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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

MAY 4, 2002



Korn's New 'Untouchables'

Immortal/Epic Opus Reaches Stores In June

BY LARRY FLICK

NEW YORK—Jonathan Davis is not shy in sharing his opinion of Korn's fifth Immortal/Epic opus, *Untouchables* (June 11).

"It's our masterpiece," the band's frontman says with pride. "It's more than just a progression from our last

album. It's the absolute best work we're capable of right now. We've poured everything we have into these songs."

The element that sets *Untouchables* apart from Korn's 1999 disc *Issues* is that everything is bigger and heavier
(Continued on page 68)

Latin Singer/Songwriters Heat Up

BY LEILA COBO

MIAMI—Last February, the Grammy Awards featured one Latin performer—Spanish superstar Alejandro Sanz, winner of four Latin Grammy awards—singing alongside Destiny's Child. The overtly commercial slant of this pairing perhaps obliterated Sanz's true colors.

He is a singer/songwriter in the purest sense of the word; a troubadour driven far more by his interior musings than commercial considerations. But the fact that Sanz has finally achieved commercial success in the U.S. underlies the growing interest here for one of the most
(Continued on page 54)

Punk State Of Mind Prevails

New Generations Discover Music's Ingrained Independent Spirit

BY CHRIS MORRIS

LOS ANGELES—The memorable 1984 documentary about a tragicomic U.S. tour by the Southern California bands Youth Brigade and Social Distortion coined a definition for punk rock in its title: *Another State of Mind*.

That state of mind has remained a remarkably resilient and culturally ingrained one, in spite of punk's virtual disappearance from the mainstream musical landscape.

Unlike rap—a genre that sprang up in the late '70s, just as punk was writhing to life in the U.S. and the U.K.—punk has made only sporadic dents in the national charts, and then only in its most

Idaho Center Amphitheatre in Nampa, Idaho. The major draws of the omni-genre festival this year include top punk mainstays Bad Religion, NOFX, and England's groundbreaking the Damned; such well-traveled units as No Use for a Name and Guttermouth; and up-and-coming groups like Tiger Army, Pistol Grip, Anti-Flag, and the Unseen. Past years have featured old-school heroes Suicidal Tendencies and Social Distortion, long-running acts like Rancid and Pennywise, and such relative newcomers as AFI.

Interest in contemporary punk bands has maintained a concurrent interest in punk's back catalog. Figures for albums released



ANTI-FLAG



commercially palatable forms. While contemporary rap acts still routinely deliver No. 1 albums, multi-platinum punk-derived hits like Nirvana's *Nevermind* (1991) and *In Utero* (1993), the Offspring's *Smash* (1994), and Green Day's *Dookie* (1994) have been few and far between in recent years.

But the rebellious spirit of punk has been self-maintained during the course of more than two decades, thanks in large measure to its do-it-yourself philosophical roots, its independent economic approach, and its ongoing appeal to new generations of teen listeners.

For proof of the music's continuing vitality and its commercial viability, one need look no further than the lineup of this year's Vans Warped tour, which kicks off its summer-long run June 21 at the



before SoundScan began tracking album sales in 1991 indicate an ongoing demand for old titles and do not reflect sales at non-SoundScan stores, which punk rock observers say account for a large percentage of the take.



For instance, Fugazi's 1990 Dischord release *13 Songs* has sold more than 150,000 units to date, according to SoundScan. *Energy*, the 1989 Lookout! album by Operation Ivy—the San Francisco band that included future members of Rancid—has shifted 332,000 units. And Pennywise's eponymous 1991 Epitaph bow has moved 250,000 units.

The biggest punk acts have commanded imposing numbers on new releases out of the box—and, again,
(Continued on page 67)

New Clear Channel Co-CEOs: Page 4 • Woes At Vivendi Universal & AOL Time Warner; Dove Awards: Page 6 • Koch Supports RAC: Page 7

HEATSEEKERS

MCA's Res Hits No. 1 With 'How I Do' Album

SEE PAGE 59





The POWER

of Latin Music



**ASCAP Latin
Heritage Award**
Gilberto Santa Rosa



Compositores Del Año
Omar Alfanno
Joan Sebastian



Editora Del Año
WB Music Corp.

SUPERCANCIÓN DEL AÑO

"Abrázame Muy Fuerte"

compositor:

Alberto Aguilera Valadez

editoras: Alma Musical
BMG Songs, Inc.

Salsa

CANCIÓN DEL AÑO

"Pero No Me Ama"

compositor:

Rafael Monclova de Jesús

editora:

La Editora De Música PMC

CANCIONES GANADORAS

"Comerte A Besos"

compositores: Sergio George

Jorge Luis Piloto

editoras: Piloto Music Publisher

Sir George Music

WB Music Corp.

"Cómo Se Lo Explico Al Corazón"

compositor: Hector Rivera

editora: Negrele Music

"Con Cada Beso"

compositor: Fernando Osorio

editoras: Osorio Music

WB Music Corp.

"Me Da Lo Mismo"

compositor: Omar Alfanno

editoras:

EMOA Music Publishing

Sony/ATV Music Publishing LLC

"Me Liberé"

compositor: Julio Castro

editora: Cartagena Enterprises

"Mi Primer Amor"

compositor: William Duvall

editora: Caribbean Waves Music

"Muero"

compositores: Armando Larrinaga

Teresita Mora Arriaga

editoras:

Larrinaga Music Publishing

Universal Music Publishing Group

"Por Amarte Así"

compositores: Alejandro Montalbán

Eduardo Reyes

editora: WB Music Corp.

"Pueden Decir"

compositor: Omar Alfanno

editoras:

EMOA Music Publishing

Sony/ATV Music Publishing LLC

"Quiero"

compositores:

Ray Contreras

James Nicholas Greco

editoras: Jimmy G's Publishing

Maha Gita Music

WB Music Corp.

"Yo Sí Me Enamoré"

compositor: Alejandro Jaen (SGAE)

editora: Nueva Ventura Music

Regional Mexicano

CANCIÓN DEL AÑO

"Despreciado"

compositor:

Jesús Navarrete Urena (SACM)

editora: Vander Music

CANCIONES GANADORAS

"Amorcito Mío"

compositor: Joan Sebastian

editora: Vander Music

"Cada Vez Te Extraño Más"

compositor: Miguel Luna

editora: Pacific Latin Copyright

"Disculpe Usted"

compositor:

Felipe Segundo Martínez Escamilla

editora: Huina Publishing

Congratulations 2002 El Premio ASCAP AWARD WINNERS

"La Calandria"

compositor:
Manuel Hernández Ramos (SACM)
editora: Vander Music

"Me Vas A Extrañar"

compositor:
Enrique "Fato" Guzmán (SACM)
editora: Vander Music

"No Me Conoces Aún"

compositores:
Flor Ivonne Quezada Lozano (SACM)
Alan Alexander Trigo Coca (SACM)
editora: Edimonsa Corp.

"Por Amar Así"

compositor:
Juan Francisco Rodríguez Del Bosque
editora: WB Music Corp.

"Será Porque Te Amo"

compositores:
Eduardo Franco Da Silva (SADAIC)
Rosario Pedro Luis Lo Forte (SADAIC)
editora: BMG Songs, Inc.

"Te Soñé"

compositor: Javier Zazueta Larrañaga
editora: Teocal Music

"Un Idiota"

compositor: Joan Sebastian
editora: Vander Music

"Un Sueño"

compositor: Gustavo Avigliano
editora: Fonomax Music Publishing

Rock

CANCIÓN DEL AÑO

"Para No Verte Más"
compositores:
Guillermo Novellis (SADAIC)
Pablo Tisera (SADAIC)
editora: WB Music Corp.

CANCIONES GANADORAS

"Dame Lo Que Quieras"
compositores: Mark Kilpatrick
John Lengel III
editora: No Little Fish Music

"De Verdad"

compositores: Steve Mandile
Jodi Marr
editoras: Lazy Jo Music
WB Music Corp.

"De Vuelta Y Vuelta"

compositor: Pau Dones Cirera (SGAE)
editora: WB Music Corp.

"Mentira"

compositor: Alberto Cuevas (SGAE)

Grupo Independiente del Año:
Skapulario

Merengue

CANCIÓN DEL AÑO

"Cómo Olvidar"
compositores: Gustavo Arenas
Jorge Luis Piloto
editoras: Arena Fina Publishing
Lanfranco Music
peermusic

CANCIONES GANADORAS

"Caracolito"
compositor: Oscar Serrano
editora: Qué Loco Publishing

"Corazón De Mujer"

compositores: Gustavo Arenas
Alejandro Jaen (SGAE)
José Luis Morin
editora: Nueva Ventura Music

"La Noche"

compositor:
Alvaro José Arroyo (SAYCO)
editora: Edimúsica USA

"Tu Eres Ajena"

compositor: Alejandro Montero
editora: Juan & Nelson Publishing

"Voy A Quitarme El Anillo"

compositores: Rafael Ferro (SGAE)
Roberto Livi
editoras: 2000 Amor Music
Rafa Music

"Wow Flash!"

compositor: Rodolfo Barrera
editora: Lida Socapi Music Publishing

Pop/Balada

CANCION DEL AÑO

"La Bomba"
compositor:
Fabio Zambrana Marchetti
editora: Sony/ATV
Music Publishing LLC

CANCIONES GANADORAS

"Azúl"
compositor: Gustavo Santander
editoras: Famous Music Corporation
Santander Melodies

"Bésame"

compositor: Ricardo Montaner (SGAE)
editoras: EMI April Music
Hecho A Mano Editores

"Candela"

compositores: Erika Ender
Donato Poveda
editora: peermusic

"Cómo Olvidar"

compositores: Gustavo Arenas
Jorge Luis Piloto
editoras:
Arena Fina Publishing
Lanfranco Music
peermusic

"Cómo Se Cura Una Herida"

compositores: Rudy Pérez
Jorge Luis Piloto
editoras:
Adam Rhodes Music
Lanfranco Music
Rubet Music Publishing
Universal Music Publishing Group

"Con Cada Beso"

compositor: Fernando Osorio
editoras: Osorio Music
WB Music Corp.

"Cuando Seas Mía" (Miss Me So Bad)

compositores: Omar Alfanno
Yoel Henriquez
Diane Warren
editora: Realsongs

"Infiel"

compositor:
Victor Yunes Castillo (SADAIC)
editora: EMI April Music

"Por Amarte Así"

compositores: Alejandro Montalbán
Eduardo Reyes
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"Pueden Decir"

compositor: Omar Alfanno
editoras:
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"Te Quise Olvidar"

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CCE Restructures Management

BY **RAY WADDELL**

NASHVILLE—Clear Channel Entertainment (CCE) chairman/CEO Brian Becker has confirmed a restructuring of the music-division management team, but he remains vague as to why it took place.

As expected, Don Law and Dave Lucas will succeed former CCE music division co-CEOs Rodney Eckerman and Irv Zuckerman, who stepped down suddenly last month in an unanticipated move by the concert industry giant (*Billboard Bulletin*, April 15).

Law will be chairman/co-CEO of CCE's music division, based primarily in Boston but logging substantial time in New York. Lucas will be president/co-CEO of the division, splitting time between Los Angeles and his home base of Indianapolis.

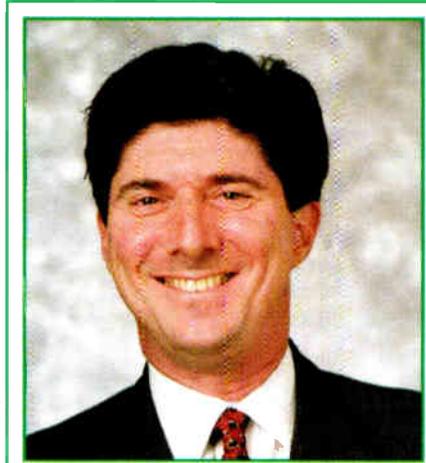
It is believed that both Zuckerman and Eckerman will continue to work with CCE in some capacity, a detail that is currently being finalized.

Rather than a reaction to financial performance and/or increased government scrutiny of CCE—as has been speculated in other media and within the industry—the move is simply a corporate realignment, according to Becker.

"Anything that has been said about [this move] is untrue other than this: We have realigned the management of the company to better direct our resources within the strategy and vision [of CCE] for the next five years," Becker tells *Billboard*. "We made the change because we have a strategy to bring all of our resources together [in order] to bring the greatest value to artists and audiences, and we think Don [Law] and Dave [Lucas] are the best guys to do that."

And why now? "You make changes when you are ready, and we were ready."

As for CCE's financial performance, Becker says, "Last year, within the context of a dramatic economic downturn and the events of Sept. 11, we feel we performed well. We gained market share, made the transition from an aggregator to an operator, and produced 30 top tours. Until Sept. 11, we were holding our own, even with the economic downturn."



'We have realigned the management of the company to better direct our resources within the strategy and vision [of CCE] for the next five years.'

—**BRIAN BECKER, CCE**

Eckerman and Zuckerman were key players in the shift from the Robert Sillerman promoter consolidation machine SFX Entertainment to the creation of CCE, following SFX's \$4 billion acquisition by radio conglomerate Clear Channel Worldwide. Zuckerman came to CCE when his St. Louis promotion firm, Contemporary Productions, was acquired by SFX; Eckerman joined when SFX acquired Houston-based PACE Entertainment.

GOING FORWARD

Before joining SFX, Lucas and Law were with Sunshine Promotions in Indianapolis and Don Law Presents in Boston, respectively. Both were regional presidents for CCE prior to being promoted.

This new shift at the top of CCE's behemoth music division amounts to changing rather large horses mid-race,

as the concert industry is currently entering by far its busiest phase of the year. That's not a problem, according to Becker. "We go 80 hours a week June through December."

Law adds, "I don't think you'll see any dramatic changes for us. We're in the midst of our season, and we'll be trying to execute well, expecting to implement new ideas over time. We will mostly focus on the fundamentals of what we do."

Despite an overall industry downturn in touring dollars and activity so far this year, Law says he thinks that 2002 will be a "very strong year, an up year for us. All indications are positive."

Becker agrees. "Keep in mind that the live music business is tied to the record business—that's our R&D for developing artists," he says. "We can bring many different assets and operations to this business that will give both patrons and artists different ways to deliver their message and interact. I do think that music has never been more popular, but that is being indicated by downloading rather than moving CDs. Once that paradigm is figured out, I think we'll see a windfall."

Law adds that an apparent leveling off in ticket prices is a good thing. "Lower ticket prices improve our business substantially," Law says. And to those who contend that CCE and its hefty guarantees to artists are largely responsible for higher ticket prices, Law responds, "If you look at the percentage of revenues going to the artists, quite the reverse is true. The artist drives that equation."

Meanwhile, one top industry player says it makes little difference to the touring business at large who the CCE music division co-CEOs are and points out that CCE Touring president Arthur Fogel and the CCE Toronto office—formerly TNA—have the most clout within the company. "Toronto is the cache of Clear Channel. They brought in U2; the Stones; Madonna; Alicia Keys; Crosby, Stills, Nash & Young; Marc Anthony; Rush," says the source, who wishes to stay anonymous. "Toronto is Elvis, and the rest of the company is the Jordanaires."

LETTERS

SEEKING FAIRNESS IN MUSIC RETAILING

I write this letter to represent our 11-store chain of record stores and also as president of Music Monitor Network, a group of independent owners comprising 110 stores. Competition doesn't bother me. I've seen it come and go over my 40 years in this business. E.J. Korvette, the Wall, and many more were all fair competitors. But we independent dealers are facing unfair competition, where mass merchandisers are receiving preferential treatment with extra songs on CDs' early releases, exclusive CDs, and more. We also know that when public companies run out of new stores to open, they usually falter because of stockholders who demand more return on their invest-

ments. All we are asking is to keep it fair, and we will most likely succeed.

**Joe Nardone Sr.
Gallery of Sound
Wilkes-Barre, Pa.**

STARDUST MELODIES AND MEMORIES

Reading Timothy White's knowing piece ["Hoagy Carmichael's Heart-Felt Star Dust," *Music to My Ears, Billboard*] in the Feb. 16 issue, I was taken back to the only time I ever met Hoagy Carmichael. In 1957-58, I was a junior producer/head writer of the Patti Page CBS-TV variety show, *The Big Record*. One afternoon, I found myself in the control booth of the CBS Theater on 53rd Street and Broadway with the talented Mr. C. I couldn't help but notice my guest staring at the clock

and asked if he had an appointment elsewhere. I was not prepared for his answer; nor did I know that he and Ruth Carmichael had divorced just two years before, or the probable reason why. Hoagy told me about a beautiful young woman with whom he'd been in love for some time and how he hated himself for not having married her. I asked why he still couldn't arrange it. He said it was impossible now, because at that moment she was being wed to another man. He watched the clock, occasionally announcing tensely the probable timing of the distant ritual, until he exploded: "Damn, now she's gone for good!" Now that I've seen your article, it puts that dramatic occasion into perspective.

**Ervin Drake
Great Neck, N.Y.**

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

Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
ASHANTI	Ashanti	58
BLUES		
PEGGY SCOTT-ADAMS	Hot & Sassy	58
CONTEMPORARY CHRISTIAN		
P.O.D.	Satellite	58
COUNTRY		
SOUNDTRACK	O Brother, Where Art Thou?	58
ELECTRONIC		
SOUNDTRACK	Blade II	58
GOSPEL		
KIRK FRANKLIN	The Rebirth Of Kirk Franklin	58
HEATSEEKERS		
RES	How I Do	59
INDEPENDENT		
JIMMY BUFFETT	Far Side Of The World	59
INTERNET		
SHERYL CROW	C'mon, C'mon	60
LATIN		
INTOCABLE	Suenos	60
POP CATALOG		
DISTURBED	The Sickness	60
R&B/HIP-HOP		
ASHANTI	Ashanti	60
REGGAE		
BOB MARLEY AND THE WAILERS	Legend (Deluxe Edition)	58
SOUL TRACK		
THE SCORPION KING		
WORLD MUSIC		
BAHA MEN	Move It Like This	60

Top Singles

ARTIST	TITLE	PAGE
HOT 100		
ASHANTI	Foolish	65
ADULT CONTEMPORARY		
CELINE DION	A New Day Has Come	63
ADULT TOP 40		
THE CALLING	Wherever You Will Go	61
COUNTRY		
TOBY KEITH	My List	61
DANCE/CLUB PLAY		
KEVIN AVIANCE	Alive	61
DANCE/MAXI-SINGLES SALES		
CHER	Song For The Lonely	29
HOT LATIN TRACKS		
PILAR MONTENEGRO	Quitame Ese Hombre	24
HOT R&B/HIP-HOP		
ASHANTI	Foolish	28
RAP		
NAUGHTY BY NATURE FEATURING 3LW	Feels Good (Don't Worry Bout A Thing)	25
ROCK/MAINSTREAM		
NICKELBACK	Too Bad	63
ROCK/MODERN		
JIMMY EAT WORLD	The Middle	67
TOP 40 TRACKS		
FAT JOE FEATURING ASHANTI	What's Luv?	63

Videos

TITLE	PAGE
TOP VHS SALES	
TRAINING DAY	99
DVD SALES	
SPY GAME (WIDESCREEN)	50
HEALTH & FITNESS	
THE CRUNCH: TAE BOXING WORKOUTS	49
VIDEO	
CINDERELLA II - DREAMS COME TRUE	49
MUSIC VIDEO SALES	
'N SYNC: POPODYSEY - LIVE	49
RECREATIONAL SPORTS	
NFL: SUPER BOWL XXXVI	49
RENTALS	
SPY GAME	50

Unpublished

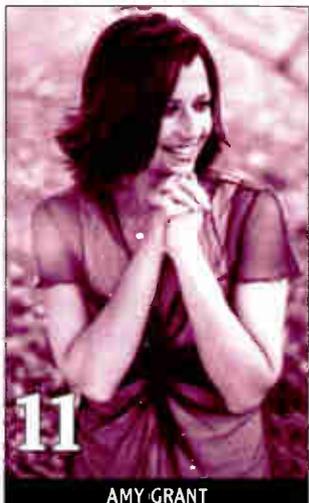
ARTIST	ALBUM
CLASSICAL	
YO-YO MA	Classic Yo-Yo
CLASSICAL CROSSOVER	
ANDREA BOCELLI	Cielti Da Toscana
JAZZ	
DIANA KRALL	The Look Of Love
JAZZ/CONTEMPORARY	
NORAH JONES	Come Away With Me
KID AUDIO	
VARIOUS ARTISTS	Disney's Superstar Hits
NEW AGE	
ENYA	A Day Without Rain

Top of the News

7 Koch announces its support for the Recording Artists Coalition.

Artists & Music

7 Executive Turntable: Anne Kristoff is promoted to VP of press and artist development for Elektra Records.



11 Amy Grant celebrates 25 years in the music business with *Legacy... Hymns & Faith*.

12 Rush's new Atlantic set, *Vapor Trails*, is a triumph for the trio artistically and personally.

12 The Beat: The Rolling Stones are rumored to be returning to the studio.

16 Continental Drift: Oryon offers pure pop confections on his self-made *The Singles Collection*.

17 The Classical Score: Charles Wuorinen and John Zorn team for *Lepton* on Tzadik.

18 Higher Ground: The Christian music community celebrates

its recent sales boom at its annual Gospel Music Week festivities.

18 In The Spirit: The Mississippi Mass Choir hopes to return to prominence with *Amazing Love*.

19 Touring: HealthSouth's Go For It! Roadshow adds a concert component to the franchise.

20 Boxscore: Two Paul McCartney gigs gross almost \$5.6 million in Las Vegas.

21 Reviews & Previews: Tom Waits, *Verve Remixed*, and Pet Shop Boys take the spotlight.

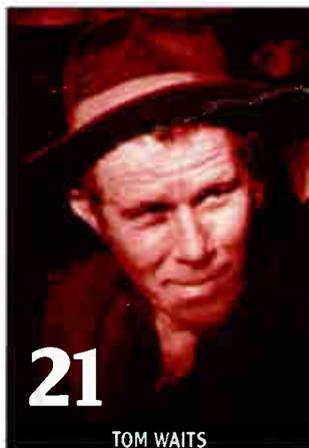
24 R&B: Will Downing makes his GRP debut with the jazz-tinged R&B of *Sensual Journey*.

25 Words & Deeds: Righteous Music Media is active in the progressive hip-hop movement.

28 Beat Box: Hip-hop legend Grandmaster Flash is touring in support of two new compilations.

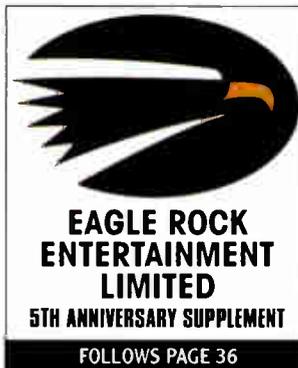
30 Nashville Scene: RCA Records plans a Waylon Jennings tribute disc.

33 Latin Notas: Latin World Entertainment makes its debut in Puerto Rico with *Fiel a la Vega*.



21

TOM WAITS



EAGLE ROCK ENTERTAINMENT LIMITED
5TH ANNIVERSARY SUPPLEMENT

FOLLOWS PAGE 36

36 Jazz Notes: Guitarist Craig Chaquico releases *Shadow and Light* on Higher Octave.

37 Words & Music: Musicians and executives team to launch a music and sound-effects library.

38 Studio Monitor: Steinberg intends to give Pro Tools a run for their money.

International

39 Virgin Megastores returns to Australia after seven years.

40 Hits of the World: Celine Dion remains atop eight international albums charts.

41 Global Music Pulse: Trikont showcases 16 of Africa's best rap groups on *Africa Raps*.

Merchants & Marketing

45 Retailers re-examine their in-store kiosk strategies.

46 Declarations of Independents: The Residents celebrate their 30th anniversary with a raft of new releases.

47 Retail Track: Wal-Mart ponders its music-buying options.

48 Sites & Sounds: SunComm hopes its PromoPlay will satisfy consumers and labels.

49 Home Video: Retailers promote the positives of DVD compatibility in videogame consoles.

Programming

53 Music & Showbiz: Goo Goo Dolls take part in the MuchMusic USA contest/series *Class Dismissed*.

Features

6 Market Watch

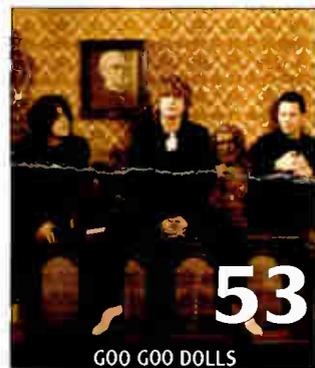
44 Update/Good Works: Ja Rule and Master P donate items for BET's Rap-It-Up online auction.

51 Classifieds

55 Between the Bullets: Sheryl Crow enjoys a career-best week on The Billboard 200.

69 Billboard.com: What's online this week.

70 The Billboard BackBeat



GOO GOO DOLLS

At a Glance

61 Chart Artist Index
66 Chart Song Index



Chart Beat™

by Fred Bronson

THE ROCK ERA: The latest 11 albums to peak at No. 2 on the Top Soundtracks chart all have something in common: They were stung by the Grammy Award-winning *O Brother, Where Art Thou?* (Lost Highway/Mercury), which kept soundtracks to box-office smashes like *Shrek*, *Harry Potter* and *The Sorcerer's Stone*, and *The Lord of the Rings: The Fellowship of the Ring* from reaching pole position.

But the curse is broken this issue, as *The Scorpion King* (Universal) becomes the first soundtrack to push *O Brother* out of the No. 1 position since the issue of Oct. 13, 2001, when *Glitter* completed its three-week grip on the top spot.

While Dwayne "the Rock" Johnson dominated movie box-office figures with *The Scorpion King*, it looked as though the soundtrack was going to have to settle for runner-up status. The album debuted at No. 2 the issue of April 13 and remained in second place for three consecutive weeks. But with *O Brother* falling to No. 2 after 33 non-consecutive weeks at No. 1, *Scorpion* avoids the fate suffered by *Blade II*, *Resident Evil*, *Queen of the Damned*, *I Am Sam*, *State Property*, *How High*, *The Wash*, *On the Line*, and the three above-named runners-up.

The Soundtracks chart was introduced in the issue of *Billboard* dated June 30, 2001, and the first album to head the list was *Moulin Rouge*. The *O Brother* soundtrack came in second on that initial chart. The only other albums to achieve No. 1 status aside from *O Brother*, *Glitter*, and *The Scorpion King* are *The Fast and the Furious*, *Rush*

Hour 2, and *American Pie 2*. The question that remains is how *The Scorpion King* will handle his greatest foe: the soundtrack to *Spider-Man* (Columbia/Roadrunner/Island Def Jam/Sony Music Soundtrax).

I'VE GOTTA CROW: An absence of almost 2½ years has apparently made us even fonder of Sheryl Crow. She achieves the highest peak position of her career on The Billboard 200 with the No. 2 opening of *C'mon, C'mon* (A&M/Interscope) (see *Over the Counter*, page 55). Previously, Crow's high mark on the chart was the No. 3 peak in 1995 of her first album to appear on the survey, *Tuesday Night Music Club*. Her eponymously titled follow-up topped out at No. 6 in 1996. Two years later, *The Globe Sessions* found its way to No. 5. In 1999, *Sheryl Crow and Friends: Live From Central Park* faltered at No. 107.

ROY TO THE WORLD: More than 13 years after his death, Roy Orbison remains a legend. A collection of *20 Golden Hits* (TVT) enters Top Country Albums at No. 69. It's the fourth greatest-hits collection to appear on this tally. Although he charted as early as 1956 on the Best Sellers in Stores chart with "Ooby Dooby," Orbison didn't debut on the country albums chart until 1983, when *The All-Time Greatest Hits of Roy Orbison* peaked at No. 23.

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

Media/Music Behemoths End First Qtr. On Shaky Ground

BY MATTHEW BENZ

NEW YORK—Vivendi Universal and AOL Time Warner, two major music and media companies working to improve performance and repair their image with investors (*Billboard*, April 27), reported first-quarter financial information Wednesday (24). While the numbers shed some light on key issues, important questions still loom for each firm.

Overshadowing Vivendi's numbers was the company's annual shareholder meeting, held that day in Paris. A company board member expressed the board's support for chairman/CEO Jean-Marie Messier, who has come under fire for what some call an unfocused strategic vision and, more recently, his decision to axe Pierre Lescure, the popular head of its money-losing Canal Plus pay-TV unit. Some still speculate that Messier may see his power reduced.

Enduring regular boos and jeers from the crowd of shareholders,

Messier vowed to cut the debt the company has incurred from its many acquisitions. He said a high priority was to develop synergies among its music, film, TV, and Internet units, though he offered few specifics.

Meanwhile, shareholders voted down a proposed stock-option plan, which Messier said was needed to retain top executives and thus would be put before shareholders again.

Even as Messier argued for his vision of Vivendi as a cohesive media company, he said that for now, it does not have any plans to divest itself of its stake in Vivendi Environment, the utility company from which Vivendi derives half of its revenue.

AOL Time Warner

Vivendi's media and communications businesses reported an operating profit of 436 million euros (\$389.3 million), up 27.1% from the same period last year. Revenue rose 12.2% to 7.11 billion euros (\$6.35 billion). Vivendi's telecommunications business accounted for 94.2% of the operating income and 30.7% of revenue.

Universal Music Group (UMG) saw operating income fall 60.9% to 27 million euros (\$24.1 million), as revenue fell 5.7% to 1.364 billion euros (\$1.22 billion). UMG said its release schedule is weighted toward the second half of the year, adding that its market share held steady amid a sluggish worldwide music market.

Back in New York, AOL Time War-

ner reported a record net loss of \$54.2 billion, or \$12.25 per share, as it took a \$54.2-billion non-cash charge to reflect declines in the value of acquired assets—mostly those from the merger of AOL and Time Warner. It had a net loss one year ago of \$1.4 billion, or 31 cents per share. Without the charge, AOL Time Warner's loss would have been \$1 million, or less

than a penny per share. Total revenue rose 3.5% to \$9.76 billion.

The charge signals that what AOL paid to remake itself as AOL Time Warner is far more than what the company is worth today. For some, that calls into question the very idea of the AOL/Time Warner merger.

Of greater concern going for-

ward is the performance of the AOL Internet service, the combined companies' strongest business unit and crown jewel. Yet worries about its ability to add subscribers, develop advertising revenue, and build a broadband business have tarnished that image this year.

The numbers confirmed some of these fears, as revenue for the unit was flat at \$2.3 billion. Citing "ongoing weakness in its online advertising business," AOL Time Warner lowered its overall 2002 forecasts.

These woes overshadowed improvement at Warner Music Group, which parlayed market-share gains into \$947 million in sales—a 4.8% increase.

VIVENDI UNIVERSAL

Michael W. Smith, Third Day Fly High At Doves

BY DEBORAH EVANS PRICE

NASHVILLE—Michael W. Smith, Third Day, and Toby McKeehan were the big winners at the Gospel Music Assn.'s (GMA) 33rd annual Dove Awards, held April 25 at the Grand Ole Opry House. Smith won six Doves, including artist of the year—an honor he also collected in 1999. He also won praise-and-worship album of the year for his Reunion album *Worship* and best instrumental album for *Freedom*.

Georgia rockers Third Day picked up five Doves, including a second consecutive group of the year award. Its current project, *Come Together*, was named best rock album, and the title track won best rock recorded song of the year. Third Day lead vocalist Mac Powell was named male vocalist of the year.

Powell says, "It's such an honor, because these are our peers voting for these awards. These aren't people who don't know who we are and are just randomly selecting a name they've heard."

McKeehan (of the trio dc Talk) won five Doves, among them his first for producer of the year. Each dc Talk member released a solo album last year. McKeehan's solo effort, *Momentum*, was recognized in the rap/hip-hop/dance album category, while the single "Somebody's Watching Me" won in the rap/hip-hop/dance recorded song category.

It was a big night for first-time Dove nominees MercyMe. "I Can Only Imagine," written by the group's Bart Mil-

lard, won song of the year and best pop/contemporary recorded song. Millard was named songwriter of the year. He says, "MercyMe has been writing songs to glorify God for the past eight years, and to be recognized by our peers for doing so is a huge honor."

Last year's songwriter of the year, Nicole C. Mullen, won for best female vocalist. Her clip for "Call on Jesus" was named best short-form video. Female trio ZOEgirl won new artist of the year. Curb Records trio Selah won Doves in the inspirational album category for *Press On* and in the traditional gospel recorded song category for "Hold On." Steven Curtis Chapman won the pop/contemporary album accolade for *Declaration*.

The Dove Awards aired live on PAX-TV. Many of the 42 categories were presented prior to the PAX broadcast via a pre-show on Family Net. (For a complete list of winners, visit doveawards.com.)

The Dove Awards conclude the GMA's annual Gospel Music Week convention. Earlier in the week, the GMA presented several special awards. The Impact Award went to Chordant Distribution. The Christian Booksellers Assn. received the Lifetime Achievement Award. Comedian Jeff Allen received the Grady Nutt Humor Award. British worship leader Matt Redman received the International Award. The Scott Campbell Radio Award went to Wayne Pederson. The Rob Gregory Award winner was Bob Augsburghs.



In The News

• Nashville-based management/marketing firm Creative Trust is moving from a solely owned corporation to a corporate partnership. Founder/president Dan Raines awarded stock to long-time employees J. David Huffman and Jeanie Kaserman, making them partners. Huffman has been upped from senior VP of management operations to COO. Kaserman continues as VP of finance and business affairs. Launched in 1989, Creative Trust's clients include Steven Curtis Chapman, Mark Schultz, and Third Day. The company also has a record label, Creative Trust Workshop, which bowed in April.

• Twenty members of the House of Representatives have signed a letter to the Librarian of Congress opposing rates suggested by the Copyright Arbitration Royalty Panel earlier this year (*Billboard*, March 2). The lawmakers, including Reps. Jay Inslee, D-Wash., and Rick Boucher, D-Va., claim the proposed royalty rate for Webcasters for transmissions on the Internet will "stifle an inchoate industry." They note that the suggested rate of 0.14 cents per streamed song is twice what traditional radio stations would pay to simulcast their content online. The legislators believe royalties should be based on a percentage-of-revenue formula. The librarian, who oversees the Copyright Office, is scheduled to rule in May.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	226,379,000	198,795,000	(-12.2%)
Albums	214,269,000	194,066,000	(-9.4%)
Singles	12,110,000	4,729,000	(-61.0%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	197,755,000	182,772,000	(-7.6%)
Cassette	16,096,000	10,827,000	(-32.7%)
Other	418,000	467,000	(+11.7%)

OVERALL UNIT SALES

	This Week	This Week 2001	
Total	10,775,000	12,335,000	
Last Week	11,203,000		
Change			-3.8%

ALBUM SALES

	This Week	This Week 2001	
Total	10,530,000	11,679,000	
Last Week	10,950,000		
Change			-3.8%

SINGLES SALES

	This Week	This Week 2001	
Total	245,000	656,000	
Last Week	253,000		
Change			-3.2%

YEAR-TO-DATE CASSETTE ALBUM SALES BY STORE TYPE

	2001	2002	
Chain	6,477,000	4,240,000	(-34.5%)
Independent	3,304,000	1,821,000	(-44.9%)
Mass Merchant	6,054,000	4,602,000	(-24.0%)
Nontraditional	261,000	164,000	(-37.2%)

YEAR-TO-DATE CASSETTE ALBUM SALES BY STORE LOCALE

	2001	2002	
City	3,917,000	2,356,000	(-39.9%)
Suburb	4,934,000	3,134,000	(-36.5%)
Rural	7,245,000	5,337,000	(-26.3%)

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

ROUNDED FIGURES

FOR WEEK ENDING 4/21/02

Koch Declares Support For RAC

BY BILL HOLLAND
and MELINDA NEWMAN

WASHINGTON, D.C.—Top executives at Koch Entertainment—the largest independently distributed record company in North America—tell *Billboard* that they fully support recent initiatives brought forward by the Recording Artists Coalition (RAC) and believe they can better compete with the majors by being more artist-friendly.

Three-year-old Koch Entertainment has an approximate 1% share of the domestic music market.

For the Koch execs, the pro-RAC issues in question include reversion of masters to artists and the development of more transparent, simplified contracts that cover shorter time periods.

Koch Entertainment CEO Michael Koch and president Bob Frank say that by embracing artists' concerns, they can better compete in the quickly changing landscape. "The pressure is on the majors," Koch says. "More artists are waking up to the fact that they never see another check after the advance. Independents like Koch offer an alternative to the rigid major-label contract regime."

Frank says, "We feel it is important to make a bold statement in these changing times for the record industry that we will support the RAC and the artist community."

RAC co-counsel Jay Rosenthal comments, "Koch Entertainment appears to be the first label to embrace the spirit of

the reforms promoted by RAC and other artist groups. While they may be the first label to see the light, RAC is totally confident that they will not be the last."

American Federation of Television and Radio Artists (AFTRA) director of sound recordings Ann Chaitovitz adds: "This is very good news—treating artists fairly as partners is not only the moral thing to do but is also helpful in ensuring profitability for the companies. I've noticed that many of Koch's labels have not signed the AFTRA Sound Recording Code previously, and by their statement I presume it means they will sign to ensure that their artists receive health and retirement benefits.

Frank replies: "I'll be more than happy to talk with her about the code, but I'm not sure she understands that Koch Entertainment is the music label [division], that [parent company] Koch International distributes other labels, and that we have no control or responsibility over any of that part of the business."

The Recording Industry Assn. of America (RIAA) had no comment on the Koch execs' pro-artist comments.

In a related development, RAC and industry representatives were at an impasse during an April 22 meeting before California lawmakers. That meeting was called to hear whether the two sides had been able to forge a compromise agreement on changes to a California law that allows record companies to sue recording artists who leave their labels owing

undelivered albums after seven years. The three-hour meeting was characterized by a source present as "a waste of time."

The meeting was called by California Sens. John Burton (D-San Francisco) and Judiciary chairwoman Martha Escutia (D-Montebello) to discuss a compromise on a bill that would repeal record companies' right to sue acts for damages on undelivered albums. The source says, "The labels aren't yielding on the damages part."

In addition to RIAA president/CEO Hilary Rosen and RIAA negotiator David Altschul, label executives included EMI Recorded Music vice chairman David Munns and Universal Music Group president/COO Zach Horowitz.

Among those representing the artists' side were RAC co-counsel Jay Cooper and artist managers Irving Azoff and Jim Guerinet. Cooper says: "There was no resolution—nothing—and that's it." The RIAA declined to comment on the meeting.

Sen. Kevin Murray (D-Culver City), who introduced the bill, says, "I was disappointed in the meeting, because we believed we were close to reaching a compromise, but it was always my intention to go forward with the bill, deal or no deal."

A hearing scheduled for April 26 has been canceled. Murray says he expects the Judiciary Committee to vote on the bill in May. "If they pass it, we'll take it to the assembly floor. If they vote against it, it will be something I bring up every year."

EMI Marketing Effort To Give Artists Global Push

BY MELINDA NEWMAN

LOS ANGELES—In an effort to maximize its roster's worldwide potential, EMI Recorded Music has formed a new centralized global marketing structure. The first artists to receive an enhanced push will be Norah Jones (signed to Blue Note/Capitol, U.S.), Coldplay (Parlophone/Capitol, U.K.), the Vines (Capitol, U.S.), and Beverley Knight (Parlophone/Capitol U.K.).

title of EMI Recorded Music senior VP. They will be supported by five or six still-to-be-hired staffers.

Bolstering the London marketing division will be regional marketing staffers serving Continental Europe, Latin America, and Asia-Pacific. The



EMI-owned U.S., U.K., and Japan labels will work directly with Harlow and Lauriot Prevost.

"It's a matter of making sure that whatever else happens, we don't

lose sight of whatever artists we're really trying to go global on at the moment," Munns says, adding that there is no formula for determining which acts will get the bigger push. "It depends upon how much you need the artist, how quickly songs become hits... There's no blanket policy."

Munns first utilized the global marketing concept when he was at PolyGram, where the team broke such worldwide hits as New Zealand-based OMC's "How Bizarre."

Munns first utilized the global marketing concept when he was at PolyGram, where the team broke such worldwide hits as New Zealand-based OMC's "How Bizarre."

Staley Mourned As Heroin Casualty

BY WES ORSHOSKI

NEW YORK—For many who knew Alice in Chains frontman Layne Staley well or for those who simply followed the singer's career closely, the news of his death—at age 34 of an apparent drug overdose—marked the arrival of an inevitable conclusion to a life and career that seem half-lived.

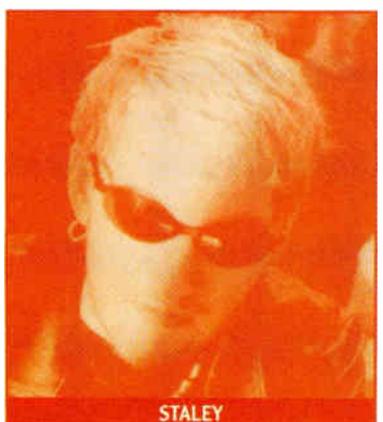
Well before Staley—found dead April 19 by a family member in his Seattle apartment—virtually disappeared from the spotlight six years ago, it seemed clear even to outsiders that his heroin addiction had overcome him. He had written about drug use in the band's songs—most notably in "Godsmack" and "Junkman" off 1992's *Dirt*—the act had missed sets at high-profile concerts (including Woodstock '94), and journalists had started to take note of scabs on the singer's face and needle marks on his arms.

"For the past decade, Layne struggled greatly—we can only hope that he has at last found some peace," Staley's bandmates said in a statement.

In recent years, rumors that Staley was either dead or near death were common. "Unfortunately, his death wasn't that big a surprise," Seattle music journalist Gillian Gaar says. "I think maybe we were surprised that it didn't happen sooner."

Staley, who fought his habit during at least two stints in rehab, joins a

growing list of late '80s/early '90s Seattle rockers to pass in a heroin-related death. That list includes 7 Year Bitch guitarist Stefanie Sargent, Mother Love Bone singer Andrew Wood (to whom Alice in Chains dedicated its full-length debut, 1990's *Facelift*), and bassist John



STALEY

Baker Saunders of Mad Season (a Staley side project), all of whom died of overdoses. Nirvana's Kurt Cobain, also a heroin addict, committed suicide.

Making Staley's passing even more tragic is that police say that the singer—whose body (found among drug-injection paraphernalia) had already begun to decompose—had probably been dead for about two weeks, which means he passed almost exactly on the eight-year anniversary of the

day Cobain's body was discovered.

Only a few years after Alice in Chains formed in 1987, the act—which began as a glam-metal band—became one of the cornerstones of Seattle's hugely popular grunge scene, along with Nirvana, Pearl Jam, and Soundgarden.

However, Alice in Chains' commercial breakthrough came months before the 1991 release of Nirvana's landmark *Nevermind* album—when the video for the *Facelift* single "Man in the Box" became an MTV staple. With its graphic, Biblical images, the video found favor with fans of both metal and alt-rock. Like its peers, the band straddled the line between the two genres throughout its nine-year career, as it went from opening for Van Halen and Slayer to portraying a bar band in Cameron Crowe's 1992 grunge-inspired film *Singles* and co-headlining Lollapalooza '93.

Starting with the *We Die Young* EP, a retail-only freebie, from '90 through '96, the group issued three full-lengths, three EPs, and an *MTV Unplugged* set, which have sold a combined 10.5 million copies in the U.S. while proving enormously influential to the likes of Creed, Days of the New, and Godsmack—which confirms that Staley's legacy will live on, says Nick Terzo, who signed the act to Columbia in 1989: "It's living testimony that their music meant so much that it influenced these kids and this whole new generation."

Executive Turntable



THOMAS



GORE



JUREVICS

RECORD COMPANIES: Anne Kristoff is promoted to VP of press and artist development for Elektra Records in New York. She was senior director of press and artist development.

Eagle Rock Entertainment names Rick Meuser as VP of legal and business affairs and Barry Heyman as associate counsel of legal and business affairs in New York. They were, respectively, director of legal and business affairs for Spitfire Records and consultant for Spitfire Records.

Charles Chavez is named national director of rhythm crossover promotion for MCA Records in Houston. He was manager of crossover promotion for Interscope Records.

Eric Cole is named national director of rock promotion for Artemis Records in New York. He was director of radio promotion for Concrete Marketing.

PUBLISHING: Bill Thomas is promoted to assistant VP/chief of staff for ASCAP in New York. He was director of public affairs.

RELATED FIELDS: Kevin Gore is named executive VP of marketing and sales for Warner Strategic Marketing in Los Angeles. He was president of Universal Classics Group.

Susan Jurevics is promoted to VP of corporate marketing for Sony Corp. of America in New York. She was senior director of marketing.

Justine Gregory is promoted to director of education and public programming for the Country Music Hall of Fame and Museum in Nashville. She was educator for school and family programs. The Country Music Hall of Fame and Museum also names Kelley Jones as school program coordinator, Renee Berridge as volunteer program coordinator, and Elizabeth Hansen as public program coordinator in Nashville. They were, respectively, program director for Ohio-West Virginia YMCA; assistant VP/manager of marketing/volunteer coordinator for Team Bank of America; and news assistant for WMOT-FM.

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Highlights

RICKY MARTIN

"LIVE!"

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Interview with Billboard
Latin Bureau Chief, Leila Cobo

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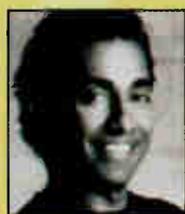
Appearances by Maria Conchita Alonso, Willy Chirino,
Emilio Estefan Jr., Hansel, Lisette, Tito Nieves, Edward James
Olmos, Chi Chi Peralta, Tito Puente Jr., and Nestor Torres.



WILLY CHIRINO



TITO NIEVES



NESTOR TORRES



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Maverick Musica

ASCAP ACOUSTIC SHOWCASE

Performances by JODI MARR, CLAUDIO CORSI, NICOLE CHIRINO

SONY SHOWCASE

with performances by RABANES and . . .



JORDI



ANGEL LOPEZ



ALEJANDRO
MONTANER



NAVER



BRENDA K STARR

CRESCENT MOON RECORDS & SONY MUSIC BEACH BASH BBQ

with performance by RABANES



RABANES

MULTI-LABEL SHOWCASE

hosted by TITO PUENTE JR.

Performances by
GERARDO, Thump Records
CANDELA SOUL, Inteligent Music Inc.
ICARO AZUL
NOEL, Sonic Bamboo Musica



GERARDO



CANDELA SOUL

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- KRTX Houston
- KSOL San Francisco
- KZOL San Francisco
- WAMR Miami
- WAQI Miami
- WCAA New York
- WRTO Miami
- WQBA Miami
- ... and many more!

Confirmed panelists so far:

- Mauricio Abaroa, Crescent Moon Records
- Maximo Aguirre, Maximo Aguirre Publishing
- Kevin Baxter, The Miami Herald
- Rosalia Bobé, CD Now
- Ramiro Burr, San Antonio Express News
- Tomas Cookman, Cookman International
- Toni Cruz, Gestmusic, Spain
- JC Gonzalez, Musicland
- John Echevarria, Universal Music Latino
- Enrique Fernandez, LARAS
- Eleazar Garcia, HBC
- Raul Gil, Luar Music, Brazil
- David Gleason, HBC
- JD Gonzalez, HBC
- Alejandro Jaén, Musica Futura International
- Robbie Lear, Universal Music Group
- Eddie Leon, Radio Ideas
- Alexandra Lioutikoff, ASCAP
- David Massry, Ritmo Latino
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- David Miranda, WXXY
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- Marco Antonio Rubi, Muxxic Latina
- Kike Santander, Santander Music
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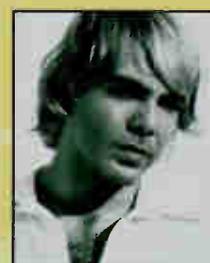
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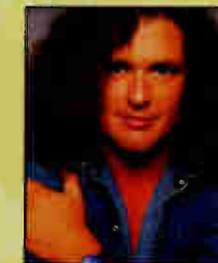
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ARTISTS & MUSIC

A&M/Word Celebrates Amy Grant's 'Legacy . . . Hymns & Faith' Singer Returns To Her Artistic And Spiritual Roots For A 14-Track 25th-Anniversary Collection

BY DEBORAH EVANS PRICE

NASHVILLE—As she celebrates her 25th anniversary in the music industry, Amy Grant is returning to her roots on her forthcoming A&M/Word Records release *Legacy . . . Hymns & Faith*.

The 14-track collection features such standards as "Softly and Tenderly," "Come Thou Fount of Every Blessing," and "Holy, Holy, Holy," as well as four new tunes. Co-produced by Brown Bannister and Grant's husband, Vince Gill, the project streets May 21 and precedes a new pop album slated for September, tentatively titled *Simple Things*.

Grant credits Mike Blanton of her management firm Blanton, Harrell, Cook & Corzine with the idea for the album. "He [asked] how I would feel about doing a record that would honor my roots," recalls Grant, who has known Blanton since her teen years when he was her youth pastor at Nashville's Belmont Church. "He was talking about going back to the songs that helped shape [my life] and make me who I am and just honor that part of my life. When he put it like that, I got so enthusiastic. Immediately I started thinking of one song after the other, started remembering my childhood, and how my theology and my whole understanding of God was shaped through music."

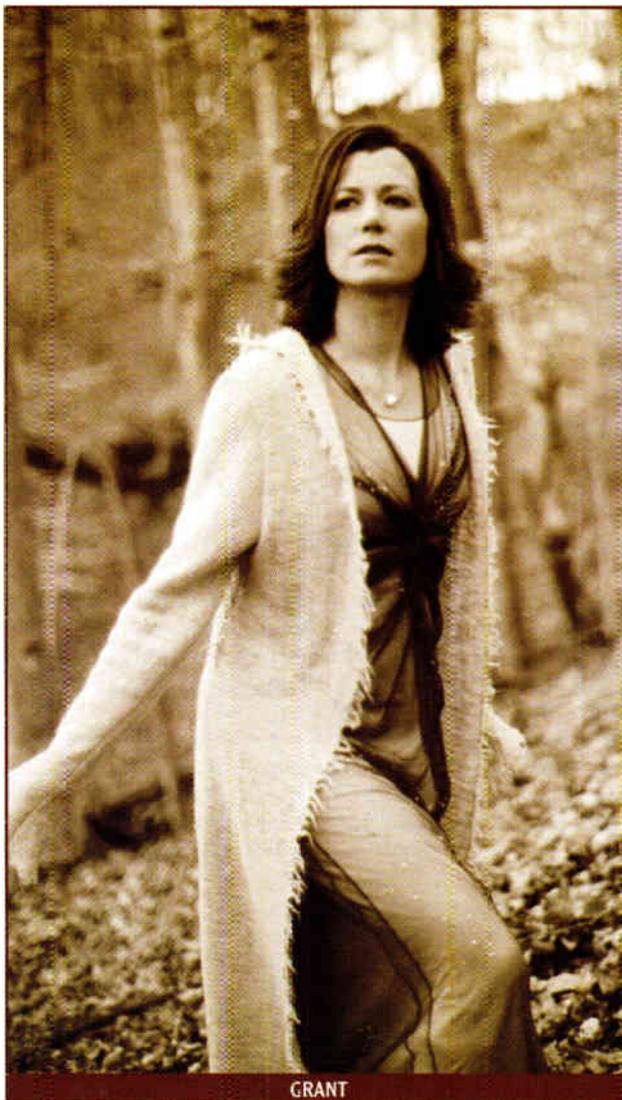
A FAMILY AFFAIR

Grant made a rough work tape of songs she was considering and gave it to Gill for his input. "I wanted Vince to be a part of it, because I felt like the direction of this album needed to be very honest and acoustic, and he really has the credentials to direct it that way. I wanted Brown to be involved, because I felt like we come from the same background," says Grant, who first began recording for Word at 16. "So we did it in 29 working days. We didn't try to over-think anything; we just worked and worked and worked."

Grant, an ASCAP writer who owns her own publishing, wrote two of the four new songs: "What You Already Own" and "Do You Remember the Time." The latter was co-written with Gill and Keith Thomas, who is producing the upcoming pop record. Gill also contributed "The River's Gonna Keep On Rolling." The fourth new tune is a cover of MercyMe's "I Can Only Imagine," which was penned by that group's Bart Millard. It was named song of the year April 25 at the Dove Awards (see story, page 6).

The album closes with an exuberant version of "Marching to Zion," featuring a cast of Grant's longtime friends singing and her father, Burton Grant, saying a prayer. "I asked my dad if he would lead us in a prayer before we sang," Grant recalls. "Vince was in the control room, and when he heard me say that, he motioned to the engineer to hit record . . . When I went in to hear the mix, I heard my dad's prayer, and I got the biggest lump in my throat."

Legacy . . . Hymns & Faith marks a return to the marketplace for Grant, whose last two projects were 1999's *A Christmas to Remember* and 1997's *Behind the Eyes*. (BMG Heritage recently released *Her Greatest Inspirational Songs*, a compilation of early



GRANT

material licensed by BMG. It debuted in the April 6 issue at No. 37 on the *Billboard* Top Contemporary Christian Albums chart.)

A lot has changed in Grant's life in the past few years. She and longtime husband Gary Chapman divorced. She married Gill, and they have a 1-year-old daughter, Corrina. Christian consumers sometimes withdraw support from artists who have divorced, and when asked if she is concerned about her Christian fan base's continued support following her own divorce, Grant responds: "If somebody is going to be critical, they are

going to be critical. If somebody wants to hear new music from me, they are going to hear new music from me."

She adds that the hymns record is "not a marketing ploy on my part to come back in and say, 'Gee, in case everybody is mad at me, I think I'll do a record that's all hymns.' It's been said in other ways that I'm trying to get back [in] people's good graces by coming in with a good foot forward. I have to say, that never occurred to me. The timing for the record had everything to do with, after 25 years, honoring my roots."

There are tentative plans for a boxed set celebrating Grant's career to be released in late 2002 or 2003, but *Legacy* is the current priority. It will be promoted to the Christian market by Word Records and in the general market by Interscope/Geffen/A&M. Word senior VP of marketing and artist development Mark Lusk sees the new album as "a real opportunity for us to connect once again in a dominant way with the Christian marketplace." To do so, they are planning listening parties at large churches in 11 cities, including Atlanta; Chicago; Seattle; Portland, Ore.; and Knoxville, Tenn. Consumers who pre-purchase the record will get two passes to attend the listening events, as well as a special 22-minute behind-the-scenes DVD on the making of the record.

