products at Sony Music Manufacturing in San Jose, Calif. He was a sales executive of supply chain management for Metatec International.

NEW MEDIA. FaceForward Multimedia names Bruce Hartley director of business development, Charles Donelan project manager, and Josh Konetzni project manager in New York. They were, respectively, cofounder of Music Behind the Marketing, director of new media for the National Thoroughbred Racing Assn., and Web site strategist for Baby Net Center.

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# Valley Media Will Argue Against Its Delisting; UMVD Eliminates Another One-Stop Account

ON THURSDAY (21), Valley Media is to have its day before the powers that be at Nasdaq in an attempt to overturn the exchange's decision to delist the company because it doesn't meet capitalization requirements. At the close of trading June 13, the company's shares were priced at 66 cents, giving it a capitalization of \$5.6 million.

Jim Miller, president of the Woodland, Calif.-based company, says that Peter Berger, the company's CEO, will challenge the delisting. Among the arguments he will use, according to Miller, is that Valley is not some new "dotcom company trying to find a reason to be in existence. We are an \$800 million company with a 20-year history that dominates our sector" of the industry.

Miller points out that Nasdaq first warned Valley that it was in danger of the delisting in February, traditionally a slow period for the company, so there was little reason for investors to buy into the stock. While the company expects to release year-end numbers June 22, those numbers still won't reflect the turnaround that has taken place at the company, Miller insists.

Among the issues expected to drag down performance is a \$6 million hit, due to the Chapter 11 filing of Zany Brainy. Miller observes that Valley has been squeezed by a number of Chapter 11 filings in the past 12 months and "hopes that is the last of the bad news. In our zeal for growth, one of the things that previ-

ous management did wrong was to sell to customers that weren't credit-worthy—although, in their defense, of course, it's easy to know that with hindsight."

The impact of Valley's turnaround won't be felt until the company files its first-quarter earnings in August, for the three-month period that ended at the close of June. "We will show substantial improvements [for the time period]," Miller says, which



could prompt the company's share price to recover.

"The good news is we are ahead of budget for April and May," he says. Also in the good-news column is the addition of Ingram Book Group as an account. The Franklin, Tenn.-based book wholesaler will offer music to its accounts, which total more than 1,000 locations, including libraries and book stores. Miller says that to have a company with the clout of Ingram choose Valley "is a real vote of confidence for our company."

Ingram has dabbled with the music business for more than a decade, never getting it right. It most recently considered buying Pacific Coast One-Stop.

However, if Valley's arguments should fall on deaf ears at the appeal meeting, it won't impact the company's financial position, as none of its loans have covenants concerning whether it is listed with Nasdaq or not. On the other hand, Miller observes that such a delisting "is hard on our shareholders. If they don't rule in our favor, we are ready to take steps so that we are on the small-cap markets to protect liquidity for shareholders." But even with that step, "our first priority is to make money," Miller adds. "If that happens, then all the other priorities go away."

CLEANING HOUSE: Universal Music and Video Distribution (UMVD) continues its sweep through the one-stop sector. A week after it notified 15 or so one-stops that it would no longer do business with them (Retail Track, Billboard, June 16) without giving any explanation, it has cut off Norwalk Distributors, based in Anaheim, Calif., as an audio account, sources say. It will continue to do business with the company as a video distributor.

Norwalk didn't want to comment to *Billboard* on the matter until it had a chance to talk with UMVD. But **Kim Campbell**, an executive with Norwalk, left Retail Track a voice mail saying that despite the cutoff, whether it is temporary or permanent, no matter what, the company will have Universal product to sell to its customers. Norwalk has apparently made arrangements to get Universal product sideways—i.e., from another wholesaler.

While UMVD has implemented a serious gag order throughout the company forbidding personnel to discuss why it is implementing its one-stop strategy, word has leaked out that one of the one-stops, S&J in Mount Vernon, N.Y., was cut off due to street-date violations. The other one-stops that were cut off were said to be in compliance with UMVD policies.

MAKING TRACKS: The word from West Sacramento, Calif., is that longtime Tower Records/Video/ Books stalwart Bob Delanoy, VP of design and development, has left the chain. The departure was a mutual agreement, a press release states. Delanoy joined Tower in 1971 as a receiving clerk in the Sunset Boulevard store and worked in various field-management positions until 1990, when he went corporate as the VP of retail operations. Following Tower Records' 1998 restructuring, Delanoy was appointed to the position he held at the time of his departure, with responsibilities for store layouts, designs, new concept and fixture implementation, and merchandising. Delanoy, who served on the National Assn. of Recording Merchandisers' merchandising committee for nine years, can be reached at baitnbob@aol.com.



# **Lack Of Foresight Leads To Paulstarr Closing;** RMX Shows Promise But Needs Fine-Tuning

ENDGAME FOR PAULSTARR: Declarations of Independents was in Chicago taking a break when word came that Paulstarr Distributing in Chanhassen, Minn., is closing its doors.

As Ed Christman noted during our absence in Retail Track last week, Paulstarr lender National City Bank called in the distributor's loan May 30. The company's attorneys informed vendors of Paulstarr's intention to cease operations May 31, after 16 years in business

Paulstarr's principals—chairman Joseph Cerami Sr., president Scott Haidle, and executive VP Joseph "J.C." Cerami II—informed the industry of the firm's intention to shutter in a June 1 letter that read, "Adverse business occurrences and industry climate necessitated this decision by our lending facility and left us with no alternative."

The writing was on the wall for Paulstarr in March, when Priority Records, one of the distributor's biggest labels, finally withdrew from the independent sector and moved exclusively to EMI Music Distribution. Priority had been wholly owned by EMI since 1998 but had continued to utilize Paulstarr and Select-O-Hits in Memphis as indie distributors of its product. In March, Paulstarr had been forced to lay off five warehouse staffers in the wake of Priority's exit (Billboard, March 24 and April 7).

At the time, Haidle estimated that Paulstarr lost 30% of its business with the departure of Priority. Since then, industry sources have maintained that the percentage was far higher, perhaps as much as 50%-60%.

Haidle now says that the loss of its biggest label brought on the bank's scrutiny, which led in turn to its call in late May. He says that Paulstarr's indebtedness to National City Bank as well as to vendors ran "in seven figures."

"I don't really know what happened," Haidle says. "We received a letter from the bank's attorneys, and they called in the note . . . We basically said, without a large infu-



by Chris Morris

sion of capital, the only thing to do was close our doors.

"We had a hard decision to make, but there was no other decision," he adds. "Our accounting firm believed [the debt] was too much."

Paulstarr laid off its entire sales staff of 15 and seven support personnel June 1. Haidle says that five employees—"a skeleton crew"will be kept on board to settle accounts and wind down the business. He anticipates it will take three to six months for the company to wrap up its loose ends.

Paulstarr's labels included in-house blues imprint Cannonball Records, Adelphi, Blue Wave, Brunswick, Celestial Harmonies, Crystal Clear Sound, High Windy Audio, Permanent Press, Pravda, Real Music, Taragon, and VP.

Haidle says that Paulstarr's executives have had some discussions about starting up a new business entity, but right now their main concern is closing the book on the company: "All I can do now is my best to take care of everyone involved."

If there's any lesson to be learned from the latest in a depressing and seemingly endless series of indie distributor closings, it's that anticipation is a critical factor in business survival. When EMI bought the portion of Priority it didn't own back in '98, it should have been all too apparent to the label's distributors that a large portion of business would have to be replaced.

Nonetheless, three full years later, Paulstarr got stung badly, and the company appears to be paying the ultimate price for a lack of foresight.

were kickin' it in the Windy City, we took a detour to McCormick Place, the cavernous exhibition center, for a quick look at the inaugural Retail Music Expo (RMX), which was mounted there June 1-3 by Reed Exhibition Cos.

Judging from the full day we spent at RMX, the new trade show isn't ready to give Midem, another annual Reed event, a run for its money. While several indie companies were in attendance, and Assn. for Independent Music executive director Pat Bradley was one of the keynoters, foot traffic was light, and representatives of the majors—aside from J Records' Clive Davis, the other kevnote speaker-were not present. RMX was dwarfed by the concurrent



THE WHITE STRIPES

BookExpo, the publishing trade's annual show, which filled two adjacent halls and was overrun by thousands of attendees.

Next year's RMX is scheduled for May 4-5 at the Javits Convention Center in New York. While a spring music trade show remains a strong idea, some fine-tuning—and a lot of industry outreach—is clearly in order.

LAG WAVING: The band of the moment is Detroit's garage-rocking duo the White Stripes, which should be able to capitalize on a wave of current media attention with the June 26 release of its third album, White Blood Cells, on Long Beach, Calif.-based Sympathy for the Record Industry.

The Stripes—guitarist Jack White (Continued on page 92)



### Top Independent Albums

1 2 N 3	1 NEW	WAS, ON CHARL	COMPILED FROM A NATIONAL SAMPLE OF RETA AND INTERNET SALES REPORTS COLLECTED. C  ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIV	COMPILED. AND PROVIDED BY
1 2 N 3	1 NEW	WAS	IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIV	
1 2 N 3 4	1 NEW		No. 1	
2 N 3	VEW	3		
3 4		_	LIL JON & THE EAST SIDE BOYZ BME 2220°/TVT (10.98/16.98) 3 weeks at N	PUT YO HOOD UP
4	3	▶	VARIOUS ARTISTS EPITAPH 86615 (4,98 CD)	PUNK O RAMA 2001 VOL. 6
		2	MARCO ANTONIO SOLIS FONOVISA 0527 (10.98/16.98)	MAS DE MI ALMA
5	2	2	AIR SOURCE 10332*/ASTRALWERKS (16.98 CD)	10,000HZ LEGEND
	4	3	STABBING WESTWARD KOCH 8204 (11.98/17.98)	STABBING WESTWARD
6	5 2	23	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK
_	7	5	D.P.G. D.P.G. 1001 (12.98/17.98) <b>IS</b>	DILLINGER & YOUNG GOTTI
	9	6	REMEDY FIFTH ANGEL 7001 (11.98/16.98) IS  BAHA MEN A  3	THE GENUINE ARTICLE
		16	S-CURVE 751052/ARTEMIS (11.98/17.98) S VARIOUS ARTISTS	WHO LET THE DOGS OUT
		3	VP 1629* (9.98/15.98)  KOOL KEITH	REGGAE GOLD 2001
	VEW	+	OVERCORE 2270*/TVT (10.98/16.98) <b>ES</b> KRS-ONE	SPANKMASTER
	,	7	FRONT PAGE/IN THE PAINT 8242*/KOCH (11.98/17.98	
		16	JIM JOHNSTON ● WORLD WRESTLING FEDE SMACK DOWN! 8830/KOCH (11.98/18.98)  MARK MCGUINN	
		7	VFR 734757 (10.98/16.98) <b>ES FEAR FACTORY</b>	MARK MCGUINN
10		9		DIGIMORTAL ING BREAK — SUMMER 2001
		7	BIG BEAT 35065/LONDON-SIRE (18.98 CD) EVA CASSIDY	TIME AFTER TIME
	E-ENT	-	BLIX STREET 10073 (16.98 CD) TOMMY WALKER	NEVED COMMA CTOD
		2	HOSANNA!/INTEGRITY 1846/WORD (9.98/12.98) EVERYTHING BUT THE GIRL	BACK TO MINE
		9	ANI DIFRANCO	REVELLING/RECKONING
20		29	LOUIE DEVITO  N.Y.C. LIND	ERGROUND PARTY VOLUME 3
	+	3	JANE MONHEIT	COME DREAM WITH ME
<b>23</b> 2	25 7	4	N-CODED 4219/WARLOCK (17.98 CD) HS  SLIPKNOT A  I AM 8655*/ROADRUNNER (11,98/17.98) HS	SLIPKNOT
<b>24</b> 3	30 5	5	DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD)	BEFORE THE STORM
<b>(25)</b> 4	45 3	3	JIGMASTAS BEYOND REAL 016*/LANDSPEED (17.98 CD)	INFECTIOUS
<b>26</b> 1	17 3	3	MXPX FAT WRECK CHORDS 631* (11.98 CD)	THE RENAISSANCE EP
<b>27</b> 2	21 1	2	BIZZY BONE AMC 71150 (11.98/17.98)	THE GIFT
<b>28</b> 2	22 1	4	SOUNDTRACK TVT SOUNDTRAX 6940/TVT (17.98 CD)	MISS CONGENIALITY
<b>29</b> 2	24 1	4	VARIOUS ARTISTS TWISTA PRESENTS: NEW TESTAME LEGIT BALLIN' 0001 (11.98/17.98)	NT 2K STREET SCRIPTURES COMPILATION
30 4	14	4	ROBERT CRAY RYKODISC 10611/RYKO PALM (16.98 CD)	SHOULDA BEEN HOME
<b>31</b> 4	12 5	5	VARIOUS ARTISTS JAMDOWN 40045 (10.98/16.98)	DANCEHALL XPLOSION 2001
<b>32</b> 2	28 4	4	JAMES HALL & WORSHIP AND PRAISE DESTINY 7701 (10.98/16.98)	WE ARE AT WAR
<b>33</b> 4	19 2	2	SIGUR ROS PLAY IT AGAIN SAM 1* (16.98 CD)	AGAETIS BYRJUN
<b>34</b> 4	11 5	2	THREE 6 MAFIA ▲ WHEN THE SM HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	OKE CLEARS SIXTY 6, SIXTY 1
<b>35</b> 2	26 1	1	CONJUNTO PRIMAVERA FONOVISA 6104 (8.98/12.98) IS	ANSIA DE AMAR
<b>36</b> 3	33 4	4	THE STRING CHEESE INCIDENT SCI 1009/FIDELITY (16.98 CD) HS	OUTSIDE INSIDE
	E-ENTI	RY	VARIOUS ARTISTS  JAMDOWN 40046 (10.98/16.98)	REGGAE XPLOSION 2001
(38) RE	E-ENTI	RY	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 3000 (10.98/16.98)	TRIBUTE TO QUARTET LEGENDS VOLUME 1
	34 5	3	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL
	+	5	FINKMASTER FLEY	BEST OF FREESTYLE MEGAMIX
	-	7	LOUD 1961* (12 98/18 98)	MINUTES OF FUNK, VOLUME IV: THE MIXTAPE
		5	STRETCH ARMSTRONG SPIT 1601*/LANDSPEED (17.98 CD) STRETCH BANDA EL RECODO	H ARMSTRONG PRESENTS SPIT
	32 1	-	FONOVISA 6102 (8 98/12.98) HS	CONTIGO POR SIEMPRE HE 9:30 CLUB, WASHINGTON, D.C.
	23   4 E ENTI	+	RAW VENTURE 9 LIAISON (11.98/17.98)  MARVIN WINANS AND THE PERFECTED P	RAISE CHOIR
	E-ENTI		AGAINST THE FLOW 6082/DIAMANTE SERVANT (10.98  LON BALLINGER	16.98) <b>IS</b> FRIENDS
	i /		WEBSTER HALL NYC 22 (17.98 CD) IS VVE	BSTER HALL TRANZWORLD 4
	16 4	+	FI 5108/404 (11.98/16.98)  JEFFREY GAINES	BLUNTNATIZED  ALWAYS BE
	iEW		ARTEMIS 751071 (17.98 CD) HOT WATER MUSIC	A FLIGHT AND A CRASH
	iEW)	-	EPITAPH 86614* (16.98 CD)  CAPONIAC  TOMOROGOM 1107 (11.08/16.08)	CAPONIAC
Top Independe	lent Albi	ums :	TOMOBOOM 1107 (11.98/16.98)  are current titles that are sold via independent distribution, including I greatest sales gains this week.   Recording Industry Assn Of Americ	those which are fulfilled via major branch distribu-

# Bernstein Analyst Disputes Informa's Online Music Sales Projections

This issue's column was prepared by Steve Traiman.

FORECAST CHALLENGED: A very bullish forecast that global online music will become a \$10 billion business by 2006—more than 20% of a total \$46.5 billion music market—is getting a lot of attention, as well as an objective challenge from a leading industry analyst.

The value of worldwide online music sales will increase tenfold to \$9.7 billion by 2006, accounting for 20.8% of the total music market, according to a new report from London-based Informa Media Group. Over the same period, the firm's Music on the Internet (third edition) report forecasts total music sales will increase 26% to \$46.5 billion.

In 2000, digital downloads (soft-format sales) accounted for only 2.7% of all Internet music sales worldwide, the report continues. The subscription market was virtually nonexistent, but by 2006 subscriptions are projected to account for 23.5% of online music sales, while one-off downloads will take 16.5% of the pie. Within the soft-format category, subscription downloads will account for 59% of online sales.

But Michael Nathanson, a respected industry analyst with Sanford C. Bernstein, questions the projections. "Looking at the whole thing, you have to ask, 'How much is online business supplementary or cannibalistic? This report assumes that everything online is incremental, but this is not a replacement cycle," he says, referring to online downloads or subscriptions.

The shift from the LP to the CD was a "true revolution in form, function, and quality," he notes. "This online business as a percentage of overall music business is an evolution, and the report's assumption that there will be an incremental step-up in demand of this magnitude has to be questioned."

In support of the report's accuracy, co-author Chris Groner notes that to quantify precise forecasts for the sale of music online in the years leading up to 2006, two distinct methodologies have been applied. "Hard-format sales have begun to increase and provide a measure on which future projections can be based," she says. "The requirement of consumers to purchase a CD on the Internet requires only the knowledge of an outlet and online access, and in most markets that provide a retail split for offline and online, the proportion for online sales has been increasing. As Internet access increases and consumers become more familiar with making online purchases, the level of hard-format sales will inevitably increase."

She acknowledges, however, that digital distribution in whatever form involves greater understanding on the part of consumers, as it is a whole new method by which they partake in music. "This involves more than just Internet access," she says. "Not only is broadband Internet access highly important to improve the whole experience, but so are other factors, such as hardware penetration."

Nathanson points to this underlying assumption of broadband Internet access as suspect. "Broadband is very slow in rolling out around the world," he says. "The U.S. will continue to be in the lead, but household penetration is very low [as of June], and the rest of the world has a long way to go."

Record companies are hoping to generate income from subscription packages offering downloads, streamed music, merchandise, and other value-added services, the report continues. Although they have been accused of entering the digital domain late, their involvement has always been necessary, and all five majors are in the process of developing subscription platforms scheduled for launch this year.

The first chart at right shows Informa's projections for online music sales over the next few years in millions of dollars, broken down by distribution method.

TRAFFIC TICKER

Top Streaming &

Application Sites

Traffic In April

TOTAL VISITORS (in 000s)

5. musicmatch.com ......5.7

7. rioport.com ......5.0

8. spinner.com . . . . . . . . . . . . . . . . . 4.9

9. napster.com . . . . . . . . . . . . . . . . . . 3.7

10. windowsmedia.com ......... 3.4

AVERAGE MINUTES ON SITE

5. live365.com . . . . . . . . . . . . . . 6.6

7. spinner.com . . . . . . . . . . . . . . . . . 5.4

gorized by Billhound. Jupiter Media Metrix Media Metrix defines

visitors as the actual number of users who visited each

site, without duplication, once in a given month. Approximately 55,000 inchiduals throughout the U.S. par-

Source: Media Metrix,
April 2001. Sites cate-

ticipate in the Media Metrix sample.

AVERAGE PAGE VIEWS

## SITES+ SOUNDS

North America is projected to maintain its lead in online sales, accounting for 54% of worldwide Internet sales by 2006, two percentage points up on 2000. Europe will take 25%, Asia-Pacific 18%, and the rest of the world 3%. The second chart at right shows what percentage each distribution method will make up of these sales in the year 2006, according to Informa.

Over the past few years, consumers have signaled their acceptance of music downloads, the report notes. Prior to legal restrictions placed on Napster to filter major- and independentlabel content, it had a user base of 60 million, with an estimated 1 million files shared daily among users. The challenge to the music industry is to replicate the success of Napster by making most current and catalog material available for download at a competitive price and thus limiting the influence of other peer-topeer and file-sharing services.

"Record companies could speed up the transition to downloads if they used the Internet as a first or pre-release window for top acts," Groner observes. "Individual tracks could be released on a piecemeal basis as 'cybersingles' to stimulate online sales." She points to an increasing number of independent acts, such as **Prince & the New Power Generation**, whose Web sites make exclusive tracks available as part of an Internet subscription.

Although the digital downloading of music will increase considerably, revenue from this method of distribution will still remain secondary to hard-format online sales, the report emphasizes. Informa estimates that CDs accounted for slightly more than 97% of the total music bought online in 2000. By 2006, however, hard-format sales will account for 60% of the total music bought online and 12.5% of global music sales.

North America will be the largest digital download market, comprising both one-off and subscription downloads, forecast to reach \$2.3 billion by 2006 or 44% of total online music sales. Europe and Asia-Pacific will follow with respective download sales worth \$805.8 million and \$706.5 million by 2006. Japan will dominate the Asia-Pacific sector, accounting for almost 75% of total online music purchases. South Korea and Taiwan will benefit from high Internet penetration.

Nathanson observes that the report "assumes that the retail music market won't consolidate even more than it has to date." pointing to the Best Buy acquisition of the Musicland Group earlier this year. "If you look at longrun demand [for CDs], there's been very little [unit] sales growth in the U.S. or around the world for the last three years."

Informa has based its projections on a realistic assessment of the requirements for digital distribution and projected these assumptions to 2006, according to Groner. "We've used a wide set of market data to reach our final forecasts and involved the views and

considerations of our team of analysts within the Media Group.

"The material was gathered during March and April, and we have used several in-house and external sources," she adds. "We publish numerous newsletters covering Internet and new-media markets, as well as the newsletter Music & Copyright. [International Federation of the Phonographic Industry] data was used in most region/country profiles, although the local association offices were contacted where necessary."

### Online Music Sales By Distribution Method (\$ million)

		- 5		<u> </u>			
	2000	2001	2002	2003	2004	2005	2006
Hard Format	906	1,412	2,161	3,060	3,911	4,893	5,796
Downloads	6	22	86	258	584	989	1,601
Subscriptions	19	56	188	440	939	1,494	2,270
Total Online	931	1,499	2,434	3,758	5,434	7,376	9,666
Source: Informa Me	dia Group						

### Regional Share Of Online Sales By Distribution Method (%)

	Hard Format	Subscriptions	Downloads
Europe	66.1	19.5	14.4
North America	56.4	25.6	18.0
Asia-Pacific	59.7	23.9	16.4
Rest of the World	73.0	15.3	11.7
Global	60.0	23.5	16.5

#### Billboard.

JUNE 23, 2001

### Top Internet Album Sales...

THIS WITH	LAST WEEK	WKS ON CHART	COMPILED FROM INTERNET SAL COLLECTED, COMPILED, AND PR TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL		BILLBOARD
1	NE	w►	AMNESIAC Laption 1 week at N	» RADIOHEAD	2
2	NE	w►	ESSENCE IDJMG 170197/LOST HIGHWAY	LUCINDA WILLIAMS	28
3	1	14	SONGBIRD BLIX STREET 10045	EVA CASSIDY	-
4	11	5	MOULIN ROUGE INTERSCOPE 493035	SOUNDTRACK	4
5	3	4	LIVE AT BLUES ALLEY BLIX STREET 10046	EVA CASSIDY	-
6	7	4	TIME AFTER TIME BLIX STREET 10073	EVA CASSIDY	-
7	2	3	BREAK THE CYCLE FLIP/ELEKTRA 62626/EEG	STAIND	1
8	5	4	REVEAL WARNER BROS. 47946*	R.E.M.	5
9	4	2	TIME* SEX* LOVE* COLUMBIA (NASHVILLE) 85176/SONY (NASHV	MARY CHAPIN CARPENTER (NASHVILLE)	
10	10	29	A DAY WITHOUT RAIN ▲ REPRISE 47426/WARNER BROS	ENYA	36
11	6	4	LATERALUS TOOL DISSECTIONAL/VOLCANO 31160/ZOMBA	TOOL	8
12	NE	WÞ	INSIDE OUT MCA NASHVILLE 170200	TRISHA YEARWOOD	25
13	15	4	WEEZER GEFFEN 493045/INTERSCOPE	WEEZER	17
14	9	5	WINGSPAN: HITS AND HISTORY ▲2 MPL 32946*/CAPITOL	PAUL MCCARTNEY	2
15	12	12	DROPS OF JUPITER ▲ AWARE/COLUMBIA 69888/CRG	TRAIN	1
16	14	23	O BROTHER, WHERE ART THOU? A MERCURY (NASHVILLE) 170069	SOUNDTRACK	4
17	NE	WÞ	BEYOND GOOD AND EVIL LAVA/ATLANTIC 83440/AG	THE CULT	3
18	NE	WÞ	THE OTHER SIDE CBD 2263/LIAISON	CHUCK BROWN & EVA CASSIDY	ŀ
19	13	2	EVA BY HEART BLIX STREET 10047	EVA CASSIDY	F
20	RE-E	NTRY	THE PRODUCERS SONY CLASSICAL 89646	ORIGINAL BROADWAY CAST	13

■ 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 (Platinum). ◆ RIAA certification for net shipment of 10 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Olambida Platinum) representations of platinum level For boxed sets, and double albums with a running time of 100 million ornow, the RIAA multiplies Shipments by the number of discs and rapes All albums available on cassette and CD "Astersk indicates vinyl available IIII which are platinum level For the shipment of the shi

# Home Video

MERCHANIS & MARKETING



Man's (Other) Best Friend. Executives from 20th Century Fox Home Entertainment admire a 75-carat diamond ring dubbed "the Marilyn," unveiled May 31 at the Playboy Mansion in Los Angeles. The ring, as well as other Monroe-inspired jewelry, was crafted to celebrate what would have been the icon's 75th birthday on June 1. Fox, which produced many of Monroe's films, commemorated the anniversary with the May 29 release of a DVD boxed set of five of her films, plus the documentary *Marilyn Monroe: The Final Days*. Pictured, from left, are Fox executive VP Mike Dunn, *Final Days* executive producer Kevin Bums, and Fox senior VP Steven Feldstein.

# **DVD Market Eludes Game Consoles**

#### Sony PlayStation Wins Over Gamers But Not Movie Fanatics

**BY TODD MARTENS** 

The game divisions of Sony and Microsoft want control of your family room. They're armed with two compact, potent video-game consoles that will attempt to assimilate your TV set into an all-in-one entertainment device by utilizing a three-step attack.

Step one: hook you with games. Step two: seduce you with DVD and CD playback. Step three: wow you with broadband

The challenge is that Sony—or any other game company, for that matter—hasn't reached step two.

Sony's much ballyhooed Play-

Station 2 (PS2), released last October, was hyped as a Trojan horse to take command of households the world over. The PS2 was not only to revamp the gaming industry, but also to jolt the rapidly growing DVD marketplace. No one questions the impressiveness of its gaming ability, yet its

influence on the DVD world is a matter of debate.

"From what I've seen, the PS2 hasn't had much impact on the DVD market," says Ron Dassa, president of Los Angeles-based



OITHMAYR

DVD retailer Laser Blazer. "Pretty much everyone who comes here that has a PS2 also has a DVD player, so it's a second player in the house that doesn't generate new business."

That sentiment is echoed around the industry. Pete Roithmayr, VP of merchandise for West Chester, Pabased Electronics Boutique's games division, doubts the next generation of video-game consoles—the PS2 and Microsoft's Xbox, due Nov. 8, both priced at \$299—will become the primary DVD player in a home: "The guys who are into watching a lot of movies are going to want to get a high-end DVD system."

As a DVD player, the PS2 has garnered mixed reviews. Its primary shortcoming is that it lacks some features offered on comparably priced DVD players, such as the ability to

resume play at the point where the film was stopped. The PS2 also utilizes a somewhat clunky icon-based menu system, and, while its picture quality has been praised, many consumers have complained that the sound occasionally falls out of sync. The remote controls available to play DVDs are also less than stellar.

Still, an informal survey of PS2 users found that gamers were happy with the DVD capabilities, though they note it wasn't a factor in their decision to buy. "If you have the money and are really into movies, buy a DVD player, but if you don't watch many movies, stick with the PS2," says 17-year-old gamer Chris Malcolm.

Sony isn't surprised by that response. "We've been able to conduct a lot of market research based on our existing base of 3 million [PS2] units sold in North America," says Molly Smith, director of public relations for Sony Computer Entertainment America. "What we found is that the DVD functionality weighs into the decision to buy, but it's not the primary compelling factor. It's the game entertainment."

Yet Douglas Lowenstein, president of the Interactive Digital Software Assn. (ISDA), is optimistic that game consoles will become the primary DVD player in most homes, based on projected player sales.

For instance, Sony expects to sell more than 10 million PS2s in North America by March 2002. If the Xbox sells half of that within its first year

(Continued on next page)

# 'Snow White's' Magical DVD Journey; Picturing The Benefits of Widescreen

SNOW WHITE' GOES DIGITAL: While consumers clamor for bonus features on DVDs, the navigation of hours and hours of documentaries, director's commentaries, and other features can be an exhausting process for the average home viewer. But the folks at Buena Vista Home Entertainment are aiming to make it easier for the Oct. 9 DVD debut of Snow White and the Seven Dwarfs.

Kicking off the studio's "Platinum" series of animated classics, the two-disc set contains archival commentary from **Walt Disney** himself, a studio history, 3-D "art galleries" with original drawings from the film, a game, and a new recording of "Some Day My Prince Will Come" by **Barbra Streisand**. Walt's nephew, **Roy**, also appears on

the disc, giving a brief history of the 1937 classic, which was the studio's first full-length animated film.

To guide consumers through this extra material, Disney's in-house DVD department has created a talking magic mirror tour guide that is almost identical in style and tone to the character in the film.

"The talking mirror

explains the features of both discs and presents you with choices, but it's also done in an entertaining way," says Buena Vista Home Entertainment senior VP of worldwide DVD production **Chris Carey**. "It brings you into the story of the film immediately."

One of the features explained by the mirror is a series of four- to five-minute guided mini-tours highlighting various segments of the disc. The tours is also introduced by Disney stars, including **Angela Lansbury**, who played Mrs. Potts in *Beauty and the Beast*.

Using a digital process that eliminates nearly all of the film grain that dulled previous VHS versions, Carey says the DVD is the truest rendition of the original drawings by the animators. Carey says that the few original animators still living were consulted on colors and textures to ensure that the digital process didn't make the film "too sterile or too pristine."

Buena Vista will release one animated film per year on DVD for the next 10 years. In line with its pricing strategy, *Snow White* is priced at \$29.95, with a minimum advertised price of \$19.95.

The studio also debuted a branded line of contemporary features under the "Vista" series umbrella. The first title will be **M. Night Shyamalan's** *Unbreakable*, set for a June 26 release.

Containing between six and eight hours of such bonus features as in-depth interviews with the director and other members of the production team shot exclusively for the DVD, the two-disc set is priced at \$29.95, with a minimum advertised price of \$19.95.

"The 'Vista' series will be the definitive presentation of a film through the eyes of the director," Carey notes. Two or three titles a year will be released on the Vista label.

WIDESCREEN IS BETTER: Director Martin Scorsese is teaming up with Philips Consumer Electronics to educate consumers about the benefits of viewing movies at home in the widescreen format.



by Eileen Fitzpatrick

While film buffs saw the widescreen light long ago, many consumers still complain about those black bars that appear on the top and bottom of the television screen. Philips' "See What You've Been Missing" campaign is set to change that thinking.

"Even though widescreen versions of films on VHS have been

available for years—and now on DVD—it is still not accepted as a mass-market product," says Philips Consumer Electronics senior VP/GM **Des Power**. "But a great majority of people don't know how much of the film is lost when it's fitted to fill a regular television screen." Fitting the image to a television screen is commonly known as pan-and-scan.

Through a series of consumer press tours that began June 6, Scorsese compares both viewing formats and shows how characters and scenery can be cut out of a scene when a film is panned-and-scanned. "Up to 50% of the director's original vision can be lost through panand-scan," Power says. "I think that would be a big surprise to people."

Scorsese is on board for a year, and Philips is also using the campaign to sell more widescreen (16:9 ratio) television sets. Its top-of-the-line FlatTV, which hangs on the wall, has been reduced in price by 50% to \$7,500 since its 1998 debut. Other big-screen models hitting the market this year will be priced between \$2,000 and \$8,000. "With the advent of DVD, our goal is to create a groundswell of support for the format," Power says.

Philips is also making a donation to the Film Foundation, a nonprofit film preservation group started by Scorsese and other high-profile directors.

### **Billboard Overhauls Video Charts**

Effective with this issue, Video-Scan and sister company Sound-Scan become the sole source of data for all *Billboard* video sales charts. The last two to be compiled from ranked stores reports—Top Video Sales and Top Kid Video—appeared in last week's issue.

"Bringing our video charts up to speed with the quality and sample scope of the music charts that we've compiled for the past decade with SoundScan and Broadcast Data Systems has been a long-sought goal," says Geoff Mayfield, Billboard director of charts. "Billboard was the first weekly trade magazine to compile video charts. The final move to VideoScan data cements our leadership in that field."

"VideoScan is very pleased to be working with our sister company Billboard to provide comprehensive VHS and DVD sell-through charts," says Tonya Bates, VideoScan GM. "Our charts are compiled from consumer point-of-sales data collected by VideoScan and ACNielsen from most of the country's major retailers. We estimate that VideoScan covers about 80% of all consumer sell-through sales.

Billboard's readers have come to expect the best in charts, and we are looking forward to continuing this fine tradition."

Billboard introduced its first video chart, Videocassette Top 40, in the Nov. 17, 1979, issue. Video-Scan began compiling charts in 1993, the same year that Billboard's Top Music Videos converted to SoundScan data. VideoScan began providing data to Billboard in December 1998, with the introduction of Top DVD Sales. At the same time, the magazine converted its special-interest charts—Recreational Sports and Health and Fitness—from ranked reports to VideoScan information.

When VideoScan launched its subscription-based services, a few video companies complained that its charts lacked significant data from some key mass merchants. That criticism was eventually tackled at the start of 2000, when VideoScan began to obtain data for Wal-Mart and Kmart, as well as for drug and grocery chains, from ACNielsen.

That source strongly enhanced a VideoScan sample that already (Continued on next page)

BILLBOARD JUNE 23, 2001 www.billboard.com

# **'Barney' Title Gets Filmed On Location**

LIGHTS, CAMERA, BARNEY: The newest Barney title from Lyrick Studios, *Barney*, *Let's Go to the Zoo*, will mark the first Barney title to be shot entirely on location.

Due in stores Aug. 28, the title was filmed at the Fort Worth Zoo in Texas, not far from Lyrick's Dallasarea headquarters. The 50-minute Let's Go to the Zoo will be available in Spanish- and English-language versions and is priced at \$14.95.

Highlights of Lyrick's promotional campaign include a national cross-promotion with Gerber baby products and appearances by Barney at major metropolitan zoos around the country.



by Moira McCormick

In September and October, Gerber will advertise the title on its Gerber Graduates line of bakery products; an ad for the products will be included on the video. Both companies will also provide links to the other's Web site.

In addition, consumers can mail in for a deck of full-color flashcards featuring 20 animals that are in *Barney*,

Billboard.

**JUNE 23, 2001** 

# Top Kid Video™

		and the latest transition			
THIS WEEK	LAST WEEK	WKS, ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED. COMPILED AND PROVIDED BY  TITLE  Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
1	7	2	POWER RANGERS: TIME FORCE FoxVides 2001287	2001	14.98
2	1	2	BLUE'S CLUES: PLAYTIME WITH PERIWINKLE Nickelodeon Video/Paramount Home Video 839943	2001	12.95
3	4	2	BOB THE BUILDER: CAN WE FIX IT? Lyric Studios	2001	14.99
4	2	8	LADY AND THE TRAMP II: SCAMP'S ADVENTURE Walt Disney Home Video/Buena Vista Home Entertainment 21226	2001	26.99
5	3	6	MARY-KATE & ASHLEY: WINNING LONDON Dualstar Video/Warner Home Video 37332	2001	19.96
6	8	2	BOB THE BUILDER TO THE RESCUE! Lyrick Studios 24100	2001	14.99
7	6	6	SCOOBY-DOO AND THE GHOUL SCHOOL Warner Home Video 1700	2001	14.95
8	5	2	A TO Z WITH BARNEY Barney Home Video/Lyrick Studios 2070	2000	14.95
9	10	45	BLUE'S CLUES: ABC'S AND 123'S Nickelodeon Video/Paramount Home Video 835743	1998	9.95
10	9	6	SCOOBY-DOO'S CREEPIEST CAPERS Warner Family Entertainment/Warner Home Video 18180	2000	19.96
11	15	15	MARY-KATE & ASHLEY: OUR LIPS ARE SEALED Dualstar Video/Warner Home Video 37236	2000	19.96
12	11	6	VEGGIE TALES: LYLE,THE KINDLY VIKING Big Idea/Lyrick Studios 2137	2001	12.99
13	12	2	POKEMON: BRAND NEW WORLD Viz Video/Pioneer Entertainment 71619	2001	14.95
14	14	19	THE LITTLE MERMAID II: RETURN TO THE SEA Walt Disney Home Video/Buena Vista Home Entertainment 19680	2000	26.99
15	20	2	BEETHOVEN'S 3RD Universal Studios Home Video 87321	2000	14.98
16	NE	w Þ	ELMO'S WORLD: BIRTHDAYS, GAMES, & MORE Sony Wonder 54057	2000	9.98
17	19	2	POKEMON: MIDNIGHT GUARDIAN Viz Video/Pioneer Entertainment 71620	2001	14.95
18	13	27	SCOOBY DOO'S GREATEST MYSTERIES Cartoon Network Video/Warner Home Video H3867	1999	14.95
19	18	2	BLUE'S CLUES: ALL KINDS OF SIGNS Nickelodeon Video/Paramount Home Video 839933	2000	9.95
20	16	2	BARNEY'S MUSICAL CASTLE LIVE! 14.95 Barney Home Video/Lyric Studios 2048	2001	14.95
21	17	10	BLUE'S CLUES: MAGENTA COMES OVER Nickelodeon Video/Paramount Home Video 05645	2000	9.95
22	22	2	CLIFFORD'S BEST FRIENDS Artisan Home Entertainment 11546	2001	12.98
23	23	12	BLUE'S CLUES: BLUE'S BIG PAJAMA PARTY Nickelodeon Video/Paramount Home Video 835963	1999	9.95
24	25	2	AIR BUD: WORLD PUP Walt Disney Home Video/Buena Vista Home Entertainment 21175	1999	19.98
25	RE-E	NTRY	SCOOBY-DOO ON ZOMBIE ISLAND Warner Family Entertainment/Warner Home Video H1424	1998	19.96

◆ 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. © 2001, Billboard/BPI Communications and VideoScan, Inc.

Let's Go to the Zoo. An order form and details about the offer are inserted in each video.

Further exposure for the title and flashcard offer will be provided in a half-page national ad scheduled to appear in Sunday papers Sept. 16. Gerber will also conduct a direct-mail campaign targeting 1.5 million homes.

The location shoot took advantage of Lyrick's headquarters, according to **Guy Davis**, Lyrick director of marketing for children's entertainment. Shoots like these hadn't been done before because of "such factors as weather and security," he says. Now that the studio has one under its belt, Davis says, he "wouldn't be surprised" to see more location shoots in Barney's future.

"Everyone was very pleased with the outcome, and it was good to see the characters work outside for a change," Davis says. "Everyone had a lot of energy on the set."

The Fort Worth Zoo was chosen because of its proximity to Lyrick and its historical significance. "It wasn't only convenient," Davis says, "but it's one of the oldest zoos in Texas. It's been around more than 90 years, has 6,000 animals, and has been ranked nationally."

As for the Barney tour to other zoos to promote the title, exact locations and details are still being worked out, Davis says, "but they'll be all over the United States, as well as internationally."

Lyrick is also mounting an extensive print-ad campaign with full-page ads in women's and parenting magazines. Publications slated for the campaign include Child, Better Homes and Gardens, Parenting, Parents, Redbook, Women's Day, People, and Rosie's McCall's. Barney, Let's Go to the Zoo will also be cross-trailered on the upcoming Barney's Pajama Party!

PERKS FOR PERCY: Percy, the plucky little green train engine and best-friend sidekick of Thomas the Tank Engine, is the star of the latest release in the "Thomas the Tank Engine & Friends" series from Anchor Bay Entertainment. Percy was also voted favorite Thomas friend by more than 500,000 kids on the Thomas Web site.

Billed as a collector's edition, *Best of Percy* chugs into stores July 24 and features nine stories starring little Percy. Some of the episodes are narrated by either **George Carlin** and **Ringo Starr**, who at one time or another served as Mr. Conductor on the popular PBS show.

Anchor Bay is also releasing a special limited-edition version of *Best of Percy*, packaged with a Percy the Small Engine wooden railway train toy from Learning Curve International. When sold with the video, the package is \$14.98. The train toy has a \$9.99 retail value. The 48-minute video is also available separately for \$12.98.

Assistance in preparing this column was provided by Emily Meyer.

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#### **DVD MARKET ELUDES GAME CONSOLES**

(Continued from preceding page)

on the market, its combined console sales will rival the nearly 16 million DVD players that the DVD Home Entertainment Group says have already been sold in the U.S. since 1997, when the product was launched.