The DVD will be included as a premium with the first 200,000 units of *Legacy* (with 100,000 going to the Christian market and 100,000 to the general market). "We'll have extensive national account buys," Lusk says, "and we are going to be running a lot of print advertising."

Paul Kremen, head of marketing for Interscope/Geffen/A&M, says they will also run TV and print ads and are counting on TV exposure to help drive sales. "This is profoundly beautiful music," says Kremen, who notes that there are plans for Grant to perform on several major network shows. (She is booked by Creative Artists Agency.)

"I really like the feel of it," says Kevin O'Brien, buyer for the Wheaton, Ill.-based Lemstone chain. "It's very acoustic, very stripped-down, and you can definitely feel Vince Gill's fingerprints on the production. It's a really neat thing to see her do. It's very different for her . . . I expect good things, but I expect it to be a bit of a sleeper [that] will build momentum."

General market retailers also expect it to sell well. According to Tower Nashville GM Jon Kerlikowske, Christian music sales have been up since the events of last Sept. 11, and he anticipates Grant's hymns project to be a strong seller.

"I think it's going to do really well," he predicts, adding that he will be bringing in a substantial quantity. "She has such a loyal following. She has been out there for so long and created a following in both the Christian book stores and the secular market."

Kerlikowske doesn't feel the changes in Grant's personal life will negatively affect the album. "She was always pretty upfront with the whole thing," he observes, noting that candor has helped keep her audience in her corner.

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Atlantic's Rush Blazes A 'Vapor Trail'

Reuniting After Tragedy, Progressive Rock Heroes Release First Studio Set In 6 Years

BY CHRISTA TITUS

NEW YORK—It is and it isn't a coincidence that "One Little Victory"—a song that celebrates personal triumph—is the lead single from Rush's forthcoming album, *Vapor Trails* (May 14, Atlantic Records), the first collection of new music from the Canadian progressive rock trio in six years.

"It's a coincidence in the sense that nobody planned to have a song like that," bassist/vocalist Geddy Lee explains. "The way the song turned out, there's so many kind of symbolic things about that song that relate to our condition that it seemed really appropriate to come out with that first."

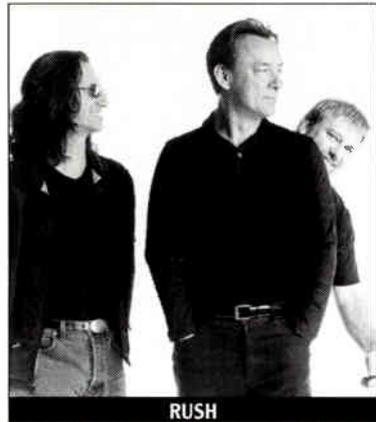
The condition Lee refers to is the hiatus the band went on in 1997, when drummer/chief lyricist Neil Peart lost his daughter and then, not long afterward, his wife. All music business was put aside to give him the time he needed to recover before deciding when he wanted to return to Rush—if he wanted to return at all.

Peart's health was Lee and guitarist Alex Lifeson's foremost concern, but they did occasionally wonder if Rush would ever record again. "Generally, it was kind of best to put it out of your mind and focus on [Neil's] well-being and his recovery," Lee says of that time. "It was more important for us to be his friends at that point than his bandmates, and that's what we did."

In the interim, the pair contributed to 1999's *South Park: Bigger, Longer & Uncut* soundtrack, and Lee released a well-received solo album, *My Favorite Headache* (*Billboard*, Oct. 28, 2000). Meanwhile, Lifeson produced

Universal act Lifer and played guitar and produced a few as-yet-unreleased tracks for 3 Doors Down.

The sessions for *Vapor Trails*—captured at Reaction Studios in Toronto—spanned 14 months, beginning in early January 2001. Maintaining a



comfortable atmosphere in which the trio could reconnect and work took precedence over finishing a record by a certain deadline.

"The nature of our deal is we deliver a finished project to [Atlantic], so we in a sense have an open-ended kind of scheduling," Lifeson explains. "Toward the end of the project, it became a little more intense; we took a little longer than we had expected by that point, and [the label was] very supportive all along the way, and they were very sensitive to what we'd gone through."

The resulting 13-track album (produced by Rush and Paul Northfield) is a non-stop wallop of energy that shows the trio still in perfect rhythmic step

with each other. In fact, it sounds rejuvenated and more cohesive than ever. The cuts "Ceiling Unlimited," "Peaceable Kingdom," and "Out of the Cradle" recapture the vibe of the band's early '80s catalog, whereas "Secret Touch," "Nocturne," and "Freeze" contain pure power-rock jams that should keep fans hailing Rush as musical gods. Peart once again wrote most of the lyrics, and his humanist musings, coupled with some crafty time changes, make the songs "Sweet Miracle" and "Ghost Rider" especially poignant. (Rush's music is published by Core Music/Anthem, SOCAN.)

"We spent a long time talking and getting a sense of where we'd been and where we're going," Lifeson recalls about the songwriting process, "but it wasn't until about three or four months into it, after getting a break and getting away from it and coming back in, that we started to produce the kind of material that we were happy with and thought we could develop."

For Atlantic senior director of product development David Burrier, *Vapor Trails* is "a new classic. It's fresh, yet it still retains their sound, and it's distinctly them. Whether you're a fan for the last 20 years or whether you're just hearing them for the first time, I think people can really relate to it."

Judging by the response "One Little Victory" is getting at radio, Burrier's assumption is correct. After going for adds at heritage, mainstream rock, and active rock the week of April 8, it debuted at No. 22 on the *Billboard* Mainstream Rock Tracks chart and is No. 15 this issue. The song debuted at No. 7 on sister publication *Rock Airplay Monitor's* Heritage Rock Tracks chart, where it is now No. 4, as well as No. 30 on its Active Rock Tracks chart.

While Atlantic is keeping Webmasters of Rush fan sites updated to help promote *Vapor Trails*, the rush.com Web site is being constructed, and the sites rushvaportrails.com and vaportrails.com are functioning as e-cards that stream "One Little Victory." Those who pre-order the album through Amazon.com can stream the disc there or hear it at GetMusic.com starting May 10, where it is tied into an interview with Lee and Lifeson.

A TV direct-response campaign consisting of 60-second spots will reward consumers who order *Vapor Trails* with a free 12x24 lithograph of its cover art. Print ads are being placed in such magazines as *Rolling Stone*. To tap Rush's extensive fan base of performing artists, Burrier says ads will also run in musician-oriented publications like *Guitar World*.

Rush kicks off a North American tour June 28 in Hartford, Conn. The band is booked by Adam Kornfeldt at Artists Group International in New York for the U.S., Vinny Cinquemani at S.L. Feldman & Associates in Toronto for Canada, and Neil Warnock at the Agency Group in London for the U.K. and Europe. The act is managed by Ray Danniels at SRO Management.



by Melinda Newman

The Beat

COMING UP: Look for the **Rolling Stones**, in addition to kicking off a tour this year (*Billboard Bulletin*, Oct. 30, 2001), to return to the studio to record a number of new tracks, potentially for release on a retrospective or an album of new material. According to sources, the band is gathering in Paris this summer to record at least four new songs. A representative for the Rolling Stones (who are signed to Virgin worldwide) says there is no definitive word on any new recording.

HARD AT WORK: As EMI Recorded Music continues to realign itself, a shift has been made in how Astralwerks titles will be worked in the U.S. Previously, Astralwerks—which picks up many projects from EMI territories around the world, in addition to signing domestic repertoire—funneled albums targeted for a



mainstream push through Virgin Records. Now, selected projects will be divided between Capitol and Virgin in the U.S., depending upon the act's label in its home territory.

"I'm trying to keep the label streams pure," EMI Recorded Music vice chairman David Munns says. "If it comes out on Astralwerks in the U.S., it should then be with the company that it's aligned with for the rest of the world." The first project affected by the change will be from **Beth Orton**, who is signed to Heavenly/Capitol in the U.K. Her U.S. release, *Daybreaker*, arrives July 30 through Astralwerks, with Capitol providing extra radio and retail support. Astralwerks GM **Errol Kolosine** says projects signed directly to Astralwerks in the U.S. that are chosen for a bigger market push will be slotted for Virgin or Capitol on a case-by-case basis.

The majority of Astralwerks releases will continue to go through Caroline, EMI Music Distribution's indie distribution arm.

PLANTING SEEDS: After a long affiliation with Atlantic, **Robert Plant** will release his Universal Records debut July 16. Now signed to Universal worldwide, Plant has recorded *Head First*, an album that largely comprises covers, with his new band, **the Strange Sensations**. "Darkness," the first single from the project, will be released shortly. *Head First* is Plant's first solo album since 1994's *No Quarter*. He will open more than a dozen dates for **the Who** in the U.S. this summer,

starting with a June 29 date at the Tweeter Center in Mansfield, Mass.

FAMILY TREE: **Ben Taylor**, son of **Carly Simon** and 1998 *Billboard* Century Award honoree **James Taylor**, is in the studio with his new band that also includes a number of musicians formerly affiliated with **Alanis Morissette**: guitarists **Nick Lashley** and **Joel Shearer** and bassist **Chris Chaney**, as well as drummer **Larry Ciancia**, who has played with **Everlast** and **Fiona Apple**.

Taylor, who is managed by **Kipp Stroden**, was previously signed to the Work Group. When that label folded, he was assigned to Epic Records and recorded an album that was never released. He is now looking for a new deal and has plans for showcases in both New York and Los Angeles later this spring.

In other scion news, Artemis Records has signed **Katie Cassidy**, the 15-year-old daughter of **David Cassidy**. The label will release her first single, "I Think I Love You," a cover of her dad's **Partridge Family** hit, in June.

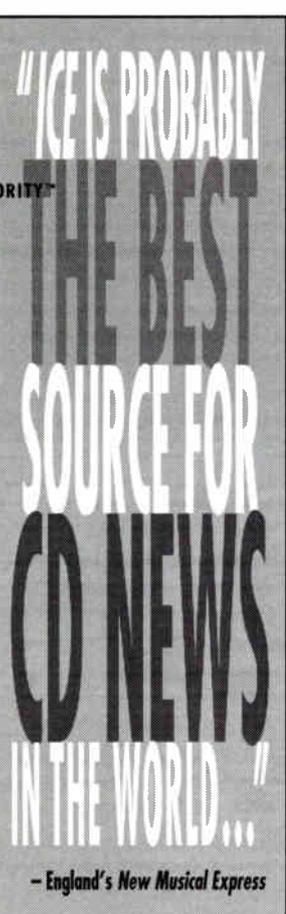
STUFF: Attorney **Fred Davis** and Artemis Records president **Daniel Glass** will both receive the Music Visionary of the Year Award at a luncheon sponsored by the UJA-Federation June 19 in New York. The event's hosts will be Artemis founder **Danny Goldberg** and **Steve Shapiro**, co-partner with Davis in Davis, Shapiro & Lewitt.

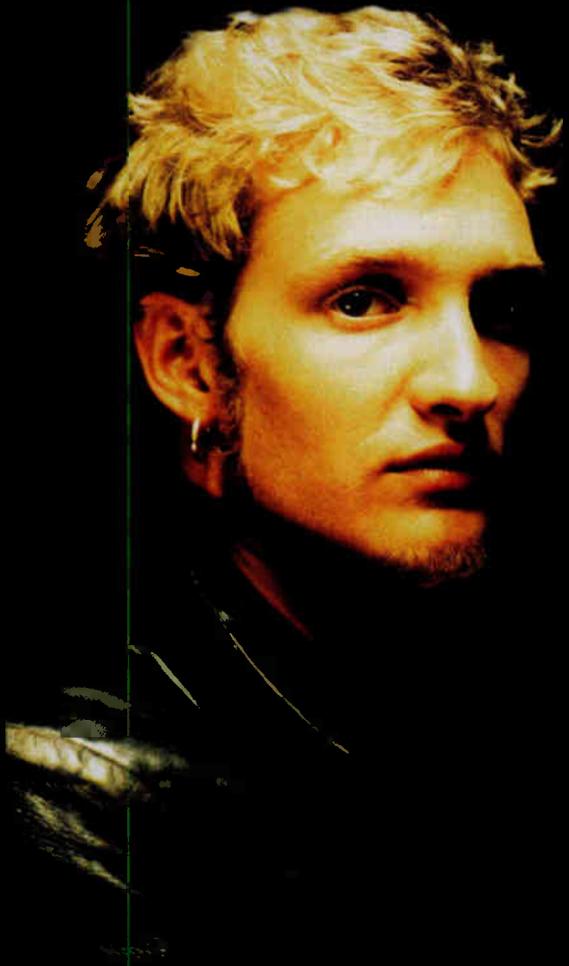
A LITTLE HISTORY LESSON: For more than 30 years, **Stan Cornyn** held forth as part of Warner Music Group (WGM)—at the time of his 1992 retirement, he held the title of president/CEO of Warner New Media. He's now turned his adventures at the Warner company into a book full of recollections and cautionary tales. *Exploding* (Harper Collins) chronicles the history of WGM, starting with the 1958 birth of Warner Bros. Records (the label's first signing was **Tab Hunter**) through the formation of WGM and Warner Bros.'s glorious hey day to WGM's crash and burn in 1995 and ends with WGM's current attempt to regain its glory days. Full of gossipy tidbits, as well as insightful business commentary, Cornyn concludes that the business simply isn't as fun as it was during his day because "the suits won." It's hard not to agree with his theory.



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COLUMBIA

MTV Jump-Starts Vanessa Carlton's Second Career, Debut On A&M

BY CHARLES KAREL BOULEY

LOS ANGELES—Pop ingénue Vanessa Carlton is only 21 years old and she is already working on her second career.

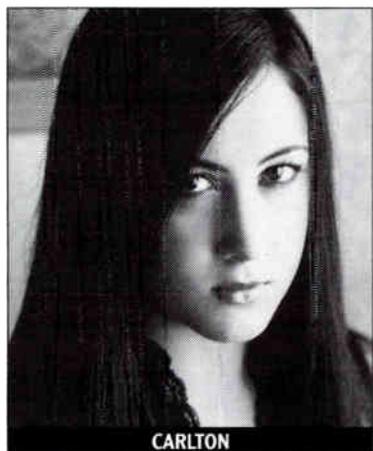
Her first, as a ballerina, began at 14 when she was accepted into the School of American Ballet. While that ended on a sour note, her new career as a fledgling pop star couldn't be better. Her debut single, the top 10 "A Thousand Miles" from the A&M album *Be Not Nobody*, due in stores Tuesday (30), was received almost too well by radio and MTV—if that's possible.

"We finished 'A Thousand Miles' and had it in our hands and made the video in what some people would consider to be too early [of a stage]," recalls A&M president Ron Fair, who also produced the album. "So, we had the video in our hands and we showed it to Tom Calderone at MTV, really just to say, 'Hey, Ron's the new president of A&M and here's a project he's working on'—and he was really bold and put it on the channel right away with a large commitment. MTV doesn't do that that often, but [Calderone] was ruled by his heart."

Fair continues, "We all looked at each other and said, 'You know what, let's just go for it.'"

Go for it is what they did, with the "bet the ranch" blessing of Jimmy Iovine, chairman of Interscope/Geffen/A&M.

"I played 'A Thousand Miles' for Jimmy when it was done and he lis-



CARLTON

tened to it five times in a row," Fair says. "He signed Vanessa originally, but he hadn't found a great combination for her yet. He was now excited and said, 'Ron, bet the ranch'; so he set me on my path to make the kind of bold statement we made with this album."

Fair adds, "Vanessa and I got together and said, 'Let's really paint

with some colors that normally first-time artists don't get to use'—mainly, large string sections and a higher caliber of musicians."

That kind of commitment is rare on a first album and is not lost on Carlton. But it came at a time when the artist seemed to be swimming in a sea of major-label dreams and disappointments. She had been on A&M for more than a year-and-a-half before teaming with Fair.

"After I got signed, I was drowning, completely drowning," she says. "I was surrounded by the wrong people who didn't quite understand the music. You have to find people that will bring out the absolute best in you if you're going to work as a team. I wasn't there yet. It was a tricky situation because I write all my own songs. I'm not a producer yet. And I especially wasn't then. I was very young and didn't know how to work in a studio. You have to go down a couple wrong paths before you find the diamond path."

Luckily, she found hers, via the guidance of Iovine and Fair.

"I was able to connect with her musical soul because she touched a nerve in me going back to my love for Laura Nyro and Carole King," Fair says, "the archetype of female

piano goddess bearing her soul with an orchestral angle to it."

The resulting collaboration *Be Not Nobody* is more a declaration of independence for this young artist—who is already being called a happier Fiona Apple—steeped in rich

'I discover things about myself in my songs that I would never have discovered had I not written the song. It surprises me every time.'

—VANESSA CARLTON

orchestrations and classical sounds yet musically relevant enough to connect with a young demographic.

"At a time when people connect youth with producer-driven pop, this record is well-timed," says Bradley Andrews, manager of a Virgin Megastore in Los Angeles. "This is a smart, well-conceived record. It's just what the pop genre needs right now. She's an artist with the

potential for a long, bright career. It will be interesting to see where she goes from here."

Carlton is such a sophisticated songwriter and vocalist that some may wonder from where this kind of depth and range is born.

"The way I write is confusing to me as well," Carlton says. "I will sit down at the piano, and it's like a tide. It's very healing. I have no control over how it works. It scares me sometimes. I say things in my songs, I discover things about myself in my songs that I would have never discovered if I had never written the song. It surprises me every time."

She adds, "I lost my identity when I left ballet. I lost the connection. I went numb to that artistry. That's one of the hardest things. Talk about love and loss. To lose your connection with an art form that was once so strong in you is traumatizing. You're so empty. I slowly started skipping my ballet classes and sought refuge in the wonderfully warm and open arms of a crappy piano in my dorm."

Carlton is managed by Peter Malkin for PMM in New York. She is booked by John Podell and Sam Kirby for Evolution Talent, also based in New York.

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The Toilet Boys Star In Their Own Glammy, Sleazy Party Via Masterplan

BY ANDREW KATCHEN

BOSTON—There's something completely folkloric in visual spectacle, and alleyway rompers the Toilet Boys are well aware of this.

In the glittery guitar-rock canon, these high-heeled and black-booted mavens have launched themselves from the corners of the New York drag punk scene to national notoriety. They've garnered fans high and low—from Debbie Harry down to disenfranchised teens in Wisconsin basements—with their honey-dipped street-punk sound. And with their genre- and gender-bending aesthetic, the Toilet Boys continue to leave a black lipstick imprint wherever they roam.

Boasting a tawdry live show starring platinum blond lead howler Miss Guy in full drag regalia, fire-breathing guitarist Sean, and a cast of characters that includes guitarist Rocket, bassist Adam Vomit, and drummer Electric Eddie, the Toilet Boys elevate good-time trash-rock camp to new heights.

While in Denver for a stop at the Bluebird Theater, Miss Guy took time to discuss the band's visual and musical mission.

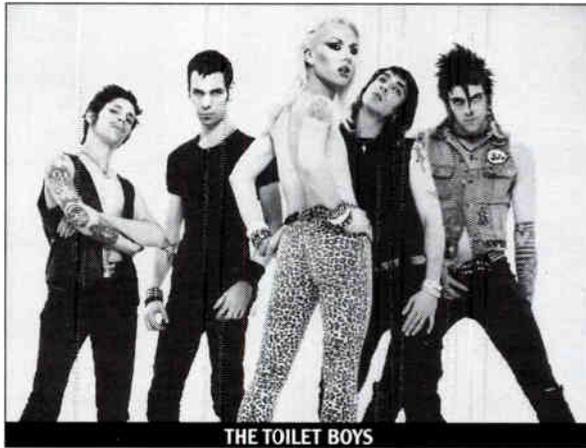
"It's definitely about escapism, and it's about forgetting your every day crap for a little while and just having a good time," he says. "I was always

wearing the makeup and the heels and the whole bit, and I never had any intention of getting up on stage in street clothes. I grew up loving bands that had a frontman who did more than just throw on jeans and a baseball cap and go onstage. Kiss, David Bowie, or Cher, they weren't drag queens, but they were definitely not your average joe on the street."

Musically, the Toilet Boys (whose songs are published by Toilet Boys, ASCAP), are a pastiche of sugar and muscle, equal parts David Johansen fronting the New York Dolls and the spirit of Joey Ramone. Having converged in 1997 around the brightly colored drag scene of Squeezebox—a nighttime party held at Don Hill's, a nightclub in New York's Tribeca neighborhood—the band blends the cowbell, fishnet flair of Mötley Crüe with the hardcore, devilock punch of the Misfits.

Their self-titled debut is a well-produced batch of hooky punk-pop numbers guaranteed to sate longtime fans and set ablaze a bonfire of new admirers. With opening track "The Party Starts Now," the band kick off the soirée with frolicking, midtempo

riffs, Miss Guy's velvet snarl, and charging drums, a formula that remains constant throughout the album. Wearing a glam affinity proudly on their sleeves, screeching



THE TOILET BOYS

guitar solos abound, giving a hair-metal sheen to the disc's dirty punk vibe. As a whole, the 13-track album (which features a special bonus song) thrashes about like an overcrowded Halloween party on a speeding subway car, picking up anyone ready to join the rock'n'roll debauchery.

Resembling scribbled diary entries, Miss Guy's lyrics offer allegiance to the hectic and fast-paced backdrop of New York and the mythic qualities of

the city's music scene. On "Can't Wait," he sings, "Dee Dee smiled and bought me a slice/Tripped out the kids in the night life/Jumpin' Jack Flash rocked me outta sight/Me and my baby were up all night."

Although the Toilet Boys release material via their own independent company, Masterplan Entertainment—a label they began after a botched record deal in 1998 with Roadrunner Records—the band has recently gained support in high places. The anthemic "Another Day in the Life"—which tips its hat to both Joan Jett and the Ramones—has been featured in the film *American Pie 2*, and a video for the track has popped up on MTV2's top 20 countdown.

After stints in London and Spain, the band hit the road for a U.S. tour that kicked off in Rochester, N.Y., March 7.

"We go over really well outside of New York and L.A.," Miss Guy says. "It's a little bit more exciting in places like Rochester, because the crowds are more enthusiastic. New York and L.A. are always fun, but the crowd can be slightly jaded. But outside of those

two cities, the audience just loves to rock and roll, and they're not trying to be seen or look cool. They're just out to have a fun time."

Miss Guy admits several clubs have been hesitant in allowing the self-managed Toilet Boys to perform all parts of their live show, which typically involves flame-spewing from the hulky Sean and an eruption of sparks from the head of his guitar.

"I like to be able to do the full show, but it's a good challenge when we can't, because it makes us work that much harder on our playing," Miss Guy observes. "On this tour, we played in Chicago, and we could only use the sparks, and also I couldn't set Sean's guitar on fire. Also, there were a lot of places in England where we couldn't use fire. To be honest though, I don't want to have to rely on that. I think we have a lot happening regardless."

"They bring back that old-school vibe of just wanting to have fun and be as wild as possible," *MTV2 Rock Countdown* host Abby Gennet says. "I think some bands may take themselves a little too seriously, but the Toilet Boys seem to just have a lot of fun with themselves and their kitsch factor. There is definitely a hot scene going on in New York right now, and they are one of the pimp daddies of that group."

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Who Needs a Record Company?

A Forum on the Independent Distribution of Music by the Artist in the Digital Age

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(Aimee Mann, Diane Warren, Carole King, Taj Mahal)

Jim Griffin, CEO Cherry Lane Digital and founder of Evolab

Stacie Seifrit, former director of sales and marketing KROQ-FM

Arthur Spivak, President Spivak Sobol Entertainment (Tori Amos, Eve 6, Perfect Circle)

Kenneth D. Freundlich, Esq., (Moderator)
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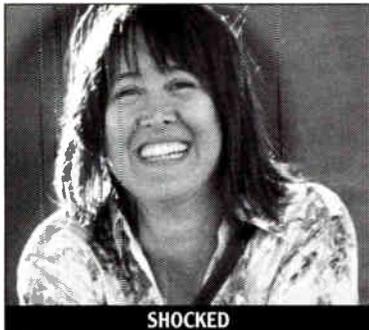
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Shocked Bows Mighty Sound With Two-Disc Set

BY MOIRA McCORMICK

CHICAGO—Until now, Michelle Shocked's 16-year recording career has encompassed, as she puts it, "the singer/songwriter tip to fiddle tunes and bluegrass to jump-swing and jump-blues."

Now, with forthcoming double-disc *Deep Natural*—which Shocked describes as "the gamut of Afrocentric explorations"—the singer delves deeply and richly into



SHOCKED

gospel, blues, and reggae. The second disc, titled *Dub Natural*, features dub versions of *Deep Natural* songs.

Not only is *Deep Natural* Shocked's first widely available album since 1994's *Kind Hearted Woman*, the set—distributed by Houston-based Southwest Wholesale—is also the inaugural release on Mighty Sound, the new independent label she's formed with Bart Bull, her husband/manager/co-producer (with Hothouse Flowers' Fiachna O'Braonain).

Shocked and Bull say Mighty Sound will initially concentrate on *Deep Natural*, followed by the re-release of Shocked's catalog (she is one of the few artists who has owned their own catalog since the beginning), before venturing into releases by other artists.

Shocked says she'd been contemplating launching an independent label for some time and had been in a position to do so since 1996, when she was released from a decade-long contract with Mercury Records. In the interim, she issued limited-edition albums (including *Artists Make Lousy Slaves*) that were sold at her concerts.

"As far as my mainstream audience could be concerned, there was a big debut splash [1988's highly acclaimed *Short Sharp Shocked*], and then it was, 'What happened to Michelle Shocked?'" she says, noting that Mercury did not promote subsequent releases *Captain Swing* and *Arkansas Traveler*.

Shocked and Bull have been running the label themselves from the get-go: Bull handles publicity (along with an independent publicist) and radio promotion (along with the couple's college-age niece), and Shocked oversees the books.

"I've never known an artist as organized as Michelle," Bull says. "She'll get on the bus after a three-hour show and do her own tour accounting. She's always done things differently; with Mercury, she never took tour support, which is one reason she owns her masters. She's always made money on the road, even though she leads a big [six-piece] band."

That band, the Perverse Allstars, will accompany Shocked on the concert trail in April. The dates will be booked by Bull.

He says Mighty Sound will place special emphasis on grassroots marketing, aggressively pursue music placement in films and commercials, and structure custom deals for each artist.

"We won't need long options on them," he says, "because if we do well, they'll want to stay with us. Otherwise, [the label] is a banker, and you're banking in the most ephemeral thing—the phenomenology of pop music. And you can't predict that stuff."



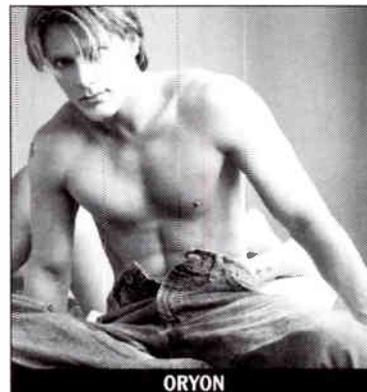
by Larry Flick

Drift™

POP PERSEVERANCE: Now is not the best time to be a pure-pop artist. Even perennial faves like 'N Sync and Backstreet Boys have to work double-time to keep their commercial motors running. But that's not stopping Oryon, a Los Angeles-based artist intent on making a dent on the mainstream—despite ongoing shifts in trends.

"I'll find a way," he says with an ambitious grin. "No matter how difficult things might get—or how impossible they might seem—I always find a way to make it through."

He certainly knows how to keep the wheels of his career in motion,



ORYON

which is tricky when you make the kind of music that is flat-out mainstream pop, with few options to work the gritty street sectors available to rockers, rappers, and other genre-specific artists. And while he accurately portrays himself as a dance-friendly artist, his material is lighter and more song-driven than your average club track. Thus, he's chosen a tough road.

Yet he's managed to more than merely stay afloat. Oryon's become a fixture on the West Coast live circuit, playing mainstream clubs and opening for Vitamin C, BBMak, and Shaggy, among others. He's aiming to build upon that momentum with the release of *The Singles Collection*, an impressively packaged self-made disc of three hit-worthy songs that are offered in a variety of sounds and mixes.

In their original incarnations, "The Hell With You" and "It's Good to Be Bad" are infectious, downtempo shufflers that allow Oryon to display the notable growth in his vocal delivery. His once-boyish tone now has a mature, more confident vibe. Meanwhile, "Naked" is a frisky, disco-charged twirler, replete with all of the winking wordplay and lip-licking sensuality that its title indicates. Despite their undeniable pop sheen, each song represents a serious issue for Oryon.

"'Naked' is about being in a relationship, and that vulnerability that you have because the other person knows you so well," he says. "'The Hell With You' is about getting to the place in life where you finally put yourself first. And 'Bad' is about letting the devil in you come out at times and not always playing it safe. I've played it pretty safe for far too long, always trying to give people what I thought they wanted. I didn't want to do that this time. I just wanted to do something fun for me."

Each song benefits from time-sensitive remix input from dance stalwarts Chris "The Greek" Panaghi and Guiseppe D., both of

"I've played it safe for far too long. I didn't want to do it this time."

—ORYON

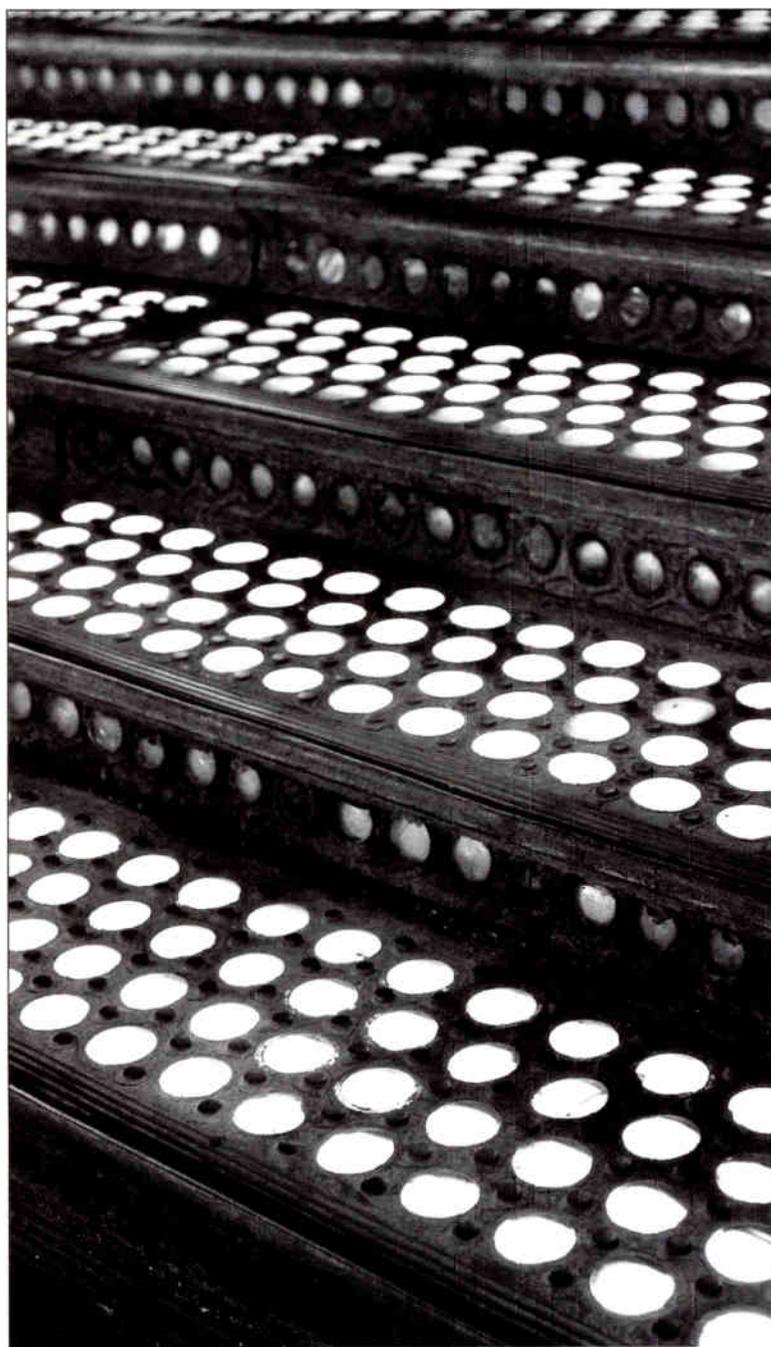
whom take Oryon and his songs in a radio- and turntable-friendly direction. Wisely, neither obliterates the actual song or the performance. Rather, they enhance the material at hand with hard-edged beats and synth lines that thicken Oryon's hooks and complement his vocals.

Now that he has his new music complete and hitting retail, Oryon is putting together dates for a national club/promotion tour. He's also writing and demoing more songs for his first full-length album, which he's aiming to have finished sometime next year.

"My best material is yet to come," he says, adding that he's beginning to explore other styles that he hopes will flesh out his overall sound. "The new songs I'm working on are more acoustic and even more personal than my previous work. I have one new song called 'When I Was 17,' which is all about my life back then. And then there's 'World War 3,' which is about living in an alcoholic or dysfunctional family."

Despite the increasingly serious tone of his music, Oryon says these new cathartic compositions indicate how happy he is right now. "It's a very exciting time for me. I'm at my most creative and personally happy. It's all good."

For more information, contact Arquette & Associates at 310-229-5725. Also check out the artist's Web site at oryon.com.



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The Classical Score™



by Steve Smith

REBEL ALLIANCE: During his graduate school days at New York's Columbia University some 40 years ago, Charles Wuorinen was dissatisfied with the quality and quantity of contemporary music being performed on campus. Therefore, he and a friend took it upon themselves to change the situation. They founded the **Group for Contemporary Music**, an ad hoc musical ensemble that raised standards for the performance of the most challenging

Wuorinen, which led to the release of *Lepton*, a new disc on Tzadik that pairs works reissued from out-of-print recordings, including *Time's Encomium*, with previously unreleased material.

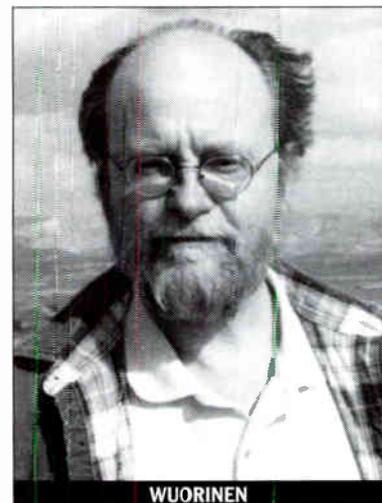
If his collaboration with Zorn appears to be an unlikely match, Wuorinen asserts that's not at all the case. The two first met during a photo shoot for A Great Day in New York, a concert series presented last year by noted cellist/new-music advocate **Fred Sherry** at New York's Merkin Concert Hall. "I'd known [Zorn's] name for quite some time," Wuorinen explains, "but our worlds are quite different." Zorn surprised the older composer by expressing an admiration for his music.

"Somewhat later, Fred put on a **Schoenberg** weekend at Merkin and arranged a panel that Zorn was on. We sat next to each other and kind of conspired to disrupt the proceedings with inflammatory remarks and generally misbehave," Wuorinen recalls with a laugh. "That caused instant sympathy. I've heard him play and think very highly of him as a musician, and he expressed interest in putting out a disc of my music."

Zorn personally selected the works for *Lepton* from out-of-print master tapes that had reverted to the composer, as well as unreleased recordings. In addition to *Time's Encomium*, the disc includes the rhythmically dazzling *New York Notes* (for sextet and electronics), the trumpet duo *Epithalamium*, and the shimmering titular trio, named for one of Wuorinen's cats (who also appears on the CD cover).

Zorn's advocacy for earlier generations of American modernists won't end with Wuorinen: He is preparing a disc that will pair a new recording of **Milton Babbitt's** String Quartet No. 6 with a classic account of the String Quartet No. 2 originally recorded for Nonesuch. Meanwhile, Wuorinen appreciates the fact that *Lepton* may well bring his music to the attention of Zorn's own dedicated fans, many of whom come from experimental rock- and jazz-oriented backgrounds and may have little exposure to modern classical music.

"I picked the pieces that I thought were appropriate for the Tzadik audience," Zorn says. He also personally supervised the remastering of *Time's Encomium* and *New York Notes* for the new release. "The difference is mind-blowing. If you compare the previous releases of both of those pieces with our record, it's like night and day—the difference between a rock record and a folk record. We really tried to pump up the volume and bring some more life in where it belongs."



WUORINEN

new music and continues to do so.

Since then, Wuorinen has become one of America's most-lauded modern composers. In 1970, his seminal electronic composition *Time's Encomium* won the Pulitzer Prize, making him the youngest composer ever to win the award. He has also received a MacArthur Fellowship—the so-called "genius grant"—and countless other awards, accolades, and commissions. Since 1984, he has taught composition at Rutgers University in New Jersey.

As both an unrepentant modernist and a staunch foe of compromise, it's no surprise that Wuorinen and the mainstream recording industry have seldom seen eye to eye. But recently he has found an unexpected ally in the iconoclastic composer/saxophonist **John Zorn**, a maverick artist whose output spans the gamut from jazz and free improvisation to heavy metal and klezmer-influenced projects, as well as a distinguished and growing body of work composed for classical performers that includes the **Kronos Quartet** and the **New York Philharmonic**.

An underground music industry unto himself, in 1995 Zorn founded the Tzadik label to issue his own music and to champion composers he admires. Originally, most of those composers were in Zorn's immediate circle of friends and peers from the downtown New York experimental music scene, but that circle broadened rapidly. It grew to include

ARTISTS & MUSIC

In The Works

- On May 28, famed Denver Broncos football player Trevor Pryce will christen his indie label, Outlook Music, with *Says Pop* by North Carolina-rooted band Roman Candle. The collection has already drawn raves for its poetic lyrics and its sweet blend of acoustic-pop and guitar-rock. A tour is in the works.

- Rock legend Bryan Ferry returns May 21 with *Frantic*, a Virgin release produced by Rhett Davies (who helmed the Roxy Music classics *Avalon* and *As Time Goes By*). David Stewart, Radiohead's Jonny Greenwood, and Brian Eno are among the album's guests.

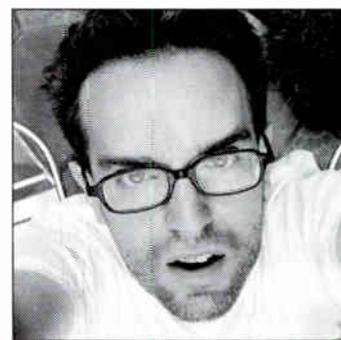
- Up-and-coming Pittsburgh band the Clarks issue *Another Happy Ending* on Razor & Tie Records June 11. The modern-rock-edged set will be followed by a club tour of the States.

- Columbia's latest teen signing is Rose Falcon, whose debut disc, *Breakable*, is to be released July 16. Unlike her contemporaries, she approaches music from a more somber, introspective outlook. The set was produced by Billy Falcon, Gary Burnett, and Paul Ebersol.

- On July 16, Lost Highway Records issues *Here Comes the New Folk Underground* by venerable singer/songwriter David Baerwald. Baerwald has been a critical darling since his '80s period as one-half of the duo David+David, as a contributor to Sheryl Crow's *Tuesday Night Music Club*, and for his own literate solo recordings.

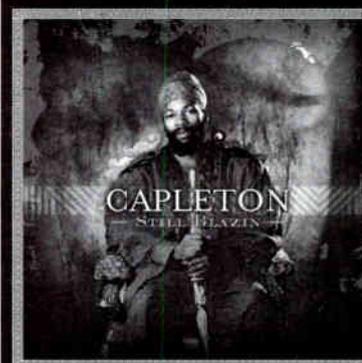
- RCA will enter the hard-rock arena with newcomer Wicked Queen, an artist who is striving to merge the classic sound of Pat Benatar with the trendy style of Linkin Park. Due in late July, the as-yet-untitled set was produced by Bob Brockman (Mary J. Blige, Faith Hill). Limp Bizkit's DJ Lethal is among the album's guests.

- On July 16, Capitol will release *Highly Evolved*, the debut by Aussie quartet the Vines. The set was produced by Rob Schnapf (Foo Fighters, Beck, Guided by Voices) and mixed by Andy Wallace. The first single, "Get Free," goes to rock-radio programmers in mid-May. The Vines recently performed at the Coachella Music & Arts Festival in Indio, Calif., and they're planning to hit the road in the U.S. for additional dates closer to the album's release date.



Sam on the Move. Sam Bisbee is currently gathering critical praise for his self-made CD, *Vehicle*, which is marked by clever lyrics, crisp guitar-rock instrumentation, and subtle, yet insinuating hooks. "My intention is only to make music that feels honest and real," he says. "The fact that people are responding well, to already feel successful on a personal level as an artist is a bonus."

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Higher Ground™

by Deborah Evans Price



STILL GROWING: Artists, retailers, radio personnel, record-company reps, and others associated with contemporary Christian/gospel music converged in Nashville April 21-25 for the Gospel Music Assn.'s (GMA) annual Gospel Music Week festivities. Every minute was jam packed with seminars, showcases, and product presentations by Christian music's major distributors, and it concluded with the presentation of the Dove Awards (see story, page 6).

GMA president **Frank Breeden** kicked off the week by announcing the GMA's new organizational logo and motto: "Community, Growth, Awareness, and Legacy," saying the role of GMA is "to build community, encourage growth, increase awareness, and celebrate our legacy."

Breeden also revealed the latest stats on the genre's growth. According to SoundScan, Christian and gospel music sales are up 24% year-to-date (per the week ending April 14) this year over the same time period in 2001. Thus far in 2002, album sales are at 14.3 million units, compared with last year's 11.5 million units during the same time frame. Citing information from the soon-to-be-released Recording Industry Assn. of America annual survey of consumer music-buying patterns, Breeden says that when asked what kind of music they purchased in 2001, 40% more people cited "Christian music" than in the previous year.



ASCAP ACCOLADES: **Stephanie Lewis** was named ASCAP's Christian songwriter of the year during the organization's annual awards dinner at Nashville's Richland Country Club April 22. Lewis has penned such hits as "God Is in This Place," "The Promise," and "Keep On Shining." The publisher of the year honor was a tie between Brentwood-Benson Publishing's New Spring Publishing and Warner/Chappell Music Group. "We Fall Down" was named Christian song of the year. Written by **Kyle Matthews** and published by BMG Songs, it has been recorded by **Bob Carlisle** and **Donnie McClurkin**.

ASCAP also honored the 100th anniversary of the first music publishing company established in Nashville. John T. Benson Publishing was founded in 1902 and has changed hands in recent years. Currently owned by Zomba as part of the Provident Music Group, the company continues as Brentwood-Benson Publishing

and houses some of the industry's most valuable copyrights. Provident chairman **Jim Van Hook**, Brentwood-Benson president **Dale Mathews**, and Brentwood-Benson VP of creative affairs **Marty Wheeler** were presented an award by ASCAP's always congenial host **Dan Keen**. On behalf of ASCAP, the **Oak Ridge Boys' Duane Allen** eloquently presented the award to the **Benson** family. On hand to accept were Country Music Assn. executive director **Ed Benson** and **Robert Benson**, grandson and great-grandson, respectively, of **John T. Benson**.

This year, all five Dove Award nominees for the new artist accolade were ASCAP writers, and the event included performances by acts in that category—**downhere**, **Sara Groves**, **Shaun Groves** (who is not related to Sara), **Joy Williams**, and **ZOEgirl**.

THIRD DAY ROCKS: The night before GMA Week kicked into high gear, Essential rockers **Third Day** played for 16,000-plus paying attendees who braved rainy skies to attend the AmSouth Amphitheatre event in Nashville. The **Paul Colman Trio** and **Bebo Norman** turned in impressive sets, but the night belonged to Third Day's **Mac Powell**, **Tai Anderson**, **David Carr**, **Brad Avery**, and **Mark Lee**, who gave the audience a night to remember. The show was that perfect blend of fiery, soul-shaking rock and heartfelt, spiritually uplifting praise and worship. They even threw in a cover of "On the Road Again" (joined onstage by Norman and **Paul Colman**) that would have made **Willie Nelson** proud. After the encore, they embraced each other, then jumped offstage to visit with the fans. It was an amazing night that benefited a great cause: A portion of ticket sales from the Come Together tour goes to Habitat for Humanity, which provides housing for low-income families.

OVERHEARD AT GM WEEK: "Live well and die unrecouped."—**Dan Keen**, passing on advice he'd heard.

"A song should be like a woman's skirt: long enough to cover the subject, but short enough to be interesting."—**Kyle Matthews**

"The Internet allows people to choose for themselves. It levels the playing field. You don't need this industry to communicate. Keep your eyes on what God has given you to do and be faithful in your sphere... My prayer for you is, don't let anybody else define you."—**Margaret Becker**, addressing aspiring writer/artists during a publishing seminar.

Southern Music Conference To Include Louisiana Hayride Jam

BY DEBORAH EVANS PRICE

NASHVILLE—The first Southern American Music Conference is set for May 2-5 in Shreveport, La., hometown of the legendary Louisiana Hayride. Presented by Louisiana State University-Shreveport and Foundation for Arts, Music and Entertainment (F.A.M.E.), the event will include seminars with noted music historians, as well as the Louisiana Hayride Americana Music Jam.

The jam, to be held May 4, will include performances by Kenny Wayne Shepherd, the Cox Family, the Derailers, Doug Kershaw, Maggie Warwick, Jim Lauderdale, Jeannie C. Riley, A-Train, Merle Kilgore, and others. Well-known entertainment attorney Joel Katz will be the keynote speaker for the conference, which will also include such noted speakers as author Peter Guralnick, Dr. Kip Lornell, Ken Shepherd (Kenny Wayne's father/manager), Ronnie Pugh, and veteran manager Tillman Franks.

In addition to seminars on songwriting and Shreveport's musical legacy and a jazz luncheon, the conference will include a presentation of the F.A.M.E. Foundation's redevelopment plan to revive Shreveport's historic music district by urban planner Hunter Morrison.

The Southern American Music Conference and the redevelopment plan are being spearheaded by Maggie and Alton Warwick. Maggie Warwick made her debut on the Louisiana Hayride in the late '50s, when she was known as Margaret Lewis. During the famed radio show's heyday, Hank Williams, Johnny Cash, Elvis Presley, Kitty Wells, and Johnny Horton were among those who performed, leading to the Louisiana Hayride to become "the Cradle of the Stars."

Maggie Warwick moved to Nashville for 17 years and enjoyed a successful songwriting career before returning to Shreveport to marry Alton, an executive with ArkLa Gas. During the past several years, the couple has launched the F.A.M.E. Foundation and has been securing funds and support to develop Shreveport's Historic Music District. Alaskan senator Ted Stevens awarded F.A.M.E. a \$250,000 grant, which has been matched by the state of Louisiana. Plans are under way to renovate Shreveport's Municipal Auditorium—the original site of the Hayride—as well as to develop other venues in the area.

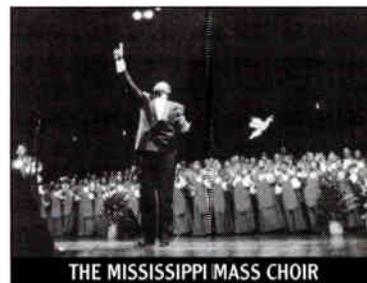


In The Spirit™

by Lisa Collins



GREAT EXPECTATIONS: With the seventh CD, *Amazing Love*, due later this month from the Stellar Award-winning **Mississippi Mass Choir**, Malaco Records is setting out to restore the Jackson, Miss.-based, 160-voice act to what it perceives to be its rightful place as the industry's best-selling gospel choir. It is a title it captured with its 1988 eponymous debut release and years later lost to **John P. Kee's New Life Community Choir** and then **Fred Hammond's Radical for Christ**.



THE MISSISSIPPI MASS CHOIR

Admittedly, the choir slipped in sales from its average of 300,000-400,000 units with its last release, *Emmanuel (God With Us)*.

"That project was probably our lowest-seller," says **Jerry Mannery**, who serves as both the choir's executive director and Malaco's gospel director. "Still, we sold a little over 200,000 units and got tremendous airplay.

"In our defense, the choir scene has cooled down somewhat, because with the glut of product out there [and no shortage of choirs]," he continues. "Touring is so important to support the product, and moving 40-50 people around [who do not do this for their livelihood] is extremely challenging. But I truly believe this is our best work and that success in gospel begins and ends with the song, and on this album, we've got the songs."

The title cut was co-written by Mannery as the choir toured Spain last year. **Lecresia Campbell** special guests on another tune, and in tribute to gospel pioneer **Dorothy Love Coates**, who passed away April 16, the choir recorded one of her compositions.

"One of the things that has us so excited about the project is that we're doing an interactive song with the choir's founder, the late **Frank Williams**, via digital technology," Mannery says. "The song is titled 'My God Said It.' Frank wrote and recorded the song with the **Georgia Mass Choir** in 1988, but it was never released. We took Frank's vocals, and everything else is live. All of the music and choir backup is the Mississippi Mass. Actually, what we did the night of the recording here in Jackson, Miss. [last Dec. 22], was to have a visual of Frank

singing the song. We'll patch that in as well to the companion video."

The promotional rollout begins May 21 with the servicing of the 13-track CD to gospel radio. The project will also be available on DVD-Video, representing Malaco's first such entry. And with pre-orders projected to be in the 100,000-unit range, it appears the Mississippi Mass Choir is off to a good start.

IN THE MEANTIME: The Minneapolis-based **Excelsior Chorale Ensemble**, named best new artist at this year's Stellar Awards, will set out to prove that its initial success is no fluke with the May 21 release of its sophomore CD, *Soul Interpretation*... Also due this month (May 7) is the eponymous solo debut from **Vanessa Williams** (no, not the actress). Williams—who got her big break as one of the **Richard Smallwood Singers** and a founding member of his backup group, **Vision**—is the first official signee of the Detroit-based Bajada Records, founded by Bishop **Andrew** and Pastor **Viveca Merritt**. However, the CD is being released through a joint-venture arrangement with Light Records. An A-list lineup of top gospel producers (including Smallwood, **Kevin Bond**, **Fred Hammond**, **Steven Ford**, and PAJAM's **J. Moss** and **Paul Allen**) indicates not only how serious the two labels are about Williams' keen potential but also the first-rate singing abilities she will showcase.

BRIEFLY: **Dorothy Norwood** is in the studio for post-production work on her upcoming live concert project set for release in August. The as-yet-untitled CD, recorded in her native Atlanta last November, features **Rance Allen**, **Melvin Williams**, and **Albertina Walker**... **Angela Spivey**, affectionately known as the "anointed princess of gospel," is gearing up for the live concert recording of her fourth CD—and first DVD-Video—May 4 in Huntsville, Ala. The album—to be produced by Grammy Award winner **Sanchez Harley**—is tentatively scheduled for release in September... Integrity Music recording artist **Alicia Williamson** turned TV host with the April 6 TV bow of the Inspiration Network's *I Gospel*. The series will showcase the best in contemporary and traditional gospel and urban music... **Vickie Winans**, **Kim Burrell**, **Kirk Franklin**, **Albertina Walker**, **Detrick Haddon**, **Blessed**, and **Evelyn Turrentine-Agee** are among those artists set to join Dr. **Bobby Jones** for his 10th Bi-Annual International Gospel Industry Retreat, May 19-21 at the MGM Grand Hotel in Las Vegas.

HealthSouth Adds Concerts To 'Go For It!' Tour

Roadshow Continues Expansion With Introduction Of Ticketed Events That Act As A Launching Pad For Teen Acts

BY LINDA DECKARD

NASHVILLE—HealthSouth's Go for It! Roadshow, a free-admission "edutainment" field trip promoting a positive lifestyle to school kids, is about to add a ticketed Go for It! Concert to each date on its fall tour. The 7-year-old event, sponsored by HealthSouth, Coca-Cola, and GNC Nutritional Stores, added a Saturday-morning TV show to the franchise a year ago.

The arena event is endorsed by school systems, which bus in kids in grades three to eight to hear the music and its message. As corporate philanthropy goes, this roadshow is clearing new ground as a marketing tool and as a career enhancement for teen acts. It is helping to launch the girl band 3rd Faze, now signed to Columbia Records, which has been the Roadshow's house band for the past two years and will open shows on upcoming tours for O-Town and Britney Spears.

As 3rd Faze nears graduate status, the Roadshow producers have put out a call for another band, "preferably young boys who can sing," says Richard Scrusby, executive producer and chairman/CEO of HealthSouth. When he finds the right talent, he will "mix them in a little this fall, and by spring, they'll be ready to go. We want them to have an album, be able to work radio, do a mall tour with us. It's a real good package for any young act."

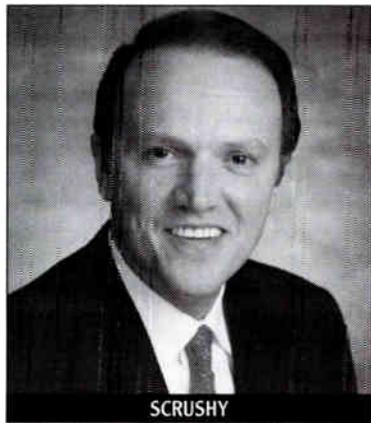
The basic Go for It! Roadshow package has been evolving rapidly. Last year, a typical Roadshow played three 90-minute, 10 a.m. shows in each city, filling 7,000- to 15,000-seat arenas with school kids on an official field trip. It combines music, appearances by well-known athletes, and contests incorporating specially designed "Muscle Busters," described as "giant Nickelodeon-type games" by Phil Christian, VP of communications and marketing and producer of the Roadshow.

Christian says the Roadshow plays in front of 500,000-600,000 kids annually. It's a six-truck event that costs \$4 million-\$5 million a year to produce.

The original business reason for the Roadshow was to tour a training program to teach kids and coaches about sports injuries and care, but the result was "the most boring thing in the world," Scrusby says. The decision was made to "slipstream all the messages we want to get into the show with pop stars and athletes. We had to raise \$35 million to develop the show—staging, musical, sound, lighting, competition equipment; almost 100 people work on the show."

It hits 10 markets on the spring tour, which runs March-May, and 10 markets on the fall tour that runs September-December. The music side of the Roadshow has grown exponentially. The paid concert will mean that even more talent is required. After

three days of free shows, the fourth-night concert will feature three acts performing "your typical 45 minutes to an hour. That will be ticketed and will take place in the same arena, right there, where they have been in front



SCRUSHY

of 30,000-50,000 kids all week. And that show will be filmed and will be used on our Saturday TV show," Scrusby says.

Scrusby has leveraged the TV show and the Roadshow to book known and emerging talent, working closely with record labels and music producers. "We're doing something special here—building an allegiance and relationship with young kids, many of whom have never seen a band or pop act live before."

Sony Music Entertainment chairman/CEO Tommy Mottola agrees that "bringing music to young people in this way has not been done before. The fact that schools are involved enhances its originality, and I imagine that this concept will grow as more kids and communities are exposed to it, whether through the live show or on TV."

Scrusby and Jason Hervey—an actor best-known for playing the role of older-brother-from-hell Wayne Arnold on TV's *The Wonder Years*, who has been senior VP for the Roadshow since January—have booked several acts for the fall, about half of them on the Sony Music Entertainment labels. Those include MSM, Billy Gilman, Triple Image, 3LW, Solange, Christina Milian, Jump5, B2K (for four TV shows), Jer-Z, and Play.

Hervey notes that as well as introducing new talent, the Roadshow is being used to reposition acts like Gilman to reach the tween audience: "It becomes a vehicle to cross him over."

It is key to the "edutainment" concept that music is well-balanced with education in the Roadshow. Christian says the show is refined to meet curriculum needs state by state, and the 10 a.m. start is to give schools enough time to bus the kids to the arena and back to school in time for lunch. The Roadshow was relaunched in 1996 as a field-trip program.

Allen Johnson, executive director of the Lakeland Center in Lakeland, Fla., says the Go for It! Roadshow is "almost as big as a rock-show production. We're talking lasers, pyro—everything."

The current spring tour rehearsed in Lakeland, opening the run March 23 and drawing 6,000 to one show. From there, it played the New Orleans Arena (20,000 to two shows); the Heart 'O Texas Fairgrounds arena in Waco (12,000, two shows); Thomas & Mack Center in Las Vegas (33,000, three shows); Lawlor Events Center in Reno, Nev.; the E Center in Salt Lake City; and the Portland Coliseum in Oregon. It will end the spring tour at Sullivan Arena in Anchorage, Ala.

John Markham—partner in Chameleon Productions in Orlando, Fla., with his brother Dan—does lasers, lighting, special effects, and production management, filling a couple of those roles for the Roadshow. He notes, "It's a huge show; it's one of a kind. It has to play arenas; it has more [hanging] points than most rock tours."

Markham characterizes the commercial message as "soft-spoken." He is most impressed with the method of transporting kids on school buses to the arena. "What Disney is to parking cars, HealthSouth is to getting kids in school buses."

The fall tour will open in Orlando at the T.D. Waterhouse Arena. "We've

been there every fall for the past four years in partnership with the Inner City Games," Christian says. Jon Dorman, deputy director of that arena, says he is holding Sept. 21-27 for the Roadshow, but he hasn't yet negotiated a deal to include a paid concert. Historically, the Inner City Games pay minimum rent and expenses. "I can't do a concert the same way I do an Inner City event," Dorman says.

Go for It! Enterprises is a free-standing 501(3)(C) corporation, so it will fund the operations to expand. "There's talk of summer camps; there's Go for It! Radio," he continues. They will shoot 26 new episodes for the TV show in August.

Queen Marks Golden Jubilee With Two Palace Concerts

BY JULIANA KORANTENG

LONDON—Looks like Her Majesty Queen Elizabeth of England, the world's most famous monarch, is going to let her hair down, strut her stuff, and shake her booty June 3.

To celebrate the Golden Jubilee—her 50th anniversary on the British and Commonwealth throne—this summer, the queen has agreed to open up Buckingham Palace's back garden to concerts for the first time.

The first of the two musical events is Prom at the Palace, a celebration of the country's classical-music heritage, June 1. But the event that everyone is talking about is Party at the Palace, two days later.

In a joint enterprise with the BBC—the nation's public broadcaster—the 76-year-old queen and the royal family have personally invited 12,000 of the nation's citizens to a free rock and pop open-air gig.

And the great and the good in British and international pop, from former Beatle Paul McCartney to new British pop sensation Will Young, are to give their services for free at Her Majesty's command.

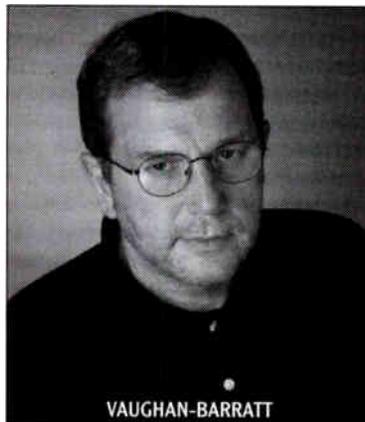
"I don't think she thought we would be effectively building [top rock venue] Wembley Arena in her back garden," says Nick Vaughan-Barratt, BBC Events creative director. "When we suggested the idea, the royal household was thinking of a few string quartets for audiences having cucumber sandwiches. But rather than having a series of little concerts, we thought we should have two big stonking ones. No one's done anything like this before, and the [royal household] are eventually coming to terms with the fact that it's going to be big."

The three-hour Party at the Palace will highlight Britain's contribution to the past 50 years in rock and pop. Other big headliners among the 50-plus performers include Elton John, South Africa's Ladysmith Black Mambazo,

Canada's Bryan Adams, and Aretha Franklin and Beach Boy founder Brian Wilson from the U.S. Former Genesis frontman Phil Collins will be the drummer in a royal house band.

Both Rod Stewart and Wilson are said to be interrupting their tours to fly in overnight to participate. "This is the new Elizabethan era," declares Lorna Dickinson, executive producer of the rock and pop Jubilee. "If you compare it with the first Elizabethan era, Queen Elizabeth I had Shakespeare and several entrepreneurs sail the world to create the [British] Empire. Well, the empire is no more. It's music that the British have taken around the world in the last 50 years. This event is flying the flag for the British recording industry."

The 12,000 non-paying spectators



VAUGHAN-BARRATT

at the concert will be selected from a lottery-type ballot after the nation—which boasts a population of 60 million—was invited to call a premium-rate phone number or log on to the BBC's Web site.

The lucky 12,000 will receive specially embossed Golden Tickets and a complimentary hamper packed with champagne and other high-class food-stuffs for the day itself.

The concert will air live on BBC TV; on the broadcaster's national, region-

al, and local radio stations; on the Internet; and on large screens posted outside Buckingham Palace and at other major locations around the country. More than 40 broadcasters worldwide had bought rights to the two concerts by the time *Billboard* went to press, and the recordings will also be available on CD and DVD.

Industry observers estimate that the BBC will spend more than £10 million (\$14.5 million) on its coverage of the entire Golden Jubilee celebrations and that one-third will be devoted to staging the classical and rock concerts. About £2 million (\$2.9 million) in proceeds will be donated to charities.

Among the charities benefiting from the Golden Jubilee concerts is the Prince's Trust, the youth charity founded by the heir to the British throne, Prince Charles. And while Party at the Palace might be his mother's first foray into holding a major rock concert, the Prince's Trust already has a reputation for its popular annual Party in the Park rock and pop festival. Held at London's Hyde Park in front of a crowd of 100,000, this year's event will take place July 7.

The trust's links to the rock and pop industry are growing. The Party in the Park format is being used by U.K. supermarket chain Safeway to sponsor its own rock festival at Hyde Park June 29. Organized with Clear Channel Entertainment's U.K. arm, Safeway Picnic 2002 will feature such headliners as Diana Ross, Stewart, and top U.K. acts Gabrielle and Ronan Keating, with an audience of 75,000 fans. It aims to raise about £500,000 (\$725,000) for the Prince's Trust.

Meanwhile, the trust is involved in another festival debut, the first in the North of England. Called Galaxy out There Live 2002, it is co-produced with radio group Galaxy FM. It also takes place June 29, in front of an audience of 38,000 in Gateshead, near the city of Newcastle.

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
PAUL McCARTNEY	MGM Grand Garden, Las Vegas April 5-6	\$5,591,700 \$350/\$125	23,341 24,712 two shows	Clear Channel Entertainment, in-house
PAUL McCARTNEY	United Center, Chicago April 10-11	\$4,066,030 \$250/\$50	32,178 two sellouts	Clear Channel Entertainment
PAUL McCARTNEY	First Union Center, Philadelphia April 16	\$1,868,760 \$250/\$125/\$85/\$50	15,536 sellout	Clear Channel Entertainment
DAVE MATTHEWS BAND, YERBA BUENA	FleetCenter, Boston April 7-8	\$1,600,995 \$46.50	34,430 two sellouts	Clear Channel Entertainment
ULTRA ELECTRONIC MUSIC FESTIVAL: PAUL OAKENFOLD, CARL COX, PAUL VAN DYK, THE CRYSTAL METHOD, DEEP DISH & OTHERS	Bayfront Park, Miami March 23	\$1,168,691 \$213/\$40	21,483 25,000	D'Vox
'N SYNC, TONY LUCCA	First Union Center, Philadelphia April 18	\$1,133,227 \$110/\$72.50/\$52.50/\$39	18,297 sellout	Clear Channel Entertainment
CROSBY, STILLS, NASH & YOUNG	First Union Center, Philadelphia April 19	\$958,073 \$225/\$85/\$55/\$39.50	13,687 sellout	Clear Channel Entertainment
'N SYNC, SMASH MOUTH, TONY LUCCA	First Union Center, Philadelphia April 9	\$916,847 \$110/\$39	14,333 sellout	Clear Channel Entertainment
'N SYNC, SMASH MOUTH, TONY LUCCA	HSBC Arena, Buffalo April 7	\$829,065 \$110/\$39	12,854 18,221	Clear Channel Entertainment
'N SYNC, SMASH MOUTH, TONY LUCCA	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. April 11	\$778,395 \$114.50/\$34.50	13,627 16,630	Clear Channel Entertainment
DAVE MATTHEWS BAND, ROBERT RANDOLPH	Dunkin' Donuts Center, Providence, R.I. April 12	\$610,731 \$46.50	13,242 sellout	Clear Channel Entertainment
BARRY MANILOW	Sunrise Musical Theatre, Sunrise, Fla. April 11-13	\$580,567 \$98/\$71.50/\$61/\$50	8,647 9,602 three shows one sellout	Concerts West
BARRY MANILOW	Fox Theatre, Atlanta April 18-19	\$491,011 \$92/\$67/\$47/\$32	8,508 8,837 two shows one sellout	Concerts West
INCUBUS, HOOBASTANK	Great Western Forum, Inglewood, Calif. April 18	\$379,675 \$25	15,719 sellout	Niederlander Organization, Clear Channel Entertainment, Goldenvoice
BROOKS & DUNN, DWIGHT YOAKAM, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEDUS T. JUDD	First Union Arena, Wilkes-Barre, Pa. April 20	\$369,511 \$49.75/\$29.75	7,796 sellout	Clear Channel Entertainment
ENRIQUE IGLESIAS	Chastain Park Amphitheatre, Atlanta April 6	\$348,564 \$57.50/\$40.50	6,700 sellout	Clear Channel Entertainment
DIANA KRALL	Molson Centre, Montreal April 12	\$334,054 (\$530,910 Canadian) \$47.19/\$34.61	8,229 sellout	Clear Channel Entertainment
BROOKS & DUNN, DWIGHT YOAKAM, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEDUS T. JUDD	Pepsi Arena, Albany, N.Y. April 21	\$311,848 \$45.75/\$35.75	7,791 10,920	Clear Channel Entertainment
BLINK-182 & GREEN DAY, JIMMY EAT WORLD	Centennial Garden Arena, Bakersfield, Calif. April 17	\$294,580 \$32.50	9,407 sellout	Niederlander Organization
KENNY CHESNEY, SARA EVANS, PHIL VASSAR, CAROLYN DAWN JOHNSON	Worcester's Centrum Centre, Worcester, Mass. April 12	\$283,609 \$35/\$28.50	8,921 11,796	Clear Channel Entertainment, Varnell Enterprises
GAITHER HOMECOMING	Bi-Lo Center, Greenville, S.C. April 20	\$282,255 \$28.50/\$19.50	14,999 15,000	Premier Prods.
STRING CHEESE INCIDENT	Fox Theatre, Atlanta April 20-21	\$260,488 \$35/\$27.50	8,869 9,356 two shows	Windstorm Prods.
LUIS MIGUEL	First Union Center, Philadelphia April 12	\$256,460 \$120/\$100/\$85/\$55	3,079 15,000	Gomez Enterprises
KID ROCK	Cox Convention Center, Oklahoma City April 21	\$256,186 \$29	8,835 sellout	Beaver Prods.
KENNY CHESNEY, SARA EVANS, PHIL VASSAR, CAROLYN DAWN JOHNSON	Bryce Jordan Center, University Park, Pa. April 13	\$237,580 \$35/\$28.50	7,200 7,531	in-house, Arena Network, Varnell Enterprises
KENNY CHESNEY, SARA EVANS, PHIL VASSAR, CAROLYN DAWN JOHNSON	Roberts Stadium, Evansville, Ind. April 20	\$231,215 \$35/\$28.50	7,370 8,161	Clear Channel Entertainment, Mischell Prods.
HARRY CONNICK JR.	Dodge Theater, Phoenix April 11	\$228,572 \$58/\$30.50	4,807 4,948	Clear Channel Entertainment, in-house
KENNY CHESNEY, SARA EVANS, PHIL VASSAR, CAROLYN DAWN JOHNSON	Cumberland County Civic Center, Portland, Maine April 11	\$220,185 \$35/\$29.50	6,724 sellout	Clear Channel Entertainment, Varnell Enterprises
INCUBUS, HOOBASTANK	Cox Arena, San Diego April 20	\$217,087 \$21.75	9,981 sellout	House of Blues Concerts
THE MOODY BLUES	Tropicana Casino & Resort, Atlantic City, N.J. April 5-6	\$212,385 \$75/\$55	3,858 3,882 two shows	Clear Channel Entertainment
KENNY CHESNEY, SARA EVANS, PHIL VASSAR	Kansas Coliseum, Valley Center, Kan. April 17	\$206,538 \$35/\$28.50	6,747 sellout	House of Blues Concerts
KENNY CHESNEY, SARA EVANS, PHIL VASSAR, CAROLYN DAWN JOHNSON	New Orleans Arena, New Orleans April 6	\$205,873 \$35/\$27.50	9,063 10,606	Clear Channel Entertainment, Mischell Prods.
DIANA KRALL	careerbuilder.com Oakdale Theatre, Wallingford, Conn. April 6	\$197,123 \$39.82/\$28	4,684 4,827	Clear Channel Entertainment
KENNY CHESNEY, SARA EVANS, PHIL VASSAR, CAROLYN DAWN JOHNSON	Show Me Center, Cape Girardeau, Mo. April 19	\$187,112 \$35/\$28.50	6,352 7,177	TBA Entertainment
STEVEN CURTIS CHAPMAN, NICOLE NORDEMAN	Arrowhead Pond, Anaheim, Calif. April 13	\$179,718 \$37.50/\$25	6,884 7,469	Niederlander Organization, in-house, Celebration Concerts

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Venue Views™



by Linda Deckard

BUILT FORD TOUGH: The new Ford Center in Oklahoma City is flying high, with an inaugural concert by the Eagles that will be followed by Britney Spears and a new title sponsor in the Oklahoma Ford Dealers.

The \$87.7 million arena, funded by a local sales tax, will seat more than 20,000. Gary Desjardins, GM at the center for SMG, says it will open June 14-16 with the Ringling Bros.-Barnum & Bailey Circus.

Spears has already sold out 17,000 seats with tickets from \$39.50-\$75. ("It took about an hour," Desjardins says.) Eagles tickets go on sale May 4. Both are Concerts West promotions and were booked under the auspices of SMG Entertainment head Mike Evans.

Desjardins says the title sponsor deal was handled in-house by the SMG staff: "We talked to a couple of airlines, but Oklahoma City is not a hub, and we knew it would be a tough sell." He also explored the opportunity with fast-food chain Sonic, which would have been a good fit, and Express Personnel International, both of which are corporations that are headquartered locally.

The Oklahoma Ford Dealers will pay the arena \$5.3 million in cash over a 10-year period and will provide two vehicles for service and promotional use. The deal also includes a five-year option, which would bring the cash total to \$7.7 million. The dealers get the usual identification, suite, and hospitality opportunities.

Desjardins says the city's old Myriad Arena was averaging six to seven concerts a year, and he hopes to double that at Ford Center. The Myriad is part of what is now the Cox Business Services Convention Center. The final sponsorship was struck with a consortium of 94 Ford dealers from across the state.

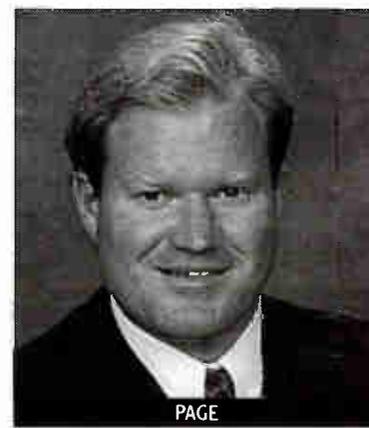
LIVE AND LET BUY: Paul McCartney tops the *Billboard* Boxscore this issue, and his tour is creating a lot of happy concert-goers, which makes for happy arena managers.

The concessions numbers aren't outstanding, since McCartney doesn't have an intermission. "We anticipated they'd be a little lower, because the show is so good and it's all McCartney all the time. He's an intriguing performer," says John Page, senior VP of Comcast Spectacor Facilities, which hosted the show at First Union Center in Philadelphia April 16 that drew a sellout crowd of 15,536.

But Page was still very pleased with the final numbers: Per caps on food and beverage for building concessionaire Aramark were \$5.51. The suite per caps were \$19.90, and the

club seats were \$19.06. Merchandise brought in a per cap of \$14.53.

The second 'N Sync concert April 18 drew 19,000, and the second Crosby, Stills, Nash & Young date in the



PAGE

building April 19 kept that smile on Page's face. CSN&Y's per caps on their first date, March 5, came in at \$8.42 for food and drink, \$5.06 for novelties, and similar numbers to McCartney's for the suites and club seats.

BOOMTOWN: SMG is involved as manager of a new arena planned for downtown Las Vegas. Joe Briglia, SMG senior VP of development, says the Las Vegas arena will be a community building. It will sit next to the Frontier Street Station Casino and within walking distance of city hall.

"There's more energy and more professionals working on it than I thought possible," Briglia says. He is banking on that market being resilient, since the new arena will be last to the market, as it is not opening for two more years. The advantage is that "you can make some course corrections and adjustments," Briglia says. "It will also be the more intimate of the spaces."

According to Briglia, the casinos are talking about pulling together a \$1 million-\$3 million entertainment fund to buy talent. "The money and willingness is there. Expectations are very doable."

THE COACH IS CALLING: The Air Canada Centre in Toronto has a unique marketing outlet: a group voice mail. GM Bob Hunter says the centre sends all the team season ticketholders a group voice mail, and two or three times a year, "we have the coaches send out messages to our season ticketholders. With hockey, it's almost 6,000 accounts. We'll get the coaches to do a sales pitch or a thank-you for a great season or a 'stay-with-us, we'll-get-better' [message]. It's about \$1,000 [per group e-mail blast]. Most people are pretty impressed."

ALBUMS

Edited by Michael Paoletta

POP

♪ SOUNDTRACK

Ansel Adams
PRODUCER: Brian Keane
Green Linnet 3140

Featured in *Music to My Ears*, *Billboard*, April 27.

DAVID CASSIDY

Then and Now
PRODUCERS: various
Decca 440 017 454

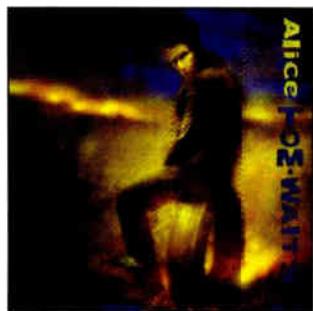
For those in the almost-40 crowd who aimed their first celebrity crush at David Cassidy, the arrival of *Then and Now* is almost as much fun as chewing two pieces of Super Bubble at once. Among the 15 tracks found here are such Partridge Family favorites as "I Think I Love You" and "I Can Feel Your Heartbeat," solo hits "Cherish" and "Rock Me Baby," and some surprise oldies, including "Do You Believe in Magic." While the trip down memory lane is succulent, fans should be aware that all of the selections here are newly recorded by Cassidy—not necessarily a bad thing, since the 51-year-old remains in fine voice—but for those who remember every nuance of these favorites, some things are better left untouched by time. Still, a guilty pleasure worth a giddy spin around the block.—**CT**

THE BOSTON POPS ORCHESTRA

My Favorite Things: A Richard Rodgers Celebration
PRODUCER: Shawn Murphy
RCA Victor 63835

Sometimes the less said—or in this case, the less sung—the better. In this tribute to Broadway composer Richard Rodgers, country stars Martina McBride and Collin Raye seem swallowed up by the swelling orchestrations. The Boston Pops, conducted by Keith Lockhart, do just fine on their own, delivering fizzy arrangements of old favorites. And anyone who finds Rodgers' melodies too saccharine will be surprised by the tongue-in-cheek "Slaughter on Tenth Avenue" from *On Your Toes* and the stirring "D-Day" from *Victory at Sea*. For the visceral thrill of the curtain going up, there's the buoyant overture from *Babes in Arms*.—**MS**

SPOTLIGHTS



TOM WAITS

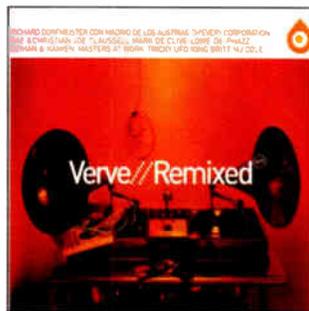
Alice
PRODUCERS: Tom Waits, Kathleen Brennan
Anti-/Epitaph 86632

With *Alice* and its companion release, *Blood Money*, Waits completes a theatrical trilogy that began with 1993's *The Black Ryder*. All three sets derive from collaborations with avant-garde director Robert Wilson on retellings of classic European tales—*Die Freischütz* for *The Black Ryder*, *Woyzeck* for *Blood Money*, and *Alice in Wonderland* for *Alice*. Rather than the junkyard blues of 1999's Grammy Award-winning *Mule Variations*, the new discs find Waits in his Weimar Berlin mode. The fractured fairy stories of *Alice* are set to broken-kaleidoscope orchestrations, while *Blood Money* has a darker, more elemental edge. Melodies from beer-hall singalongs and the rhythms of carnival rides provide impetus, as do German *Kabarette* and sentimental torch songs. Waits and songwriting partner (and wife) Kathleen Brennan weave all their sources into vastly entertaining song cycles, driven by sonic daredevilry and a gift for language that is alternately haunting and hilarious.—**BB**

VARIOUS ARTISTS

Verve Remixed
PRODUCERS: Dahlia Ambach Caplin, Jason Olaine
Verve 314 589 606

Take 12 classic jazz sides, have them re-tweaked for today's dancefloors, and you have a set that brings jazz, the original dance music, back to the dancefloor. The songs have been largely stripped of their original instrumentation, marrying vocals by Carmen McRae, Nina Simone, Ella Fitzgerald (and others) with new instrumental beds constructed by the likes of MJ Cole, Joe Clausell, and De-Phazz,



respectively. Jazz purists will cry foul, but to be fair, this is geared toward the dance crowd, and while it's strange to hear Shirley Horn's velvety voice atop a lively techy track, it does work in its own way. The only gaff comes with Billie Holiday's "Strange Fruit," a song whose harrowing account of a lynching makes it feel inappropriate in this setting, despite Tricky's dark-hued reconstruction. A companion disc, *Verve Unmixed*, features the original recordings at a \$4.98 list price.—**SG**



PET SHOP BOYS

Release
PRODUCERS: Pet Shop Boys, Chris Zippel
Sanctuary 06076-84553

Release, the eighth studio album from Pet Shop Boys, couldn't be more lovely if it tried. Really. Over the course of 10 tracks—coming in at a tight 45 minutes (reminiscent of a vinyl LP's length)—Pet Shop Boys Neil Tennant and Chris Lowe deliver a career highpoint, even surpassing 1990's incredibly solid *Behavior*. Eschewing overly produced dancefloor fare of such recent albums as *Nightlife*, *Release* focuses on pure pop songs—period. Buoyant lead single "Home and Dry" is a delight, with ex-Smiths guitarist Johnny Marr and percussionist Jodie Linscott—who both appear elsewhere on the album—complementing Lowe's deft keyboard work and Tennant's regular-guy vocals. With Marr and Linscott on board, a terrific live feel permeates *Release*. Other highlights include "The Night I Fell in Love," "I Get Along," "Here," "You Choose," and the disc's sole club track, "The Samurai in Autumn."—**MP**

R&B/HIP-HOP

★ CEE-LO

Cee-Lo Green and His Perfect Imperfections
PRODUCER: Cee-Lo
Arista 14682

In the world of hip-hop, experimentation is often a tightrope walk for any artist.

Goodie Mob member Cee-Lo boldly steps out on said tightrope without a care by crafting his own sound on his solo debut. Having lent his syrupy soulful vocals to the likes of Santana, De La Soul, and Atlanta brethren OutKast, Cee-Lo combines elements of hip-hop, R&B, rock, and gospel on this lengthy set. The Atlanta native leads things off with the ultra-funky single "Closet Freak." A com-

bination of classic P-Funk and Southern soul, the song is easily one of the most inventive tracks to be heard on radio in recent months. On "Big Ole Words," Cee-Lo proves that despite his many musical influences he can still drop lyrical jewels on a good old-fashioned breakbeat. A musical renaissance man, Cee-Lo is in complete charge of all the rhymes, vocals, and productions here.—**RH**

VARIOUS ARTISTS

Still More Bounce
PRODUCERS: various
Wolfpac 9328

For many West Coast rappers, Roger Troutman and his inspired funk stylings were an essential part of their musical upbringing. Therefore, it makes sense that, following his death in 1999, the West Coast rap community would take time out to pay proper respects to the slain musical innovator. Organized by Tha Liks' J-Ro and Harlan "Wolf" Morgan (who together helm Wolfpac Records), *Still More Bounce* does its title justice. A host of MCs, including Ice-T, Xzibit, Kuruft, and Snoop, among others, inject Troutman's sound with hip-hop twists. On "Bad Days," Defari, Phil Da Agony, and newcomer Merciless Stylz ride a melodic synth track while trading verses about the ills of everyday life. The compilation also pays homage to Troutman's smoother side. Witness Chico DeBarge's deft cover of "I Wanna Be Your Man," on which he receives assistance from newcomer Shae Fiol. On the title track and lead single, Rass Kass, Kam, Tha Liks' Tash, Cypress Hill's B-Real, and Spice1 offer a true posse track filled with enough funk to make Troutman proud.—**RH**

DANCE/ELECTRONIC

★ SUBA

Tributo
PRODUCERS: various
Ziriguiboom/Six Degrees 657036 1068
 Born in Yugoslavia, composer/producer Suba migrated to São Paulo, Brazil, in the late-'80s and began producing records for such artists as Marina Lima and Edson Cordeiro, as well as collaborating with numerous musicians, including percussionist Marcos Suzano. In early 2000, Ziriguiboom/Six Degrees issued Suba's full-length, *São Paulo Confessions*, which seamlessly fused contemporary electronic wizardry with traditional Brazilian sounds. The same label followed this with Bebel Gilberto's sublime *Tanto Tempo*, another spotlight for Suba's fine production work. Sadly, Suba's life came to a tragic end in a studio fire before either release saw the light of day. Now, to honor the man, along comes *Tributo*, a

(Continued on page 22)

VITAL REISSUES

PRIMUS

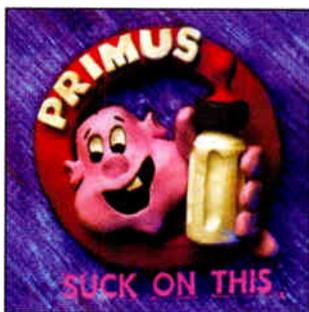
Suck on This
PRODUCERS: Matt Winegar, Bob Cock
Prawn Song PSR-0003

PRIMUS

Frizzle Fry
PRODUCERS: Primus, Matt "Exon" Winegar
Prawn Song PSR-0004

In 1990, just prior to the grunge explosion ushered in by Nirvana's *Nevermind*, San Francisco trio Primus released two highly original albums that combined the energy of punk, the heaviness of metal, and the musicianship of prog-rock. It was hardly a new concept, but it was done with a skill and virtuosity that, while not a run-

away success on the charts, made the band a favorite among critics and musicians alike. Bassist Les Claypool's own Prawn Song label is now reissuing remastered digipack versions of these albums, the band's first two discs: the frenetic live debut *Suck on This* and the more polished studio effort *Frizzle Fry*. Fronted by the manic Claypool, whose incendiary bass work is in a class by itself, the band originally recorded *Suck on This* at the intimate Berkeley Square nightclub for \$3,000. Though five of its nine songs appear on *Frizzle Fry* and "Tommy the Cat" reappears on 1991's *Sailing the Seas of Cheese* (with Tom Waits guesting on vocals), *Suck on This* stands on its own as a testa-



ment to the raw intensity of the band's live show. Equally competent at dazzling interplay and ferocious sonic

assaults, the band rumbles through "Jellikit" with locomotive power while alternating between funk and thrash on "The Heckler." There's plenty of humor here, too, as evidenced by Claypool's hilariously absurd vocals on "Tommy the Cat." On *Frizzle Fry*, which, like *Suck on This*, begins by mimicking Rush's "YYZ," the group emphasizes songs over jamming. Not usually known for his social commentary, Claypool deftly addresses anti-consumerism on "To Defy the Laws of Tradition" and the follies of war on "Too Many Puppies" without sounding overtly political. Though Claypool's bass and nasally spoken-word delivery tower over everything else, drummer Tim "Herb"

Alexander and guitarist Larry LaLonde more than hold their own. LaLonde's jagged stabs of noise fill out the sound while Alexander's no-frills pounding ties it all together. The group locks into a relentless groove on the stoner anthem "Spegetti Western," which sheds light on the band's chemically altered mind-set, and Claypool's oddball character sketches "John the Fisherman" and "Harold of the Rocks" show the singer at his yarn-spinning best. As an added bonus, *Frizzle Fry* contains a cover medley of the Residents' "Hello Skinny/Constantinople," a fittingly bizarre choice for this most unconventional of bands.—**JDF**

CONTRIBUTORS

Bradley Bambarger, Leila Cobo, Jay DeFoore, Deborah Evans Price, Steven Graybow, Rashaun Hall, Michael Paoletta, Mark Sullivan, Chuck Taylor, Karen Iris Tucker, 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 page 21)

delicious mix of newly recorded interpretations of his music, re-rubs, and live recordings. Standout tracks include Zero dB's reconstruction of "Samba Do Gringo Paulista"; "Sereia, Amor D'Água" by Cibelle, a key voice on *Confessions*; Boyz From Brazil's remake of "Segredo"; and Phil Asher's remix of "Você Gosta."—**MP**

COUNTRY

★ KENNY CHESNEY

No Shoes, No Shirt, No Problems
PRODUCERS: Norro Wilson, Buddy Cannon, Kenny Chesney
BNA 07863

Kenny Chesney has developed into one of country's brightest young stars via force of a fun-loving personality, earnest delivery, and a dead-on ear for top-notch material. He brings such skills to a head on *No Shoes, No Shirt, No Problems*, perhaps his most important record to date. Indeed, the album finds the artist tapping into familiar themes on such well-written, radio-ready cuts as "Big Star" and a hit-primed cover of Bruce Springsteen's "One Step Up." "A Lot of Things Different" and "I Remember" are endearing, well-rendered ballads, and Chesney's skill as an interpreter drives such everyman observations as "Never Gonna Feel That Way Again." The title cut maintains a likable Jimmy Buffett vibe, and "Live Those Songs" thuds with Southern rock attitude.—**RW**

★ DARYLE SINGLETARY
That's Why I Sing This Way
PRODUCER: Greg Cole
Audium 8151

Singer's singer Daryle Singletary bravely takes on some of country's finest stylists and best-loved songs with this nod to the greats that sidesteps the obvious and goes for the best. He teams with Bakersfield disciple Dwight Yoakam on a spunky "Love's Gonna Live Here," beautifully covers George Jones on "Walk Through This World With Me," and smolders with authority on Conway Twitty's "I'd Love to Lay You Down." More obscure stuff like John Wesley Riles' "Kay" and Merle Haggard's funny "Make-Up and Faded Blue Jeans" (with Riles and Hag, respectively) all work very well. The lone new offering is the title cut, a well-written midtempo loaded with personality. Beyond the instant classic it obviously is, the record also demonstrates how far country music has strayed from country music.—**RW**

LATIN

▶ CARLOS PONCE
Ponce
PRODUCERS: Emilio Estefan Jr., Joel Someillan
EMI U.S. Latin H272435324242

On his third album, Carlos Ponce seems a lifetime away from his recording debut, when he was perceived—and frankly, presented—as yet another TV star who happened to sing. If on his sophomore effort Ponce tried to break away from that image, here he does it completely, coming across not as a traditional balladeer but as a singer/songwriter—one with rock leanings who relies more on feel and material than on vocal prowess. Ponce is not a great singer, but he is a fine songwriter (most of the tracks here are co-writes with co-producer Joel Someillan), and

when he performs in a more acoustic, relaxed format, the results are magical. This is an album of strong tracks, many compelling and beautiful, anchored by plenty of acoustic guitars and with virtually no choruses or overdubs. Ponce sounds fully at ease on many songs—notably "Mujer con Pantalones"—but other times, one gets the feeling he's still holding back. He should heed his own advice, as stated in "Nalgadas de Sabina," and follow his own artistic path.—**LC**

▶ COMPAY SEGUNDO
Duets
PRODUCERS: various
DRO East West/Warner Music Latina 43228

To get a good idea of just how far traditional Cuban music can go and still be appreciated, simply give a listen to *Duets* by veteran Compay Segundo (aka 94-year-old Francisco Repilado). Recorded during the past decade (or so)—when Segundo leapt from near obscurity to international fame—*Duets* spotlights the artist collaborating with a dizzying array of artists, from Lou Bega and Algerian singer Khaled to *trova* icons Pablo Milanés (providing vocals and guitar on a surprisingly vigorous "Macusa") and Silvio Rodríguez. Even Antonio Banderas and Charles Aznavour make special appearances. Despite the illustrious pairings, the shiniest gems here are the most traditional: "La Juma de Ayer," recorded with Pío Leyva, and Segundo's own "Chan Chan," recorded in the late-'80s with Elíades Ochoa, are priceless. "Linda Graciela," recorded with son Basilio Repilado, is an exercise in understated beauty and excellent ensemble work. The same can't be said for "Lágrimas Negras" with Cesaria Evora, which is disjointed, saved only by Chuchó Valdés' exquisite piano solo. But such less obvious pairings as "Baby Keep Smiling," with Bega, and the opening "Saludo a Changó, with Khaled, are lovely guilty pleasures.—**LC**

BLUES

★ JOHN MOONEY
All I Want
PRODUCER: John Mooney
Blind Pig 5074

All I Want is one deep recording, with Mooney delving musically deeper the closer he inches toward the closing track. An original tune, "I Feel Like Hollerin," which arrives midway through the CD, brings together all the appealing elements of Mooney's blues sound—his affinity for what Dr. John lovingly terms "fonk"—his marvelous guitar chops, and his firm footing in the urgent rhythms of the Delta blues. The song generates a wicked buzz, and from that point Mooney works his way through "Tell Me Who," "Son's Blues," and the classic "You Got to Move." His slide guitar sings, Mooney knocks down some rugged vocals, and his backing musicians play it tight and right. The man is a throwback to the juke-joint days when every song was a gut-check and the prime rule of blues was rhythm and groove.—**PVV**

JAZZ

★ REBECCA MARTIN
Middlehope
PRODUCER: Rebecca Martin
Fresh Sound 118

Rebecca Martin's jazzy vocals lent a sleepy, coquettish charm to the work

she did with the now-defunct folk-pop band Once Blue. So it isn't surprising that her latest project, *Middlehope*, is a collection comprising mainly jazz chestnuts. The singer, joined by an accomplished group of musicians—including guitarists Steve Cardenas and Kurt Rosenwinkel, Bill McHenry on tenor saxophone, bassist Larry Grenadier, and drummer Jorge Rossy—will make you forget that you've heard these songs before. Graced with a mellow delivery, Martin remains true to the original feel of these classics while also lending her own unhurried scats or dewy, elongated notes. Of particular note is Martin's euphoric take on Richard Rodgers' "No Strings," along with the Rodgers and Hart standard "Bewitched (Bothered & Bewildered)," in which Martin transforms herself into a giddy, lovesick mess. Contact: Freshsoundrecords.com.—**KIT**

WORLD MUSIC

★ MARIZA
Fado em Mim
PRODUCER: Jorge Fernando
Times Square 9026

Fado is the emotionally loaded music of Portugal. Lyrically and musically, this traditional genre is the poetry of longing, of unrequited love, of romantic nostalgia. It takes special gifts to perform fado and to garner acceptance as a *fadista* in Portugal. With this, her debut album, Mariza proves she has the voice. But more than that, she ably proves that she has the emotional depth and an understanding of the genre—which, ultimately, are the key elements to a *fadista*'s long-term recognition. Her voice is a gorgeous, evocative instrument, and she sings with bravura and power. She works six traditional fados and six new pieces; throughout, her performance is nothing short of a genuine revelation. Current comparisons in the European media between Mariza and the legendary Amália Rodrigues are completely credible. With *Fado em Mim*, the world has met its next great Portuguese *fadista*. Distributed by Koch International in the U.S.—**PVV**

CHRISTIAN

▶ FREDDIE COLLOCA
Unconditional
PRODUCERS: Don Koch, Hal Batt
One Voice FC8020

Born in Argentina and raised in Miami, Colloca, who has four albums (three in Spanish, one in English) under his belt, is rapidly becoming the poster boy for the burgeoning Christian Latin-pop movement. Those who embrace Ricky Martin, Enrique Iglesias, and Marc Anthony will find Colloca appealing. With a strong, supple voice, he serves up comparable musical rhythms—albeit with faith-filled lyrics. Such songs as the title cut and "Savior My Savior" are exuberant Latin pop anthems carrying Christian messages. Throughout, the songs are musically vibrant and lyrically uplifting with God's love and mercy celebrated as a recurring theme. Highlights include the poignant ballads "You Chose My Heart," "Close," and "Song of My Heart." Ultimately, *Unconditional* successfully bridges the gap between contemporary Christian pop and Latin music. Contact 305-234-3536.—**DEP**

O N S T A G E

THOROUGHLY MODERN MILLIE

Music by Jeanine Tesori
 Lyrics by Dick Scanlan
 Book by Richard Morris, Dick Scanlan
 Directed by Michael Mayer
 Marquis Theatre, New York

Musical theater lovers haven't had much to love in 2002. Sure, there have been a few shows worthy of modest praise, from Jason Robert Brown's new off-Broadway production, *The Last Five Years*, to Broadway's British import of the revival of *Oklahoma!* Then there's *Elaine Stritch at Liberty*, where one of the genre's living legends proves that they just don't make stars the way they used to—but that one-woman spectacle isn't exactly a musical.

Which new Broadway tuner could even come close to winning over audiences and critics the way *The Producers* did last spring? Not *Sweet Smell of Success*, with its dis-

appointingly flat Marvin Hamlisch score. And even Kathleen Turner's name on the marquee, it seems, can't save *The Graduate*.

The leading contender arrived this week, wide-eyed, peppy, and eager to please. *Thoroughly Modern Millie* doesn't

have the star power of its rivals: This is composer Jeanine Tesori's first score for a Broadway musical and lyricist Dick Scanlan's first musical, period. Lead actress Sutton Foster has appeared on the Great White Way a few times, but she's hardly a marquee name. But this production proves that big names aren't the most important elements of a show. *Thoroughly Modern Millie* relies instead on solid storytelling and compelling songs, and in the end beats the competition to become this year's answer to *The Producers*.

Based on a 1967 film, the show follows a naive smalltown girl who arrives in New York during the '20s, hoping to become a "modern woman"—which, in Millie's mind, means bobbing her hair, dancing at speakeasies, and marrying her boss. The hairdo and cheap gin come easily, but landing a man proves difficult for Millie, who finds herself attracted to the wrong man.

Foster is a revelation in the title role. She evolves from youthful ingénue to wise adult with grace and credibility, gaining confidence even as she maintains her fragile innocence. She knows how to get laughs, as she proves in the opener "Not for the Life of Me," and she knows how to wring emotion from a number, as she displays when she

brings the house down with the Act II gem "Gimme, Gimme." The rest of the cast similarly blends warmth with humor while belting out one smashing number after another. Particularly good are Anne L. Nathan as office manager Miss Flannery and Sheryl Lee Ralph as celebrity chanteuse (and Millie's guardian angel) Muzzy van Hossmere.

A comic subplot about a Chinese prostitution ring sounds slightly uncomfortable for a culturally sensitive 21st century audience, and indeed the line between portraying stereotypes and mocking stereotypes gets blurry. But the Chinese characters are treated with dignity, and they get their share of good, clean laughs; when two recent immigrants burst into a verse of "Not for the Life of Me"—in Chinese—they get a deservedly warm reception.

Tesori—best known for her 1997



Sutton Foster strikes a pose.

off-Broadway show, *Violet*—has created rich, upbeat, melody-driven music. Jazzy rhythms and instrumentation pay homage to the era while still sounding fresh, especially in the hands of Tony-winning orchestrators Ralph Burns (*Fosse*) and Doug Besterman (*The Producers*). Scanlan's lyrics, like his book, are clever yet comfortable—a good match for Tesori.

A handful of songs from the film remain (including the winning title number), plus a few standards from the '20s, but they all blend seamlessly with Tesori's new material—which is testament to the older numbers' enduring quality and to Tesori's ear. The cast album was recorded April 22; Jay David Saks will produce the set, due June 11 from RCA Victor.

The production is held together by the tightly paced direction of Tony Award-winner Michael Mayer, whose crystal-clear vision never loses focus here. Rob Ashford's choreography gives us several memorable production numbers—the tap-dancing steno pool is particularly delightful—without feeling the need to go over the top in every scene. And David Gallo's scenic design and Martin Pakledinaz's costumes evoke the roaring '20s in simple yet elegant fashion.

Millie is everything a musical comedy should be, charming and crowd-pleasing right down its happy ending. And as the audience walks out singing, they know it's just a matter of time before Millie meets her ultimate mate: Tony.

WAYNE HOFFMAN

SINGLES

Edited by Chuck Taylor

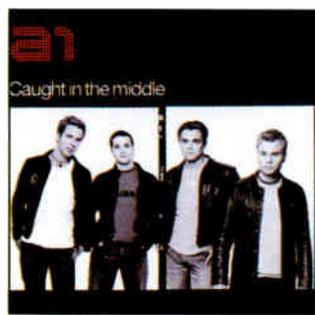
POP

► **JENNIFER LOPEZ FEATURING NAS I'm Gonna Be Alright (2:53)**
PRODUCERS: Cory Rooney, Troy Oliver
WRITERS: J. Lopez, C. Rooney, T. Oliver, L. Cook, R. LaPreard, J. Oliver, S. Barnes, A. Hill, M. Thompson, M. Marshall
PUBLISHERS: Nuyorican/Sony/ATV Songs/Cory Tiffani/EKOP/Danica, BMI; Sony/ATV Tunes/Milk Chocolate Factory/Jobete/Commodores/ENOT/LehemSongs/EMI April, ASCAP
REMIXERS: Poke and Tone, Cory Rooney
Epic Records (CD promo)
 J-Lo reaches a new creative low with "I'm Gonna Be Alright," her latest collaborative effort, this time with rapper Nas. The actress is merely an accessory to the heart of the song, which heavily samples Club Nouveau's "Why You Treat Me So Bad" for the hook—in fact, replaying the entire chorus as Lopez merely coos in the background. Likewise, with Nas taking on the meaty rap, the singer is needed only to chirp her way through a couple of pesky verses between those of her two guests. While "Alright" is listed on her *J to Tha L-O! The Remixes*—the album Epic released so that fans could get their hands on the dramatically altered radio versions of her album tracks—this song is a *remix* of the version that appears on the *remix* album, replacing rapper 50 Cent with Nas. That hardly seems fair to unsuspecting consumers. In any case, this song follows the artist's habit of relying on rappers, remixers, and samples to fuel her hits, and "I'm Gonna Be Alright" is so loaded down with gimmicks that it seems it's trying too hard to push all the buttons at mainstream, rhythmic, and crossover top 40. The resulting aural conundrum is certainly destined to be a hit, but at what ultimate cost to J-Lo's reputation as a singer?—**CT**

► **THE CALLING Adrienne (3:59)**
PRODUCER: Mark Tanner
WRITERS: A. Kamin, A. Band
PRODUCERS: Amedeo Music/Alex Band Music/Careers-BMG, BMI
RCA 60523/60528 (CD promo)
 RCA is going for platinum with the new single from gold act the Calling, by releasing both a rock-radio mix and an "adult" version. The result punches the right buttons for mainstream absorption, capitalizing on the laud-edgy sound that programmers are devouring of late. Previous single "Wherever You Will Go" garnered massive success at adult top 40 radio, top 40, even AC, and this one holds onto the same guitar-waving singalong fare that one might expect from Puddle of Mudd, Nickelback, or any of the many breaking rock bands making 2002 their year. This is the Calling's moment, and "Adrienne" checks off the elements needed to keep these guys standing in the spotlight.—**CT**

► **THE CORRS FEATURING BONO When the Stars Go Blue (4:20)**
PRODUCER: Mitchell From
WRITER: R. Adams
PUBLISHER: Barland Music, BMI
Atlantic 300824 (CD promo)
 Atlantic's first release from the Corrs' *Live in Dublin* disc was the peppy pop anthem "Would You Be Happier?"—is-

SPOTLIGHTS



A1 Caught in the Middle (3:25)
PRODUCER: Mike Hedges
WRITERS: B. Adams, P. Marazzi, C. Porter, R. Slick
PUBLISHERS: Sony/ATV/Copyright Control/Universal Music Ltd.
Columbia 56862 (CD promo)
 European pop fans are intimately familiar with the charms of A1, one of the more successful boy bands of the past decade. The folks at Columbia have their timing down to a tee by bringing the quartet to the pop-starved U.S. now with one of its biggest hits ever—one that moves the group toward a slightly edgier sound and adds just the appropriate guitar-framed backdrop necessary to get stateside programmers today to cock a brow. With 'N Sync way out in left field courting R&B, there's really no one else on the pop male ensemble side who's serving up real-life *songs*—comprising indelible melodies, great singing, and a message that doesn't put somebody down. Remember those? Lord have mercy, top 40 radio is in need of a song like this to balance the playlist. "Caught in the Middle" has given A1 a new level of credibility at home. Now let's see if top 40 radio here is able to take the hint, or whether it continues the frustrating trend of embracing gimmicks over melody on the pop airwaves. Thank God for the newfound exposure of satellite (and cable) radio. Look for the group's full-length debut in June.—**CT**

KID ROCK You Never Met a Mother-fucker Quite Like Me (3:59)
PRODUCER: Kid Rock
WRITERS: R.J. Ritchie, A. Collins, R. Vanzant
PUBLISHERS: Thirty Two Mile Music/Warner-Tamerlane, BMI; Universal Duchess Music Corp.
Atlantic 300836 (CD promo)
 Can't you just hear kids all over playgrounds this summer singing along to Kid Rock's "You Never Met a Mother-fucker Quite Like Me?" OK, perhaps not, but the radio edit that masks *that* word as "mothermother" (it's bleeped in a second radio version) sounds des-



igned to blanket the airwaves with its autobiographical story of Kid's journey from Detroit past the hard knocks and then sky-high up the rock ladder, including an homage to a number of his influences (best line: "educated on jazz by my man Ahmet Ertegun," founder of Atlantic). The song flips back and forth from laid-back narrative to the enthusiastic chorus and a couple of well-placed harmonica and guitar solos. This is a personal outing that doesn't follow traditional songwriting missives, and it certainly draws the listener to the words. Unfortunately, the coolest moment comes within the explicit album version, where Kid Rock jams a capella style until someone literally tells him to shut up. That's not likely as long as he keeps pumping out tracks like this.—**CT**



JULIA FORDHAM Concrete Love (3:35)
PRODUCER: Larry Klein
WRITERS: J. Fordham
PUBLISHER: Blue Mountain, PRS; Ryko-music, ASCAP
Vanguard Records (CD promo)
 Julia Fordham's voice is like a recommendation for a fine red wine: It is robust, to be savored in a tranquil setting, and ever tasteful. It's been years since the gifted British singer/songwriter has served up something new for her dedicated legions, and her upcoming *Concrete Love* is a collection assembled with such genuine care and craft that it might already be considered vintage. The title track and first single pairs the chanteuse with the wonderfully spirited India.Arie in a hip outing that folds Fordham's graceful Park Avenue lounge swagger into India.Arie's shoulder-swaying stylistic stamp, resulting in a soulful, sensual track that hits like cool mist on a hot, sweaty day. The two harmonize with casual ease about a love affair that may lack the immediacy of romantic sparks and flaming passion, though it maintains the comfort of a steady burning ember, a "good ole, plain ole concrete love." Talk of placing this track commercially seems almost superfluous; hopefully, Vanguard will give the project the prominence it deserves, with or without the presence of radio. This is simply divine, wrapped in mink, and cooing for attention like a siren. And it's just one glistening moment from the full-length project. Bravo.—**CT**

sive passion about an aching, ethereal loneliness. This song grows more powerful with successive spins; it's so simple and oh so beautiful. Man oh man, what a magical musical moment. Programmers who don't take note of this one must be banished to the frozen tundra.—**CT**

COUNTRY

★ **TONY STAMPLEY Waste of Good Whiskey (2:53)**
PRODUCER: James Stroud
WRITERS: T. Stampley, B. Moore, H. McNally
PUBLISHERS: Tony Stampley Music/Songs of Nashville/DreamWorks/Princeton Music/It's Our Turn Publishing, BMI
DreamWorks 13898 (CD promo)
 For those weary of watered-down, politically correct, pop-flavored country music, here's your payoff. Tony Stampley—whose DreamWorks debut, *Rebellion*, was released last month—is a no-holds-barred honky-tonker unafraid to sink his considerable chops into a lyric and give listeners a performance to remember. The son of country legend Joe Stampley, he's already established as a songwriter, with cuts by George Jones, Randy Travis, John Anderson, and Hank Williams Jr. This single combines honky-tonk fiddle and steel guitar with rowdy Southern rock energy. Penned by Stampley, Harvey McNally, and Buck Moore, the clever lyric offers a spurned lover's revelation that "drinkin' to get over you is just a waste of good whiskey." It's a good-time ode to surviving a broken heart that will have listeners tapping their toes and singing along. Country programmers looking to add a little good-hearted grit to their menu would do well to check this out.—**DEP**

AC

★ **TONY DANZA The House I Live In (4:04)**
PRODUCER: John Madara
WRITERS: L. Allen, E. Robinson
PUBLISHER: Chappell Music
Keep Punchin' Music 0001 (CD promo)
 Tony Danza? But, wait, wipe that smirk off your face. Who in the world knew that an actor best known for his roles as an Italian stallion on *Taxi*, *Who's the Boss*, and *Family Law* possessed such a rich, regal voice? In 1995, Danza acted on a longtime dream and stepped out with a cabaret act that has earned him appearances on PBS and sold-out audiences at New York's Carnegie Hall and Rainbows and Stars and in Atlantic City, N.J., and Las Vegas. "The House I Live In" was originally sung by Frank Sinatra for a 1945 Academy Award-winning short film of the same name. Danza recorded the patriotic, why-we-love-America song with a 38-piece orchestra and produced it with John Madara, who has worked on some 45 chart hits and almost 100 TV shows and feature films since 1957. But the focus here lands squarely on Danza's performance, which is truly a gift, more than competent, and so very easy on the ears—nice to know he's got a full-length project in the works. No doubt, there's also a camp factor here, begging for some sort of high-energy remix for the club crowd. It just might click. In any case, congratulations, Mr. Danza. This is utterly, surprisingly dazzling. For information, contact Don Graham at 323-969-8422, check out tonydanza.com, and see the popular entertainer perform June 10 on *Rosie O'Donnell*.—**CT**

sued just a month ago. But there's no denying the star power of fellow Irishman Bono, so the label decided to work a second single to adult top 40 outlets, the radiant "When the Stars Go Blue,"

written by the acclaimed Ryan Adams (and found on his *Gold*). The combination of the Corrs' light pop harmonics may seem a curious match with Bono's more melodramatic rock style, but both

sides make adjustments and meet in the middle for this utterly compelling duet. The live song is sweeping and subtle, with the Corrs mastering the harmonies and Bono supplying gentle but persua-

NEW & NOTEWORTHY

SHEILA NICHOLLS Faith (3:42)
PRODUCER: Glen Ballard
WRITERS: S. Nicholls, G. Ballard
PUBLISHER: Essex Girl Music/Universal-MCA, ASCAP
Hollywood Records 11467 (CD promo)
 Michelle Branch and Vanessa Carlton are making the world an easier place for budding female singer/songwriters. The newest chick to break out to the masses is British-born Sheila Nicholls, whose debut single "Faith" is a swirling combination of plinky mandolin, electric guitar, and the singer/songwriter's lilting, tantalizing brogue. The lyric is uplifting and reassuring at a time when audiences



are looking for more than just chirpy pop, and the bridge reinforces the missive of the song: "I surrender to

this storm /I'm tasting raindrops sweet and wet and warm/May I never lose this faith I've found/It keeps me anchored onto solid ground." Mainstay Glen Ballard does a fine job with the production wand, and now that such artists as Sheryl Crow and Alanis Morissette have returned to glory on the charts, it appears that top 40 radio is again open to welcoming women to the playlist club. A song like "Faith" could also make a nice niche for itself on adult contemporary and even contemporary Christian stations. No matter what the frequency, radio will have no regrets in offering Nicholls a spin. From the upcoming *Wake*.—**KS**

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

Downing's Own Blend Of R&B

Artist Takes Listeners On A 'Sensual Journey' With His GRP Debut

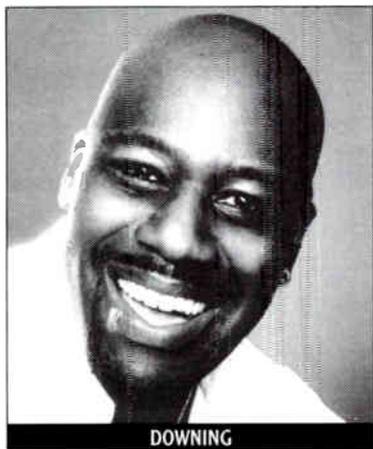
BY DAVID NATHAN

LOS ANGELES—He rightfully considers himself a flag-bearer for the jazz-tinged adult R&B that enjoyed considerable popularity from the mid-'70s through the late '80s via such artists as Al Jarreau, George Benson, Phyllis Hyman, and, later, Anita Baker, Brenda Russell, and Carl Anderson.