"DVD penetration is still relatively low," Lowenstein says. "Game consumers are broader. We know the PS2 and the Xbox will be successful as game machines, but the only question is whether or not we push past the historical ceiling for game-console penetration, which is 40 million-45 million units. We'll only get there if people who buy these machines see them as something more than game consoles."

Early indication is that they aren't. According to the ISDA, only about 45% of frequent gamers—consumers who typically buy new game systems—said they would use the machines for non-gaming purposes. It's a number that hasn't impressed Nintendo, whose GameCube, also due in November, will not play DVDs. Even the Xbox will require an add-on to play movies. Nintendo could not be reached for comment at press time, and Microsoft declined to comment.

Amazon.com, through its agreement with Toys "R" Us, offers consumers the ability to select one of 15

game and add-on bundles with a PS2 purchase. Initially, all the bundles contained a DVD movie title, but now only three of the packages offer a DVD. "We see what works and make adjustments from there," says Toysrus.com spokeswoman Jeanne Meyer.

Sony's Smith says the company has no intention to market the DVD functionality of the PS2. "We made a conscious decision to focus on the gaming capabilities of the machine, and I do not see us deviating from that strategy," she says. "When we're looking at our base right now, they see it as a secondary DVD player, but when we go into the tens of millions, it may become the primary. We just don't know yet."

Retailers are hopeful. Toys "R" Us and Electronics Boutique now carry DVDs, and Laser Blazer's Dassa says he may sell video games in the future. The Musicland Group, a division of Best Buy, has expanded the DVD and game areas of its Sam Goody and MediaPlay outlets.

George Cheston, president of QED Lazer in the Chicago suburb of Westmount, Ill., goes one step further: "As the stacks and stacks of boxes pile up around the family room," he says, "I can see how the multipurpose system would have great appeal."

#### **BILLBOARD OVERHAULS VIDEO SALES CHARTS**

(Continued from preceding page)

included such meaningful players as Target Stores, Best Buy, Musicland, Circuit City, Blockbuster Video, and Costco. VNU, parent company of *Billboard* and of SoundScan and VideoScan, acquired ACNielsen in December 2000.

"We are very pleased to bring VideoScan's data to our VHS and kid charts," says Marc Zubatkin, video charts manager. "Their accuracy reflects the buying patterns of the general public in a more timely and precise fashion."

The reporting cycle of VideoScan charts that appear in *Billboard* also changes this issue. Previously, the DVD and special-interest charts in *Billboard* were based on VideoScan's First Alert system, which does not include the ACNielsen component. The ACNeilsen is not folded in until a week after VideoScan compiles First Alert from its initial data. Since mass merchants are such a large component in the sell-through market, rankings on VideoScan's Complete charts often differ subtly from those seen in First Alert.

As a result of this shift, the contents of this issue's Top DVD Sales chart are quite similar to last issue's, as both are based on the tracking week that closed Sunday, June 3. With the shift to Complete charts, however, all but four of the titles on last issue's 20-position DVD chart have different ranks than were published in last week's Billboard and in other media that cite VideoScan's charts.

"Billboard's shift to our Complete charts will provide visibility to final chart rankings," Bates says. "Previously, Billboard had been running charts from our First Alert system

that did not include data from our partner ACNielsen. Therefore, the possibility existed of chart positions shifting once the missing data was added. Our new charts will provide *Billboard* readers with an accurate and complete view of a title's performance."

"Given a choice of speed or complete accuracy, *Billboard* opts for accuracy," Mayfield says. "Without ACNielsen's pieces of the puzzle, you can't be assured of a title's true rank, even at the No. 1 position. If at some point the process could be completed sooner, we would like the VideoScan charts we publish to coincide with the same week. That would be the best of all worlds, but in the meantime, it is more important to us that accuracy prevails."

This week also brings a new moniker to *Billboard's* chart menu. The chart previously called Top Video Sales will now be called Top VHS Sales—a long overdue change. "The name Top Video Sales' has been a misnomer since the Betamax format began to fold in the late '80s," Zubatkin says. "With the move to VideoScan's more precise data, this seemed like an appropriate opportunity to give the chart a more precise name."

chart a more precise name.

The "last week" numbers on all of this issue's published video sales charts refer to the ranks from the previous Complete VideoScan chart, rather than the rankings that were compiled in the previous methodologies. In most cases, the "weeks on chart" columns for the VHS and Kid charts reflect each title's actual Billboard chart history, although a majority of the titles listed with two-week histories are ones that appeared on previous VideoScan charts but had no history in Billboard's previous methodology.

# Top VHS Sales...

		1		TM .		ı		
THIS WEEK	r week	. ON CHART	RETAIL STORE AND	NATIONAL SAMPLE OF RACK SALES REPORTS ILED, AND PROVIDED BY		of ase	80	Suggested List Price
THIS	LAST	WKS.	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Sugg
1	1	6	THE EMPEROR'S NEW GROOVE	No. 1 Wait Disney Home Video	Animated ^ ^	2000	G	26.99
2	2	5	MISS CONGENIALITY	Warner Home Video 18976	Sandra Bullock	2000	PG-13	22.98
3	3	2	GONE IN 60 SECONDS	Touchstone Home Video Buena Vista Home Entertainment 21369	Nicolas Cage Angelina Jolie	2000	PG-13	19.99
4	7	2	TORA! TORA!	FoxVideo 2001292	Jason Robards Martin Balsam	1970	G	14.98
5	5	10	102 DALMATIANS	Walt Disney Home Video Buena Vista Home Entertainment 21639	Glenn Close	2000	G	24.99
6	4	2	WHAT LIES BENEATH	DreamWorks Home Entertainment 86404	Harrison Ford Michelle Pfeiffer	2000	PG-13	19.99
7	9	11	REMEMBER THE TITANS	Walt Disney Home Video Buena Vista Home Entertainment 21736	Denzel Washington	2000	PG	22.99
8	6	4	MISSION: IMPOSSIBLE 2	Paramount Home Video 156273	Tom Cruise	2000	PG-13	14.9
9	10	22	THE MUMMY	Universal Studios Home Video 84760	Brendan Fraser Rachel Weisz	1999	PG-13	22.98
10	11	11	RUGRATS IN PARIS: THE MOVIE	Nickelodeon Video Paramount Home Video 336723	Animated	2000	G	22.95
11	8	2	U-571	Universal Studios Home Video 85702	Matthew McConaughey Bill Paxton	2000	PG-13	19.98
12	14	9	BIG MOMMA'S HOUSE	FoxVideo 2001291	Martin Lawrence	2000	PG-13	14.98
13	12	12	GLADIATOR	DreamWorks Home Entertainment 86026	Russell Crowe	2000	R	19.99
14	13	4	HOLLOW MAN	Columbia TriStar Home Video 04956	Kevin Bacon Elisabeth Shue	2000	Ŕ	14.9
15	21	2	ROAD TRIP	DreamWorks Home Entertainment 86392	Tom Green	2000	NR	14.9
16	38	2	POWER RANGERS: TIME FORCE	FoxVideo 2001287	Animated	2001	NR	14.9
17	15	2	BLUE'S CLUES: PLAYTIME WITH PERIWINKLE	Nickelodeon Video Paramount Home Video 839943	Not Listed	2001	NR	12.9
18	18	36	ERIN BROCKOVICH	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	14.98
19	25	2	BOB THE BUILDER: CAN WE FIX IT?	Lyrick Studios 24101	Animated	2001	NR	14.99
20	16	7	THE PATRIOT	Columbia TriStar Home Video 05702	Mel Gibson	2000	R	19.96
21	19	14	LOVE & BASKETBALL	New Line Home Video Warner Home Video 5063	Omar Epps Sanaa Lathan	2000	PG-13	14.95
22	26	2	PITCH BLACK	Universal Studios Home Video 85550	Vin Diesel Cole Hauser	1999	R	19.95
23	17	14	LADY AND THE TRAMP II: SCAMP'S ADVENTURE	Walt Disney Home Video Buena Vista Home Entertainment 21226	Animated	2001	NR	26.99
24	NEV	N Þ	STEPHEN KING'S IT	Warner Home Video 12198	Richard Thomas John Ritter	1990	NR	19.95
25	23	11	MARY-KATE & ASHLEY: WINNING LONDON	Dualstar Video Warner Home Video 37332	Mary-Kate & Ashley Olsen	2001	NR	19.96
26	22	19	DINOSAUR	Walt Disney Home Video Buena Vista Home Entertainment 21575	Animated	2000	PG	26.99
27	20	14	MEET THE PARENTS	Universal Studios Home Video 86032	Ben Stiller Robert De Niro	2000	PG-13	22.98
28	39	2	BOB THE BUILDER TO THE RESCUE!	Lyric Studios 24100	Animated	2001	NR	14.99
29	28	2	WHERE THE HEART IS	FoxVideo 2000726	Natalie Portman Ashley Judd	2000	PG-13	19.9
30	30	4	FREQUENCY	New Line Home Video Warner Home Video 5057	Dennis Quaid Jim Caviezel	2000	PG-13	14.9
31	36	2	STEPMOM	Columbia TriStar Home Video 02700	Julia Roberts Susan Sarandon	1999	PG-13	19.9
32	33	2	DRAGONBALL Z: WORLD TOURNAMENT-JUNIOR DIVISION (DUBBED)	FUNImation Pioneer Entertainment 280	Animated	2001	NR	14.9
33	32	2	THE REPLACEMENTS	Warner Home Video 18585	Keanu Reeves Gene Hackman	2000	PG-13	14.9
34	35	18	THE GREEN MILE: THE COLLECTORS EDITION	Warner Home Video 2617	Tom Hanks Michael Clarke Duncan	1999	R	19.98
35	RE-EI	NTRY	BIG DADDY	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	21.9
36	NEV	N Þ	THE SKULLS	Universal Studios Home Video 85781	Joshua Jackson Leslie Bibb	2000	PG-13	19.9
37	34	5	RETURN TO ME	MGM Home Entertainment 1001071	David Duchovny Minnie Driver	2000	PG	14.9
38	RE-EI	NTRY	THE SILENCE OF THE LAMBS	MGM Home Entertainment 207746	Jodie Foster Anthony Hopkins	1991	R	9.94
39	NEV	N Þ	MIDWAY	Universal Studios Home Video 550303	Charlton Heston Henry Fonda	1976	PG	9.98
40	31	6	SCOOBY-DOO AND THE GHOUL SCHOOL	Warner Home Video 1700	Animated	2001	NR	14.9

■ 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. ◎ 2001, Billboard/BPI Communications and VideoScan, Inc.

# **Top Video Rentals...**

E E			COMPILED FROM A NATIONAL	SAMPLE OF RETAIL STORE RENTA	L REPORTS
THIS WEEK	LAST WEEK	WEDGE	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
1	NE	w▶	TRAFFIC (R)	USA Horse Entertainment *	Michael Googlas Benicio Del Toro
2	1	4	WHAT WOMEN WANT (PG-13) Paramount Home Video 338383		Mel Gibson Helen Hunt
3	4 6		FINDING FORRESTER (PG-13)	Columbia TrıStar Home Video 05717	Sean Connery Robert Brown
4	3 5		MISS CONGENIALITY (PG-13)	Warner Home Video 18976	Sandra Bullock
5	10 3		BEST IN SHOW (PG-13)	Warner Home Video 18951	Eugene Levy Catherine O'Hara
6	5	12	12 ALMOST FAMOUS (R) DreamWorks Home Entertainment 87817		Billy Crudup Kate Hudson
7	8	4	QUILLS (R)	FoxVideo 2001765	Geoffrey Rush Kate Winslet
8	7	8	8 BILLY ELLIOT (R) Universal Studios Home Video 87112		Jamie Bell Julie Walters
9	9	12	WONDER BOYS (R)	Paramount Home Video 332613	Michael Douglas Tobey Maguire
10	2	2	VERTICAL LIMIT (PG-13)	Columbia TriStar Home Video 04964	Chris O'Donnell Robin Tunne
11	11	2	BEFORE NIGHT FALLS (R)	New Line Home Video Warner Home Video 5250	Javier Bardem Johnny Depo
12	17	3	PAY IT FOWARD (PG-13)	Warner Home Video 6799	Kevin Spacey Helen Hunt
13	13	8	MEN OF HONOR (R)	FoxVideo 2001670	Robert De Niro Cuba Gooding Jr
14	6	10	CHARLIE'S ANGELS (PG-13)	Columbia TriStar Home Video 05736	Cameron Diaz Drew Barrymore
15	NE	wÞ	SHADOW OF THE VAMPIRE (R)	Universal Studios Home Video 86309	John Malkovich Willem Dafoe
16	19	12	THE CONTENDER (R)	DreamWorks Home Entertainment 87808	Joan Allen Jeff Brid es
17	20	5	ALL THE PRETTY HORSES (PG-13)	Columbia TriStar Home Video 04150	Matt Damon Peneloge Cruz
18	12	14	MEET THE PARENTS (PG-13)	Universal Studios Home Video 86032	Ben Stiller Robert De Niro
19	16	2	REQUIEM FOR A DREAM (R)	Artisan Home Entertainment 11556	Ellen Burstyn
20	18 11		REMEMBER THE TITANS (PG)	Walt Disney Home Video Buena Vista Home Entertainment 21736	Denzel Washington

▶ RMA 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. © 2001, Biliboard/BPI Communications.

#### Billboard.

# Top DVD Sales...

VEEK	WEEK	CN O NAT	COMPILED FROM A NATIONA RETAIL STORE AND RACK SA COLLECTED, COMPILED, AN	ALES REPORTS D PROVIDED BY			
THIS WEEK	LAST	WICE C	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers		
		-	* *	No. 1 -			
1	NE	W►	TRAFFIC (R) (26.98)	USA Home Entertailment 60181 a	Michael Douglas Benicle Del Toro		
2	3	2	VERTICAL LIMIT (PG-13) (27.96)	Columbia TriStar Home Video 05066	Chris O'Donnell Robin Tunney		
3	NE	W►	CLOSE ENCOUNTERS OF THE THIRD KIND (PG) (27.95)	Columbia TriStar Home Video 12649	Richard Dreyfuss Teri Garr		
4	4	4	WHAT WOMEN WANT (PG-13) (29.99)	Paramount Home Video 338384	Mel Gibson Helen Hunt		
5	6	2	DUNGEDNS & DRAGDNS (PG-13) (24.98)	New Line Home Video/Warner Home Video 5245	Justin Whalin Marlon Wayans		
6	5	5	MISS CONGENIALITY (PG-13) (26.98)	Warner Home Video 18976	Sandra Bullock		
7	8	5	THE EMPEROR'S NEW GROOVE (G) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 21617	Animated		
8	9	3	TORA! TORA! (SPECIAL EDITION) (G) (24.98)	FoxVideo 2001317	Jason Robards Martin Balsam		
9	10	28	GLADIATOR (R) (29 98)	DreamWorks Home Entertainment 86386	Russell Crowe		
10	NE	wÞ	SHADOW DF THE VAMPIRE (R) (26.98)	PIRE (R) (26.98) Universal Studios Home Video 21268			
11	12	8	MEN OF HONOR (R) (29.98)	FoxVideo 2001665	Robert De Niro Cuba Gooding Jr		
12	11	3	PAY IT FORWARD (PG-13) (24.98)	Warner Home Video 18877	Kevin Spacey Helen Hunt		
13	13	6	THE MUMMY-THE NEW ULTIMATE EDITION (PG-13) (29 98)	Universal Studios Home Video 21258	Brendan Fraser Rachel Weisz		
14	16	8	REMEMBER THE TITANS (PG) (29 99)	Walt Disney Home Video/Buena Vista Home Entertainment 22853	Denzel Washington		
15	15	6	FINDING FORRESTER (PG-13) (24.95)	Columbia TriStar Home Video 05989	Sean Connery Robert Brown		
16	20	87	THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne		
17	14	2	SEX AND THE CITY: THE COMPLETE SECOND SEASON (NR) (49.98)	HBO Home Video/Warner Home Video 99248	Sarah Jessica Parker Kim Cattrall		
18	19	6	LITTLE NICKY (PG-13) (24.98)	New Line Home Video/Warner Home Video 5160	Adam Sandler		
19	17	10	CHARLIE'S ANGELS: SPECIAL EDITION (PG-13) (27.96)	Columbia TriStar Home Video 06017	Cameron Diaz Drew Barrymore		
20	RE-E	NTRY	SPACE COWBOYS (PG-13) (26.98)	Warner Home Video 18722	Clint Eastwood Tomm Lee Jones		

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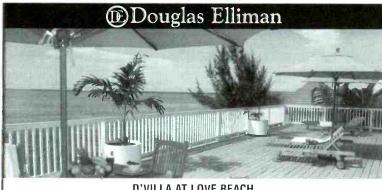
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# Update

#### **CALENDAR**

#### JUNE

June 19, **BET Awards**, Paris Hotel, Las Vegas. 202-608-2000.

June 19, Get What You Deserve/Keep What You Have—Financial, Insurance, and Other Benefits Available to the Music Professional, presented by the New York Chapter of the National Academy of Recording Arts and Sciences, MusiCares, and ASCAP; ASCAP Auditorium, New York. 212-245-5440.

June 20, The Harry Fox Agency in the 21st Century Featuring Speaker Gary Churgin, presented by Assn. of Independent Music Publish-

**BIRTHS** 

Boy, Martino Italo Arnett Boni Bea-

dle, to Gordon "Sax" and Marina

Beadle, June 2 in Cambridge, Mass.

Father is a recording artist for Bulls-

Girl, Mali Dada D'Janite, to Harry

D'Janite and Niki Robinson, June 4

eve Blues & Jazz.

ers, Marriot Marquis, New York. 212-758-6157.

June 20-22, **Streaming Media West 2001,** Long Beach Convention Center, Long Beach, Calif. 415-593-4910.

June 21, **Los Angeles Chapter of the Recording Academy Membership Luncheon**, Beverly Hills Hotel, Los Angeles. 310-392-3777, ext. 224.

June 21, **Up Close at Makor Featuring Cindy Bullens and Duane Jarvis**, presented by ASCAP,
Makor, New York. 212-621-6243.

June 25, **Making Money in Music Panel**, presented by ASCAP, Borders Books & Music, Sherman Oaks, Calif. 323-883-1000, ext. 222.

June 26, Producing the Hits: An Evening with Multi-Platinum Record Producers, presented by the National Assn. of Record Industry Professionals, Four Seasons Ordel, Los Angeles. 818-769-7007.

June 26, **Songwriters Showcase**, presented by the Songwriters Hall of Fame, Makor, New York. 212-957-9230.

June 28, 14th Annual T.J. Martell Foundation Music Industry Roast, Irving Plaza, New York, 615-256-2002.

June 28, Fourth Annual Country Music DJ Hall of Fame Awards, Renaissance Hotel, Nashville. 615-327-4487.

June 29, Country Radio Broadcasters Golf Tournament, Ted Rhodes Golf Course, Nashville. 615-327-4487

#### JULY

July 6-9, Latin Alternative Music Conference, Hilton New York & Towers, New York, 818-763-1397. July 9-12, Songwriters Guild of America

presents SGA Week New York, various locations, New York. 212-768-7902.

July 16-19, Songwriters Guild of America presents SGA Week Nashville, Music Row locations, Nashville, 615-329-1782.

July 23-24, Plug.In: The Labels Strike Back, presented by Jupiter Media Matrix, Sheraton Hotel & Towers, New York. 800-414-6627, ext. 6424.

July 23-26, Songwriters Guild of America presents SGA Week Los Angeles, SGA office, Los Angeles. 323-462-1108.

July 24-26, **Billboard Dance Music Summit**, Waldorf-Astoria, New York. 646-654-4660.

July 26, **Real Stories Panel—The Art of the Deal**, presented by ASCAP, ASCAP building, New York, 212-621-6243.

July 27-29, **World of Music, Arts, and Dance** (**WOMAD) USA Festival**, King County's Marymoor Park, Redmond, Wash. 206-628-0888.

#### AUGUST

Aug. 2-4, Fifth National Entertainment Industry Conference, Superdome Grand Ballroom, Sydney. 61-2-9557-7766.

Aug. **4, Third Annual Australian Online Music Awards,** Basement Nightclub, Sydney. 61-2-9557-7766.

Aug. 28-30, Billboard/BET R&B/Hip-Hop Conference and Awards, New York Hilton, New York. 646-654-4660.

#### **SEPTEMBER**

Sept. 7-9, **Street Scene 2001**, downtown San Diego. 619-557-8490.

Sept. 11, **Latin Grammy Awards**, American Airlines Arena, Miami. 310-392-3777.

Sept. 21-23, Music Business Adelaide, Adelaide, Australia. 61-8-8463-5483.

Sept. 27-29, Atlanta Urban Music and Entertainment Conference, America Mart, Atlanta, 770-908-6102.

Sept. 29, **Start and Run Your Own Record Label**, presented by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

#### **OCTOBER**

Oct. 4-6, Billboard/Airplay Monitor Radio Seminar and Awards, Eden Roc Hotel, Miami Beach. 646-654-4660.

Oct. 5, 12, 19, 26-28, Black/Friday Music & Film Festival. El Rey Theatre. Los Angeles. 323-298-0875.

Oct. 10-14, Nashville New Music Conference, various venues, Nashville. 615-269-5454.

Oct. 13, **Third Annual Eyeball Music Video Show-case**, 40 Watt Club, Athens, Ga. 706-227-6090:

Oct. 31-Nov. 2, Billboard Music Video Conference and Awards, Beverly Hilton Hotel, Los Angeles. 646-654-4660.

#### NOVEMBER

Nov. 5-6, What Teens Want: Marketing to Youth Ages 12-18, presented by Adweek, Brandweek, Mediaweek, Billboard, and The Hollywood Reporter, Universal Hilton, Los Angeles. 888-536-8536.

Nov. 11, **Bogart Backstage: On Tour for a Cure**, presented by the Neil Bogart Memorial Fund, Barker Hangar, Santa Monica, Calif, 310-358-4970.

Nov. 17, **How to Get a Record Deal**, presented by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

Submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or e-mail jpesselnick@billboard.com.

### **GOOD WORKS**

BOGART FUND-RAISER: The Nov. 11 Bogart Backstage: On Tour for a Cure fund-raiser, which will feature a variety of musical performances, will take place at Barker Hangar in Santa Monica, Calif. Recording Industry Assn. of America president/CEO Hilary Rosen will receive the 2001 Children's Choice Award at the event. The 2000 Backstage fund-raiser helped gather \$1.2 million for the Neil Bogart Memorial Fund's research efforts for the Children's Hospital in Los Angeles. Contact: Elizabeth **Chanley** at 213-639-6162.

POP COUPLE Britney Spears and Justin Timberlake are each raising money for children via Yahoo! Auctions. Starting June 11, fans can bid on items from Spears' Oops!... I Did It Again tour and from Timberlake's closet. Funds will benefit the Britney Spears Foundation, which helps provide performing arts programs to children, and the Justin Timberlake Foundation, which assists schools in creating music programs for students. Contact: Gloria Friedmann at 212-453-2244.

BIG WU'S FOOD: At the Big Wu Family Reunion event, which took place Memorial Day weekend in Minneapolis, jam band the Big Wu collected two tons of food for the needy. The groceries will be distributed to five food pantries in Minnesota's Jackson County area. The festival's beer concessions will also help promote tourism in the Black River Falls region. Contact: Randy Alexander at 856-596-1410.

in New York. Father is CFO and a partner for Meridian Entertainment.

**LIFELINES** 

#### MARRIAGES

**Zoenda Joy Parks** to **David Mc-Intosh**, April 21 in Malibu, Calif. Bride is a music supervisor: Groom is senior corporate counsel for RioPort.

**Robin Miramontez** to **George Frantz**, May 12 in Pacific Palisades, Calif. Bride is head of production at Moonshine Music.

#### DEATHS

Wayman Hancock Sr., 90, of natural causes, June 3 in Chicago. Hancock was the father of musician Herbie Hancock. In addition to his son, he is survived by his wife, Winnie Bell; his son, Wayman Jr.; a daughter, Earline; a sister, Ann; a brother, Gilbert; and several grandchildren and greaterandchildren.

Kevin C. Cox Sr., 68, of amyotrophic lateral sclerosis, June 5 in Berwyn, Pa. Cox was a partner in the media brokerage firm Media Services Group. He worked as VP of sales and marketing with the NBC Radio Network and as executive VP of RKO Radio Reps. between 1973 and 1998. Prior to these positions, Cox worked as a salesman, sales manager, and station manager for WIP-AM in Philadelphia. Cox is survived by his wife, a son, a daughter, and two grandchildren.

Marvin "Smokey" Montgomery, 88, of leukemia, June 6 in Dallas. Montgomery had been a member of the Light Crust Doughboys since 1935. The group was known for introducing Dixieland-style jazz banjo to Western swing music. Montgomery, who was known by such nicknames as Mr. Tenor Banjo, earned a gospel Grammy nomination this year for his work with the Doughboys. With fellow Doughboy Art Greenhaw, he has also produced musical collaborations with Amarillo's Lone Star Ballet and with various orchestras, including the Abilene Philharmonic, the Texas Wind Symphony, and the Dallas Wind Symphony. He also worked with such gospel legends as James Blackwood, the Jordanaires, and Ventures' guitarist Nokie Edwards. Montgomery is survived by his wife and two sons.

#### **DECLARATIONS OF INDEPENDENTS**

(Continued from page 85)

and drummer **Meg White**—have won gushing write-ups in *Rolling Stone*, *Entertainment Weekly*, and England's *Mojo* for their bluesy, melodically savvy work—and especially for Jack's cracked, affecting vocalizing and crackling instrumental work. The band has now defied expectations with a new album that is less bluesdrenched and more pop-oriented.

"Before anymore of this blues label is thrown on us... Meg and I decided to take a break from it," Jack explains. "No slide guitar, no cover songs—just me, Meg, guitar, drums, vocals. We had so many songs just laying around... We said, 'Let's put all of these songs in one box.' We've always been trying to make things sound different. I love it when that works."

To cut the album, the White Stripes, which previously cut stuff in tumble-down studios in the Motor City, traveled to Memphis' Easley-McCain Recording. Jack says that **Jeffrey Evans** of the Memphis band '68 Comeback put the recording venture in perspective for the group:

"He said, 'Detroit's a Southern city.'"

White Blood Cells is as vital as earlier White Stripes albums, and it's consistently surprising. Especially enjoyable are "The Union Forever," with lyrics drawn exclusively from Citizen Kane ("That is just my favorite film," says Jack, who refers to director Orson Welles as "my idol"); a paean to Detroit's "Hotel Yorba"; and the Ennio Morricone-inflected "Offend in Every Way."

On June 15, the White Stripes began a monthlong U.S. tour that will take them both east and west; opening will be Detroit rockers **the Von Bondies**, whose forthcoming Sympathy debut has been produced by Jack. Jaunts to the U.K., Europe, and New Zealand will follow.

Although the Stripes have garnered plenty of major-label interest of late, they're sticking with Sympathy for now. "We were scared we'd lose our freedom," Jack says. "[Sympathy owner Long Gone John] didn't tell you to do anything. Our control was perfect."

www.americanradiohistory.com

# Programment Progra

# newsline...

 $\textbf{CLEAR CHANNEL EXITS AD GROUP.} \ Clear \ Channel \ will \ exit \ New \ York \ Market$ Radio (NYMRAD), a group that markets radio to advertisers and agencies, at the end of June. Clear Channel, which owns top 40 WHTZ (Z100), rhythmic top 40 WKTU, R&B oldies WTJM, AC WLTW, and classic rock WAXQ (Q104), told NYMRAD executives that it did not think it was getting a return on its investment and that it would be able to do more on its own. While NYMRAD executive director Sandy Josephson says he is still hopeful of convincing Clear Channel executives of the organization's value, he concedes the departure will have a significant impact on the group. "It's certainly going to affect us, because we represent the New York radio market, and without Clear Channel, we don't represent as much of the market as we did. I would be lying if I said it isn't a major setback, not only for the organization but [also] for the conceptual selling of radio." The NYMRAD board of directors will meet June 28 to discuss the situation. Josephson declined to say how much Clear Channel pays annually in dues, which are based on a member's revenue. With annual revenue estimated at \$206.3 million, BIA Financial Network estimates that Clear Channel takes a quarter of New York's \$823.9 million in revenue.

CUMULUS SETTLES SHAREHOLDER SUITS. Cumulus Media has reached an out-of-court settlement in a number of shareholder class-action lawsuits filed in connection with its March 2000 restatement of revenue and expenses for the first three quarters of 1999. Under the terms of the settlement, Cumulus will pay \$13 million in cash to the plaintiffs, of which \$7.25 million will be covered by insurance. Cumulus has also agreed to pay out 240,000 shares of stock, valued at roughly \$3 million. "These lawsuits were the remaining vestige of an old problem," says Cumulus chairman/CEO Lew Dickey, "and it was time to put them behind us."

ARBITRON TO COLLECT WEBCAST DEMOGRAPHICS. Arbitron has launched a Webcast audience-analysis service that collects demographic information from users of individual streaming media channels. The purpose was to make Webcasting a more attractive medium for advertisers. "It is crucial for Webcasters to have demographic, socio-economic, and Internet usage profiles," says Bill Rose, GM/VP of Arbitron Webcast Services. During its beta test, Arbitron monitored users of Minneapolis-based NetRadio.com in March and April. The initial profile revealed that 73% of NetRadio's audience either graduated from college or possessed post-graduate degrees, and 19% live in homes with an annual income of more than \$100,000. Two-thirds of NetRadio's audience is male, and nearly three-quarters are between the ages of 25 and 54. Nearly three-quarters live in the U.S., with most residing within the New York market.

ARE THE '90S THE NEW '80S? After devoting Memorial Day weekend to a top 90 songs of the '90s countdown, adult top 40 KPLZ (Star 101.5) Seattle has started '90s Friday Night. Star's Kent Phillips says, "We were the first station to do an '80s night show in 1995 . . . Five years from now ['90s Friday Night] will be a format." Here's a sample hour: Right Said Fred, "I'm Too Sexy"; the Verve, "Bitter Sweet Symphony"; Sugar Ray, "Fly"; Real McCoy, "Another Night"; Meredith Brooks, "Bitch"; the Rembrandts, "I'll Be There for You/This House Is Not a Home"; Lisa Stansfield, "All Around the World"; Cherry Poppin' Daddies, "Zoot Suit Riot"; Des'ree, "You Gotta Be"; Harvey Danger, "Flagpole Sitta"; Robyn, "Show Me Love"; Gin Blossoms, "Til I Hear It From You"; and the Verve Pipe, "The Freshmen."

NOTED. In a pair of deals totaling \$200 million, former Greater Media executive Charlie Banta has reshaped the New Jersey radio market. Millennium Radio, founded by Banta last year, is buying three stations from Press Communications for \$110 million, and in a separate deal, he is buying five Monmouth, N.J., stations from Nassau Broadcasting for \$90 million... Several Citadel Communications stations are not receiving preliminary spring Arbitron ratings numbers, but Citadel expects to remedy the situation by the time the final ratings are released. Unlike Clear Channel's contract dispute with Arbitron that prevented as many as 130 markets from receiving numbers (Billboard, June 2), only newly acquired Citadel stations with different end dates on their Arbitron contracts are affected.

With reporting by Frank Saxe and Marc Schiffman in New York and Angela King in Nashville.

# **Zing Connects Listeners With Stations**

#### Cell-Phone Technology Provides Music Info, M-Commerce

#### **BY FRANK SAXE**

NEW YORK—Fewer radio stations identify the songs and artists they play, as programmers look to remove as much as they can from their increasingly cluttered on-air environment. As a result, it has left listeners scratching their heads, wondering what they are listening to. For record-label executives, it is hurting sales—on the theory that people can't buy what they don't know.

In July, Zing Interactive Media will become the latest company to

offer a service that will connect listeners to their stations and the music, via a cell phone. Already, StarCD and Buzz-Hits are targeting listeners who seek out the names of songs that they hear on the radio.



CLAUS

Zing hopes its partnership with stations will give it an edge over its competitors, which have so far found profits elusive.

In a partnership with Clear Channel Communications, the largest operator of radio stations in the U.S., Zing will launch a test of its Zing321 system on two Philadelphia stations. Beginning July 1, jazz WJJZ and classic rock WLCE (Alice 104.5) will begin airing commercials and promotional spots touting the system.

Here's how it works: Listeners looking for information on a specific song or ad (participating on-air ads are accompanied by a "zing" sound) can dial #-3-2-1 on their cell phones, activating a voice-recognition system that will ask for the station's call letters. That program will then take the listener back through time, playing a

few bars of each song or commercial aired, and allow the listener to select the sought-after clip. The hope is that once a listener knows the name of the song, he or she will proceed to purchase the CD from Zing. First-time users will be required to register with their name, password, credit card number, address, and e-mail address, so that on subsequent uses they will only need to enter their name and password.

Speaking from his suburban Philadelphia office, Zing Interactive CEO Chris Claus explains that for those without a cell phone, there will also be a local telephone number and Web site options. "But most likely, we're thinking listeners are going to interact impulsively when they hear a song and want to know the name of a song, the artists, and possibly buy the CD." The sale of music is one of Zing's primary objectives. It will split the profits of sales with its radio-station partners, who are under increased pressure to find new sources of revenue.

Claus concedes that a certain number of users will use Zing as a source of information—and never make a purchase. "It's a risk you take, but if they take the time to interact with our system to get the name of the song, at some point they just might take the time to buy." He estimates that for a station with a weekly cume of 500,000, no more



than one-half of 1% will buy music from the service. He is, however, confident that will

be enough to be profitable. "The model that we're using shows that by the end of the second year, we should have gross margins of \$50

million, of which half will come from music sales." The other half will come from its use by advertisers.

#### RADIO, LABELS COULD BENEFIT

Although the pilot program covers only two stations, Zing hopes to prove its value to Clear Channel executives and then roll it out to other major markets across the U.S. That partnership is critical to Zing's business model.

"Other companies have tried to do music sales before, but they don't have the sustained marketing budg-



CHEN

et to let the public know about their services on an ongoing basis, and without that they fail," explains Claus, who says stations see it as a service to their listeners. "If it's perceived by the audi-

ence as a service where they can interact with the station and the music—even if they just want to call up and get the name of the artist and the title of the song—that can enhance listener loyalty."

Dave Allen, senior VP of programming and marketing for Clear Channel's Philadelphia cluster, says the system could help reach listeners who are not Internet users or who work on the road all day. "We can also run our own promotions off it," he adds.

Although the station will continue to announce the name of the artist and song, WJJZ operations manager Anne Gress says the Zing feature may foster listeners' desire for instant gratification, if they choose not to wait until the song's end. "It could also be really helpful for our

(Continued on page 109)

# Citadel Vows To Fight FCC Fine Over Eminem

#### BY FRANK SAXE

Citadel Communications will fight the \$7,000 fine it was hit with for airing an insufficiently edited version of Eminem's "The Real Slim Shady" on top 40 KKMG Colorado Springs, Colo. The version of the song that was broadcast was cited by the Federal Communications Commission (FCC) for not complying with guidelines regarding obscenity and indecency.

Does that mean other stations will be fined for playing Eminem? Not necessarily, says FCC spokesman David Fiske. "If a complaint is filed with the commission, then we will look at the facts, such as what

time the song was played and what the transcript says," Fiske says, adding that "there's always that potential." The FCC won't say if any other stations are under investigation for airing the song. According to Broadcast Data Sys-

According to Broadcast Data Systems, whose data is used to create the *Billboard* charts, the number of monitored detections of "The Real Slim Shady" fell by a third during the week that ended June 12.

The fine caught many broadcasters by surprise, since they assumed the new Republican-led FCC would be less likely to regulate content and levy fines. Fiske says, however, that the commission has a long his-

tory of regulating decency—one that predates its famed 1977 "seven dirty words" ruling.

When deciding whether to fine a station, the FCC almost always looks to previous cases, but, Fiske says, just because one station is fined does not mean another will be: "We note precedent, but we don't speculate." He points out that specific stations were fined for airing Howard Stern broadcasts and not every affiliate.

Under federal law, Citadel can fight the fine, taking its case from the Mass Media Bureau to the full commission and ultimately to the U.S. Court of Appeals for the D.C. Circuit.

Billboard ..

# **Adult Contemporary**

T. WK.	L. WK.	2 WKS.	WKS.	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				No. 1	
1	2	1	31	I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK 11 weeks at No. 1
(2)	1	2	15	THANK YOU ARISTA 13922* †	DIDO
3	4	7	4	THERE YOU'LL BE HOLLYWOOD SOUNDTRACK CUT/WARNER BROS.	FAITH HILL
4	3	3	27	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
5	6	6	19	ONLY TIME WARNER SUNSET ALBUM & SOUNDTRACK CUT/	ENYA REPRISE †
6	5	5	17	ANGEL ISLAND 572831*/IDJMG	LIONEL RICHIE
7	7	4	38	THIS I PROMISE YOU  JIVE 42746* †	'N SYNC
8	8	8	20	NOBODY WANTS TO BE LONELY RICKY N	MARTIN WITH CHRISTINA AGUILERA
				AIRPOW	ER 📂
9	12	15	8	ONE MORE DAY ARISTA NASHVILLE ALBUM CUT †	DIAMOND RIO
10	9	9	36	SHAPE OF MY HEART JIVE 42758* †	BACKSTREET BOYS
11	11	13	89	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
12	10	10	42	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
13	17	12	39		WIS & GWYNETH PALTROW
14	18	14	37	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
15	15	11	46	BACK HERE HOLLYWOOD 164040 †	00
16	13	16	64	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
17	16	19	59	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
(18)	20	23	6	MORE THAN THAT	BACKSTREET BOYS
19	19	18	9	JIVE ALBUM CUT †  EVERY DAY  REPRISE ALBUM CUT †	STEVIE NICKS
20	21	21	7	GHOST OF YOU AND ME HOLLYWOOD ALBUM CUT †	ВВМАК
(21)	23	24	5	FOLLOW ME TOP DOG/LAVA ALBUM CUT/ATLANTIC †	UNCLE KRACKER
(22)	24	27	10	DIDN'T WE LOVE CURB SOUNDTRACK CUT †	TAMARA WALKER
23	22	22	19	MY EVERYTHING UNIVERSAL ALBUM CUT †	98 DEGREES
24	25	28	7	WALKING IN MY BLUE JEANS TRUMPET SWAN ALBUM CUT/RYKODISC	SOPHIE B. HAWKINS
25	26	26	12	ALL THE WAY COLUMBIA ALBUM CUT	JOURNEY

# **Adult Top 40**

(1)	2	2	18	HANGING BY A MOMENT DREAMWORKS ALBUM CUT †	LIFEHOUSE 1 week at No. 1
(2)	3	3	18	DROPS OF JUPITER (TELL ME) COLUMBIA ALBUM CUT †	TRAIN
3	1	1	21		UNCLE KRACKER
4	4	4	31	THANK YOU	DIDO
(5)	5	8	10		MATCHBOX TWENTY
<u>6</u>	9	10	16	DRIVE IMMORTAL ALBUM CUT/EPIC †	INCUBUS
7	7	6	37	AGAIN VIRGIN ALBUM CUT †	LENNY KRAVITZ
8	6	5	33	I'M LIKE A BIRD DREAMWORKS ALBUM CUT †	NELLY FURTADO
9	8	7	38	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
(10)	12	18	4	WHEN IT'S OVER LAVA ALBUM CUT/ATLANTIC †	SUGAR RAY
11	10	9	29		IRING GWEN STEFANI
(12)	11	12	9		VE MATTHEWS BAND
(13)	14	14	12	HERE'S TO THE NIGHT	EVE 6
14	17	16	27	DON'T TELL ME MAYERICK 16825/WARNER BROS. †	MADONNA
(15)	18	22	4	THERE YOU'LL BE HOLLYWOOD SOUNDTRACK CUT/WARNER BROS. †	FAITH HILL
16	13	11	19	YELLOW CAPITOL ALBUM CUT †	COLDPLAY
17	15	15	9	IMITATION OF LIFE WARNER BROS. 42363* †	R.E.M.
18	16	13	21	JAUED	ALIVOOIVIIIII
19	20	17	24	COLUMBIA 79555* †  I HOPE YOU DANCE  MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK
20	22	25	7	DREAM ON MUTE 44982*/REPRISE †	DEPECHE MODE
21	19	19	22	BEST I EVER HAD (GREY SKY MORNING) RCA ALBUM CUT	VERTICAL HORIZON
22	21	21	11	WALK ON INTERSCOPE ALBUM CUT †	U2
23	24	24	10	PLEASE FORGIVE ME	DAVID GRAY
24	25	27	7	WHAT IT FEELS LIKE FOR A GIRL MAVERICK 42372*/WARNER BROS. †	MADONNA
25	23	23	11	UNFORGIVEN GO-GO'S ALBUM CUT/BEYOND †	GO-GO'S

Compiled from a instituant sample of airpity supplied by Broadcast Data Systems: Radio Track service. 80 adult contemporary stations and 79 adult top 40 stations are it orinically monitored 24 hours a day, 7 days a week. Songs ranked by number of defections. Or Tracks showing an increase in detections over the previous week. regard of chard movement. A record which has been on the chard for more than 20 weeks will generally not receive a builet, even if it registers an increase in detections. Airpow awarded to songs appearing in the top 20 on both the BOS Alipitay and Audience charts for the first time with increases in both detections and audience. † Videocla weisible. © 2001, Billibord/BPI Communications.