Sensual Journey, Will Downing's ninth album and first for GRP Records, validates the Brooklyn, N.Y.-born singer's assertion. "I feel like I was one of the people from my generation who was handed the baton for this kind of music," he explains. "It's a very strange place to be, because I'm not 'old school.' I'm just trying to pick up the ball and make this music contemporary."

Downing's approach is what GRP hopes will not only satisfy the loyal base he's developed during the past 14 years but expand the audience he fostered with *Pleasures of the Night*. That acclaimed 1998 Verve collaboration with saxophonist Gerald Albright spent several weeks atop the *Billboard* Top Contemporary Jazz Albums chart.

"The process that began with Will's album with Gerald gives us something to build on," says Nate Herr, Verve Music Group (VMG) senior VP of marketing and production. "He's an adult artist,



DOWNING

we're an adult label, and we're ready to expand Will's record-buying audience."

Due May 7 and featuring production by Downing, longtime musical associates Ronnie Foster and Rex Rideout,

VMG labelmate Lee Ritenour, Kashif, and others, *Sensual Journey* is an 11-track set that enables the Grammy Award-nominated Downing to showcase his instantly recognizable vocal style on diverse cuts. These include three tunes Downing co-penned and four carefully selected remakes, such as a superb revamp of the Stevie Wonder-and Susaye Greene-penned "I Can't Help It." Featuring Boney James, it went to new-age formats April 8; opening track "Cool Water" went to smooth-jazz stations March 28.

"Will is as smooth as any male vocalist out there," WHUR Washington, D.C., PD David Dickerson says. "[However], he's a superstar who's always 'bubbling under.' I hope that with this album, more people give him the recognition he deserves."

Independent retailer Dedry Jones of Chicago's Track One Records echoes Dickinson. "The remakes [which include the Main Ingredient's "Just Don't Want to Be Lonely"] are great, as are original songs like 'Almost Like Being in Love.' Will's last album—the 2000 Motown release *All the Man You Need*—didn't do as well as some of his previous work, but I'm sure this CD will bring him back."

Downing candidly admits his Motown album (following stints with Island and Mercury) may have been "a mistake—not that I'm not proud of it. It had highlights like 'Grandma's Hands' and 'Only a Moment Away.' After the album with Gerald, we should have jumped on those tracks, and this new record would have been the logical follow-up. We may have confused listeners, and we paid a price for it [in sales]." Herr says the label is mounting an all-out push for *Sensual Journey*, including a promo tour, press meets, and local TV. "We're also going to focus on Mother's Day [May 12], since Will has so many female fans."

Assisting the label's promotional efforts, ASCAP-affiliated Downing—who is booked by ABC and managed by Bruce Garfield of Avenue Management—is planning a summer tour with Albright and Patti Austin. International touring plans are also in the works.

For Downing—the subject of a *Greatest Love Songs* package compiled by New York R&B musicologist Donald Cleveland and released in January by Universal Music Group's Hip-O imprint—the opportunity to tour and continue to make albums is not something he takes for granted.

"Times have changed," he reflects. "I think of Luther Vandross as the standard-bearer for adult vocalists, and there aren't many of us around. Musically, I may straddle the fence between R&B and contemporary jazz. I'm just happy with what I've got as an artist and that I'm working with a company that lets me make the kind of music I want to make."

Rhythm, Rap, and The Blues™

by Gail Mitchell



SEARCHIN', SEARCHIN': The Rhythm & Blues Foundation is looking for former Motown artists of the '60s and '70s (including those on the Tamla, Gordy, and Soul labels) who may be in need of financial assistance. The search is on behalf of the **Berry Gordy**-seeded (with \$750,000) Gwendolyn B. Gordy Fuqua Fund, which offers supplemental financial/medical assistance, as well as non-medical emergency grants. This is entirely separate from the Motown/Universal Music Group (UMG) Fund, which provides grants for the health, welfare, and medical needs of R&B artists formerly affiliated with UMG or any of its wholly owned labels.

Fuqua Fund chairwoman **Iris Gordy**, the foundation's recently elected assistant treasurer, and fund committee member **Claudette Robinson** (formerly of the **Miracles**) are spearheading the efforts to locate any and all Motown soul survivors. "We want to do with this fund what **Gwen** [Berry's sister] did throughout her lifetime: help people," Iris Gordy says. "Our main concern right now is to reach the artists, writers, and musicians who need our assistance. We know they're out there."

"It's unfortunate," Robinson adds, "that many such funds weren't set up back then. But who knew? I never thought we'd get past our first record. Now it's important for all of us to help where needed."

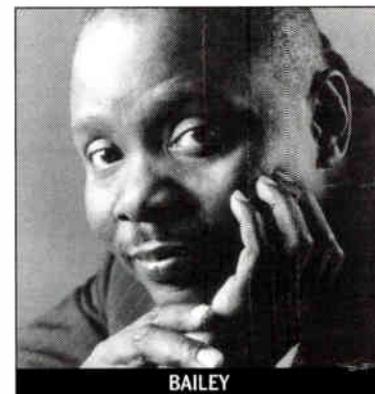
Thus far, fewer than 20 Motown alumni have taken advantage of this opportunity. For details about applying for fund assistance or to make a donation, contact **Laverne Washington** at 202-588-5566.

PHILIP BAILEY'S SOUL: Turns out that long before **Earth, Wind & Fire** (EWF) was a gleam in anyone's eyes, lead vocalist **Philip Bailey** had a thing for jazz. "In elementary school, I used to rummage through my mother's friend's jazz collection," he recalls.

That childhood treasure hunt helped set the stage for Bailey's *Soul on Jazz*, the follow-up to his 1998 Heads Up International debut *Dreams*, which featured **Pat Metheny**, **Grover Washington Jr.**, and **Kirk Whalum**, among others.

Bailey says the new April 23 release, which puts a soulful spin on jazz classics, "was born out of discussions with producers **Bob Bel-den**, **Myron McKinley**, and **Scott Kinsey** about favorite songs and artists I've been a big fan of all my life, including **Miles Davis**, **Herbie Hancock**, and **Joe Zawinul**. It had its own momentum."

Completed during a two-week window between EWF gigs, the 11-song set boasts the timeless **Weather Report** tune "Indiscretions"—titled "My Indiscretions" here and with lyrics by Bailey's son **Sir**—plus Hancock's "Tell Me a Bedtime Story," **Nat "King" Cole's** "Nature Boy," and a new take on the EWF hit "Keep Your Head to the Sky." It also features two original tunes by jazz musician **DJ Smash** ("Bop-Skip-Doodle") and EWF keyboardist **McKinley** ("Unrestrained"), with lyrics for both also written by Sir Bailey.



BAILEY

"When you see one of your kids really has a gift," Bailey says, "you can't fight it, because you start to understand what a blessing it's been to you."

And what about EWF's own long-awaited new album? "It's still not finished," says Bailey, who is preparing for a three-week tour of Japan. "But when it's finished, hopefully we'll have some luck with it."

SCREEN SCENE: Music Video Distributors and Rap Entertainment.com have issued the first installment in a continuing DVD/VHS series, *Through the Years of Hip-Hop Volume 1—Graffiti Classic Videos*. Breaking down the four elements of hip-hop (which include MCing, DJing, and break-dancing) in a documentary title *The Architects*, the series begins with a look at such graffiti legends as **Lee**, **Dondi**, and **Phase 2**. Supplementing each installment are videos dating from the early '80s to the present. Visit musicvideodistributors.com for more details.

CONDOLENCES: To the family, friends, and associates of pianist/composer/playwright **Weldon Irvine**, who died April 9 at 58 of an apparent suicide in Uniondale, N.Y. Weldon, who penned the lyrics to "To Be Young, Gifted and Black," worked with a diverse array of artists that includes **Nina Simone**, **Miles Davis**, **Aretha Franklin**, **Donny Hathaway**, **Grandmaster Flash**, **Gang Starr**, **KRS-One**, **Ice Cube**, and **Billy Cobham**.

MAY 4 2002				Billboard HOT RAP SINGLES™	
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	8	FEELS GOOD (DON'T WORRY BOUT A THING)	Naughty By Nature Featuring 3LW TVT 2344	2 Weeks At Number 1
2	2	22	LIGHTS, CAMERA, ACTION!	UNIVERSAL 156257/UMRG	Mr. Cheeks
3	3	7	BALLIN' BOY	ARTISTDIRECT 01022	No Good
4	5	5	MAMA'S BABY, POPPA'S MAYBE	BIGG MONY 2003	Green Eyez
5	20	25	DANSIN WIT WOLVEZ	FADE 34238*/ECMO	Strik Nine
6	7	6	DO YA THANG GIRL	BALLIN' 100	Beelow
7	6	4	OH BOY/THE ROC (JUST FIRE)	ROC-A-FELLA/DEF JAM 582864*/IDJMG	Cam'ron Featuring Juelz Santana
8	10	3	HYDE HA	GODDIVISION 90409/DRPHEUS	Big Logic
9	NEW		BANG MY HIT	Rozelly Presents Da Fam Featuring Skubie Tha Ciko And Unique BRAINSTORM 20020	
10	23	2	ONE MIC	ILL WILL/COLUMBIA 79723*/CRG	Nas
11	4	5	WILL DESTROY	HOW YOU LOVE THAT 10121	Lil Ru
12	18	2	I NEED A GIRL (PART ONE)	BAD BOY 79436*/ARISTA	P. Diddy Featuring Usher & Loon
13	12	5	SHAWTY	HOW YOU LOVE THAT 10123	P-Lo Featuring Lil Ru & T. Supreme
14	8	10	PASS THE COURVOISIER PART II	J 21154*	Busta Rhymes Featuring P. Diddy & Pharrell
15	11	9	DEAR GOD	RELENTLESS 0002	Willie D
16	16	31	BUSTER	1ST AVENUE 0001	Dennis Da Menace
17	9	8	STOP PLAYIN'	KNIGHTSTAR 1237	Levernt Agee Featuring Mr. Low Down & Evol
18	14	12	WHAT'S LUV?	TERROR SQUAD/ATLANTIC 85233*/AG	Fat Joe Featuring Ashanti
19	15	20	CAN I GET THAT?!?!?	EARGASM 3511	Bear Witnez!
20	13	9	PUT YO SETS UP	Z-BO 2503	Redd Eyezz Featuring Juvenile & Slanted Eyezz
21	19	28	THINK BIG	CRIMEWAVE 72002	Crimewave
22	17	7	TAKE YOU HOME WITH ME A.K.A BODY/GET THIS MONEY	ROC-A-FELLA/JIVE/DEF JAM /IDJMG	R. Kelly & Jay-Z
23	NEW		DEEP SPACE 9MM	DEFINITIVE JUX 25*	El-P
24	21	11	SATURDAY (OOOH! OOOOH!)	DISTURBING THA PEACE/DEF JAM SOUTH 588875*/IDJMG	Ludacris Featuring Sleepy Brown
25	NEW ENTRY		BIG POPPA/WARNING	BAD BOY 79377*/ARISTA	The Notorious B.I.G.

Records with the greatest sales gains this week. * Videoclip availability. ● Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA Certification for net shipment of 1 million units (Platinum), with additional million indicated by number following the symbol. ○ CD Single available. ⊕ CD Maxi-Single available. ⊕ Cassette Single available. ⊕ Vinyl maxi-single available. ⊕ Vinyl single available. ⊕ Cassette maxi-single available. Catalog number is for ○. * Indicates ○ unavailable, in which case, catalog number is for ○, ⊕, ⊕, or ⊕ respectively, based on availability. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

R&B/HIP-HOP

Words & Deeds

by Rhonda Baraka

ON THE CONSCIOUS TIP: Some hip-hop insiders and onlookers agree that rap is on the verge of a return to positivity and consciousness. The folks at New York-based Righteous Music Media, however, are not content to wait for the revolution; they want to help get it started. Headed by **Robb Block** and **Miles Anthony**, Righteous Music Media is a multimedia production company that provides consulting, marketing, management, and production services with an exclusive emphasis on positive artists and lyrics.



BLOCK, LEFT, AND ANTHONY

build a massive "entertainment campus" on the city's south side that will house recording studios, sound stages, a CD-manufacturing plant, and production facilities.

Kirkland confirms the reports but says he cannot elaborate at this time. He does reveal that he pursued funding from venture-capital sources because he didn't want to "share money" with a major record label.

"I'm cheap," he proclaims. "Why am I gonna give a record label half of my dough and it's my artists who are making money? Not this guy who's sitting up on the 15th floor of a record company. He doesn't know if a record is good. He only knows a record is good because I'm telling him it's good. He's not dictating what we put on the street—we're dictating what we put on the street. So if we're dictating what we put on the street, we need to be controlling all the money."

Financing for Kirkland Media was provided by International Development Fund, a private venture-capital group based in Germany and the Czech Republic.

THE 'PEN' IS MIGHTIER . . . With the publication of *Situations*, a book of short stories, rapper **Queen Pen** adds the word "author" to her list of accomplishments. The Brooklyn, N.Y., native, born **Lynise Walters**, says the book is about real-life situations.

"Even though the stories are considered fiction, life inspired me to write," Queen Pen says. "There's so much that comes with life, I can't help but write about it."

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

A novel, tentatively titled *Turmoil*, which Queen Pen describes as a book about "street life from a female's perspective," and another book, *Love Yourself, That's the Key*, are already in the works.

UNIVERSAL BALLER: The latest athlete to throw his hat into the hip-hop ring is former NBA hoopster **James "Hollywood" Robinson**, who has launched Da Dirty South Records. The Los Angeles-based label is overseen by Robinson. The label's first release, slated for this summer, will be *My Life, My Pain* by **Don Dada**.

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

MAY 4 2002

Billboard HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	16	Foolish	ASHANTI (MURDER INC./DEF. JAM/DJMG)	26	33	3	Full Moon	BRANDY (ATLANTIC)	51	51	5	Tell Me What's It Gonna Be	BRIAN MCKNIGHT FEAT. JERMAINE DUPRI (MOTOWN)
2	2	20	U Oon't Have To Call	USHER (ARISTA)	27	29	25	Welcome To Atlanta	JERMAINE DUPRI & LUDACRIS (DEF. JAM SOUTH/DJMG)	52	55	4	Call Me	TWEET (THE GOLD MIND/ELEKTRA/EEG)
3	3	14	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	28	19	19	Roc The Mic	BEANIE SIGEL & FREEWAY (ROC-A-FELLA/DEF. JAM/DJMG)	53	53	5	Feels Good (Don't Worry Bout A Thing)	NAUGHTY BY NATURE FEAT. 3LW (TVT)
4	7	10	I Need A Girl (Part One)	P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	29	34	9	Say I Yi Yi	YING YANG TWINS (COLLAPSE/IN THE PAINT/KOCHI)	54	57	3	Guess Who's Back	SCARFACE (DEF. JAM SOUTH/DJMG)
5	5	12	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	30	26	36	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	55	54	15	I Miss You	DMX FEAT. FAITH EVANS (RUFF RYDERS/DEF. JAM/DJMG)
6	6	18	I Love You	FAITH EVANS (BAD BOY/ARISTA)	31	24	27	Don't You Forget It	GLENN LEWIS (EPIC)	56	74	2	Song Cry	JAY-Z (ROC-A-FELLA/DEF. JAM/DJMG)
7	4	18	Oops (Oh My)	TWEET (THE GOLD MIND/ELEKTRA/EEG)	32	31	27	Butterflies	MICHAEL JACKSON (EPIC)	57	68	2	Trouble	DJ QUIK FEAT. AMG (EUPHONIC/LANEWAY/BUNGALO/UNIVERSAL)
8	10	12	Rainy Dayz	MARY J. BLIGE FEAT. JA RULE (MCA)	33	40	6	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL)	58	61	2	Give Me The Light	SEAN PAUL, BLACK SHADOW/VP)
9	8	23	Anything	JAHNEEM FEAT. NEXT (DIVINE MILL/WARNER BROS.)	34	32	7	How Come You Don't Call Me	ALICIA KEYS (J)	59	58	10	Closet Freak	CEE-LD (ARISTA)
10	9	14	Makin' Good Love	AVANT (MAGIC JOHNSON/MCA)	35	27	27	Always On Time	JA RULE FEAT. ASHANTI (MURDER INC./DEF. JAM/DJMG)	60	60	10	Take You Home With Me a.k.a. Body	R. KELLY & JAY-Z (ROC-A-FELLA/DEF. JAM/DJMG/JIVE)
11	11	12	halfcrazy	MUSIQ (DEF. SOUL/DJMG)	36	38	8	You Know That I Love You	DONELL JONES (UNTOUCHABLES/ARISTA)	61	62	2	I Told Y'all	PETEY PABLO (JIVE)
12	20	7	Addictive	TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	37	44	12	I'd Rather	LUTHER VANDROSS (J)	62	—	1	Why Don't We Fall In Love	AMERIE (R.I.S.E./COLUMBIA)
13	17	9	Oh Boy	CAM'RON (ROC-A-FELLA/DEF. JAM/DJMG)	38	48	4	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)	63	59	6	Be Here	RAPHAEL SAAIDIO FEAT. D'ANGELO (UNIVERSAL)
14	12	13	Saturday (Oooh! Ooohh!)	LUDACRIS (DISTURBING THE PEACE/DEF. JAM SOUTH/DJMG)	39	35	8	Wish I Didn't Miss You	ANGIE STONE (J)	64	66	5	What Makes It Good To You (No Premature Lovin')	GERALD LEVERT (ELEKTRA/EEG)
15	18	6	Down A** Chick	JA RULE FEAT. CHARLIE BALTIMORE (MURDER INC./DEF. JAM/DJMG)	40	37	10	Get This Money	R. KELLY & JAY-Z (ROC-A-FELLA/DEF. JAM/DJMG/JIVE)	65	63	6	Ooh, Ahh	3PC (D12 ENTERTAINMENT)
16	22	7	Gots To Be	B2K (EPIC)	41	—	1	Hot In Herre	NELLY (JIVE/UNIVERSAL)	66	—	1	Happy	ASHANTI (MURDER INC./DEF. JAM/DJMG)
17	13	29	More Than A Woman	AALIYAH (BLACKGROUND)	42	47	11	Put It On Paper	ANN NESBY FEAT. AL GREEN (UNIVERSAL)	67	—	1	Just A Friend 2002	MARIO (J)
18	15	26	This Woman's Work	MAXWELL (COLUMBIA)	43	45	10	Girlfriend	'N SYNC FEAT. NELLY (JIVE)	68	67	4	Purple Stuff	BH1 MDE (WRECKSHOP/PRIORITY/CAPTOL)
19	21	15	One Mic	NAS (ILL WILL/COLUMBIA)	44	36	15	Any Other Night	SHARRISA (MOTOWN)	69	65	2	The Life	STYLES P. FEAT. PHARDAHE MO'NACH (RAWKUS/MCA)
20	16	21	Ain't It Funny	JENNIFER LOPEZ FEAT. JA RULE (EPIC)	45	42	16	What About Us?	BRANDY (ATLANTIC)	70	—	1	2 Way	LIL' ROMEO FEAT. MASTER P. (NEW'N LIMIT/UNIVERSAL)
21	14	30	Nothing In This World	REMY SHAND (MOTOWN)	46	52	7	Take A Message	REMY SHAND (MOTOWN)	71	69	4	Live The Life	FUNDISHA (SO SO DEF/COLUMBIA)
22	25	11	Awnaw	NAPPY ROOTS (ATLANTIC)	47	46	13	Give It To Her	TANTO METRO & DEVONTE (2 HARD/SHOCKING VIBES/VP)	72	—	1	Day + Night	ISSYS FEAT. JADAKISS (ARISTA)
23	28	13	Someone To Love You	RUFF ENOZ (EPIC)	48	41	39	Rock The Boat	AALIYAH (BLACKGROUND)	73	—	1	Whoo Now	B. RICH (ATLANTIC)
24	23	15	Take Ya Home	LIL' BOW WOW (SO SO DEF/COLUMBIA)	49	56	2	The Color Of Love	BOYZ II MEN (ARISTA)	74	71	4	Trade It All	FABLOUS FEAT. JAGGED EDGE (DESSERT/STORM/ELEKTRA/EEG)
25	30	9	What If A Woman	JOE LIVE (J)	50	39	35	U Got It Bad	USHER (ARISTA)	75	72	2	You're On A Man	NAS (ILL WILL/COLUMBIA)

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MAY 4 2002

Billboard HOT R&B/HIP-HOP SINGLES SALES

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	7	Girlfriend	'N SYNC FEAT. NELLY (JIVE)	26	26	19	Hush Lil' Lady	COREY FEAT. LIL' ROMEO (NOONTIME/MOTOWN)	51	60	6	halfcrazy	MUSIQ (DEF. SOUL/DJMG)
2	2	8	Feels Good (Don't Worry Bout A Thing)	NAUGHTY BY NATURE FEAT. 3LW (TVT)	27	21	20	Can I Get That??!	BEAR WITNEZI (EARGASMI)	52	70	5	We Got The Funk	THE BEATNUTS (LOUI)
3	3	35	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	28	19	9	Put Yo Sets Up	REDD EYEZZ (Z-BO)	53	47	2	Beat Your Chest!	LIFER'S (ALL OUT/STONEY BURKE)
4	4	7	Ballin' Boy	NO GOOD (ARTISTDIRECT)	29	27	29	Think Big	CRIMEWAVE (CRIMEWAVE)	54	—	4	Feel The Girl	MS. JADE (BEAT CLUB/INTERSCOPE)
5	6	5	Mama's Baby, Poppa's Maybe	GREEN EYEZ (BIGG MONY)	30	23	7	Take You Home With Me a.k.a. Body/Get This Money	R. KELLY & JAY-Z (ROC-A-FELLA/DEF. JAM/DJMG/JIVE)	55	52	22	Special Delivery	G. DEP (BAD BOY/ARISTA)
6	7	4	Still Not Over You	EXHALE (REAL DEAL/ORPHEUS)	31	29	12	Oops (Oh My)	TWEET (THE GOLD MIND/ELEKTRA/EEG)	56	41	3	Tell Me What's It Gonna Be	BRIAN MCKNIGHT FEAT. JERMAINE DUPRI (MOTOWN)
7	30	26	Dansin Wit Wolvez	STRIK 9INE (FADE/ECMD)	32	24	9	Foolish	ASHANTI (MURDER INC./DEF. JAM/DJMG)	57	56	31	Love It	BILAL (MOYD/INTERSCOPE)
8	10	6	Do Ya Thang Girl	BEELOW (BALLIN')	33	43	2	Deep Space 9mm	EL-P (DEFINITIVE JUX)	58	72	58	Fiesta	R. KELLY FEAT. JAY-Z (JIVE)
9	11	3	Slow Dance	LOU MDSLEY (JENSTAR)	34	31	14	Saturday (Oooh! Ooohh!)	LUDACRIS (DISTURBING THE PEACE/DEF. JAM SOUTH/DJMG)	59	42	8	No More Drama	MARY J. BLIGE (MCA)
10	9	4	Oh Boy/The Roc (Just Fire)	CAM'RON (ROC-A-FELLA/DEF. JAM/DJMG)	35	32	3	You Know That I Love You	DONELL JONES (UNTOUCHABLES/ARISTA)	60	40	11	What About Us?	BRANDY (ATLANTIC)
11	28	2	U Oon't Have To Call	USHER (ARISTA)	36	39	13	7 Days	CRAIG DAVID (WILDSTAR/ATLANTIC)	61	75	4	Awnaw	NAPPY ROOTS (ATLANTIC)
12	14	3	Hyde Ha	BIG LOGIC (GODDINVISION/ORPHEUS)	37	53	69	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	62	65	59	Separated	AVANT (MAGIC JOHNSON/MCA)
13	—	1	Bang My Hit	ROZELLY PRESENTS DA FAM (BRAINSTORM)	38	38	4	Grindin'	THE CLIPSE (STAR TRACK/ARISTA)	63	63	4	Differences	GIN/JWINE (EPIC)
14	35	2	One Mic	NAS (ILL WILL/COLUMBIA)	39	33	2	Addictive	TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	64	58	24	Young'n (Holla Back)	FABLOUS (DESSERT/STORM/ELEKTRA/EEG)
15	5	5	Will Destroy	LIL' RU (HOW YOU LOVE THAT)	40	48	75	One More Chance/Stay With Me	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	65	66	20	Peaches & Cream/Dance With Me	112 (BAD BOY/ARISTA)
16	8	21	Uh Huh	B2K (EPIC)	41	—	16	That Was Then	ROY JONES, JR. (BODY HEAD)	66	—	1	The Lyricist	J-LIVE WITH DJ GO (SEVEN HEADS/FAT BEATS)
17	25	2	I Need A Girl (Part One)	P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	42	45	12	You Gets No Love	FAITH EVANS (BAD BOY/ARISTA)	67	—	3	Tarantula	MYSTICAL FEAT. BUTCH CASSIDY (JIVE)
18	17	5	Shawty	P-LD FEAT. LIL' RU & T. SUPREME (HOW YOU LOVE THAT)	43	51	4	Fame	QZ/GENIUS (MCA)	68	—	2	Satisfied?	J-LIVE (COUP D'ETAT)
19	12	10	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	44	46	6	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL)	69	—	42	Where The Party At	JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)
20	15	9	Dear God	WILLIE D (IRENLESS)	45	37	24	Round And Round	RONNELL & METHOD MAN (DEF. SOUL/DEF. JAM/DJMG)	70	54	6	Closet Freak	CEE-LD (ARISTA)
21	18	22	It's The Weekend	LIL' J (HOLLYWOOD)	46	50	22	Roll Wit Me	PRETTY WILLIE (D2/PUBLIC/UNIVERSAL)	71	—	1	Get With Me	3RD STORM FEAT. JOE BUDDEN (EDMONDS/DEF. SOUL/DJMG)
22	16	4	Calling My Name	REN (MUSIC MIND/ORPHEUS)	47	57	10	Knoc	KNOC-TURNAL (LA CONFIDENTIAL/ELEKTRA/EEG)	72	—	1	I Got It 2	JAGGED EDGE FEAT. NAS (SO SO DEF/COLUMBIA)
23	22	31	Buster	DENNIS DA MENACE (1ST AVENUE)	48	36	9	Down A** Chick	JA RULE FEAT. CHARLIE BALTIMORE (MURDER INC./DEF. JAM/DJMG)	73	62	13	Jigga	JAY-Z (ROC-A-FELLA/DEF. JAM/DJMG)
24	13	8	Stop Playin'	LEVERT A.GEE (KNIGHTSTAR)	49	—	3	Be Here	RAPHAEL SAAIDIO FEAT. D'ANGELO (UNIVERSAL)	74	69	47	Hit 'Em Up Style (Oops!)	BLU CANTRELL (MERCONE/ARISTA)
25	20	12	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	50	49	11	What Would You Do?	NINE20 (MCA)	75	44	10	I Love You	FAITH EVANS (BAD BOY/ARISTA)

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

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

Main chart table with columns for Rank, Last Week, 2 Wks. Ago, Title, Artist, Imprint & Number/Promotion Label, Peak Position, This Week, Last Week, 2 Wks. Ago, Title, Artist, Imprint & Number/Promotion Label, Peak Position.

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Video clip availability. Indicates retail single available and is removed upon Recording Industry Association of America (RIAA) certification. RIAA certification for net shipment of 500,000 units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot R&B/Hip-Hop Singles & Tracks until they reach the top 75 of the Hot R&B/Hip-Hop Airplay chart. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. Catalog number is for. * Indicates unavailable, in which case, catalog number is for. @, #, or # respectively, based on availability. ©2002, VNU Business Media, Inc. SoundScan, Inc. All rights reserved.

MAY 4
2002

Billboard® TOP R&B/HIP-HOP ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	4	ASHANTI	MURDER INC./DEF JAM 586830*/DJMGM (12.98/18.98)	NUMBER 1 Ashanti	1	49	40	40	12	SOUNDTRACK	ROC-A-FELLA/DEF JAM 586671*/DJMGM (12.98/18.98)	State Property	1
2	2	2	4	TWEET	THE GOLD MIND/ELEKTRA 62746/EEG (12.98/18.98)	Southern Hummingbird	2	50	56	51	22	MOBB DEEP	LOUD/COLUMBIA 85889*/CRG (12.98/18.98)	Infamy	1
3	3	3	4	R. KELLY & JAY-Z	ROC-A-FELLA/DEF JAM 586783*/JIVE/DJMGM (12.98/19.98)	The Best Of Both Worlds	1	51	51	47	22	JAY-Z	ROC-A-FELLA/DEF JAM 586396*/DJMGM (12.98/19.98)	The Blueprint	1
4	4	4	4	AVANT	MAGIC JOHNSON 112809/MCA (12.98/18.98)	Ecstasy	2	52	42	33	22	SOUNDTRACK	IMMORTAL 12064*/VIRGIN (18.98 CD)	Blade II	23
5	5	5	4	LUDACRIS	DISTURBING THE PEACE/DEF JAM SOUTH 586446*/DJMGM (12.98/19.98)	Word Of Mouf	1	53	47	60	22	MACK 10	CASH MONEY/UNIVERSAL 860968*/UMRG (12.98/18.98)	Bang Dr Ball	4
6	7	10	7	BRANDY	ATLANTIC 83493*/AG (12.98/18.98)	Full Moon	1	54	49	50	22	MICHAEL JACKSON	EPIC 69400* (12.98/18.98)	Invincible	1
7	6	6	8	NAPPY ROOTS	ATLANTIC 83524*/AG (12.98/18.98)	Watermelon, Chicken & Gritz	3	55	52	53	22	YOLANDA ADAMS	ELEKTRA 62690/EEG (12.98/18.98)	Believe	7
8	10	14	4	YING YANG TWINS	COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	8	56	31	36	22	SOUNDTRACK	SLIP-N-SLIDE 39011/NEW LINE (12.98/18.98)	All About The Benjamins	12
9	13	16	11	BUSTA RHYMES	J 20009* (12.98/18.98)	Genesis	2	57	61	56	44	LUTHER VANDROSS	J 20007 (12.98/18.98)	Luther Vandross	2
10	12	12	12	JA RULE	MURDER INC./DEF JAM 586437*/DJMGM (12.98/19.98)	Pain Is Love	1	58	55	48	44	X-ECUTIONERS	LOUD/COLUMBIA 86410*/CRG (12.98/18.98)	Built From Scratch	13
11	9	11	15	NAS	ILL WILL/COLUMBIA 85736*/CRG (12.98/18.98)	Stillmatic	1	59	54	63	44	POWER HOUZE	POWER HOUZE 24562 (17.98 CD)	Family Business	54
12	8	7	11	MARY J. BLIGE	MCA 112808* (12.98/18.98)	No More Drama (2002)	3	60	58	61	44	PETEY PABLO	JIVE 41723/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	7
13	14	9	6	B2K	EPIC 85457 (12.98/18.98)	B2K	1	61	53	43	44	COREY	NODTIME/MOTOWN 016713/UMRG (8.98/12.98)	I'm Just Corey	33
14	15	13	6	JAHEIM	DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	2	62	68	64	44	CRAIG DAVID	WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	12
15	17	17	6	FAT JOE	TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98)	J.D.S.E.: Jealous Ones Still Envy	6	63	71	85	44	JACKY JASPER	NUMBER 6 6601 (18.98 CD)	Keep My Shit Clean	60
16	11	8	11	GLENN LEWIS	EPIC 85787* (12.98/18.98)	World Outside My Window	2	64	72	71	44	NELLY	FO REEL/UNIVERSAL 15743*/UMRG (12.98/18.98)	Country Grammar	1
17	16	15	17	USHER	ARISTA 14715* (12.98/18.98)	8701	3	65	67	59	44	Z-RO	PRESIDENTIAL 2029 (18.98 CD)	Screwed Up Click Representa	65
18	1	1	1	MICHELLE WILLIAMS	MUSIC WORLD/COLUMBIA 86432*/CRG (12.98/18.98)	Heart To Yours	18	66	57	59	44	UGK	JIVE 41673/ZOMBA (11.98/17.98)	Dirty Money	2
19	19	20	3	OL' DIRTY BASTARD	D3 9991/RIVIERA (12.98/18.98)	The Trials And Tribulations Of Russell Jones	6	67	64	49	44	DESTINY'S CHILD	MUSIC WORLD/COLUMBIA 86431*/CRG (6.98/12.98)	This Is The Remix	19
20	18	18	16	KIRK FRANKLIN	GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1	68	65	55	44	DMX	RUFF RYDERS/DEF JAM 586450*/DJMGM (12.98/19.98)	The Great Depression	1
21	27	24	4	LIL' J	HOLLYWOOD 162322 (18.98 CD)	All About J	21	69	59	66	44	DNMIE MCCLURKIN	VERITY 43159/ZOMBA (11.98/17.98)	Live In London And More...	22
22	20	21	3	REMY SHAND	MOTOWN 014481/UMRG (18.98 CD)	The Way I Feel	15	70	62	52	44	VARIOUS ARTISTS	NEW NO LIMIT/UNIVERSAL 86097*/UMRG (12.98/18.98)	Master P Presents: West Coast Bad Boyz Poppin' Collars	28
23	21	22	3	SHARISSA	MOTOWN 016158/UMRG (12.98/18.98)	No Half Steppin'	7	71	82	—	44	VARIOUS ARTISTS	FATT SAK 0010 (13.98 CD)	Da Sak Is Fatt Volume #1	71
24	22	19	3	ANN NESBY	IT'S TIME CHILD 017391/UNIVERSAL (12.98/18.98)	Put It On Paper	8	72	69	72	44	SADE	EPIC 86373 (12.98/18.98)	Lovers Live	5
25	24	29	4	ANGIE STONE	J 20013* (12.98/18.98)	Mahogany Soul	4	73	66	—	44	TONEX	VERITY/JIVE 43177/ZOMBA (17.98 CD)	D2	66
26	29	32	4	MYSTIKAL	JIVE 41770/ZOMBA (12.98/18.98)	Tarantula	4	74	95	82	44	SOUTH KAK	SOUND OF ATLANTA 0005/GRIFFIN (17.98 CD)	'Til They Get Me Gone	74
27	23	23	3	KEKE WYATT	MCA 112609* (12.98/18.98)	Soul Sista	5	75	81	70	44	ANDRE WARD	ORPHEUS 70579 (16.98 CD)	Feelin' You	71
28	25	25	4	INFAMOUS MOBB	IM3 9209*/LANDSPEED (11.98/17.98)	Special Edition	19	76	87	70	44	8BALL	JCOR 860964/INTERSCOPE (12.98/18.98)	Almost Famous	6
29	26	28	4	MAXWELL	COLUMBIA 67136*/CRG (12.98/18.98)	Now	1	77	87	54	44	T.I.	GHEAT-O-VISION 14681/ARISTA (11.98/17.98)	I'm Serious	27
30	32	39	3	KHIA FEATURING DSD	DIRTY DOWN 46 (17.98 CD)	Thug Misses	30	78	74	68	44	BONEY JAMES	WARNER BROS. 48004 (17.98 CD)	Ride	27
31	30	26	3	ALICIA KEYS	J 20002 (12.98/18.98)	Songs In A Minor	1	79	83	74	44	FABOLOUS	DESERT STORM/ELEKTRA 62679*/EEG (12.98/18.98)	Ghetto Fabulous	2
32	34	30	3	SIR CHARLES JONES	MARDI GRAS 1060 (10.98/16.98)	Love Machine	28	80	78	62	44	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS	DREAMWORKS 450291/INTERSCOPE (12.98/18.98)	Eternal	1
33	28	27	11	JENNIFER LOPEZ	EPIC 86399* (12.98/18.98)	J To Tha L-D! The Remixes	1	81	67	57	44	JAGGED EDGE	SO SO DEF/COLUMBIA 86505*/CRG (12.98/18.98)	Jagged Little Thrill	2
34	63	—	1	WOODY ROCK	GOSPO CENTRIC 70030/ZOMBA (11.98/17.98)	Soul Music	34	82	84	69	44	SOUNDTRACK	HYPNOTIZE MINDS/LOUD 1972/CRG (12.98/18.98)	Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album	4
35	44	45	16	BRENT JONES + T.P. MOBB	HOLY ROLLER 20323/EMI GOSPEL (11.98/16.98)	beautiful	35	83	85	78	44	PO' WHITE TRASH AND THE TRAILER PARK SYMPHONY	POCKET CHANGE 1003 (16.98 CD)	Po' Like Dis	47
36	50	—	2	918	SMUGGLIN 918 (10.98/16.98)	Reincarnated	37	84	79	93	44	ORIGINAL P	WESTBOUND 1116 (11.98/17.98)	Introducing Hyped Up Westbound Soljaz	66
37	41	42	17	JAGUAR WRIGHT	MOTIVE 112683/MCA (8.98/12.98)	Denials Delusions And Decisions	16	85	70	65	44	PRETTY WILLIE	D2/REPUBLIC/UNIVERSAL 016708/UMRG (14.98 CD)	Enter The Life Of Suella	38
38	39	38	10	INDIA.ARIE	MOTOWN 013770/UMRG (12.98/18.98)	Acoustic Soul	3	86	94	83	44	DIRTY SOUTH	HARD 2 HIT 7088/STREET LEVEL (17.98 CD)	Everything's Gon' Be Different...	51
39	35	34	11	LIL BOW WOW	SO SO DEF/COLUMBIA 86130*/CRG (12.98/18.98)	Doggy Bag	2	87	91	90	44	VARIOUS ARTISTS	HIDDEN BEACH 85633*/EPIC (17.98 CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 1	33
40	38	35	14	FAITH EVANS	BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	2	88	91	90	44	JILL SCOTT	HIDDEN BEACH 86150/EPIC (14.98/19.98)	Experience: Jill Scott 826+	7
41	43	46	4	N*E*R*D*	VIRGIN 11521 (10.98 CD)	In Search Of...	31	89	76	76	44	SKIP	UTP 90100/ORPHEUS (17.98 CD)	Live From Hollygrove	38
42	46	58	20	RES	MCA 112310* (8.98/12.98)	How I Do	43	90	76	76	44	ICE CUBE	PRIORITY 29091*/CAPITOL (12.98/18.98)	Greatest Hits	11
43	36	37	10	AALIYAH	BLACKGROUND 10082* (12.98/18.98)	Aaliyah	2	91	88	67	44	MASTER P	NEW NO LIMIT/UNIVERSAL 86097*/UMRG (12.98/18.98)	Game Face	12
44	37	44	19	JOE	JIVE 41786/ZOMBA (12.98/18.98)	Better Days	3	92	89	77	44	MR. COOP	FULTON 2001 (11.98/16.98)	The Chosen One	92
45	48	—	2	CHOOLAKKA	BIG OADDDY 73002 (16.98 CD)	My Time	46	93	89	77	44	JAY-Z	ROC-A-FELLA/DEF JAM 586614/DJMGM (9.98/14.98)	MTV Unplugged	8
46	33	31	15	KILLA BEEZ	WU-TANG/IN THE PAINT 8362*/KOCH (13.98/19.98)	Wu-Tang Productions Present: Killa Beez — The Sting	9	94	90	—	44	JIMMY SOMMERS	HIGHER OCTAVE JAZZ 10317/VIRGIN (17.98 CD)	360 Urban Groove	94
47	45	41	20	OUTKAST	ARISTA 26093* (12.98/18.98)	Big Boi & Dre Present... OutKast	4	95	90	—	44	GRAVEDIGGAZ	EMPIRE MUSICWORKS 39017 (16.98 CD)	Nightmare In A-Minor	90
48	45	41	20	OUTKAST	ARISTA 26093* (12.98/18.98)	Big Boi & Dre Present... OutKast	4	96	93	94	44	PASTOR TROY	MADD SOCIETY/UNIVERSAL 014173/UMRG (12.98/18.98)	Face Off	13
49	45	41	20	OUTKAST	ARISTA 26093* (12.98/18.98)	Big Boi & Dre Present... OutKast	4	97	99	100	44	MUSIQ SOULCHILD	DEF SOUL 548289*/DJMGM (12.98/18.98)	Aijuswanaseing (I Just Want To Sing)	4
50	45	41	20	OUTKAST	ARISTA 26093* (12.98/18.98)	Big Boi & Dre Present... OutKast	4	98	80	84	44	LIL BLACKY	HIT A LICK 51279/TRIPLE X (16.98 CD)	Big Ballin	50
51	45	41	20	OUTKAST	ARISTA 26093* (12.98/18.98)	Big Boi & Dre Present... OutKast	4	99	93	94	44	PROJECT PAT	HYPNOTIZE MIND/S/LOUD 1950/CRG (12.98/18.98)	Mista Don't Play Everythings Workin	2
52	45	41	20	OUTKAST	ARISTA 26093* (12.98/18.98)	Big Boi & Dre Present... OutKast	4	100	75	89	44	WU-TANG CLAN	WU-TANG/LOUD/COLUMBIA 86236*/CRG (12.98/18.98)	Iron Flag	6

MAY 4
2002

Billboard® TOP R&B/HIP-HOP CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	2	2PAC	DEATH ROW 63008*/KOCH (19.98/25.98)	NUMBER 1 All Eyez On Me	315	13	13	JAY-Z	ROC-A-FELLA/DEF JAM 548222*/DJMGM (12.98/18.98)	Vol. 3... Life And Times Of S. Carter	80
2	4	THE NOTORIOUS B.I.G.	BAD BOY 73000*/ARISTA (11.98/18.98)	Ready To Die	342	14	11	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 846210*/DJMGM (12.98/18.98)	Legend	288
3	1	THE NOTORIOUS B.I.G.	BAD BOY 73011*/ARISTA (19.98/24.98)	Life After Death	201	15	18	JUVENILE	CASH MONEY/UNIVERSAL 153162/UMRG (12.98/18.98)	400 Degreez	174
4	5	MAKAVELI	DEATH ROW 63012*/KOCH (12.98/18.98)	The Don Killuminati: The 7 Day Theory	230	16	9	MARVIN GAYE	MOTOWN 153732/UMRG (8.98/11.98)	The Best Of Marvin Gaye: 20th Century Masters The Millennium Collection Volume 2	7
5	3	2PAC	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	174	17	25	DR. DRE	DEATH ROW 63000* (11.98/17.98)	The Chronic	273
6	7	2PAC	AMARU/JIVE 41632/ZOMBA (11.98/17.98)	Me Against The World	295	18	20	THE TEMPTATIONS	MOTOWN 153522/UMRG (8.98/11.98)	The Best Of The Temptations: 20th Century The Millennium Collection Volume 1 The 60's	9
7	12	MR. BIGG	WORLDWIDE 2822 (10.98/16.98)	Only If U Knew	5	19	15	NAS	COLUMBIA 67015*/CRG (10.98/16.98)	It Was Written	81
8	6	JAY-Z	FREEZE/ROC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/16.98)	Reasonable Doubt	228	20	21	TWISTA	CREATOR'S WAY/ATLANTIC 92757*/AG (11.98/17.98)	Adrenaline Rush	110
9	8	NAS	COLUMBIA 67084*/CRG (7.98/12.98)	Illmatic	44	21	19	MARY J. BLIGE	UPTOWN 110681/MCA (6.98/11.98)	What's The 411?	115
10	14	BONE THUGS-N-HARMONY	RUTHLESS 69443*/EPIC (10.98/15.98)	E. 1999 Eternal	219	22	—	THE JACKSON 5	MOTOWN 153384/UMRG (6.98/11.98)	The Best Of The Jackson 5: 20th Century Masters The Millennium Collection	4

Catalogue Debut Lets Telepopmusik 'Breathe'

BY MAGGIE STEIN

NEW YORK—"In the '80s, French music was crap," declares Christophe Hetier of Telepopmusik, France's latest musical export that also includes Fabrice Dumont and Stephen Haeri. "But the success of Daft Punk and Air proves that there are some great French musicians out there now."

Telepopmusik's flavorful full-length debut, *Genetic World*, arrives May 21 via Catalogue/Capitol. Earlier this year, it streeted in the U.K. and the rest of Europe on, respectively, Catalogue/Chrysalis and Catalogue/EMI.

Each member of Telepopmusik (whose music is published by BMG) played in different French indie rock bands in earlier times: Dumont with *Autour de Lucie*, Hetier with *Bel Air*, and Haeri with *Planet Zen*. But in the late-'90s—when venerable French dance music imprint Source approached the three musicians about creating a track for its upcoming *SourceLab 3* compilation—they eschewed their guitars for samplers and synthesizers and contributed "Sonic 75" to the two-disc set. Telepopmusik was born.

LADY SINGS THE TUNES

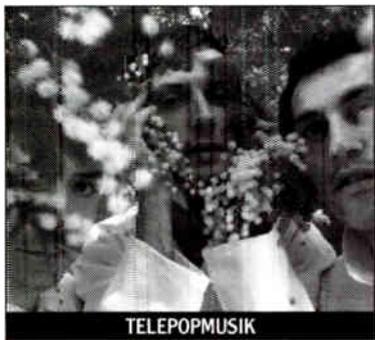
While samples are used extensively on *Genetic World*, most consist of the band members sampling their own live playing. And despite the album's cold and scientific title, the recording is warm, lush, and very human. It consists of dance/electronic-based music not necessarily primed for raging, peak-hour dancefloor action.

"We made this record to be listened to at home, at a small party with turntables and a few friends, where it's easier to talk," Hetier explains.

A key factor in *Genetic World's* cozy sound is the inclusion of Scottish vocalist Angela McCluskey, who also fronts her own band, *Wild Colonial*s. Hetier met McCluskey

one night in New York when their respective bands performed on the same bill.

"She did a cover of a Billie Holiday song at the end of her set," Hetier recalls. "She sounded like a cross between a 12-year-old girl and somebody much older. I always remembered her voice."



When it came time for Telepopmusik to match a singer to its soundscapes, it was McCluskey who immediately entered Hetier's mind. The first collaboration between the trio and the chanteuse resulted in the unique song "Breathe," which plays like a modern torch song for today's electronic music generation. As the album's first single, it ships to college, triple-A, and specialty radio Monday (29). In early March, remixes of the track—courtesy of Marcus Nikolai, Scratch Massive Attack, and Jori Hulkkonen—were delivered to club and radio DJs.

Nic Harcourt, host of nationally syndicated show *Morning Becomes Eclectic*, is a strong supporter of "Breathe." "It's one of those tracks that totally pops when it's on the air," he says. "In order for electronic music to continually evolve and grow, the use of the right voice can be really helpful to break songs to a more mainstream audience—and Angela McCluskey's voice is gorgeous."

Capitol believes *Genetic World* has the potential to reach an audience far

beyond its electronic-based core. According to Capitol senior director of marketing Tripp Dubois, "The beauty of the record lies in the emotive vocals backed by the different sound landscapes. The guys really consider themselves sound architects and have melded different sounds into a unique album that will stand out in the marketplace."

Dubois says the label will actively pursue TV, film, and commercial licensing opportunities for various tracks on the album. Additionally, *Genetic World* will be sent to key tastemakers and lifestyle accounts, including hotels, restaurants, cafés, and boutiques. Consumer magazine and product promotions are also in the works.

Last month, Telepopmusik performed at a Giant Step-promoted showcase held during the Winter Music Conference in Miami. Most recently, the group toured France with compatriots <<rinôçérôse>>. On Saturday (27), Telepopmusik is confirmed to play the Coachella Music Festival in Indio, Calif. This will be followed by a European summer tour.

Live, Telepopmusik—which is managed by Chin-a Panaccione of Sonic Movement in New York and booked by Colin Lewis of the Agency Group in Toronto—incorporates drums, guitar, bass, and turntables into the McCluskey-fronted presentation.

In the end, Telepopmusik—with its savvy musicianship, deft use of technology, and McCluskey's soulful stylings—has created something special with *Genetic World*.

"Some of the songs on the album can help you wake up in the morning, while others can help you fall asleep at night," Hetier says with a smile in his voice. Continuing in a typically French fashion, he adds, "We also think some of the songs are perfect for making love to."

The Beat Box Hot Plate

Dubs "1-800 Ming," **Morpheus** "Matrix," **Kelli Ali**'s "Kids," and **Ben Onono**'s "Badagry Beach."

• **Various artists**, *Soma 10 Anthology* (Soma U.K. album). To celebrate its first decade of releasing music, Soma founders **Orde Meikle** and **Stuart McMillan** (aka recording duo/club promotion team **Slam**) have compiled this two-disc set that is a firm reminder of just how musically aware—and essential—the label is. Highlights include **Daft Punk**'s "Da Funk" (the French duo recorded three singles on Soma before signing with Vir-

gin), **Slam Featuring Tyrone "Visionary" Palmer**'s "Lifetimes," **Funk D'Void**'s "Diabla," **Scott Grooves Featuring Roy Ayers**' "Expansions," and **Rejuvenation**'s "Requiem." Hardcore fans take note: The first 1,000 sets will include a bonus CD, *Hidden Treasures*, beat-mixed by Slam.

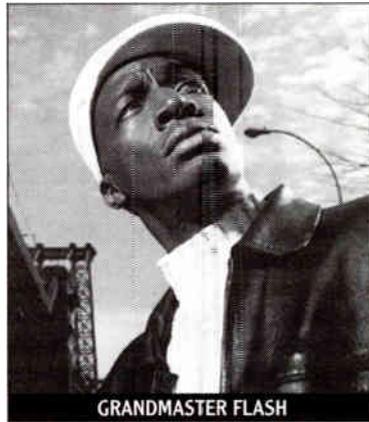
• **The Chemical Brothers**, "Come With Us" (Astralwerks single). Yes, **Fatboy Slim** offers a remix, but do yourself a favor and go directly to **H Foundation**'s gorgeous re-tweaking (equal parts tribal percussion and progressive beats) and the Brothers' dub, titled "H.I.A.," which references **Larry Heard** and **Robert Owens** via a sample from "Music Take Me Up."

MICHAEL PAOLETTA



PARADISE REVISITED: Let's make one thing very clear from the get-go: **Grandmaster Flash** is a DJ, not a rapper.

"I get so annoyed when people refer to me as a rapper. I'm a DJ, plain and simple," Flash says from his hotel room in London. He's touring there in support of *The Official Adventures of Grandmaster Flash*, which Strut Records U.K. issued earlier this year (the Beat Box Hot Plate, *Billboard*, Dec. 22, 2001). But Flash does understand why people may be confused.



Flash began honing his turntable skills in the mid-'70s, playing at block parties in his Bronx, N.Y., neighborhood. He's credited with such then-cutting-edge techniques as "cutting" (or "blending"), "back-spinning," and "phasing."

By the late-'70s, he was fronting **Grandmaster Flash & the Furious Five**, who scored numerous rap and electro hits, including "Freedom," "The Message," and "White Lines."

"I think, because I grew out of this then-new movement—one where MCs were the 'vocalists' for DJs like myself who were cutting up beats—and then later became the leader of a rap group, people just naturally assumed I was a rapper," Flash explains. "But I'm a DJ, a pioneer of the DJ art form. I've assisted many people in their careers over the years, and now it's time to properly display my talent, my identity."

American fans of Flash (aka **Joseph Saddler**) will have the opportunity to properly study—as well as party to—his fierce turntable stylings when *Essential/ffrr* (which travels through Warner Strategic Marketing) issues the legendary one's beat-mixed *Essential Mix: Classic Edition* May 7.

The aptly titled *Classic Edition* finds Flash perfectly capturing the energy, flow, and vibe of New York

dancefloors, circa the late '70s and early '80s, specifically at clubs like Danceteria, Roxy, the Funhouse, and the Paradise Garage.

The set begins and ends with, respectively, **Nu Shooz**'s "I Can't Wait" and **Afrika Bambaataa & the Soul Sonic Force**'s "Planet Rock." Situated between these genre-shaping bookends are gems like **Denroy Morgan**'s "I'll Do Anything," **Liquid Liquid**'s "Cavern" (which later formed the foundation for "White Lines"), **Blondie**'s "Rapture," **Indeep**'s "Last Night a DJ Saved My Life," **MFSB Featuring the Three Degrees**' "Love Is the Message," and one of my all-time faves, "We Got the Funk" by **Positive Force**.

Compiling *Classic Edition* proved to be a "painful process" for Flash, who was inducted into the Hip-Hop Hall of Fame last month in New York. "The musical pot is too large," he notes. "So, I had to break it down to a science. The songs I eventually picked are the cream of their crop. Groove, crowd reaction, and song notoriety were key elements in making my final tracklisting."

On the album's street date, Flash will kick off the *Essential Presents Flash Is Back* tour at the Spa club in New York. The two-month trek will take in Las Vegas, Los Angeles, Toronto, Philadelphia, and Boston, among other cities.

Flash says he can't wait to start touring in the U.S.; he promises DJ sets that mix the old with the new. "I'm a novice when it comes to house music," he admits, "but I'm learning. As for the older stuff, that's in my blood. I just hope Americans can still appreciate the older stuff." We believe they can—and will.

ON THE HORIZON: Bedrock/Pioneer Records will issue the third volume of Bedrock's *Compiled and Mixed* series June 11. The two-disc set, helmed by DJ **Chris Fortier**, is home to such progressive-leaning jams as **Universal Agents**' "Solomonic Agents," **Meat Katie**'s "My Little Dancing Girl," **Women of Color**'s "Elemental," and **Coco Da Silva**'s "@Night."