#### Clear Channel Trims Its Web Work Force Due To Cost-Cutting

**BY FRANK SAXE** 

In a cost-cutting move, Clear Channel has cut more than a dozen people from the payroll of its Los Angeles-based interactive unit. Although the cuts reduced its staff by less than 10%, they follow the revelation by the company's CFO that Clear Channel expects to lose \$20 million on its interactive initiatives this year.

The entire staff of WorldClass-Rock.com, the online version of former triple-A KACD/KBCD (Channel 103.1) Los Angeles, was let go June 8. The station moved to the Internet last fall after its on-air signal was sold and the station flipped to Spanish-language programming.

Clear Channel also made staff cuts to its active rock station KNAC.com and dance station GrooveRadio.com. A fourth Web-only station, Luxuria-Music.com, ceased broadcasting in April. It featured



MAYER

lounge, surf, and soundtrack music.

"We have to adjust the magnitude of our expenses to reflect the realities of the revenues," says Kevin Mayer, chairman/CEO of Clear Channel Interactive. He says it has been difficult to justify the expense of live air talent on Internet-only stations. He says they are committed to keeping live DJs on GrooveRadio.com and KNAC.com.

To date, WorldClassRock.com has been profitable, Mayer says, adding, "Even if you are profitable, there is no reason you shouldn't seek to maximize your profitability. When the Internet advertising market just isn't there, you have to face the reality and make adjustments."

Meanwhile, Clear Channel is preparing to return to Webcasting its terrestrial stations. In April, it shut off the audio streams because of concerns about paying voice talent used in commercials (*Bill-board*, April 21). "We have an adinsertion technology chosen, and we're about to sign a deal there," says Mayer. "It's down to the short strokes."

The company has also expressed reservations about streaming stations on the Web since the record industry, led by the Recording Industry Assn. of America (RIAA), is fighting to get broadcasters to pay additional licensing fees for their Webcasts (Billboard, May 26). Although the two sides are in negotiations and face a U.S. Copyright Office proceeding later this summer, Mayer is optimistic the outcome will not be financially devastating to the company. "We have had enough discussions with the RIAA to think there's a comfort zone in terms of what the possible outcomes are," he says.

Clear Channel, the largest U.S. broadcast group, operates 850 radio station Web sites.

w americantadiohistory com

# Top 40 Tracks...

		Ś	Trans	TRACK TITLE ARTIST
¥ .	¥	2 WKS	WKS	IMPRINT/PROMOTION LABEL
1	1	1	11	LADY MARMALADE 6 weeks at No. 1 CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE
2	2	2	16	HANGING BY A MOMENT LIFEHOUSE DREAMWORKS
3	4	4	19	RIDE WIT ME FO' REELUNIVERSAL  FO' REELUNIVERSAL
4	3	5	17	FOLLOW ME TOP DOG/LAVA/ATLANTIC  UNCLE KRACKER
5	6	8	14	DROPS OF JUPITER (TELL ME)  COLUMBIA
6	5	3	15	ALL FOR YOU JANET
7)	7	6	18	VIRGIN  I'M LIKE A BIRD  NELLY FURTADO
8)	10	13	8	DREAMWORKS  IRRESISTIBLE  JESSICA SIMPSON
9)	8	11	4	POP 'N SYNC
10)	13	16	8	DRIVE INCUBUS
$\overline{11}$	15	19	7	IMMORTAL/EPIC WHAT WOULD YOU DO? CITY HIGH
12	9	7	25	BOOGA BASEMENT/INTERSCOPE  THANK YOU  DIDO
13)	21	26	4	ARISTA ALL OR NOTHING O-TOWN
14		9		PLAY JENNIFER LOPEZ
15)	11		12	GET UR FREAK ON MISSY "MISDEMEANOR" ELLIOTT
	18	24		THE GOLD MIND/EASTWEST/EEG  WHEN IT'S OVER SUGAR RAY
(16)	24	30	4	LAVAVATLANTIC  LET ME BLOW YA MIND EVE FEATURING GWEN STEFANI
17)	26	25	6	RUFF RYDERS/INTERSCOPE  AGAIN LENNY KRAVITZ
18	14	14	32	VIRGIN  STUTTER JOE FEATURING MYSTIKAL
19	16	12	19	JIVE MORE THAN THAT BACKSTREET BOYS
(20)	25	28	5	JIVE
21	12	10	15	SURVIVOR DESTINY'S CHILD
22	31	36	3	BOOTYLICIOUS DESTINY'S CHILD COLUMBIA
23	20	17	9	THIS IS ME BAD BOY/ARISTA  DREAM
24	19	18	16	SOUTH SIDE MOBY FEATURING GWEN STEFAN
25)	29	33	5	HERE'S TO THE NIGHT EVE 6
26)	27	27	4	THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER BROS.
27	22	21	21	PUT IT ON ME JA RULE FEATURING LIL' MO & VITA MURDER INC/DEF JAM/IDJMG
28)	33	32	5	PEACHES & CREAM 112 BAD BOY/ARISTA
29	23	20	12	BABY, COME OVER (THIS IS OUR NIGHT) SAMANTHA MUMBA
30	28	22	10	MAD SEASON MATCHBOX TWENTY LAVAPATLANTIC
31	30	31	22	BUTTERFLY CRAZY TOWN
32	34	29	22	JADED AEROSMITH
33)	NE	w Þ	1	SOMEONE TO CALL MY LOVER JANET
34)	39	_	2	THE SPACE BETWEEN DAVE MATTHEWS BAND
35	35	34	17	NEVER HAD A DREAM COME TRUE S CLUB 7
36	36	35	6	TAKE IT TO DA HOUSE TRICK DADDY FEATURING THE SNS EXPRESS
(37)	40	_	2	SLIP-N-SLIDE/ATLANTIC  FLAVOR OF THE WEAK  AMERICAN HI-F
38	32	23	9	SLAND/IDJMG WHAT IT FEELS LIKE FOR A GIRL MADONNA
(39)		w Þ	1	IN MY POCKET MANDY MOORE
1		-		EPIC-

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 249 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not recieve a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2001, Billboard/BPI Communications.

#### DE DIDIBIRN AGE - JILL PESSELNICK

ave Navarro exorcised personal demons on his first solo project, *Trust No One* (Capitol), and is happy to say that the process has provided him with closure.

He began recording the album after leaving his role as guitarist with the Red Hot Chili Peppers, during a time when he was also faced with a plethora of relationship troubles. "I don't feel the way I did about a lot of things on the record," Navarro says. "The one common denominator in all the problems I've had is my involvement in life. It wasn't that simple for me to understand. With this record, I came to a place of gratitude."

The first single from the project, "Rexall," which is No. 24 on this issue's Modern Rock

Tracks chart, deals with the idea that two people may have completely different perceptions about their relationship. "The truth is that the song changes meaning for me every day," Navarro



says. "It can be about a girlfriend, a wife, career, friendships. It's open to interpretation."

The song ends with an instrumental riff that mirrors the tension of the lyrics. Navarro adds,

"It would probably be speaking a little bit dishonestly if I was to say my intention was to sonically paint the human condition. But there is some of that with ["Rexall"]. The record was there to be a sonic peak and valley within a human being throughout the day."

Navarro, who is currently touring with Jane's Addiction, had never written or sung his own songs before embarking on this project. The fact that people are reacting positively to the single is an unexpected reward. "There's no way to be disappointed at this point," he says. "You can go to the store and buy Frank Sinatra and Jimi Hendrix and Dave Navarro. That's what's really exciting to me."

Billboard® JUNE 23, 2001

Billboard<sub>®</sub>

JUNE 23, 2001

# **Mainstream Rock Tracks**

IV			<b>91</b>	i taili nutk i	II.ack2."
¥.∀	WK.	WKS.	WKS.	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
		,	10	No. 1	at No. 1 STAIND
1	1	1	12	BREAK THE CYCLE  SCHISM	FLIP/ELEKTRA/EEG †
(2)	2	2	6		TOOL TOOL DISSECTIONAL/VOLCANO †
3	3	4	7	BEYOND GOOD AND EVIL	THE CULT
(4)	5	5	16	YOUR DISEASE  EVERY SIX SECONDS	SALIVA ISLAND/IDJMG †
5	4	3	14	GREED AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
<u>(6)</u>	6	8	10	CRAWLING [HYBRID THEORY]	LINKIN PARK WARNER BROS. †
	8	11	8	WAIT THE ECONOMY OF SOUND	SEVEN MARY THREE MAMMOTH †
				AIRPOWER	
(8)	22	-	2	DAYS OF THE WEEK SHANGRI-LA DEE DA	STONE TEMPLE PILOTS ATLANTIC †
9	7	7	17	MY WAY CHOCOLATE STARFISH AND THE HOT DOG FLAVORED	LIMP BIZKIT WATER FLIP/INTERSCOPE †
10	10	9	44	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
11	11	12	37	AWAKE AWAKE	GODSMACK
12	9	6	24	DUCK AND RUN	3 DOORS DOWN
(13)	14	15	6	THE BETTER LIFE OUTSIDE	REPUBLIC/UNIVERSAL † STAIND
(14)	13	14	8	JUST PUSH PLAY	FLIP/ELEKTRA/EEG AEROSMITH
(15)	15	19	4	JUST PUSH PLAY REXALL	DAVE NAVARRO
(16)	18	18	9	TRUST NO ONE PAIN	CAPITOL †
17				PERFECT SELF BREAKDOWN	LOUD/COLUMBIA † TANTRIC
	12	10	25	TANTRIC ONE STEP CLOSER	MAVERICK †
18	16	16	41	[HYBRID THEORY] & "DRACULA 2000" SOUNDTRACK LOSER	WARNER BROS. †
19	19	17	53	THE BETTER LIFE	REPUBLIC/UNIVERSAL †
20	25	_	2	BE LIKE THAT THE BETTER LIFE & "AMERICAN PIE 2" SOUNDTRACK	3 DOORS DOWN REPUBLIC/UNIVERSAL
(21)	20	21	15	DROPS OF JUPITER (TELL ME) DROPS OF JUPITER	TRAIN COLUMBIA †
(22)	21	23	8	ELEVATION ALL THAT YOU CAN'T LEAVE BEHIND & "LARA CROFT TOMB RAIDER	U2
(23)	23	25	9		STABBING WESTWARD
(24)	34		2	DOWN WITH THE SICKNESS THE SICKNESS	DISTURBED
25	17	13	10	LICKIN'	THE BLACK CROWES
26	26	29	6	REVOLUTION MAN THE U	INION UNDERGROUND
(27)	NEV	v <b>&gt;</b>	1	AN EDUCATION IN REBELLION ASTOUNDED	PORTRAIT/COLUMBIA † TANTRIC
(28)	30	31	5	BODIES	DROWNING POOL
29	29	28	22	JADED	WIND-UP † AEROSMITH
(30)	38	20	2	JUST PUSH PLAY  BAD DAY	COLUMBIA †
	30		4	SOMETHING LIKE HUMAN	CDIC 4
	0.4	00		MOTO PSYCHO	MEGADETH MEGADETH
31	24	22	10	MOTO PSYCHO THE WORLD NEEDS A HERO L'M STUDIO (DON'T WORRY (ROLLT ME)	MEGADETH SANCTUARY †
32)	32	22 36	4	THE WORLD NEEDS A HERO I'M STUPID (DON'T WORRY 'BOUT ME) UNDERNEATH THE SURFACE	MEGADETH SANCTUARY † PRIME STH GIANT/REPRISE
32 33	32 37	36	4 2	THE WORLD NEEDS A HERO I'M STUPID (DON'T WORRY 'BOUT ME) UNDERNEATH THE SURFACE HASH PIPE WEEZER	MEGADETH SANCTUARY † PRIME STH GIANT/REPRISE WEZZER GEFFEN/INTERSCOPE †
(32) (33) (34)	32		4	THE WORLD NEEDS A HERO  I'M STUPID (DON'T WORRY 'BOUT ME) UNDERNEATH THE SURFACE HASH PIPE WEEZER LINCHPIN DIGIMORTAL	MEGADETH SANCTUARY † PRIME STH GIANT/REPRISE WEEZER GEFFEN/INTERSCOPE † FEAR FACTORY ROADRUNNER
32 33	32 37	36	4 2	THE WORLD NEEDS A HERO I'M STUPID (DON'T WORRY 'BOUT ME) UNDERNEATH THE SURFACE HASH PIPE WEEZER LINCHPIN DIGIMORTAL ISOLATED NEW KILLER AMERICA	MEGADETH SANCTUARY † PRIME STH GIANT/REPRISE WEZZER GEFFEN/INTERSCOPE † FEAR FACTORY ROADRUNNER SKRAPE RCA
(32) (33) (34)	32 37 35	36	2 3	THE WORLD NEEDS A HERO I'M STUPID (DON'T WORRY 'BOUT ME) UNDERNEATH THE SURFACE HASH PIPE WEEZER LINCHPIN DIGIMORTAL ISOLATED NEW KILLER AMERICA GREEN LIGHT GIRL WELCOME	MEGADETH SANCTUARY † PRIME STH GIANT/REPRISE WEEZER GEFFEN/INTERSCOPE † FEAR FACTORY ROADRUINNER SKRAPE
32 33 34 35	32 37 35 40	36 — 39 —	4 2 3 2	THE WORLD NEEDS A HERO I'M STUPID (DON'T WORRY 'BOUT ME) UNDERNEATH THE SURFACE HASH PIPE WEEZER LINCHPIN DIGIMORTAL ISOLATED NEW KILLER AMERICA GREEN LIGHT GIRL DOYLE BRAMH	MEGADETH SANCTUARY † PRIME STH GIANT/REPRISE WEZZER GEFFEN/INTERSCOPE † FEAR FACTORY ROADRUNNER SKRAPE RCA HALL II & SMOKESTACK
32 33 34 35 36	32 37 35 40 33	36 — 39 — 38 40	4 2 3 2 3	THE WORLD NEEDS A HERO I'M STUPID (DON'T WORRY 'BOUT ME) UNDERNEATH THE SURFACE HASH PIPE WEEZER LINCHPIN DIGIMORTAL ISOLATED NEW KILLER AMERICA GREEN LIGHT GIRL THIS IS NOT	MEGADETH SANCTUARY † PRIME STH GIANT/REPRISE WEZER GEFFEN/INTERSCOPE † FEAR FACTORY ROADRUNNER SKRAPE RCA HALL II & SMOKESTACK RCA † STATIC-X
32 33 34 35 36 37	32 37 35 40 33 36	36 — 39 — 38 40	4 2 3 2 3 3 3	THE WORLD NEEDS A HERO I'M STUPID (DON'T WORRY 'BOUT ME) UNDERNEATH THE SURFACE HASH PIPE WEEZER LINCHPIN DIGIMORTAL ISOLATED NEW KILLER AMERICA GREEN LIGHT GIRL WELCOME THIS IS NOT MACHINE DEEP	MEGADETH SANCTUARY † PRIME STH GIANT/REPRISE WEEZER GEFFEN/INITERSCOPE † FEAR FACTORY ROADRUNNER SKRAPE RCA HALL II & SMOKESTACK RCA † STATIC-X WARNER BROS. † NINE INCH NAILS

# Modern Rock Tracks...

NY) IMPRINT/PROMOTION L	TIST
	AIND
FLIP/ELEKTRA WEE	VEEG †
OW GEFFEN/INTERSO	
	MCA †
TOOL DISSECTIONAL/VOLC	
IMMORTAL/I	EPIC †
MAVEF	
WARNER BE	ROS. †
AVE BEHIND & "LARA CROFT TOMB RAIDER" SOUNDTRACK INTERS  E SA	LIVA
ISLAND/ID.	JMG †
WEEK STONE TEMPLE PIL	LOTS
.ER SUN	V 41
TWEEN DAVE MATTHEWS B.	
LIMP BI	ZKIT
DEPECHE M	ODE
	311
	RAIN
	MIND
IE WEAK AMERICAN H	HI-FI
ISLAND/IDJ NINE INCH NA	AILS
RAIDER" SOUNDTRACK NOTHING/ELEKTRA MOMENT LIFEHO	USE
DREAMWON THE C	CULT
EVIL LAVAVATLAN SEVEN MARY TH	REE
STABBING WESTWA	ARD
DAVE NAVAR	
TER REF	TOL †
AROUSEL DESTINY/E	USE.
RONG RADIOHI	EAD
COLDP	
FI	TOL †
N 3 DOORS DO	
REPUBLIC/UNIVERS  INAL ALIEN ANT FA	-
	POE
FEI/ATLAN GODSMA	
REPUBLIC/UNIVERS  ON'T WORRY 'BOUT ME)  PRIME S	
URFACE GIANT/REP	
ES DREAMWOR U WILL GO THE CALL	
HOICE FATBOY S	RCA
THE GUTTER AND THE STARS SKINT/ASTRALWERKS/VIRG 3 DOORS DO	GIN †
AMERICAN PIE 2" SOUNDTRACK REPUBLIC/UNIVER HE SICKNESS DISTURE	RSAL
GIANT/REP	

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 99 mainstream rock stations and 74 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of charf movement. A record which has been on the charf for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience citarts for the first time with increases in both detections and audience. 1 Videocip availability. @ 2001. Billboard/BPI Communications.

#### **VITAMINIC**

(Continued from page 77)

With Peoplesound and Eurekan, Dettori says Vitaminic can now position itself as Europe's all-round supplier of consumer e-commerce, downloads, online subscription, and commercial licensing and syndication to Web portals via PC and wireless digital distribution.

Vitaminic's catalog will contain more than 263,000 tracks from more than 56,000 acts at 1,150 labels when the Peoplesound deal is finalized. It will broaden its online music publishing unit by adding Peoplesound Music Publishing, which recently signed U.K. top 10 hit composers Maryanne Morgan and Del.

Another asset for Vitaminic is Protein, Peoplesound's marketing subsidiary. It specializes in data mining and market research for record companies seeking to understand how consumers use music online.

"With Protein, we can pluck interesting information that's useful for artists and labels," explains Chris Cass, Vitaminic U.K. managing director. "The more consumers you reach, the more data you can pull and the more music services you can sell."

The enlarged Vitaminic now has around 29 million euros (\$24.4 million) in cash, comprising the 24 million euros (\$20.2 million) remaining from its October 2000 initial public offering, plus 5 million euros (\$4.2 million) brought by Peoplesound into the company as part of the deal.

With that financial clout, plus Internet Underground Music Archive, the U.S.-based artist community site it acquired earlier this year, Vitaminic becomes the world's second-largest independent unsigned artist-community site after Napster.

The other major player, MP3.com, now belongs to media giant Vivendi Universal. That deal was part of the growing trend in consolidation that also saw MP3.com rival Myplay.com acquired by media group Bertelsmann.

Vitaminic's absorption of Peoplesound and Eurekan makes it the European alternative to the U.S.-focused MusicNet—the subscription-based online music service provider being planned by AOL Time Warner, EMI Music, and Bertelsmann—and pressplay (formerly known as Duet), a similar service being developed by Vivendi Universal and Sony Music Entertainment.

"MusicNet and pressplay/Duet have the infrastructure they need in the U.S. but are woefully short in Europe. We shall be the natural partners for them in Europe," Peoplesound CEO Schmitt declares.

Olivier Beauvillain, London-based analyst at Internet research company Jupiter MMXI, agrees that this is a possibility. He notes that pressplay/Duet previously formed an alliance with Web portal Yahoo!, while MusicNet has similar agreements with AOL and Napster.

"They have created a risk for Vitaminic, which sees itself as a link between content providers and large portals," he says. "Vitaminic now has to be developed on a scale that would give them a big enough position before pressplay/Duet and MusicNet arrive in Europe."

Beauvillain also adds that if the consolidation process continues, the industry should not be surprised if Vitaminic becomes a takeover target by one of the traditional media and entertainment giants.

# 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



- 1 Ray J, Wait A Minute 2 112, Peaches & Cream 3 Usher, U Remind Me

- 1 Ray J, Walt A Minuse
  2 112, Peaches & Cream
  3 Usher, U Remind Me
  4 Blu Cantrell, Hiftem Up Style
  5 St. Lunatics, Midwest Swing
  6 Aaliyah, We Need A Resolution
  7 Lil Romeo, My Baby
  8 Jill Scott, The Way
  9 Alicia Keys, Fallin
  10 Lil Bow Wow, Puppy Love
  11 Three The..., Let's Get It
  12 Eve, Let Me Blow Ya Mind
  13 Missy Elliott, Get Ur Freak On
  14 Redman, Let's Get Dirty
  15 Outhkast, So Fresh, So Clean
  16 Faith Evans, Can't Believe
  17 Sisqo, Can I Live
  18 Case, Missing You
  19 Christia Aguiler, Jil Kim, Mya & Pink, Lady Marmaiade
  20 Jaheim, Just In Case
  21 Erick Sermon, Music
  22 Ja Rule, I Cry
  23 R. Kelly, Fiesta
  4 Various Artists, You
  25 Craig David, Fill Me In
  26 Lil Jon & Eastside Boyz, Bia Bia
  27 Sunshine Anderson, Heard It All Before
  28 Musiq, Lov
  29 Tyrese, Like Them Girls
- 23 Casis Davis, Infinite States and States a

M NEW ONS

Janet, Someone To Call My Lover The Isley Brothers, Contagious Musiq Soulchild, Girl Next Door Case, Not Your Friend Silkk The Shocker, That's Kool The EastSidaz, I Luv It



- Continuous programming 2806 Opryland Dr., Nashville, TN 37214

  1 Kenny Chesney, Don't Happen Twice 2 Toby Keth, I'm Just Talkin' About Tonight \* 3 Keith Urban, Where The Blacktop Ends \* 4 Faith Hill, There You'll Be \* 5 Sara Evans, I Could Not Ask For More 6 Brad Paisley, Two People Fell in Love 7 Cyndi Thomson, What I Really Meant To Say \* 8 Travis Tritt, Irls A Great Day To Be Alive 9 Nickel Creek, When You Come Back Down 10 Montgomery Gentry, She Couldn't Change Me 11 Chris Cagle, Laredo 12 Brooks & Dunn, Ain't Nothing 'Bout You 13 Alan Jackson, When Somebody Loves You 14 Gary Allan, Right Where I Need To Be 15 Lila McCann, Come A Little Closer 16 Billy Gilman, She's My Girl 17 Finsh Yearwood, I Would've Loved You Anyway 18 Tammy Cochran, Angels In Waiting 19 Faith Hill, If My Heart Had Wings 20 Sara Evans, Born To Fly 21 Jessica Andrews, Who I Am 22 Darryl Worley, Second Wind 23 Charlie Robison, I Want You Bad 24 Dixie Chicks, Goodbye Earl 25 Jamie O'Neal, There Is No Arizona 26 Mark McGuinn, Mrs. Steven Rudy 27 Carolyn Dawn Johnson, Complicated 28 The Sagg Bothm Borg, I Am A Man Ol Constant Sorrow 29 Elbert West, Diddley 20 LeAnn Rimes, I Need You 31 Jamie O'Neal, When I Think About Angels 28 Keith Urban, But For The Grace Of God 33 Billy Ray Cyrus, You Won't Be Lonely Now 34 Rodney Crowell, I Walk The Line 35 Jo Dee Messina, Burn 36 Toby Keith, How Do You Like Me Now 37 Toby Keith, How Do You Like Me Now 37 Toby Keith, How Do You Like Me Now 37 Toby Keith, How Do You Like Me Now 37 Toby Keith, How Do Hom Day 11 Kenny Rogers, There You Go Again 42 Faith Hill, The May You Love Me 43 Travis Tritt, Best Of Intentions 4 Lee Ann Womack, I Hope You Dance 45 Dixie Chicks, Without You 46 Trick Pony, On A Night Like This 47 Renny Chesney, I Lost It 48 Terri Clark, No Fear 49 Rascal Flatts, This Everyday Love 50 Alan Jackson, Www.Mernory

- \* Indicates Hot Shots

MEW ONS Dolly Parton, Shine Lonestar, I'm Already There



Continuous programming 1515 Broadway, NY, NY 10036

- 1 Destiny's Child, Bootylicious 2 Weezer, Hash Pipe 3 'N Sync. Pop 4 Blink-182, The Rockshow 5 Chrétish Agider, Lif Kim, Mya 8 Pink, Lady Marmalade 6 Eve. Let Me Blow Ya Mind 7 Backstreet Boys, More Than That 8 Staind, It's Been Awhile

\*\* Indicates MTV Exclusive

MEW ONS

Jagged Edge, Where's The Party At? Janet, Someone To Call My Lover Fuel, Bad Day Missy Elliott, One Minute Man 311, You Wouldn't Believe Blue Cantrell, Hit 'Em Up Style Stone Temple Pilots, Days Of The Week 702, Pootie Tangin



Continuous programming 1515 Broadway, NY, NY 10036

- 1 Incubus, Drive 2 Lifehouse, Hanging By A Moment 3 Uncle Kracker, Follow Me 4 Train, Drops Of Jupiter 5 Janet, All For You

- 4 Train, Drops Of Jupiter
  5 Janet, All For You
  6 Dave Matthews Band, The Space Between
  7 Matchbox Twenty, Mad Season
  8 Stevie Nicks, Every Day
  9 Faith Hill, There You'll Be
  10 Nelly Furtado, I'm Like A Bird
  11 Sting, After The Rain Has Fallen
  12 Sugar Ray, When It's Over
  13 Backstreet Boys, More Than That
  14 U2, Elevation
  15 Bon Jovi, One Wild Night (Live)
  16 India. Arie, Video
  17 R.E.M., Imitation Of Life
  18 Jennifer Lopez, Play
  19 Moby, South Side
  20 Destiny's Child, Bootylicious
  21 Nicke Kidma & Evma McGregor, Elebart Low Medley
  25 Fuel, Hermorrhage (In My Hands)
  23 Christina Aguilen, Lif Nim, Mya & Finik, Lay Marmalade
  25 Babyface, There She Goes
  60 pepche Mode, Dream On
  27 Everclear, Brown Eyed Girl
  28 Aerosmith Jaded 19 Moby, South Side
  20 Destiny's Child, Bootylicious
  21 Nicok Köman & Ewan McGregor, Bichard Loe N
  22 Fuel, Hermorrhage In My Hand
  23 Christina Agirea, Lif Nam, Mys & Finik, Lasy Mar
  24 Blues Traveler, Girl Inside My H
  25 Babyface, There She Goes
  26 Depeche Mode, Dream On
  27 Everclear, Brown Eyed Girl
  28 Aerosmith, Jaded
  29 Fatboy Slim, Weapon Of Choice
  30 Staind, It's Been Awhile
  31 Go-Go's, Unforgiven
  32 Madonna, Don't Tell Me
  33 Mariah Carey, Loverboy
  34 Mariah Carey, Honey
  35 Dido, Thank You
  36 Lenny Kravitz, Again
  37 Five For Fighting, Superman
  38 No Doubt, Simple Kind Of Life
  39 3 Doors Down, Kryptonite
  40 David Gray, Please Forgive Me
  41 Andreas Johnson, Glorious
  42 Aerosmith, Crazy
  43 Travis, Sing
  44 Shelby Lynne, Killin' Kind
  45 U2, Beautiful Day
  45 Mellor, Fill Mel In
  46 McIca Keys, Fallin
  49 Destiny's Child, Survivor
  50 Mariah Carey, Vision Of Love
- Babyface, There She Goes Depeche Mode, Dream On Everclear, Brown Eyed Girl Aerosmith, Jaded Fatboy Slim, Weapon Of Choice Staind, It's Been Awhile Go-Go's, Unforgiven Madonna, Don't Tell Me

NEW ONS

Janet, Someone To Call My Lover The Cult, Rise Spacehog, At Least | Got Laid

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 23, 2001.



muchmusic usa Continuous programming adrangle 200 Jericho Qu Jericho, NY 11753

Fuel, Bad Day (NEW) Dave Matthews Band, The Space Between (NEW) Mariah Carey, Loverboy (NEW)
Destiny's Child, Bootylicious
Seven Mary Three, Wart Lil' Mo, Superwoman Pt. II Run-D.M.C., Rock Show City High, What Would You Do? Sugar Ray, When It's Over Radiohead, Pyramid Song Ja Rule, I Cry

Linkin Park, Crawling Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade Travis. Sing Weezer, Hash Pine

Sum 41, Fat Lip Eve 6, Here's To The Night Staind, It's Been Awhile Eve. Let Me Blow Ya Mind



Miami Beach, FL 33139

Aleiandro Sanz, El Alma Al Aire Jerry Rivera, Quiero
Paulina Rubio, Yo No Soy Esa Mujer Jennifer Lopez, Play Manu Chao, Me Gustas Tu Christina Aguilera, Falsas Esperanzas Ricardo Montaner, Besame Moenia, Molde Perfecto Jarahe De Palo. De Vuelta Y Vuelta Estopa, Tu Calorro



Continuous program 1515 Broad York, NY 10036

#### NEW

Philly's Most Wanted, Please Don't Mind Fuel, Bad Day
Blu Cantrell, Hit 'Em Up Style (Oops!) Dovle Bramhall II & Smokestack, Green Light Girl Go-Go's, Unforgiven
311, You Wouldn't Believe
Stone Temple Pilots, Days Of The Week Tricky, Evolution Revolution Love Cold, End Of The World
Missy Elliott, One Minute Man



Continuous progran 299 Queen St West onto, Ontario M5V2Z5

Mariah Carey, Loverboy (NEW)

Butta Babees, Understand Yourself (NEW)

Breach Of Trust, Disease (NEW)
The Cult, Rise (NEW)
The Underdog Project, Summer Jam (NEW) Joel Plaskett Emergency, Maybe We Should. (NEW) 311, You Wouldn't Believe (NEW) D-12, Purple Hills Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade Sugar Jones, Days Like That Econoline Crush, Make It Right Staind, It's Been Awhile Jennifer Lopez, Play Nelly, Ride Wit Me Our Lady Peace, Life Destiny's Child, Survivor Wave, California Sum 41, Fat Lip Weezer, Hash Pipe

U2, Elevation



FUROPE Continuous program Hawley Crescent

London NW18TT

Jennifer Lopez, Play Basement Jaxx, Romeo Dassmern Jax, Northeo Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade Destiny's Child, Survivor R.E.M., Imitation Of Life Crazy Town, Butterfly Eve. Who's That Girl?

Janet, All For You Shaggy, Angel Badly Drawn Boy, Spitting In The Wind Blink-182. The Rock Show Depeche Mode, Dream On Gorillaz, Clint Eastwood Ronan Keating, Lovin' Each Day OutKast, So Fresh, So Clean Emma Burton, What Took You So Long India Arie, Video Incubus, Drive
Titiyo, Come Along



Limp Bizkit, My Way Professional Murder Music, Slow Econoline Crush, You Don't Know From Zero, Check Ya Tricky, Evolution Revolution Love Drowning Pool, Bodies Ohgr, Cracker Big Wreck, Inhale Tool, Schism Everclear, Brown Eyed Girl Linkin Park, Crawling Unloco, Facedown Eve 6, Here's To The Night

Chicago, IL 60610



COLLEGE TELEVISION NETWORK

Atlanta, GA 30326

Bad Azz, Wrong Idea Blu Cantrell, Hit 'Em Up Style (Oops!) Blues Traveler, Girl Inside My Head David Gray, Please Forgive Me Everclear, Brown Eyed Girl
Funkmaster Flex, Goodlife
Faith Evans, Can't Believe
Fantastic Plastic Machine, Take Me To The Disco Foxy Brown, B.K. Anthem Green Day, Waiting Modjo, Chillin' Ours, Sometimes The Product G&B, Cluck Cluck Radiohead, Pyramid Song Rehab, It Don't Matter



46 Gifford St Brockton, MA 02401

Static-X, This Is Not Everclear, Brown Eyed Girl Tool, Schism Placebo, Slave To The Wage Pete Yorn, Life On A Chain Endo, Suffer Blink-182, The Rock Show Dave Navarro, Rexall Travis, Sing Stabbing Westward, So Far Away Placebo, Special K Stereomud. Pain The Union Underground, Revolution Man Radiohead, Pyramid Song

## Music Video

PROGRAMMING

# MTV2 Steps Up Concert Footage With 'All Access' Programming

THE

by Carla

Hay

MTV2 GOES ALL ACCESS: MTV2 revealed to Billboard that it intends to become the ultimate behind-the-scenes TV destination, with an "All Access Month" in July. The new monthlong promotion is the network's most ambitious effort to date, offering exclusive concert programming and information.
As part of "All Access Month,"

MTV2 will feature programming from more radio station summer festivals than it ever has, including those from modern rock outlets KROQ Los Angeles, WXRK (K-Rock) New York, and KITS (Live 105) San Francisco.

MTV2GM David Cohn says that

the concerts will be presented in "a newslike fashion," with backstage reports, artist interviews, and select concert footage shown on MTV2. The network will also build music-video programming around the artists performing at these festivals.

MTV2 will give considerable exposure to the Area One festival, which features Moby. OutKast, Nelly Furtado, the Roots, Incubus, and New Or-

der, among other acts. The festival is scheduled to begin July 11 in Atlanta. MTV2 has signed on to be an Area One sponsor.

Deciding to become involved with Area One "was a no-brainer for us," says Cohn, who adds that the diversity of the festival reflects the goals of MTV2.

"All Access Month" on MTV2 will also include several contests in which viewers can win free concert tickets and trips to meet artists on tour. Cohn says that MTV2 will step up its presence at concerts throughout the year and that the network wants to get involved with 'concerts on all levels, from big tours to clubs."

SPINAL TAP IS BACK: One of our all-time favorite music films is This Is Spinal Tap, the classic 1984 mockumentary about a fictional veteran heavy-metal band named Spinal Tap. MGM has rereleased the film on home video and DVD, and we recently had the pleasure of seeing Spinal Tap come to life at a June 4 concert at New York's Carnegie Hall.

The electrifying 90-minute set featured the band playing such Spinal Tap "hits" as "Hell Hole" and "Stonehenge." The show, which was part of the Toyota Comedy Festival, included a surprise guest appearance by Elvis Costello on "Gimme Some Money."

Even though Christopher Guest (aka guitarist Nigel Tufnel) tells Billboard that there are no plans for a new Spinal Tap album, we hear that more Spinal Tap concert dates are planned for the band's limited Back From the Dead tour. Spinal Tap members Guest, Michael McKean (aka lead singer/ guitarist David St. Hubbins), and Harry Shearer (aka bassist Derek Smalls) also perform as the Folksmen, a fictional folk trio that serves as Spinal Tap's opening act.

HIS & THAT: Universal Music Group (UMG) has partnered with video-on-demand service Digital Interactive Video Access (DIVA) to create a new music category

called the Viewing Lounge, which allows digital cable viewers to watch customizable blocks of music videos. DIVA-founded in 1995 and based in Redwood City, Calif. -has primarily been an on-demand service for movies, but Billboard first told you about DIVA's plans to bring music videos to its platform (The Eye, Billboard, March 27. 1999). According to DIVA, its service is available or has com-

mitments in 26 U.S. markets, including Los Angeles and Atlanta. The Viewing Lounge is expected to launch by year's end, and its music videos will initially come from UMG labels. A UMG spokeswoman says that the company is "in discussions with other labels" to include their videos on the Viewing Lounge.

Preston Lee, former Go Film executive producer, has launched Play, a new music-video and commercial production company. The new Los Angeles-based outfit has signed directors Scott Bibo. Suzanne Kiley, and Craig Price. John LaChappelle has been named head of production for Play.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the Richmond, Va.-based R&B/hip-hop program Karamel Video Jams.

TV affiliate: AT&T Cable in Richmond.

Time slot: varies for this onehour show.

E-mail address: lwilkins@ timesdispatch.com.

Key staffer: Leroy Wilkins Jr., PD.

Following are five videos played during the week that ended June 15: Babyface, "There You Go" (Arista); 112, "Peaches & Cream" (Bad Boy/Arista); Snoop Dogg, "Buck 'Em" (No Limit/Priority); Luke, "It's Your Birthday" (Lil' Joe); the Noisemakers, "Bounce" (Noisemakers).

www.americanradiohistory.com

#### ATTENDANCE, REVENUE SLIDE AT NORTH AMERICAN CONCERTS

(Continued from page 1)

sistent reporting from the world's largest concert promoter, SFX.

Last September, SFX notified the industry trades that it would discontinue making its box-office reports (Billboard, Oct. 7, 2000), a move that was negatively received by the majority of the concert industry. Since that time, SFX apparently reconsidered and continues to report, if not as consistently as it once did. Since SFX is involved at some level in 70% or more of North American touring dollars generated, any drop-off in SFX reports will have a noticeable impact on touring-industry numbers.

From Jan. 1 until June 8, grosses totaling \$364 million have been reported to Amusement Business, down from \$510 million for the same time period a year ago. While some SFX tours, like the sold-out U2 North American leg, have been diligently reported, other shows, such as the George Strait Country Music Festival and events at SFX sheds, have been reported sporadically, if at all.

SFX Music Group co-CEO Rodney Eckerman says there is no mandate for SFX tours not to be reported. "We did have a company mandate at one time where we were not reporting our financial results, and we had our own reasons for doing that. But now those reasons have been resolved, and we have started reporting again. There may be some missing information, and we want to make sure that by the end of the year, you have all the data."

Some feel that gross box-office reports aren't a true indicator of a tour's success. "What other business gets away with touting simply grosses and not bottom line?" asks promoter Seth Hurwitz of I.M.P. in Washington, D.C. "Grosses tell about the business as far as what people are spending and attendance, but the measuring stick should be net profits or percentage of capacity. I would say that when the focus gets back to net profits rather than grosses, smarter talent-buying will prevail."

#### **OVERALL BUSINESS**

The numbers that have come in portray a business that is relatively flat, with some major winners evident among a mostly solid list. It's worth noting that tours that aren't performing well are far less likely to be reported by the industry at large.

Whatever the numbers indicate, Eckerman is bullish on the concert business and excited about what the rest of the year will bring—a good sign, considering that SFX is currently producing 24 major tours and huge chunks of many others. "You never know until it's done, and it's hard to predict what the summer or full year will be like, but everything looks to be trending very positively."

The big winners in the first half of the year are U2 (see story, this page), followed by the sold-out Elton John/Billy Joel Face to Face tour. The latter grossed \$59.2 million from 31 shows, setting several building records in the process.

Obviously, consumers didn't balk at ticket prices that ranged from \$45 to \$175. "With Billy and Elton, we're talking about two icons, two superstars that actually perform together," says Dennis Arfa, president of Artist Group International, the booking agency for Joel. "They have a long his-

# **U2 On Career High With Elevation Tour**

#### Irish Icons Gross \$69.9 Million In 50 Sellouts In North America

BY RAY WADDELL

With the Elevation tour, U2 has heightened its credibility as the top touring band in the world.

U2 is currently wrapping up a soldout North American leg and is preparing to embark on an equally successful European tour. Although no official announcement has been made, it appears likely that the band will return to the U.S. for another round of dates this fall. SFX is the worldwide promoter of the Elevation tour.

U2's numbers speak for themselves. When the band wraps the North American leg June 22 at Continental Airlines Arena in East Rutherford, N.J., U2 will have notched 50 sellouts that grossed \$69,910,000. Another 33 European sellouts will take the gross to \$115 million and over 1.6 million in attendance, starting with a July 6 sellout in Copenhagen.

"This is the best tour we've ever done, and the band is doing the best shows they've ever done," says Paul McGuinness, longtime manager for U2, who adds that the critical and commercial success of the Interscope release All That You Can't Leave Behind makes for a very gratifying period in the Dublin band's history. "This is probably shaping up to be U2's biggest-ever record, which is very satisfying after 20 years of mak-

ing records. The audiences are wonderful, the shows are all sold-out. What could be better than that?"

All of which bodes well for a return to the U.S. for more dates. "There is the distinct possibility we will be back here in the fall," McGuinness says. "We're discussing it at the moment, and the chances are pretty good."

Arthur Fogel, president of touring at SFX, is more cautious: "There has been some discussion, but there won't be anything definitive for another two-to-four weeks. It would certainly be great if they did. The whole run of this project has been a great experience."

U2 and SFX raised eyebrows when it was announced the Elevation tour would feature general admission (GA) or "festival" seating on the floor (Billboard, Jan. 13). GA seating has mostly been absent from major mainstream North American rock tours since the late 1970s, but it has remained popular in Europe.

"Over the years, we have tried to figure out a way of doing GA in America-in Europe, it's commonplace," McGuinness says. With the heart-shaped "barricade" staging design of Elevation, organizers found a way, the configuration hailed as brilliant by venue managers and other industry observers. "The buildings love it, because it's actually easier not to have chairs on the floor."

Production values remain high, but the show is not as over-the-top as the band's PopMart and ZooRopa tours. The "tidy" production of Elevation moves on 15 trucks, as opposed to 90 trucks for the three stages of PopMart (which grossed more than \$173 million from 95 stadium shows in 1997-98).

"It's still a pretty expensive show, but it's very efficient," says McGuinness. "We're breaking a lot of building records in terms of capacity."

That would include Philips Arena in Atlanta, where U2 set a house attendance record of 20,596. "The configuration was great, and the band used it well to have the fans eating out of their hands," says Trey Feazell, director of booking at Philips Arena. "When they first started talking about an open floor, this didn't seem like the right audience for it. But they knew what they were doing."