CHILLED TO PERFECTION: In need of some post-club musical excursions? If so, spend some quality time with the following compilations: *Ultra Chilled 02* (Ultra), *Chillout 2002—The Ultimate Chillout* (Nettwerk America), *Café Ibiza, Vol. 2* and *Purified* (Water Music), and *Mother, Vol. 2—Music From the Fire* (YourSmile/Time Italy).

MAY 4
2002

Billboard HOT DANCE MUSIC

Maxi-Singles Sales, Top Electronic Albums and Breakouts are compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan.

THIS WEEK	LAST WEEK	WKS. AGO	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
1	2	3	ALIVE	EMERGE 30006/CENTAUR	NUMBER 1 1 Week At Number 1 Kevin Aviance
2	5	6	CAN'T STOP DANCIN'	GROOVILICIOUS 268/STRICTLY RHYTHM	Inaya Day
3	4	5	ESCAPE (REMIXES)	INTERSCOPE PROMO	Enrique Iglesias
4	6	7	FLAWLESS	GROOVILICIOUS 273/STRICTLY RHYTHM	The Dnès
5	7	8	FIRE	TOMMY BOY SILVER LABEL 2356/TOMMY BOY	Dolce
6	1	2	IT'S GONNA BE...(A LOVELY DAY)	BEDROCK/CREDENCE 36328/NETTWERK	Brancaccio & Aisher
7	10	14	THEY SAY VISION (DANCE REMIXES)	MCA PROMO	Res
8	9	15	TO GET DOWN	KINETIC 54713	Timo Maas
9	3	1	WISH I DIDN'T MISS YOU (THE REMIXES)	J 21162	Angie Stone
10	8	4	NO MORE DRAMA (THUNDERPUSS REMIXES)	MCA 155929	Mary J. Blige
11	12	13	INSATIABLE (REMIXES)	COLUMBIA 79708	Darren Hayes
12	21	32	SOAK UP THE SUN (VICTOR CALDERONE & MAC QUAYLE MIXES)	A&M PROMO/INTERSCOPE	Sheryl Crow
13	19	25	IF YOU FALL (THE M.A.S. COLLECTIVE MIXES)	HARLEQUIN 1238	Ad Finem
14	20	23	FOR A LIFETIME (ALEX GOLD REMIX)	XTRAVAGANZA IMPORT	Ascension
15	11	10	SONG FOR THE LONELY	WARNER BROS. 4242	Cher
16	15	17	JOIN ME	PRISONERS OF DANCE/247 873010/ARTEMIS	Lightforce
17	18	20	PURPLE GOD	GLASS SLIPPER 001	Anny
18	17	16	MOUNTAIN TOP	JELLYBEAN 72642	99th Affair Featuring Lataña Waters
19	16	12	VIP	MIXOLOGY 00054 PLAY	Ibiza
20	28	43	BE ANGELED	LOGIC 3000 92812/LOGIC	Jam & Spoon
21	24	31	GET DOWN MASSIVE	FRESKANOVA 11496/MAMMOTH	Freestylers
22	23	30	FUNNY CAR	YOSHITOSHI 070/DEEP DISH	Morel
23	13	9	IT'S LOVE (TRIPPIN')	GROOVILICIOUS 274/STRICTLY RHYTHM	Andrea Brown
24	29	40	MINDCIRCUS (REMIXES)	NETTWERK 33155	Way Out West Featuring Tricia Lee Kelshall
25	34	45	THE MORE I LOVE YOU	GROOVILICIOUS 265/STRICTLY RHYTHM	MFF Featuring Andrea Martin
26	32	36	WILL I?	ROBBINS 72055	Ian Van Dahl
27	30	34	IT'S ALRIGHT (MOTHER PRESENTS HARDER DEEPER MIX)	LIMELIGHT IMPORT	Shania Twain
28	14	11	SLEEPING FASTER	SKINT PROMO/COLUMBIA	Lo Fidelity Allstars

THIS WEEK	LAST WEEK	WKS. AGO	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
29	40	—	UNDERNEATH YOUR CLOTHES (REMIXES)	EPIC PROMO	Shakira
30	33	33	HEAVEN	ROBBINS 72057	DJ Sammy & Yanou Featuring Do
31	22	19	AMERICANA	THUMP 2318	Gerardo
32	26	27	RESURRECTION	TOMMY BOY SILVER LABEL 2356/TOMMY BOY	PPK
33	25	26	OPEN ME	PRO PAIN 453/CUTTING	KHZ
34	36	41	DISTANT PLACES	WEBSTER HALL NYC 00042	Marsha
35	44	—	PRECIOUS HEART	MOONSHINE 88483	Tall Paul
36	31	29	EARTH (BEN WATT REMIX)	MAVERICK PROMO/WARNER BROS.	MeShell Ndegeocello
37	46	—	FOR ALL TIME (REMIXES)	DREAMWORKS PROMO	Soluna
38	38	39	PARTY PEOPLE (WE'RE GONNA CHANGE THE WORLD)	SUNBURN 5083/SIX DEGREES	Hawke Featuring Sir Adamsmasher

THIS WEEK	LAST WEEK	WKS. AGO	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
39	—	—	DAYS GO BY	CREDENCE 77712/CAPITOL	Dirty Vegas
40	45	—	SOMETHING	ROBBINS 72056	Lasgo
41	27	22	THE HEARTBREAK	STAR 69 1234	Friburn & Urik
42	—	—	BLAME	GROOVILICIOUS 275/STRICTLY RHYTHM	Sono
43	42	46	PRAYER	MTA 27731/V2	Scanners
44	—	—	POINT OF VIEW	EPIC PROMO	DB Boulevard
45	—	—	WALKING ON SUNSHINE (METRO REMIX)	EPIC PROMO	Jennifer Lopez
46	—	—	EVERYDAY 2002 (ALEX GOLD REMIX)	XTRAVAGANZA IMPORT	Agnelli & Nelson
47	43	42	ADDICTED TO BASS	GUSTO IMPORT	Puretone
48	41	28	THE REAL LIFE	CREDENCE 33150/NETTWERK	Raven Maize
49	39	24	FREE TO CHANGE YOUR MIND (REMIXES)	DREAMWORKS PROMO	Regency Buck
50	37	21	YOU GIVE ME SOMETHING	EPIC PROMO	Jamiroquai

Billboard HOT DANCE BREAKOUTS

THIS WEEK	LAST WEEK	WKS. AGO	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
1	—	—	HELLA GOOD (ROGER SANCHEZ REMIXES)	No Doubt INTERSCOPE	
2	—	—	DON'T LET ME GET ME (REMIXES)	Pink ARISTA	
3	—	—	COME WITH US	The Chemical Brothers FREESTYLE DUST/ASTRALWERKS	
4	—	—	U DON'T HAVE TO CALL (REMIXES)	Usher ARISTA	
5	—	—	ONE STEP TOO FAR	Faithless Featuring Dido CHEEKY	

THIS WEEK	LAST WEEK	WKS. AGO	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
1	—	—	TAKE A MESSAGE	Remy Shand MOTOWN	
2	—	—	THE MORE I LOVE YOU	MFF Featuring Andrea Martin GROOVILICIOUS	
3	—	—	DAYS GO BY	Dirty Vegas CREDENCE	
4	—	—	LOST IN LOVE	Trance All-Stars ULTRA	
5	—	—	LIGHT A RAINBOW	Tukan JIVE ELECTRO	

Breakouts: Titles with future chart potential, based on club play or sales reported this week. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

THIS WEEK	LAST WEEK	WKS. AGO	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	1	SONG FOR THE LONELY	WARNER BROS. 4242	Cher
2	4	—	U DON'T HAVE TO CALL (REMIXES)	ARISTA 15125	Usher
3	2	2	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido
4	3	8	HEAVEN	247 72475/ARTEMIS	Eyra Gail
5	5	11	HEAVEN	ROBBINS 72057	DJ Sammy & Yanou Featuring Do
6	6	6	WILL I?	ROBBINS 72055	Ian Van Dahl
7	11	5	FEELS GOOD (DON'T WORRY BOUT A THING) (KELLY G. CLUB MIX)	IVY 234	Naughty By Nature Featuring 3LW
8	13	—	IT'S LOVE (TRIPPIN')	GROOVILICIOUS 274/STRICTLY RHYTHM	Andrea Brown
9	14	12	BY YOUR SIDE (REMIXES)	EPIC 79544	Sade
10	9	7	YOU MAKE ME SICK (HQ2 REMIXES)	LAFACE 24556/ARISTA	Pink
11	7	4	NO MORE DRAMA (THUNDERPUSS REMIXES)	MCA 155929	Mary J. Blige
12	22	18	WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS.	Madonna
13	10	3	LIFETIME (BEN WATT REMIX)	COLUMBIA 79649/CRG	Maxwell
14	18	14	DESERT ROSE (VICTOR CALDERONE REMIX)	A&M 487321/INTERSCOPE	Sting Featuring Cheb Mami
15	16	16	WHERE THE PARTY AT (REMIXES)	SO SO DEF/COLUMBIA 79605/CRG	Jagged Edge With Nelly
16	8	10	CAN'T FIGHT THE MOONLIGHT (REMIXES)	CURB 77098	LeAnn Rimes
17	—	—	DON'T LET ME GET ME (REMIXES)	ARISTA 15117	Pink
18	15	13	WHERE'S YOUR HEAD AT	XL 38803/ASTRALWERKS	Basement Jaxx
19	—	—	WISH I DIDN'T MISS YOU (THE REMIXES)	J 21162	Angie Stone
20	—	—	MUSIC	MAVERICK 44909/WARNER BROS.	Madonna
21	—	—	7 DAYS (SUNSHIP REMIXES)	WILDSTAR/ATLANTIC 85232/AG	Craig David
22	19	20	STAR GUITAR	FREESTYLE DUST/ASTRALWERKS 38812/VIRGIN	The Chemical Brothers
23	—	—	EVERYDAY	NERVOUS 20487	Kim English
24	20	24	YES	TOMMY BOY 2286	Amber
25	24	15	THIS IS ME (REMIXES)	BAD BOY 79403/ARISTA	Dream

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

Billboard TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WKS. AGO	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	1	SOUNDTRACK	IMMORTAL 12064/VIRGIN	Blade II
2	2	2	VARIOUS ARTISTS	UNIVERSAL 011004/UMRG	Global Hits 2002
3	6	6	VARIOUS ARTISTS	RAZOR & TIE 89041	Pulse
4	4	4	AVALON	SPARROW 51306	O2/Avalon Remixed
5	7	7	THE CHEMICAL BROTHERS	FREESTYLE DUST 11682/ASTRALWERKS	Come With Us
6	10	10	ZERO 7	PALM 5007	Simple Things
7	8	8	VARIOUS ARTISTS	ROBBINS 75027	House Party (Volume One)
8	9	9	JOHNNY VICIOUS	ULTRA 1111	Ultra Dance 01
9	5	5	GARBAGE	ALMO SOUNDS 83115/INTERSCOPE	Beautifulgarbage
10	16	16	DAVID VISAN	GEORGE V 71002	Buddha-Bar IV
11	11	11	DJ ENCORE	MCA 018803	Intuition
12	12	12	DIESELBOY	HUMAN IMPRINT 78001/SYSTEM	projectHUMAN
13	13	13	ATB	KONTOR 90035/RADICAL	Dedicated
14	13	13	TIMO MAAS	KINETIC 54708	Loud
15	15	15	MARK FARINA	DM 30203	Connect
16	17	17	DAFT PUNK	VIRGIN 49606	Discovery
17	14	14	BASEMENT JAXX	XL 10423/ASTRALWERKS	Rooty
18	18	18	DARUDE	GROOVILICIOUS 106/STRICTLY RHYTHM	Before The Storm
19	19	19	VARIOUS ARTISTS	ROBBINS 75025	Dance Party (Like It's 2002)
20	21	21	THUNDERPUSS	TOMMY BOY SILVER LABEL 1518/TOMMY BOY	Barry Harris + Chris Cox Present ThunderpuSS
21	3	3	JUNIOR VASQUEZ	TOMMY BOY SILVER LABEL 1519/TOMMY BOY	Earth Music
22	20	20	VARIOUS ARTISTS	ULTRA 1110	Ultra Chilled 01
23	22	22	BJORK	ELEKTRA 62659/VEG	Vespertine
24	—	—	CRAIG ARMSTRONG	ML 11000/11501/ASTRALWERKS	As If To Nothing
25	—	—	ST. GERMAIN	PIAS AMERICA 10116	Boulevard

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dor), △ Certification of 200,000 units (Platino), ▲ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. † Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked E.O. and all other CD prices, are equivalent prices, which are projected from wholesale prices. # indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

Sugar Hill Alerts The Public To 'Lookout' For Douglas' CD

BY JIM BESSMAN

NEW YORK—Country music session player extraordinaire Jerry Douglas, who's played on hundreds of albums, talks about his new solo disc, *Lookout for Hope*, in almost self-analytical terms.

"Playing on so many records [by other people], it gets rough figuring out who you are," he says. But *Lookout for Hope*, which Sugar Hill releases May 7, is a big step in cutting down on the dobro master's confusion.

"I've kind of quit doing sessions," says Douglas, disgruntled by the current state of country music and unconcerned about forfeiting an easy double-scale pay. "At the end of the day, everything you've done that day, every note you play, goes into someone else's column, and you have a faceless identity. I want to change that and do something for myself. I want people to think of me as an artist and not just a session guy."

Douglas, of course, has been playing both roles for years. He added a third musical personality in 1998, when he joined up with Alison Krauss + Union Station. And while he'll continue with Krauss, he's more focused now on his own album and band.

"I've got a band together and will keep it together and make it better," he says, then slips back into second person to add, "Because it's yours and not someone else's. That's what an artist is, I think."

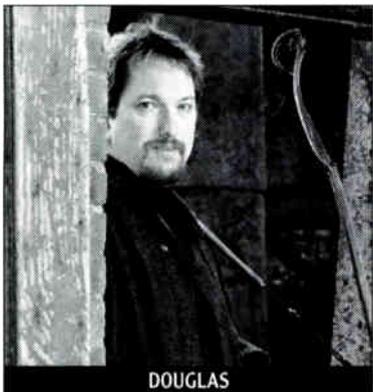
So it's farewell to "bullshit sessions and other things that interrupt," Douglas continues, emphasizing that with *Lookout for Hope* comes "my statement of what kind of music I wanted to play and not a mish-mash of something I felt like today or yesterday. A thread goes through the record, and that thread is me.

"I tried to think of what to call it, 'country-punk-disco,' or something. But it's more like 'new acoustic,'" Douglas adds. "That's a vague term, but it's what I'm doing: bluegrass music with a rock'n'roll/jazz attitude. I've been doing it long enough to know what it really is, but now I want to come out with a band where everybody loves to play and bring something to the table, much in the way Béla [Fleck] has done. But the difference between us is I have another life with Alison's band that I want to keep alive."

LOOKOUT FOR GUESTS

Douglas' band will comprise either Krauss' brother Viktor on bass or Glenn Worf if Krauss, who

plays in Lyle Lovett's band, is unavailable. Bryan Sutton is on guitar, Gabe Witcher is on fiddle, and Larry Atamanuik, who also plays with Union Station, is on drums. Douglas says they perform "the stuff I play during sound check or just by myself, [stuff] that I can't interject into everything I do with Alison or on sessions. I've touched on it a couple times in different records but have never really capitalized on it until this one."



DOUGLAS

So on "Patrick Meets the Brickbats"—one of six Douglas compositions on the album—"there's lots of notes but different changes and time signatures," says the Bug-administered, Nolivian Music (BMI) writer, comparing it to the theme to *The Flintstones*. "I get bored, so I like to change time signatures and turn [the] four-four [beat] sideways." Another original, "Cave Bop," was written "really slow, then played really fast like a bop tune, bluegrass with the same kind of attitude."

While most of the tracks are instrumental, frequent Douglas album guest Maura O'Connell sings on Boo Hewerdine and Annette Bjergfeldt's "Footsteps Fall," and James Taylor shines on Hugh Prestwood's "The Suit." The vocal power, says PD Mark Keefe of noncommercial WNCW Asheville, N.C., gives programmers a handle.

"The Maura O'Connell track is straight down our alley, and adult contemporary could do something with the James Taylor [track]," Keefe observes. "With everyone trying to figure out how to make roots music work and jump on the *O Brother [Where Art Thou?]* bandwagon, here's a great way to make it happen."

Sugar Hill GM Bev Paul hopes to play off Douglas' heightened visibility that has "especially [grown] in the last four months," she says, pointing to his star turn in the Down From the Mountain

concert tour, his presence on five recordings that won Grammy Awards in March, and his appearances on videos with Krauss, Dolly Parton, and Earl Scruggs, as well as special CMT and PBS bluegrass programs.

"In all these things he's singled out by name, and that's the whole strategy here: to distinguish Jerry as a solo performer, even though he plays with lots of people," Paul says. "We're making a statement that here's this extraordinary artist and performer and innovator who's elevated his instrument to an amazing level."

Sugar Hill looks to "spread the word with retail that Jerry's moved way beyond where he was on [his last solo album] *Restless on the Farm*, which was more than four years ago [1998]," Paul says, noting that the label will "go for larger [retail] programs than we generally do on a release."

Marketing will surround Douglas' touring, which will be a "hit hard and run" affair, says Douglas, who will start performing with his band in the Midwest May 29, then balance his schedule between his band's and Krauss' touring and recording commitments, along with Down from the Mountain summer dates.

BROADENING THE FAN BASE

Douglas remains booked by Keith Case & Associates, but has for the first time taken on a manager, DJ McLachlan of McLachlan Scruggs International.

"He knows how to work with instrumentalists like Randy [Scruggs] and Wynton Marsalis and lifted me out of being seen just at bluegrass festivals or heard on records by other people," Douglas says, also crediting McLachlan with facilitating such career boosts as a recent *New York Times Magazine* feature. "All that stuff was out there, but it's a team effort, as I've realized by seeing how country artists break or don't break over the last 20 years."

Paul is also looking for new opportunities in broadening Douglas' base, including taking the "Cave Bop" track, which features progressive-acoustic saxophonist Jeff Coffin, to jazz radio.

"We're using the quote, 'Seeing Jerry Douglas for the first time is like seeing Jimi Hendrix or John Coltrane for the first time,' and it's true," Paul says. "Seeing him get that sound out of that instrument is just amazing."

Nashville Scene™

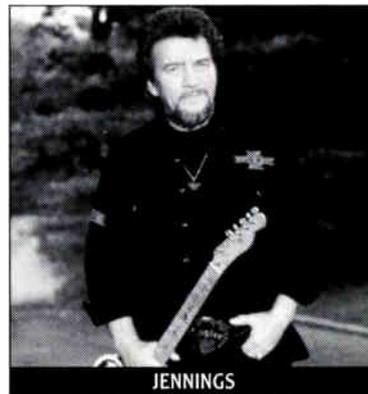
by Phyllis Stark



HONORING AN OUTLAW: RCA Records is readying a **Waylon Jennings** tribute album featuring artists from multiple genres. Set for release next February, it will include 14 of Jennings' biggest hits.

Journalist **Hazel Smith** has been hired as executive producer for the project. Smith will work with RCA Label Group VP of A&R **Renee Bell** to oversee artist and song selection. No artists have been confirmed yet, but each act will produce and deliver their own track for the collection, which has been endorsed by Jennings' wife, singer **Jessi Colter**.

Jennings, who died Feb. 13, recorded for RCA for much of his career.



JENNINGS

SIGNINGS: As first tipped here last year, **Deana Carter** has signed a multi-album recording contract with Arista Nashville (*Billboard*, Dec. 1, 2001). She is already working on a new album with producer **Dann Huff** that is due at the end of the year. Carter previously recorded two albums for Capitol, 1996's multi-platinum *Did I Shave My Legs for This?*, which produced three No. 1 singles, and the gold-selling *Everything's Gonna Be Alright* in 1998.

Look for former Warner Bros. artist **Chad Brock** to sign with Nashville-based indie Broken Bow Records.

Republic/Universal artist **Gabbie Nolen** signs with the Holley-Guidry Co. for public relations representation.

ARTIST NEWS: Country Radio Broadcasters will honor **Sonny James** with its Career Achievement Award during the annual Country Music DJ Hall of Fame dinner June 27 in Nashville. The award is presented to an artist who has made a significant contribution to the development of country music and country radio. James scored 23 No. 1 singles in his three-decade-long recording career, which began in 1953.

ON THE ROW: **Chris Stacey** exits his position as senior VP of promotion

and artist development at Lost Highway Records (*Billboard Bulletin*, April 19). Also, Lost Highway VP of marketing **Kira Florita** exits to become director of special projects at the Country Music Hall of Fame and Museum, effective May 20. **Justin Gregory** has been promoted to director of education and public programming at the Country Music Hall of Fame. She previously was the museum's educator for school and family programs.

Rachel Fontenot has been named coordinator of artist development and marketing at RCA. She previously was the company's administrator of sales.

Singer/songwriter **Jamie Teachnor** has joined the creative staff of Murrah Music.

Key Foster joins Gaylord Entertainment as VP of corporate finance and investor relations. He previously worked for Deutsche Bank Alex. Brown in New York.

NEW AND NOTEWORTHY: Compendia Music Group will release a compilation of music by Texas country artists, *COW Hear This!* May 7. Featured artists include **Pat Green**, **Bruce Robison**, **Jack Ingram**, **Asleep at the Wheel**, **Rodney Crowell**, and **Kevin Welch**. **Joe Bob Briggs** provides the liner notes.

Following its success last year with the *Songcatcher* soundtrack, Vanguard Records will release *Songcatcher II: The Tradition That Inspired the Movie* May 7. The label combed its vaults for this 17-track collection, which includes **Maybelle Carter**, **Doc Watson**, and others performing traditional folk ballads.

Ronnie Milsap will release a new CD on Image Entertainment, *Ronnie Milsap: Live*, May 21. DVD-Video and VHS versions of the concert will follow Sept. 17 and will also include an interview. The concert was recorded in January in Biloxi, Miss.

Also due May 21 is *Merle Haggard: The peer Sessions* on Audium Records. It includes some of Haggard's favorite songs from the peer music publishing catalog that he recorded during a three-year period from 1996-1999. The album also includes some of the last recordings produced by the late **Owen Bradley**. Included are Haggard's versions of classic country songs from the '20s, '30s, and '40s penned by such writers as **Jimmie Rogers** and **Floyd Tillman**. Among the highlights is Haggard's duet with "the singing governor," **Jimmie Davis**, on "Hang On to the Memories."

MAY 4
2002

Billboard HOT COUNTRY SINGLES & TRACKS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' radio track service. 149 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

THIS WEEK	LAST WEEK	WKS. AGO	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist	PEAK POSITION
			NUMBER 1		3 Weeks At Number 1		39	45		MY HEART IS LOST TO YOU		Brooks & Dunn	31
1	1	1	MY LIST		Toby Keith	1	32	34	35	BEFORE I KNEW BETTER		Brad Martin	32
2	5	8	DRIVE (FOR DADDY GENE)		Alan Jackson	2	33	32	32	GOODBYE ON A BAD DAY		Shannon Lawson	32
3	2	2	YOUNG		Kenny Chesney	2	34	36	38	SHE WAS		Mark Chesnut	34
4	6	6	WHAT IF SHE'S AN ANGEL		Tommy Shane Steiner	4	35	38	39	THE IMPOSSIBLE		Joe Nichols	35
5	3	5	THAT'S WHEN I LOVE YOU		Phil Vassar	3	36	41	43	OL' RED		Blake Shelton	36
6	4	4	I'M MOVIN' ON		Rascal Flatts	4	37	44	46	TEN ROUNDS WITH JOSE CUERVO		Tracy Byrd	37
7	10	11	I DON'T HAVE TO BE ME ('TIL MONDAY)		Steve Azar	7	38	37	37	THREE DAYS		Pat Green	36
8	9	10	MODERN DAY BONNIE AND CLYDE		Travis Tritt	8	39	40	42	CHASIN' AMY		Brett James	39
9	11	12	LIVING AND LIVING WELL		George Strait	9	40	42	41	DON'T WASTE MY TIME		Little Big Town	40
10	13	13	I SHOULD BE SLEEPING		Emerson Drive	10	41	43	44	FRANTIC		Jamie O'Neal	41
11	7	7	BLESSED		Martina McBride	1	42	45	54	BEAUTIFUL MESS		Diamond Rio	42
12	8	3	I BREATHE IN, I BREATHE OUT		Chris Cagle	1	43	46	47	MINIVAN		Hometown News	43
13	14	17	I DON'T WANT YOU TO GO		Carolyn Dawn Johnson	13	44	54	50	BARBED WIRE AND ROSES		Pinmonkey	44
14	17	23	I'M GONNA MISS HER (THE FISHIN' SONG)		Brad Paisley	14	45	52	52	ALMOST THERE		Gabbie Nolen	45
15	16	20	NOT A DAY GOES BY		Lonestar	15	46	51	—	I'M GONE		Cyndi Thomson	46
16	12	9	THE COWBOY IN ME		Tim McGraw	1	47	48	48	UNTIL WE FALL BACK IN LOVE AGAIN		Jeff Carson	47
17	18	19	THAT'S JUST JESSIE		Kevin Denney	17	48	49	—	IF THAT AIN'T COUNTRY		Anthony Smith	48
18	15	15	GOOD MORNING BEAUTIFUL		Steve Holy	1	49	53	53	HARDER CARDS		Kenny Rogers	49
19	23	22	JUST WHAT I DO	AIRPOWER	Trick Pony	19	50	60	—	I'LL TAKE LOVE OVER MONEY		Aaron Tippin	50
20	22	21	I CRY		Tammy Cochran	20	51	50	49	THIS PRETENDER		Joe Diffie	49
21	24	24	WHEN YOU LIE NEXT TO ME		Kellie Coffey	21	52	59	60	REAL BAD MOOD		Marie Sisters	52
22	27	27	THE ONE		Gary Allan	22				HOT SHOT DEBUT			
23	25	25	MENDOCINO COUNTY LINE		Willie Nelson Duet With Lee Ann Womack	23				THE GOOD STUFF		Kenny Chesney	53
24	28	28	TONIGHT I WANNA BE YOUR MAN		Andy Griggs	24	47	40	19	HEATHER'S WALL		Ty Herndon	37
25	29	33	I MISS MY FRIEND		Darryl Worley	25	51	57	56	AMERICAN CHILD		Phil Vassar	55
26	26	26	JEZEBEL		Chely Wright	23	55	57	56	LOOK AT ME NOW		Sixwire	56
27	31	30	HELP ME UNDERSTAND		Trace Adkins	27	57	57	57	CAN YOU HEAR ME NOW		Sawyer Brown	57
28	21	16	SQUEEZE ME IN		Garth Brooks Duet With Trisha Yearwood	16	58	58	58	GOING AWAY		The Clark Family Experience	58
29	30	31	GET OVER YOURSELF		SheDaisy	29	59	56	55	THE LIGHTHOUSE'S TALE		Nickel Creek	49
30	33	34	I KEEP LOOKING		Sara Evans	30	60	60	60	COUNTRY BY THE GRACE OF GOD		Chris Cagle	60

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

MAY 4
2002

Billboard TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	
		NUMBER 1		27 Weeks At Number 1		13	10	SOMETHIN' IN THE WATER	MONUMENT 79625/SDNY	Jeffrey Steele
1	1	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT		LeAnn Rimes	14	14	UNBROKEN BY YOU	LYRIC STREET 164048/HOLLYWOOD	Kortney Kayle	
2	2	THAT'S JUST JESSIE	LYRIC STREET 164063/HOLLYWOOD	Kevin Denney	15	13	LOVE IS ENOUGH	RCA 69034/RLG	3 Of Hearts	
3	3	I SHOULD BE SLEEPING	DREAMWORKS 450362/INTERSCOPE	Emerson Drive	16	18	ROCKY TOP '96	DECCA 155274/MCA NASHVILLE	The Osborne Brothers	
4	4	WHERE THE STARS AND STRIPES AND THE EAGLE FLY	LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin	17	15	ON A NIGHT LIKE THIS	WARNER BROS. 16751/WRN	Trick Pony	
5	5	OSAMA-YO' MAMA	CURB 73130	Ray Stevens	18	17	A ROSE IS A ROSE	MERCURY 172193	Meredith Edwards	
6	6	GOD BLESS THE USA	CURB 73128	Lee Greenwood	19	19	GIRL IN LOVE	COLUMBIA 79648/SDNY	Robin English	
7	7	HOW DO I LIVE	CURB 73022	LeAnn Rimes	20	—	AUSTIN	GIANT 16767/WRN	Blake Shelton	
8	8	AMERICA WILL ALWAYS STAND	RELENTLESS NASHVILLE 5137/MADACY	Randy Travis	21	20	IT DON'T MATTER TO THE SUN/LOST IN YOU	CAPITOL 58788	Garth Brooks as Chris Gaines	
9	9	NIGHT DISAPPEAR WITH YOU	LYRIC STREET 164050/HOLLYWOOD	Brian McComas	22	25	WHEN YOU NEED MY LOVE	DREAMWORKS 459043/INTERSCOPE	Darryl Worley	
10	16	ALMOST THERE	REPUBLIC/UNIVERSAL 015736/UMRG	Gabbie Nolen	23	22	I KNOW HOW THE RIVER FEELS	MCA NASHVILLE 172186	Mcalyster	
11	11	THE WAY YOU LOVE ME	WARNER BROS. 16818/WRN	Faith Hill	24	—	HONEY DO	DREAMWORKS 49091/INTERSCOPE	Mike Walker	
12	12	GOD BLESS AMERICA	CURB 73127	LeAnn Rimes	25	—	POUR ME	WARNER BROS. 16816/WRN	Trick Pony	

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

MAY 4
2002

Billboard TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	34	SOUNDTRACK ▲	LOST HIGHWAY 170663/MERCURY (12.98/19.98)	NUMBER 1 O Brother, Where Art Thou?	1	37	36	32	11	CYNDI THOMSON	CAPITOL 26010 (10.98/17.98)	My World	7
2	2	2	14	ALAN JACKSON ▲	ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Drive	1	38	35	30	11	SOUNDTRACK	COLUMBIA 86403/CRG (12.98 EQ/18.98)	We Were Soldiers	14
3	3	3	11	RASCAL FLATTS ▲	LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) ♣	Rascal Flatts	3	39	37	33	11	SOUNDTRACK	LOST HIGHWAY 170221/MERCURY (12.98/18.98)	Down From The Mountain	10
4	10	13	47	BRAD PAISLEY ●	ARISTA NASHVILLE 67006/RLG (11.98/17.98)	Part II	3	40	39	40	11	TRACE ADKINS	CAPITOL 30618 (10.98/17.98)	Chrome	4
5	4	4	11	VARIOUS ARTISTS ●	BNA 67043/RLG (12.98/17.98)	Totally Country: 17 New Chart-Topping Hits	2	41	41	38	11	PAT GREEN	REPUBLIC 016018/UNIVERSAL (8.98/14.98)	Three Days	7
6	5	7	14	TOBY KEITH ▲	DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1	42	42	39	11	CHELY WRIGHT	MCA NASHVILLE 170210 (11.98/17.98)	Never Love You Enough	4
7	7	6	11	TIM MCGRAW ▲	CURB 78711 (12.98/18.98)	Set This Circus Down	1	43	43	47	11	BLAKE SHELTON	WARNER BROS. 24731/WRN (11.98/17.98)	Blake Shelton	3
8	8	5	11	SOUNDTRACK ▲	CURB 78703 (11.98/17.98)	Coyote Ugly	1	44	40	58	11	THE CHARLIE DANIELS BAND	SPARROW 51908 (11.98/19.98)	How Sweet The Sound - 25 Favorite Hymns And Gospel Greats	40
9	12	10	11	TRAVIS TRITT ▲	COLUMBIA 62165/SONY (11.98 EQ/17.98)	Down The Road I Go	8	45	45	42	11	VARIOUS ARTISTS	ROUNDER 610499 (11.98/17.98)	O Sister! The Women's Bluegrass Collection	35
10	18	12	11	TIM MCGRAW ▲	CURB 77978 (12.98/18.98)	Greatest Hits	1	46	46	44	11	HANK WILLIAMS III	CURB 78728 (17.98 CD) ♣	Lovesick Broke & Driftin'	17
11	6	—	—	TOMMY SHANE STEINER	RCA 67041/RLG (16.98 CD)	Then Came The Night	6	47	49	45	11	HANK WILLIAMS JR.	CURB 78725 (7.98/17.98)	Almeria Club	9
12	17	16	14	WILLIE NELSON	LOST HIGHWAY 186231/MERCURY (12.98/18.98)	The Great Divide	5	48	48	48	11	ALAN JACKSON ▲	ARISTA NASHVILLE 69335/RLG (12.98/18.98)	When Somebody Loves You	1
13	11	9	11	MARTINA MCBRIDE ▲	RCA 67012/RLG (12.98/18.98)	Greatest Hits	1	49	50	41	11	PATTY LOVELESS	EPIC 85651/SONY (11.98 EQ/17.98)	Mountain Soul	19
14	16	14	11	KENNY CHESNEY ▲	BNA 67976/RLG (12.98/18.98)	Greatest Hits	1	50	53	49	11	TRACY BYRD	RCA 67009/RLG (11.98/17.98)	Ten Rounds	12
15	15	11	11	ALISON KRAUSS + UNION STATION ●	ROUNDER 610495/IDJMG (11.98/17.98)	New Favorite	3	51	47	37	11	CLINT BLACK	RCA 67005/RLG (12.98/18.98)	Greatest Hits II	8
16	13	8	11	GARTH BROOKS ▲	CAPITOL 31330 (10.98/18.98)	Scarecrow	1	52	56	56	11	JAMIE O'NEAL ●	MERCURY 170132 (11.98/17.98) ♣	Shiver	14
17	21	24	11	GARY ALLAN	MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4	53	51	46	11	RAY STEVENS	CURB 78733 (11.98/17.98)	Dsama-Yo' Mama: The Album	29
18	19	15	11	BROOKS & DUNN ▲	ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1	54	61	61	11	JESSICA ANDREWS ●	DREAMWORKS 450248/INTERSCOPE (11.98/17.98)	Who I Am	2
19	20	17	11	LONESTAR ▲	BNA 67011/RLG (12.98/18.98)	I'm Already There	1	55	52	51	11	JOHNNY CASH	LEGACY/COLUMBIA 86290/SONY (17.98 EQ/24.98)	The Essential Johnny Cash	29
20	27	25	11	TRICK PONY ●	WARNER BROS. 47927/WRN (11.98/17.98)	Trick Pony	12	56	65	60	11	TAMMY COCHRAN	EPIC 69736/SONY (7.98 EQ/11.98) ♣	Tammy Cochran	27
21	22	21	11	GEORGE STRAIT	MCA NASHVILLE 170280 (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8	57	54	50	11	VARIOUS ARTISTS	TIME LIFE 18804 (17.98 CD)	Classic Country: Great Story Songs	28
22	25	22	11	CHRIS CAGLE ●	CAPITOL 34170 (10.98/17.98) ♣	Play It Loud	19	58	55	59	11	DIAMOND RIO ●	ARISTA NASHVILLE 67999/RLG (11.98/17.98)	One More Day	5
23	23	18	11	LEANN RIMES ●	CURB 78738 (11.98/17.98)	I Need You	1	59	58	52	11	DAVID BALL	DUALTONE 01105/RAZOR & TIE (11.98/17.98)	Amigo	11
24	26	23	11	JO DEE MESSINA ▲	CURB 77977 (11.98/17.98)	Burn	1	60	60	55	11	MONTGOMERY GENTRY	COLUMBIA 62167/SONY (11.98 EQ/17.98)	Carrying On	6
25	14	—	—	CHRIS LEDOUX	CAPITOL 34571 (10.98/17.98)	After The Storm	14	61	59	53	11	LORRIE MORGAN	IMAGE 1365 (17.98 CD)	The Color Of Roses	37
26	24	20	11	STEVE HOLY	CURB 77972 (11.98/17.98) ♣	Blue Moon	7	62	63	65	11	RODNEY CARRINGTON	CAPITOL 24827 (10.98/17.98) ♣	Morning Wood	18
27	9	—	—	STEVE EARLE	E-SQUARED 751128/WARTEMIS (18.98 CD)	Sidetracks	9	63	44	19	11	WAYLON JENNINGS	BMG HERITAGE/RCA 99788/RLG (24.98 CD)	RCA Country Legends: Waylon Jennings	19
28	28	26	11	GEORGE STRAIT ●	MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	1	64	62	57	11	TRISHA YEARWOOD	MCA NASHVILLE 170200 (11.98/17.98)	Inside Out	1
29	—	—	—	STEVE AZAR	MERCURY 170269 (11.98/17.98) ♣	Waitin' On Joe	29	65	57	43	11	MINDY MCCREADY	CAPITOL 25931 (10.98/17.98)	Mindy McCready	29
30	32	36	11	KASEY CHAMBERS	WARNER BROS. 48028 (18.98 CD) ♣	Barricades & Brickwalls	13	66	66	62	11	JOHN MICHAEL MONTGOMERY	WARNER BROS. 48234/WRN (17.98 CD)	Love Songs	27
31	29	31	11	SARA EVANS ▲	UTA 67964/RLG (11.98/17.98)	Born To Fly	6	67	71	71	11	THE CHARLIE DANIELS BAND	BLUE HAT/AUDIUM 8133/KDCI (12.98/18.98)	The Live Record	38
32	34	35	11	CAROLYN DAWN JOHNSON	ARISTA NASHVILLE 69336/RLG (10.98/18.98)	Room With A View	8	68	68	66	11	MARK MCGUINN	VIR 734757 (10.98/16.98) ♣	Mark McGuinn	18
33	30	29	11	VARIOUS ARTISTS	RAZOR & TIE 89044 (18.98 CD)	Forever Country	18	69	70	69	11	ROY ORBISON	TVT 6034 (7.98/11.98)	20 Golden Hits	69
34	38	34	11	LEE ANN WOMACK ▲	MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance	1	70	69	64	11	GEORGE JONES	BANDIT/BNA 67029/RLG (11.98/17.98)	The Rock: Stone Cold Country 2001	5
35	31	27	11	VARIOUS ARTISTS	TIME LIFE 18701 (18.98 CD)	Time-Life's Treasury Of Bluegrass	27	71	70	67	11	VARIOUS ARTISTS	UTV 58506/UMRG (10.98/18.98)	This Is Your Country: 20 Contemporary Country Classics	27
36	33	28	11	REBA MCENTIRE ●	MCA NASHVILLE 170242 (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1	72	70	67	11	ROY D. MERCER	VIRGIN 49085/CAPITOL (10.98/16.98)	Greatest Hits: The Best Of How Big'a Boy Are Ya?	26
								73	64	63	11	RICKY SKAGGS & FRIENDS	LYRIC STREET 165030/HOLLYWOOD (18.98 CD)	Ricky Skaggs & Friends Sing The Songs Of Bill Monroe	36
								74	72	72	11	KENNY ROGERS	LASERLIGHT 21770 (9.98 CD)	Kenny Rogers	72
								75	67	54	11	EARL SCRUGGS AND FRIENDS	MCA NASHVILLE 170189 (11.98/18.98) ♣	Earl Scruggs And Friends	39

● Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). ☆ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ♣ indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

MAY 4
2002

Billboard TOP COUNTRY CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	DIXIE CHICKS ▲	MONUMENT/SONY (12.98 EQ/18.98)	NUMBER 1 Fly	138	15	15	FAITH HILL ▲	WARNER BROS. /WRN (12.98/18.98)	Breathe	128
2	1	NICKEL CREEK ●	SUGAR HILL 3909 (16.98 CD) ♣	Nickel Creek	72	21	21	WILLIE NELSON	BCI MUSIC 0295 (4.98 CD)	Greatest Hits - Live In Concert	2
3	5	PATSY CLINE ▲	MCA SPECIAL PRODUCTS 420265/MCA (2.98/6.98)	Heartaches	175	13	13	THE NITTY GRITTY DIRT BAND ●	CAPITOL 35148 (26.98 CD)	Will The Circle Be Unbroken	26
4	3	SHANIA TWAIN ◆	MERCURY 536003 (12.98/18.98)	Come On Over	233	14	14	WAYLON JENNINGS ▲	RCA 8506/RLG (7.98/11.98)	Greatest Hits	157
5	4	DIXIE CHICKS ◆	MONUMENT 68195/SONY (10.98 EQ/17.98) ♣	Wide Open Spaces	221	16	16	THE JUDDS	CURB 77965 (7.98/11.98)	Number One Hits	93
6	6	BROOKS & DUNN ▲	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	240	17	17	THE CHARLIE DANIELS BAND ▲	EPIC 15694/SONY (7.98 EQ/11.98)	A Decade Of Hits	606
7	8	GARY ALLAN ▲	MCA NASHVILLE 170101 (11.98/17.98)	Smoke Rings In The Dark	124	18	18	ALISON KRAUSS ▲	ROUNDER 610325/IDJMG (11.98/17.98) ♣	Now That I've Found You: A Collection	266
8	7	HANK WILLIAMS JR. ▲	CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	410	19	19	JOHN DENVER	MADACY 4750 (5.98/9.98)	The Best Of John Denver	199
9	11	WILLIE NELSON ●	LEGACY/COLUMBIA 86322/SONY (7.98 EQ/11.98)	16 Biggest Hits	189	20	20	GARTH BROOKS ◆	CAPITOL 97424 (19.98/26.98)	Double Live	179
10	12	ALAN JACKSON ▲	ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	339	22	22	WAYLON JENNINGS	RCA 66849/RLG (4.98/9.98)	Super Hits	13
11	10	JOHNNY CASH ●	LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 Biggest Hits	159	23	23	VARIOUS ARTISTS	MADACY 4170 (5.98/13.98)	Country Gospel	1
12	9	TOBY KEITH ▲	MERCURY 558962 (11.98/17.98)	Greatest Hits Volume One	177	24	24	TIM MCGRAW ▲	CURB 77886 (7.98/11.98)	Everywhere	198
						25	25	WILLIE NELSON ▲	LEGACY/COLUMBIA 61484/SONY (5.98 EQ/9.98)	Super Hits	351

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or resissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). ☆ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ♣ indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

Latin Notas™



by Leila Cobo

LATIN WORLD OPENS UP: Latin World Entertainment may be the new indie in town, but its first projects are no small potatoes. The label—founded in Venezuela in 1999 by businessman/jazz musician **Samuel Quirós**—opened offices in Puerto Rico last year and has recently put out its first releases from the island.



Project No. 1? The distribution of *El Concierto Sinfónico*, a double-CD by rock band **Fiel a la Vega** (previously signed with EMI) that was recorded during a series of live performances with the **Puerto Rican Symphony Orchestra**. According to Latin World's Puerto Rico-based managing director, **Dilcy Rodríguez**, the album has already sold 30,000 copies. Discussions are now under way about signing Fiel a la Vega—one of the island's best-regarded and most successful rock acts—to a recording deal that will include the summer release of the band's new studio album. Other newly signed acts include jazz artist **Humberto Ramírez**, who will release his tropical recordings with Latin World (he is signed to another label for his jazz releases). Conversations about a summer release are also under way with singer **Lourdes Robles**.

Although the bulk of Latin World's acts are in Venezuela (including rock band **Caramelos de Cianuro**, **Simón Díaz**, **Ilan Chester**, boy group **Sweet Jam**, and balladeer **Juan Carlos**), the label is actively seeking talent in Puerto Rico. It has also opened U.S. offices in Miami, headed by **Guillermo Zambrano**.

Rodríguez, who was previously with Universal Music in Puerto Rico, says, "We're being extremely cautious, because we're not a multinational. But we're doing well, and we're getting noticed. Many artists are coming to us, because they're unhappy [with their current labels]."

Latin World initially recorded Cuban artists, and its catalog includes such acts as **Havana Ensemble**. Label founder Quirós later garnered attention with *Tocando Tierra*, an album benefiting Unicef, for which a roster of established acts recorded new versions of Latin American classics.

The label is currently working on a similar project—a tribute album to Venezuelan composer **Simón Díaz** (who wrote "Caballo Viejo"). According

to Rodríguez, a host of artists—including **Juan Luis Guerra**, **Julio Iglesias**, **Danny Rivera**, **Cheo Feliciano**, **Gilberto Santa Rosa**, and **Ednita Nazario**—have recorded new versions of Díaz's material. The entire roster of singers collaborates on a version of "Caballo Viejo." Rodríguez says, "We want to take Latin American music to the world, putting out quality albums that are different."

Latin World distributes its own product in Venezuela and Puerto Rico and is currently looking for a U.S. distributor. The label is distributed in Central and South America by Sony and also has distribution in Europe.

The next step will be to sign acts in the U.S.—though this may not happen until next year, when the label is more firmly established. "It wasn't the best moment in the world to open shop," Rodríguez says, referring to last Sept. 11 and the decline in album sales. "But I believe this [situation] is transitory, and this will get fixed in some way."

BAD NEWS: The worldwide drop in shipments of recorded music in 2001, as reported by the International Federation of the Phonographic Industry (*Billboard*, April 27), was particularly hard felt in Latin America. In value terms, the market plummeted for its fourth consecutive year, this time by 21.5%.

The Brazilian music market, which has been besieged by piracy, saw a decrease of 24.7%. As a result, Mexico is now the biggest market in Latin America in terms of U.S. dollars—despite the fact that piracy accounts for an estimated 65% of albums sold in Mexico. Argentina, which is in a deep economic crisis that worsened at year's end, reported a decrease of 30.7%, while Colombia saw a drop of 20.1%.

END OF AN ERA?: Puerto Rican singer **Chayanne**, one of the first Latin artists to be promoted heavily in Spain, is showing that promotion work pays off. The singer's first greatest-hits album hit No. 1 on the Spanish sales charts for the week April 8-13, marking the first time since Nov. 26 that the slot hasn't been occupied by an album that has spun off from the *Operación Triunfo* TV show. Perhaps the spell has been broken—or maybe it's just a hiatus, until the next series of the show comes around. Let's not forget, however, that CD sales in Spain during 2001 were up, thanks in no small part to—you guessed it—*Operación Triunfo* albums.

Additional reporting by *Howell Llewellyn* in Madrid.

BY JILL PESSELNICK

LOS ANGELES—As the DVD has grown to become the most successful home electronics launch in history since its entrance into the market in 1997, consumers have been clamoring for more and more genre-specific programming on the format. The Latin music DVD arena has particularly caught the attention of record labels, which see the production of this type of visual media as a boon to its artist-marketing efforts.

"In the past couple of years, and mostly in the past 12 months, we have seen a significant increase in Latin DVD sales in the U.S. market," Warner Music Latina strategic marketing manager Hugo Flores says. "We began to realize the potential of the DVD market with the impact of [Warner Music Latina releases] Maná's *MTV Unplugged* [in 2000] and Luis Miguel's *Vivo* [in 2001]. The sales success was so significant that we saw these titles in general-market DVD SoundScan charts, along with the major general-market superstar acts. Both DVDs surpassed our sales expectations."

Universal Music Latin America's VP of strategic marketing Victor González says that his company is starting to transfer all the material they have in VHS to DVD. "Consumers are now telling us that DVD is interesting, and they will buy more if more titles are available," he explains. "It is really attractive right now to have features that allow you to be closer to the artist and have an almost personal experience with them."

Flores points to the sales of DVD players and the support of retailers as key reasons behind the success of Latin music DVDs. "Retail sales of DVD hardware machines were up by 60% this holiday season, compared to the previous year," he says. "The more DVD players being purchased, the greater the demand for [all kinds of] DVDs."

Indeed, in January, Los Angeles-based DVD Entertainment Group reported that 31 million DVD players had been sold to date in the U.S. and that 16.7 million were purchased last year alone. Of the 32 million DVD players shipped to the U.S., 16.6 million were shipped in 2001. Consumers additionally spent \$4.6 billion on DVDs in 2001, compared with \$1.9 billion in 2000 (*Billboard*, Jan. 19).

Flores says retailers have reacted positively to this consumer demand. "[They] have been very supportive with our DVD releases and are in the process of creating Latin DVD sections within the DVD music sections in their stores."

Though there aren't a large number of Latin music DVDs yet available, the potential of this market has intrigued such large retail chains as Minnetonka, Minn.-based Musicland, which operates Sam Goody, Suncoast, and MediaPlay stores. "There isn't a lot of information out there on Latin music DVDs," Musicland spokesperson Dawn Bryant says. "But they perform fairly well, and we have placed

DVD Also Proving A Boon To Latin Industry



them in key Latin markets across the country. By far, the most popular artist on Latin DVD would be Ricky Martin, mostly because he is a Latin crossover artist." Martin's DVD titles include *One Night Only* (1999) and *The Ricky Martin Video Collection* (1999) on Sony/Columbia, as well as *Europa (European Tour)* (2001) on Image Entertainment.

Warner will be following up on the success of its Maná title by releasing the group's *Exitos en Video* DVD this year. Also on its slate will be Alejandro Sanz's *MTV Unplugged*, *El Alma al Aire Tour*, *Los Singles*, and *Tour Mas '98*, in addition to Miguel Bose's *Los Videos*, Bose's and Ana Torroja's *Gira-Dos*, and La Ley's *MTV Unplugged*.

The company, like many others, is further responding to the demand for special features on its titles. For exam-

ple, the new Maná project will include a bonus video—"Come Duele en Los Labios"—and an exclusive documentary. It will also heavily feature its DVDs in marketing campaigns by conducting DVD launch and screening parties to create buzz at the press and consumer levels, as well as running ads and pursuing in-store play at key accounts where DVD players and software are heavily purchased.

Universal Music is also striving to get into the Latin music DVD game in the U.S. Though it hasn't released any Latin DVD titles here yet, Gonzalez says a slate of 10 to 15 salsa titles is currently being prepared.

But there are a number of concerns when it comes to satisfying Latin music DVD demands from such regions as Mexico and Latin America. The world is divided into a number of different DVD hardware zones, which only allow consumers in those regions to use software manufactured in their own zone. A special chip is embedded in each player that is particular to the software also made in its region. The U.S. is zone one, while Latin America is zone four, making it more difficult for U.S.-based companies to make DVDs for its international consumers.

"This was the first problem that regions faced with the DVD," Gonzalez says. "But the situation exploded last year in the case of Brazil, because Brazil started manufacturing the hardware. We were able to make many titles available through the local manufacturing. We started 2001 with 10 titles, and we ended with 85 titles. We want to repeat that solution in Mexico."

But it is really the lack of visual Latin repertoire that is the main issue.

"Before, record companies never saw the VHS market as an important market," Gonzalez says. "The VHS market never exploded in these [Latin] regions. Now, there is a new initiative [at Universal] to stop making single videos and to make DVDs [instead]. DVDs are really attractive right now."



Maximum Volumen. Warner Music Latina has signed Miami-based rock band Volumen Cero, which will be releasing its major-label debut this summer. Pictured, from left, are band members Fernando Sánchez and Luis Tamblay, Warner Music Latina A&R director Amir Agai, Warner Music Latina president George Zamora, and band members Martin Chan and Christian Escuti.

Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	Artist	PEAK POSITION
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	
1	1	1	QUITAME ESE HOMBRE R. PEREZ (J. L. PILOTO)	Pilar Montenegro	1
121 NUMBER 1 121 6 Weeks At Number 1					
2	2	12	ESCAPAR S. MORALES, E. IGLESIAS, L. MENDEZ (E. IGLESIAS, S. MORALES, K. DIOGUARDI, D. SIEGEL, C. GARCIA ALONSO)	Enrique Iglesias	2
3	3	11	Y TU TE VAS R. L. TOLEDO (F. DE VITA)	Chayanne	2
4	7	23	SUERTE S. MEBARAK R., T. MITCHELL (S. MEBARAK R., T. MITCHELL)	Shakira	1
8	6	13	HAY OTRA EN TU LUGAR R. PEREZ (R. PEREZ, A. POSSE, C. SALAZAR)	Pablo Montero	5
14	21	1	ME HUELE A SOLEDAD A. JAEN (R. PEREZ, R. LIVI)	MDD	6
5	8	13	NECESIDAD REY-NERRO (ESTEFANO)	Alexandre Pires	5
11	11	13	MANANTIAL DE LLANTO J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian	4
7	5	11	LUNA NUEVA E. ESTEFAN JR., S. KRYS (C. VIVES, M. MADERA)	Carlos Vives	1
9	13	1	EL PODER DE TUS MANOS R. MUNOZ (L. PADILLA)	Intocable	9
12	14	7	POR ESE HOMBRE E. ARROYO, L. F. COLUMNA (R. GALAN, L. GALAN)	Brenda K. Starr Con Tito Nieves & Victor Manuel	11
6	4	11	QUISIERA PODER OLVIDARME DE TI R. PEREZ (R. PEREZ, M. PORTMANN)	Luis Fonsi	3
10	9	23	USTED SE ME LLEVO LA VIDA REY-NERRO (ESTEFANO, D. POVEDA)	Alexandre Pires	5
13	19	11	YO QUERIA K. SANTANDER, D. BETANCOURT (C. CASTRO, T. COTUGNO, S. GIACOBBI)	Cristian	6
20	31	1	ENTRA EN MI VIDA A. BAQUEIRO (L. GARCIA, N. SCHAIRIS)	Sin Bandera	15
16	12	21	FLOR SIN RETONO C. ZAA, M. SALCEDO (R. FUENTES GASSON)	Charlie Zaa	1
25	26	1	DEL OTRO LADO DEL PORTON R. AYALA, F. MARTINEZ (F. MARTINEZ)	Ramon Ayala Y Sus Bravos Del Norte	17
15	10	18	NO ME CONOCES AUN PALOMO (F. Y. QUEZADA, A. TRIGO)	Palomo	3
34	—	2	QUE EL RITMO NO PARE J. REYES (ESTEFANO, J. REYES)	Patricia Manterola	19
18	15	6	APRENDIZ H. GATICA (A. SANZ)	Alejandro Sanz	13
17	18	13	LLOVIENDO ESTRELLAS K. SANTANDER, B. OSSA (A. MONTALBAN, E. REYES)	Cristian	13
22	22	17	COMO PUDISTE O. VALENZUELA (G. LIZARRAGA, D. VALENZUELA, J. LIZARRAGA)	Banda El Recodo	9
33	30	1	COMO DECIRTE NO L. ROMERO (F. DE VITA, A. CUCO, PENA (F. DE VITA)	Franco De Vita	23
35	—	2	MI BOMBON C. MERCHAN, CABAS (CABAS)	Cabas	24
23	20	23	SUFRIENDO A SOLAS PRIVERA (J. A. FERRUSQUILLA)	Lupillo Rivera	7
24	25	25	HUELO A SOLEDAD J. LOSADA, V. FEJUD, P. ODUGAN, A. QUINTERO, A. JAEN (A. GABRIEL)	Ana Gabriel	8
27	34	12	TE QUIERO IGUAL QUE AYER M. DE LEON (W. CASTILLO)	Monchy & Alexandra	23
36	27	18	SI TU NO VUELVES K. CAMPOS (FATO)	Alejandro Fernandez	27
26	17	24	LA AGARRO BAJANDO J. M. LUGO (J. MONTES QUILES)	Gilberto Santa Rosa	4
31	29	11	TE QUEDO GRANDE LA YEGUA H. PATRON (A. VILLARREAL)	Alicia Villarreal	15
40	38	4	AL QUE ME SIGA L. MIGUEL (M. ALEJANDRO)	Luis Miguel	31
21	23	8	HASTA QUE VUELVAS CONMIGO M. ANTHONY, J. A. GONZALEZ (G. MARCO, M. ANTHONY)	Marc Anthony	21
29	28	11	MAS ALTO QUE LAS AGUILAS PAGUILAR (J. SEBASTIAN)	Pepe Aguilar	24
30	32	9	AY! BUENO E. ESTEFAN JR., R. GAITAN, A. GAITAN, J. M. VELAZQUEZ (E. ESTEFAN JR., N. TOVAR, R. GAITAN, A. GAITAN)	Fernando Villalona Featuring Jon Secada	26
28	24	1	TE VINE A BUSCAR A. GRULLON (A. GRULLON, NOELIA, P. MASITTI)	Yolandita Monge	24
HOT SHOT DEBUT					
36	—	1	TU Y YO ESTEFANO (ESTEFANO, J. REYES)	Thalia	36
43	—	1	JURO POR DIOS A. VALENZUELA, O. VALENZUELA (J. ZAZUETA)	Banda Tierra Blanca	37
32	33	13	LA NEGRA TIENE TUMBAO S. GEORGE (F. OSORIO, S. GEORGE)	Celia Cruz	32
46	35	20	COMO DUELE L. MIGUEL (A. MANZANERO)	Luis Miguel	1
38	36	1	DEJATE QUERER G. FELIX (M. QUINTERO, LARA)	Los Tucanes De Tijuana	25
39	40	8	MITAD Y MITAD J. M. ELIZONDO, M. A. ZAPATA (M. A. PEREZ)	Pesado	39
42	45	9	PARA ESTAR A MANO EL COYOTE Y SU BANDA TIERRA SANTA (J. M. ESPINOZA)	El Coyote Y Su Banda Tierra Santa	34
47	—	2	MUJER CON PANTALONES E. ESTEFAN JR., J. SOMEILLAN (E. ESTEFAN JR., N. TOVAR)	Carlos Ponce	43
41	41	14	TE AVISO, TE ANUNCIO (TANGO) S. MEBARAK R., L. MENDEZ (S. MEBARAK R.)	Shakira	16
37	37	24	EN LA MISMA CAMA V. CANALES, A. ALVARADO (F. Y. QUEZADA)	Liberacion	5
45	44	11	LA PLAYA NOT LISTED (X. SAN MARTIN)	La Dreja De Van Gogh	30
44	—	14	POR TU PLACER S. GEORGE (R. CONTRERAS, J. GREGO, M. CANCELI)	Frankie Negron	30
49	43	20	QUE LEVANTE LA MANO I. RODRIGUEZ (A. VEZZANI)	Los Angeles De Charly	48
49	43	20	PEQUENA AMANTE M. BUENROSTRO (M. BUENROSTRO)	El Poder Del Norte	31
49	43	20	VETE Y DILE S. VARGAS (B. GOICOCHEA)	Sergio Vargas	50

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A panel of 94 stations (33 Latin Pop, 16 Tropical/Salsa, 56 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Videoclip availability. ©2002, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

LAST WEEK	TITLE	ARTIST	LAST WEEK	TITLE	ARTIST
	IMPRINT/PROMOTION LABEL			IMPRINT/PROMOTION LABEL	
1	Y TU TE VAS SONY DISCOS	CHAYANNE	16	HUELO A SOLEDAD SONY DISCOS	ANA GABRIEL
2	ESCAPAR INTERSCOPE/UNIVERSAL LATINO	ENRIQUE IGLESIAS	17	TE VINE A BUSCAR NETWORK/WARNER LATINA	YOLANDITA MONGE
5	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO	27	COMO DUELE WARNER LATINA	LUIS MIGUEL
6	HAY OTRA EN TU LUGAR RCA/BMG LATIN	PABLO MONTERO	25	TE AVISO, TE ANUNCIO (TANGO) EPIC/SONY DISCOS	SHAKIRA
10	ME HUELE A SOLEDAD SONY DISCOS	MOD	30	MUJER CON PANTALONES EMI LATIN	CARLOS PONCE
3	NECESIDAD ARIOLA/BMG LATIN	ALEXANDRE PIRES	26	LA PLAYA SONY DISCOS	LA DREJA DE VAN GOGH
8	SUERTE EPIC/SONY DISCOS	SHAKIRA	—	TU Y YO EMI LATIN	THALIA
4	QUISIERA PODER OLVIDARME DE TI UNIVERSAL LATINO	LUIS FONSI	—	A NEW DAY HAS COME EPIC	CELINE DION
11	YO QUERIA ARIOLA/BMG LATIN	CRISTIAN	31	MI BOMBON EMI LATIN	CABAS
13	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA	29	QUEDATE SONY DISCOS	LARA FABIAN
7	USTED SE ME LLEVO LA VIDA ARIOLA/BMG LATIN	ALEXANDRE PIRES	32	DE PATA NEGRA SONY DISCOS	MELDOY
9	LUNA NUEVA EMI LATIN	CARLOS VIVES	33	MAS ALTO QUE LAS AGUILAS MUSART/BALBOA	PEPE AGUILAR
12	APRENDIZ WARNER LATINA	ALEJANDRO SANZ	35	SENTIR AMOR MOCK & ROLL/LUDERES	LEY ALEJANDRO
20	COMO DECIRTE NO UNIVERSAL LATINO	FRANCO DE VITA	—	VOYERE A AMAR ARIOLA/BMG LATIN	ALEJANDRA GUZMAN
23	QUE EL RITMO NO PARE ARIOLA/BMG LATIN	PATRICIA MANTEROLA	36	TAL VEZ, QUIZA UNIVERSAL LATINO	PAULINA RUBIO
14	LLOVIENDO ESTRELLAS ARIOLA/BMG LATIN	CRISTIAN	28	DIME UNIVISION	JAIME CAMIL
22	SI TU NO VUELVES SONY DISCOS	ALEJANDRO FERNANDEZ	37	MAYONESA MELODY/FONOVISA	CHOCOLATE
19	FLOR SIN RETONO SONOLUX/SONY DISCOS	CHARLIE ZAA	38	POR ESE HOMBRE SONY DISCOS	BRENDA K. STARR CON TITO NIEVES & VICTOR MANUEL
24	AL QUE ME SIGA WARNER LATINA	LUIS MIGUEL	39	CADA QUIEN CON CADA CUAL WARNER LATINA	RICARDO MONTANER
21	MANANTIAL DE LLANTO MUSART/BALBOA	JUAN SEBASTIAN	—	...QUE TE QUIERO MELODY/FONOVISA	RABITO

TROPICAL/SALSA AIRPLAY

LAST WEEK	TITLE	ARTIST	LAST WEEK	TITLE	ARTIST
	IMPRINT/PROMOTION LABEL			IMPRINT/PROMOTION LABEL	
1	POR ESE HOMBRE SONY DISCOS	BRENDA K. STARR CON TITO NIEVES & VICTOR MANUEL	18	DE PATA NEGRA SONY DISCOS	MELDOY
3	LA AGARRO BAJANDO SONY DISCOS	GILBERTO SANTA ROSA	20	ME TIENE LOCO J&N/SONY DISCOS	PUERTO RICAN POWER
4	TE QUIERO IGUAL QUE AYER J&N/SONY DISCOS	MONCHY & ALEXANDRA	33	MI PRINCESA RMM/UNIVERSAL LATINO	MICHAEL STUART
2	HASTA QUE VUELVAS CONMIGO COLUMBIA/SONY DISCOS	MARC ANTHONY	35	TANTO EMI LATIN	LIMI-T21
5	ESCAPAR INTERSCOPE/UNIVERSAL LATINO	ENRIQUE IGLESIAS	28	COMO DECIRTE NO UNIVERSAL LATINO	FRANCO DE VITA
7	AY! BUENO LATINO/SONY DISCOS	FERNANDO VILLALONA FEATURING JON SECADA	37	...QUE TE QUIERO MELODY/FONOVISA	RABITO
8	LA NEGRA TIENE TUMBAO SONY DISCOS	CELIA CRUZ	22	ASI ES QUE VIVO YO CUTTING	FULANITO
9	POR TU PLACER WEACARIBE/WARNER LATINA	FRANKIE NEGRON	—	MIL ROSAS RMM/UNIVERSAL LATINO	MICHAEL STUART
6	LUNA NUEVA EMI LATIN	CARLOS VIVES	11	QUISIERA PODER OLVIDARME DE TI UNIVERSAL LATINO	LUIS FONSI
15	VETE Y DILE RCC	SERGIO VARGAS	34	QUE EL RITMO NO PARE ARIOLA/BMG LATIN	PATRICIA MANTEROLA
13	CELOS COLUMBIA/SONY DISCOS	MARC ANTHONY	40	ENAMORAR PRESTIGE/SONY DISCOS	RAFY BURGOS 'EL CUPIDO'
12	Y TU TE VAS SONY DISCOS	CHAYANNE	31	VEN CONMIGO CORAZON M.P.	PEDRO CONGA
17	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA	—	HOMBRE WEA ROCK/WARNER LATINA	LALEY
19	CUANDO FALTAS TU J&N/SONY DISCOS	PUERTO RICAN POWER	—	AMAR A DOS ARIOLA/BMG LATIN	GISSELLE
25	MI BOMBON EMI LATIN	CABAS	24	UN HOMBRE DE VERDAD SONY DISCOS	MELINA LEON
27	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO	29	FLOR SIN RETONO SONOLUX/SONY DISCOS	CHARLIE ZAA
26	ME HUELE A SOLEDAD SONY DISCOS	MOD	—	ESTO ES PARA TI SONY DISCOS	ORO SOLIDO
—	PENA DE AMOR J&N/SONY DISCOS	PUERTO RICAN POWER	23	NECESIDAD ARIOLA/BMG LATIN	ALEXANDRE PIRES
10	A NEW DAY HAS COME EPIC	CELINE DION	38	TE VINE A BUSCAR NETWORK/WARNER LATINA	YOLANDITA MONGE
14	AHORA SOY MALA WARNER LATINA	OLGA TANON	—	HAY OTRA EN TU LUGAR RCA/BMG LATIN	PABLO MONTERO

REGIONAL MEXICAN AIRPLAY

LAST WEEK	TITLE	ARTIST	LAST WEEK	TITLE	ARTIST
	IMPRINT/PROMOTION LABEL			IMPRINT/PROMOTION LABEL	
2	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO	27	SOMOS MAS AMERICANOS FONOVISA	LOS TIGRES DEL NORTE
1	EL PODER DE TUS MANOS EMI LATIN	INTOCABLE	—	NUUESTRO AMOR MUSART/BALBOA	PANCHO BARRAZA
6	DEL OTRO LADO DEL PORTON FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE	23	DESDE QUE NO ESTAS AQUI EMI LATIN	A. B. QUINTANILLA Y LOS KUMBIA KINGS
3	NO ME CONOCES AUN DISA	PALOMO	28	DE QUE SIRVO UNIVISION	IMAN
4	COMO PUDISTE FONOVISA	BANDA EL RECODO	26	UNO, DOS Y TRES UNIVISION	IMAN
5	SUFRIENDO A SOLAS SONY DISCOS	LUPILLO RIVERA	20	MAS ALTO QUE LAS AGUILAS MUSART/BALBOA	PEPE AGUILAR
7	TE QUEDO GRANDE LA YEGUA UNIVERSAL LATINO	ALICIA VILLARREAL	27	ESCUCHA MI AMOR FONOVISA	LOS PALOMINOS
14	JURO POR DIOS LA SIERRA	BANDA TIERRA BLANCA	18	NO SE VIVIR UNIVERSAL LATINO	JOSE MANUEL FIGUEROA
8	ESTAS QUE TE PELAS EMI LATIN	INTOCABLE	30	AQUEL AMOR FONOVISA	POLO URRIAS Y SU MAQUINA NORTEÑA
10	MANANTIAL DE LLANTO MUSART/BALBOA	JOAN SEBASTIAN	—	CADA DIA MAS CINTAS ACUARDI	LOS CAÑELOS DE DURANGO
13	PARA ESTAR A MANO EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	35	LA TIENDA SONY DISCOS	VICENTE FERNANDEZ
12	MITAD Y MITAD WEAMEX/WARNER LATINA	PESADO	32	TRAGOS AMARGOS FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE
11	DEJATE QUERER UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	37	AY AMOR EMI LATIN	CONTROL
9	EN LA MISMA CAMA DISA	LIBERACION	29	POR EL AMOR A MI MADRE DISA	LOS ANGELES AZULES
15	PEQUENA AMANTE DISA	EL PODER DEL NORTE	39	MENTIRAS FONOVISA	ARDMA
19	QUE LEVANTE LA MANO FONOVISA	LOS ANGELES DE CHARLY	25	QUE MANERA DE PERDER JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	RCA/BMG LATIN
16	UJULE FONOVISA	LOS HURACANES DEL NORTE	36	AHORA QUE HAGO SIN TI FREDDIE	JIMMY GONZALEZ Y EL GRUPO MIJAZZ
33	NOS FALTO DISA	PALOMO	21	SI QUIERES SER MI MUJER FONOVISA	EZEQUIEL PENA
34	NAILA FONOVISA	RENAN ALMENDAREZ COELLO	—	TE QUIERO MAS QUE AYER DISA	ARACELY ARAMBULA
17	NO ME MORIRE DISCOS CISNE	ROGELIO MARTINEZ	—	POR QUE TUVO QUE SER DISA	EL PODER DEL NORTE

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

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION																																																															
												1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63
			NUMBER 1			2 Weeks At Number 1	49	32	30	JOAN SEBASTIAN MUSART 12633/BALBOA (9/98/17/98) #	Lo Dijo El Corazon	7																																																														
1	1	—	INTOCABLE EMI LATIN 37745 (9/98/15/98) #	Suenos	1	50	69	69	LOS INVASORES DE NUEVO LEON EMI LATIN 34432 (12/98 CD)	20 Exitos	50																																																															
2	4	2	VARIOUS ARTISTS DISA 027015 (9/98/13/98)	Las 30 Cumbias Mas Pegadas	1	51	45	41	LUPILLO RIVERA ● SONY DISCOS 84276 (8/98 EQ/13/98) #	Despreciado	1																																																															
3	3	3	VICENTE FERNANDEZ SONY DISCOS 84282 (10/98 EQ/15/98) #	Historia De Un Idolito Vol. 2	3	52	47	37	LUPILLO RIVERA SONY DISCOS 84772 (7/98 EQ/13/98)	Sold Out Vol. 1	17																																																															
4	2	1	CHAYANNE SONY DISCOS 84667 (10/98 EQ/16/98) #	Grandes Exitos	1	53	64	66	VARIOUS ARTISTS PUTUMAYO 80197 (15/98 CD)	Latin Groove	53																																																															
			HOT SHOT DEBUT				54	53	51	JOSE ALFREDO JIMENEZ ARIOLA 79005/BMG LATIN (18/98 CD)	Las 100 Clasicas Vol. 1	27																																																														
5	NEW	1	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1845 (8/98/14/98) #	El Numero Cien	5	55	54	45	CONTROL MACHETE UNIVERSAL LATINO 017152 (15/98 CD)	Solo Para Fanaticos	45																																																															
6	6	6	LOS ANGELES AZULES DISA 727022 (9/98/13/98) #	Alas Al Mundo	6	56	57	62	PANCHO BARRAZA MUSART 20487/BALBOA (8/98/12/98)	Hombre Enamorado	56																																																															
7	5	5	ALEXANDRE PIRES ARIOLA 87883/BMG LATIN (14/98 CD) #	Alexandre Pires	3	57	46	46	LIBERACION DISA 727017 (8/98/13/98) #	Ahora Y Siempre	9																																																															
8	9	10	PILAR MONTENEGRO UNIVISION 310026 (9/98/13/98)	Desahogo	8	58	59	67	PATRICIA MANTEROLA ARIOLA 91628/BMG LATIN (13/98 CD)	Que El Ritmo No Pare	41																																																															
9	7	4	MARC ANTHONY ● COLUMBIA 84617/SONY DISCOS (11/98 EQ/17/98)	Libre	1	59	37	42	GRUPO MODELO DISA 027020 (8/98/13/98)	Me quede Queriendote	37																																																															
10	11	9	CHARLIE ZAA △ SONOLUX 84540/SONY DISCOS (9/98 EQ/16/98) #	De Un Solo Sentimiento	3	60			LOS GREY'S PLATINO 4185/FONOVISA (8/98/12/98)	Cantan Amor	60																																																															
11	10	—	VARIOUS ARTISTS UNIVISION 310051 (9/98/13/98)	20 Inmortales Pegaditas	10	61	55	55	EL CHICHICUILOTE ○ LIDERES 950220 (7/98/13/98)	Moviendo Las Plumas	11																																																															
12	8	8	ALEJANDRO SANZ △ WARNER LATINA 41541 (10/98/17/98) #	MTV Unplugged	1	62	52	48	ALEJANDRO FERNANDEZ △ SONY DISCOS 84637 (10/98 EQ/16/98) #	Origenes	2																																																															
13	16	13	A.B. QUINTANILLA Y LOS KUMBIA KINGS ● EMI LATIN 29745 (9/98/14/98)	Shhh!	1	63	58	50	VARIOUS ARTISTS J&N 84682/SONY DISCOS (10/98 EQ/16/98)	Bachatahits 2002	18																																																															
14	15	12	ALICIA VILLARREAL △ UNIVERSAL LATINO 014824 (8/98/13/98) #	Soy Lo Prohibido	3	64	48	61	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA 92643/BMG LATIN (7/98/11/98)	Arriba Mi Sinaloa	43																																																															
15	13	11	LOS TUCANES DE TIJUANA ○ UNIVERSAL LATINO 017043 (8/98/13/98) #	Las Romanticas De Los Tucanes De Tijuana	2	65	62	53	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 71815 (8/98/14/98)	En Vivo...El Hombre Y Su Musica	13																																																															
16	14	16	PAULINA RUBIO ● UNIVERSAL LATINO 543319 (10/98/16/98) #	Paulina	1	66	70	60	BANDA EL RECODO FONOVISA 86185 (8/98/12/98)	Tributo Al Amor	24																																																															
17	12	7	LUIS FONSI UNIVERSAL LATINO 017020 (10/98/16/98) #	Amor Secreto	1	67			VARIOUS ARTISTS WARNER LATINA 45276 (16/98 CD)	Billboard Latin Music Awards 2002	67																																																															
18	NEW	1	JOAN SEBASTIAN & MARCO ANTONIO SOLIS MUSART 2548/BALBOA (7/98/13/98)	Los Grandes	18	68	56	64	VARIOUS ARTISTS UNIVISION 310050 (9/98/13/98)	Super Grupos Interpretan A Joan Sebastian	56																																																															
19	19	14	CONTROL EMI LATIN 36731 (9/98/13/98)	Todo Bajo Control	10	69	27	—	TITO Y HECTOR VI 71142 (8/98/13/98)	Nuevo Milenio	27																																																															
20	17	18	MONCHY & ALEXANDRA J&N 84839/SONY DISCOS (8/98 EQ/13/98) #	Confesiones	8	70	72	—	MANU CHAO RADIO BEMA 10321/VIRGIN (17/98 CD) #	Proxima Estacion...Esperanza	8																																																															
21	18	15	LUIS MIGUEL △ WARNER LATINA 41572 (11/98/17/98)	Mis Romances	2	71	67	63	LOS TIGRES DEL NORTE FONOVISA 6145 (8/98/12/98)	Uniendo Fronteras	1																																																															
22	22	24	VICENTE FERNANDEZ △ SONY DISCOS 84185 (10/98 EQ/16/98) #	Historia De Un Idolito Vol. 1	1	72	65	52	VARIOUS ARTISTS SONY DISCOS 84810 (15/98 EQ CD)	La Dinastia Rivera Vol. 2	32																																																															
23	23	19	JOAN SEBASTIAN △ MUSART 2524/BALBOA (7/98/13/98) #	En Vivo: Desde La Plaza El Progreso De Guadalajara	1	73	71	49	VARIOUS ARTISTS ○ MOCK & ROLL 950322/LIDERES (8/98/14/98)	Solo Exitos Underground: Only Hits	21																																																															
24	20	21	LAURA PAUSINI ○ WARNER LATINA 41070 (10/98/16/98)	Lo Mejor De Laura Pausini-Volvere Junto A Ti	9	74			LOS ANGELES DE CHARLY FONOVISA 6154 (8/98/12/98) #	Te Voy A Enamorar	1																																																															
25	NEW	1	VARIOUS ARTISTS DISA 727023 (13/98 CD)	Serenata A Mi Madre	25	75	61	58	SELENA ○ EMI LATIN 32119 (10/98/17/98)	Live, The Last Concert--Houston, Texas February 26, 1995	2																																																															
26	43	44	MDO SONY DISCOS 84543 (14/98 EQ CD)	Greatest Hits: 5th Anniversary Edition	26																																																																					
			PACESETTER				27	44	40	LOS RAZOS ARIOLA 89296/BMG LATIN (9/98/12/98)	Con El Polvo Hasta La Muerte	23																																																														
27	44	40	LOS ANGELES AZULES DISA 727014 (8/98/13/98) #	Historia Musical	2																																																																					
28	26	27	PABLO MONTERO RCA 91967/BMG LATIN (7/98/13/98)	Pidemelo Todo	17																																																																					
29	28	17	LOS TIGRILLOS WEA 44731/WARNER LATINA (8/98/13/98)	Bailame	23																																																																					
30	25	23	CHUY VEGA UNIVISION 310040 (10/98/14/98)	Naci Cadete: 20 Super Cadetazos	21																																																																					
31	21	31																																																																								
			GREATEST GAINER				32	50	43	LOS RIELEROS DEL NORTE FONOVISA 84202 (3/98/12/98)	Los Mejores Exitos	32																																																														
32	30	33	LOS TEMERARIOS FONOVISA 6129 (10/98/12/98) #	Baladas Rancheras	3																																																																					
33	36	25	LUPILLO RIVERA △ SONY DISCOS 84648 (15/98 EQ CD) #	Sufriendo A Solas	3																																																																					
34	24	20	EL PODER DEL NORTE DISA 727018 (8/98/13/98) #	El Autentiko Y Unico En Vivo	7																																																																					
35	31	29	LALEY ○ WEA ROCK 40949/WARNER LATINA (10/98/16/98) #	MTV Unplugged	13																																																																					
36	35	22	LUPILLO RIVERA SONY DISCOS 84773 (7/98 EQ/13/98)	Sold Out Vol. 2	8																																																																					
37	34	38	SIN BANDERA SONY DISCOS 84806 (16/98 EQ CD)	Sin Bandera	34																																																																					
38	38	36	CARLOS VIVES EMI LATIN 35956 (9/98/15/98) #	Dejame Entrar	1																																																																					
39	49	56	LOS BUKIS FONOVISA 6166 (8/98/12/98)	Greatest Hits	40																																																																					
40	33	26	PESADO WEA 43774/WARNER LATINA (13/98 CD)	Pesado Presente Futuro	13																																																																					
41	29	28	BRENDA K. STARR SONY DISCOS 84719 (16/98 EQ/14/98)	Temptation	28																																																																					
42	NEW	1	LOS TERRICOLAS DISA 726993 (12/98/17/98)	En Concierto	43																																																																					
43	41	35	PALOMO DISA 720032 (6/98/10/98) #	Fuerza Musical	9																																																																					
44	40	39	GRUPO BRYNDIS DISA 727012 (8/98/13/98) #	Historia Musical Romantica	1																																																																					
45	39	47	MELODY SONY DISCOS 84669 (9/98 EQ/13/98)	De Pata Negra	32																																																																					
46	42	32	LOS ORIGINALES DE SAN JUAN ○ EMI LATIN 33330 (8/98/12/98)	Recado De Mi Madre	9																																																																					
47	51	34	DAVID LEE GARZA SONY DISCOS 84664 (8/98/11/98)	Estamos Unidos	18																																																																					

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 CHAYANNE GRANDES EXITOS (SONY DISCOS)	1 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	1 INTOCABLE SUENOS (EMI LATIN)
2 ALEXANDRE PIRES ALEXANDRE PIRES (ARIOLA/BMG LATIN)	2 MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS)	2 VARIOUS ARTISTS LAS 30 CUMBIAS MAS PEGADAS (DISA)
3 PILAR MONTENEGRO DESAHOGO (UNIVISION)	3 CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	3 VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 2 (SONY DISCOS)
4 CHARLIE ZAA DE UN SOLO SENTIMIENTO (SONOLUX/SONY DISCOS)	4 BRENDA K. STARR TEMPTATION (SONY DISCOS)	4 RAMON AYALA Y SUS BRAVOS DEL NORTE EL NUMERO CIEN (FREDDIE)
5 ALEJANDRO SANZ MTV UNPLUGGED (WARNER LATINA)	5 VARIOUS ARTISTS LATIN GROOVE (PUTUMAYO)	5 LOS ANGELES AZULES ALAS AL MUNDO (DISA)
6 A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)	6 VARIOUS ARTISTS BACHATAHITS 2002 (J&N/SONY DISCOS)	6 VARIOUS ARTISTS 20 INMORTALES PEGADITAS (UNIVISION)
7 PAULINA RUBIO PAULINA (UNIVERSAL LATINO)	7 TITO ROJAS QUIERO LLEGAR A CASA (M.P.)	7 ALICIA VILLARREAL SOY LO PROHIBIDO (UNIVERSAL LATINO)
8 LUIS FONSI AMOR SECRETO (UNIVERSAL LATINO)	8 CELIA CRUZ LA NEGRA TIENE TUMBAO (SONY DISCOS)	8 LOS TUCANES DE TIJUANA LAS ROMANTICAS DE LOS TUCANES DE TIJUANA (UNIVERSAL LATINO)
9 LUIS MIGUEL MIS ROMANCES (WARNER LATINA)	9 MICHAEL STUART MICHAEL STUART (RMM/UNIVERSAL LATINO)	9 JOAN SEBASTIAN & MARCO ANTONIO SOLIS LOS GRANDES (MUSART/BALBOA)
10 LAURA PAUSINI LO MEJOR DE LAURA PAUSINI-VOLVERE JUNTO A TI (WARNER LATINA)	10 FULANITO AMERICANIZAO (CUTTING)	10 CONTROL TODO BAJO CONTROL (EMI LATIN)
11 MDO GREATEST HITS: 5TH ANNIVERSARY EDITION (SONY DISCOS)	11 GILBERTO SANTA ROSA INTENSO (SONY DISCOS)	11 VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)
12 PABLO MONTERO PIDEMELO TODO (RCA/BMG LATIN)	12 VARIOUS ARTISTS BACHATAHITS 2001 (J&N/SONY DISCOS)	12 JOAN SEBASTIAN EN VIVO DESDE LA PLAZA EL PROGRESO DE GUADALAJARA (MUSART/BALBOA)
13 LALEY MTV UNPLUGGED (WEA ROCK/WARNER LATINA)	13 OLGA TANON YO POR TI (WARNER LATINA)	13 VARIOUS ARTISTS SERENATA A MI MADRE (DISA)
14 SIN BANDERA SIN BANDERA (SONY DISCOS)	14 VARIOUS ARTISTS MERENGUE HITS (J&N/SONY DISCOS)	14 LOS RAZOS CON EL POLVO HASTA LA MUERTE (ARIOLA/BMG LATIN)
15 LOS TERRICOLAS EN CONCIERTO (DISA)	15 COMPAY SEGUNDO DUETS (WARNER LATINA)	15 LOS ANGELES AZULES HISTORIA MUSICAL (DISA)
16 MELODY DE PATA NEGRA (SONY DISCOS)	16 VARIOUS ARTISTS SALSA EN LA CALLE OCHO 2002 (PROTEL)	16 LOS TIGRILLOS BAILAME (WEA/WEA/WARNER LATINA)
17 CONTROL MACHETE SOLO PARA FANATICOS (UNIVERSAL LATINO)	17 VARIOUS ARTISTS SALSA HITS (J&N/SONY DISCOS)	17 CHUY VEGA NACI CADETE: 20 SUPER CADETAZOS (UNIVISION)
18 PATRICIA MANTEROLA QUE EL RITMO NO PARE (ARIOLA/BMG LATIN)	18 ORO SOLIDO ADUI SI QUE HAY (SONY DISCOS)	18 LOS RIELEROS DEL NORTE LOS MEJORES EXITOS (FONOVISA)
19 ALEJANDRO FERNANDEZ ORIGENES (SONY DISCOS)	19 VARIOUS ARTISTS PEOPLE EN ESPANOL: LO MAS CALIENTE DE LA MUSICA TROPICAL (WARNER LATINA)	19 LOS TEMERARIOS BALADAS RANCHERAS (FONOVISA)
20 VARIOUS ARTISTS BILLBOARD LATIN MUSIC AWARDS 2002 (WARNER LATINA)	20 CELIA CRUZ CARNIVAL DE EXITOS (RMM/UNIVERSAL LATINO)	20 LUPILLO RIVERA SUFRRIENDO A SOLAS (SONY DISCOS)

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold); ▲ RIAA certification for net shipment of 1 million units (Platinum); ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro); △ Certification of 200,000 units (Platin); △ Certification of 400,000 units (Multi-Platin). * Asterisk indicates LP is available. † Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. ‡ Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ††† Greatest Gainer shows chart's largest unit increase. †††† Pacesetter indicates biggest percentage growth. ††††† Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. © 2002, WNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

ASCAP Awards Honor Alfanno, Sebastian

BY LEILA COBO

MIAMI—Regional Mexican music, tropical, and pop got equal billing at the 10th annual El Premio ASCAP Awards. Songwriters Omar Alfanno and Joan Sebastian jointly took home the songwriter of the year award at the ceremony, which was hosted by the American Society of Composers, Authors, and Publishers.

The veteran writers had five charting titles each on the *Billboard* year-end charts, including Alfanno's apparently invincible "A Puro Dolor" and "Cuando Una Mujer" and Sebastian's "Secreto de Amor" and "Un Idiota."

"I really feel embarrassed with so many blessings," Alfanno said, accepting the award for the second consecutive year. Last year, he won partly thanks to the extraordinary success of his hit "A Puro Dolor," a song he calls "the most important of my career." This time around, his success can be attributed to a handful of tracks in different genres.

"I feel very happy and above all very proud to share this award with a friend of so many years," he said of Sebastian. El Premio ASCAP, which took place April 24 at New York's Hammerstein Ballroom and was hosted by ASCAP CEO John LoFrumento, also awarded publisher of the year honors to WB Music/Warner/Chappell Music for having the most award-winning songs: 20 in total.

"Our philosophy continues to be to sign the most talented songwriters and do the best job we can for them," senior VP of Latin Music Ellen Moraskie says. "It's really been a joint effort, and we're forever grateful to the writers who place their faith and their songs with us."

Warner's signings include Amaury Gutiérrez from Mexico and Alejandro Sanz from Spain. El Premio ASCAP also honored salsa icon Gilberto Santa Rosa, who received the special ASCAP Latin Heritage



Award for his "unique and enduring" contributions to music. Santa Rosa, who celebrated his 25th anniversary in the music business this year, was serenaded by a group of *soneros* that included Victor Manuelle, La India, and Johnny Pacheco.

El Premio ASCAP honors the writers and publishers of the most widely performed Latin tracks, according to the *Billboard* year-end Latin music charts. Awards are presented in five categories: salsa, merengue, pop/ballad, regional Mexican, and rock en español, a category ASCAP created in 1999 and has steadily supported not only through the awards but also through numerous showcases.

In addition, special awards were given for superson of the year and independent rock en español group of the year. Superson of the year went to "Abrazame Muy Fuerte," composed by Alberto Aguilera Valadez (aka Juan Gabriel) and published by Alma Musical and BMG Songs. The track spent six weeks at No. 1 on the *Billboard* Hot Latin Tracks chart. Puerto Rico's Skapulario was named independent rock en español group of the year, an award based on a group's development and evolution. The top-winning songs in each category were: in salsa, "Pero No Me Ama," composed by Rafael Monclova de Jesús and published by La Editora de Música PMC; in merengue, "Cómo Olvidar," composed by Gustavo Arenas and Jorge Luis Piloto and published by Arena Fina Publishing, Lanfranco Music and Peermusic; in pop/ballad, "La Bomba," composed

by Fabio Zambrana Marchetti, published by Sony/ATV Music Publishing LLC; and in regional Mexican, "Despreciado," composed by Jesús Navarrete Urena and published by Vander Music. The winning rock en español track was "Para No Verte Más," composed by Guillermo Novellis (Sadaic) and Pablo Tisera (Sadaic) and published by WB Music.

For a complete list of winners, go to ascaplatino.com.

Casero Wins Big At Gardels

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—There is only one event where, every year, the most popular Argentine artists of different musical styles mingle and exchange glances, greetings, and mutual admiration: the Gardel Awards, organized by local record industry association CAPIF.

This time around, the big surprise of the April 16 event—which took place at the Sky Opera theater in Buenos Aires—were the four awards taken home by Sony Music's Alfredo Casero, a TV comedian/actor whose underground musical



career has enjoyed a boom during recent months thanks to his huge hit "Shimauta (Canción de la Isla)," sung in Japanese with a techno-pop feel. Casero was nominated in six categories and won best new artist, best song of the year, best music video, and best producer of the year (Juan Blas Caballero).

The night's other success stories were Diego Torres—who won best male pop artist and best album of the year for *Un Mundo Diferente*—and León Gieco, who won best male rock artist and best recording package for *Barridos Rurales*. Rock icon Charly García won the Golden Gardel award, while folk giants Los Chalchaleros received a distinguished career award recognizing 50 years of performing.

Other noteworthy winners included indie act Mimi Maura (best female rock act) and Adriana Varela (best female tango artist). In the Latin non-Argentine categories, the overall victor was Alejandro Sanz, who won album of the year and best male artist.

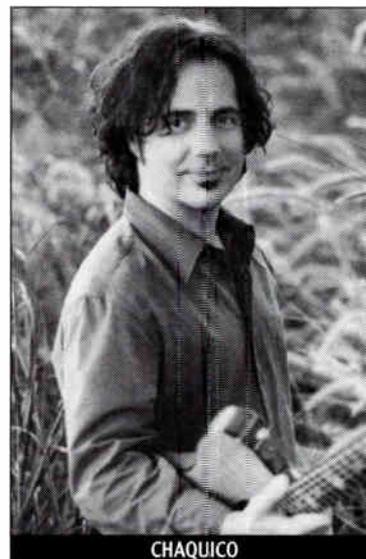
A successful evening failed to be dampened either by heavy rain or by protests from multi-platinum EMI folk act Los Nocheros that they were nominated in only one category.



Jazz Notes

by Steven Graybow

EXPLORATIONS: When Craig Chaquico released his first solo project, 1993's new age-esque *Acoustic Highway* (Higher Octave), he made a clean break from the high-energy, electric



CHAQUICO

rock guitar style that had defined his work throughout two decades as lead guitarist with the Jefferson Starship. As his solo career progressed, Chaquico built upon the instrumental textures of that first release, adding contemporary jazz players such as Dave Koz and Russ Freeman to his songs, allowing for more improvisation in his arrangements, and experimenting with assorted rhythmic devices.

On *Shadow and Light* (Higher Octave, April 30), Chaquico continues to bring different textures to his contemporary jazz sound. This time out, he prominently features electric guitar solos on several songs, many of which were cut live in the studio with his band. Conversely, the guitarist utilized recording studio technology on other tracks, overdubbing up to 40 guitar tracks to create a multi-textured "guitar orchestra."

Chaquico says, "Café Carnival" [a bonus track on 2000's *Panorama: The Best of Craig Chaquico*] had both acoustic and electric guitars on it, and because people responded so well, it made me feel good about trying it again."

Chaquico also found himself coming to grips with the dichotomy of his energetic live performances and the more subdued sounds favored by smooth-jazz radio. "A lot of times, people hear about me from the radio, and then they come to the show and get something a bit different because we really kick it up a notch," he says. "At the same time, people wonder why they don't hear that energy on the records. It's a catch-22, because that energetic stuff won't work at radio, so I have to be aware of both sides of the spectrum."

To meet all expectations, *Shadow and Light* features such radio-ready

instrumentals as the first single, the melodic, salsa-grooved "Luminosa" (which features Chaquico's touring saxophonist, Kevin Paladini), as well as a cover of Les McCann and Eddie Harris' "Compared to What"—cut live in the studio and augmented by the interplay of saxophonists Warren Hill and Jeff Kashiwa.

"What's funny about 'Compared to What' is that when I was in the Starship, [vocalist] Grace Slick used to kid me because the singer would get to sing the songs from beginning to end, and I would have 10 seconds in the middle to do something of my own," Chaquico recalls. "I always said that one day I would find a song where the singer would come in for a few seconds, and the rest of the song would be instrumental. Well, 'Compared to What' is that song—the whole front end is instrumental, there are solos throughout the song, and the vocals [done by Chaquico, a first-time lead vocal for him] come in for little bits in the middle."

Chaquico—who was hospitalized after an auto accident at age 12, during which time he played guitar in his hospital bed as therapy—continues to be a strong proponent of the American Music Therapy Assn., which uses music as a salubrious aid for people recovering from serious accidents or illness. "From my own history of being a kid in a hospital, I know how music can see you through tough times," says the guitarist, who frequently performs free concerts at hospitals while on tour. "If I can put a smile on someone's face through my music, that is a great thing."

NOTEWORTHY: Guitarist David Fiuczynski reissues two *Screaming Headless Torsos* discs, *1995* (formerly the band's eponymous debut) and *Live!!* April 23 on his own Fuse-Licious Morsels label. The former release was issued in 1995 on Warner Bros. subsidiary Discovery Records; the latter was a 1996 live date issued in Japan only.

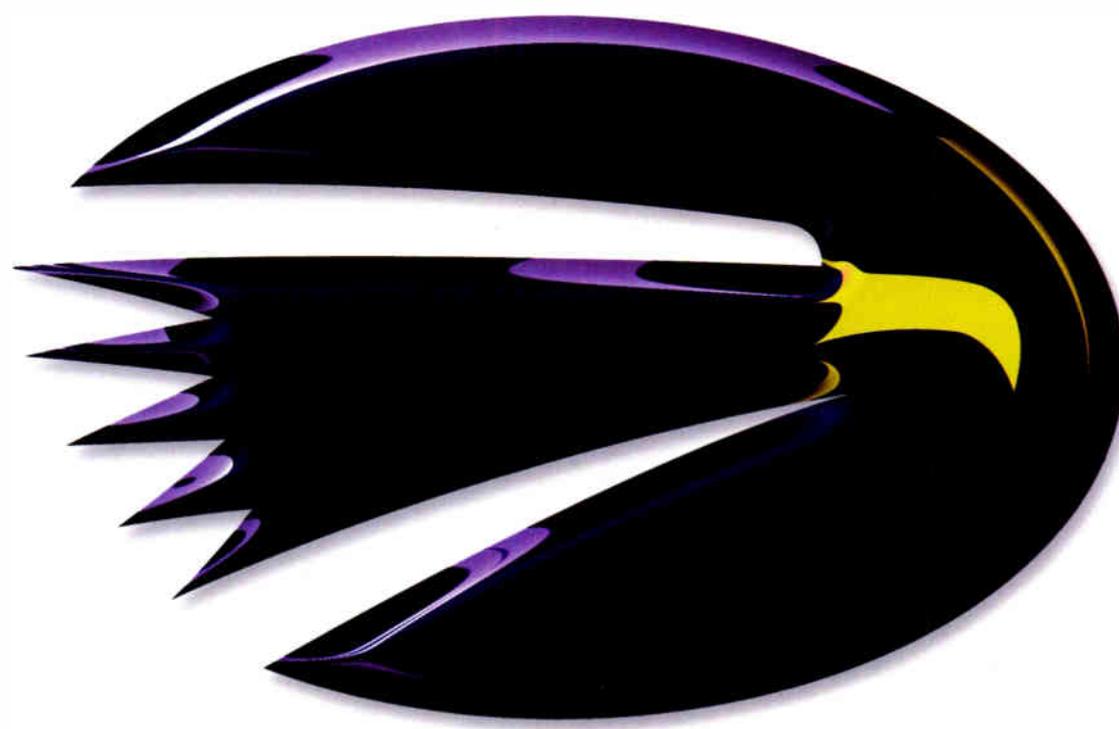
New Orleans' favorite sons, the Dirty Dozen Brass Band, celebrate their 25th anniversary with *Medicated Magic* (Ropeadope/Atlantic, April 23), which features such guests as Olu Dara, Dr. John, Norah Jones, DJ Logic, pedal steel guitarist Robert Randolph, and Widespread Panic's John Bell.

Blue Note releases *Deep in a Dream: The Ultimate Chet Baker Collection*—a companion piece to author James Gavin's Chet Baker biography, *Deep in a Dream: The Long Night of Chet Baker* (Alfred A. Knopf)—May 7. (The publication date for the book is May 14.) The CD includes sides Baker cut for the Pacific Jazz, Fantasy, Columbia, Colpix, and Riverside labels and includes two previously unreleased vocal pieces from the late trumpeter.



Birthday Present. Sony Discos act MDO celebrated the release of its fifth-anniversary album, *MDO Greatest Hits 5th Anniversary*, with a showcase for fans and industry execs at BillboardLive in Miami Beach. Pictured onstage, from left, are Anthony, Pablo, Abel, and Didier.

eagle rock entertainment



celebrates its
5th anniversary



eagle vision



eagle eye media



EAGLE RECORDS



SPITFIRE RECORDS



EAGLE ROCK ENTERTAINMENT LIMITED

Eagle Rock Soars As A Leader In Multiple Media

A Q&A With Terry Shand

BY TOM FERGUSON

LONDON—For Eagle Rock Entertainment, timing is everything.

“I think the market’s just right,” declares Eagle Rock executive chairman Terry Shand, “for an independent company that’s well-funded, well-organized, knows how to operate right across Europe and North America and understands how to get product out in all the other territories around the world.”

In just five years, Shand and his team have honed Eagle Rock to meet that challenge, creating a unique, independent music company in the process and generating some \$40 million in annual sales. Shand aims for \$55 million in sales this year from his company’s distinctive mix of cross-media rights via record labels, video production, TV programming and related activities.

The roots of Eagle Rock stretch back to Shand’s former company, the U.K. music-catalog specialist Castle, which he founded in 1983 and sold to Alliance Entertainment in the U.S. in September 1994. When Shand left Castle less than two years later, he took the key members of his team with him. Eagle Rock was launched in April 1997.

“Our intent, right from the word ‘go,’” says Shand, “was to have a totally integrated global operation. In an ideal world, to [have the ability to] do a deal where, if it’s a concert, we can film it, record it, have the worldwide TV rights—which we sell directly to broadcasters around the world—release the video right across Europe and North America and license into other territories, and release the record.”

Eagle Rock has U.S. offices in New York, local marketing offices in France and Germany and representation in Scandinavia. Its network of distribution partners around the world includes such major labels as BMG and Warner, plus a string of leading independents.

The company has two frontline record-label operations, Eagle Records and Spitfire Records. The former is home to albums by established acts ranging from Earth Wind & Fire to Simple Minds, while the latter, headquartered in New York, is a metal-oriented label that recently scored Eagle Rock’s highest-ever entry on the Billboard 200 with Zakk Wylde’s Black Label Society and its album *1919 Eternal*.

Shand’s fellow executive directors at Eagle include two colleagues who came with him from Castle—deputy chairman Julian Paul and Geoff Kempin, worldwide COO of Eagle Vision—plus finance director James Hoyer Millar, who joined from BMG U.K. in December 1998.

Eagle Records worldwide is headed by U.K.-based managing director Lindsay Brown, a former international director at Polydor U.K., who joined Eagle in

June 1997. Mike Carden was recently promoted to president of Eagle Records U.S., reporting to Brown and Shand. Paul Bibeau is president of Spitfire Records, reporting to Carden.

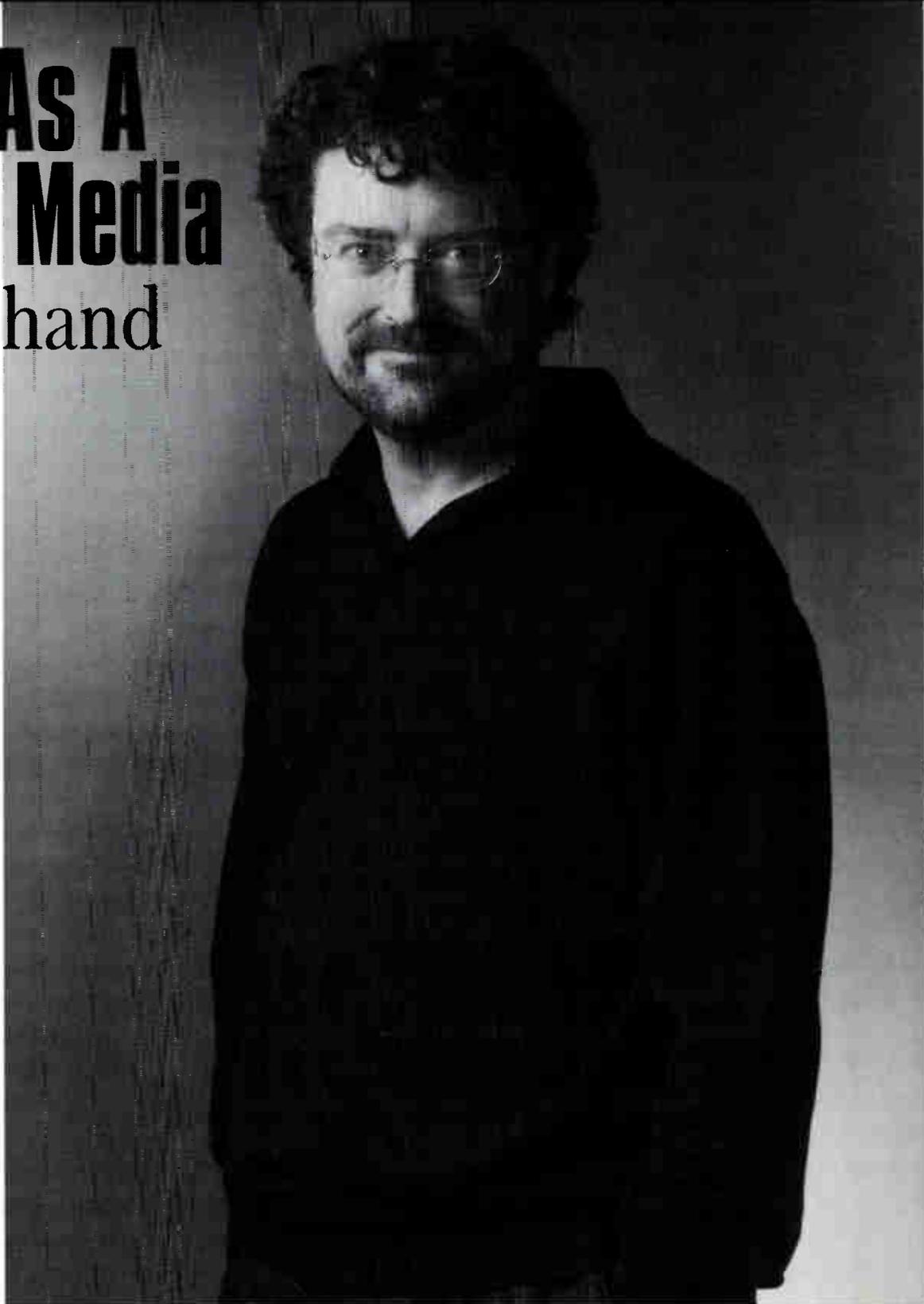
In London, Kempin’s role as worldwide COO of Eagle Vision gives him oversight of the Eagle Eye Vision and Eagle Eye Media imprints, plus the Cromwell Productions division, which produces and releases documentary programming. In New York, Eagle Vision Inc. president Steve Sterling looks after the company’s video/TV operations, reporting to Kempin.

On the occasion of Eagle Rock’s fifth anniversary, Terry Shand spoke to Billboard at the company’s headquarters in Wandsworth, South London.

How did your earlier work in the music business, and your experience running Castle, influence the launch of Eagle Rock?

Prior to Castle, I was involved in independent distribution as sales and marketing

Continued on page ER-28



Terry Shand,
you fucking rock.



All the best,
The Osbournes



EAGLE ROCK ENTERTAINMENT LIMITED

A Label For The Ages

Eagle Records Gives Veteran Acts Their Due While Championing The New

BY BRYAN REESMAN

NEW YORK—When Eagle Rock Entertainment was launched in the U.K. in 1997, it seemed that artist development at major labels was a dying practice. The youth market ruled more than ever. The quest for the quick hit and fast payoff increasingly drove mainstream music companies. Lost in the flux were long-term career artists who might no longer score gold or platinum sales.

"It was becoming evident to a lot of people in the industry in Europe that the majors were less interested in actively working new releases by some of their marquee heritage artists," observes Lindsay Brown, worldwide managing director of Eagle Records, who works closely with his U.S. colleagues, Eagle Records president Mike Carden and Paul Bibeau, founder and president of Spitfire Records.

"The success [of heritage artists] didn't appeal so much to the marketing departments and A&R guys [at the majors]; they got very little credit for selling those sorts of records," says Brown. "I felt there was a lack of respect being shown to artists of the heritage status. Maybe they weren't selling as many records as they sold before, but they continued to sell records, have active fan bases and actually tour. Subject to the right deal, there was extremely good potential for these artists to continue to sell records."

And sell records they have—on Eagle. With releases by the likes of Joe Cocker, Simple Minds and John Mayall, Eagle Records has been built on the rock-solid strength of heritage artists. The company's roster also crosses genres, with artists like John Mayall, Bob Geldof, Yes and Andrew Lloyd Webber.

METAL HEADS

Spitfire Records was founded in the U.S. in 1999 as the company's hard-rock and metal imprint. Like its mother label, Spitfire wanted to fill a void.

"I'd been a huge supporter of metal for a number of years, and I saw a lot of bands [who were] unable to get record deals, unhappy with the labels that were out there, or maybe a little bit in-between the majors and the independent metal labels," says Bibeau. "The metal labels that were doing well were basically more extreme, and I didn't feel that there was a metal label that really painted the whole canvas of rock 'n' roll and metal. I wanted to create something that represented everything to everybody and all things to all people, and it didn't matter whether it was having a straightforward rock 'n' roll band or an extreme act like Cradle of Filth."

Eagle Records has had major international success with Spitfire artists, including Alice Cooper's *Brutal Planet* (150,000 in estimated European sales, 350,000 total worldwide), Dio's *Magica* (100,000 in Europe, 200,000 worldwide) and Deep Purple's *Live at the Royal Albert Hall* (250,000 in Europe, 350,000 worldwide). (Both Cooper and Deep Purple were released on Eagle outside of the

be global."

Mike Carden echoes that view. "We try to sign everything [to deals] worldwide," he notes. "There are some deals where we have records in Europe that we don't have here. There are titles that are on Spitfire that are U.S.-only. But we're less interested in doing that going forward." There are advantages to this strategy. Some artists may have greater success in one market than another—such as

Joe Cocker, who is bigger in Germany than in the U.S.—but the worldwide sales can be substantial.

Eagle is positioned to be a global music force. The label has distribution deals throughout Europe, licensing deals in Australia and South America, and a distribution and sales deal with RED in North America. Spitfire is distributed and sold by ADA in North America, via the same channels as Eagle in Europe and has the same licensing deal in Canada and South America. In Australia, Warner Music releases Eagle titles, while the metal-specialty label Riot takes care of Spitfire acts. Eagle and Spitfire license to individual labels in Japan on a title-by-title basis. JVC has their new Alice Cooper and Dio releases, while Universal has picked up the Deep Purple live album. In addition, both Eagle and Spitfire have deals with Pony Canyon Malaysia for most of Southeast Asia.

Although Eagle Records already has offices in the U.K., the U.S., Germany, Spain, France and Italy, Brown wants to place staff in Holland, Belgium and Scandinavia, as well. "The way to control what we do and work with our partners is to have our own people there, and that's the way we'll be pushing forward in the next two or three years," he decrees. "We'll be expanding slowly and steadily, with regard to our partnerships on a local basis, and the way that we work and manage our records, inventory and marketing. Because we actually control [and approve] all the marketing in Europe from this office here in London. It's our money that's spent to sell those records to those distributors. It's a one-stop shop. We're in control of our destiny with our artists."