If U2 returns to America, the band will play indoors. "It sounds ridiculous to talk about intimacy with 20,000 people in the audience, but these shows are intimate," McGuinness says. "U2 have a lot of hits to play, but they also play six or seven songs from the new album, and the audiences know the songs. This is not a greatest hits show by any means."

tory as great showmen in addition to the their recording history, and they've built an extensive touring base over the past 30 years."

Arfa points out that ticket prices for the John/Joel tour were the same as when the pair played stadiums in 1994, outside of the \$175 gold circle seats. He adds that the pair may tour together again next year.

Similarly, tickets for U2 and Madonna, both produced worldwide by SFX, are blowing out. "U2 and Madonna have relatively high pricing, and we're seeing no resistance at all," Eckerman points out. "Both of these acts are underplaying their markets in terms of seats available and seats they could sell."

#### TEEN-POP PEAK?

Some past powerhouses have developed chinks in their armor, notably in the boy-band arena. A planned Backstreet Boys stadium tour was revamped to play arenas, and an 'N Sync stadium tour has been softer than expected in some markets.

David Zedeck, agent for BSB and 'N Sync at Evolution Talent, says talk of a "bloodbath" regarding these two tours is greatly exaggerated. "Because they are not instant sellouts, as they have been in the past, it's giving people something to talk about," Zedeck says. "'N Sync has played 13 stadiums so far, and we're averaging close to 90% business. Backstreet Boys have sold in excess of 520,000 tickets for their summer leg, and it just started."

Zedeck admits there are soft markets for both acts. "Out of 43 stadiums for 'N Sync, maybe five are marginal, and the majority of those play after the album release on July 24. Backstreet Boys are averaging over 10,000 per market. How can that be bad?"

Others believe the downfall of teen pop's popularity is being hastened by touring less than prudently and playing markets too often. "If this thing is going to die, [these tours] are expediting the process," one agent says. "It's like a self-fulfilling prophecy. How do you go on tour before the record's out? It's backwards. This is how you lose careers, not build them."

SFX Touring VP Bruce Kapp says 'N Sync's touring prior to album release was not the original plan. "That was just something that happened due to production delays. Even so, no other group could do the kind of

business they're doing without an album," Kapp says. "As for Backstreet Boys, this is a huge, profitable tour for both the band and us."

The always reliable George Strait Country Music Festival stadium tour, which took in \$90 million in three previous outings, scaled back four stadiums to amphitheaters on this year's run. A strong finish helped the tour clock in at nearly \$30 million from 16 dates.

Producers admit Strait's fest, whose powerhouse lineup included Alan Jackson, Lee Ann Womack, Brad Paisley, Lonestar, Sara Evans, and Asleep at the Wheel, was off to a degree but still highly successful. "It wasn't an out-of-the-park home run,

but it was a stand-up triple," says SFX VP Louis Messina, who oversees the Strait fest for SFX. "Moving | four shows | to amphitheaters was a nobrainer. You sell out at 20,000-22,000 [in the sheds], and you don't have the \$600,000-\$700,000 cost of producing a stadium show. That's why we made those decisions."

The top-grossing Dave Matthews Band, often recognized as America's No. 1 touring band and the only stadium-level act to develop in the past decade, is still a monster but was unable to sell enough tickets to go forward with a second stadium show in its hometown of Charlottesville, Va. Still, DMB plays more stadiums than ever this year and also plays multiples at sheds that end up generating stadium-like sales in those markets.

If numbers are down this year, it's compared with a record year in 2000. "Last year the concert business made a lot of headlines with all the mergers and acquisitions, and all the national ads that sponsors were suckered into—I mean negotiated," Hurwitz muses. "Business was fairly remarkable last year if for no other reason than the high-priced tickets that people were buying."

Hurwitz thinks a lot of consumers attended concerts last year that hadn't been in a while—and they may not be coming back. "When they got home, they may have realized, 'I just spent \$200, and it wasn't that great."

Even so, the bulk of the touring business will take place over the next three months, and potential winners abound. Among those likely to generate big numbers in the coming weeks are Madonna, DMB, Janet Jackson, Aerosmith, Sade, Ozzfest, Tom Petty, John Mellencamp, Stevie Nicks, and Tim McGraw/Kenny Chesney, as well as the ongoing efforts of U2, Backstreet Boys, 'N Sync, BSB, Rod Stewart, James Taylor, Sting, and Matchbox Twenty.

SFX's Eckerman is optimistic that the numbers will rebound. "We're seeing some patterns where sales are coming in a little later, but no weakness," he says. "Our relationship with [parent company] Clear Channel and our ability to partner to increase awareness and exposure in the marketplace is helping to lift ticket sales—in many cases to new and unprecedented levels."

#### **KLEIN LEAVING REPRISE RECORDS**

(Continued from page 6)

"At that point, Reprise just had a promotion staff. Once we got an A&R staff and then our own sales staff, our own publicity staff, [and] our own marketing staff, then it made sense for there to be a president over all that. But once all of [those functions were] joined again, as it has been over the last year or so, it didn't really make any sense [to have a president]."

Klein disputes the commonplace view that Reprise has been "absorbed" by Warner Bros.

"In fact," Klein says, "the head of A&R for Reprise [David Kahne] is now the head of A&R for both Warner and Reprise. The head of sales for Reprise [Dave Stein] is the head of sales for both labels... Rich Fitzgerald was the general manager of Reprise; he's the head of mar-

keting for both the labels, he's the executive vice president. So, in many of the cases where there was a joining [of functions], the Warner Bros. person left and the Reprise person took over."

During Klein's tenure at Reprise, the company released best-selling albums by a diverse roster that included Barenaked Ladies, Eric Clapton, Green Day, Joni Mitchell, Neil Young, Fleetwood Mac, Enya, Stevie Nicks, and Orgy.

Klein says, "In a sometimes difficult business environment, we were able to support our artists and make it possible for them to express their art and do their music in the way they wanted to, without trying to follow the flavors of the day, and we were able to have successes with a great many artists without encouraging them in any way to compromise their artistic integrity. The mark of Reprise, almost, is bands that have been able to do very, very well without sounding like every other band on the radio.

"At the same time we've also been able to work with artists who have been recording for many, many years, who have been able to continue to turn out high-quality music," Klein continues. "We've never turned our back on them and said, 'Well, it doesn't sound like today's music.' And I know that in the industry, there's a lot of that now. I feel that music is poorer for that attitude, and I feel that Reprise has been a bastion, for not being a part of that attitude. It's something I feel very proud about."

# Ken Berry On Virgin Past, Present, Future

#### EMI Recorded Music Chief And Virgin Vet Discusses Label's Vaunted Culture

#### BY ADAM WHITE

LONDON—Virgin Records never had guidelines on corporate culture, Ken Berry told *Billboard* in November 1993. "There have been guidelines on absolutely nothing," he said, speaking in the year after founder Richard Branson (and Berry, as one of the minority shareholders) sold the company to EMI for \$1 billion. Today's Virgin employees are unlikely to live in such a laissez-faire environment, especially as part of a publicly traded business.

"The culture [of Virgin] is the people," Berry also said eight years ago, when his rank was chairman of the Virgin Music Group worldwide. Today, he has broader responsibilities as chief executive of EMI Recorded Music, but agreed to speak to *Billboard* once more about the company, and its culture, which he has served most of his adult life. Following are excerpts from that conversation.

#### How much of the original Virgin culture remains intact?

Clearly, when you've got as many years into a company as Virgin Records has, then the culture evolves and moves on. You would recognize certain aspects today compared to the early Virgin Records, but it . . . can't stay in one place forever.

How would you define it today?

If you ask artists and managers to differentiate between companies, they will always do so. It's normally their view of the people they interact with, which is the people at the individual labels. The types of words I tend to use would be "artist-friendly" and say that the people in the company are committed to doing a good job for the artists. I wouldn't say that is unique to Virgin, but that's right at the core of the Virgin value system.

Most music companies hope for a small-label feel, whatever their size.

If you ever try to define a culture, you will get it wrong. In fact, if you deliberately set out to create a culture that isn't organic—that is, a product of its people—you will probably fail.

Now that the past 18 months of would-be mergers are behind you, do you have specific investment plans to grow Virgin's business?

Not as a discrete part of the business. We invest across all of our companies and all of our labels on an equal commitment basis. We don't differentiate like that.

EMI's recent financial results claimed a 14.1% market share in recorded music worldwide. What is Virgin's piece?

Today, Virgin is an integral part of EMI; you can't actually separate it out. The repertoire is shared across the whole organization. We have labels in Europe—for example, Virgin Records U.K. is self-evidently Virgin Records U.K.—but we don't break out Virgin in the same way in Asia. That's not the way we keep the data on the business.

What makes you want to sign an established star like Mariah or Janet or Bowie to Virgin Records as opposed to, say, Capitol Records?

First of all, opportunities [like that] come up very rarely. Janet was signed before Virgin was bought by EMI. She didn't have a choice. In David's case, when he was being signed to Virgin, I'm not even sure if I had any EMI responsibility.

Anyway, the fact is that if artists come to labels, and labels talk about whether or not they want to sign them, the artist obviously has a gigantic say about where they want to be. There are so few instances. The most recent case, probably the only one that fits what you're describing—that is, with me looking after both companies—was Mariah. She was talking to various different companies about what she might want to do with her career, and one that was attractive to her as an artist was Virgin.

Was Mariah talking to Capitol at the same time?

It's said that you personally closed the Mariah deal. How much do you enjoy that sort of involvement?

My role here running EMI Recorded Music is to try wherever I can to add value and help in the process. Yes, I do enjoy dealing with artists and managers very much. It's all very well standing up there doing the half-yearly financial presentations, but what brought me into the music business is dealing with artists, talking about what they want to do with their careers, how we're going to help with that process, and when it's [time for]

signing, hopefully convince them through good argument that we can do the job for them. I would be enormously frustrated if I was ever unable to spend time in the real record business.

Virgin Records' spirit is still rather English. Why was it important to appoint two Englishmen, Ray Cooper and Ashley Newton, to run the American company?

When Phil [Quartararo] was leaving, I knew that whomever was going to run Virgin America, ideally, had to have been within the Virgin companies, to have understood the relationships with the artists, the culture of the company. Ray and Ash had obviously had a terrific run within the U.K. A new challenge was timely for them, too. It was just a confluence of factors. They were a good choice.

#### It's said they lack the killer instinct that an American would have.

Some American executives are a lot more aggressive than Ray and Ashley will ever be. But not all. They have their style, their way of doing business, and it's bringing success to the company. That's what it's all about.

There are lots of ways of running a record company and being very successful. That shows that none of them are right, by definition. Their style may be much more English, but we're having hits and looking good for the future.

Virgin was reported to have been for sale at one point through the merger process. How much of an effect did that have inside the company?

The whole merger process clearly did have an impact on EMI in its totality, because when you can't talk about certainty, it creates a lot of speculation about potential outcomes. When I talked to people about their reaction to the media coverage, I just found a lot of self-confidence in the Virgin employees. The rumors about a Virgin sale did have an impact . . . but people were remarkably resolute and believed in what they were doing, believed in their running of the business, and believed that we wouldn't do anything foolish. And we didn't.

People who know you say they couldn't seriously imagine a sale of Virgin.

I do get very concerned that enough people think that Ken's motivation is all about Virgin Records. People forget, I run EMI Recorded Music, of which Virgin is an important part. But I run EMI and take my responsibilities very seriously indeed and do not differentiate in my view. If someone were to tell me to sell EMI Europe to get a merger done, it would cause me just as much pain and anxiety and negativity as if someone were to say, "Sell Virgin Records." So the suggestion that when we're in intense business discussions, Ken just votes emotionally on every issue, misses the point. I'm committed to EMI Recorded Music, including Virgin. I feel just as strongly about the whole company as I do any part.

#### Richard Branson is president for life of Virgin Records?

He does have some such title. I was on the Virgin side of the table when the deal was done. It's an honorary title, as it should be. Anything that bears the name Virgin today is about Richard. Virgin Records can look back on its history and say that without Richard—for that matter, Simon Draper—there is no Virgin. In practice, of course, he has nothing to do with the business.

How do you want Virgin Records to be remembered when you're no longer running it?

I'm closely associated with Virgin because that's where I started. The fact is, I'm not running Virgin today. I'm running EMI. And what does that mean? It means I'm dependent on a whole host of people to run their businesses. These companies are run by the individuals who run the individual business units. Virgin U.K. is about Paul Conroy and his team. Virgin America is about what Ray, Ashley, and Nancy are doing here. Virgin Germany is about Udo Lange.

They are now running Virgin, and I have the same types of contact with people on the Virgin team as I do with the EMI labels. Most of the time, people are just getting on and running their business. I'm glad that the business I was fortunate enough to be in when it started releasing records in the '70s is still an important, valid music company, recognized by the artist community and the public as being an important music group today.

#### **VIRGIN'S BIRTH AND REBIRTH**

(Continued from page 1)

One of Berry's key lieutenants has a slightly different take. Berry "has to decide how to set out the stall going forward," the executive tells *Billboard*. "That's what's been preying on his mind—and the balancing act of all his responsibilities [within EMI]." Says a former Virgin executive who is now a competitor, "[The label] is a little tired. It absolutely does need reinvention."

While Virgin execs won't go so far as to characterize the company's positioning as such, several moves in the past few years indicate that the

label is indeed reinventing itself in many ways. Virgin has moved into urban music via joint-venture deals with imprints Cheeba and Blackground, and the company recently brought on David Byrne's label Luaka Bop (formerly associated with Warner Bros.) to join the new age/world music-oriented imprints Higher Octave and Narada.

Virgin has also expanded its rock roster through partnerships with the Beastie Boys' Grand Royale label and I Am Recordings and Immortal Records.

And in its latest bid to expand its superstar roster, Virgin signed Mariah Carey to a multimillion dollar, multi-album deal this spring.

Those plusses come in the wake of minuses, though: Virgin's U.S. operation has not broken a new artist worldwide in several years, and the company has faced the breakup of Smashing Pumpkins, one of its strongest rock acts. And although Virgin sparked the recent teen-pop wave

with such U.K. projects as the Spice Girls, the Stateside arm has been unable to fashion any pop stars of its own.

But it's in Europe where the company's organization is under review. De Buretel is rumored to be in line for wider duties, given that his region is having its best year to date and is delivering acts—including Manu Chao, Daft Punk, and Air—that are selling worldwide. About such changes, Berry declines to comment.



"I think Ken is looking forward to being back in music for a while," says Virgin Music Group vice chairman Nancy Berry. "It's good to come through a trying period and have the success we're having." She sports Virgin's most senior rank, since Ken does not use the chairman's title that he did in the '90s. "It probably never got canceled, I guess," he remarks, "but the way we run the business is [as] a global business, and I'm just as much running the EMI labels as the Virgin labels."

That said, nobody knows how to set out the Virgin offering today better than Ken Berry, who in 1973 joined founder Richard Branson's music business—the same Branson known for playing jokes on family, friends, and staff—in London, in the accounting department. He was 21.

"We were all quite young: 20, 21, 22," recalls Jumbo van Rennen, who served alongside Virgin Records' A&R chief Simon Draper in those days. "We worked in record shops, so we knew our records. We didn't really have the people skills, but we knew about music." Van Rennen later became responsible for Virgin's reggae output; the company recently began a fresh reissue program for this Front Line catalog.

Another body of work newly reis-

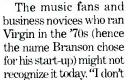
sued by Virgin is that of XTC. The British band spent 20 years on its roster, including a famously acrimonious period (see story, page 99), but leader Andy Partridge has pleasant recollections of the firm's early days in west London's Vernon Yard. "Most people seemed to have fridges of beer," he says, "and you could hang around. I remember one day walking in and receiv-

ing copies of [XTC's] White Music, just pressed. It was like turning up at the hospital, and they'd given me my baby."

As memorable for Partridge was meeting Peter Cook in Vernon Yard—the late British comedian and his partner Dudley Moore were then signed to Virgin—and getting him to autograph a copy of *White Music*.

Mike Oldfield, whose *Tubular Bells* was the album that motivated Branson to launch the record label 28 years ago, says the initial roster was left-of-center. "Unfortunately, they didn't

manage to get another *Tubular Bells*. It became a punk record company: There was a shift of polarity from fine, articulate music to thrashand-scream. It bothered me then; it doesn't now." A new release from Virgin Records in Europe this month is *The Best of Tubular Bells*.



know the Ken Berry. who's a big executive," says Van Rennen, now employed at Chris Blackwell's Palm Pictures, "I know the shy bookkeeper."

Andy McCluskey, formerly of Orchestral Manoeuvres in the Dark, a successful act for Virgin in the '80s, regrets the loss of the company's maverick spirit. "Although it likes to think of itself as being a wonderful family, it's a lot more corporate [now]," he says. McCluskey retains an affiliation with Virgin through Atomic Kitten, the British girl group whose "Whole Again" is a major European hit this year on the Virgin-funded Innocent imprint. He helps direct the trio's career and co-wrote the single.

Whatever Virgin's polarity today, Berry and his team are determined to maintain it as a vital force in the face (Continued on next page)



CONROY

BILLBOARD JUNE 23, 2001

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#### **VIRGIN'S BIRTH AND REBIRTH**

(Continued from preceding page)

of pressure from competitorsincluding some who worked to halt one or both of EMI's corporate betrothals. "I was strongly opposed," says Patrick Zelnik, the founder of Virgin Records France who now operates his own Paris-based inde-

pendent stable of labels, Naïve, and is president of French indie-label group UPFI. "Maybe it was not so bad for Ken that [the mergers] were stopped. He was strongly opposed to selling Virgin. He made other proposals."

Attorney Don Passman, who represented Mariah Carey in the deal that brought her to Virgin, says of the merger process, "It put a hitch in their getalong, as they say in the

South." But the label has already recovered, in his opinion. "They're beginning to make some moves. They're regrouping, getting their act together." Passman says there was never a time when he would not have taken an act to Virgin. In fact, negotiations with Carey occurred while EMI was in discussions with BMG. Meanwhile, Virgin is rolling with its worldwide campaign on behalf of Carey's label debut, Glitter.

artist who contends that the merger urges hardly affected him. "I didn't feel any tension," he says. "During this period, we were having our most successful time. I never talked to them about [the mergers]. There was a comment here or there, but we just

> kept on with the music.' Kravitz's Greatest Hits was Virgin's top-selling album (7 million copies worldwide) for its fiscal year ended March 31, as well as the EMI group's biggest title by a current artist.

> Kravitz has been on Virgin for a dozen years, giving him one of the longest tenures of any act contracted to the U.S. company. "When I signed," he recalls, "they had Ziggy Marley, Paula Abdul, Roy Or-

bison, Soul II Soul." Despite changes since then-including the departures of presidents Jeff Ayeroff, Jordan Harris, and Phil Quartararo-"there was never a point where I felt it wasn't the right home for me anymore," the musician says. "They've always been in my corner, they've always given me creative control."



Ray Cooper and Ashley Newton,

presidents of Virgin Records America in Los Angeles for the past four vears. knew better than to do otherwise with a flagship artist. "I suppose our biggest discussion point when we got here," Cooper says, "was that we really wanted to break an artist, or a few artists, from scratch, have success here, and then take them to the rest of the world. That continues to be an evolving process.'

Newton chuckles when he recalls the pair's second week in the U.S., sitting down with D'Angelo, and the Cheeba/Virgin artist "is confronted by two over-excited, over-enthusiastic white cats from London." Newton characterizes that relationship as "a chess piece," designed to facilitate Virgin's increased investment in urban music.

The alliance with [Blackground Records principals | Barry Hankerson and Jomo Hankerson to give us a flow of urban music was [also] a tremendously important statement." Newton says. "It meant that we could be taken seriously in a world that Virgin had really not been part of. To have a jewel in the crown such as Aaliyahshe's it. She's the future.'

By contrast, Virgin was disappointed that it was beaten by Atlantic Records in the competition for young British urban star Craig David. "That," Cooper says, "was very close." More positive is the signing of Teddy Riley, whose debut album for the label is due later this year.

Recalling dinner discussions with the Virgin pair in which he endorsed their urban strategy, Tower Records COO Stan Goman says that they are, indeed, taking the label in a different direction: "They're really tuned into

music at the street and club level." Meanwhile, to charges that Virgin overspends in marketing, Goman responds, 'What they do is prudent, and you've got to plant seeds for the crops to grow. I haven't seen anything out of line."

The Tower executive talks positively about Newton and Cooper's English perspective, but the manager of a top Virgin artist says the jury is still out on

the Britons' effectiveness in the U.S. "They haven't been hitting bullseyes," comments this talent manager, attributing it to the pair's relative lack of in-depth relationships and longevity in the market. "You can't become an American, and you can't meet all the people you need to know in a few years.

Quartararo had those assets, says the impresario, "but his relationship with Nancy [Berry] was war. That was horrible." (Quartararo declines to speak about his Virgin tenure.)

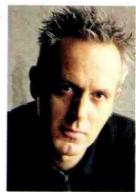
"We can't excuse the fact that we're English people working in America," Cooper says. "We like to surround ourselves with American executives, as you would. Certainly on a personal level, I've learned so much more about how the business

> works here, and Ashlev has as well. In terms of how the business runs overall in America, our eye is really on it. If we break new artists, then the rest of the world will definitely be able to pick up on that. That's good revenue. If we're able to take a superstar artist to bigger heights, that is, too. We've got a decent track record, most recently with Janet [Jackson], but with the rebreaking of Lenny [also]

Cooper continues, "Now we're in a position, over the next 12, 18, 24 months, to see the fruits of the new artists who have been signed, both in label deals and with Tony Berg quarterbacking A&R on this coast and Keith Wood quarterbacking A&R on the East Coast." Berg and Wood are executive VPs of A&R at Virgin Records America; Wood also has direct-line responsibility for Astralwerks.

being very important."

(Continued on next page)



## Lenny Kravitz is another Virgin the two Brits who have been co-

# On The Back Of A Napkin: Richard Branson's Operation Was Born Bohemian

#### BY ADAM WHITE and **MELINDA NEWMAN**

LONDON-Being in the music business can land you in jail, as the man who created Virgin Records will remember.

"Court proceedings have been started by Customs & Excise against London dealer Richard Branson. Billboard reported in its July 31, 1971, issue. The "owner of Virgin Records discount shop," he was charged with making a false declaration about merchandise intended for export and spent a night in the cells in the British port of Dover.

Branson had been trying to dodge taxes on inventory for his London retail outlet by claiming the records were meant for sale abroad. The incident was obviously unpleasant for the 20-year-old-who settled with Customs & Excise by paying a large fine—but it did not dampen his entrepreneurial ardor. Two years later, Branson, working with boyhood friend Nik Powell and second cousin Simon Draper, extended Virgin's retail and recording studio business by launching a record label.

Musician Mike Oldfield says he is considering rerecording Tubular Bells in 2003 to mark the 30th anniversary of the album's release and of Virgin Records. "I never thought the original was done properly," he says. "It was recorded in one week." Properly realized or not, Oldfield's opus has sold more than 10 million copies since it appeared in May 1973, one of four albums that launched the new record company.

"Ken Berry used to give me my

25-pounds-a-week salary and luncheon vouchers," Oldfield recalls. "I would go into Oxford and spend them on fish and chips. Berry, now chief executive of EMI Recorded Music, worked in Virgin's accounting department at the time. while another early employee, Richard Griffiths, toiled at the Virgin Agency in 1974.

"We put Mike Oldfield on the agency list just because it got people to ring us up," says Griffiths-now president of BMG Entertainment's European business—with a laugh. "But at that time, he never toured." Later, Griffiths became managing director of Virgin Music Publishing at age 25. "We were all incredibly young—we were just told to go out and get on with it.'

Griffiths and such other early Virgin recruits as Steve Lewis and Jumbo van Rennen imitated Island Records—the very model of a record company at the time. "We patterned ourselves consciously on Island," recalls Lewis, now CEO of the Chrysalis Group's music division. "I still say it is the best independent label there ever was, including the ones I've worked for."

Island actually handled Virgin's U.K. sales and distribution at one point. "We were looking to them for many things," Van Rennen says. Virgin's first recording contract was one of theirs, with the Island name crossed out and ours put in. Richard has a lot of admiration for [Island founder] Chris Blackwell.'

Today, Van Rennen works at Blackwell's Palm Pictures. Back in

the day, he shaped Virgin's reggae roster. "Unfortunately, they didn't allow me into Jamaica, because I'm South African and white. So Richard went, and I gave him a shopping list [of artists]. We ended up with 30 different bands." Some would drop by the Virgin offices, sitting around the reception area and smoking spliffs. Van Rennen recalls, "We were moved into separate premises off [London's] Harrow Road, so they wouldn't have hundreds of these guys dropping by the main offices."

The company's reggae output was popular with the British punks who were beginning to shape the music market. Leaders of that movement, the Sex Pistols, signed with Virgin in 1977, after being dropped by EMI and A&M. That deal was a turning point. "Although the sales were not overwhelming, they put the name Virgin on the map worldwide,' Branson told Billboard in 1998.

But the real opening for Virgin to be a major force in the U.K. business, Ken Berry says, was a combination of early-'80s releases by the Human League, Culture Club, Phil Collins, and Simple Minds: "The international expansion

Virgin Music Group vice chairman Nancy Berry remembers the time well—she met her future husband then. "In 1979, we started working out of a house on Perry Street in New York," she says. "Before Virgin bought it, it belonged to Chris Blackwell. Ken and I slept upstairs and worked downstairs

Virgin's first U.S. launch was not

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a success-the company gained better traction seven years later-but expansion into Continental Europe did work, despite a rough and ready approach. "The first plan we did with Richard [for Virgin France] was on the back of a napkin," recalls Patrick Zelnik, now CEO of Parisbased independent label group Naïve. The following day, Zelnik realized his math was wrong and called Branson. "He said, 'Oh, well . OK.' I don't think he even knew what a business plan was.

The musical acumen of Simon Draper served as the creative vision for Virgin's formative years. "Simon was the only A&R guy we've ever dealt with who had a clue about what was good," says XTC's Colin Moulding. When the band was passed to another A&R man and the label sought to influence their records, the relationship soured. XTC went on strike—an outcome quite at odds with Virgin's hippie-bred culture.

XTC was also one of the bands Virgin licensed to other U.S. record companies when it had no presence of its own there. That changed when Jeff Ayeroff and Jordan Harris opened Virgin Records America in 1986. "It was six employees," Ayeroff says, "including my dad, who's still there. He's 87, and he comes in around twice a week . . . He does the union contracts for session work."

Although several Virgin acts have hit the pinnacle since, Ayeroff clearly remembers the first artist and album to top the Billboard album chart for the nascent U.S. label: "It was Steve Winwood and

Roll With It, in 1988." With Phil Quartararo as head of promotion, "we were as mature a record company as you could have, given the experience we all brought," Averoff says. "All we needed was a magic artist. A lot of getting Steve had to do with Richard's charm, and that Steve trusted me."

Trust was undermined for some at Virgin when Branson sold out to EMI in 1992. Andy McCluskey of Orchestral Manoeuvres in the Dark had been harmonizing with label staffers during the second phase of the band's career. "Some of the people I'd just spent the last two years building a tremendous rapport with lost their jobs when EMI took over," he recalls. More than 130 people were laid off only weeks after the deal closed, including OMD's A&R man, Willie Richardson, a 15-year vet.

"Right up to that point, there was still the sense that there was a direct lineage from the crazy, '70s days of Tubular Bells and Henry Cow," McCluskey says. "It was still Branson's company, and Simon Draper was still the head of it. It had that maverick family vibe, which definitely went by the by when EMI bought it out.'

It was a different company, confirms Richardson, who remembers almost every employee working without pay to package a special 12inch single by Simple Minds. "It was a family concern then. And it was Simon Draper's vision, 99% of it. That's what made Virgin an A&R-led record company. It was genuine."

#### **VIRGIN'S BIRTH AND REBIRTH**

(Continued from preceding page)

In addition to urban music, Newton and Cooper have specific goals in rock, typified by Immortal Records' switch from Epic to Virgin at the end of 1999. "Ken Berry, Ashley, and Ray were really open to our ideas," says Immortal Entertainment Group CEO Happy Walters. "They haven't broken a rock band since Smashing Pumpkins, and that's what we're trying to do for them. Ross Robinson, whose [I Am] roster is a little harder edged, is trying to do that, too."

A Perfect Circle, led by Tool's Maynard Keenan, is an example of a direct Virgin rock signing. The band has yielded sales of 1.2 million copies of its *Mer de Nomes* in the U.S., according to SoundScan. Amen, the hardcore group that includes former members of Snot, has not fared as well with its debut, *We Have Come for Your Parents*, which has sold 13,000 units in the U.S. since its release earlier this year.

Despite the U.K. team's Spice Girls success, Cooper acknowledges that the U.S. company has another hole—mainstream pop music. "Obviously, pop has eluded us for a bit," he agrees. "We just came into a relationship with 2K Sounds for Brooke Allison; we're hoping that can evolve into something." Fourteen-year-old Allison, whose 2K/Virgin debut album is just shipping, says, "They've set it all up really well."

When they were joint managing directors of Virgin Records U.K., Cooper and Newton were both heavily involved with the Spice Girls. In London, Alan Edwards of the Outside Organisation was the hands-on publicist for the group and has the same role now for their solo careers; he also advises Virgin artist David Bowie. "Ray and Ash got that whole project off grand," Edwards says, "but the Spice Girls were driven by the whole U.K. company. And Paul Conroy was there every step of the way." Virgin reports that the group's worldwide album sales total 34 million.

Conroy, who joined the label in 1992 when Branson sold it to EMI, also has an admirer in Simon Wright, CEO of Virgin Entertainment, the music retail arm of Branson's group. "I've seen them for a long time as one of the most inventive and creative of the majors," Wright says. "I've got a lot of respect for Ken Berry and Paul Conroy." He adds, "It would be unfair to focus on their last six months [in the U.K.] as indicative. They're going through a bit of a fallow patch. I would assume that is cyclical."

Virgin has dominated the U.K. albums market for most of the past five years, with a strong 9.6% in annual average share, which includes a robust compilations business. "Where we sit now compared to when I came on board," says Conroy, "is that we have much more balanced repertoire." His strategy is to consolidate the strengths of artists who have been broken, keep developing a range of new talent, and drive business forward through the trio of primary labels: Virgin, Hut, and Innocent.

Conroy looks forward to having stronger U.S. repertoire to market, while continuing to maximize such U.K.-signed assets as Richard Ashcroft, Massive Attack, Chemical Brothers, the Spice Girls (solo and united), and Peter Gabriel. Regarding veteran names, much of Virgin's

image worldwide derives from its British hit-making heritage, including the work of Gabriel, Bowie, the Rolling Stones, Genesis and Phil Collins, Roxy Music, Simple Minds, Steve Winwood, and George Michael. A number of these acts are no longer signed to Virgin, but grandmasters Bowie, Gabriel, and the Stones remain.

Gabriel may deliver his long-awaited Up later this year for release in 2002, when a Stones album could also materialize in their 40th anniversary year. Mick Jagger tells Billboard: "Once Virgin are behind a project, you know you have the best team in the world."

ASM Management's Andy Stephens, who directs the career of Michael, is another Virgin fan—even though Michael is out of contract at present. "It doesn't feel like a vast corporate organization," says Stephens, who adds that Ken Berry is excellent at keeping him informed. "He doesn't have to, but he'll track you down and tell you. He and Nancy are completely involved in the day-to-day of an artist's career. They're always available, and for a manager, that's greatly appreciated."

Doubtless, Berry hopes that such a relationship keeps Virgin in consideration when Michael decides where to sign his new album, currently in the making. Virgin moved 3.6 million copies of the singer's 1999 release, Songs From the Last Century, according to Stephens, with most sales outside the U.S.

#### PEOPLE SKILLS

Another Virgin executive who gets good marks is De Buretel. Stephens notes that the Frenchman was adept at arranging a meeting between George Michael and Daft Punk when the British singer requested it. De Buretel organized a similar rendezvous between the French band and Gabriel, according to Jon Webster, a former Virgin International managing director who now consults Gabriel, UB40, and other Virgin acts past and present, including Van Morrison.

"I like to talk when the work is done, not when the work is starting," De Buretel tells *Billboard* in response to an interview request. "For me, two years is just a start." That is how long the executive has been heading Virgin Continental Europe, although he has been with Virgin since 1986 and was named president of the record company in France in 1992.

"My job has been to make a more cohesive team [in Europe]," continues De Buretel, noting that the managing directors of the 11 Virgin companies for which he is responsible have been meeting every two or three months. "We've developed some common tools, we harmonized prices in Europe, and we established priorities among Continental European artists." In addition, he says the company has created an urban music structure across the region. "I think we're the only company to have that."

Daft Punk, Air, and Manu Chao were Virgin acts that were selling worldwide before De Buretel's cohesion efforts, but Lene Marlin (from Norway), the Ark (Sweden), and Jarabe de Palo (Spain) are among today's beneficiaries, he says. "When you're successful [breaking artists

outside their home markets], it influences two kinds of people: the other Virgin territories, who think it's possible for them, and your own competitors at home, who have to deliver because of your success."

Chao so approves of De Buretel that he sought a keyman clause linking his contractual fate to that of the Virgin executive. "I was told it could not be done," Chao explains. "The problem with multinationals—that's their strength and it's what makes them dangerous as well—is that you never have in front of you someone who is going to take responsibility for making a decision. The higher you reach, the cloudier it gets."

Chao continues, "When I was talking to [De Buretel], I told him, 'I am not signing with Virgin but with you. If you go, I go, too. That's how the multinationals screw everyone. They change the guy on top, but you still have three years to go on your contract." The artist, whose new release Proxima Estacion: Esperanza debuted high in the Music & Media European Top 100 Albums chart, adds candidly, "If I wasn't happy, I would still have to fulfill my [contractual] obligations, but I would fart in a microphone for an hour and ask them to release it."

De Buretel is evidently popular with artists. "He's a very creative guy," Webster says, "and nothing if not confident." Says former colleague Zelnik, "The reason artists like him is that he's fully involved. He's passionate, he's got a driving energy. To me, a good record man is someone who can break an artist by himself, and Emmanuel is like that."

De Buretel's 15 years at Virgin mirror the longevity of others, including managing directors Udo Lange (Germany), Dick Stolk (Holland), and Dirk de Vries (Belgium), all of whom joined in 1982. "I remember the day as if it were yesterday," Stolk says. "No furniture [in the office], only a phone and a stereo. We played the advance cassettes of Culture Club, Simple Minds, and UB40." Other Continental veterans include Greece's Yannis Petridis and Denmark's Henriette Blix.

'We're very attached to artists and very attached to the idea of the company, to the notion of independence,' comments De Buretel. "Independence is a spirit, not only an ownership notion." Ownership doesn't hurt: De Buretel possesses 50% of the share capital of Delabel Editions, a music-publishing unit in France, according to EMI documentation published at the time of its plan to merge with Warner. He also has a stake in "a new U.K. record label," according to that same paperwork (it is assumed to be Source U.K., an offshoot of the successful Source label in France). De Buretel himself declines to discuss the arrangements.

#### A CRUCIAL PERIOD

Independent spirit or not, Virgin Records now faces perhaps the most crucial period since its acquisition by EMI in 1992. The U.S. company has been gaining in overall and current-release market share (overall is 3% year-to-date and was 2.4% in 2000), but still loses money—\$38 million last year by one account. Ray Cooper says it will be profitable by the end of March 2002 (the close of its current fiscal year), on

the basis of four superstar albums delivered in rapid sequence: Janet Jackson, Aaliyah, Mariah Carey, and, before Christmas, Lenny Kravitz.

The verdict on Cooper and Newton's stewardship of Virgin U.S., meanwhile, will depend on their ability to break new acts. "My dream," says Newton, "is to feel, around these [four] cornerstone releases, the company empowered through its superstar activity to be able to throw a baby act into the stratosphere. You need rolls of the dice. We haven't had any."

Similarly, Conroy—heading Virgin's historically most profitable company, the U.K. arm—will be looking to reverse recent market share slippage and to heighten annual revenue beyond its current \$260 million mark. Virgin's French business is a powerhouse, claiming a 12.3% market share in 2000 (EMI is at 7.7%). Sales are thought to exceed \$130 million, with all its four units—Virgin, Delabel, Labels, Source—profitable for the first time. Revenue at Virgin Germany is in the region of \$90 million.

In Asia, the 1998 start-up of Virgin Music Chinese in Taiwan has been a critical investment, spearheaded by ex-Sony Music executive Yao Chien. "Yao is one of the best A&R men of the past 10 years," insists Roger Lee, Chien's former boss at Sony Music Taiwan. "If profit isn't cited as the benchmark for Chinese music development, Virgin is doing quite impressively in terms of A&R."

Virgin Classics, founded in 1988, is headed up by Paris-based president Alain Lanceron. The label boasts a sizable, significant catalog—marketed via EMI Classics since '92—as well as such current artists as French soprano Natalie Dessay and Italian periodviolinist/conductor Fabio Biondi.

Working with every one of Virgin Records' companies is Nancy Berry, whose special projects unit develops worldwide marketing strategies for select artists. "Special projects was started with Janet Jackson in '97 because Virgin had never signed an artist of that caliber, even though we had international superstars," Berry says. "I felt we needed to step up to another level. I cherry pick the

artists—I can't deny that, they're the ones I have a real personal affinity for—although that doesn't mean I don't have an affinity for others."

Berry says acts groomed by her team receive "detailed-oriented" attention. "It's a bit of a record company within a record company. Without sounding conceited, every aspect of a release in special projects originates from me, from working with them in the studio, to the visuals, to the video, to the publicity campaign. That's unusual. Things are usually more fragmented. What works is having a central vision that's implemented worldwide. When things aren't set up properly, you can't rewind."

Among the acts with whom Berry has worked are Jackson, Bowie, Kravitz, the Rolling Stones, Daft Punk, A Perfect Circle, Smashing Pumpkins, and newcomer Nikka Costa. Her campaign blueprint for Carey played a central role in attracting the singer to Virgin.

Following the release of EMI's financials for its last fiscal year, Ken Berry told reporters that the company was looking to contain its marketing costs. For Nancy Berry, that means "trying to make the best decision on where to spend your money." Yet she admits that sometimes the label has to take a gamble. "I believe that you do have to take calculated risks, or you don't get anywhere."

Such rolls of the dice may also be essential if the corporate maneuvering and inventory-taking of the past year-and-a-half are now to take a back seat to music at Virgin. "We've had to learn to be a little less bohemian," says Nancy Berry, herself a 21year employee. "The corporate side does creep in. In the old days, we had more fun because Richard [Branson] was there, and there was that spirit and energy that was unpredictable. That was before we were a public company and in the public eye. We took risks. [Now] everything you do is under the spotlight. We all work hard, but let's have a little fun."

Assistance in preparing this story was provided by Emmanuel Legrand and Paul Sexton in London.

# newsline...

**DESTINY'S CHILD** manager Mathew Knowles has secured an 18-month imprint deal with Columbia Records. The first release from Knowles' Sony-distributed Music World Music label—an outgrowth of his artist management company Music World Entertainment—is the soundtrack to *MTV's Hip Hopera: Carmen*. The recently aired production stars Destiny's Child member Beyoncé Knowles and Mekhi Phifer. The label's second release will be a 2001 Destiny's Child Christmas album featuring Beyoncé's younger sister and Music World Music artist, Solange Knowles.

GAIL MITCHELL

SONY MUSIC ENTERTAINMENT and Universal Music Group have officially named their joint-venture online music service—which had the working title of Duet—pressplay. As expected, Andy Schuon, formerly president/COO of Jimmy and Doug's Farmclub.com, has been named president/CEO, and Michael Bebel, formerly executive VP for business development and strategic planning for UMG's eLabs, has been named COO (BillboardBulletin, June 11). Bebel confirms that the service, which already has a nonexclusive distribution agreement with Yahoo! (BillboardBulletin, April 6), is in talks with Microsoft about a possible alliance. Schuon says, "More affiliates and more content is our main objective at this point." Schuon and Bebel declined to discuss details of the service except to say that it will launch by late summer.