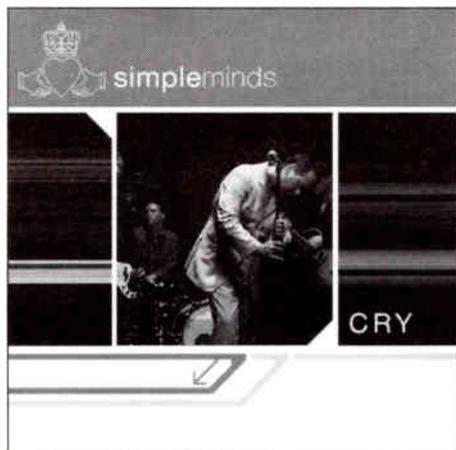
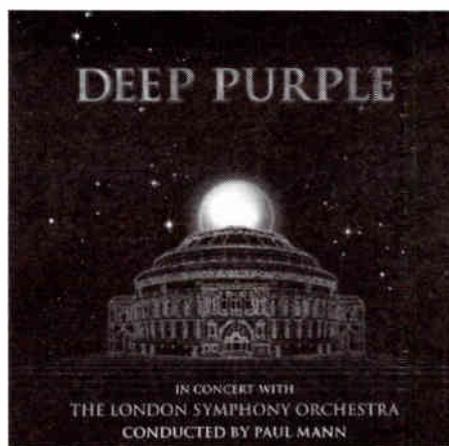
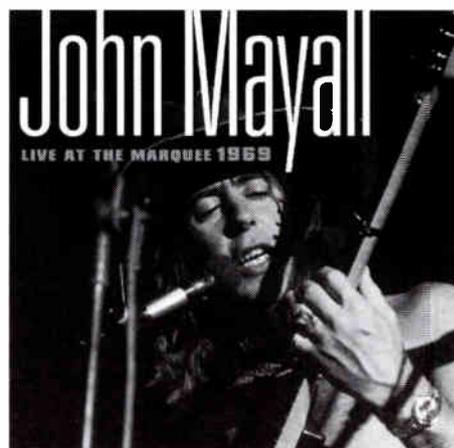
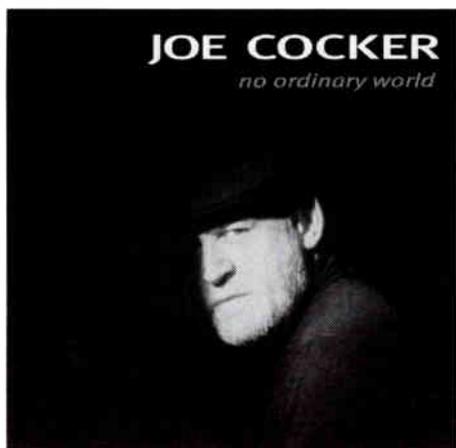
OLD AND NEW

Both Eagle and Spitfire have built their success on high-profile releases by veteran artists. Bibeau's company signed on Zakk Wylde's Black Label Society and Testament early on and also cultivated a large catalog by obtaining rights to older titles from the likes of Twisted Sister, Deep Purple and Yngwie Malmsteen. But the label also is developing new acts such as Sixty Watt Shaman and Hair of the Dog. Spitfire released 71 titles last year.

"I think we have turned the corner with the record label," says Bibeau, who admits the company is slowing down its output this year and becoming more selective in the A&R process. "We're putting out fewer releases. We're making sure the window of set-up time is there. Hopefully, it's paying off."

Spitfire's strategy of using independent publicists, street teams and Web-site promotion certainly helped with the label's first major 2002 release, Black Label

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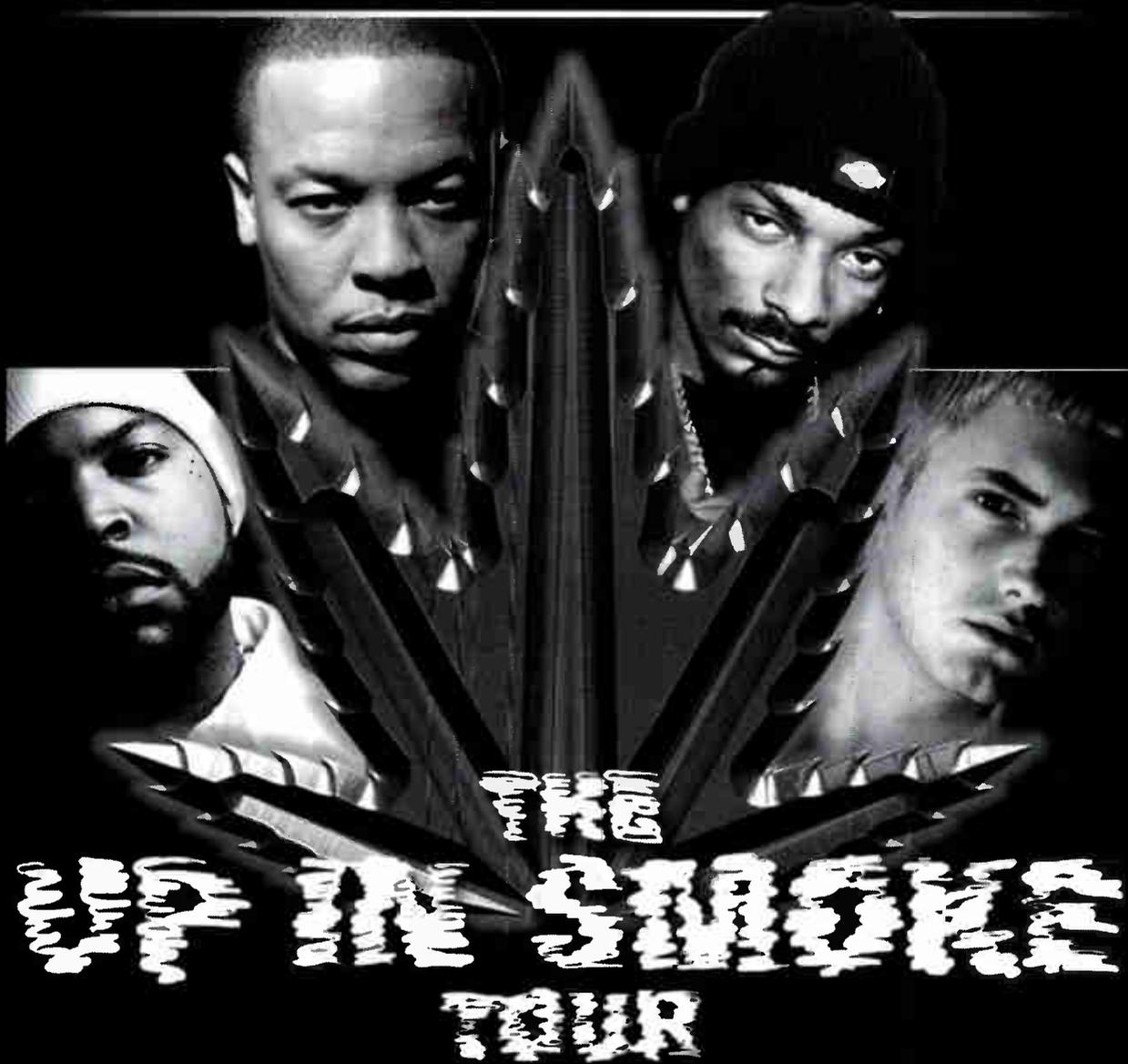
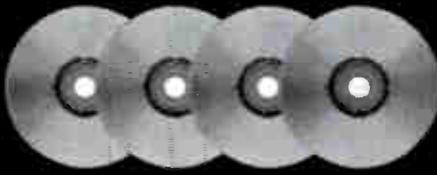
U.S.) Deep Purple's double-live album was "so successful from an audio standpoint," says Brown, "it allowed the group to take an orchestra on the road across Europe for the first time in their lives. In fact, they took the orchestra across Japan and South America."

POSITIONED AROUND THE WORLD

Global sales are key when discussing the evolution of Eagle and Spitfire Records. "That was the whole ethos of the company from day one," says Brown. "We wanted to

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*Aftermath Entertainment Congratulates
Eagle Rock Entertainment on a Successful 5 Years.*



EAGLE ROCK ENTERTAINMENT



eagle vision



Eagle Had Vision To Jump Ahead Of The DVD Trend

Acquiring Rights And Distributing Around The World, Eagle Vision Makes Sure The Music Is Seen As Well As Heard

BY SAM ANDREWS

LONDON—Few companies have grabbed the opportunity offered by the second coming of music video as effectively as Eagle Rock Entertainment's home-video and television arm, Eagle Vision.

The music-video market—effectively dead by the mid-1990s—has, like many other video formats, been revived by that wonder technology, DVD. While the major record companies have been slow to react, companies such as Eagle Vision have moved swiftly to acquire new rights to music video.

"I, personally, have been a crusader for music video and music television since 1980—at the start of the VHS revolution, never mind the DVD one," says Eagle Vision chief operating officer Geoff Kempin. "We've now got a very strong DVD catalog because we began rights acquisition at the start of Eagle Rock Entertainment in 1997.

We took a leap of faith that this was the format that was going to work out."

He has a clear understanding of the opportunity offered to music programming this time around and why the record companies are not able to exploit it. (Among the multinational major labels, only Warner Music has a division, Warner Vision International, devoted to music video.)

"The record companies haven't got, in the same place, the ability to sell music films to television and to retail outlets on a worldwide basis," says Kempin. "A lot of the buyers at retail for music video are the buyers for video overall and not the buyers for audio. Companies that want to sell music video have got to be structured to have a sales force that deals with those key account buyers. Clearly, as the record companies are focused on selling

audio, they don't have those people," he says.

Kempin is a veteran of the music-video business. "Around my office, you see vestiges of previous formats," he says, gesturing to a box of laserdiscs and mentioning CD Video and Video 2000. He started EMI's music-video division Picture Music International (PMI) in 1980, before becoming managing director of PolyGram Music Picture International and then joining Terry Shand at Castle from 1990 to 1997. In 1997, he joined with Shand and Julian Paul to launch Eagle Rock Entertainment.

"Terry and I both shared this vision that there would be a big commercial future in what, I suppose they would call these days, the 'monetization' of the visual aspect of an artist, the imagery of an artist combined with audio as a business," he adds, revealing that Eagle Vision will account for around 60% of the overall company's £25 million (\$36 million) turnover.

He argues that companies like Eagle Vision, in fact, have a "symbiotic" relationship with the record companies. "On the one hand, we would be piggybacking on what the record company is doing, but they would be piggybacking on what we're doing because we are selling to television.

"Take the Diana Krall concert show," Kempin continues. "We are selling it to TV worldwide. We shot it in November, and its first exposure was on CBC in Canada in January. Verve/Universal knows that this is a very beneficial thing for them to have a network transmission in Canada of Diana Krall. It really boosted an album in Canada that had already done very well. It is a symbiotic relationship."

Continued on page ER-8

Congratulations:

TERRY SHAND, LINDSAY BROWN, PAUL BIBEAU

AND

All our friends at EAGLE ROCK/SPITFIRE
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and labels who share our vision*



eagle media



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THE UP IN SMOKE TOUR

diana krall JANET JACKSON

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CLASSIC  ALBUMS

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KITTEN**

BON JOVI

Tina Turner

**BRIT
AWARDS**

The **DOORS**

IRON MAIDEN

YES

THE CHIEFTAINS

joni mitchell

prince

SCORPIONS

ALICE COOPER

GEORGE
BENSON

GENESIS

ANDREW LLOYD WEBBER **JOE COCKER**

THE BEE GEES

Eagle Vision, Eagle Eye and Eagle Media
are imprints of Eagle Rock Entertainment Limited.



EAGLE VISION

Continued from page ER-6

WORLDWIDE REACH

With offices in London, New York, Paris and Hamburg, Eagle Vision has positioned itself as a global rights holder across all formats, with an acquisition strategy based on worldwide exploitation. Acts to which it has acquired rights tend toward well-established music "brand names," aimed at the over-30 demographic, including the likes of Tina Turner and Diana Krall. It also includes such strong niche properties as the upcoming 1999 Ozzfest movie, featuring MTV's new reality-show star Ozzy Osbourne.

Eagle Vision has co-produced—with U.K. TV producer Isis Productions—21 hours of the successful *Classic Album* television series, which its TV sales division has sold to national broadcasters around the world, including in the U.K., Canada, the U.S. and Japan. It has also been released in longer form on DVD.

It was, however, the release of *Up in Smoke*—the lavish movie account of the 1999 tour featuring rappers Dr. Dre, Snoop Dogg and Eminem—that spearheaded Eagle Vision's presence in the audiovisual market in the U.S. in 2000. Eagle Vision bought the rights for \$2 million at a time when Dr. Dre was unable to complete the financing or find a distributor for the project. To date, the release has sold around 500,000 copies in the U.S., another 300,000 in the rest of the world, and has encouraged Eagle Vision to explore more rights for the 12-to-30-year-old market.

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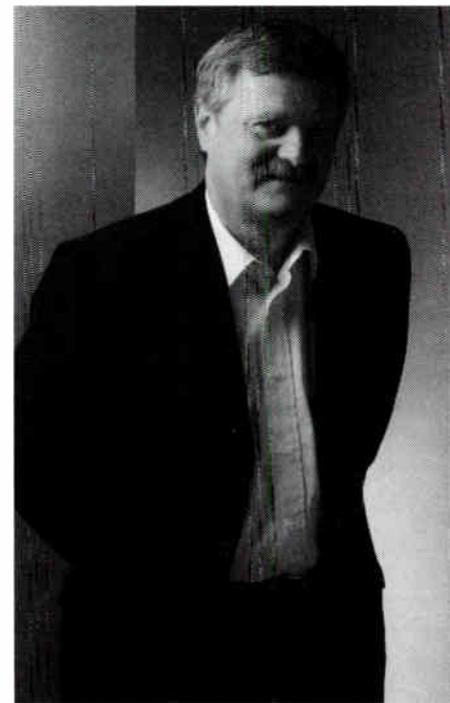
Willing And Able To Broadcast Broadband As Soon As The Time Is Right

Eagle Vision chief operating officer Geoff Kempin acknowledges that he is building a range of catalog with an eye to the exploitation of future formats such as broadband distribution. Eagle Vision, which has around 250 hours of finished music footage alone and a further 2,000 hours of factual footage via its acquisition of Cromwell Productions and La Mancha, has been storing up broadband rights.

"In three years time, we'll have enough programs in our rights base that we could be an aggregator of content in our own right. Eagle Vision could have enough material to run a niche channel," he comments.

Music, in particular, he says "has a hard time finding a place on national terrestrial television. The view of many of those channels is that it is too marginal an interest to occupy their peak viewing times." To that end, Kempin is interested in broadband delivery once the penetration reaches critical mass.

"Rather than having to find limited slot space for it, broadband enables a lot more programs to be viewed at any one time. The experience will still be largely like watching a television program, though you will be able to have access to other material interactively, some of which will be similar to what you can get on DVD. I don't see it as a replacement for DVD finished goods; the DVD will still offer a lot more as a consumer product than broadband will." —SAM ANDREWS



Geoff Kempin

CONGRATULATIONS

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ON YOUR

5th Anniversary

*We wish you continued success
and*

look forward to many more projects together,

Maurice White Verdine White Philip Baily Ralph Johnson

Art Macnow Rich Salvato

and everyone in the EW&F family

Thanks to all our
EAGLE RECORDS and **SPITFIRE RECORDS**
recording artists
including...



Joe Cocker
Simple Minds

JOHN MAYALL
AND THE BLUESBREAKERS



Jethro Tull

SHANE MACGOWAN
EARTH, WIND & FIRE

ANDREW LLOYD WEBBER

bob geldof

ROBERT PALMER



PETER GREEN SPLINTER GROUP

THE JEFF HEALEY BAND



DEEP PURPLE
CANDY DULFER

James last

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Nazareth

Procol Harum



Zakk Wylde's
Black Label Society

DIO

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TESTAMENT

APOCALYPTICA

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PISSING
RAZORS

PRO PAIN

Ted Nugent

SIXTY WATT SHAMAN



DANZIG



SEBASTIAN BACH

ohGr

OVER KILL



EAGLE ROCK ENTERTAINMENT LIMITED

EAGLE VISION

Continued from page ER-8

"It was a 'greenfield' release for us in the States, but also for our distributor RED with music DVD," says Kempin. "We couldn't have had a better locomotive launch really; it was like the Woodstock of hip-hop. It had a great lineup representing the best of hip-hop, and it was filmed at a very high quality level. Some of the material in that genre is a bit scrappy, but this was a high-gloss product. Irrespective of the career paths of any of the artists on it, *Up in Smoke* is a bit of a landmark title. When you are talking about classic albums, it will be seen as such."

THE AMERICAN ANGLE

Eagle Vision U.S. president Steve Sterling is a former VP of development and marketing for Sony Music Entertainment's TV and Web-site production arm. He readily agrees that *Up in Smoke* broke the ground for Eagle Vision in the U.S. but also points to the success of its factual programming releases.

Based on two acquisitions—that of U.K. TV producer Cromwell Productions, which specializes in historical re-enactments, and the war-based *La Mancha* program catalog—Eagle Vision has invested in documentary programming as part of a move toward becoming a fully rounded media company.

"There's always going to be a market for factual, historical programming," says Sterling. "It's timeless, and it's a tremendous asset to have."

Eagle Vision has three labels in the U.S. Its more hard-

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Documentaries And Historic Tie-ins Build Eagle's DVD Catalog

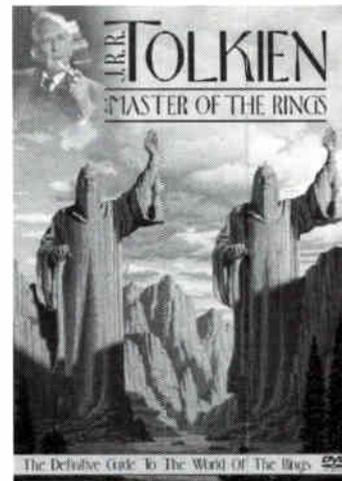
Eagle Vision's Eagle Eye imprint has found a market niche not only by focusing on factual or documentary titles but also by coordinating its releases with those of major motion pictures about similar topics.

So far, Eagle Eye has scored a notable hit with the DVD release of *J.R.R. Tolkien: Master of the Rings*. Using Cromwell to create 3D graphics of Middle Earth, Sterling and Eagle Vision's general manager of home video & DVD, Jeff Baker readily admit that they "completely intentionally rode on the coattails of the movies" but point to sales approaching 100,000 units in the U.S. alone.

Baker reveals that he is already lining up a release for the upcoming crop-circles movie *Signs*, starring Mel Gibson, and, using Cromwell's archive of American Civil War re-enactments, a DVD to coincide with the release of Turner Pictures' *God and Generals* about Robert E. Lee.



Jeff Baker



"We're hoping to have three to five of these titles each year to release, in addition to our music repertoire," Baker says, adding that he is also looking at releasing some movies that have never been available on DVD in the U.S.

"The long-term value of factual programming is that it becomes part of our catalog. While consumers will show terrific interest in the first year—and in year two and three in the case of a trilogy like *Lord of the Rings*—thereafter, consumers will always be interested in crop circles and Tolkien, and they will continue to sell," he says.

—SAM ANDREWS

for those about to (Eagle) Rock- we salute you!

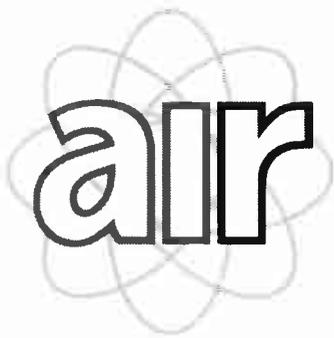


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"I am grateful to Terry Shand and all at Eagle Rock for their support for the Music for Montserrat concert at the Royal Albert Hall. All of us at Air Studios congratulate them on their worldwide success."

Sir George Martin



sex, age & death

Any label with Bob Geldof on it is good enough for me!
Happy Birthday & congratulations you c**ts!

Love,
Bob

Paid for reluctantly by Bob Geldof



simpleminds

congratulate Eagle on five great years and look forward to continuing a long and rewarding relationship.

Congratulations on your 5th. anniversary...
and to all our friends at the label "Keep On Rockin".

JOE COCKER



*To all our friends at Eagle Rock, many thanks for coming
"Along for the Ride" with us.
Wishing you all the best on your fifth anniversary.*

John Mayall & The Bluesbreakers



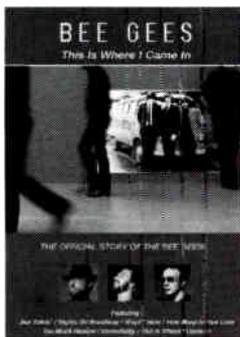


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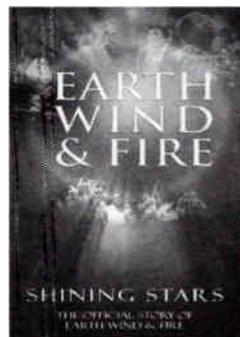
EAGLE VISION QUICK CUTS

Artist: Bee Gees
Title: *This Is Where I Came In*
Directors: David Leaf and John Scheinfeld
Formats: VHS, DVD

The definitive authorized video biography of the second-best-selling group in pop history, the Bee Gees' *This Is Where I Came In* was released to coincide with their album of the same name in 2001 and was made with the group's full cooperation. Through in-depth interviews, the brothers Gibb describe their lives and careers, from childhood singing sessions to their induction into the Rock 'N' Roll Hall of Fame. Directors David Leaf and John Scheinfeld make use of never-before-seen home movies, the Gibb family photo and video collection, archival footage and filmed performances from throughout their career.



captured in suitably extravagant fashion in this documentary featuring conversations with group members Maurice White, Philip Bailey, Ralph Johnson and Verdine White, among others. "Over the years, everybody has always explained why they thought Earth Wind & Fire was great," Verdine White told *Billboard* at the time of this video's release in 2001. But this story is "from Philip, Ralph, Maurice and myself, [and it features] footage you haven't seen before. It's really a heartfelt thing." Director Stephanie Bennett's discussions about the influence of EW&F on the likes of Eric Benét and Wyclef Jean add to this video's impact.



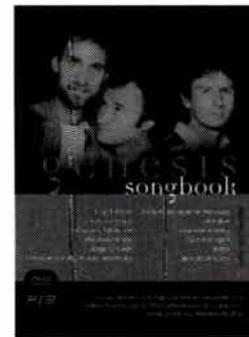
Artist: Earth Wind & Fire
Title: *Shining Stars*
Director: Stephanie Bennett
Formats: Television, VHS, DVD

The influential 30-year career of Earth Wind & Fire is

Artist: Genesis
Title: *The Genesis Songbook*
Director: Bob Smeaton
Formats: Television, VHS, DVD

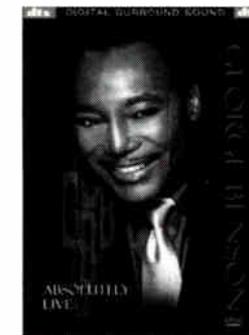
They began, not as performers, but as songwriters. That was the goal of Peter Gabriel, Tony Banks and Mike Rutherford when they united their creative forces in

Britain in the late '60s. With the release in 1969 of their debut album, *From Genesis to Revelation*, however, the trio emerged as a recording group that would go on to superstardom, despite Gabriel's departure and boosted by Phil Collins' turn as lead singer. In *The Genesis Songbook*, director Bob Smeaton brings the story back to where it began by interviewing the band members about their favorite Genesis songs and their place in the band's history. Comments from the group's managers, celebrity fans and followers complete the story.



Artist: George Benson
Title: *Absolutely Live*
Director: Stanley Dorfman
Formats: Television, VHS, DVD

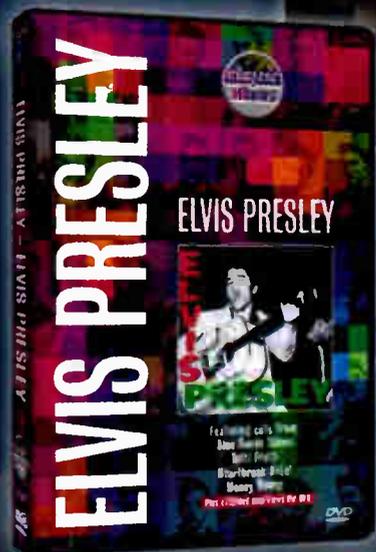
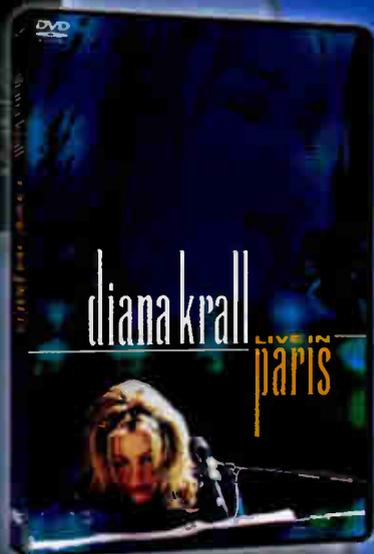
As George Benson's European tour in 2000 brought him to the Waterfront venue in Belfast, Northern Ireland, on May 27, director Stanley Dorfman's cameras were rolling to capture a masterful musician recap some of the finest material of his career. Along with such hits as "Turn Your Love Around" and "Give Me the Night,"



Continued on page ER-14

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EAGLE ROCK ENTERTAINMENT LIMITED

QUICK CUTS

Continued from page ER-12

Benson performed in the styles that have drawn him a loyal following, from hard-bop guitarist to R&B/pop superstar. Whether it's his jazz guitar work or his soulful vocals, Benson's talent shines through on this in-concert collection.

Artist: Alice Cooper
Title: *Brutally Live*
Director: David Barnard
Formats: Television, VHS, DVD

An in-concert documentary that accompanied the release of Alice Cooper's Spitfire Records album *Brutal Planet*, *Brutally Live* is a visual showpiece for one of rock's original masters of visual theater. Director David Barnard captured Cooper and Co. on a hot July night in 2000 at the Hammersmith Apollo in London during the world tour to support *Brutal Planet*. The self-described King of Shock Rock delighted his fans not only with his choice of songs but with longtime visual favorites as well—a guillotine, a werewolf baby, the trademark thick, black eye make-up and, of course, pools of fake blood. A fine time for one and all. ■



WHO'S WHO AT EAGLE ROCK ENTERTAINMENT

EAGLE ROCK ENTERTAINMENT LIMITED

Terry Shand/Executive Chairman
Julian Paul/Deputy Chairman
Geoff Kempin/Executive Director
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John Gaydon/Director of International Acquisitions

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Lindsay Brown/Managing Director, Eagle Records (Worldwide)

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Steve Sterling/President
Jeff Baker/General Manager, Home Video & DVD

Eagle Records

Mike Carden/President & Head of Record Division, North America

Spitfire Records

Paul Bibeau/President
Dennis Clapp/Vice President

Eagle Rock Entertainment Inc

Rob Gill/Vice President, Marketing
Rick Meuser/Vice President, Legal & Business Affairs

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Gino Naschke/Label Manager, Germany, Austria & Switzerland
Tobias Allert/Promotions/Marketing Coordinator, Germany, Austria & Switzerland

EAGLE ROCK ENTERTAINMENT FRANCE

Jean-Marc Bell/General Manager

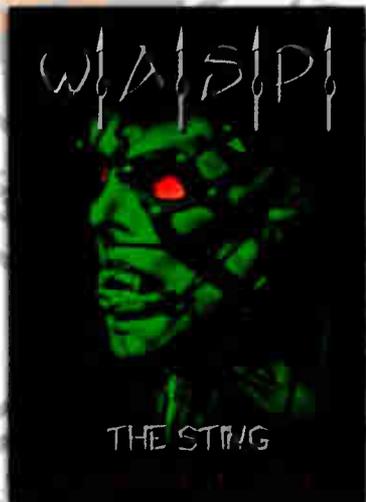
CROMWELL PRODUCTIONS

Nick Lewis/General Manager
Steve Gilham/Sales Director

PEGASUS

Denis Lloyd/Managing Director, Budget Division

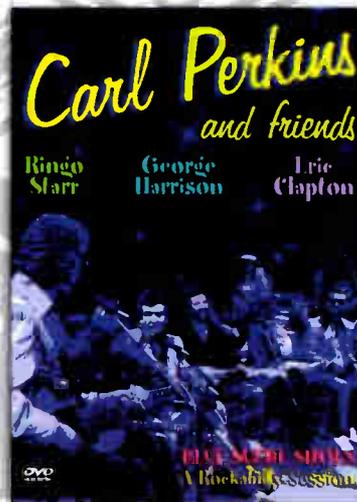
We were invited to congratulate Eagle Rock on their 5th anniversary but we figured our money would be better spent advertising these . . .



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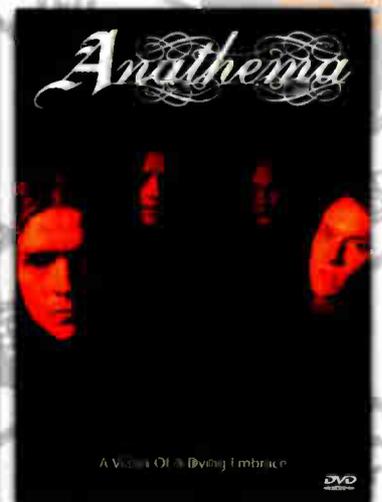
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eagle vision



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EAGLE ROCK ENTERTAINMENT LIMITED

Eagle Vision Catalog

(Highlights of current and upcoming video releases)

DECEMBER 2000

Alice Cooper/*Brutally Live*/VHS, DVD
Five Live/*Five Live*/VHS, DVD
Scorpions/*Moment of Glory*/VHS, DVD
Various/*The Up in Smoke Tour*/VHS, DVD

FEBRUARY 2001

Tina Turner/*One Last Time Live in Concert*/VHS, DVD

JUNE 2001

Bee Gees/*This Is Where I Came In*/VHS, DVD

AUGUST 2001

Earth, Wind & Fire/*Shining Stars*/VHS, DVD

SEPTEMBER 2001

Genesis/*The Genesis Songbook*/VHS, DVD

NOVEMBER 2001

Dizzy Gillespie/*Dizzy Gillespie and the United Nations Orchestra*/VHS, DVD
Elton John/*Goodbye Yellow Brick Road*/VHS, DVD
Metallica/*Metallica*/VHS, DVD
Judas Priest/*British Steel*/VHS, DVD

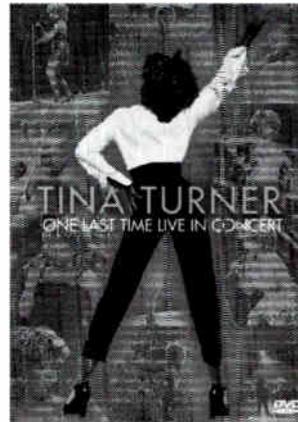
DECEMBER 2001

Iron Maiden/*The Number of the Beast*/VHS, DVD
Lou Reed/*Transformer*/VHS, DVD

J.R.R. Tolkien/*Master of the Rings*/VHS, DVD
Various/*Now That's Funny*/VHS

FEBRUARY 2002

The Doors/*No One Here Gets Out Alive*/VHS, DVD
Marvin Gaye/*Behind the Legend*/VHS, DVD
Elvis Presley/*Elvis Presley*/VHS, DVD
Wishbone Ash/*Live Dates 3*/VHS, DVD



MARCH 2002

Anne Murray/*What a Wonderful World*/DVD

APRIL 2002

Diana Krall/*Live in Paris*/VHS, DVD
The Tea Party/*Illuminations*/DVD

UPCOMING RELEASES

MAY 2002

Janet Jackson/*Title TBD*/VHS, DVD
Marilyn Manson/*God, Guns & Government*/VHS, DVD
Yes/*Title TBD*/VHS, 2xDVD

JULY 2002

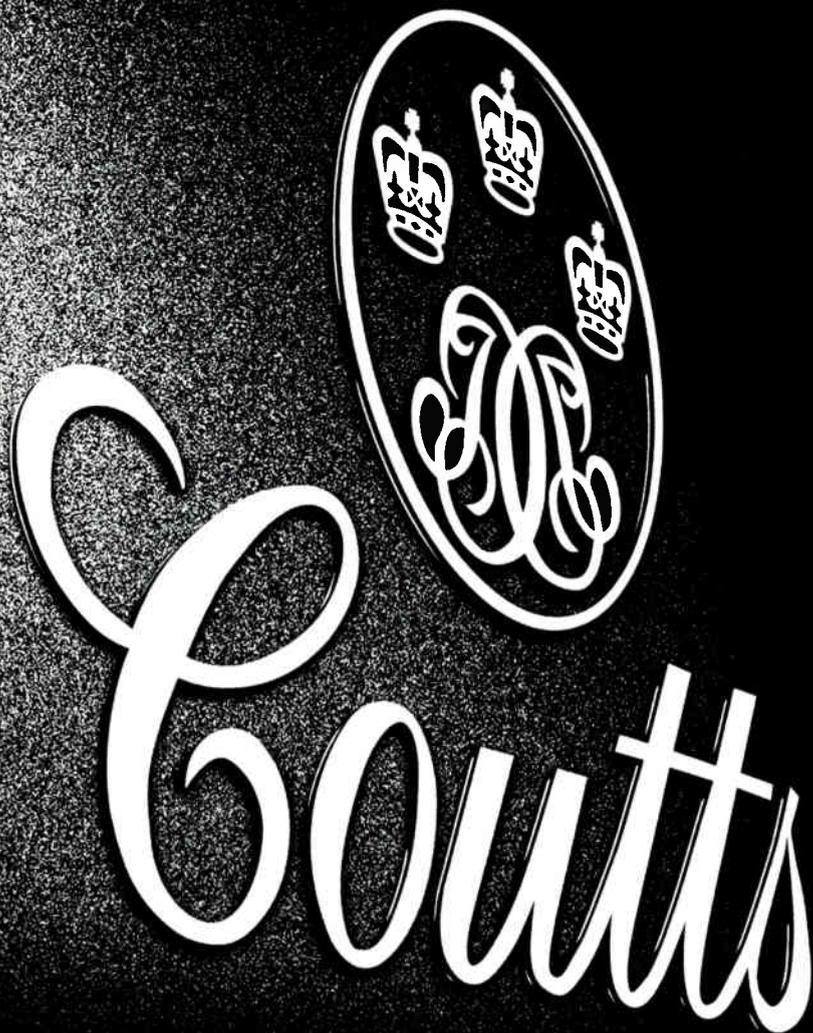
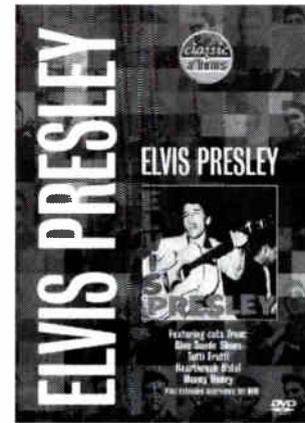
Signs/*A Warning?*/VHS, DVD

AUGUST 2002

Andrew Lloyd Webber/*Title TBD*/VHS, DVD

SEPTEMBER 2002

The Doors/*PBS Soundstage*/VHS, DVD
We Sold Our Souls—Ozzfest 1999 (tentative)/VHS, DVD



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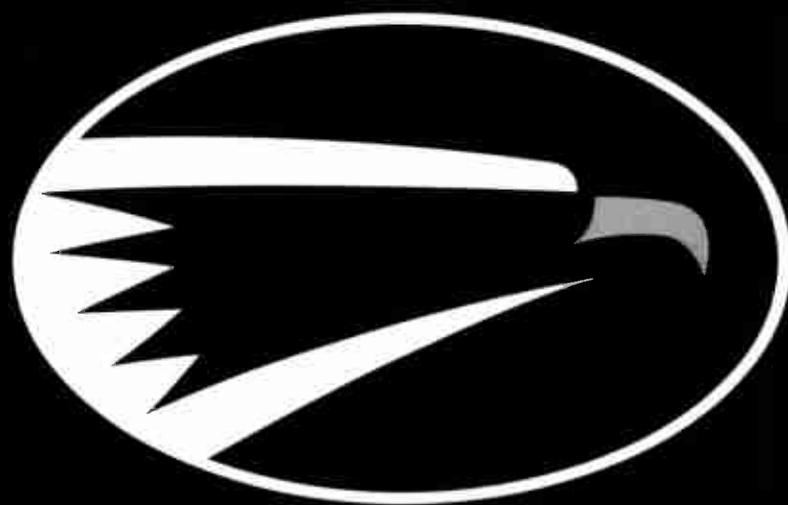
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**EAGLE ROCK
ENTERTAINMENT LIMITED**

EAGLE VISION

Continued from page ER-10

edged hip-hop releases go through the main Eagle Vision label, distributed by RED; more middle-of-the-road fare is released by Eagle Eye Media, via Pioneer; and the factual material is distributed directly to approximately five key retailers under the Eagle Eye imprint.

Sterling also points to Eagle Vision's proactive approach to television marketing as part of its success in selling to the networks. "We work very closely with pro-

grammers to [attract viewers]. We don't mind getting a retailer to do a little point-of-purchase card saying 'As seen on the A&E network' or 'Tune in to ABC and you can see such and such an artist.' The programmers now clearly see us as [a company that] is not just trying to collect the check for selling an hour or two of programming. They respect us as people who will work with them to program something and then do a lot of things that don't cost them any money to promote it."

In contrast to the major record companies, he adds, Eagle Vision does not carry the baggage of having given away its copyrights. "The music industry has a hard time getting away from all the music programming they gave away," he says.

"They are looked upon as [companies that] give TV programming away, and

they are now pretty much precluded from the revenue opportunities. Anyone who walks in from a record company saying, 'Hey, I have a Janet Jackson concert' sees the programmers say, 'Oh good, when will you give that to me?' In our case, we pay pretty good sums for the rights to things, and we represent a financial contribution to the bottom line of an artist."

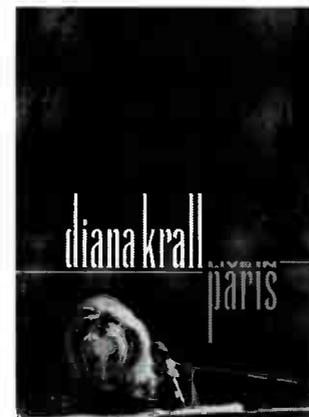
Shrinking budgets at the channels means that television sales are becoming less important as a revenue source and more important as a promotional tool, says Kempin. Wider exploitation of catalog—or range, as he likes to describe it—is at the heart of Eagle Vision's business plan. "We have never wanted to be a distribution company," he says. "We have always wanted to be a content owner."

To that end, he says, they are looking at creating depth to the range of programming the company can offer. "We want to carry on doing the 30-plus-oriented programming, such as Diana Krall, George Benson or Miles Davis at the Isle of Wight in 1970, which has never been out as a piece. Jazz is a strong genre for DVD because the buyers of jazz appreciate the quality of music and the format.

"If it is taking the record companies a long time to convert their major pop acts to DVD, then it is taking even longer to convert their more marginal areas of repertoire—be it jazz or country," notes Kempin. "And it is particularly worthwhile for us to mine it immediately, as there is a lot of demand for jazz-oriented television or middle-of-the-road music around the world. Speaking of middle-of-the-road, we are very successful with James Last, for example.

"We are also going for the 12-to-30 age group. As the

Continued on page ER-20



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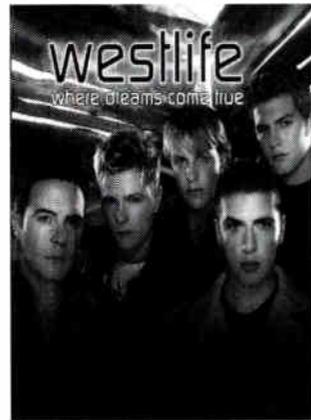
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EAGLE VISION

Continued from page ER-18

DVD-player base widens and more game consoles are enabled for DVD playback, we see the potential to sell good quantities on DVD of boy-band and girl-group material. We are already doing very good business with them on television, as the youth-end artists are very



attractive to broadcast-ers. They know kids want to see Westlife or Atomic Kitten, and pay per view is quite strong in those areas, too. We also want more hip-hop artists."

A TRAINED EYE

Kempin is also keen to explore more factual programming. He confesses his main interests lie in "music, history and trains, not necessarily in that order." This may

explain the fact that Eagle Vision has released 18 videos of train journeys.

"[The train-journey series is] a very successful line. You might say it has a great track record; it's a bit of a sleeper, but it doesn't take much coaching to sell," he says with a smile.

"Seriously, the train series is in a particular niche which I didn't think had been done. It's a whole collection of luxury train journeys that looks at the experience of the train itself and where it goes. Americans are desperate to see what it's like on the Eastern Oriental [Express]. All 18 have been broadcast by PBS in the States. They are great for holiday planning, and the good thing is that they are as attractive to people in France as in the U.S."

Kempin acknowledges the increasing fragmentation of broadcast television but sees that development as an opportunity. "It follows that, as there is a clear demographic base and interest for those artists and programs, it must be attractive to advertisers to support channels that are broadcasting them," says

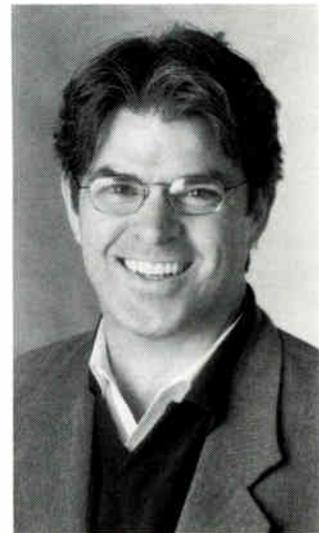
Kempin. "There's clear data to show who the buyers are—you'd think it was a natural."

That fragmentation will continue to benefit DVD. Eagle Vision U.S. Jeff Baker, general manager of home video & DVD, estimates that "music will ultimately be 5% to 8% of the DVD market," and Sterling is convinced that it will represent the best format for artists.

"We really are a marketing company that is an advocate for the artist in the visual medium, and we care very much that we do a program that the artist is happy with," says Sterling.

"What's interesting is that television is not very friendly to music genres," he continues, noting that MTV, long the standard-bearer for music in the States, is "not doing as much music as they used to."

"They're doing game shows, sitcoms... *The Osbournes* debuted to great fanfare, and that's really cool and great," says Sterling. "But, as far as where is everybody going to get the music, it is a challenge. The good news is that DVD is finally a medium for music artists." ■



Steven Sterling



EAGLE ROCK ENTERTAINMENT LIMITED

Spitfire Releases

MAY 1999

Black Label Society/*Sonic Brew*
Enuff Z'Nuff/*Paraphernalia*
Testament/*Demonic*
Testament/*Live at the Fillmore*

JUNE 1999

Ian Gillan Band/*Clear Air Turbulence*
Ian Gillan Band/*Scarabus*
Gillan & Glover/*Accidentally on Purpose*
Testament/*The Gathering*

JULY 1999

Ian Gillan/*Cherkazoo & Other Stories*
Uriah Heep/*Sonic Origami*
Uriah Heep/*Sea of Light*
Uriah Heep/*Spellbinder*
Union/*Union*
Zakk Wylde/*Pride & Glory*
Zakk Wylde/*Book of Shadows*

AUGUST 1999

Crowbar/*Odd Fellows Rest*
TNT/*Transistor*
Westworld/*Westworld*

OCTOBER 1999

Crimson Glory/*Astronica*

NOVEMBER 1999

Sebastian Bach/*Bring 'Em Bach Alive!*
Twisted Sister/*Club Daze*
Twisted Sister/*Come Out and Play*
Twisted Sister/*Love Is for Suckers*
Twisted Sister/*Under the Blade*
Twisted Sister/*You Can't Stop Rock N' Roll*

JANUARY 2000

Anti-Nowhere League/*Anthology*
The Exploited/*The Singles*
John Mayall/*Live at the Marquee*
John Mayall/*The Masters*
Gary Numan/*New Dreams for Old*

FEBRUARY 2000

Deep Purple/*Live at the Royal Albert Hall*
Mott the Hoople/*Friends & Relatives*
Union/*The Blue Room*

MARCH 2000

Crowbar/*Equilibrium*
Deep Purple/*The Book of Taliesyn*
Deep Purple/*Deep Purple*
Deep Purple/*Shades of Deep Purple*
Dio/*Magica*
Enuff Z'Nuff/*1985*
Enuff Z'Nuff/*Live*
Enuff Z'Nuff/*Peach Fuzz*

Enuff Z'Nuff/*Seven*
Enuff Z'Nuff/*Tweaked*

APRIL 2000

Black Label Society/*Stronger Than Death*
Eric Carr/*Rockology*
Hair of the Dog/*Hair of the Dog*
Hair of the Dog/*Rise*

MAY 2000

Richie Kotzen/*Break It All Down*
Richie Kotzen/*Something to Say*
Richie Kotzen/*Wave of Emotion*
Richie Kotzen/*What Is...*

JUNE 2000

Alice Cooper/*Brutal Planet*

JULY 2000

Firehouse/*Bring 'Em Out Live*
Various Artists/*Race Riot Compilation*

AUGUST 2000

King Prawn/*Surrender to the Blender*
My Ruin/*Speak & Destroy*
Raven/*All for One*
Raven/*Wiped Out*
Raven Rock/*Until You Drop*

SEPTEMBER 2000

Sixty Watt Shaman/*Seed of Decades*

Continued on page ER-22

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SPITFIRE RELEASES

Continued from page ER-21

Various Artists/*Inhale 4:20 Compilation*

OCTOBER 2000

Crowbar/*Crowbar*
Crowbar/*Live + 1*
Crowbar/*Obedience Through Suffering*
Crowbar/*Sludge: History of Crowbar*
Crowbar/*Time Heals Nothing*
Dio/*Angry Machines*
Dio/*Inferno: Last in Live*
Enuff Z'Nuff/*10*
Enuff Z'Nuff/*Animals With Human Intelligence*
Grim Reaper/*Fear No Evil*
Grim Reaper/*Rock You to Hell*
Grim Reaper/*See You in Hell*
Helloween/*I Want Out, Live*
Krokus/*Alive & Screaming*
Krokus/*The Blitz*
Krokus/*Headhunter*
Pro-Pain/*Round Six*

NOVEMBER 2000

David Coverdale/*Northwinds*
David Coverdale/*Whitesnake*
Paul Di'Anno - Killers/*Live at the Whisky*
Firehouse/*02*
Yngwie J. Malmsteen/*Alchemy*
Yngwie J. Malmsteen/*Best of 90-99*

Yngwie J. Malmsteen/*Concerto Suite Electric Guitar*
Yngwie J. Malmsteen/*Double Live*
Yngwie J. Malmsteen/*Facing the Animal*
Yngwie J. Malmsteen/*Inspiration*
Yngwie J. Malmsteen/*Magnum Opus*
Yngwie J. Malmsteen/*Seventh Sign*
Yngwie J. Malmsteen/*War to End All Wars*
Eric Martin/*Eric Martin*
Eric Martin/*I'm Only Fooling Myself*
Gary Numan/*Pure*

JANUARY 2001

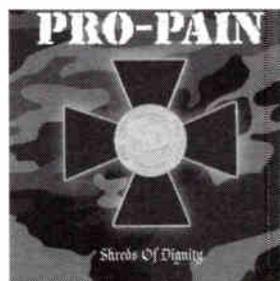
Paul Di'Anno/*The Beast Live*
Tygers of Pan 'Tang/*Live at Wacken*
Tygers of Pan 'Tang/*The Wreck-Age*

FEBRUARY 2001

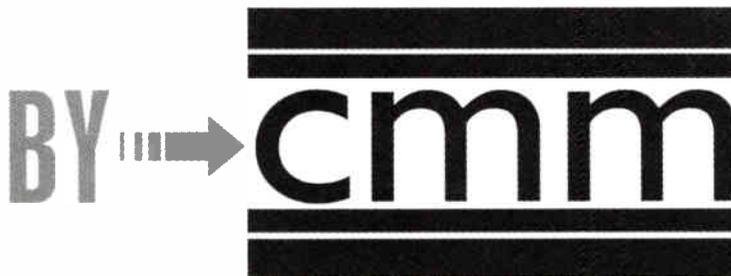
Britny Fox/*Long Way to Live*
Tygers of Pan 'Tang/*Live at Nottingham Rock City*
Various Artists/*Fresno Smooth Soundtrack*

MARCH 2001

Curtiss and Maldoon/*Sepheryn: Ray of Light*
Deep Purple/*In Concert 1970/1972*
Dog Fashion Disco/*Anarchists of Good Taste*
Roger Glover & Guests/*Butterfly Ball*
Jon Lord/*Sarabande*
Napalm Death/*Enemy of the Music Business*
ohGr/*Welt*
ohGr/*Welt* (Limited Edition Package)



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APRIL 2001

Autograph/*That's the Stuff*
Deep Purple/*Mk III the Final Concerts*
Deep Purple/*Scandinavian Nights 1970 Live*
The Exploited/*Death Before Dishonour*
The Exploited/*The Massacre*
L.A. Guns/*Man in the Moon*
Masters of Reality/*Welcome to the Western Lodge*
Raging Slab/*Raging Slab*
Rainbow/*Live in Germany 1976*
The Scream/*Let It Scream*
Warrior Soul/*Classics*

MAY 2001

Black Label Society/*Alcohol Fueled Brevolality Live + 5*
Lita Ford/*Dangerous Curves*
Lita Ford/*Stiletto*
Scott Holt/*Angels in Exile*
Masters of Reality/*Sunrise on the Sufferbus*
My Ruin/*A Prayer Under Pressure of Violent Anguish*
Spooky Tooth/*Live in Europe*

JUNE 2001

All Kinds of Problems/*Turmoil*
Asia/*Aura*
Dick Heckstall-Smith/*Blues & Beyond*
Steve Howe/*Natural Timbre*
Ted Nugent/*Full Bluntal Nugity*
Ted Nugent/*If You Can't Lick 'Em... Lick 'Em*
Ted Nugent/*Little Miss Dangerous*
Ted Nugent/*Nugent*

Continued on page ER-24

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SPITFIRE RELEASES

Continued from page ER-23

Ted Nugent/*Penetrator*
Pro-Pain/*Act of God*
Pro-Pain/*Contents Under Pressure*
Pro-Pain/*Foul Taste of Freedom*
Pro-Pain/*Pro-Pain*
Pro-Pain/*Road Rage*
Pro-Pain/*The Truth Hurts*

JULY 2001

Cradle of Filth/*Bitter Suites to Succubi*
Dragonlord/*Rapture*
Groovenics/*Groovenics*
Pro-Pain/*Best Of... (2001 Edition)*

AUGUST 2001

Crowbar/*Sonic Excess in Its Purest Form*
Mick Ronson/*Heaven and Hell*
Twisted Sister/*Live at Hammersmith*

SEPTEMBER 2001

Europe/*Prisoners in Paradise*
H.O.T.D./*Ignite*
Karma to Burn/*Almost Heathen*
Rab McCullough/*Belfast Blues*
Pissing Razors/*Where We Come From*

OCTOBER 2001

Gilby Clarke/*99 Live*
Gilby Clarke/*The Hangover*

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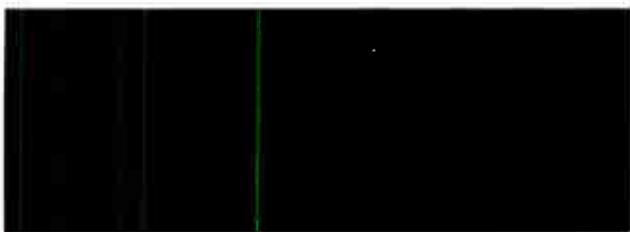
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Gilby Clarke/*Rubber*
 Alice Cooper/*Dragon Town*
 Defenestration/*One Inch God*
 Peter Splinter Green/*Time Traders*
 Karma to Burn/*Wild Wonderful Purgatory*
 Testament/*First Strike Still Deadly*

NOVEMBER 2001

Apocalyptica/*Cult*
 Last Hard Men/*The Last Hard Men*
 Twisted Sister/*Never Say Never, Club Daze II*

DECEMBER 2001

The Exploited/*Beat the Bastards*

JANUARY 2002

Gilby Clarke/*Swag*

MARCH 2002

Black Label Society/*1919 Eternal*
 Pro-Pain/*Shreds of Dignity*



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LABEL FOR THE AGES

Continued from page ER-4

Society's 1919 *Eternal*. The recent release hit No. 149 on the Billboard 200 its first week of release and sold more than 9,000 units, making it Spitfire's biggest chart debut to date. Bibeau also holds high hopes for new albums by Dio, Danzig, Sebastian Bach and Ted Nugent.



Lindsay Brown

"The idea is to blend the young bands, the mid-level talent and the historic talent together," says Bibeau, "and, somehow or another, build this credible brand that people know and understand. There's a shot to reposition these artists or break artists. The proof is in the pudding with Black Label. It really justifies what the bigger picture here is for this record label."

"Spitfire will continue to grow, continue to sign great artists and continue to nurture the artists we have," says Carden. "Eagle Records will expand. We've got some great things on the horizon, release-wise. It's getting to the point where it's going to be a full-line label, [being] very varied in genres of music and very aggressive in acquiring acts. We've got some good catalog, and we're going to grow our catalog. We're always going to focus on maximizing potential with catalog sales, as well as new releases."

Brown is excited about Eagle's future releases, including new studio albums by Simple Minds, Deep Purple

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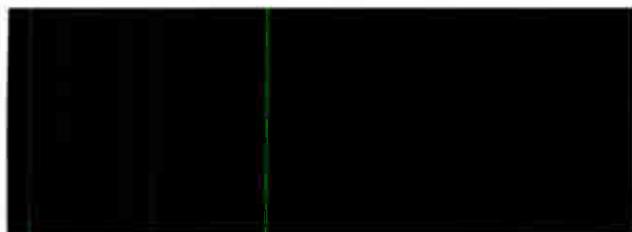
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bassist Roger Glover, Alan Parsons (worldwide outside the U.S. and Japan), bluesman John Mayall and saxophonist Candy Dulfer. "We've got a historic record coming from Nazareth," adds Carden. "We've got an Andrew Lloyd Webber project in the wings—*Live in China*, directed by Webber himself. There's a lot of diversity there."

Brown observes that the label has seen an upswing in sales of artists who left the majors for Eagle. Their sales began rising again after the change-over.

"Eagle Records has signed pretty high-profile stuff right from the beginning," says Carden. "Spitfire has records by brand-new start-up bands like



Mike Carden

Dog Fashion Disco, a band we're committed to. We're just going to continue to grow. There's no saying what directions we'll head in on the Eagle side. We'll probably do an even wider variety of genres as time goes on."

With his promotion in March to the position of president of Eagle Records, Carden looks ahead to "continued growth in North America—the U.S. and Canada—and to bringing the company to a larger scale of operations in the U.S., especially in the area of Eagle Records, which has been a small imprint [here]." Working with Paul Bibeau as president of Spitfire, Carden says, "We intend to create a bigger and bigger business." ■

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Q&A
 Continued from page ER-2

director of Stage One Records, probably the biggest importer and exporter of records in the U.K. I left and started Castle in late 1983.