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**HIP-O RECORDS** 

**BABY GENIUS AND GLOBAL ICONS** 

**CENTER STUDIO** 

**VESPA** 

# Hot 100 Airplay

-	used	111 (1	ne Hot 100 Singles chart.				
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1	38	28	16	HEARD IT ALL BEFORE SUNSHINE ANDERSON (SOULIFE/ATLANTIC)
1	1	11	LADY MARMALADE DIRECTINA AGUILERA, UL'XIII, MITA & PHIX (INTERSCOPE) 4 WAS IN INC. ]	39	38	10	I COULD NOT ASK FOR MORE SARA EVANS (RCA (NASHVILLE))
2	2	20	HANGING BY A MOMENT LIFEHOUSE (DREAMWORKS)	40	29	32	AGAIN LENNY KRAVITZ (VIRGIN)
3	4	18	RIDE WIT ME NELLY FEAT. CITY SPUD (FO' REEL/UNIVERSAL)	41	30	25	PUT IT ON ME JA RULE (MURDER INC./DEF JAM/IDJMG)
4	7	11	PEACHES & CREAM 112 (BAD BOY/ARISTA)	42	31	19	LOVE MUSIQ SOULCHILD (DEF SOUL/IDJMG)
5	8	15	DROPS OF JUPITER (TELL ME) TRAIN (COLUMBIA)	43	35	23	SOUTH SIDE MOBY FEAT, GWEN STEFANI (V2)
6	6	14	GET UR FREAK ON MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MINDREASTWEST/REG)	44)	48	11	IF YOU CAN DO ANYTHING ELSE GEORGE STRAIT (MCA NASHVILLE)
7	5	16	FOLLOW ME UNCLE KRACKER (TOP DOG/LAVA/ATLANTIC)	45)	51	8	SHE COULDN'T CHANGE ME MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
8	9	5	THERE YOU'LL BE FAITH HILL (HOLLYWOOD/WARNER BROS.)	46	39	16	MISSING YOU CASE (DEF SOUL/IDJMG)
9	10	9	LET ME BLOW YA MIND EVE FEAT GWEN STEFANI (RUFF RYDERS/INTERSCOPE)	47	45	17	IT'S A GREAT DAY TO BE ALIVE TRAVIS TRITT (COLUMBIA (NASHVILLE))
10	3	15	ALL FOR YOU JANET (VIRGIN)	48	56	9	WHEN SOMEBODY LOVES YOU ALAN JACKSON (ARISTA NASHVILLE)
11)	13	19	DRIVE INCUBUS (IMMORTAL/EPIC)	49)	57	9	TWO PEOPLE FELL IN LOVE BRAD PAISLEY (ARISTA NASHVILLE)
12)	12	13	FIESTA R. KELLY FEAT. JAY-Z (JIVE)	50	42	17	SO FRESH, SO CLEAN OUTKAST (LAFACE/ARISTA)
13	11	24	THANK YOU DIDO (ARISTA)	(51)	63	3	HERE'S TO THE NIGHT EVE 6 (RCA)
14	14	17	I'M LIKE A BIRD NELLY FURTADO (DREAMWORKS)	52	49	7	THIS IS ME
15)	16	8	WHAT WOULD YOU DO?	53	41	26	ANGEL
16)	21	6	IRRESISTIBLE	(54)	59	5	SHAGGY FEAT. RAYVON (MCA)  MY BABY
17)	19	4	POP	55	47	11	I LIKE THEM GIRLS
18)	40	3	'N SYNC (JIVE)  BOOTYLICIOUS	(56)	58	4	WE NEED A RESOLUTION
19)	26	8	I'M ALREADY THERE	57	54	7	HIT 'EM UP STYLE (OOPS!)
20	18	16	AIN'T NOTHING 'BOUT YOU	(58)	66	4	THE SPACE BETWEEN
21)	27	4	MUSIC	59	61	3	DAVE MATTHEWS BAND (RCA)  WHEN I THINK ABOUT ANGELS
22	17	13	GROWN MEN DON'T CRY	60	62	5	JAMIE O'NEAL (MERCURY (NASHVILLE))  CAN'T BELIEVE
23)	33	11	TIM MCGRAW (CURB)  IT'S BEEN AWHILE		55	7	BABY, COME OVER (THIS IS OUR NIGHT)
<u>23)</u> 24)	43	2	U REMIND ME	61	67	10	SAMANTHA MUMBA (WILD CARD/A&M/INTERSCOPE)  UNTIL THE END OF TIME
2 <del>5</del> )	32	7	SUPERWOMAN PT. II	63	65	8	2PAC (AMARU/DEATH ROW/INTERSCOPE) MAD SEASON
26	15	15	SURVIVOR	64	64	17	MATCHBOX TWENTY (LAVA/ATLANTIC)  NEVER HAD A DREAM COME TRUE
27		42	I HOPE YOU DANCE			2	S CLUB 7 (A&M/INTERSCOPE)  I'M JUST TALKIN' ABOUT TONIGHT
28	20	25	LEE ANN WOMACK (MCA NASHVILLE/UNIVERSAL)  STUTTER	(65)	-		RIGHT WHERE I NEED TO BE
	-		JOE FEAT. MYSTIKAL (JIVE)  DON'T HAPPEN TWICE	66	53	12	GARY ALLAN (MCA NASHVILLE)  WHERE THE BLACKTOP ENDS
29	22	16	KENNY CHESNEY (BNA)  WHERE THE PARTY AT	(67)	72	2	KEITH URBAN (CAPITOL (NASHVILLE))  DOWNTIME
30)	36		JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)  MORE THAN THAT	68	70	2	JO DEE MESSINA (CURB)  MAYBE I DESERVE
31)	37	5	BACKSTREET BOYS (JIVE)  ALL OR NOTHING	69	52	15	TANK (BLACKGROUND)  SOMEONE TO CALL MY LOVER
32)	50	3	O-TOWN (J)  IF YOU'RE GONE	70	_	1	JANET (VIRGIN)  FLAVOR OF THE WEAK
33	25	36	MATCHBOX TWENTY (LAVA/ATLANTIC)	(11)	-	1	AMERICAN HI-FI (ISLAND/IDJMG)  TAKE IT TO DA HOUSE
34)	34	6	JA RULE FEAT, LIL' MO (MURDER INC/DEF JAM/IDJMG)	72	69	13	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
35	23	12	JENNIFER LOPEZ (EPIC)	(73)		1	MARIAH CAREY FEAT. CAMEO (VIRGIN)
36	44	5	RAY J FEAT. LIL' KIM (ATLANTIC)	74	_	1	THREE THE G DEP. P. DIDDY & BLACK ROB (BAD BOY/ARISTA
37)	46	4	WHEN IT'S OVER SUGAR RAY (LAVA/ATLANTIC)	(75)	_	1	TOOL (TOOL DISSECTIONAL/VOLCANO)

Records with the greatest airplay gains. © 2001 Billboard/BPI Communications

#### HOT 100 RECURRENT AIRPLAY

			IIU IUU IILUU
1	1	3	ONE MORE DAY DIAMOND RIO (ARISTA NASHVILLE)
2	2	12	THE WAY YOU LOVE ME FAITH HILL (WARNER BROS.)
3	3	2	BUTTERFLY CRAZY TOWN (COLUMBIA)
4	4	6	YOU SHOULDN'T KISS ME LIKE THIS TOBY KEITH (DREAMWORKS (NASHVILLE))
5	6	2	JADED AEROSMITH (COLUMBIA)
6	7	2	WHO! AM JESSICA ANDREWS (DREAMWORKS (NASHVILLE))
7	8	13	HEMORRHAGE (IN MY HANDS) FUEL (550 MUSIC/EPIC)
8	10	11	KRYPTONITE 3 DOORS DOWN (REPUBLIC/UNIVERSAL)
9	5	4	CRAZY K-CI & JOJO (MCA)
10	9	3	STRANGER IN MY HOUSE TAMIA (ELEKTRA/EEG)
11	11	12	WITH ARMS WIDE OPEN CREED (WIND-UP)
12	14	2	NOBODY WANTS TO BE LONELY RICKY MARTIN WITH CHRISTINA AGUILERA (COLUMBIA)
13	15	13	THIS I PROMISE YOU 'N SYNC (JIVE)

14	18	42	SMOOTH SANTANA FEAT, ROB THOMAS (ARISTA)
15	12	2	BREATHLESS THE CORRS (143/LAVA/ATLANTIC)
16	20	8	DON'T TELL ME MADONNA (MAVERICK/WARNER BROS.)
17	17	13	BEAUTIFUL DAY U2 (ISLAND/INTERSCOPE)
18	19	11	CRAZY FOR THIS GIRL EVAN AND JARON (COLUMBIA)
19	21	33	BREATHE FAITH HILL (WARNER BROS.)
20	16	6	PROMISE JAGGED EDGE (SO SO DEF/COLUMBIA)
21	13	3	SOUTHERN HOSPITALITY LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTHADJING
22	22	37	HIGHER CREED (WIND-UP)
23	_	31	I NEED YOU LEANN RIMES (SPARROW/CAPITOL/CURB)
24	24	7	BUT FOR THE GRACE OF GOD KEITH URBAN (CAPITOL (NASHVILLE))
25	23	53	AMAZED LONESTAR (BNA)

for more than 20 weeks and have dropped below the top 50

**HOT 100 A-Z** 

TITLE (Publisher - Licensing Org.) Sheet Music Dist

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AGAIN (Miss Bessie, ASCAP) CLM
AMIN' NOTHING 'BOUT YOU (Sony/ATV Tree, BMI/Wenonga,
BM/JUniversal, ASCAP/Memphisto, ASCAP) HL/WBM
ALL FOR YOU (Black loe, BM/EMI April, ASCAP/Hyle Tyme.
ASCAP/Little Macho, ASCAP) WB. ASCAP/Arapesh
Communications, ASCAP) HL/WBM
ALL OR NOTHING (Rokstone, PRS/Songs Of Windswept
Pacific, BM/JUniversal-Songs Of PolyGram International, BMI)
ANGEL (Saitor, ASCAP/Jim Rooster, ASCAP/WB, ASCAP) HL
ANGEL (LBR, ASCAP/Rive Droite, ASCAP)
ANGEL (LBR, ASCAP)

BM/Unichappell, BM/Livingsting, ASCAP/WB, ASCAP) HL
ANGEL (LBR, ASCAP/Rive Broite, ASCAP)
AUSTIN (Talbot, BM/Kirstisongs, ASCAP)
BABY, COME OVER (THIS IS OUR NIGHT) (Muriyn.
ASCAP/Iniversal, ASCAP/Braner Chappell, PRS/Second Decade,
BM/Warner-Tameriane, BM/Chrysalis, BMI) HL/WBM
BOOTY LOIOUS (Somy/ATV Tunes, ASCAP/Pesyonce,
ASCAP/June-Bug Alley, ASCAP/BMIS Mitch, BMI/Lonte.
ASCAP/June-Bug Alley, ASCAP/BMIS Mitch, BMI/Lonte.
ASCAP/June-Bug Alley, ASCAP/BMIS Mitch, BMI/Lonte.
ASCAP/Sony/ATV Songs, BMI) HL
CANT BELIEVE (Justin Combs, ASCAP/BM, April, ASCAP/Marsky,
BMI/Jaint Muthin' Goin' On But Tunking, ASCAP/MB, ASCAP/Hard
Worker Black Folks, ASCAP/Clariar June, ASCAP/MB, ASCAP/Hard
Worker Black Folks, ASCAP/Clariar June, ASCAP/Comba, ASCAP/Hard
Worker Black Folks, ASCAP/Clariar June, ASCAP/Comba, ASCAP/Claria's
Boy, ASCAP/CEMI Blackwood, BMI/Chyna B) HL/WBM
DON'T HAPPEN TWICE (EMI April, ASCAP/Conta Groove,
ASCAP/Copyright net, BMI/MCMore, BMI) HL
DOWNTIME (Gravitton, SESAC/Bluewater, SESAC/EMI Full
Keel, ASCAP/Balakemore Avenue, ASCAP) HL
DREMM ON (EMI Blackwood, BMI) HL
DREM ON (EMI Blackwood, BMI) HL
DREN OF INJURTER (TELL ME) (EMI April, ASCAP/Desert
Tent, ASCAP/Schweet, ASCAP/P. Timon, ASCAP/Mr. Clean,
ASCAP/Beneath The Tree, ASCAP/EMI Blackwood, BMI/Lil Lu
LU, BMI) HL/WBM
FILL ME IN (Songs Of Windswept Pacific, BMI/Warner-

FILL ME IN (Songs Of Windswent Pacific BMI/Warner Tamerlane, BMI) WBM

69 FLAVOR OF THE WEAK (Disciples Of Judra, ASCAP/BMG,

FLAVOR OF THE WERN ADSORPTION OF THE STATE O

ASCAP/Virginia Beach, ASCAP) WBM

26 GROWN MEN DON'T CRY (Larga Vista, ASCAP/Scarlet Rain, ASCAP/Snnv/ATV Tree, BMI) HL ASCAP/Sony/ATV Tree, BM1) HL
HANGING BY A MOMENT (G-Chills, BMI/Songs Of

DreamWorks, BMI) CLM/WBM HEARD IT ALL BEFORE (Mike City, BMI/Pinkey's Playhouse.

ASCAP/Copyright Control) HERE'S TO THE NIGHT (Fake And Jaded, BMI/Less Than Zero,

BMI/Southfield Road, BMI/ BMI/Southfield Road, BMI/ HIT 'EM UP STYLE (ODPSI) (Cyptron, BMI/EMI Blackwood, BMI) HI COULD NOT ASK FDR MORE (Realsongs, ASCAP) WBM I CRY (Slavery, BMI/White Rhino, ASCAP/Mo Loving, ASCAP/Lil Rob, BMI/DJ Irv, BMI/Warner-Tamerlane, BMI) HL/WBM I DDI!! (Stox & Tones, ASCAP)

I DO!! (Stoxx & Tones, ASCAP)

IF I FALL YOU'RE GOING DOWN WITH ME (Hilbfillith,
BMI/Songs Of Sally Sue's Medicine Show, BMI/Songs Of
Universal, BMI/Almo, ASCAP/Anwa, ASCAP) HL/WBM
IF YDU CAN DO ANYTHING ELSE (EMI Blackwood, BMI/New

IF YDU CAN DO ANYTHING ELSE (EMI Blackwood, BM/N)
Don, ASCAP/New Hayes, ASCAP) HL/WBM
FYOU'RE GONE (EMI Blackwood, BM/N)
IF YOU'RE GONE (EMI Blackwood, BM/N)
IH. I HOPE YOU DANCE (Universal-MCA, ASCAP/Soda Creek,
ASCAP/Choice is Tragic, BMI/Ensign, BMI) HL/WBM
LIKE THEM GRISL (Wanner Tamerlane, BMI/Demis Hot Songs,
ASCAP/E Two, ASCAP/EMI April, ASCAP/Valentine's Day, BMI/Sm
AS SIIA, ASCAP/Flaythting, ASCAP/Tirst Avenue, ASCAP) HL/WBM
I'M ALREADY THERE (Sony/ATV Tree, BMI/Zomba,
ASCAP/Swear By It, ASCAP/Josth-Nick, ASCAP) HL/WBM
IMITATION DF LIFE (Temporary, BMI/Warner-Tamerlane,
BMI) WBM

70 I'M JUST TALKIN' ABOUT TONIGHT (Tokeco Tunes

I'M JUST TALKIN' ABOUT TONIGHT (Tokeco Tunes, BMU/Sony/ATV Tree, BMI/Big Yellow Dog, BMI) HL
I'M LINE A BIRD (Nelstar, SOCAN)
IRRESISTIBLE (EMI April, ASCAP/Mulyin, ASCAP/Universal-PolyGram International, ASCAP/Plum Tree, BMI/Warner-Tamerlane, BMI) HL/WBM
IT'S A GREAT DAY TO BE ALIVE (EMI April, ASCAP/House Of Ream ASCAP/House)

22

HIS A BORRY BAT DE RATIVE (Emirphin, ASCAP/MUSE)

Biram, ASCAP) HL

IT'S BEEN AWHILE (Greenfund, ASCAP/m. nobody, ASCAP/MY

Blue Car, ASCAP/pimpYug, ASCAP/MB, ASCAP) WBM

I WANNA BE BAD (Kieruli, BMI/Mugsy Boy, BMI/Zomba,

BMI/Mandah, BMI/Lava, BMI) WBM

LA BOMBA (Somy/ATV Discos, ASCAP)

LADY MARMALADE (EMI April, ASCAP/Jobete, ASCAP/Kenny

Nolan, ASCAP/EMI Blackwood, BMI/Stone Diamond,

BMI/Tannybo, BMI) HL 63

LADY MARMALADE (EMI April, ASCAP/Jobete, ASCAP/Kenny Nolan, ASCAP/EMI Blackwood, BMIStone Diamond, MILLIAY LOW (WB. ASCAP/Aim Yuthini Gon' On But Funking, ASCAP/Elvis Marmba, ASCAP/Aim Yuthini Gon' On But Funking, ASCAP/Elvis Marmba, ASCAP/Five Card, ASCAP/Mindswept, ASCAP/My, Own Chit. BMI/EMI Blackwood, BMI/Big. P. ASCAP/Male Dogg, BMI/Means Family, BMI/Lii Gangsia, ASCAP/Tray Trays, ASCAP) HL/WBM. ET ME BLOW YA MIND (Scott Storch, ASCAP/Blondie Rockwell, ASCAP/Tray Trays, ASCAP/Plankis Of Rockwell, ASCAP/Tray Trays, ASCAP/Dead Garme, ASCAP/WB, ASCAP/AIM YA MIND (Scott Storch, ASCAP/Blondie Rockwell, ASCAP/Trive Card, ASCAP/Elvis Mambo, ASCAP/AIM YALD (ASCAP/Trive, Card, ASCAP/Elvis Mambo, ASCAP/AIT, ASCAP/Blackjack, ASCAP/Blus Mambo, ASCAP/AIT, ASCAP/Blackjack, ASCAP/Blus Mambo, ASCAP/AIM Bluntz, ASCAP/Juliversal, ASCAP/Miny Bluntz, ASCAP/Blus Mambo, ASCAP/AIM Bluntz, ASCAP/Blus BMI/Est Memplis, BMI/HL/WBM, LOADED (A Phantom Vox, BMI/Walmer-Tamerlane, BMI/Esterna, ASCAP/AIM (ASCAP/AIM) (ASCAP/AIM

32

95

ASCAP) WBM
MUSIC (Erick Sermon, ASCAP/Zemba, ASCAP/The Marvin
Gaye Heirs, ASCAP/Emil April, ASCAP) HL/WBM
MY BABY (Jobete, ASCAP) HL
MY WAY (Zomba, ASCAP)Big Bizkit, ASCAP/Robert Hill,
BM/Universal-Songs Of PolyGram International, BMI) WBI BMI/Universal-Songs Of PolyGram International, BMI) WBM NEVER HAD A DREAM COME TRUE (EM! April, ASCAP/19,

REVER HAD A DIMERM COME THE CENTRAJIN. ASSAR/13, PRS/BMG, PRS/ HL 
OOCHE WALLY (Jabari Jones, BMI/EZ Elpee, ASCAP/Lamont 
Porter, SACAP/MB, ASCAP/Suge, ASCAP/Cotillion. 
BMI/Warner-Tamerlane, BMI) WBM
PEACHES & OREAM (Marsky, BMI/Justin Combs. ASCAP/EMI 
April, ASCAP/Da Twelve, ASCAP/C Sills, ASCAP/Tragasm, ASCAP/EMI Blackwood, BMI/Justine Combs. BMI) HL 
PLAY (Chysalis, ASCAP/Universal-PolyGram International, 
ASCAP/Maryin, ASCAP/ForlyATV Songs, BMI/Com Titfani, BMI) HL/WBM 
PLAYAS 60N° PLAY (Gimme Some Hot Sauce, ASCAP/Intes On The 
Verge Of Insanty, ASCAP/Famis, ASCAP/Famis, ASCAP/BaleRo, BMI) WBM 
PURPLE HILLS (Eight Mile Style, BMI/Ensign, BMI/EMI April, 
ASCAP) HL

ASCAP) HL

48 PUT IT ON ME (Slavery, ASCAP/White Rhino, ASCAP/Tru

Stytze, ASCAP/DJ Irv, BMI) HL

3 RIDE WIT ME (Jackie Frost. BMI/BMG Songs,

www.americanradiohistory.com

Hot 100 Singles Sales...

SoundScand

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	THIS WEEK	AST WEEK	EEKS ON	TITLE
Ė	ב	3	ARTIST (IMPRINT/PROMOTION LABEL)  NO. 1	38	33	<b>≥</b> 29	THE ITCH
1	1	6	MY BABY LIC ROMEO ISOULIA/NO LIMIT/PRIORITY) 5 wks at No.	(39)	61	3	CRAVE
2)	3	4	I DO!!	(40)	53	4	4SHADES (REAL DEAL/ORPHEUS)  MISS CALIFORNIA
3	2	14	TOYA (ARISTA)  SUPERWOMAN PT. II	(41)		1	OOH LA LA
4	5	3	FILL ME IN	42	38	30	SO IN LOVE WITH TWO
5	4	13	CRAIG DAVID (WILDSTAR/ATLANTIC)  FIESTA R. KELLY FEAT, JAY-Z (JIVE)	43	41	7	MIKAILA (ISLAND/IDJMG) WHO'S GONNA LOVE YA'
6	6	3	I WANNA BE BAD	(44)	58	3	BIGGA FIGGAZ (KING B)  CALL ME E.S.
7	7	7	WILLA FORD (LAVA/ATLANTIC)  NEVER HAD A DREAM COME TRUE S CLUB 7 (A&M/INTERSCOPE)	45	37	14	7L & ESOTERIC (DIRECT/LANDSPEED)  HOTTIE
8	10	12	STRANGER IN MY HOUSE TAMIA (ELEKTRA/EEG)	46	35	18	ASHLEY BALLARD (ATLANTIC)  THAT'S HOW I BEAT SHAQ
9	11	12	MISSING YOU	47	44	13	JADED
10	12	13	CASE (DEF SOUL/IDJMG)  GET OVER YOURSELF	48	48	26	STRONGER
11	8	12	EDEN'S CRUSH (143/LONDON-SIRE)  BIZOUNCE	49	43	12	BRITNEY SPEARS (JIVE)  SAME OL' SAME OL' PYT (VENDETA/EPIC)
12	13	6	OLIVIA (J) SURVIVOR	(50)	51	31	SOUL SISTA
13	9	15	DESTINY'S CHILD (COLUMBIA) WHAT WOULD YOU DO?	(51)	62	4	TORTURE
14	15	7	CITY HIGH (BOOGA BASEMENT/INTERSCOPE)  ANGEL	52	-	1	SCREWBALL FEAT. M.O.P. (HYDRA/LANDSPEED) LOVIN' EACH DAY
15)	23	7	SHAGGY FEAT. RAYVON (MCA)  LA BOMBA	53	46	16	RONAN KEATING (A&M/INTERSCOPE)  BY YOUR SIDE
16)	19	2	NONE TONIGHT	54	40	30	SADE (EPIC)  ONE MORE CHANCE/STAY WITH ME
17	14	29	LOOK AT US	55	49	17	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)  CRAZY FOR THIS GIRL
18)	20	5	SARINA PARIS (PLAYLAND/PRIORITY)  WHAT I REALLY MEANT TO SAY	56	52	17	IT'S OVER NOW
19	17	7	CYNDI THOMSON (CAPITOL (NASHVILLE))  WHAT IT FEELS LIKE FOR A GIRL	57	47	35	112 (BAD BOY/ARISTA)  CROSS THE BORDER
20	16	7	MADONNA (MAVERICK/WARNER BROS.)  OOCHIE WALLY	58	45	5	PHILLY'S MOST WANTED (ATLANTIC) STUTTERING (DON'T SAY)
21	18	7	QB FINEST (ILL WILL/COLUMBIA)  EVERYBODY DOESN'T	59	54	2	WILD ORCHID (RCA)
22	21	42	AMANDA (MAVERICK)  CAN'T FIGHT THE MOONLIGHT	60	42	40	BIG POPPA/WARNING
23)	34	3	AUSTIN	61	50	24	IT WASN'T ME
24)	_	1	BLAKE SHELTON (GIANT (NASHVILLE)/WRN) SUGAR	(62)	_	1	COME A LITTLE CLOSER
25)		1	NO MORE (BABY I'MA DO RIGHT)	63		1	LILA MCCANN (WARNER BROS. (NASHVILLE)/WRN)  THE SUN GOD
26	24	29	COULD IT BE	64	56	7	DREAM ON
27	26	31	SOUTH SIDE	65	55	22	POUR ME
28	29	10	THE KISS OFF (GOODBYE)	66	64	42	TRICK PONY (WARNER BROS. (NASHVILLE)/WRN)  MUSIC
29	22	13	REQUEST LINE	67		1	U KNOW U GHETTO
30	25	17	BLACK EYED PEAS FEAT. MACY GRAY (INTERSCOPE)  LIKE, WOW! LESLIE CARTER (DREAMWORKS)	68	57	35	I'LL BE MISSING YOU
31)	36	5	KEEP IT REAL	69	63	7	PUFF DADDY & FAITH EVANS (BAD BOY/ARISTA) BIGACTS LITTLEACTS
32	28	12	KELLI MACK (RISING HI)  ALL FOR YOU	70	69	26	LIQUID DREAMS
33	30	18	SHE COULDN'T CHANGE ME	71		5	THAT'S THE WAY WE ROLL
34)		1	A WHITER SHADE OF PALE	72	70	5	FOLLOW ME
35	31	22	DON'T TELL ME	73	68	38	THE WAY YOU LOVE ME
	-	17	BOW WOW (THAT'S MY NAME)	74	65	2	FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)  SUPERB
36	32		LIL BOW WOW (SO SO DEF/COLUMBIA)		1	1 -	SUPERB (FY STATION)

ASCAP/Basement Beatz, ASCAP/Universal, ASCAP/Jobete

ASCAP/Basement Beatz, ASCAP/Universal, ASCAP/Jobete, ASCAP/Jay E's Basement, ASCAP/Junacom, ASCAP/Misam, ASCAP/Jay E's Basement, ASCAP/Junacom, ASCAP/Misam, ASCAP/B, LA Tunes, ASCAP) HL/WBM
RIGHT WHERE I NEED TO BE (Acuff-Rose, BMI/S01
Broadway, BWI/Sony) IATV Tiege, BMI/Big Yellow Dog, BMI) HL
SCHISM, Gloished, ASCAP/EMI Virgin, ASCAP) HL
SCHISM, Gloished, ASCAP/EMI Virgin, ASCAP) HL
SHE COULDN'T CHANCE ME (WB, ASCAP/Gary Nicholson, ASCAP/Sony)/ATV Cross Keys, ASCAP) HL/WBM
SHE'S ALL I GOT (Mike City, BMI)
SO FRESH, SO CLEAN (Organized Noize, BMI/Graf Booty, ASCAP/Chrysaiis, ASCAP) WBM
SOMEONE TO CALL MY LOVER (Black Ice, ASCAP/EMI Agori, ASCAP/Chrysaiis, ASCAP) WBM
SOMEONE TO CALL MY LOVER (Black Ice, ASCAP/EMI Agori, ASCAP/Flyte Tyme, ASCAP/WB, ASCAP/B, Bonnell, ASCAP) HL/WBM
SOUTH SIDE (Little Idiat, BMI/Warner-Tamerlane, BMI) WBM
THE SPACE BETWEEN (Colden Grey, ASCAP/Joniversal-MCA, ASCAP/Aerostation, ASCAP) CLIM/WBM
STUTTER (Zomba, ASCAP/Platinum Firm, ASCAP/Zomba, BMI/Hidistrict, BMI/EMI Blackwood, BMI/Mr, BMI/Tin, BMI/Duro, BMI/WB, ASCAP/Platinum Firm, ASCAP/Platinum BMI/Tin, BMI/Duro, BMI/WB, ASCAP/Platinum Firm, ASCAP/Platinum BMI/Duro, BMI/WB, ASCAP/Flatinum Firm, ASCAP/Minarib, BMI/Duro, BMI/WB, ASCAP/Flatinum Firm, ASCAP/Platinum BMI/Tin, BMI/Duro, BMI/WB, ASCAP/Flatinum Firm, ASCAP/Minarib, BMI/Duro, BMI/WB, ASCAP/Flatinum Firm, BMI/Mr, BMI/Tin, BMI/Duro, BMI/WB, ASCAP/Reyone, ASCAP/Mesers Storm, BMI IL/WBM
THANK YOU (Warner Chappell, PRO/MB, ASCAP/Mesers) HL/WBM
THANK YOU (Warner Chappell, PRO/MB, ASCAP/Cheeky, BMI/EMI Blackwood, BMI/Champion Manaagement, BMI IL/WBM
THERE SHE GOES, (The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Champion Manaagement, BMI IL/WBM
THERE SHE GOES, (The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Champion, BMI/CABP, MARAARIA, BMI/EMI Blackwood, BMI/Champion, BMI/PMI ASCAP/FLATIN, BMI/LASCAP/MIA, ASCAP/FLATIN, ASCAP/FL

57 TWO PEOPLE FELL IN LOVE (EMI April, ASCAP/Sea Gavie.

TWO PEOPLE FELL IN LOVE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP/EMI Blackwood, BMI) HL UNTIL THE END OF TIME (Amaru, ASCAP/BIACH Hipsanic, ASCAP/BMG Songs, ASCAP/Warner-Tamerlane, BMI/Entente, BMI/AII-AI, ASCAP/Indiotan Isoth, ASCAP/Panoia Park, ASCAP/WB, ASCAP/Universal, ASCAP) HL/WBM UREMIND ME (Smooth C, BMI/Songs Of Windswept Pacific, BMI/Butternaris Land, BMI/Gucctur, ASCAP/Vinversal, ASCAP/VIDEO (Gold & Iron, ASCAP/Su July, BMI/Ensign, BMI/I Music, ASCAP/Lastrada, ASCAP/Sony/ATV Tunes, ASCAP/God High, ASCAP HL WAITA A MINUTE (The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Notorious K.I.M., BMI/Lindea, BMI/Warner-Imentane, BMI/I HL/WBM.

DMI/Cinase Chaid, ASAP/YEMI April, ASDAP/YEMIORIOUS AL IM.
BMI/VIndeas, BMI/Warner-Tamerlane, BMI) HL/WBM
WE NEED A RESOLUTION (Herbilicious, ASCAP/Black
Fountain, ASCAP/Wirgina Beach, ASCAP/Wig, ASCAP)
WHAT I REALLY MEANT TO SAY (Sony/ATV Cross Keys,
ASCAP/Sony/ATV Tiee. BMI/Chris Waters, BMI/Still Working
For The Man, BMI/Tommy Lee James, BMI) He

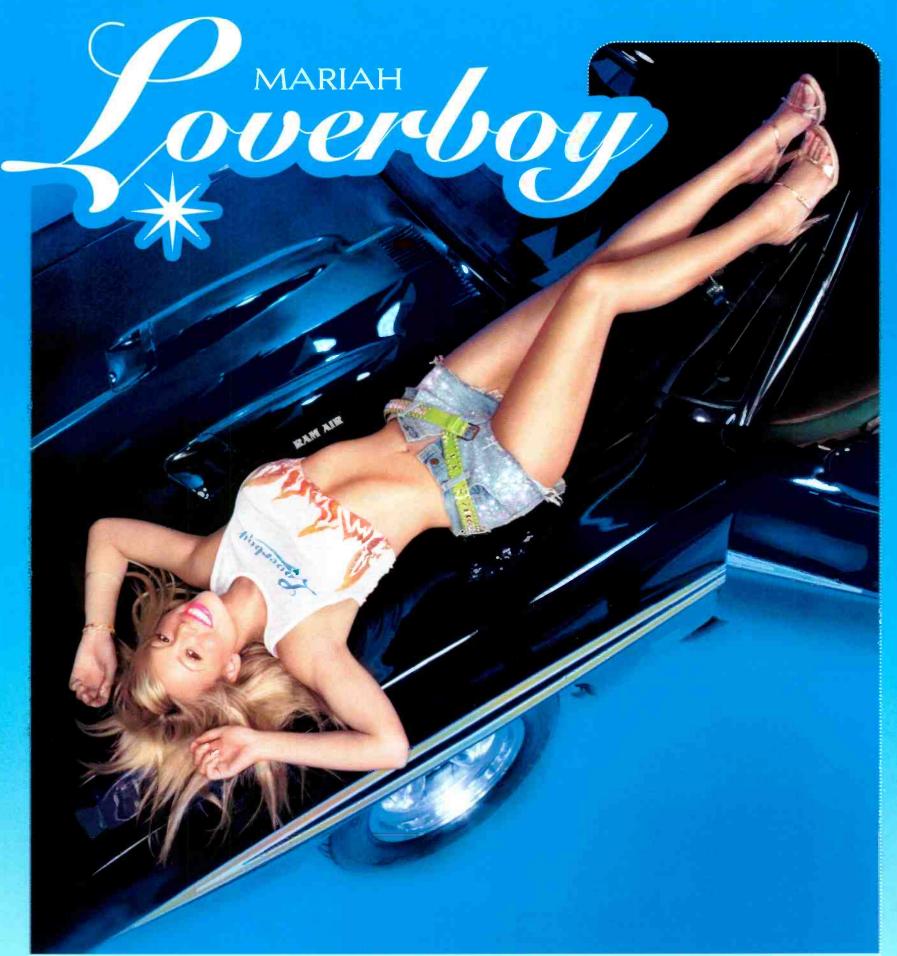
ASCAP/Sony/ATV Tree. BMI/Chits haves. BMI) HL
For The Man, BMI/Tommy Lee James. BMI) HL
WHAT IT FEELS LIKE FOR GIRL (WB, ASCAP/Webb Girl.
PolyCoan International, ASCAP) WBM.

ASCAP/Universal-PolyGram International, ASCAP) WBM WHAT WOULD YOU DO? (Pladis, ASCAP/EMI April, ASCAP/Hot-sh, ASCAP) HL WHEN I THINK ABOUT ANGELS (EMI April, ASCAP/Pang Toorr,

WHEN 1 THINK ABOUT ANCELS (EMI April, ASCAP/Pang Toort, BMI/WB, ASCAP/Warner-Tamerlane. BMI) HL/WBM
WHEN IT'S OVER (Warner-Tamerlane, BMIVE Equals, BMI) WBM
WHEN SOMEBOUT LOVES YOU (WB, ASCAP/Yee Haw, ASCAP) WBM
WHEN ETHE BLACKTOP ENDS (Steve Wariner, BMI/Built On Rock, ASCAP) WBM
WHERE THE PARTY AT (Them Damn Twins, ASCAP/Air Control, ASCAP/BMI April, ASCAP/So So Det, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Jackie Frost, ASCAP/BMG Songs, ASCAP) HL

YELLOW (BMG Songs, ASCAP) HL

# 150 MILLION ALBUMS AND SINGLES SOLD WORLDWIDE



# the first single from her new album/soundtrack Glitter.

Mariah is the best selling female recording artists of all time, with 15 #1 singles, and the most #1's ever by a female solo artist. She holds the record for having the longest-running #1 song on the Billboard Hot 100 (16 weeks) and more weeks at #1 than any other artist (60 weeks total in her career so far.)

Produced by Mariah Carey for Maroon Entertainment and Clark Kent for Superman Entertainment, Inc. www.mariahcarey.com @ 2001 Mariah Carey

# Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

JUNE 23. 2001

	- 1				
	. 🗸	S)	No.		PEAK POSITION
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAN
-					
1	1	1	3	NO. 1  STAIND FLIP/ELEKTRA 62626/EEG (12.98/18.98) 3 weeks at No. 1 BREAK THE CYCLE	1
_		_		Hot Shot Debut	
2)	NE	w Þ	1	RADIOHEAD CAPITOL 32764 (11.98/17.98)  AMNESIAC	2
3		wÞ	1	ST. LUNATICS FO' RFFL 014119/UNIVERSAL (12.98/18.98)  FREE CITY	3
٧			-	GREATEST GAINER	
4	3	8	5	SOUNDTRACK INTERSCOPE 493035 (12.98/18.98)  MOULIN ROUGE	3
5	2	3	6	DESTINY'S CHILD ▲2 COLUMBIA 61063/CRG (12.98 EQ/18.98)  SURVIVOR	1
<del>5</del>		w	1	JESSICA SIMPSON COLUMBIA 62136/CRG (12.98 EQ/18.98)  IRRESISTIBLE	6
_	5	7	10	VARIOUS ARTISTS ▲3 SONY/ZOMBA/UNIVERSAL/EMI 85663/EPIC (12.98 EQ/18.98)  NOW 6	1
7		· ·			1
8	4	2	4		9
9)	NE	W	1	TURK CASH MONEY 860926/UNIVERSAL (12.98/18.98)  YOUNG & THUGGIN'	3
10	6	5	4	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/ELEKTRA 62639 "/EEG (12,98/18,98)  MISS ESO ADDICTIVE	2
11	7	6	7	<b>JANET</b> ▲² VIRGIN 10144* (12.98/18.98) ALL FOR YOU	1
12)	9	9	4	WEEZER GEFFEN 493045/INTERSCOPE (12.98/18.98) WEEZER	4
13)	NE	w	1	SOUNDTRACK MURDER INC/DEF JAM 548832*/IDJMG (12.98/18.98) THE FAST AND THE FURIOUS	13
14)	10	13	11	TRAIN ▲ AWARE/COLUMBIA 69888/CRG (11.98 EQ/17.98) DROPS OF JUPITER	6
15	8	4	3	REDMAN DEF JAM 548381*/IDJMG (12.98/18.98)  MALPRACTICE	4
16	12	14	12	112 ▲ BAD BOY 73039*/ARISTA (12.98/18.98) PART III	2
17	17	17	<b>3</b> 3	LINKIN PARK ▲² WARNER BROS. 47755 (11.98/17.98) [HYBRID THEORY]	16
18	11	21	44	SHAGGY ▲ 6 MCA 112096* (11.98/17.98) HOTSHOT	1
19)	24	26	15	DAVE MATTHEWS BAND ▲² RCA 67988 (11.98/18.98)  EVERYDAY	1
20	16	15	23.	UNCLE KRACKER ▲ TOP DOG/LAVA/ATLANTIC 83279*/AG (12.98/18.98) #S  DOUBLE WIDE	7
			.,3		1
21	13	18	50	NELLY & FO' REEL 157743*/UNIVERSAL (12.98/18.98)  COUNTRY GRAMMAR	1
22	14	31	3	SOUNDTRACK HOLLYWOOD 48113/WARNER BROS. (12.98/18.98)  PEARL HARBOR	14
23	19	16	32	LIFEHOUSE ▲ DREAMWORKS 450231/INTERSCOPE (11.98/17.98) IS NO NAME FACE	6
24	21	23	14	EVE ▲ RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98) SCORPION	4
25	20	25	34	LIMP BIZKIT ▲ 5 FLIP 490759*/INTERSCOPE (12.98/18.98) CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	1
26	18	10	3	<b>TYRESE</b> RCA 67984* (11.98/17.98) 2000 WATTS	10
27	15	12	5	PAUL MCCARTNEY ▲2 MPL 32946*/CAPITOL (15.98/19.98) WINGSPAN: HITS AND HISTORY	2
28	NE	wÞ	- 1	LUCINDA WILLIAMS IDJMG 170197/LOST HIGHWAY (18.98 CD) ESSENCE	28
29)	NE	w Þ	1 *	TRISHA YEARWOOD MCA NASHVILLE 170200 (11.98/17.98) INSIDE OUT	29
30	22	22	7 -	TIM MCGRAW ▲ CURB 78711 (12.98/18.98) SET THIS CIRCUS DOWN	2
31	27	35	5	SUM 41 ISLAND 548662/IDJMG (12.98 CD)  ALL KILLER NO FILLER	23
32	23	19	11	2PAC ▲³ AMARU/DEATH ROW 490840*/INTERSCOPE (19.98/24.98) UNTIL THE END OF TIME	1
33)	NE	w Þ	1	SOUNDTRACK ELEKTRA 62665/EEG (18.98 CD)  LARA CROFT: TOMB RAIDER	33
34)	30	40	20	O-TOWN ▲ J 20000 (11.98/17.98)	5
35	26	29	45	SOUNDTRACK ▲2 CURB 78703 (11.98/17.98) COYOTE UGLY	10
36	25	41	29	ENYA ▲ REPRISE 47426/WARNER BROS. (12.98/18.98)  A DAY WITHOUT RAIN	17
		. CA		TOTAL	
	МЕ	w		THE CULT LAVA/ATLANTIC 83440/AG (12 98/17 98) REYOND GOOD AND EVIL	37
37)		<b>W</b> ▶	1	THE CULT LAVA/ATLANTIC 83440/AG (12.98/17.98)  BEYOND GOOD AND EVIL  JA RULE ▲* MURDER INC /DEF IAM 542934*/IDIMG (12.98/18.98)  RULE 3:36	37
37 38	34	32	35	<b>JA RULE ▲</b> <sup>2</sup> MURDER INC/DEF JAM 542934*/IDJMG (12.98/18.98) RULE 3:36	1
37 38 39	34	32	1 35 24	JA RULE ▲2 MURDER INC/DEF JAM 542934*/IDJMG (12.98/18.98) RULE 3:36  NELLY FURTADO ● DREAMWORKS 450217/INTERSCOPE (11.98/17.98) WHOA, NELLY!	1 26
37 38 39 40	34 32 28	32 33 36	1 35 - 24 4	JA RULE ▲2 MURDER INC/DEF JAM 542934*/IDJMG (12.98/18.98)  NELLY FURTADO ● DREAMWORKS 450217/INTERSCOPE (11.98/17.98) WHOA, NELLY!  SOUNDTRACK DREAMWORKS 450305/INTERSCOPE (12.98/18.98)  SHREK	1 26 28
37 38 39 40 41	34 32 28 42	32 33 36 34	1 35 24 4 3	JA RULE ▲ MURDER INC/DEF JAM 542934*/IDJMG (12.98/18.98)  NELLY FURTADO ● DREAMWORKS 450217/INTERSCOPE (11.98/17.98)  SOUNDTRACK DREAMWORKS 450305/INTERSCOPE (12.98/18.98)  SHREK  CITY HIGH BOOGA BASEMENT 490890/INTERSCOPE (11.98/17.98)  CITY HIGH	1 26 28 34
37 38 39 40 41 42	34 32 28 42 29	32 33 36 34 28	1 35 24 4 3 56	JA RULE ▲ MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)  NELLY FURTADO ◆ DREAMWORKS 450217/INTERSCOPE (11.98/17.98) WHOA, NELLY!  SOUNDTRACK DREAMWORKS 450305/INTERSCOPE (12.98/18.98)  SHREK  CITY HIGH BOOGA BASEMENT 490890/INTERSCOPE (11.98/17.98)  DIDO ▲ ARISTA 19025 (11.98/17.98)	1 26 28 34 4
37 38 39 40 41 42 43	34 32 28 42 29 36	32 33 36 34 28 42	1 35 24 4 3 56 20	JA RULE ▲ MURDER INC/DEF JAM 542934*/IDJMG (12.98/18.98)  NELLY FURTADO ● DREAMWORKS 450217/INTERSCOPE (11.98/17.98) WHOA, NELLY!  SOUNDTRACK DREAMWORKS 450305/INTERSCOPE (12.98/18.98)  SHREK  CITY HIGH BOOGA BASEMENT 490890/INTERSCOPE (11.98/17.98)  DIDO ▲ ARISTA 19025 (11.98/17.98) NO ANGEL  DREAM ▲ BAD BOY 73037/ARISTA (11.98/17.98)  IT WAS ALL A DREAM	1 26 28 34 4 6
37 38 39 40 41 42	34 32 28 42 29	32 33 36 34 28	1 35 24 4 3 56	JA RULE ▲ MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)  NELLY FURTADO ◆ DREAMWORKS 450217/INTERSCOPE (11.98/17.98) WHOA, NELLY!  SOUNDTRACK DREAMWORKS 450305/INTERSCOPE (12.98/18.98)  SHREK  CITY HIGH BOOGA BASEMENT 490890/INTERSCOPE (11.98/17.98)  DIDO ▲ ARISTA 19025 (11.98/17.98)	1 26 28 34 4
37 38 39 40 41 42 43	34 32 28 42 29 36	32 33 36 34 28 42	1 35 24 4 3 56 20	JA RULE ▲ MURDER INC/DEF JAM 542934*/IDJMG (12.98/18.98)  NELLY FURTADO ● DREAMWORKS 450217/INTERSCOPE (11.98/17.98) WHOA, NELLY!  SOUNDTRACK DREAMWORKS 450305/INTERSCOPE (12.98/18.98)  SHREK  CITY HIGH BOOGA BASEMENT 490890/INTERSCOPE (11.98/17.98)  DIDO ▲ ARISTA 19025 (11.98/17.98) NO ANGEL  DREAM ▲ BAD BOY 73037/ARISTA (11.98/17.98)  IT WAS ALL A DREAM	1 26 28 34 4 6
37) 38 39 40 41 42 43 44	34 32 28 42 29 36 40	32 33 36 34 28 42	1 35 24 4 3 56 20 24	JA RULE ▲ MURDER INC/DEF JAM 542934*/IDJMG (12.98/18.98)  NELLY FURTADO ● DREAMWORKS 450217/INTERSCOPE (11.98/17.98) WHOA, NELLY!  SOUNDTRACK DREAMWORKS 450305/INTERSCOPE (12.98/18.98)  SHREK  CITY HIGH BOOGA BASEMENT 490890/INTERSCOPE (11.98/17.98)  DIDO ▲ PAISTA 19025 (11.98/17.98) NO ANGEL  DREAM ▲ BAD BOY 73037/ARISTA (11.98/17.98)  SOUNDTRACK ▲ MERCURY (NASHVILLE) 170069 (11.98/18.98)  O BROTHER, WHERE ART THOU?	1 26 28 34 4 6 13
37 38 39 40 41 42 43 44 45 46	34 32 28 42 29 36 40 38 44	32 33 36 34 28 42 43 — 53	1 35 24 4 3 56 20 24 2	JA RULE ▲ MURDER INC/DEF JAM 542934*/IDJMG (12.98/18.98)  NELLY FURTADO ● DREAMWORKS 450217/INTERSCOPE (11.98/17.98) WHOA, NELLY!  SOUNDTRACK DREAMWORKS 450305/INTERSCOPE (12.98/18.98)  SHREK  CITY HIGH BOOGA BASEMENT 490890/INTERSCOPE (11.98/17.98)  DIDO ▲ ARISTA 19025 (11.98/17.98) NO ANGEL  DREAM ▲ BAD BOY 73037/ARISTA (11.98/17.98)  SOUNDTRACK ▲ MERCURY (NASHVILLE) 170069 (11.98/18.98)  O BROTHER, WHERE ART THOU?  SOUNDTRACK  NY.LA 493069*/INTERSCOPE (12.98/18.98)  WHAT'S THE WORST THAT COULD HAPPEN?  JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)  LIL JON & THE EAST SIDE BOYZ	1 26 28 34 4 6 13 38 9
37 38 39 40 41 42 43 44 45 46 47	34 32 28 42 29 36 40 38 44	32 33 36 34 28 42 43 — 53	1 35 24 4 3 56 20 24 2 13	JA RULE ▲ 2 MURDER INC/DEF JAM 542934*/IDJMG (12.98/18.98)  NELLY FURTADO ● DREAMWORKS 450217/INTERSCOPE (11.98/17.98) WHOA, NELLY!  SOUNDTRACK DREAMWORKS 450305/INTERSCOPE (12.98/18.98)  SHREK  CITY HIGH BOOGA BASEMENT 490890/INTERSCOPE (11.98/17.98)  DIDO ▲ 3 ARISTA 19025 (11.98/17.98) NO ANGEL  DREAM ▲ BAD BOY 73037/ARISTA (11.98/17.98)  SOUNDTRACK ▲ MERCURY (NASHVILLE) 170069 (11.98/18.98)  O BROTHER, WHERE ART THOU?  SOUNDTRACK NYLA 493069*/INTERSCOPE (12.98/18.98)  WHAT'S THE WORST THAT COULD HAPPEN?  JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)  LIL JON & THE EAST SIDE BOYZ  BME 2220*/TVT (10.98/16.98)	1 26 28 34 4 6 13 38 9 43
37) 38 39 40 41 42 43 44 45 46 47	34 32 28 42 29 36 40 38 44 43	32 33 36 34 28 42 43 — 53 46 39	1 35 24 4 3 56 20 24 2 13 3	JA RULE ▲ 2 MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)  NELLY FURTADO ● DREAMWORKS 450217/INTERSCOPE (11.98/17.98) WHOA, NELLY!  SOUNDTRACK DREAMWORKS 450305/INTERSCOPE (12.98/18.98)  SHREK  CITY HIGH BOOGA BASEMENT 490890/INTERSCOPE (11.98/17.98)  DIDO ▲ 3 ARISTA 19025 (11.98/17.98) NO ANGEL  DREAM ▲ BAD BOY 73037/ARISTA (11.98/17.98)  IT WAS ALL A DREAM  SOUNDTRACK ▲ MERCURY (NASHVILLE) 170069 (11.98/18.98)  O BROTHER, WHERE ART THOU?  SOUNDTRACK NY.LA 493069*/INTERSCOPE (12.98/18.98)  WHAT'S THE WORST THAT COULD HAPPEN?  JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)  IGHETTO LOVE]  LIL JON & THE EAST SIDE BOYZ  BME 2220*/TVT (10.98/16.98)  LEE ANN WOMACK ▲ 2 MCA NASHVILLE 170099 (11.98/17.98)  I HOPE YOU DANCE	1 26 28 34 4 6 13 38 9 43 16
37 38 39 40 41 42 43 44 45 46 47 48 49	34 32 28 42 29 36 40 38 44 43 41 48	32 33 36 34 28 42 43 — 53 46 39 45	1 35 24 4 3 3 56 20 24 2 13 3 55 34	JA RULE ▲ 2 MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)  NELLY FURTADO ● DREAMWORKS 450217/INTERSCOPE (11.98/17.98) WHOA, NELLY!  SOUNDTRACK DREAMWORKS 450305/INTERSCOPE (12.98/18.98)  SHREK  CITY HIGH BOOGA BASEMENT 490890/INTERSCOPE (11.98/17.98)  DIDO ▲ 3 ARISTA 19025 (11.98/17.98) NO ANGEL  DREAM ▲ BAD BOY 73037/ARISTA (11.98/17.98)  IT WAS ALL A DREAM  SOUNDTRACK ▲ MERCURY (NASHVILLE) 170069 (11.98/18.98)  O BROTHER, WHERE ART THOU?  SOUNDTRACK MYLLA 493069*/INTERSCOPE (12.98/18.98)  WHAT'S THE WORST THAT COULD HAPPEN?  JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)  LIL JON & THE EAST SIDE BOYZ  BME 2220*/TVT (10.98/16.98)  LEE ANN WOMACK ▲ 2 MCA NASHVILLE 170099 (11.98/17.98)  LEE ANN WOMACK ▲ 2 MCA NASHVILLE 170099 (11.98/17.98)  BACK FOR THE FIRST TIME	1 26 28 34 4 6 13 38 9 43 16 4
37) 38 39 40 41 42 43 44 45 46 47 48 49 50	34 32 28 42 29 36 40 38 44 43 41 48 46	32 33 36 34 28 42 43 —————————————————————————————————	1 35 24 4 3 3 56 20 24 2 13 3 55 34 7	JA RULE ▲ 2 MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)  NELLY FURTADO ● DREAMWORKS 450217/INTERSCOPE (11.98/17.98) WHOA, NELLY!  SOUNDTRACK DREAMWORKS 450305/INTERSCOPE (12.98/18.98)  SHREK  CITY HIGH BOOGA BASEMENT 490890/INTERSCOPE (11.98/17.98)  DIDO ▲ 3 ARISTA 19025 (11.98/17.98) NO ANGEL  DREAM ▲ BAD BOY 73037/ARISTA (11.98/17.98)  SOUNDTRACK ▲ MERCURY (NASHVILLE) 170069 (11.98/18.98)  O BROTHER, WHERE ART THOU?  SOUNDTRACK  NY.LA 493069*/INTERSCOPE (12.98/18.98)  WHAT'S THE WORST THAT COULD HAPPEN?  JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)  LIL JON & THE EAST SIDE BOYZ  BME 2220*/TVT (10.98/16.98)  LEE ANN WOMACK ▲ 2 MCA NASHVILLE 170099 (11.98/17.98)  LEE ANN WOMACK ▲ 2 MCA NASHVILLE 170099 (11.98/17.98)  BACK FOR THE FIRST TIME  CASE ● DEF SOUL 548626/IDJMG (12.98/18.98)  OPEN LETTER	1 26 28 34 4 6 13 38 9 43 16 4 5
37) 38 39 40 41 42 43 44 45 46 47 48 49 50	34 32 28 42 29 36 40 38 44 43 41 48 46 35	32 33 36 34 28 42 43 — 53 46 39 45 38 24	1 35 24 4 3 3 56 20 24 2 13 3 55 34 7	JA RULE ▲ 2 MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)  NELLY FURTADO ● DREAMWORKS 450217/INTERSCOPE (11.98/17.98) WHOA, NELLY!  SOUNDTRACK DREAMWORKS 450305/INTERSCOPE (12.98/18.98)  SHREK  CITY HIGH BOOGA BASEMENT 490890/INTERSCOPE (11.98/17.98)  DIDO ▲ 3 ARISTA 19025 (11.98/17.98) NO ANGEL  DREAM ▲ BAD BOY 73037/ARISTA (11.98/17.98)  IT WAS ALL A DREAM  SOUNDTRACK MERCURY (NASHVILLE) 170069 (11.98/18.98)  O BROTHER, WHERE ART THOU?  SOUNDTRACK NY.LA 493069*/INTERSCOPE (12.98/18.98)  WHAT'S THE WORST THAT COULD HAPPEN?  JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)  IGHETTO LOVEJ  LIL JON & THE EAST SIDE BOYZ  BME 2220*/TVT (10.98/16.98)  LEE ANN WOMACK ▲ 2 MCA NASHVILLE 170099 (11.98/17.98)  LEE ANN WOMACK ▲ 2 MCA NASHVILLE 170099 (11.98/17.98)  BACK FOR THE FIRST TIME  CASE ● DEF SOUL 548626/IDJMG (12.98/18.98)  OPEN LETTER  R.E.M. WARNER BROS. 47946* (12.98/18.98)	1 26 28 34 4 6 13 38 9 43 16 4 5 6
37) 38 39 40 41 42 43 44 45 46 47 48 49 50	34 32 28 42 29 36 40 38 44 43 41 48 46	32 33 36 34 28 42 43 —————————————————————————————————	1 35 24 4 3 3 56 20 24 2 13 3 55 34 7	JA RULE ▲ 2 MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)  NELLY FURTADO ● DREAMWORKS 450217/INTERSCOPE (11.98/17.98) WHOA, NELLY!  SOUNDTRACK DREAMWORKS 450305/INTERSCOPE (12.98/18.98)  SHREK  CITY HIGH BOOGA BASEMENT 490890/INTERSCOPE (11.98/17.98)  DIDO ▲ 3 ARISTA 19025 (11.98/17.98) NO ANGEL  DREAM ▲ BAD BOY 73037/ARISTA (11.98/17.98)  SOUNDTRACK ▲ MERCURY (NASHVILLE) 170069 (11.98/18.98)  O BROTHER, WHERE ART THOU?  SOUNDTRACK  NY.LA 493069*/INTERSCOPE (12.98/18.98)  WHAT'S THE WORST THAT COULD HAPPEN?  JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)  LIL JON & THE EAST SIDE BOYZ  BME 2220*/TVT (10.98/16.98)  LEE ANN WOMACK ▲ 2 MCA NASHVILLE 170099 (11.98/17.98)  LEE ANN WOMACK ▲ 2 MCA NASHVILLE 170099 (11.98/17.98)  BACK FOR THE FIRST TIME  CASE ● DEF SOUL 548626/IDJMG (12.98/18.98)  OPEN LETTER	1 26 28 34 4 6 13 38 9 43 16 4 5

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S	EEK FEK	AST	WKS 30	KS. C	ARTIST TITLE	EAK
1	≐≯	≥۲	7 A	≥ ♡	IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	$\vdash$
S					TATIO X WAINER BIOG. 47540 (11.5617.56)	
57   50   50   51   11   NORLA ARIE	55		27	4		-
S	56	54	56	80	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98)  MAKE YOURSELF	47
Section   Sec	57	50	49	11	INDIA.ARIE ● MOTOWN 013770/UNIVERSAL (12.98/18.98)  ACOUSTIC SOUL	10
1	58	45	54	37	AARON CARTER ▲² JIVE 41708/ZOMBA (11.98/17.98) AARON'S PARTY (COME GET IT)	4
Section   Sec	59	53	77	27	3LW ▲ NINE LIVES 63961*/EPIC (11.98 EQ/17.98) 3LW	29
2   7   86   55   MATCHBOX TWENTY A** (AWATLANTIC \$335996 112-9918-99)   MAD SEASON   3     3   55   52   32   OUTKAST A** (ARAC 26072*ABBSTA (12-9918-99)   MAD SEASON   3     4   62   80   47   JULESCOTT A** (AWATLANTIC \$335996 112-9918-99)   STANKONIA   2     5   6   6   1   1   1   SALIVA REACE 26072*ABBSTA (12-9918-99)   WHO IS JULL SCOTT? WORDS AND SOUNDS VOL. 1   17     6   6   5   6   7   3   SARA EVANS ● REA (MARWHUELD 57956REG 111-9917-99)   BORN TO FLY   55     6   7   47   20   3   BON JOY! ISLAND \$4859400MG (12-9816-99)   ONE WILD NIGHT; LIVE 1985—2001   20     6   8   8   9   89   CREED A** (MIRDLE 1985)   SEED A** (MIRDLE 1985)   HUMAN CLAY   1     7   7   7   7   7   1   ARROSMATH A COLUMN RESONER (12-9816-12-98)   MISTA DON'T RAY EVERTHANGS WORKIN   1     7   7   7   7   7   1   TANTRIC MIXERIC A** (7778WARRER BIRGS (17-98 CM)   BORN TO FLY   2     7   7   7   7   7   7   7   TANTRIC MIXERIC A** (7778WARRER BIRGS (17-98 CM)   BORN TO FLY   2     7   7   7   7   7   7   7   7   TANTRIC MIXERIC A** (7778WARRER BIRGS (17-98 CM)   BORN TO FLY   2     7   7   7   7   7   7   7   7   7	60	49	51	30	<b>THE BEATLES</b> ▲ <sup>7</sup> APPLE 29325/CAPITOL (11.98/18.98)	l
S	61	51	50	12	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83432*/AG (11.98/17.98)  THUGS ARE US	4
64   62   80   47   JILL SCOTT A JULY SCO	62	67	86	55	MATCHBOX TWENTY ▲3 LAVA/ATLANTIC 83339/AG (12.98/18.98) MAD SEASON	3
	63	55	52	32	OUTKAST ▲³ LAFACE 26072*/ARISTA (12.98/18.98) STANKONIA	2
56   51   51   51   52   53   54   52   53   54   54   55   54   55   54   55   54	64	62	80	47		17
Section   Sec	65	61	61	11		56
67    47    20    3		59	67	35		55
68   68   68   68   68   68   CREED A* WINDUP   1305-*** (11.99/18.99)   HUMAN CLAY   1						20
Section   Sec	<u> </u>	- "				1
30					PROJECT PAT ● MISTA DON'T PLAY EVERYTHANGS WORKIN	
11   78   74   17					HYPNOTIZE MINDS/LOUD 1950/CRG (12.98 EQ/17.98)	_
72   66   73   37   KENNY CHENEY	<u>(10)</u>	84	/5	14		-
73   52   — 2   MARY CHAPIN CARPENTER COLUMBIA (MARY CHAPIN CARPENTER COLUMBIA (MARY CHAPIN CARPENTER COLUMBIA (MARY CHAPIN)   52		78			THE MITTERIOR TO STORY MITTER STORY LET	
14   56   55   8   BROOKS & DUNN	72	66	73			-
75	73	52	_	2		-
76	74	56	55	8	BROOKS & DUNN ● ARISTA NASHVILLE 67003/RLG (12.98/18.98) STEERS & STRIPES	4
76	75	72	60	3		60
78	76	31	_	2		31
19	(77)	86	94	13	TANK   ◆ BLACKGROUND 50404* (12.98/16.98)  FORCE OF NATURE	7
NEW   1	78	64	65	8	SUNSHINE ANDERSON ● SOULIFE/ATLANTIC 93011*/AG (11.98/17.98) YOUR WOMAN	5
	79	70	81	37	LIL BOW WOW ▲2 SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)  BEWARE OF DOG	8
82         57         57         5         SOUNDTRACK COLUMBIA 85648/CRG (12.98 EQ/18.98)         A KNIGHT'S TALE         42           83         71         72         31         R. KELLY A* JIVE 41705/ZOMBA (12.9818.98)         TP-2.COM         1           84         76         71         43         DAVID GRAY ▲ ATO 6935L/RCA (16.98 CD) ISS         WHITE LADDER         35           85         65         63         20         JENNIFER LOPEZ ▲ EPIC 69622* (12.98 EQ/18.98)         J.L.O         1           86         74         66         10         GINUWINE ◆ EPIC 69622* (12.98 EQ/18.98)         JLLO         1           87         77         78         30         MUSIG SOULCHILD ▲ DEF SOUL 548289*/DUMG (11.98/17.98)         AIJUSWANASEING (I JUST WANT TO SING)         24           88         75         85         29         TIM MCGRAW ▲ CURB 77978 (12.98/18.98)         GREATEST HITS         4           89         102         119         16         VARIOUS ARTISTS ▲ SONGS CONTINUE (19.98/18.98)         SONGS 4 WORSHIP — SHOUT TO THE LORD         58           90         73         110         29         BACKSTREET BOYS A* JIVE 41743/ZOMBA (12.98/18.98)         BLACK & BLUE 1         1           PACESETTER         91         92         69	80	NE	14/	1	VARIOUS ARTISTS EPITAPH 86615 (4.98 CD) PUNK O RAMA 2001 VOL. 6	80
33					· · · · · · · · · · · · · · · · · · ·	00
84 76 71 43 DAVID GRAY ▲ ATO 6935L/RCA (16,98 CO)	(81)			_		+
85 65 63 20 JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ18.98) J.LO 1  86 74 66 10 GINUWINE ● EPIC 69622* (12.98 EQ18.98) THE LIFE 3  87 77 78 30 MUSIQ SOULCHILD ▲ DEF SOUL 548289*/DJMG (11.98/17.98) AJJUSWANASEING (I JUST WANT TO SING) 24  88 75 85 29 TIM MCGRAW ▲* CURB 77978 (12.98/18.99) GREATEST HITS 4  83 102 119 16 VARIOUS ARTISTS ▲ VARIOUS ARTISTS ♣ V	$\overline{}$	NE	w▶	1	DROWNING POOL WIND-UP 13065 (9.98 CD) SINNER	81
86 74 66 10 GINUWINE ● EPIC 69622* (12.98 EQ/18.98) THE LIFE 3  87 77 78 30 MUSIQ SOULCHILD ↑ DEF SOUL 548289*/JDJMG (11.98/17.98) AIJUSWANASEING (I JUST WANT TO SING) 24  88 75 85 29 TIM MCGRAW ♠² CURB 77978 (12.98/18.98) GREATEST HITS 4  88 102 119 16 VARIOUS ARTISTS ♠ SONGS 4 WORSHIP — SHOUT TO THE LORD 58  90 73 110 29 BACKSTREET BOYS ♠³ JIVE 41743/ZOMBA (12.98/18.99) BLACK & BLUE 1  91 137 124 4 VARIOUS ARTISTS ↑ INTEGRITY 61003/JIME LIFE (19.98 CD) SONGS 4 WORSHIP — BE GLORIFIED 91  92 69 82 24 SOUNDTRACK ♠ WALT DISNEY 860687 (17.98 CD) REMEMBER THE TITANS 49  93 125 116 15 AMERICAN HI-FI ISLAND 542871/JDJMG (12.98 CD) B AMERICAN HI-FI 181  94 81 70 33 LENNY KRAVITZ ♠³ VIRGIN 50316 (12.98/18.98) GREATEST HITS 2  95 99 96 59 DISTURBED ♠ GIANT 24738/WARNER BROS. (11.98/17.98) B THE SICKNESS 29  96 85 88 93 DIXIE CHICKS ♠® MONUMENT 6967850NY (NASHVILLE) (12.98 EQ/18.98) FLY 1  97 93 84 26 COLDPLAY ♠ NETTWERK 30162/CAPITOL (16.98 CD) B PARACHUTES 51  98 83 79 30 SADE ♠² EPIC 85185 (12.98 EQ/18.98) LOVERS ROCK 3  99 68 48 7 SOUNDTRACK ← PRIC 85185 (12.98 EQ/18.98) THA LAST MEAL 4  100 90 89 25 SNOOP DOGG ♠ NO LIMIT 23225*/PRIORITY (12.98/18.98) THA LAST MEAL 4  101 89 90 38 FUEL ♠ 550 MUSIC 69436/PPIC (12.98 EQ/17.98) SOMETHING LIKE HUMAN 17  102 79 68 6 EDEN'S CRUSH 143 31164/LONDON-SIRE (11.98/17.98) NO STRINGS ATTACHED 1  104 91 98 83 FAITH HILL ♠° WARNER BROS. (NASHVILLE) (12.98/18.98) NO STRINGS ATTACHED 1  104 91 98 83 FAITH HILL ♠° WARNER BROS. (NASHVILLE) (12.98/18.98) BREATHE 1  105 119 155 15 EVE 6 ♠ RCA 67713 (11.98/17.98) HORRORSCOPE 34  106 97 92 32 GODSMACK ♠ REPUBLIC 159688/UNIVERSAL (12.98/18.98) AWAKE 5	82	<b>NE</b> 57	<b>W</b> > 57	1 5	DROWNING POOL WIND-UP 13065 (9.98 CD)  SINNER  SOUNDTRACK COLUMBIA 85648/CRG (12.98 EQ/18.98)  A KNIGHT'S TALE	81 42
87 77 78 30 MUSIG SOULCHILD ▲ DEF SOUL 548289*/NDJMG (11.98/17.98) AIJUSWANASEING (I JUST WANT TO SING) 24 88 75 85 29 TIM MCCRAW ♣ 2 CURB 77978 (12.98/18.98) GREATEST HITS 4 88 102 119 16 VARIOUS ARTISTS ▲ SONGS 4 WORSHIP — SHOUT TO THE LORD 58 90 73 110 29 BACKSTREET BOYS ♣ JIVE 41743/ZOMBA (12.98/18.98) BLACK & BLUE 1  PACESETTER  91 137 124 4 VARIOUS ARTISTS ■ SONGS 4 WORSHIP — BE GLORIFIED 91 92 69 82 24 SOUNDTRACK ● WALT DISNEY 860687 (17.98 CD) REMEMBER THE TITANS 49 93 125 116 15 AMERICAN HI-FI ISLAND 542871/IDJMG (12.98/18.98) GREATEST HITS 2 95 99 96 59 DISTURBED ♠ GIANT 24738/WARNER BROS. (11.98/17.98) START ST	82	57 71	57 72	1 5 31	DROWNING POOL WIND-UP 13065 (9.98 CD)         SINNER           SOUNDTRACK COLUMBIA 85648/CRG (12.98 EQ/18.98)         A KNIGHT'S TALE           R. KELLY ▲³ JIVE 41705*/ZOMBA (12.98/18.98)         TP-2.COM	81 42 1
88 75 85 29 TIM MCGRAW A² CURB 77978 (12.98/18.98) GREATEST HITS 4  88 102 119 16 VARIOUS ARTISTS A INTEGRITY 61001/TIME LIFE (19.98 CD) SONGS 4 WORSHIP — SHOUT TO THE LORD 58  90 73 110 29 BACKSTREET BOYS A³ JIVE 41743/ZOMBA (12.98/18.98) BLACK & BLUE 1  PACESETTER  91 137 124 4 VARIOUS ARTISTS INTEGRITY 61003/TIME LIFE (19.98 CD) SONGS 4 WORSHIP — BE GLORIFIED 91  92 69 82 24 SOUNDTRACK ● WALT DISNEY 860687 (17.98 CD) REMEMBER THE TITANS 49  933 125 116 15 AMERICAN HI-FI ISLAND 542871/IDJIMG (12.98/18.98) GREATEST HITS 2  95 99 96 59 DISTURBED A GIANT 24738/WARNER BROS. (11.98/17.98) THE SICKNESS 29  96 85 88 93 DIXIE CHICKS A® MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98) FLY 1  97 93 84 26 COLDPLAY ● NETTWERK 30162/CAPITOL (16.98 CD) TS PARACHUTES 51  98 83 79 30 SADE A² EPIC 85185 (12.98 EQ/18.98) LOVERS ROCK 3  99 68 48 7 SOUNDTRACK EPIC 85185 (12.98 EQ/18.98) THA LAST MEAL 4  100 90 89 25 SNOOP DOGG A NO LIMIT 23225*/PRIORITY (12.98/18.98) THA LAST MEAL 4  101 89 90 38 FUEL A 550 MUSIC 69436/EPIC (12.98 EQ/17.98) SOMETHING LIKE HUMAN 17  102 79 68 6 EDEN'S CRUSH 143 31164/LONDON-SIRE (11.98/17.98) POPSTARS 6  103 94 126 64 'N SYNC ◆ 11 JIVE 41702/ZOMBA (11.98/18.98) NO STRINGS ATTACHED 1  104 91 98 83 FAITH HILL A® WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98) BREATHE 1  105 119 155 15 EVE 6 ● RCA 67713 (11.98/17.98) HORRORSCOPE 34  106 97 92 32 GODSMACK A REPUBLIC 159688/UNIVERSAL (12.98/18.98) AWAKE 5	82 83 84	57 71 76	57 72 71	1 5 31 43	DROWNING POOL WIND-UP 13065 (9.98 CD)         SINNER           SOUNDTRACK COLUMBIA 85648/CRG (12.98 EQ/18.98)         A KNIGHT'S TALE           R. KELLY ▲³ JIVE 41705*/ZOMBA (12.98/18.98)         TP-2.COM           DAVID GRAY ▲ ATO 69351/RCA (16.98 CD) ★S         WHITE LADDER	81 42 1 35
88 75 85 29 TIM MCGRAW Δ² CURB 77978 (12.98/18.98) GREATEST HITS 4  89 102 119 16 VARIOUS ARTISTS ↑ SONGS 4 WORSHIP — SHOUT TO THE LORD 58  90 73 110 29 BACKSTREET BOYS Δ° JIVE 41743/ZOMBA (12.98/18.98) BLACK & BLUE 1  PACESETTER  91 137 124 4 VARIOUS ARTISTS ↑ INTEGRITY 61003/TIME LIFE (19.98 CD) SONGS 4 WORSHIP — BE GLORIFIED 91  92 69 82 24 SOUNDTRACK ● WALT DISNEY 860687 (17.98 CD) REMEMBER THE TITANS 49  933 125 116 15 AMERICAN HI-FI ISLAND 542871/IDJMG (12.98/18.98) GREATEST HITS 2  95 99 96 59 DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) STATE SICKNESS 29  96 85 88 93 DIXIE CHICKS ▲® MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98) FLY 1  97 93 84 26 COLDPLAY ● NETTWERK 30162/CAPITOL (16.98 CD) STARCHUTES 51  98 83 79 30 SADE ▲° EPIC 85185 (12.98 EQ/18.98) LOVERS ROCK 3  99 68 48 7 SOUNDTRACK ← EPIC 85195 (12.98 EQ/18.98) ALLY MCBEAL: FOR ONCE IN MY LIFE FEAT. VONDA SHEPARD 34  100 90 89 25 SNOOP DOGG ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98) THA LAST MEAL 4  101 89 90 38 FUEL ▲ 550 MUSIC 69436/EPIC (12.98 EQ/17.98) SOMETHING LIKE HUMAN 17  102 79 68 6 EDEN'S CRUSH 143 31164/LONDON-SIRE (11.98/17.98) POPSTARS 6  103 94 126 64 'N SYNC ◆¹¹ JIVE 41702/ZOMBA (11.98/18.98) NO STRINGS ATTACHED 1  104 91 98 83 FAITH HILL ▲ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98) BREATHE 1  105 119 155 15 EVE 6 ● RCA 67713 (11.98/17.98) HORRORSCOPE 34  106 97 92 32 GODSMACK ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98) AWAKE 5	82 83 84 85	57 71 76 65	57 72 71 63	1 5 31 43 20	DROWNING POOL WIND-UP 13065 (9.98 CD)         SINNER           SOUNDTRACK COLUMBIA 85648/CRG (12.98 EQ/18.98)         A KNIGHT'S TALE           R. KELLY ▲³ JIVE 41705*/ZOMBA (12.98/18.98)         TP-2.COM           DAVID GRAY ▲ ATO 69351/RCA (16.98 CD) IS         WHITE LADDER           JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)         J.LO	81 42 1 35
89   102   119   16	82 83 84 85 86	71 76 65 74	57 72 71 63 66	1 5 31 43 20	DROWNING POOL WIND-UP 13065 (9.98 CD)         SINNER           SOUNDTRACK COLUMBIA 85648/CRG (12.98 EQ/18.98)         A KNIGHT'S TALE           R. KELLY ▲³ JIVE 41705*/ZOMBA (12.98/18.98)         TP-2.COM           DAVID GRAY ▲ ATO 69351/RCA (16.98 CD) IS         WHITE LADDER           JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)         J.LO           GINUWINE ● EPIC 69622* (12.98 EQ/18.98)         THE LIFE           MUSIQ SOULCHILD ▲         ALLISWANDASEINC (1.11ST WANT TO SING)	81 42 1 35 1 3
102   119   10	82 83 84 85 86 87	57 71 76 65 74	57 72 71 63 66 78	1 5 31 43 20 10 30	DROWNING POOL WIND-UP 13065 (9.98 CD)  SINNER  SOUNDTRACK COLUMBIA 85648/CRG (12.98 EQ/18.98)  A KNIGHT'S TALE  R. KELLY ▲³ JIVE 41705*/ZOMBA (12.98/18.98)  TP-2.COM  DAVID GRAY ▲ ATO 69351/RCA (16.98 CD)   SOUND BY  JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)  J.LO  GINUWINE ● EPIC 69622* (12.98 EQ/18.98)  THE LIFE  MUSIQ SOULCHILD ▲  DEF SOUL 548289*/IDJMG (11.98/17.98)  AIJUSWANASEING (I JUST WANT TO SING)	81 42 1 35 1 3 24
PACESETTER    137   124   4   VARIOUS ARTISTS   INTEGRITY 61003/TIME LIFE (19.98 CD)   SONGS 4 WORSHIP — BE GLORIFIED   91     92   69   82   24   SOUNDTRACK ● WALT DISNEY 860687 (17.98 CD)   REMEMBER THE TITANS   49     933   125   116   15   AMERICAN HI-FI ISLAND 542871/IDJMG (12.98 CD)   AMERICAN HI-FI   81     94   81   70   33   LENNY KRAVITZ ▲ 3 VIRGIN 50316 (12.98/18.98)   GREATEST HITS   2     95   99   96   59   DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98)   THE SICKNESS   29     96   85   88   93   DIXIE CHICKS ▲ 8 MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)   FLY   1     97   93   84   26   COLDPLAY ● NETTWERK 30162/CAPITOL (16.98 CD)   S   PARACHUTES   51     98   83   79   30   SADE ▲ 2 EPIC 85185 (12.98 EQ/18.98)   LOVERS ROCK   3     99   68   48   7   SOUNDTRACK   EPIC 85195 (12.98 EQ/18.98)   ALLY MCBEAL: FOR ONCE IN MY LIFE FEAT. VONDA SHEPARD   34     100   90   89   25   SNOOP DOGG ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98)   THA LAST MEAL   4     101   89   90   38   FUEL ▲ 550 MUSIC 69436/EPIC (12.98 EQ/17.98)   SOMETHING LIKE HUMAN   17     102   79   68   6   EDEN'S CRUSH 143 31164/LONDON-SIRE (11.98/17.98)   POPSTARS   6     103   94   126   64   'N SYNC ◆ 11 JIVE 41702/ZOMBA (11.98/17.98)   NO STRINGS ATTACHED   1     104   91   98   83   FAITH HILL ▲ 6 WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)   BREATHE   1     105   119   155   15   EVE 6 ● RCA 67713 (11.98/17.98)   AWAKE   5	82 83 84 85 86 87 88	71 76 65 74 77 75	57 72 71 63 66 78 85	1 5 31 43 20 10 30 29	DROWNING POOL WIND-UP 13065 (9.98 CD)  SINNER  SOUNDTRACK COLUMBIA 85648/CRG (12.98 EQ/18.98)  A KNIGHT'S TALE  R. KELLY ▲³ JIVE 41705*/ZOMBA (12.98/18.98)  TP-2.COM  DAVID GRAY ▲ ATO 69351/RCA (16.98 CD) 图  WHITE LADDER  JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)  J.LO  GINUWINE ● EPIC 69622* (12.98 EQ/18.98)  THE LIFE  MUSIG SOULCHILD ▲ DEF SOUL 548289*/IDJIMG (11.98/17.98)  AIJUSWANASEING (I JUST WANT TO SING)  TIM MCGRAW ▲² CURB 77978 (12.98/18.98)  GREATEST HITS	81 42 1 35 1 3 24 4
91 137 124 4 VARIOUS ARTISTS INTEGRITY 61003/TIME LIFE (19.98 CD) SONGS 4 WORSHIP — BE GLORIFIED 91 92 69 82 24 SOUNDTRACK ● WALT DISNEY 860687 (17.98 CD) REMEMBER THE TITANS 49 93 125 116 15 AMERICAN HI-FI ISLAND 542871/IDJMG (12.98 CD) SAMERICAN HI-FI 81 94 81 70 33 LENNY KRAVITZ ♣³ VIRGIN 50316 (12.98/18.98) GREATEST HITS 2 95 99 96 59 DISTURBED ♠ GIANT 24738/WARNER BROS. (11.98/17.98) THE SICKNESS 29 96 85 88 93 DIXIE CHICKS ♣® MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98) FLY 1 97 93 84 26 COLDPLAY ● NETTWERK 30162/CAPITOL (16.98 CD) PARACHUTES 51 98 83 79 30 SADE ♠² EPIC 85185 (12.98 EQ/18.98) LOVERS ROCK 3 99 68 48 7 SOUNDTRACK EPIC 85185 (12.98 EQ/18.98) ALLY MCBEAL: FOR ONCE IN MY LIFE FEAT. VONDA SHEPARD 34 100 90 89 25 SNOOP DOGG ♠ NO LIMIT 23225*/PRIORITY (12.98/18.98) THA LAST MEAL 4 101 89 90 38 FUEL ♠ 550 MUSIC 69436/EPIC (12.98 EQ/17.98) SOMETHING LIKE HUMAN 17 102 79 68 6 EDEN'S CRUSH 143 31164/LONDON-SIRE (11 98/17.98) POPSTARS 6 103 94 126 64 'N SYNC ♦¹¹ JIVE 41702/ZOMBA (11.98/18.98) NO STRINGS ATTACHED 1 104 91 98 83 FAITH HILL ♠ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98) BREATHE 1 105 119 155 15 EVE 6 ● RCA 67713 (11.98/17.98) BREATHE 1 106 97 92 32 GODSMACK ♠ REPUBLIC 159688/UNIVERSAL (12.98/18.98) AWAKE 5	82 83 84 85 86 87 88	71 76 65 74 77 75	57 72 71 63 66 78 85	1 5 31 43 20 10 30 29 16	DROWNING POOL WIND-UP 13065 (9.98 CD)  SINNER  SOUNDTRACK COLUMBIA 85648/CRG (12.98 EQ/18.98)  A KNIGHT'S TALE  R. KELLY ▲³ JIVE 41705*/ZOMBA (12.98/18.98)  TP-2.COM  DAVID GRAY ▲ ATO 69351/RCA (16.98 CD)  SWHITE LADDER  JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)  J.LO  GINUWINE ● EPIC 69622* (12.98 EQ/18.98)  THE LIFE  MUSIQ SOULCHILD ▲ DEF SOUL 548289*/IDJMG (11.98/17.98)  TIM MCGRAW ▲² CURB 77978 (12.98/18.98)  GREATEST HITS  VARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE (19.98 CD)  SONGS 4 WORSHIP — SHOUT TO THE LORD	81 42 1 35 1 3 24 4
92 69 82 24 SOUNDTRACK	82 83 84 85 86 87 88	71 76 65 74 77 75	57 72 71 63 66 78 85	1 5 31 43 20 10 30 29 16	DROWNING POOL WIND-UP 13065 (9.98 CD)  SOUNDTRACK COLUMBIA 85648/CRG (12.98 EQ/18.98)  A KNIGHT'S TALE  R. KELLY ▲³ JIVE 41705*/ZOMBA (12.98/18.98)  TP-2.COM  DAVID GRAY ▲ ATO 69351/RCA (16.98 CD)   JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)  J.LO  GINUWINE ● EPIC 69622* (12.98 EQ/18.98)  THE LIFE  MUSIQ SOULCHILD ▲ DEF SOUL 548289*/DJMG (11.98/17.98)  AIJUSWANASEING (I JUST WANT TO SING)  TIM MCGRAW ▲² CURB 77978 (12.98/18.98)  GREATEST HITS  VARIOUS ARTISTS ▲ SUNG 19.98 CD)  BACKSTREET BOYS ▲³ JIVE 41743/ZOMBA (12.98/18.98)  BLACK & BLUE	81 42 1 35 1 3 24 4
93   125   116   15   AMERICAN HI-FI ISLAND 542871/IDJMG (12.98 CD)	82 83 84 85 86 87 88 89	71 76 65 74 77 75	57 72 71 63 66 78 85	1 5 31 43 20 10 30 29 16	DROWNING POOL WIND-UP 13065 (9.98 CD)  SOUNDTRACK COLUMBIA 85648/CRG (12.98 EQ/18.98)  A KNIGHT'S TALE  R. KELLY ▲³ JIVE 41705*/ZOMBA (12.98/18.98)  DAVID GRAY ▲ ATO 69351/RCA (16.98 CD)   JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)  J.LO  GINUWINE ● EPIC 69622* (12.98 EQ/18.98)  THE LIFE  MUSIQ SOULCHILD ▲ DEF SOUL 548289*/DIMG (11.98/17.98)  TIM MCGRAW ▲² CURB 77978 (12.98/18.98)  GREATEST HITS  VARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE (19.98 CD)  BACKSTREET BOYS ▲² JIVE 41743/ZOMBA (12.98/18.98)  BLACK & BLUE	81 42 1 35 1 3 24 4
94 81 70 33 LENNY KRAVITZ ▲³ VIRGIN 50316 (12.98/18.98) GREATEST HITS 2  95 99 96 59 DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98)	82 83 84 85 86 87 88 89	71 76 65 74 77 75 102	57 72 71 63 66 78 85 119 110	1 5 31 43 20 10 30 29 16 29	DROWNING POOL WIND-UP 13065 (9.98 CD)  SOUNDTRACK COLUMBIA 85648/CRG (12.98 EQ/18.98)  A KNIGHT'S TALE  R. KELLY ▲³ JIVE 41705*/ZOMBA (12.98/18.98)  DAVID GRAY ▲ ATO 69351/RCA (16.98 CD)   JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)  J.LO  GINUWINE ● EPIC 69622* (12.98 EQ/18.98)  THE LIFE  MUSIQ SOULCHILD ▲ DEF SOUL 548289*/DJMG (11.98/17.98)  AIJUSWANASEING (I JUST WANT TO SING)  TIM MCGRAW ▲² CURB 77978 (12.98/18.98)  GREATEST HITS  VARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE (19.98 CD)  BACKSTREET BOYS ▲³ JIVE 41743/ZOMBA (12.98/18.98)  BLACK & BLUE  PACESETTER  VARIOUS ARTISTS  SONGS 4 WORSHIP — BE GLORIFIED	81 42 1 35 1 3 24 4 58
95 99 96 59 DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98)	82 83 84 85 86 87 88 89 90	71 76 65 74 77 75 102 73	57 72 71 63 66 78 85 119 110	1 5 31 43 20 10 30 29 16 29	DROWNING POOL WIND-UP 13065 (9.98 CD)  SOUNDTRACK COLUMBIA 85648/CRG (12.98 EQ/18.98)  A KNIGHT'S TALE  R. KELLY ▲³ JIVE 41705*/ZOMBA (12.98/18.98)  DAVID GRAY ▲ ATO 69351/RCA (16.98 CD)   JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)  J.LO  GINUWINE ● EPIC 69622* (12.98 EQ/18.98)  THE LIFE  MUSIG SOULCHILD ▲ DEF SOUL 548289*/IDJMG (11.98/17.98)  TIM MCGRAW ▲² CURB 77978 (12.98/18.98)  GREATEST HITS  VARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE (19.98 CD)  BACKSTREET BOYS ▲® JIVE 41743/ZOMBA (12.98/18.98)  BLACK & BLUE  PACESETTER  VARIOUS ARTISTS INTEGRITY 61003/TIME LIFE (19.98 CD)  SONGS 4 WORSHIP — BE GLORIFIED	81 42 1 35 1 3 24 4 58 1
96 85 88 93 DIXIE CHICKS ▲® MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)  97 93 84 26 COLDPLAY ● NETTWERK 30162/CAPITOL (16.98 CD) ■ PARACHUTES 51  98 83 79 30 SADE ▲² EPIC 85185 (12.98 EQ/18.98)  LOVERS ROCK 3  99 68 48 7 SOUNDTRACK EPIC 85195 (12.98 EQ/18.98)  100 90 89 25 SNOOP DOGG ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98)  THA LAST MEAL 4  101 89 90 38 FUEL ▲ 550 MUSIC 69436/EPIC (12.98 EQ/17.98)  SOMETHING LIKE HUMAN 17  102 79 68 6 EDEN'S CRUSH 143 31164/LONDON-SIRE (11 98/17.98)  POPSTARS 6  103 94 126 64 'N SYNC ◆¹¹ JIVE 41702/ZOMBA (11.98/18.98)  NO STRINGS ATTACHED 1  104 91 98 83 FAITH HILL ▲6 WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)  BREATHE 1  105 119 155 15 EVE 6 ● RCA 67713 (11.98/17.98)  AWAKE 5	82 83 84 85 86 87 88 89 90	71 76 65 74 77 75 102 73	57 72 71 63 66 78 85 119 110	1 5 31 43 20 10 30 29 16 29	DROWNING POOL WIND-UP 13065 (9.98 CD)  SOUNDTRACK COLUMBIA 85648/CRG (12.98 EQ/18.98)  A KNIGHT'S TALE  R. KELLY ▲³ JIVE 41705*/ZOMBA (12.98/18.98)  DAVID GRAY ▲ ATO 69351/RCA (16.98 CD) ★  JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)  J.LO  GINUWINE ● EPIC 69622* (12.98 EQ/18.98)  THE LIFE  MUSIQ SOULCHILD ▲ DEF SOUL 548289*/IDJMG (11.98/17.98)  AJJUSWANASEING (I JUST WANT TO SING)  TIM MCGRAW ▲² CURB 77978 (12.98/18.98)  GREATEST HITS  VARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE (19.98 CD)  BACKSTREET BOYS ▲² JIVE 41743/ZOMBA (12.98/18.98)  BLACK & BLUE  PACESETTER  VARIOUS ARTISTS  INTEGRITY 61003/TIME LIFE (19.98 CD)  SONGS 4 WORSHIP — BE GLORIFIED  SOUNDTRACK ● WALT DISNEY 860687 (17.98 CD)  REMEMBER THE TITANS	81 42 1 35 1 3 24 4 58 1
97 93 84 26 COLDPLAY ● NETTWERK 30162/CAPITOL (16.98 CD)  PARACHUTES 51  98 83 79 30 SADE ▲ ² EPIC 85185 (12.98 EQ/18.98) LOVERS ROCK 3  99 68 48 7 SOUNDTRACK EPIC 85195 (12.98 EQ/18.98) ALLY MCBEAL: FOR ONCE IN MY LIFE FEAT. VONDA SHEPARD 34  100 90 89 25 SNOOP DOGG ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98) THA LAST MEAL 4  101 89 90 38 FUEL ▲ 550 MUSIC 69436/EPIC (12.98 EQ/17.98) SOMETHING LIKE HUMAN 17  102 79 68 6 EDEN'S CRUSH 143 31164/LONDON-SIRE (11 98/17.98) POPSTARS 6  103 94 126 64 'N SYNC ◆ 11 JIVE 41702/ZOMBA (11.98/18.98) NO STRINGS ATTACHED 1  104 91 98 83 FAITH HILL ▲ 6 WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98) BREATHE 1  105 119 155 15 EVE 6 ● RCA 67713 (11.98/17.98) HORRORSCOPE 34  106 97 92 32 GODSMACK ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98) AWAKE 5	82 83 84 85 86 87 88 89 90	71 76 65 74 77 75 102 73 137 69 125	57 72 71 63 66 78 85 119 110 124 82	1 5 31 43 20 10 30 29 16 29 4 24	DROWNING POOL WIND-UP 13065 (9.98 CD)  SOUNDTRACK COLUMBIA 85648/CRG (12.98 EQ/18.98)  R. KELLY ▲³ JIVE 41705*/ZOMBA (12.98/18.98)  DAVID GRAY ▲ ATO 69351/RCA (16.98 CD) ★  JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)  J.LO  GINUWINE ● EPIC 69622* (12.98 EQ/18.98)  THE LIFE  MUSIQ SOULCHILD ▲ DEF SOUL 548289*/IDJMG (11.98/17.98)  TIM MCGRAW ▲² CURB 77978 (12.98/18.98)  GREATEST HITS  VARIOUS ARTISTS ▲ SONGS 4 WORSHIP — SHOUT TO THE LORD  BACKSTREET BOYS ▲³ JIVE 41743/ZOMBA (12.98/18.98)  BLACK & BLUE  PACESETTER  VARIOUS ARTISTS INTEGRITY 61003/TIME LIFE (19.98 CD)  SONGS 4 WORSHIP — BE GLORIFIED  SOUNDTRACK ● WALT DISNEY 860687 (17.98 CD)  REMEMBER THE TITANS  AMERICAN HI-FI ISLAND 542871/IDJMG (12.98 CD) ★ AMERICAN HI-FI	81 42 1 35 1 3 24 4 58 1 91 49 81
98 83 79 30 SADE ▲² EPIC 85185 (12.98 EQ/18.98) LOVERS ROCK 3  99 68 48 7 SOUNDTRACK EPIC 85195 (12.98 EQ/18.98) ALLY MCBEAL: FOR ONCE IN MY LIFE FEAT. VONDA SHEPARD 34  100 90 89 25 SNOOP DOGG ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98) THA LAST MEAL 4  101 89 90 38 FUEL ▲ 550 MUSIC 69436/EPIC (12.98 EQ/17.98) SOMETHING LIKE HUMAN 17  102 79 68 6 EDEN'S CRUSH 143 31164/LONDON-SIRE (11 98/17.98) POPSTARS 6  103 94 126 64 'N SYNC ◆¹¹ JIVE 41702/ZOMBA (11.98/18.98) NO STRINGS ATTACHED 1  104 91 98 83 FAITH HILL ▲ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98) BREATHE 1  105 119 155 15 EVE 6 ◆ RCA 67713 (11.98/17.98) HORRORSCOPE 34  106 97 92 32 GODSMACK ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98) AWAKE 5	82 83 84 85 86 87 88 89 90 91 92 93 94	71 76 65 74 77 75 102 73 137 69 125 81	57 72 71 63 66 78 85 119 110 124 82 116 70	1 5 31 43 20 10 30 29 16 29 4 24 15	DROWNING POOL WIND-UP 13065 (9.98 CD)  SOUNDTRACK COLUMBIA 85648/CRG (12.98 EQ/18.98)  A KNIGHT'S TALE  R. KELLY ▲³ JIVE 41705*/ZOMBA (12.98/18.98)  DAVID GRAY ▲ ATO 69351/RCA (16.98 CD)   JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)  J.LO  GINUWINE ● EPIC 69622* (12.98 EQ/18.98)  THE LIFE  MUSIG SOULCHILD ▲ DEF SOUL 548289*/IDJMG (11.98/17.98)  TIM MCGRAW ▲² CURB 77978 (12.98/18.98)  GREATEST HITS  VARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE (19.98 CD)  BACKSTREET BOYS ▲³ JIVE 41743/ZOMBA (12.98/18.98)  BLACK & BLUE  PACESETTER  VARIOUS ARTISTS INTEGRITY 61003/TIME LIFE (19.98 CD)  SONGS 4 WORSHIP — BE GLORIFIED  SOUNDTRACK ● WALT DISNEY 860687 (17.98 CD)  REMEMBER THE TITANS  AMERICAN HI-FI ISLAND 542871/IDJMG (12.98/18.98)  GREATEST HITS	81 42 1 35 1 3 24 4 58 1 91 49 81 2
99 68 48 7 SOUNDTRACK EPIC 85195 (12.98 EQ/18.98) ALLY MCBEAL: FOR ONCE IN MY LIFE FEAT. VONDA SHEPARD 34  100 90 89 25 SNOOP DOGG ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98) THA LAST MEAL 4  101 89 90 38 FUEL ▲ 550 MUSIC 69436/EPIC (12.98 EQ/17.98) SOMETHING LIKE HUMAN 17  102 79 68 6 EDEN'S CRUSH 143 31164/LONDON-SIRE (11 98/17.98) POPSTARS 6  103 94 126 64 'N SYNC ◆¹¹ JIVE 41702/ZOMBA (11.98/18.98) NO STRINGS ATTACHED 1  104 91 98 83 FAITH HILL ▲ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98) BREATHE 1  105 119 155 15 EVE 6 ◆ RCA 67713 (11.98/17.98) HORRORSCOPE 34  106 97 92 32 GODSMACK ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98) AWAKE 5	82 83 84 85 86 87 88 89 90 91 92 93 94 95	71 76 65 74 77 75 102 73 137 69 125 81	57 72 71 63 66 78 85 119 110 124 82 116 70 96	1 5 31 43 20 10 30 29 16 29 4 24 15 33 59	DROWNING POOL WIND-UP 13065 (9.98 CD)  SOUNDTRACK COLUMBIA 85648/CRG (12.98 EQ/18.98)  A KNIGHT'S TALE  R. KELLY ▲³ JIVE 41705*/ZOMBA (12.98/18.98)  DAVID GRAY ▲ ATO 69351/RCA (16.98 CD) ★  JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)  J.LO  GINUWINE ● EPIC 69622* (12.98 EQ/18.98)  THE LIFE  MUSIQ SOULCHILD ▲ DEF SOUL 548289*/IDJMG (11.98/17.98)  AIJUSWANASEING (I JUST WANT TO SING)  TIM MCGRAW ▲² CURB 77978 (12.98/18.98)  GREATEST HITS  VARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE (19.98 CD)  BACKSTREET BOYS ▲³ JIVE 41743/ZOMBA (12.98/18.98)  BLACK & BLUE  PACESETTER  VARIOUS ARTISTS INTEGRITY 61003/TIME LIFE (19.98 CD)  SONGS 4 WORSHIP — SHOUT TO THE LORD  BACKSTREET BOYS ▲³ JIVE 41743/ZOMBA (12.98/18.98)  BLACK & BLUE  PACESETTER  VARIOUS ARTISTS INTEGRITY 61003/TIME LIFE (19.98 CD)  SONGS 4 WORSHIP — BE GLORIFIED  SOUNDTRACK ● WALT DISNEY 860687 (17.98 CD)  REMEMBER THE TITANS  AMERICAN HI-FI ISLAND 542871/IDJMG (12.98/18.98)  GREATEST HITS  LENNY KRAVITZ ▲³ VIRGIN 50316 (12.98/18.98)  GREATEST HITS  DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) ★ THE SICKNESS	81 42 1 35 1 3 24 4 58 1 91 49 81 2
100       90       89       25       SNOOP DOGG ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98)       THA LAST MEAL       4         101       89       90       38       FUEL ▲ 550 MUSIC 69436/EPIC (12.98 EQ/17.98)       SOMETHING LIKE HUMAN       17         102       79       68       6       EDEN'S CRUSH 143 31164/LONDON-SIRE (11 98/17.98)       POPSTARS       6         103       94       126       64       'N SYNC ◆11 JIVE 41702/ZOMBA (11.98/18.98)       NO STRINGS ATTACHED       1         104       91       98       83       FAITH HILL ▲ 6 WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)       BREATHE       1         105       119       155       15       EVE 6 ◆ RCA 67713 (11.98/17.98)       HORRORSCOPE       34         106       97       92       32       GODSMACK ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98)       AWAKE       5	82 83 84 85 86 87 88 89 90 91 92 93 94 95 96	71 76 65 74 77 75 102 73 137 69 125 81 99 85	57 72 71 63 66 78 85 119 110 124 82 116 70 96 88	1 5 31 43 20 10 30 29 16 29 4 24 15 33 59	DROWNING POOL WIND-UP 13065 (9.98 CD)  SOUNDTRACK COLUMBIA 85648/CRG (12.98 EQ/18.98)  A KNIGHT'S TALE  R. KELLY ▲³ JIVE 41705*/ZOMBA (12.98/18.98)  TP-2.COM  DAVID GRAY ▲ ATO 69351/RCA (16.98 CD) ★  JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)  J.LO  GINUWINE ● EPIC 69622* (12.98 EQ/18.98)  THE LIFE  MUSIQ SOULCHILD ▲ DEF SOUL 548289*/IDJMG (11.98/17.98)  AJJUSWANASEING (I JUST WANT TO SING)  TIM MCGRAW ▲² CURB 77978 (12.98/18.98)  GREATEST HITS  VARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE (19.98 CD)  BACKSTREET BOYS ▲³ JIVE 41743/ZOMBA (12.98/18.98)  BLACK & BLUE  PACESETTER  VARIOUS ARTISTS INTEGRITY 61003/TIME LIFE (19.98 CD)  SONGS 4 WORSHIP — SHOUT TO THE LORD  BACKSTREET BOYS ▲³ JIVE 41743/ZOMBA (12.98/18.98)  BLACK & BLUE  PACESETTER  VARIOUS ARTISTS INTEGRITY 61003/TIME LIFE (19.98 CD)  SONGS 4 WORSHIP — BE GLORIFIED  SOUNDTRACK ● WALT DISNEY 860687 (17.98 CD)  REMEMBER THE TITANS  AMERICAN HI-FI ISLAND 542871/IDJMG (12.98 CD) ★  AMERICAN HI-FI  LENNY KRAVITZ ▲³ VIRGIN 50316 (12.98/18.98)  GREATEST HITS  DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) ★  THE SICKNESS  DIXIE CHICKS ▲³ MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)  FLY	81 42 1 35 1 3 24 4 58 1 91 49 81 2 29 1
100       90       89       25       SNOOP DOGG ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98)       THA LAST MEAL       4         101       89       90       38       FUEL ▲ 550 MUSIC 69436/EPIC (12.98 EQ/17.98)       SOMETHING LIKE HUMAN       17         102       79       68       6       EDEN'S CRUSH 143 31164/LONDON-SIRE (11 98/17.98)       POPSTARS       6         103       94       126       64       'N SYNC ◆11 JIVE 41702/ZOMBA (11.98/18.98)       NO STRINGS ATTACHED       1         104       91       98       83       FAITH HILL ▲ 6 WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)       BREATHE       1         105       119       155       15       EVE 6 ◆ RCA 67713 (11.98/17.98)       HORRORSCOPE       34         106       97       92       32       GODSMACK ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98)       AWAKE       5	82 83 84 85 86 87 88 89 90 91 92 93 94 95 96	71 76 65 74 77 75 102 73 137 69 125 81 99 85 93	57 72 71 63 66 78 85 119 110 124 82 116 70 96 88 84	1 5 31 43 20 10 30 29 16 29 4 24 15 33 59 93	DROWNING POOL WIND-UP 13065 (9.98 CD)  SOUNDTRACK COLUMBIA 85648/CRG (12.98 EQ/18.98)  A KNIGHT'S TALE  R. KELLY ▲³ JIVE 41705*/ZOMBA (12.98/18.98)  DAVID GRAY ▲ ATO 69351/RCA (16.98 CD) ★  JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)  J.LO  GINUWINE ● EPIC 69622* (12.98 EQ/18.98)  THE LIFE  MUSIG SOULCHILD ▲ DEF SOUL 548289*/IDJMG (11.98/17.98)  AIJUSWANASEING (I JUST WANT TO SING)  TIM MCGRAW ▲² CURB 77978 (12.98/18.98)  GREATEST HITS  VARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE (19.98 CD)  BACKSTREET BOYS ▲³ JIVE 41743/ZOMBA (12.98/18.98)  BLACK & BLUE  PACESETTER  VARIOUS ARTISTS  INTEGRITY 61003/TIME LIFE (19.98 CD)  SONGS 4 WORSHIP — SHOUT TO THE LORD  BACKSTREET BOYS ▲³ JIVE 41743/ZOMBA (12.98/18.98)  BLACK & BLUE  PACESETTER  VARIOUS ARTISTS  INTEGRITY 61003/TIME LIFE (19.98 CD)  SONGS 4 WORSHIP — BE GLORIFIED  SOUNDTRACK ● WALT DISNEY 860687 (17.98 CD)  REMEMBER THE TITANS  AMERICAN HI-FI ISLAND 542871/IDJMG (12.98 CD) ★  AMERICAN HI-FI  LENNY KRAVITZ ▲³ VIRGIN 50316 (12.98/18.98)  GREATEST HITS  DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) ★  DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) ★  DIXIE CHICKS ▲³ MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)  FLY  COLDPLAY ● NETTWERK 30162/CAPITOL (16.98 CD) ★  PARACHUTES	81 42 1 35 1 3 24 4 58 1 91 49 81 2 29 1 51
101       89       90       38       FUEL ▲ 550 MUSIC 69436/EPIC (12.98 EQ/17.98)       SOMETHING LIKE HUMAN       17         102       79       68       6       EDEN'S CRUSH 143 31164/LONDON-SIRE (11 98/17.98)       POPSTARS       6         103       94       126       64       'N SYNC ◆11 JIVE 41702/ZOMBA (11.98/18.98)       NO STRINGS ATTACHED       1         104       91       98       83       FAITH HILL ▲ 6 WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)       BREATHE       1         105       119       155       15       EVE 6 ◆ RCA 67713 (11.98/17.98)       HORRORSCOPE       34         106       97       92       32       GODSMACK ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98)       AWAKE       5	82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97	71 76 65 74 77 75 102 73 137 69 125 81 99 85 93 83	57 72 71 63 66 78 85 119 110 124 82 116 70 96 88 84 79	1 5 31 43 20 10 30 29 16 29 4 24 15 33 59 93 26 30	DROWNING POOL WIND-UP 13065 (9.98 CD)  SOUNDTRACK COLUMBIA 85648/CRG (12.98 EQ/18.98)  A KNIGHT'S TALE  R. KELLY ▲³ JIVE 41705*/ZOMBA (12.98/18.98)  TP-2.COM  DAVID GRAY ▲ ATO 69351/RCA (16.98 CD)   JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)  J.LO  GINUWINE ● EPIC 69622* (12.98 EQ/18.98)  THE LIFE  MUSIG SOULCHILD ▲ DEF SOUL 548289*/IDJMG (11.98/17.98)  TIM MCGRAW ▲² CURB 77978 (12.98/18.98)  GREATEST HITS  VARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE (19.98 CD)  BACKSTREET BOYS ▲® JIVE 41743/ZOMBA (12.98/18.98)  BLACK & BLUE  PACESETTER  VARIOUS ARTISTS INTEGRITY 61003/TIME LIFE (19.98 CD)  SONGS 4 WORSHIP — BE GLORIFIED  SOUNDTRACK ● WALT DISNEY 860687 (17.98 CD)  REMEMBER THE TITANS  AMERICAN HI-FI ISLAND 542871/IDJMG (12.98 CD)   AMERICAN HI-FI  LENNY KRAVITZ ▲³ VIRGIN 50316 (12.98/18.98)  DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98)   DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98)   DIXIE CHICKS ▲® MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)  FLY  COLDPLAY ● NETTWERK 30162/CAPITOL (16.98 CD)  SADE ▲² EPIC 85185 (12.98 EQ/18.98)  LOVERS ROCK	81 42 1 35 1 3 24 4 58 1 91 49 81 2 29 1 51 3
102         79         68         6         EDEN'S CRUSH 143 31164/LONDON-SIRE (11 98/17.98)         POPSTARS         6           103         94         126         64         'N SYNC ◆11 JIVE 41702/ZOMBA (11.98/18.98)         NO STRINGS ATTACHED         1           104         91         98         83         FAITH HILL ▲6 WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)         BREATHE         1           105         119         155         15         EVE 6 ♠ RCA 67713 (11.98/17.98)         HORRORSCOPE         34           106         97         92         32         GODSMACK ▲ REPUBLIC 159688/JUNIVERSAL (12.98/18.98)         AWAKE         5	82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98	71 76 65 74 77 75 102 73 137 69 125 81 99 85 93 83 68	57 72 71 63 66 78 85 119 110 124 82 116 70 96 88 84 79 48	1 5 31 43 20 10 30 29 16 29 4 24 15 33 59 93 26 30 7	DROWNING POOL WIND-UP 13065 (9.98 CD)  SOUNDTRACK COLUMBIA 85648/CRG (12.98 EQ/18.98)  A KNIGHT'S TALE  R. KELLY ▲³ JIVE 41705*/ZOMBA (12.98/18.98)  DAVID GRAY ▲ ATO 69351/RCA (16.98 CD) ★  JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)  J.LO  GINUWINE ● EPIC 69622* (12.98 EQ/18.98)  THE LIFE  MUSIQ SOULCHILD ▲ DEF SOUL 548289*/IDJMG (11.98/17.98)  TIM MCGRAW ▲² CURB 77978 (12.98/18.98)  THE LIFE  VARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE (19.98 CD)  BACKSTREET BOYS ▲³ JIVE 41743/ZOMBA (12.98/18.98)  SONGS 4 WORSHIP — SHOUT TO THE LORD  BACKSTREET BOYS ▲³ JIVE 41743/ZOMBA (12.98/18.98)  BLACK & BLUE  PACESETTER  VARIOUS ARTISTS INTEGRITY 61003/TIME LIFE (19.98 CD)  SONGS 4 WORSHIP — BE GLORIFIED  SOUNDTRACK ● WALT DISNEY 860687 (17.98 CD)  SOUNDTRACK ● WALT DISNEY 860687 (17.98 CD)  AMERICAN HI-FI ISLAND 542871/IDJMG (12.98 CD) ★  DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) ★  DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) ★  DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) ★  DISTURBED ▲ PARACHUTES  SADE ▲² EPIC 85185 (12.98 EQ/18.98)  ALLY MCBEAL: FOR ONCE IN MY LIFE FEAT. VONDA SHEPARD  SOUNDTRACK EPIC 85195 (12.98 EQ/18.98)  ALLY MCBEAL: FOR ONCE IN MY LIFE FEAT. VONDA SHEPARD	81 42 1 35 1 3 24 4 58 1 91 49 81 2 29 1 51 3 34
103       94       126       64       'N SYNC ◆¹¹ JIVE 41702/ZOMBA (11.98/18.98)       NO STRINGS ATTACHED       1         104       91       98       83       FAITH HILL ▲6 WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)       BREATHE       1         105       119       155       15       EVE 6 ◆ RCA 67713 (11.98/17.98)       HORRORSCOPE       34         106       97       92       32       GODSMACK ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98)       AWAKE       5	82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99	71 76 65 74 77 75 102 73 137 69 125 81 99 85 93 83 68	57 72 71 63 66 78 85 119 110 124 82 116 70 96 88 84 79 48	1 5 31 43 20 10 30 29 16 29 4 24 15 33 59 93 26 30 7	DROWNING POOL WIND-UP 13065 (9.98 CD)  SOUNDTRACK COLUMBIA 85548/CRG (12.98 EQ/18.98)  A KNIGHT'S TALE  R. KELLY ▲³ JIVE 41705*/ZOMBA (12.98/18.98)  DAVID GRAY ▲ ATO 69351/RCA (16.98 CD)   JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)  J.LO  GINUWINE ● EPIC 69622* (12.98 EQ/18.98)  THE LIFE  MUSIQ SOULCHILD ▲ DEF SOUL 548289*/IDJMG (11.98/17.98)  TIM MCGRAW ▲² CURB 77978 (12.98/18.98)  FARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE (19.98 CD)  BACKSTREET BOYS ▲® JIVE 41743/ZOMBA (12.98/18.98)  BLACK & BLUE  PACESETTER  VARIOUS ARTISTS INTEGRITY 61003/TIME LIFE (19.98 CD)  SONGS 4 WORSHIP — BE GLORIFIED  SOUNDTRACK ● WALT DISNEY 860687 (17.98 CD)  REMEMBER THE TITANS  AMERICAN HI-FI ISLAND 542871/IDJMG (12.98/18.98)  GREATEST HITS  DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98)   DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98)   DIXIE CHICKS ▲® MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)  FLY  COLDPLAY ● NETTWERK 30162/CAPITOL (16.98 CD)  SADE ▲² EPIC 85185 (12.98 EQ/18.98)  ALLY MCBEAL: FOR ONCE IN MY LIFE FEAT. VONDA SHEPARD  SNOOP DOGG ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98)  THA LAST MEAL  SNOOP DOGG ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98)	81 42 1 35 1 3 24 4 58 1 91 49 81 2 29 1 51 3 3 4
104     91     98     83     FAITH HILL ▲ 6 WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)     BREATHE     1       105     119     155     15     EVE 6 ♠ RCA 67713 (11.98/17.98)     HORRORSCOPE     34       106     97     92     32     GODSMACK ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98)     AWAKE     5	82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99	71 76 65 74 77 75 102 73 137 69 125 81 99 85 93 83 68 90 89	57 72 71 63 66 78 85 119 110 124 82 116 70 96 88 84 79 48 89	1 5 31 43 20 10 30 29 16 29 4 24 15 33 59 93 26 30 7 25	DROWNING POOL WIND-UP 13065 (9.98 CD)  SOUNDTRACK COLUMBIA 85648/CRG (12.98 EQ/18.98)  A KNIGHT'S TALE  R. KELLY ▲³ JIVE 41705*/ZOMBA (12.98/18.98)  DAVID GRAY ▲ ATO 69351/RCA (16.98 CD) ★  JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)  J.LO  GINUWINE ● EPIC 69622* (12.98 EQ/18.98)  THE LIFE  MUSIQ SOULCHILD ▲ DEF SOUL 548289*/IDJMG (11.98/17.98)  AIJUSWANASEING (I JUST WANT TO SING)  TIM MCGRAW ▲² CURB 77978 (12.98/18.98)  GREATEST HITS  VARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE (19.98 CD)  SONGS 4 WORSHIP — SHOUT TO THE LORD  BACKSTREET BOYS ▲³ JIVE 41743/ZOMBA (12.98/18.98)  BLACK & BLUE  PACESETTER  VARIOUS ARTISTS INTEGRITY 61003/TIME LIFE (19.98 CD)  SONGS 4 WORSHIP — BE GLORIFIED  SOUNDTRACK ● WALT DISNEY 860687 (17.98 CD)  REMEMBER THE TITANS  AMERICAN HI-FI ISLAND 542871/IDJMG (12.98/18.98)  GREATEST HITS  DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) ★ DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) ★ DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) ★ DIXIE CHICKS ▲³ MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)  FLY  COLDPLAY ● NETTWERK 30162/CAPITOL (16.98 CD) ★ SADE ▲² EPIC 85185 (12.98 EQ/18.98)  ALLY MCBEAL: FOR ONCE IN MY LIFE FEAT. VONDA SHEPARD  SNOOP DOGG ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98)  THA LAST MEAL  FUEL ▲ 550 MUSIC 69436/EPIC (12.98 EQ/17.98)  SOMETHING LIKE HUMAN	81 42 1 35 1 3 24 4 58 1 91 49 81 2 29 1 51 3 34 4
105         119         155         15         EVE 6 ◆ RCA 67713 (11.98/17.98)         HORRORSCOPE         34           106         97         92         32         GODSMACK ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98)         AWAKE         5	82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100	71 76 65 74 77 75 102 73 137 69 125 81 99 85 93 83 68 90 89 79	57 72 71 63 66 78 85 119 110 124 82 116 70 96 88 84 79 48 89 90 68	1 5 31 43 20 10 30 29 16 29 4 24 15 33 59 93 26 30 7 25 38 6	DROWNING POOL WIND-UP 13065 (9.98 CD)  SOUNDTRACK COLUMBIA 85648/CRG (12.98 EQ/18.98)  A KNIGHT'S TALE  R. KELLY ♣³ JIWE 41705*/ZOMBA (12.98/18.98)  TP-2.COM  DAVID GRAY ♠ ATO 69351/RCA (16.98 CD) ★ WHITE LADDER  JENNIFER LOPEZ ♠ EPIC 63786 (12.98 EQ/18.98)  J.LO  GINUWINE ♠ EPIC 69622* (12.98 EQ/18.98)  THE LIFE  MUSIQ SOULCHILD ♠ DEF SOUL 548289*/IDJMG (11.98/17.98)  AIJUSWANASEING (I JUST WANT TO SING)  TIM MCGRAW ♠² CURB 77978 (12.98/18.98)  GREATEST HITS  VARIOUS ARTISTS ♠ INTEGRITY 61001/TIME LIFE (19.98 CD)  SONGS 4 WORSHIP — SHOUT TO THE LORD  BACKSTREET BOYS ♠³ JIVE 41743/ZOMBA (12.98/18.98)  BLACK & BLUE  PACESETTER  VARIOUS ARTISTS INTEGRITY 61003/TIME LIFE (19.98 CD)  SONGS 4 WORSHIP — BE GLORIFIED  SOUNDTRACK ♠ WALT DISNEY 860687 (17.98 CD)  REMEMBER THE TITANS  AMERICAN HI-FI ISLAND 542871/IDJMG (12.98 CD) ★ MERICAN HI-FI  LENNY KRAVITZ ♠³ VIRGIN 50316 (12.98/18.98)  GREATEST HITS  DISTURBED ♠ GIANT 24738/WARNER BROS. (11.98/17.98) ★ MERICAN HI-FI  COLDPLAY ♠ NETTWERK 30162/CAPITOL (16.98 CD) ★ PARACHUTES  SADE ♠² EPIC 85185 (12.98 EQ/18.98)  LOVERS ROCK  SOUNDTRACK EPIC 85195 (12.98 EQ/18.98)  ALLY MCBEAL: FOR ONCE IN MY LIFE FEAT. VONDA SHEPARD  SNOOP DOGG ♠ NO LIMIT 23225*/PRIORITY (12.98/18.98)  THA LAST MEAL  FUEL ♠ 550 MUSIC 69436/EPIC (12.98 EQ/17.98)  SOMETHING LIKE HUMAN  EDEN'S CRUSH 143 31164/LONDON-SIRE (11.98/17.98)	81 42 1 35 1 3 24 4 58 1 91 49 81 2 29 1 51 3 34 4
106 97 92 32 GODSMACK ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98) AWAKE 5	82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103	77 71 76 65 74 77 75 102 73 137 69 125 81 99 85 93 83 68 90 89 79	57 72 71 63 66 78 85 119 110 124 82 116 70 96 88 84 79 48 89 90 68 126	1 5 31 43 20 10 30 29 16 29 4 24 15 33 59 93 26 30 7 25 38 6	DROWNING POOL WIND-UP 13065 (9.98 CD)  SOUNDTRACK COLUMBIA 85648/CRG (12.98 EQ/18.98)  A KNIGHT'S TALE  R. KELLY ♣³ JIVE 41705*/ZOMBA (12.98/18.98)  TP-2.COM  DAVID GRAY ♠ ATO 69351/RCA (16.98 CD) ■ WHITE LADDER  JENNIFER LOPEZ ♠ EPIC 63786 (12.98 EQ/18.98)  J.LO  GINUWINE ♠ EPIC 69622* (12.98 EQ/18.98)  THE LIFE  MUSIQ SOULCHILD ♠ DEF SOUL 548289*/IDJMG (11.98/17.98)  TIM MCGRAW ♠² CURB 77978 (12.98/18.98)  THE LOPEZ  VARIOUS ARTISTS ♠ INTEGRITY 61001/TIME LIFE (19.98 CD)  BACKSTREET BOYS ♠³ JIVE 41743/ZOMBA (12.98/18.98)  BLACK & BLUE  PACESETTER  VARIOUS ARTISTS  VARIOUS ARTISTS INTEGRITY 61003/TIME LIFE (19.98 CD)  SONGS 4 WORSHIP — SHOUT TO THE LORD  BACKSTREET BOYS ♠³ JIVE 41743/ZOMBA (12.98/18.98)  BLACK & BLUE  PACESETTER  VARIOUS ARTISTS INTEGRITY 61003/TIME LIFE (19.98 CD)  SONGS 4 WORSHIP — BE GLORIFIED  SOUNDTRACK ♠ WALT DISNEY 860687 (17.98 CD)  REMEMBER THE TITANS  AMERICAN HI-FI ISLAND 542871/IDJMG (12.98 CD) ■ AMERICAN HI-FI  LENNY KRAVITZ ♠³ VIRGIN 50316 (12.98/18.98)  GREATEST HITS  DISTURBED ♠ GIANT 24738/WARNER BROS. (11.98/17.98) ■ THE SICKNESS  DIXIE CHICKS ♠³ MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)  FLY  COLDPLAY ♠ NETTWERK 30162/CAPITOL (16.98 CD) ■ PARACHUTES  SADE ♠² EPIC 85185 (12.98 EQ/18.98)  ALLY MCBEAL: FOR ONCE IN MY LIFE FEAT. VONDA SHEPARD  SNOOP DOGG ♠ NO LIMIT 23225*/PRIORITY (12.98/18.98)  THA LAST MEAL  FUEL ♠ 550 MUSIC 69436/EPIC (12.98 EQ/17.98)  SOMETHING LIKE HUMAN  EDEN'S CRUSH 143 31164/LONDON-SIRE (11.98/17.98)  NO STRINGS ATTACHED	81 42 1 35 1 3 24 4 58 1 91 49 81 2 29 1 51 3 3 4 4 1 7 6 1
200 07 02 02 0333111312	82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104	71 76 65 74 77 75 102 73 137 69 125 81 99 85 93 83 68 90 89 79 94	57 72 71 63 66 78 85 119 110 124 82 116 70 96 88 84 79 48 89 90 68 126 98	1 5 31 43 20 10 30 29 16 29 4 24 15 33 59 93 26 30 7 25 38 6 6	DROWNING POOL WIND-UP 13065 (9.98 CD)  SOUNDTRACK COLUMBIA 85648/CRG (12.98 EQ/18.98)  R. KELLY ▲³ JIVE 41705*/ZOMBA (12.98/18.98)  TP-2.COM  DAVID GRAY ▲ ATO 69351/RCA (16.98 CD) ■ WHITE LADDER  JENNIFER LOPEZ ▲ EPIC 69786 (12.98 EQ/18.98)  J.LO  GINUWINE ● EPIC 69622* (12.98 EQ/18.98)  THE LIFE  MUSIQ SOULCHILD ▲ DEF SOUL 548289*/IDJIMG (11.98/17.98)  TIM MCGRAW ▲² CURB 77978 (12.98/18.98)  AJJUSWANASEING (I JUST WANT TO SING)  TIM MCGRAW ▲² CURB 77978 (12.98/18.98)  GREATEST HITS  VARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE (19.98 CD)  SONGS 4 WORSHIP — SHOUT TO THE LORD  BACKSTREET BOYS ▲³ JIVE 41743/ZOMBA (12.98/18.98)  BLACK & BLUE  PACESETTER  VARIOUS ARTISTS  VARIOUS ARTIST  VARIOUS ARTIST  VARIOUS ARTIST  VARIOUS ARTIST  VARIOUS ARTIST  VARIOUS ARTIST  VARIOUS ARTIST	81 42 1 35 1 3 24 4 58 1 91 49 81 2 29 1 51 3 34 4 17 6 1
	82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104	71 76 65 74 77 75 102 73 137 69 125 81 99 85 93 83 68 90 89 79 94 91 119	57 72 71 63 66 78 85 119 110 124 82 116 70 96 88 84 79 48 89 90 68 126 98 155	1 5 31 43 20 10 30 29 16 29 4 24 15 33 59 93 26 30 7 25 38 6 64 83	DROWNING POOL WIND-UP 13065 (9.98 CD)  SOUNDTRACK COLUMBIA 85648/CRG (12.98 EQ/18.98)  R. KELLY ♣³ JIVE 41705*/ZOMBA (12.98/18.98)  TP-2.COM  DAVID GRAY ♠ ATO 69351/RCA (16.98 CD) ■ WHITE LADDER  JENNIFER LOPEZ ♠ EPIC 63786 (12.98 EQ/18.98)  J.LO  GINUWINE ♠ EPIC 69622* (12.98 EQ/18.98)  THE LIFE  MUSIQ SOULCHILD ♠ DEF SOUL 548289*/IDJIMG (11.98/17.98)  AJJUSWANASEING (I JUST WANT TO SING)  TIM MCGRAW ♠² CURB 77978 (12.98/18.98)  GREATEST HITS  VARIOUS ARTISTS ♠ INTEGRITY 61001/TIME LIFE (19.98 CD)  SONGS 4 WORSHIP — SHOUT TO THE LORD  BACKSTREET BOYS ♠³ JIVE 41743/ZOMBA (12.98/18.98)  BLACK & BLUE  PACESETTER  VARIOUS ARTISTS INTEGRITY 61003/TIME LIFE (19.98 CD)  SONGS 4 WORSHIP — BE GLORIFIED  SOUNDTRACK ♠ WALT DISNEY 860687 (17.98 CD)  REMEMBER THE TITANS  AMERICAN HI-FI ISLAND 542871/IDJIMG (12.98/18.98)  GREATEST HITS  DISTURBED ♠ GIANT 24738/WARNER BROS. (11.98/17.98) ■ THE SICKNESS  DIXIE CHICKS ♠³ MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)  FLY  COLDPLAY ♠ NETTWERK 30162/CAPITOL (16.98 CD) ■ PARACHUTES  SADE ♠² EPIC 85185 (12.98 EQ/18.98)  ALLY MCBEAL: FOR ONCE IN MY LIFE FEAT. VONDA SHEPARD  SNOOP DOGG ♠ NO LIMIT 23225*/PRIORITY (12.98/18.98)  THA LAST MEAL  FUEL ♠ 550 MUSIC 69436/EPIC (12.98 EQ/17.98)  SOMETHING LIKE HUMAN  EDEN'S CRUSH 143 31164/LONDON-SIRE (11.98/17.98)  NO STRINGS ATTACHED  FAITH HILL ♠° WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)  REACHUTES  FAITH HILL ♠° WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)  BREATHE  EVE 6 ♠ RCA 67713 (11.98/17.98)  BREATHE  EVE 6 ♠ RCA 67713 (11.98/17.98)	81 42 1 35 1 3 24 4 4 58 1 91 49 81 2 29 1 51 3 34 4 17 6 1 1 1 1 1 1 1 1 1 1 1 1 1

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). 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 1895. ○ Certification of 200,000 units (Platinum). Δ' Certification of 400,000 units (Platinum). Δ' Cer

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THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
107	92	93	36	DONNIE MCCLURKIN ◆ VERITY 43150/20MBA (10.98/16.98)   UVERITY 431	69
108	87	91	6	POINT OF GRACE WORD 85414/EPIC (11.98 EQ/17.98) FREE TO FLY	20
109	80	44	3	STICKY FINGAZ	44
110	82	76	9	UNIVERSAL 157990 (12.98/18.98)   ELACK TRASH   THE AUTOBIOGRAPHT OF KIKK JOINES  SOUNDTRACK ISLAND 548797/IDJMG (12.98/18.98)   BRIDGET JONES'S DIARY	36
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111	107	101	38	MADONNA ▲² MAVERICK 47598/WARNER BROS. (12.98/18.98)  MUSIC  WARROUS ARTISTS ♠ PARON ATTS ROOMS (12.98/18.98)	1
112 113	96	37	3	VARIOUS ARTISTS ● RAZOR & TIE 89033 (11.98/17.98) GOIN' SOUTH  AVALON SPARROW 51796 (16.98 CD) OXYGEN	28 37
114	108	97	29	CRAZY TOWN ▲ COLUMBIA 63654/CRG (11.98 EQ/17.98)  THE GIFT OF GAME	9
115	112	105	5	HI-TEK RAWKUS 50171*/PRIORITY (16.98 CD)  HI-TEKNOLOGY	66
116	109	113	5	BILLY GILMAN EPIC (NASHVILLE) 62087/SONY (NASHVILLE) (11.98 EQ/17.98) DARE TO DREAM	45
117)		w >	1	RUFUS WAINWRIGHT DREAMWORKS 450237/INTERSCOPE (18.98 CD) IS POSES	117
118	98	104	16	COLD FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98) 13 WAYS TO BLEED ON STAGE	98
119	115	136	15	A*TEENS STOCKHOLM 013666/MCA (12.98/18.98)  TEEN SPIRIT	50
120	117	114	35	TRAVIS TRITT ● COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11 98 EQ/17 98) DOWN THE ROAD I GO	51
121	110	107	75		56
121	104	107	2	TOBY KEITH & DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98) HOW DO YOU LIKE ME NOW?!	104
123	88		2	MARCO ANTONIO SOLIS FONOVISA 0527 (10.98/16.98) (IS) MAS DE MI ALMA	
123	114	130	56	AIR SOURCE 10332*/ASTRALWERKS (16.98 CD) 10,000HZ LEGEND	88
				BRITNEY SPEARS ▲9 JIVE 41704/ZOMBA (11.98/18.98) OOPS!I DID IT AGAIN	1
25)	NE	W	1	PAUL OAKENFOLD WARNER SUNSET/FFRR 31169/LONDON-SIRE (18.98 CD) SWORDFISH: THE ALBUM (SOUNDTRACK)	125
126	135	120	3	NIKKA COSTA CHEEBA SOUND 100961/VIRGIN (12.98/17.98) ES EVERYBODY GOT THEIR SOMETHING	120
127	113	122	30	VARIOUS ARTISTS ▲ <sup>4</sup> SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG (12.98 EQ/18.98) NOW 5	2
128	111	109	19	<b>LEANN RIMES</b> ● CURB 77979 (11.98/17.98) I NEED YOU.	10
129	106	103	4	<b>OLIVIA</b> J 20001 (11.98   17.98) <b>OLIVIA</b>	55
130	127	123	70	3 DOORS DOWN ▲ REPUBLIC 153920/UNIVERSAL (12.98/18.98) IS THE BETTER LIFE	7
131	95	62	5	SOUNDTRACK PLAY-TONE/COLUMBIA 85453/CRG (24.98 EQ CD) THE SOPRANOS: PEPPERS & EGGS	38
132	121	121	40	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98) SMOKE RINGS IN THE DARK	84
133	128	139	4	SYLEENA JOHNSON JIVE 41700/ZOMBA (11.98/17.98) (S) CHAPTER 1: LOVE, PAIN & FORGIVENESS	101
134	124	117	6	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 62167/SONY (NASHVILLE) (11.98 EQ/17.98) CARRYING ON	49
135)	RE-I	NTRY	6	VARIOUS ARTISTS ● INTEGRITY 61002/TIME LIFE (19.98 CD)  SONGS 4 WORSHIP — HOLY GROUND	135
136	116	111	15	JESSICA ANDREWS   DREAMWORKS (NASHVILLE) 450248/INTERSCOPE (10.98/16.98) WHO   AM	22
137	105	59	4	MEGADETH SANCTUARY 84503 (11.98/17.98)  THE WORLD NEEDS A HERO	16
138	103	95	11	SOUNDTRACK ● PLAY-TONE 85683/EPIC (12.98 EQ/18.98)  JOSIE & THE PUSSYCATS	16
139)	181	183	8	ORIGINAL BROADWAY CAST SONY CLASSICAL 89646 (18.98 EQ CD) THE PRODUCERS	139
140	133	138	39	THE CORRS ▲ 143/LAVA/ATLANTIC 83352/AG (11.98/17.98) IN BLUE	21
141	120	108	13	ERIC CLAPTON ● DUCK/REPRISE 47966/WARNER BROS. (12.98/18.98)  REPTILE	5
142	123	131	18	SOUNDTRACK   COLUMBIA 61595/CRG (12.98 EQ/18.98)  WHAT WOMEN WANT	30
143	101	83	3	PASTOR TROY MADD SOCIETY 014173/UNIVERSAL (12.98/18.98)  FACE OFF	83
144	134	140	55	EMINEM &® web/aftermath 490629*/Interscope (12.98/18.98)  THE MARSHALL MATHERS LP	1
145	132	127	24	SOUNDTRACK   Dreamworks 450279/Interscope (18.98 cd)  ALMOST FAMOUS	43
46)	186	181	12	LIONEL RICHIE ISLAND 548085/IDJMG (12.98/18.98)  RENAISSANCE	62
47)	159	152	15	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98) [IS NEW FOUND GLORY	107
48	136	118	11	BILLY IDOL CHRYSALIS 28812/CAPITOL (16.98 CD)  GREATEST HITS	74
149	126	112	8	ANGIE MARTINEZ ELEKTRA 62366/EEG (12.98/18.98)  UP CLOSE AND PERSONAL	32
150	122	115	6	JT MONEY FREEWORLD 27069*/PRIORITY (11.98/17.98)  BLOOD SWEAT AND YEARS	48
151	139	125	21		85
152	129	100	5		20
153	140	156	24		
JJ	140	100	24	SOUNDTRACK ▲ HOLLYWOOD 162288 (18.98 CD)  SAVE THE LAST DANCE	3

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THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
154	118	47	3	STABBING WESTWARD KOCH 8204 (11.98/17.98) STABBING WESTWARD	47
155	148	141	12	VARIOUS ARTISTS INTEGRIPMANANATHANNETWANNOND 85354EPIC (19.98 ER/22.98) WOW WORSHIP GREEN: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	78
156	141	144	27	K-CI & JOJO ▲ MCA 112398 (12.98/18.98)	20
157	144	147	82	DR. DRE ▲ 6 AFTERMATH 490486*/INTERSCOPE (12.98/18.98) DR. DRE — 2001	2
158	130	129	12	JON B EDMONDS 69998/EPIC (11.98 EQ/17.98) PLEASURES U LIKE	6
159	153	149	26	XZIBIT ▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98) RESTLESS	12
160	146	148	33	SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98) CHARLIE'S ANGELS	7
161	150	160	103	LIMP BIZKIT ▲6 FLIP 490335*/INTERSCOPE (12.98/18.98) SIGNIFICANT OTHER	1
162	149	145	13	DAFT PUNK VIRGIN 49606* (12.98/18.98)  DISCOVERY	44
163	131	133	7	BEE GEES UNIVERSAL 549626 (12.98/18.98) THIS IS WHERE I CAME IN	16
164	142	172	8	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) IS NICKEL CREEK	142
165	145	132	15	DJ CLUE ● ROC-A-FELLA/DEF JAM 542325*/IDJMG (12.98/18.98) DJ CLUE? THE PROFESSIONAL 2	3
166	161	154	5	D.P.G. D.P.G. 1001 (12,98/17,98) HS DILLINGER & YOUNG GOTTI	124
<b>(167)</b>	NE	w Þ	1	SARINA PARIS PLAYLAND 50175/PRIORITY (11.98/17.98) IS SARINA PARIS	167
168	156	153	15	DIRTY NFINITY 013557/UNIVERSAL (12.98/18.98)  THE PIMP & DA GANGSTA	88
169	138	176	5	BLUES TRAVELER A&M 490895/INTERSCOPE (12.98/18.98)  BRIDGE	91
(170)	188	169	6	REMEDY FIFTH ANGEL 7001 (11.98/16.98) IS THE GENUINE ARTICLE	130
171	155	168	9	POE FEI/ATLANTIC 83362/AG (11.98/17.98) HAUNTED	115
172	147	151	21	SAMANTHA MUMBA WILD CARD/POLYDOR/A&M 549799/INTERSCOPE (11.98/17.98) IS GOTTA TELL YOU	67
173	154	166	44	BAHA MEN ▲3 s-curve 751052/ARTEMIS (11.98/17.98)  WHO LET THE DOGS OUT	5
(174)	NE	w Þ	1	SNYPAZ RAP-A-LOT 10367/VIRGIN (12.98/17.98) IS LIVIN' IN THE SCOPE	174
(175)	192	174	14	ALIEN ANT FARM NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (8.98/12.98) (IS ANTHOLOGY	105
176	143	137	12	SOUNDTRACK BLACKGROUND 10192 (12.98/18.98)  EXIT WOUNDS — THE ALBUM	8
(177)	RE-	ENTRY	42	BBMAK ● HOLLYWOOD 162260 (11.98/17.98) IS SOONER OR LATER	38
178)	NE	w Þ	1	SEVEN MARY THREE MAMMOTH 165516/HOLLYWOOD (17.98 CD) ECONOMY OF SOUND	178
179	175	163	10	SOUNDTRACK GOSPO CENTRIC 70035/ZOMBA (11.98/17.98) KINGDOM COME	61
180	167	-	92	CHRISTINA AGUILERA ▲8 RCA 67690 (11.98/18.98) CHRISTINA AGUILERA	1
181	178	171	59	PAPA ROACH ▲² DREAMWORKS 450223/INTERSCOPE (12.98/18.98) INFEST	5
182	157	177	30	S CLUB 7 ● POLYDOR/A&M 549628/INTERSCOPE (11.98/17.98) 7	69
183	183	188	98	DESTINY'S CHILD ▲7 COLUMBIA 69870*/CRG (12.98 EQ/18.98) THE WRITING'S ON THE WALL	5
184	168	175	37	<b>MYSTIKAL</b> ▲ <sup>2</sup> JIVE 41696*/ZOMBA (12.98/18.98) LET'S GET READY	1
185	158	170	49	PLUS ONE ● 143/ATLANTIC 83329/AG (10.98/16.98)  THE PROMISE	76
186	170	187	16	SOUNDTRACK HOLLYWOOD 162241 (17.98 CD)  DUETS	102
187	173	185	32	VARIOUS ARTISTS ▲ SPARROW 51779 (19 98/21 98) WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS	36
188	174	194	28	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) RASCAL FLATTS	122
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	166	161	32	ROC-A-FELLA/DEF JAM 548203*/IDJMG (12.98/18.98)	1
190	160	165	60	JOE ▲ <sup>2</sup> JIVE 41703/ZOMBA (12.98/18.98) MY NAME IS JOE	2
191	180	197	81	CELINE DION ▲ 6 550 MUSIC 63760/EPIC (12.98 EQ/18.98)  ALL THE WAYA DECADE OF SONG	1
192	182	198	73	JAGGED EDGE ▲2 SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98) J.E. HEARTBREAK	8
193	NE	w►	1	CRISTIAN ARIOLA 85324/BMG LATIN (10.98/15.98) 📆 AZUL	193
194	152	87	3	FENIX TX DRIVE-THRU 112484/MCA (8.98/12.98) LECHUZA	87
<b>195</b>	RE-	ENTRY	27	RADIOHEAD ▲ CAPITOL 27753 (11.98/17.98)         KID A	1
196	197		2	VARIOUS ARTISTS VP 1629* (9.98/15.98) REGGAE GOLD 2001	196
<b>197</b> )	197 RE-ENTRY		RE-ENTRY 10 BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR THE STORM IS OVE		56
198)	RE-	ENTRY	2	STEREOMUD LOUD/COLUMBIA 85483/CRG (12.98 EQ CD) IS PERFECT SELF	142
199	177	199	30	RICKY MARTIN ▲² COLUMBIA 61394/CRG (12.98 EQ/18.98) SOUND LOADED	4
200	169	162	89	STING ▲3 A&M 490443/INTERSCOPE (12.98/18.98)  BRAND NEW DAY	9

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The Cult 37

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Rufus Wainwright 117 Weezer 12 Lucinda Williams 28 Lee Ann Womack 48 Xzibit 159 Trisha Yearwood 29

#### LAWMAKERS AT ODDS WITH RIAA OVER WEBCASTER LAWSUITS

(Continued from page 1)

where the user can influence the service to a limited extent, is interactive or not. And until that is resolved, the recording industry should have refrained from seeking statutory damages. It does not help the resolution process."

Cannon says the recent round of lawsuits shows an anti-competitive attitude on the part of the RIAA and the major labels. "Unfortunately, the DMCA left some questions unanswered, and the result of that ambiguity is litigation. It appears to me that the RIAA is resorting to lawsuits to protect their oligopoly, instead of embracing competition and the future of music distribution. These types of lawsuits highlight the need for Congress to clarify certain aspects of the Copyright Act."

The latest round of litigation against Webcasters began June 8—when the RIAA sued the file-sharing service Aimster, as well as Listen.com, MTVi Group, and ACT Radio in a separate action—and follows the RIAA's successful infringement lawsuits against MP3.com, Scour, and Napster. (DMCA provisions were not employed in the Aimster, Napster, or Scour suits.)

The fight between the RIAA and Webcaster companies has been ongoing since last fall. Representatives at the RIAA and the Digital Media Assn. (DiMA), which represents many Webcasters, say that negotiations to settle the dispute out of court continue. But both sides continue to push for court resolutions regarding whether or not Webcasters' "consumer-influenced" features—such as the ability to rate a record or skip a track-can be considered "interactive" and thus make the companies ineligible for the statutory compulsory license under the DMCA.

While the disagreement is over service interactivity, the bottom line is money. Record labels will charge higher license rates to interactive digital services in which there are consumer choices or "ondemand" features. "My hope still is that we can settle this without litigation," says Matt Oppenheim, RIAA senior VP of business and legal affairs. "We all want to get music on the Net. The only question is who should be paying what."

The controversy began last year, when the RIAA petitioned the Copyright Office to dismiss Webcasters with such features from eligibility for the one-rate compulsory license to be determined this summer because they were interactive. DiMA disagreed and urged eligibility.

The Copyright Office did not act on the RIAA's petition, nor did it rule on the DiMA companies' features. In its final comments last Nov. 21, the office gave both sides fuel, saying that some consumer influence does not necessarily make a service interactive but that by the descriptions of the services used by some Webcasters presented, "there is considerable doubt whether either offering would qualify as a non-interactive service."

The lawsuit barrage began May 24, when the RIAA filed a copyright infringement suit against Launch Media in U.S. District Court for the Southern District of New York. The suit claimed that the company's Web radio service, LaunchCast, contains

interactive elements that are not covered under its licensing agreements with certain labels and calls for \$150,000 in damages per infringement. Launch responded in a statement that LaunchCast complies with the DMCA, but it has temporarily disabled the service.

The battle escalated June 1, when Launch Media, along with DiMA and DiMA members Listen.com, MTVi Group, and ACT Radio, asked a federal court in San Francisco for a judgment on the interactive issue. The companies were not asking for damages but a judicial interpretation (Billboard, June 16).

The RIAA and its member labels responded by filing three more lawsuits June 8 in the New York court against the other companies, charging the Webcasters with the same copyright-infringement violations as in the Launch Media suit. (Billboard-Bulletin, June 11). In a written statement, RIAA senior executive VP and general counsel Cary Sherman said the DiMA suit "left us with little choice but to take this action."

In a written statement, MTVi said, "We are confident that our MTVi service is in full compliance of the Digital Millennium Copyright Act of 1998 and that we have not infringed any copyright interests. However, we recognize that there is a need for clarification as to the degree of consumer influence permitted under the DMCA's compulsory license, and that is why last week DiMA and MTVi asked the federal court in California as to which services would be subject to a compulsory license under the DMCA. We believe [the RIAA's action is unnecessary, since we expect that the California action will resolve the issue adequately.'

Industry observers believe that the RIAA has met a formidable adversary in MTVi, owned by Viacom, a major media conglomerate.

Executives at Listen.com blinked in discussions with the RIAA in light of the lawsuit and announced June 11 that their company was withdrawing from the motion filed by DiMA for a clarification of the interactive issue and how it affects Web licensing. Listen.com also took down two "customer-related" functions; a record-rating feature and a skip-track feature (Billboard-Bulletin, June 12).

The RÍAA, in return, agreed that Listen.com—without those features—could be eligible for the statutory license and can take part in the Copyright Office's ad-hoc Copyright Arbitration Royalty Panel slated to begin deliberations July 30 to set non-interactive royalty rates.

Listen.com president Sean Ryan tells *Billboard*, "On focused reflection, we determined that there was a gray area" with the Webcasting features and decided to withdraw them "in light of an on-demand [download] service we plan to roll out soon."

Armed with the DMCA, the record industry has been successful in pursuing copyright rustlers.

Few industry observers doubt that the law as written can nab infringers. The problem, say those concerned on and off the Hill, is that it might be overreaching. For example, Boucher would like to amend the law to make MP3.com's "infringing" music-locker business model legal, because it's based on allowing a consumer who has already bought a CD to listen to a "copy" away from home —a fair use, he argues.

Critics say the DMCA was largely custom-built by entertainment industry lobbyists five years ago and doesn't allow for much wiggle room in its provisions.

By its own admission, the RIAA has sent hundreds of warning letters to individuals and companies threatening litigation under the DMCA. including Princeton University computer science professor Edward Felten, who planned to publish codebreaking research when he and his team broke four Secure Digital Music Initiative (SDMI) watermarking codes after being invited to do so by the industry. The RIAA said it never planned to actually sue the professor. Felten has filed a lawsuit against the RIAA to ensure his right to publish the research (Billboard, June 16).

Some lawmakers believe the DMCA is being used by the industry to create an absolute "cartel" control of the digital music arena—especially in light of the announcement by Vivendi Universal that it will purchase MP3.com and the announcements of still-planned services, such as the MusicNet joint venture with Real Networks, AOL Time Warner, Bertelsmann, and EMI and Sony/Universal's pressplay (formerly Duet) (Billboard-Bulletin, June 12).

What is interactive and what is not? The drafters of the DMCA took their best shot gazing at their crystal ball: "An 'interactive service' is one that enables the public to receive a transmission of a program specifically created for the recipient, or on request, a transmission of a particular sound recording, whether or not as part of the program, which is selected by or on behalf of the recipient."

It adds, "The ability of individuals to request that particular sound recordings be performed for reception by the public at large . . . does not make a service interactive, if the programming on each channel of the service does not substantially consist of sound recordings that are performed within one hour of the request or at a time designated by either the transmitting entity or the individual making such a request."

Will the court support the RIAA's claims? Perhaps. But one of the prerequisites of writing a good law to provide relief from a problem is that the problem should first exist. A law written to respond to a future problem will almost certainly be met with challenges, because it cannot be accurately crafted. While the first "streaming" Webcasts began in 1996, in the case of the companies being sued, neither they nor their challenged features yet existed at the time of the passage of the DMCA.

#### **FOR THE RECORD**

Because of an editing error in the Keeping Score column in the issue of June 16, 2001, the name of Oregon Symphony Orchestra conductor James DePreist was misspelled.



#### by Geoff Mayfield

SUS-STAIND: Rock keeps rolling as Staind, with 245,000 units, fends off the invasions of Radiohead (No. 2, 231,500) and St. Lunatics (No. 3, 196,000). The chart-topper is down 25% from the prior chart. It's the second time in three weeks that rock titles have held the chart's top two slots and the fourth straight week that a rock band has been No. 1, a reign that began with Tool's bow. Blink-182 will make it five in a row for rock next week, as early retail action gives the sophomore band a shot at starting with 400,000-plus. Sugar Ray figures to increase rock's stock in the top 10, with its new one in the 100,000-unit neighborhood.

In the meantime, Radiohead manages to set a new career record, beating by 11% the 208,000 that made its  $Kid\ A$  a No. 1 album nine months ago. Figure that increased exposure on MTV and from Internet promotions gave this one the fatter figure, compared with the low-key launch of the previous album. Although St. Lunatics, **Nelly's** posse, starts with a handsome number, the rapper's solo debut last year had an even fatter opening, with 252,000 units.

Three other artists show substantial growth over their last outings, with **Jessica Simpson's** sophomore set leading the way at No. 6, with 120,000 units. Her first album, released in 1999, sold 69,000 in its biggest week and never reached the top 20. She launched her new one with a stop on *The Tonight Show With Jay Leno* and MTV's *Total Request Live*.

Lucinda Williams, who sang on Late Show With David Letterman, has a head-turning start at No. 28 (44,500 units). The veteran's last album, the only one of her career to reach the big chart, sold 21,000 in its biggest week. Rufus Wainwright hits The Billboard 200 at No. 117; his 1999 rookie album never reached the big chart.

SEEN: NBC is using popular music as a lure to keep eyes glued to the tube during halftimes of the NBA Finals. Although the puns might seem too obvious, I can't resist reporting that a basketball game helps June 6 attraction U2 rebound 60-53 on The Billboard 200 with a 12% bounce. The series opener was the week's second-most-viewed TV show, with a 12.4 rating and a 23 share. Next week, we'll see how Destiny's Child benefits from the fourth game's intermission . . . Three albums bullet on the wings of the June 7 MTV Movie Awards: the soundtrack to Moulin Rouge (No. 4, up 34.5%) and the latest from Weezer (No. 12, up 6,500 units) and Dave Matthews Band (No. 19, up 20%). Weezer also played Late Night With Conan O'Brien . . . Two Sony Classical titles hustle. On Top Classical Crossover, the Crouching Tiger, Hidden Dragon soundtrack moves back to No. 1 for the first time since the April 21 issue. The film's home-video release stirs a 51% album hike, while the Tony Awards spins a 52% jump for The Producers Broadway cast recording (181-139) Visits to Live With Regis and Kelly boost O-Town (No. 34), Lionel Richie (186-146), and BBMak (which re-enters at No. 177).

KECENTLY: Backstreet Boys, in the wake of a CBS special, staged a 110-73 comeback on last issue's Billboard 200 (up 55%), while their second album, Millennium, made its first-ever showing on Top Pop Catalog Albums (up 61%). The May 28 show ranked third among shows in its time slot with a 4.48 rating and an 8 share. In the current issue, with TV's impact behind us, Black & Blue settles down at No. 90 with a 17% decline, while the Boys' catalog entry falls to No. 38 with a 21% slide . . . After falling off the chart the week of our May 12 issue, Branford Marsalis' Creation re-entered our Top Classical Albums chart at No. 2 in the June 9 issue, when sales more than tripled over the prior issue as the result of a feature on NPR's Weekend  $\dot{E}dition$ . The album slides to No. 6 this week . . . A total of 284 albums have reached No. 1 on Heatseekers during its almost 10-year history. Last week, Marco Antonio Solis' Más de Mi Alma became only the fifth recorded in Spanish to top the new-and-developing artist list. The four other acts that have done so are Olga Tañón, Buena Vista Social Club, Shakira, and Oscar de la Hoya. Solis would have held the Heatseekers crown a second stanza if not for this issue's chart-topping bow by the aforementioned Rufus Wainwright.

PLAY ME: It's not an optical illusion. That really is **Neil Diamond** sitting atop Top Pop Catalog Albums with a 1982 hits compilation that, prior to last issue, had spent but one lone week on the catalog list back in 1996. It sells 21,500 units, up 51% from the prior issue.

Sony Music Distribution attributes last issue's re-entry, at No. 3, and this week's jump to No. 1 to the title's inclusion in a pre-pack of Diamond albums being sold at Costco. That said, it's possible that other Diamond titles from that Costco package might also warrant inclusion on the catalog chart, but the data from the price-club chain apparently cites 12 Greatest Hits. Vol. II alone.

With sales from Costco and the rest of the panel, the title has moved 36,000 copies in the past two weeks. Prior to the Costco offering, Vol. II sold fewer than 1,000 units in any week of this year. Three of the five Diamond albums that entered the catalog chart during its 10-year history went top 10, but this is the first to reach its highest step.

#### AFRO-CELT SOUND SYSTEM TEAMS WITH PLANT, GABRIEL ON THIRD REAL WORLD ALBUM

(Continued from page 12)

Led Zeppelin's Robert Plant, and Irish vocalist Pina Kollars. "When You're Falling," the track on which Gabriel handles lead vocals, was the top debut (at No. 8) on the *Airplay Monitor* Triple A chart earlier this month; it's No. 5 this issue.

The group's Celtic roots shine through on such tracks as "Lagan" and the Kollars-sung "Go On Through," while the manic energy of world dance culture puts a charge into opener "North" and the propulsive "Collussus." Other highlights include the Middle Eastern-tinged "Life Begin Again," featuring a haunting vocal turn by Plant and Welsh vocalist Julie Murphy.

McNally credits the continuing emergence of Kouyate as a main contributor in bringing the African end of the group's sound to the forefront. "We felt the last album's African element wasn't as strong as it could have been," he says. "N'Faly had become a new member, and that was his first album. This time, he's much closer to the way we work and brought much more to the table than we could have ever imagined."

Just as Sinéad O'Connor's guest spot on the last album's title track helped the Afro-Celts get their collective feet in the listening public's door, the appearance of such luminaries as Gabriel and Plant will likely be a major catalyst for the fortunes of *Further in Time*. Plant was brought into the fold by percussionist Johnny Kalsi, who had worked with him on a variety of past projects.

"I heard the song, and right away I was attracted to it," Plant explains. "The amount of thought they put into it—I'm afraid it leaves me staggered. There's so much stuff going on." McNally remains somewhat

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**Album Reviews** 

Various Artists

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awestruck himself by Plant's contribution. "It was a fantastic meeting of the spirits," he says. "It was a very powerful experience."

Gabriel—absent from U.S. pop airwaves since a live version of "Red Rain" charted in 1994—says the pressure was off during his collaboration with the group, but he admits, "I was a bit worried because I'm always behind with my own projects and take any diversion possible!"

Of "When You're Falling," Gabriel says, "The song was very loose and relaxed. There were a couple of places where we were just fooling around, like at the end, trying to build up different harmonies in an a cappella style, and in the middle section, which was improvised. It was a lot of fun to sing and play keyboards on, so what I thought might be hard work turned out to be a real pleasure."

Gabriel appears in the videoclip for "When You're Falling," directed by Adam Berg (the Cardigans, Aha) and due to hit video outlets in early July. Along the lines of a remix of "Release"—which hit No. 3 on the Billboard Hot Dance Music/Club Play chart—a more dance-friendly remix of "When You're Falling" was

prepared by Leftfield's Adam Ren and will be included on the original track's commercial single.

"We're very attuned to the culture of remixes, and we know the importance of them," McNally says. "We will probably do a complete remix album, where we can really go for it."

And as electrifying as Further in Time can be, McNally stresses that the real fun begins onstage. "We don't just sit behind mikes," he says. "There's lots of solos and moments where it breaks down to just the sound system. It looks complicated, and you get pretty visually dazzled."

KNTT Seattle music director Shawn Stewart, whose station has been one of the Afro-Celts' biggest North American supporters, can attest to this. "The band had played some transcendent shows at [the Seattle area] WOMAD [USA festival]," she says. "It's like nothing you've ever experienced before. People with two left feet find themselves in this ecstatic state, dancing for hours."

According to Real World U.S. label manager Cheryl McEnaney, "When You're Falling" will go for adds at Hot AC July 9, and it will also be serviced to alternative stations in the coming weeks. In part to capitalize on the out-of-the-box suc-

cess of the track, Gabriel will join the Afro-Celts at this year's WOMAD USA festival, set for July 29. He will also be on hand for a July 26 taping of *Late Show With David Letterman*. Before WOMAD, the group will hit a handful of European festivals, such as Belgium's Werchter festival (July 1) and London's Essential festival (July 15).

ACSS will then return to North America for one-off gigs in San Francisco, Los Angeles, New York, and Portland, Ore., as well as three opening dates (Aug. 7-8, 10) for Dave Matthews Band in Canada. A full North American tour is in the works for the fall. The group is booked internationally through Primary Talent and in North America through High Road Touring.

At retail, pre-orders have been "remarkable," McEnaney says. "We had high expectations, and my expectations have been completely outstripped already."

Real World has teamed with the Borders Books & Music chain to make available an exclusive, limited-edition version of *Further in Time*, bundled with a second CD containing a remix of the last album's "Eireann" and a live performance of the track "Mandrake." Two contests,

one sponsored by Amazon.com and the other by EMI Music Distribution, will send a lucky fan to see the band at WOMAD.

The album itself is enhanced with a hyperlink to the Real World Web site (realworldrecords.com), allowing users to access software to create their own remixes of the track "Collossus." The video for "When You're Falling" will also be available at the site. The Afro-Celts' own Web site (afrocelts.com) is streaming the entire album and will eventually house video and live audioclips.

Although the challenge of taking such hard-to-classify music to the next level is daunting, the strong pre-release buzz for the new album has McNally excited. "We're just catching our breath," he says. "We couldn't have imagined this when we sat down to start this record. We're completely blown away."

#### **CARS AND GUITARS**

(Continued from page 6)

Cadillac Coupe DeVille."

Another "tableaux" re-created in the exhibit is the "Dead Man's Curve" of the Jan and Dean classic, which features a Sting Ray next to a Jaguar XKE. But "all the cars are icons of one kind or another," Merlis says. "There's the car that the Beach Boys sang about in the song and '63 album 'Little Deuce Coupe'-rock's first concept album, with 12 songs all about cars. There's the '55 Buick in which Randy Newman sang 'I Love L.A.' in the video for the song. And we have a lot of nice motorcycles from artists, including Sly Stone and Daniel Lanois-along with guitars that they owned or played."

The entire history of rock'n'roll "resonates with automobiles," Merlis notes, citing
groups that took their names
after cars, such as the Impalas,
Edsels, Fleetwoods, Cadillacs,
and, of course, the Cars, as well
as musical instruments like the
Fender Jaguar and Mustang guitars. The exhibit, he adds, forms
"the nexus between three related strains of pop culture: automobiles, musical instruments,
and music—and the combinations thereof."

The Cars and Guitars of Rock-'n'Roll was curated with the help of Guitar Center stores, with the cooperation of Fender, Gibson, and other guitar manufacturers.

#### ZING CONNECTS LISTENERS WITH STATIONS

(Continued from page 93)

format in particular, where you have unfamiliar music and you always have new listeners coming in who are interested in buying the product but don't know what it is."

Zing research has pointed the company toward high-end, baby-boomer consumers, like those who typically listen to jazz or classic-rock stations. "We're not talking about kids who don't have the same level of resources that the older audience does. They're more likely to impulsively buy something, and they don't care about price. They're not going to go into a loud, raucous music store—whereas if they hear a song they like, they might buy it from us. Money is not the issue—it's a spontaneous situation for them."

#### STARCD RETOOLS

Zing Interactive is the third company to enter the business of cellphone song identification. The oldest, StarCD, launched in May 1999 when two Harvard Business School graduates realized an idea they had conceived during their days at the university (Billboard, June 26, 1999). After two years, StarCD covered 523 stations in the top 33 cities. But it has almost entirely pulled out of the market to retool its product and technology, with only Philadelphia, San Francisco, Seattle, and Los Angeles still active. Later this year, StarCD will drop its music-focused name and relaunch as YES, as part of its merger with Switzerland-based YES International AG.

Prior to pulling the plug, StarCD inked a deal with Sprint PCS that marketed the service to its customers. That, combined with traditional advertising, blanketed a number of markets. Yet StarCD was unable to sell more than a couple of thousand CDs. "It's nothing

to write home about," concedes co-CEO Humphrey Chen.

When the service relaunches, StarCD will consider adding jazz and college stations to its roster—going for high-end users, as well as impulsive younger demos. Chen says top 40, rock, and R&B will remain the primary formats. "Our sweet spot is 18- to 25-year-olds. Those guys are the most impulsive buyers, and the trend that's favorable for us is their appetite for gadgets is increasing."

Despite its lackluster sales history, Chen says the record labels are keeping tabs on what StarCD is doing for potential mobile commerce possibilities. "We will offer the ability to purchase digital versions of music. Now that labels are more receptive to doing this stuff, we're in a good position to sell music digitally and set the stage for being able to download music into the phone as soon as phones are able to do that."

Having spent more than \$10 million, the company says, profits are still a year or two away. In the meantime, StarCD is negotiating with major U.S. broadcasters, as well as other cell-phone companies worldwide.

#### FEEL THE BUZZ

Founded in November 1999, San Francisco-based BuzzHits offers a similar service in Los Angeles and San Francisco. It operates largely like the others, with an optional email component that sends e-mails to listeners, reminding them of the queried song's name and sending them a link to BuzzHits' Web site, where the user can purchase the CD.

During a six-month test of the program last year in San Francisco, BuzzHits generated more than 200,000 calls and 20,000 registered users, yet its ability to convert those users to buyers was largely unsuc-

cessful. So the company has moved toward a marketing application aimed at radio stations and record labels. It partnered with Columbia Records to track inquiries on Crazy Town's "Butterfly" at modern rock KITS (Live 105) San Francisco, for instance (*Billboard*, March 17). It has also expanded its service to advertisers, inking adult top 40 WRMF West Palm Beach, Fla., as its first affiliate in February.

BuzzHits marketing manager Scott DeGraeve says the company is negotiating with several of the major radio groups and labels and hopes to expand its service to additional major markets. Profits remain elusive, however. The company doesn't expect to become profitable until next year at the earliest—about the same time it will seek its next round of funding.

Both DeGraeve and Chen doubt there is enough business to support three companies in the marketplace, at least for the time being. Says DeGraeve, "Who can get a deal with the radio groups and to the consumers first—that's what will matter."

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# Billboard Names Finalists For R&B/Hip-Hop Awards

RBhiphop

The finalists for the 2001 Billboard/BET R&B/Hip-Hop Awards were announced this week and include some of the most popular songs, albums, and performers in R&B and hip-hop today.

For the first time ever, Billboard will honor the best in R&B/hip-hop in an award cere-

mony to be held on Aug. 30, at the New York Hilton. The awards show is the finale of the 2nd

annual Billboard/BET R&B/Hip-Hop Conference, presented by Heineken, which runs Aug. 28-30.

Awards will be presented to the best overall performers in 17 different R&B/hip-hop and rap categories. Award categories include top album, top single, top artist, top artist-male, top artistfemale, top artist-new, top singles artist, top albums artist, top single sales, top single airplay, top rap album, top rap singlesales, songwriter of the year, producer of the year, major label of the year, and independent label of the year. A full list of the award finalists can be found on the Web, on the Billboard/BET R&B/Hip-Hop Conference homepage at www.billboard.com/events/rb.

The Billboard/BET R&B/Hip-Hop Awards are based on actual performance on Billboard's weekly R&B/hip-hop and rap charts since the start of the current chart year. Billboard's charts are derived from sales data from SoundScan and

radio information compiled by Broadcast Data Systems to provide an accurate snapshot of the

most popular music in R&B and hip-hop.

After a highly successful debut in 2000, the Billboard/ BET R&B/Hip-Hop Conference returns with an expanded lineup. The three-day event features panels exploring trends in R&B and hip-hop music and culture, nightly showcases, and star performances. For general info on the conference and awards show, contact Michele Jacangelo at 646-654-4660 or visit www.billboard.com/events. For registration and group discounts, contact Phyllis Demo at 646-654-4643. For sponsorship info, contact Cebele Rodriguez at 646-654-4648.

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The 16th edition of *The Original Musician's Guide to Touring* and *Promotion*, a *Billboard* publication, is now available at

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To purchase a copy, send a check or money order for \$13.95 per copy (\$15.95 in Canada, \$16.95 overseas) to Musician's Guide to Touring and Promotion, 49 Music

Square West, Nashville, TN 37203; contact Jamie Chadwell at 800-407-6874 or 615-321-4254; or order online at www.musiciansguide.com. All prices include shipping and handling.

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Billboard/Airplay Monitor Radio Seminar & Awards Eden Roc Hotel • Miami Beach • October 4-6

**Billboard Music Video Conference & Awards** Beverly Hilton • Beverly Hills • October 31-November 2

For more information contact Michele Jacangelo at 646-654-4660, email bbevents@billboard.com, or visit www.billboard.com/events.

Visit our Web site at www.billboard.com E-mail: sbell@billboard.com

# 'Weak'-est Leak Is Strongest Debut

N A WEEK WHEN Janet Jackson and Mariah Carey both have new singles debuting on The Billboard Hot 100, the Hot Shot Debut honor isn't awarded to either diva but to a Boston-based rock quartet making its first appearance on the chart.

American Hi-Fi has the strongest new entry with "Flavor of the Weak" (Island), a song that has already been a top 10 hit on Modern Rock Tracks. "Flavor" peaked at No. 5 in the May 5 issue.

Jackson has to settle for the second-highest new entry, as "Someone to Call My Lover," featuring a sample of America's 1972 hit "Ventura Highway," opens at No. 76. It's the lowest-debuting Jackson single since "Love Will Never Do (Without You)" entered at No. 89 in the Nov. 17, 1990,

issue. Including "Love," only four of Jackson's singles since 1986 have begun their chart lives lower than the No. 76 debut of "Someone."

"What Have You Done for Me Lately," which ended up peaking at No. 4, is Jackson's lowest debut since 1986, having entered at No. 95 in February of that year: "Come Back to Me" opened at No. 93 in August 1990, and "The Pleasure Principle" debuted at No. 78 in May 1987.

Carey's "Loverboy," her label debut for Virgin, kicks off its chart life at No. 79. Featuring Cameo and based on the group's 1987 hit "Candy," Carey's first track from her forthcoming album *Glitter* is the second-lowest debut of her career (not including her holiday track "All I Want for Christmas Is You"). The only Carey song to debut lower than "Loverboy" is "Thank God I Found You," Carey's collaboration with Joe and 98°, which debuted at No. 82 in the Dec. 11, 1999, issue. Proving

the old adage "It's not where you start, it's where you finish," "Thank God" went on to reach No. 1,

RESISTANCE IS FUTILE: Given the No. 6 debut of Jessica Simpson's sophomore set, Irresistible (Columbia), you might think the artist is on her second top 10 album. But Sweet Kisses only made it to No. 25, back in August 2000. The title track of Simp-

son's latest CD is fueling sales; the radio-only single of "Irresistible" moves 20-18 on the Hot 100.

FOUR TIMES A 'LADY': The 21st-century version of "Lady Marmalade" (Interscope) by Christina Aguilera, Lil' Kim, Mya, and Pink has been No. 1 four times as long as the 1975

version by LaBelle. By remaining on top for four weeks, "Marmalade" ties with "Stutter" by Joe as the second-longest-running No. 1 of 2001. The only single to have a longer stay at the top is "All for You," the Janet Jackson single that held onto pole position for seven weeks.

Of the seven singles to climb to No. 1 this year, five were by male acts and two were by females. Oddly, it was the first five that were exclusively male and the last two that have been all-female. But when the breakdown is done by weeks at No. 1, the women come out ahead, with 11 weeks at the summit, compared with 10 for the men.

Coinciding with the run of "Marmalade," Patti LaBelle was No. 1 15 years ago this issue, but not with the LaBelle song. "On My Own," her duet with Michael McDonald, ruled the Hot 100 this week in 1986.



T<sub>m</sub>

by Fred Bronson

# MARKET WATCH

#### YEAR-TO-DATE OVERALL UNIT SALES

	OILLI GALLO			
	2000	2001		
TOTAL	339,496,000	320,081,000 (DN 5.7%)		
ALBUMS	312,786,000	303,590,000 (DN 2.9%)		
SINGLES	26,710,000	16,491,000 (DN 38.3%		

ALBUM FORMAT					
	2000	2001			
CD	276,445,000	280,789,000 (UP 1.6%)			
CASSETTE	35,625,000	22,208,000 (DN 37.7%)			
OTHER	716,000	593,000 (DN 17.2%)			

YEAR-TO-DATE

#### OVERALL UNIT SALES THIS WEEK

13,589,000

LAST WEEK

13,571,000

CHANGE

UP 0.1%

THIS WEEK

14,110,000 CHANGE

DOWN 3.7%

ALBUM SALES THIS WEEK

12,993,000

LAST WEEK

12,924,000

CHANGE UP 0.5%

Or 0.578

THIS WEEK

13,231,000

CHANGE DOWN 1.8% SINGLES SALES THIS WEEK

596 000

LAST WEEK

647,000

CHANGE DOWN 7.9%

THIS WEEK

879,000

CHANGE

DOWN 32.2%

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	2000	2001	CHANGE
CHAIN	172,181,000	166,039,000	DN 3.6%
INDEPENDENT	49,572,000	43,099,000	DN 13.1%
MASS MERCHANT	85,470,000	84,284,000	DN 1.4%
NONTRADITIONAL	5,564,000	10,168,000	UP 82.7%
BOLINDED EIGURES			FOR WEEK ENDING 6/10/01

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# DANCE & ELECTRONIC MUSIC

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#### SITES & SOUNDS III

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Since it's early pioneer days, MTV has become a critical media outlet in breaking and promoting new artists, as well as in helping define popular culture. Join Billboard in saluting their 20 year commitment to cutting edge programming and creative excellence. Be a part of this special tribute!

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# STYX: 20 YEARS

Billboard pays tribute to Styx, one of the world's most revered rock and roll bands, after 20 years of chart-topping hits! We take a look back at their rise to supergroup status, recap their success on the charts and reveal the group's musical plans for the future. Join the celebration!!

issue date: august 4 ad close: july 10

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### **UPCOMING SPECIALS**

AUSTRALIA - Issue Date: August 4 • Ad Close: July 10

ETTA JAMES - Issue Date: August 11 • Ad Close: July 17

ASIA PACIFIC QUARTERLY III - Issue Date: August 11 • Ad Close: July 17 LATIN MUSIC SIX PACK IV - Issue Date: August 25 • Ad Close: July 31

DVD - Issue Date: August 18 • Ad Close: July 24

JEFF MCCLUSKY - Issue Date: August 18 • Ad Close: July 24

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