Over the next few years, we built Castle up. We developed a strong record business, but we also diversified into the feature-film business. We were a worldwide sales agent for feature films, a U.K. theatrical film distributor and also a video distributor in the U.K. and Scandinavia. The company went public in 1987.

In the late '80s, we bought the Pye catalog and the Bronze catalog, which gave us a huge critical mass. Then we bought the Immediate catalog, the NEMS catalog, the Sugarhill catalog and the Solar catalog. But the independent film business collapsed at the end of the '80s, so we refocused on the record company and the sell-through video business.

Geoff Kempin joined Castle [as managing director of its video division] in 1990, and we decided to build the best independent music-video business that we could. We took on the likes of the Backstreet Boys, Pavarotti, Belinda Carlisle—all big concerts—and we were selling television rights and releasing videos worldwide.

By 1994, although the business was trading well, we needed to raise money to take it forward. At that point, I

"We see ourselves as a frontline record company, making new records, even if they may be by established artists. To us, an established artist could be someone who's had a career for three years or 30 years."

met with [representatives of] Alliance Entertainment, which was expanding. They gave me a price that I thought was good, and which provided the funding to take the business further. So we sold it to them in September 1994. But I left at the end of 1996. I took the whole visual division of 22 people out of Castle; I had three months "gardening leave," which lasted until the first of April 1997, and, on April 1, we opened the door here, trooped in, sat down at the telephones, and the wheels were rolling.

So you had a video team in place straight away. But you had to create a record division?

We had some momentum with the visual business. As part of my exit deal, we had taken all of the Castle visual rights with us, so we got rolling very quickly. But we had to start the record division from scratch. So we recruited Lindsay Brown, and Joe Munns came in [as Eagle Records marketing manager] from Castle, and off we went. We signed up Earth Wind & Fire and the Stranglers and got the thing going.

What did you see as Eagle's unique selling point?

There are very few British independent record companies that operate on a pan-European basis, that ship stock into all the different countries, organize the marketing in those countries, and organize the press, publicity and promotion. Normally, an independent will operate in the U.K. and license their rights out to all the different territories. It's even more unusual to establish a North American operation, and therefore have 75% of your markets covered by your own team.

It's likewise very unusual for an American independent record company to have a pan-European operation.

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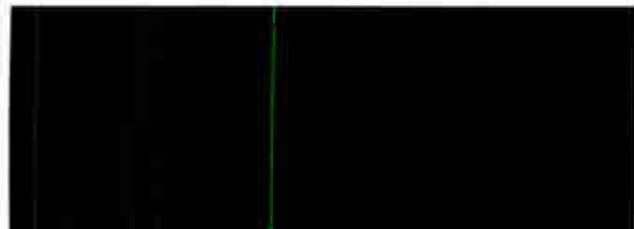
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So that gives us a huge competitive edge over other independents.

Again, a British independent video company doesn't usually operate in every country in Europe and in America, and a North American video independent wouldn't operate in Europe.

What's really unusual is to then have a worldwide television-distribution business, which goes alongside the other two. So now we walk up to an artist and say, "OK, not only can we be your record company, we can also be the production company that films your concert, makes the documentary about your career, and exploits it in the U.S., Canada, South America and right across Europe, and can license it in the other territories across the world." Not only that, [we can] sell the television rights and coordinate that with the marketing of the DVD and CD in order to maximize the exposure that we can offer. That's the real key.

Major record companies have never managed to get their heads around—or get their arms around—this visual exploitation. They've never been particularly good at working out how to extract value from the television rights, which we do. We have direct relationships with the television broadcasters across the world. That gives us a huge amount of leverage.

Eagle Rock's catalog includes music video/DVD titles by artists signed to major labels. How do those deals come about?

We obviously had a reputation that we carried over from Castle. People are now very comfortable about

Continued on page ER-30

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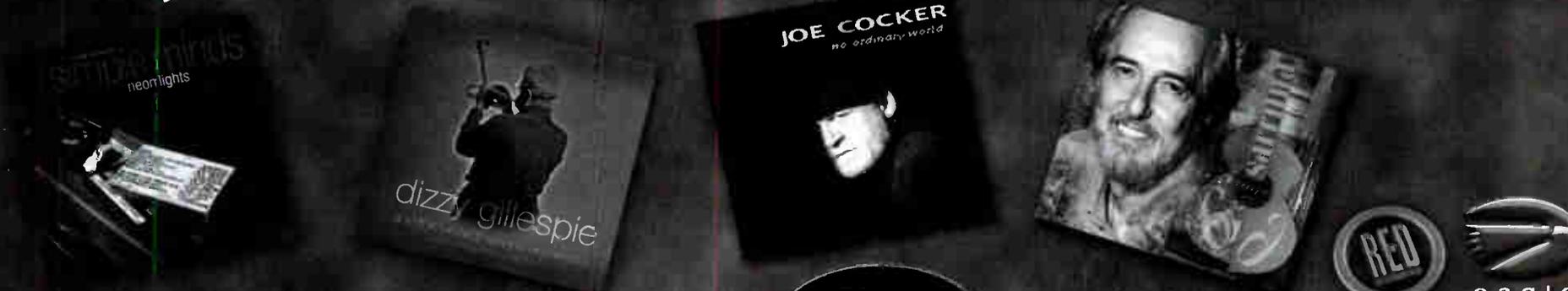
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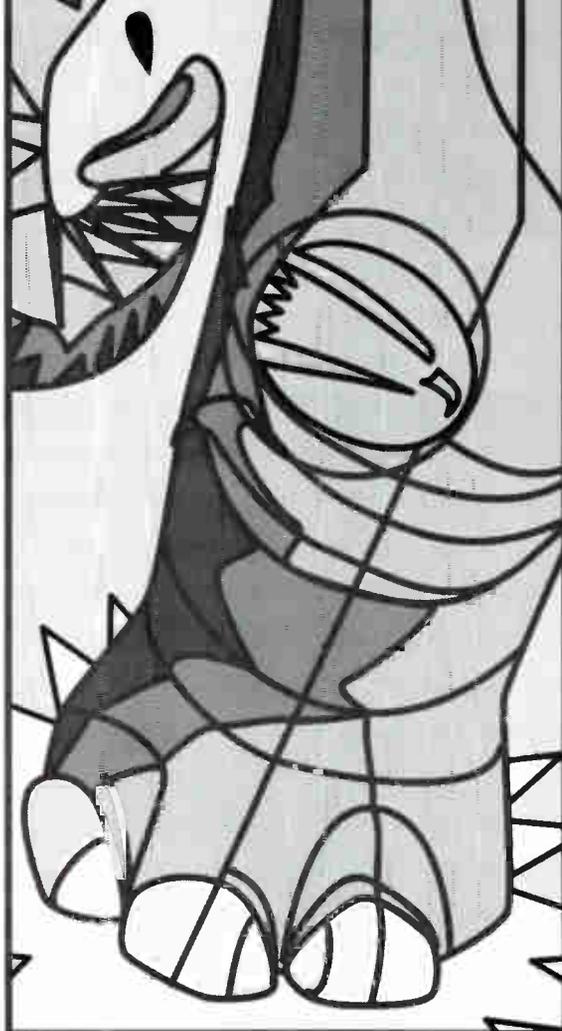
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Q&A

Continued from page ER-29

coming to us, because they've seen what we've done with various projects. They've seen that we have a very experienced, professional team; we've also got a phenomenal network of managers, lawyers, consultants, friends, people at major record companies whom the team has worked with, who tend to direct traffic our way.

When we sign acts, the ideal deal is worldwide for CD, television and video—everything, everywhere. Although not everything works like that; Joe Cocker, for example, we only have for North America, and we have Yes for the world outside North America. We're entirely flexible about the way we approach each deal.

On the record side, when you launched, you said, "We'll sign bands that still have a strong following, a tour and sell out shows, but who have fallen off the majors' radar." Is that still the case?

We've certainly signed more contemporary acts in North America. But if you add up all the major labels' rosters and look at the huge amount of talent that's there—which they can't possibly accommodate—the fact of the matter is that anyone who's had a career for more than 10 years is going to be pretty alien to the A&R/

marketing staff at a major label. And if they've been around for 20 or 30 years, then forget it!

So it's not just "artists who fall off the majors' radar." It's artists who've become disenchanted with being with a major record company. More and more, we're signing artists whom the majors possibly would be interested in, but who feel more comfortable with an "old-fashioned independent" record label that actually gets to know the artist. We're using the same sort of marketing resources that a major would, but the relationship with the artist is different, and we have different aspirations.



We're not looking to get records that sell 5 million copies, or even 1 million—although that will happen sooner or later. With our cost base, we can make sense of selling 50,000 to 200,000 albums in Europe. We've got a lot of records that have been in that sales bracket. It's the same in North America;

the current Zakk Wyld album is going past the 100,000 mark, and the new Danzig record is expected to do several hundred thousand.

We see ourselves as a frontline record company, making new records, even if they may be by established artists. To us, an established artist could be someone who's had a career for three years or 30 years. In fact, we're now looking more toward signing bands that have been around [since] the '90s. Zakk, although he's known as Ozzy Osbourne's guitarist, has effectively been mar-

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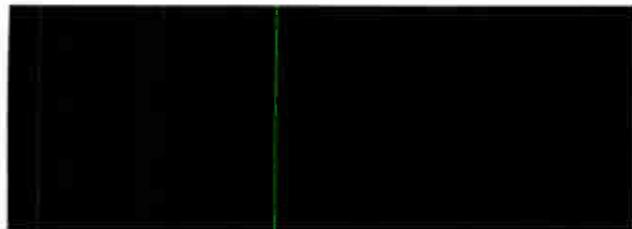
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keted by us as a new artist. We're on his fourth album now, and we broke into the Billboard 200 with it. Everybody at Spitfire's very excited about that.

Germany's edel music took a majority stake in Eagle Rock in November 1999, which you bought back in January this year. Did edel's well-publicized financial problems during that period hold Eagle Rock back?

Yes, although I don't think it was devastating. [Edel chairman/CEO] Michael Haentjes and I had always contemplated that they'd be able to follow up their investment and provide funding as and when it was needed, and for the most part they did. Before the financial markets hit the wall and edel started to overreach, they were phenomenal partners, and I have a huge amount of respect for Michael as a friend, colleague and trading partner. But, clearly, he was trying to build Rome in a day. In a situation where you've got declining record markets worldwide and a volatile financial market, what chance did he stand? I think Michael is probably relieved to have drawn back into Europe and to be able to focus on the territories that he really feels more comfortable with. Edel is still our distributor in Germany and our manufacturer there, so we still have a very good relationship with edel.

You had planned a flotation on London's AIM stock market last September. Is that still a goal?

If the market was in a situation where it offered opportunities which we couldn't otherwise get, then we'd always look at a flotation. Right now, I'm delighted we didn't go that route, having done it with Castle. It's a thankless task.

Continued on page ER-32

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Q&A

Continued from page ER-31

But we did actually get as far as printing the prospectus, and were really ready to go—we incurred £750,000 in expenses for the flotation, but the markets were so volatile, and the value of media stocks had just collapsed, so we were looking at pretty unattractive terms.

But, thankfully, three or four months before, we'd initiated a parallel strategy of talking to venture capitalists and private-equity companies, and we'd had meetings with 20 different potential partners. They included [London-based European private-equity market house] Hg Capital, which had emerged as a firm I felt very comfortable with. They offered something far more attractive than a flotation, which gave us the amount of money we needed, without the dilution that we would have suffered with an IPO. They gave edel a solution, paid out [minority shareholders] Intel and BMG and took them out of the equation, which was good for everyone.

In the U.K., THE handles your video distribution, and BMG has been your distributor since the beginning. Who distributes elsewhere?

In France, we're about to go with BMG on the record side, and we're with Universal there on video; we're about to tie up a deal with PIAS in Benelux, we're with Playground in Scandinavia and BMG on video/DVD. We're looking at our Spanish options. We're still with edel in Italy, we're with BMG for the whole of eastern Europe, and edel in Germany, Switzerland and Austria. In South America, it's SUM, and in Australia it's Warner.

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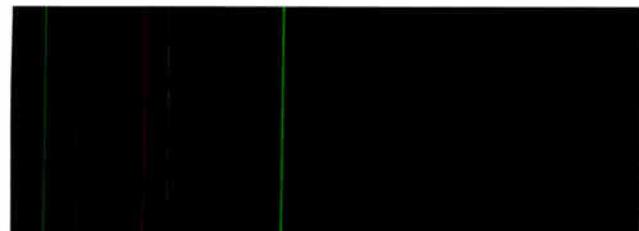
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Spitfire goes through ADA in the States, and Eagle Records and Eagle Vision go through RED; Eagle Eye Vision goes through Pioneer. That's the other music-video imprint, the one with Diana Krall and the *Classic Album* series. In South East Asia, we do deals for the whole record or video catalog; the only place we work on a title-by-title basis is in Japan.

How important is the U.S. market right now to Eagle Rock?

We're doing around half our business there right now, on DVD, television and records. It's very important for us. It's also a key source of repertoire. Virtually the whole catalog is available there. Spitfire, having been born out of the U.S., has a huge number of titles which have also been released over here in the U.K. We're up to around 200 titles on Spitfire, mainly U.S. signings.

There have been some development acts, like Dog Fashion Disco and Karma to Burn, but we're concentrating more on established acts, like Testament or Alice Cooper or Dio. We just signed Danzig, which is a major signing for us and will come out on Spitfire everywhere. We're very, very excited about that.

How separately do the Eagle and Spitfire labels operate in the U.S.?

It's the same staff at both labels, although they have separate identities. Spitfire has a more contemporary roster than Eagle, and some of the staff are obviously more inclined toward Spitfire or Eagle. But then Alice Cooper,

Continued on page ER-34

"Eagles tend to get really old — so you have a lot more to come."

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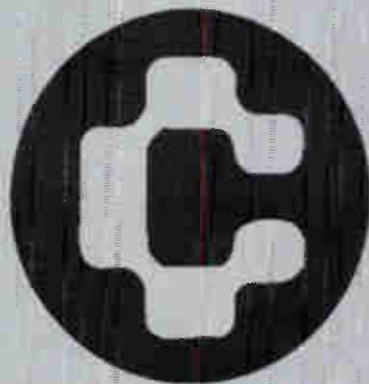
I see us dominating in the areas that we're currently committed to, being the biggest independent music-video company and music-television company in the world—which we probably are already—and building up a huge catalog of top-quality music programming.

When video-on-demand happens, we'll have 2,000 hours of live-star music programming available, and that will have a huge value. I see us building the record label up, having a roster of established acts we're happy to work with and who are happy to work with us. We'll be putting out great records and building a great music catalog that will be more contemporary than the one I had at Castle.

We've got an amazing group of people, talented executives who like being in a smaller outfit but are all world-class players. We've got the most fantastic bunch of experienced, talented people with an incredible network. We're in great shape. The biggest competition we see is Sanctuary, which got involved in the actual record business through buying Castle, but we're friendly competitors. There's clearly enough out there for both of us.

Is there one act you'd really love to sign?

I would love to sign Rod Stewart—although I think Clive Davis is providing the greatest home for Rod Stewart that he could ever have—and I would love to sign Van Morrison. I'm more of a jazz/R&B/blues fan than anything else; Marvin Gaye is one of my all-time greats. So having John Mayall and Peter Green on the label is an absolute joy, but so is having Jim Kerr [of Simple Minds] and Bob Geldof. Jazz and R&B are areas that I'm personally interested in that we haven't really gone into...yet. ■



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World Radio History

Words & Music™



by Jim Bessman

BEA ON BROADWAY: Having inherited a love of Kurt Weill, I've been a fan of Bea Arthur since long before her great TV sitcom successes in *Maude* and *Golden Girls*. It goes all the way back to the first time I heard my father's well-worn LP of Weill's *The Threepenny Opera*—that is, the original 1954 New York cast album starring Weill's widow, Lotte Lenya; John Astin; Charlotte Rae; and a young Arthur, whose first name then was Beatrice. So I was thrilled to catch *Bea Arthur on Broadway: Just Between Friends* at the Booth Theatre—and puzzled that instead of performing "Barbara's Song," the remorseful musing on seduction that she sang in *Threepenny*, she chose Lenya's vengeful fantasy, "Pirate Jenny."

it to be another autobiographical 'elderly woman' production."

Still, she nixed the idea of covering Bob Dylan's "The Times They Are a-Changin'" (a song she loves and promises would have been "the first time anyone would have heard the words"), because it didn't fit thematically. But she included her friend Cy Coleman's "Isn't He Adorable," as well as "Fifty Percent," which Goldenberg wrote with Alan and Marilyn Bergman for the 1979 Broadway musical *Ballroom*.

Goldenberg first met Arthur when both performed at a 1981 ACLU benefit in Los Angeles honoring the Bergmans, who had written the *Maude* theme with David Grusin. The event was hosted by Barbra Streisand, with whom Goldenberg, chagrined at being stereotyped in Hollywood as a "serial killer composer" for such movies as *Helter Skelter*, had previously collaborated.

Goldenberg recalls, "Bea sang 'Fifty Percent' from *Ballroom* and stopped the show with it, and Barbra asked why it never had the same effect in the original show."

Arthur interjects, "But it always stopped the show, no matter who sang it."

Goldenberg argues, "Not like you did."

Having just completed an extended Broadway run of *Just Between Friends*, Arthur and Goldenberg may take it to London, where *Golden Girls* reruns have made Arthur popular.

Incidentally, the original cast album of Arthur's career breakthrough *The Threepenny Opera* was reissued on CD in 2000 by PolyGram.

NSAI GOES TO D.C.: Nashville Songwriters Assn. International (NSAI) is bringing ASCAP senior VP Connie Bradley, SONY/ATV Music Publishing Nashville CEO/president Donna Hillely, and a team of top Nashville songwriters to Washington, D.C., May 8-9 to voice their concerns regarding Internet piracy, compulsory license, karaoke, and other copyright issues. Bobby Braddock, Mark D. Sanders, Benita Hill, Chuck Cannon, Skip Ewing, Gary Burr, and Tony Haseldon are among the songwriters taking the trip, which was organized by NSAI executive director Bart Herbison and legislative director Jennifer Nash.

Also attending is Ann Gillis Productions, the Nashville-based film production company that made the 1998 *Bret Michaels* feature *A Letter From Death Row*. The company will film NSAI activities as part of a forthcoming documentary about songwriters.

New Partnership Creates 'Network'

Composers, Musicians, Execs Launch Music And Sound-Effects Library

BY SAM ANDREWS

LONDON—Such composers and musicians as Chris Blackwell, percussionist Evelyn Glennie, and jazz saxophonist Tim Garland have teamed with two former executives of U.K. music publisher Boosey & Hawkes and the U.S. sound-effects studio Soundstorm to launch Audio Network, an innovative new music and sound-effects library that offers producers unlimited use of its music for as little as £500 (\$700) a year.

Audio Network offers users complete access to music across all territories for an annual subscription, rather than the usual per-second fees that often involve exhaustive territory-by-territory clearances. Significantly, Audio Network aims to make its money from performance-rights fees paid by the broadcasters.

The company, which bowed in March, offers film and TV producers a range of newly commissioned music and, for the first time, more than 200,000 sound effects from the Soundstorm archive.

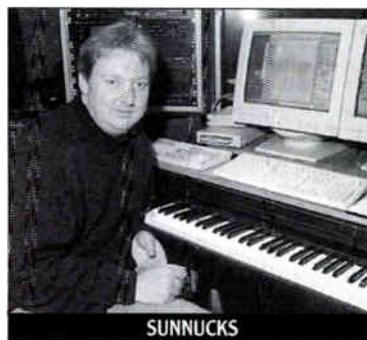
Starting at £500 for six productions a year, the fee rises to £1,000 (\$1,400) for 25. All material is cleared for broadcast use in perpetuity on an all-territory basis but does not include performance-rights fees or mechanical fees due from sales of commercial product.

Audio Network was conceived by former BooseyMedia media director Andrew Sunnucks and Robert Hurst, Boosey & Hawkes' former finance director of its publishing division. Both have a 24% stake in the new entity; Soundstorm is the majority shareholder, with 43%. Composers contributing to the library will receive shares in the new company. Soundstorm president John Fanaris and VP John Switzer are also executives in the company.

SIMPLIFYING THE PROCESS

Sunnucks says, "With library music, you [currently] pay per 30 seconds, which means that if you use three 30-second stings [musical excerpts], you have to pay for one minute, 30 seconds of material. Then you have to clear it in each territory and in each format. We're getting rid of all that, because we are primarily interested in earning money from the performances. The subscription is merely to cover our costs—we are no longer interested in charging for mechanical rights, because it restricts the creative use of music."

Sunnucks says there are some 1,200 cuts in the music catalog, which have been created by 13 shareholder composers, including Blackwell, Glennie, guitarist Tim Renwick,



SUNNUCKS

composer Terry Devine King, and jazz saxophonist Tim Garland. The company numbers some 36 composers and producers altogether, as well as such estimable writers as

John Dankworth and Cleo Laine.

Sunnucks adds, "We've got every kind of music you can think of—from techno to ambient to large orchestral to film music."

The Essex, Southeast England-based Audio Network's Web site, audiolicense.net, offers download samples and enables the user to search by mood, style, instrumentation, tempo, meter, feel, and key.

"We wanted it to fit in with how editors work," Sunnucks comments. "Every track has been completed with lots of variations—underscores, different mixes, tempos, and stings—because people want the extras as much as the main tunes."

EMI Web Site Thinks Outside The (Cereal) Box

BY JIM BESSMAN

NEW YORK—To draw attention to its newly revamped emimusicpub.com Web site, EMI Music Publishing is sending out tasty promotional cereal packages to creative directors and music supervisors at advertising agencies.

Each box of Search-e-os contains a cereal bowl, spoon, napkin, and small cartons of cereal and long-life milk. The box's text features creative and practical information about the Web site, including EMI's Sync Tank™—a secure, online workspace where users can research and track license requests and share work with designated colleagues.

Listed also are the following "nutritional facts," broken down into "ingredients" and "benefits" thus: "Songs—more than 500,000," "Song search—by title, era, writer, artist,

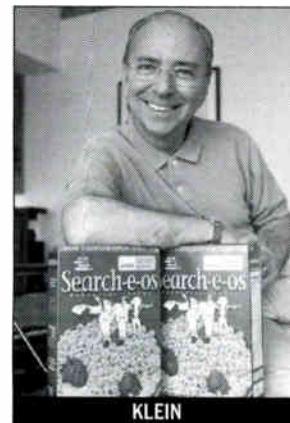
label, film title," "Sheet music—downloadable," and "Lyric search—by lyric, keyword, or subject matter."

The brains behind the breakfast campaign is senior VP of creative services and new media Gary Klein. "We've spent the

last year-and-a-half improving the Web site, and after a lot of testing, we wanted something to shout about it now and reach folks who license music," Klein says. "The cereal box is symbolic, if you will, [of] starting out each morning with a healthy EMI breakfast that will stay with you all day long."

In this regard, Klein notes two other key items supplied in a box of Search-e-os: a mag-

net with a password to the Web site and a CD-ROM featuring an overview of the site, "to give people an idea of what it can do for them," Klein says, adding: "You've got to be creative to reach the creatives."



KLEIN



Vanessa's Universal. Universal Music Publishing Group (UMPG) has signed A&M recording artist Vanessa Carlton to an exclusive, worldwide co-publishing deal. The classically trained pianist has a hit with "A Thousand Miles," the first single from her debut album, *Be Not Nobody* (see story, page 14). Pictured surrounding Carlton at her recent Los Angeles showcase are, from left, UMPG Worldwide president David Renzer, Universal Music and Video Distribution president Jim Price, A&M Records president Ron Fair, Universal Music Group president/COO Zach Horowitz, UMPG executive VP of creative affairs Tom Sturges, Interscope/Geffen/A&M vice chairman David Cohen, and Carlton's manager, Peter Malkin of Peter Malkin Management.

Jason Miles Continues With His Own Sonic Explorations

BY CHRISTOPHER WALSH

NEW YORK—With the April 16 release of *Brazilian Nights*—featuring Romero Lubambo—Grammy Award-winning producer/engineer/composer Jason Miles adds another distinguished and distinctive recording to his exceptional discography. Lubambo, who has recorded with Diane Reeves, New York Voices, and the late Charlie Byrd, among many others, is joined on *Brazilian Nights* (Q Records) by Curtis Stigers, Michael Brecker, Jane Monheit, Herbie Mann, and additional heavyweights of modern jazz and world music, including Miles himself.

Miles' zeal for working with the upper echelon of contemporary improvisational musicians is matched only by the smooth and sonically pristine recordings he consistently delivers, as a look at his recent discography reveals. Prior to *Brazilian Nights*, recent projects include such collaborations as *Celebrating the Music of Weather Report* (Telarc), mixed in stereo and 5.1 for DVD-Audio release; *To Grover With Love* (Q Records), a tribute to the late saxophonist Grover Washington Jr.; and *A Love Affair: The Music of Ivan Lins* (Telarc).

Like many of Miles' projects, *Brazilian Nights* was recorded at both his home studio, some 50 miles

north of New York, as well as such commercial facilities in the area as the Clubhouse, Bearsville Studios, and House of O; and Shelter Island Sound and Livewire Productions in Manhattan. The album was mixed in Miles' studio on the E-MU PARIS 24-bit digital audio workstation.

"PARIS is fun to use," Miles says, "and it sounds better than all of



MILES

them. If I put you in front of my PARIS system, you'd think you were listening to analog tape. I think the sounds of the record reflect that, because they sound very warm.

"I've got some secrets that we do to make us sound a little more different and interesting," Miles adds. "I really rely on outboard gear to go

into the system with. I've invested in some great hardware—a Millennium Media compressor with Telefunken tubes, D.W. Fearn EQs. We sometimes use a Joemeek compressor, and high-quality reverbs, because the software reverbs just do not sound like [Lexicon] 480Ls. They're just not as quick and dense."

Miles' sonic explorations continue. He is currently collaborating with Argentinean saxophonist Gato Barbieri, who is featured on *Brazilian Nights*. Traveling to Los Angeles to record such musicians as Herb Alpert, Vinnie Colaiuta, and Sheila E. for the project, he employed an Alesis ADAT HD24 hard-disk recorder. "It's just amazing, it works really well," Miles says. "Gato is legendary—there's nobody in the world that sounds like him. I think we've got something going on with this."

Given his many contributions to the recordings of another innovator named Miles—Miles Davis—the upcoming project *Explorations in the Spirit of Miles Davis* is fitting. In a music industry dominated by short-lived pop songs and fleeting careers, what might Davis' music sound like today were he alive?

"It's getting harder and harder to do quality music," Miles says. "All I can do is continue my path. I can't go and copy somebody else."

Studio Monitor™



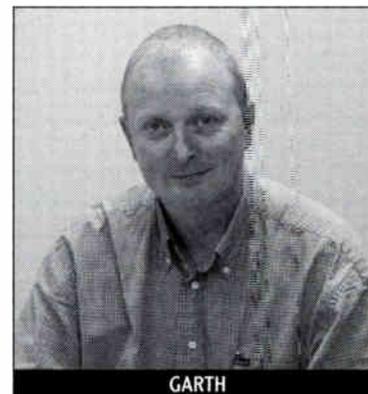
by Christopher Walsh

ON TOUR: On April 18, Steinberg concluded a national tour of musical instrument/pro audio retailers at Manny's Music in New York. The tour, consisting of some 35 presentations at Sam Ash and related stores, showcased the Nuendo Media Production System.

With a growing profile and an association of elite producers—collectively known as the Nuendo Producer Group—further advancing the system, Nuendo is permeating a market dominated by Digidesign's Pro Tools workstation environment.

At Manny's Music, Steinberg's Fadi Hayek explained Nuendo hardware and software, including the Audiolink 96 series, comprised of the Audiolink 96 PCI card for Macintosh or PC, and the Audiolink 96 Mobile for laptop computers. Nuendo's 8•I/O 96k 8-channel, 24-bit AD/DA converter was also on display, as was the 96/52 Audio Card and DD8 24-bit/96k Universal Format Converter, important for working between audio devices. Hayek also demonstrated the Houston MIDI/USB remote controller, an interface for hands-on mixing within Nuendo.

With appropriate hardware, recordings can be made at up to 32-bit, 192kHz quality, within Nuendo 1.6. Two hundred tracks of recording, a 200-channel mixer, and surround mixing and encoding options are just some of Nuendo's offerings. Small wonder, then, that producers **Phil Ramone, Frank Filipetti, Chuck Ainlay, David Tickle, Greg Ladanyi, Elliot Scheiner, Rory Kaplan, Rob Hill, and Alan Parsons** are members of the Nuendo Producer Group.



GARTH

"We deliver creative product for creative people," Steinberg CEO Steve Garth says. "That's what we're all about. We talk so much to those customers out there—Nuendo has been designed, primarily, by those guys, rather than ourselves. We

have, obviously, a body of expertise and experience, and we've got the functionality people want. But it's always about workflow and being in tune with the creative process. That's what people pick up on."

Nuendo represents the latest creative expression from a company founded in 1984 to exploit the potential of the burgeoning personal computer revolution. "We started off with Commodore software in the early days," Garth recalls. "The company was founded by **Charlie Steinberg** and **Manfred Ruerup**. Charlie was a studio engineer, and Manfred was a session keyboard player. Computers were coming out, and MIDI had just started. The two of them got together and Charlie came up with our first sequencer, the Pro 16 [16-track MIDI sequencer]. They didn't start with the idea of building a company, just something to suit Manfred's needs. He was traveling a lot, because he was quite a popular session musician at the time. So as many people got interested in it, he thought, 'Why don't I start selling it?' And here we are today."

The Pro 16 led to the Pro 24 in 1986. In 1989, Steinberg debuted Cubase, a further evolution of its sequencer technology that revolutionized music production. With Virtual Studio Technology (VST) in 1996—which enabled 24 audio tracks to be played with simultaneous, unlimited MIDI tracks—PC and Macintosh computers effectively became recording studios.

Nuendo, announced at the 107th Audio Engineering Society Convention in 1999, uses native signal processing: Every function is run from the computer's host processor. VST 2.0, Nuendo's plug-in architecture, is the worldwide standard for processing plug-ins. The idea, Garth says, is to be inclusive. "It's about openness, it's about compatibility, it's about giving people a choice. You don't want to restrict professionals in any way, shape, or form. If they want to use a different A/D and D/A, they can. If they want to use different plug-ins, they can. We developed a VST format [that] we put out there as open code, so a lot of other software companies can design plug-ins for us—obviously, they've got to meet certain criteria as far as quality goes.

"It surprised me how quickly [the producer group] came on board and adopted it so wholeheartedly," Garth adds. "They're communicating, which I love to see."

MAY 4
2002

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (APRIL 27, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	FOOLISH Ashanti/ I. Gotti (Murder Inc./Def Jam/10JMG)	FOOLISH Ashanti/ I. Gotti (Murder Inc./Def Jam/10JMG)	MY LIST Toby Keith/ J. Stroud, T. Keith (DreamWorks)	THE MIDDLE Jimmy Eat World/ M. Trombino (DreamWorks)	TOO BAD Nickelback/ R. Parashar, Nickelback (Roadrunner)
RECORDING STUDIO(S) (Location) Engineer(s)	CRACKHOUSE (New York) Milwaukee Buck	CRACKHOUSE (New York) Milwaukee Buck	OCEAN WAY (Nashville, TN) Julian King	CHEROKEE (Hollywood, CA) HARDDRIVE (N. Hollywood, CA) Mark Trombino	GREENHOUSE (Burnaby, British Columbia) Joey Moi
CONSOLE(S)/ DAW(S)	Roland 770	Roland 770	Custom Ocean Way Neve 8078	Trident A Range, Custom Deane Jensen	SSL 4048 E/G
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348 HR	Pro Tools	Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	BASF 931	Pro Tools	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	RIGHT TRACK (New York) Supa Engineer DURO	RIGHT TRACK (New York) Supa Engineer DURO	LOUD (Nashville, TN) Julian King	EXTASY (Los Angeles) Mark Trombino	ARMOURY (Vancouver, British Columbia) Randy Staub
CONSOLE(S)/DAW(S)	SSL 9000 J	SSL 9000 J	Sony Oxford OXF-R3	Neve 8078	SSL 4072 G+
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools	Ampex ATR 102	Sony 3348, Tascam DA-88
MIX DOWN MEDIUM	Pro Tools	Pro Tools	Pro Tools	BASF 900	Pro Tools, Quantegy DAB
MASTERING (Location) Engineer	STERLING SOUND (New York) Tom Coyne	STERLING SOUND (New York) Tom Coyne	GEORGETOWN (Nashville, TN) Denny Purcell	GATEWAY (Portland, ME) Bob Ludwig	STERLING SOUND (New York) George Marino
CD/CASSETTE MANUFACTURER	UNI	UNI	UNI	UNI	UNI

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INTERNATIONAL

Labels Welcome Return Of Virgin Megastores To Australia

BY CHRISTIE ELIEZER

MELBOURNE, Australia—There was a parade with a gay and lesbian choir dressed as nuns and monks, as well as scantily clad women on Harley Davidson bikes, live bands, fireworks, and guests including Elton John. Richard Branson was back in town.

The Virgin Group chairman was in Melbourne April 16 to relaunch Virgin Megastores in Australia after a seven-year absence. There are plans to open 100 stores and gain a 6%-7% market share within 12 months. The flagship Melbourne store, in the nightclub and boutiques strip of Chapel Street, stocks 100,000 titles and claims to be the largest CD retail store in the Southern Hemisphere.

In the late '80s, Virgin's three outlets claimed a 4.5% share of the Australian market; in 1994, the company exited Australia to focus on U.S. expansion.

"We've learned a lot in the last seven years," Branson tells *Billboard*. "This time around, the Virgin brand is much stronger."

The Virgin Megastores return is part of a deal struck between parent Virgin Entertainment Group and Australia's music retail market leader, Sanity Music (*Billboard*, Oct. 13, 2001). The latter firm's executive director, Ian Duffell, is a former long-time Virgin executive. Part of the deal—which was struck last year—saw Sanity parent company Brazin acquire 77 outlets of Virgin's low-performing Our Price stores in the U.K. They are currently being rebranded as Sanity stores.

In Australia, Brazin pays a royalty for use of the Virgin name and is currently rebranding 50 of its Sanity stores under the Megastores banner. But Virgin is a stand-alone business with its own office and buying team, Virgin Megastores Australia GM Stephen Hamilton stresses. "Sanity does a great job in what it's doing," he says. "But as far as music and DVDs are concerned, Virgin wants to be the destination."

In addition to music, the Melbourne store also stocks DVDs, games, mobile phones, and, soon, books and concert tickets. That range could prove vital, as Virgin is entering a market where huge discounting of CD prices by mass merchants has slashed profit margins of music specialists and independent stores.

Nevertheless, the welcome mat is out for the new kid on the block. BMG Australia managing director Ed St. John says that in the '80s, Virgin brought a sense of theater and a total audiovisual experience to music



BRANSON

such breadth and depth of catalog is beneficial for independent labels. Theirs is a strong brand, and the prime location of the Melbourne store could attract consumers who might not have decided to go to a music store that day."

Following their visit to Australia, Branson and other senior Virgin execs moved on to Japan, where Branson says Virgin Megastores is in "an expansionary phase." He adds that Virgin plans to enter the mobile-phone market in Japan in a partnership with one of the country's existing mobile-phone networks and will use Virgin Megastores Japan's 30 outlets to help promote the phones.

Virgin Entertainment CEO Simon Wright says the deal with Sanity is the blueprint for Virgin Megastores' future expansion in Asia outside of Japan. "We're not going to set up franchise arrangements," he says. "We're looking for good partners like Marui." (Marui is the Japanese department store operator that owns 50% of Virgin Megastores Japan.)

Additional reporting by Steve McClure in Tokyo.

retailing Down Under that had previously been missing.

"The music market's become a lot more competitive," he says, "and a lot of music retailers are doing a great job. But a brand name of that magnitude can only bring more people back into stores, and that's good for business."

Indie Shock Music Group CEO Charles Caldas adds, "A store with

Arion Awards Enjoy Double Success

BY MARIA PARAVANTES

ATHENS—The key organizer of the Arion Music Awards—the first record-industry-staged celebration of the domestic music market here—says the inaugural event far surpassed expectations and achieved its aim of raising public awareness of piracy issues.

The event took place April 16 at the Fever nightclub in Athens. It was attended by an audience of 2,000 industry representatives and 1,000 ticket-winning members of the public. More than 1.5 million viewers in Greece, as well as satellite viewers in Australia and the U.S., watched the three-hour show, which was broadcast live by commercial channel Mega TV and national AC radio station Stathmos.

The inaugural event "went beyond our wildest expectations," according to International Federation of the Phonographic Industry (IFPI) Greece GM Ion Stamboulis, the main organizer of the awards. He adds that it was the first time that Greek artists from all genres of music had grouped together.

The Arion Awards—named after the ancient Greek lyric poet—"reflect the extraordinary diversity of the Greek music market," Minos-EMI managing director Miltos Karadsas says, pointing out that the viewing fig-

ures "prove that people are looking for good quality and freshness in music."

The issue of music piracy was raised in 30-second anti-piracy spots aired during the broadcast's commercial breaks. The audience, made up of top politicians, film and TV stars, and



industry notables, all wore special badges that read "Piracy Kills Music."

"The anti-piracy focus really made an impact," Stamboulis says. "We're talking about an audience that is, in its vast majority, hardcore record buyers. So next time they'll think twice before buying pirated material."

The Greek affiliate of the IFPI jointly organized the event with Mega TV; both proclaim themselves satisfied with its high ratings and predict that next year's event will be even bigger. Future plans include putting international acts on the bill, holding the awards earlier in the calendar year, and organizing ticket sales to offset some of the costs.

The awards were determined via

Sweden's Shipments Rise But Labels React With Cautious Optimism

BY KAI R. LOFTHUS

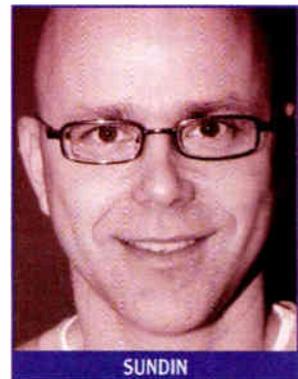
STOCKHOLM—Swedish labels have reacted with cautious optimism to new figures showing double-digit growth in music shipments in first-quarter 2002.

According to GLF, the Stockholm-based affiliate of the International Federation of the Phonographic Industry (IFPI), total prerecorded music trade shipments—including music-related DVD and VHS titles—rose 20% to 6.8 million units, with a value increase of 14.5% to 353 million kronor (\$3.53 million).

The increase in CD album shipments during the first three months of 2002 was exceptional: Units were up 27% to 5.8 million, while value increased 15% to 332.2 million Swedish kronor (\$3.32 million), compared with the corresponding period last year. But the market for singles continues to fall: Units dropped 9.5% to 917,000, while value slipped 7.5% to 15.6 million kronor (\$1.56 million).

In January, GLF/IFPI Sweden fig-

ures showed that the total value of music shipments in the country fell 0.4% during 2001 to 1.68 billion kronor (\$159 million at January values); units dropped 3.2% to 28.1 million (*Billboard Bulletin*, Jan. 25).



SUNDIN

Because Sweden is a technologically advanced market, it should be a prime candidate to suffer from illegal downloading and CD burning. Yet first-quarter sales for 2002 seem to suggest that this is not happening. However, GLF/IFPI Sweden spokesman Claes Olson points out that "the best-selling records during the first quarter were the ones which

appeal to a more mature, non-CD-burning public."

Among the top 10 albums in the quarter were titles from international artists Shakira, Anastacia, Nickelback, and Robbie Williams. "Those artists who target 'the CD-R generation' aren't selling as many records," Olson says, "and the cost of selling records is higher than ever before in the history of the Swedish music industry."

Warner Music Sweden managing director Sanji Tandan says: "There's a lot of focus on music among consumers these days, especially in terms of [TV talent show] *Popstars* and the Eurovision Song Contest. But I do believe the sales increase could have been even higher if we had encryption to prevent CD-R burning."

Sony Music Nordic's Stockholm-based managing director Per Sundin points out that, while there was a clear year-on-year sales rise in the first quarter, "the market was down 25% year-on-year during the first quarter [of 2001]."

One key factor behind the sales increase was the CD Rea (CD Offers) campaign, a joint marketing initiative during February by GLF and the nation's leading music retailers (*Billboard Bulletin*, Feb. 15). According to GLF/IFPI Sweden, "The CD Rea campaign brought vitality to the whole market, just like the Eurovision Song Contest is doing." The Eurovision Song Contest (known in Sweden as Melodifestivalen) is to be held May 25 in Tallinn, Estonia. Recent coverage of the local nomination contest attracted some 50% of the TV audience in its slot, according to public TV broadcaster Sveriges Television.

"People are listening to music more than ever," Sundin observes. But he adds, "What we need to do as an industry is be more flexible and evaluate how we work with retailers and also spend more time and energy in loading albums and booklets with more value."



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
WEEK	LAST WEEK	WEEK	LAST WEEK	WEEK	LAST WEEK	WEEK	LAST WEEK
(Dempa Publications Inc.) 04/24/02		(Official UK Charts Co.) 04/22/02		(Media Control) 04/24/02		(SNEP/FOP/TITE-LIVE) 04/23/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	NEW	2	NEW	1	NEW
NICE NA KOKOROIKI ARASHI J-STRM		THE HINDU TIMES OASIS BIG BROTHERS/SONY		LIKE A PRAYER MADHOUSE EDEL		WHENEVER, WHEREVER SHAKIRA EPIC	
2	1	2	NEW	1	NEW	2	NEW
WADATSUMI NO KI CHITOSE HAJIME EPIC		GIRLFRIEND N SYNC FEATURING NELLY JIVE		NESSAJA SCOOTER EDEL		J'ATTENDS L'AMOUR JENIFER ISLAND	
3	NEW	3	NEW	5	NEW	3	NEW
LOVE YOU HIRO AVEX TRAX		THERE GOES THE FEAR DOVES HEAVENLY/EMI		TAINTED LOVE MARILYN MANSON MAVERICK/WARNER BROS.		STACH STACH BRATISLA BOYS M6 INT/SONY	
4	3	4	1	3	NEW	4	3
HIKARI HIKARU UTADA TOSHIBA/EMI		UNCHAINED MELODY GARETH GATES RCA		WHENEVER, WHEREVER SHAKIRA EPIC		TU TROUVERAS NATACHA ST PIER COLUMBIA	
5	NEW	5	2	4	NEW	5	NEW
IROPOIIONNA—SEXY BABY COUNTRY MUSUME ZETIMA		LAZY X-PRESS 2 FEATURING DAVID BYRNE SKINT		ENGEL BEN FEATURING GIM HANSA		C'EST UNE BELLE JOURNÉE MYLENE FARMER POLYDOR	
6	6	6	3	10	NEW	6	2
FUNKASTIC RIP SLYME WARNER MUSIC JAPAN		WHENEVER, WHEREVER SHAKIRA EPIC		GIRLFRIEND N SYNC FEATURING NELLY JIVE		L'AGITATEUR JEAN PASCAL ISLAND	
7	NEW	7	4	7	7	7	4
SONG FOR YOU EXILE RHYTHM ZONE		HOW YOU REMIND ME NICKELBACK ROADRUNNER/UNIVERSAL		A NEW DAY HAS COME CELINE DION COLUMBIA		QUI EST L'EXEMPLE RDHFF HOSTILE/VIRGIN	
8	7	8	7	6	NEW	8	NEW
KIRAKIRA KAZUMASA ODA FUN HOUSE		4 MY PEOPLE MISSY "MISDEMEANOR" ELLIOTT ELEKTRA		ESCAPE ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL		MISSION CLÉOPATRE SMOOP D D G G & JAMEL DEBBOUZE BARCLAY	
9	2	9	5	9	NEW	9	6
ESCORT THE GOSPELLERS KU'OOD		I'M NOT A GIRL, NOT YET A WOMAN BRITNEY SPEARS JIVE		JUST MORE WONDERWALL WEA		PERDONO TIZIANO FERRO EMI	
10	5	10	8	8	NEW	10	5
OSAKANATENGOKU HIROMI SHIBATA FONY CANYON		ME JULIE SHAGGY & ALI G ISLAND/UNIVERSAL		WO WILLST DU HIN? XAVIER NAIDOO SPV		BECAUSE I GOT HIGH AFROMAN UNIVERSAL	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
17	23	13	NEW	13	NEW	13	20
ONE NIGHT CARNIVAL KISHIDAN TINSTAR RECORDS		CHAMPAGNE DANCE PAY AS U GO SO URBAN		YOU'RE NOT ALONE ATB KONTOR/EDL		LIKE A PRAYER MADHOUSE ARS/UNIVERSAL	
22	NEW	15	NEW	14	17	20	NEW
OYAJI SABURO KITAJIMA NIPPON CROWN		HERE TO STAY NEW ORDER LONDON		PUT YOUR ARMS AROUND ME NATURAL ARIOLA		COMMENT LUI DIRE GREGORI BAQUET MERCURY	
23	NEW	24	NEW	15	NEW	27	30
BEAUTIFUL DREAMER SOWELU DEFSTAR		EVERY OTHER TIME LYTE FUNKIE ONES J/BMG		ME JULIE SHAGGY & ALI G ISLAND		LE MONDE EST STONE GAROU COLUMBIA	
25	NEW	27	NEW	20	NEW	28	NEW
OSANANAJIMI SOUND SCHEDULE YAMAHA MUSIC COM		BAD COVER VERSION PULP ISLAND/UNIVERSAL		MURDER ON THE DANCEFLOOR SOPHIE ELLIS-BEXTOR POLYDOR		GOT WHAT YOU NEED EVE INTERSCOPE/UNIVERSAL	
26	NEW	30	NEW	23	33	35	NEW
ANATANO YASASHISAO OREWA NANINI TATOYOU THE ELEPHANT KASHIMASHI FAITH RECORDS		LET'S PUSH THINGS FORWARD THE STREETS LOCKED ON/679 RECORDS		CATCH KOSHEEN ARISTA		SO MAD LONNY BIN M6 INT/WARNER	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	NEW	1	NEW	1	NEW
MIYUKI NAKAJIMA SINGLES 20003 YAMAHA MUSIC COMMUNICATIONS		CELINE DION A NEW DAY HAS COME EPIC		BOHSE ONKELZ DOPAMIN VIRGIN		LYNDA LEMAY LES LETTRES ROUGES WEA	
2	NEW	4	NEW	2	1	2	1
GLOBE LIGHTS 2 AVEX TRAX		BLUE ALL RISE INNOCENT/VIRGIN		XAVIER NAIDOO ZWISCHENSPIEL—ALLES FÜR DEN HERRN SPV		CELINE DION A NEW DAY HAS COME COLUMBIA	
3	3	3	3	3	2	3	2
MONGOL800 MESSAGE HIGH WAVE		NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL		CELINE DION A NEW DAY HAS COME COLUMBIA		JENIFER JENIFER (LALBUM) ISLAND	
4	1	2	2	4	NEW	4	3
KETSUMEISHI KETSUNOPOLICE2 TOY'S FACTORY		SHERYL CROW C'MON C'MON A&M/UNIVERSAL		DJ BOBO CELEBRATION HANSA		JEAN-JACQUES GOLDMAN CHANSONS POUR LES PIEDS COLUMBIA	
5	7	7	7	5	4	5	4
MISIA MISIA GREATEST HITS FUN HOUSE		ANASTACIA FREAK OF NATURE EPIC		SHAKIRA LAUNDRY SERVICE EPIC		NATACHA ST PIER DE L'AMOUR LE MEUX COLUMBIA	
6	4	5	5	6	5	6	6
DO AS INFINITY DO THE BEST AVEX TRAX		DARREN HAYES SPIN COLUMBIA		ANASTACIA FREAK OF NATURE EPIC		INDOCHINE PARADISE COLUMBIA	
7	6	9	9	7	6	7	5
BOA LISTEN TO MY HEART AVEX TRAX		JENNIFER LOPEZ J TO THA L-O! THE REMIXES EPIC		NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL		YANNICK NOAH YANNICK NOAH SAINT GEORGE/SONY	
8	10	8	8	14	NEW	8	7
VARIOUS ARTISTS WOMAN 3 UNIVERSAL		BARBRA STREISAND THE ESSENTIAL BARBRA STREISAND COLUMBIA		P.O.D. SATELLITE ATLANTIC		SHAKIRA LAUNDRY SERVICE EPIC	
9	6	6	6	9	NEW	9	34
TOSHINOBU KUBOTA UNITED FLOW SONY		BADLY DRAWN BOY ABOUT A BOY TWISTED NERVE/XL		ORIGINAL CAST DER KÖNIG DER LOWEN (GERMAN CAST) HANSA		SOUNDTRACK PARLE AVEC ELLE (ALBERTO IGLESIAS) ULM	
10	8	10	18	10	10	10	8
KISHIDAN 1/6 LONELY NIGHT TOSHIBA/EMI		BRITNEY SPEARS BRITNEY JIVE		ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL		LES ENFOIRÉES TOUS DANS LE MEME BATEAU RESTO DU COEUR/BMG	

CANADA		SPAIN		AUSTRALIA		ITALY	
WEEK	LAST WEEK	WEEK	LAST WEEK	WEEK	LAST WEEK	WEEK	LAST WEEK
(SOUNDSCAN) 05/04/02		(AFYVE) 05/04/02		(ARIA) 04/23/02		(FIMI) 04/22/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	NEW	1	NEW	1	NEW
THE HINDU TIMES OASIS EPIC/SONY		CHAYANNE TORERO COLUMBIA		HEY BABY (UHH AAH) DJ OTZI SHOCK		THE HINDU TIMES OASIS EPIC	
2	1	2	NEW	2	NEW	2	1
GIRLFRIEND N SYNC FEATURING NELLY JIVE/BMG		THE HINDU TIMES OASIS COLUMBIA		GIRLFRIEND N SYNC FEATURING NELLY JIVE		WHENEVER, WHEREVER SHAKIRA EPIC	
3	2	3	2	3	5	3	5
CANADIAN MAN: HOCKEY PAUL BRANDT BRAN/BMG		FREEEK! GEORGE MICHAEL POLYDOR/UNIVERSAL		ALWAYS ON TIME JA RULE FEATURING ASHANTI RAL/UNIVERSAL		QUANTO T'HO AMATO ROBERTO BENIGNI VIRGIN	
4	3	4	3	4	4	4	3
BRING IT HOME SWOLLEN MEMBERS NETTWERK/EMI		POR DEBAJO DE TU CINTURA AGUITA SALA MUXIC/CDORUS		MURDER ON THE DANCEFLOOR SOPHIE ELLIS-BEXTOR POLYDOR		FREEEK! GEORGE MICHAEL POLYDOR	
5	5	5	NEW	5	2	5	13
RAPTURE (TASTES SO SWEET) 10 MINISTRY OF SOUND/SPV		TAINTED LOVE MARILYN MANSON WARNER		NOT PRETTY ENOUGH KASEY CHAMBERS EMI		TAINTED LOVE MARILYN MANSON MAVERICK/WARNER BROS.	
6	6	6	NEW	6	3	6	2
THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER		MEDIANOCHE EL TIEMPO ZUINDA RECORDS		WHENEVER, WHEREVER SHAKIRA EPIC		MOI LOLITA ALIZEE POLYDOR	
7	4	7	6	7	7	7	8
A NEW DAY HAS COME CELINE DION EPIC/SONY		DUCK TOY HAMPENBERG POLYDOR/UNIVERSAL		WHEREVER YOU WILL GO THE CALLING RCA		DIMMI COME... ALEXIA EPIC	
8	7	8	5	8	15	8	21
HANDS CLEAN ALANIS MORISSETTE MAVERICK/REPRISE/WARNER		BAILA (SEXY THING) ZUCCHERO POLYDOR/UNIVERSAL		I'M NOT A GIRL, NOT YET A WOMAN BRITNEY SPEARS JIVE		ONE DAY IN YOUR LIFE ANASTACIA EPIC	
9	9	9	NEW	9	NEW	9	6
ONLY TIME ENYA REPRISE/WARNER		TOMA VITAMINA LA FIESTA POLYDOR/UNIVERSAL		AIN'T IT FUNNY (JA RULE MIX) JENNIFER LOPEZ FEATURING JA RULE EPIC		BOHEMIAN LIKE YOU THE DANDY WARHOLS CAPITOL	
10	10	10	7	10	6	10	16
CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL		LATINO 2002 EP VOL. 1 VARIOUS BLANCO Y NEGRO		ONE DAY IN YOUR LIFE ANASTACIA EPIC		BELIEVE IN ME LENNY KRAVITZ VIRGIN	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	17	13	NEW	19	23	15	26
INSATIABLE DARREN HAYES COLUMBIA/SONY		BAILA DJ CHUS & DAVID PENN FEATURING C BLANCO Y NEGRO		YOUTH OF THE NATION P.O.D. ATLANTIC		IL PASSO SILENZIOSO DELLA NEVE VALENTINA GIOVANNINI VIRGIN	
12	NEW	14	NEW	23	NEW	18	28
FOREVER NOT YOURS A-HA WARNER		TRE PAROLE VALERIA ROSSI RCA/BMG		OOPS (OH MY) TWEET & MISSY "MISDEMEANOR" ELLIOTT ELEKTRA		WHEREVER YOU WILL GO THE CALLING RCA	
17	23	17	NEW	27	30	18	22
GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL		GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL		OXYGEN DAVID FRANZ SHOCK		BATTE FORTE LOLLIPOPS WEA	
19	NEW	19	NEW	37	NEW	21	27
WHO DO YOU LOVE NOW? RIVA FEATURING DANIEL MINGOUE ATLANTIC/WARNER		WHO DO YOU LOVE NOW? RIVA FEATURING DANIEL MINGOUE ATLANTIC/WARNER		SOMETHING LASCO A&S/ANTLER-SUBWAY/SHOCK		LACRIMA DALLA LUNA GIANLUCA GRIGNANI UNIVERSAL	
20	NEW	20	NEW	38	NEW	29	36
IN YOUR EYES KYLIE MINOGUE PARLOPHONE/EMI		IN YOUR EYES KYLIE MINOGUE PARLOPHONE/EMI		BREATHE IN NOW GEORGE FESTIVAL		MON PETIT GARÇON YUYU LUP	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	NEW	1	1	1	1
CELINE DION A NEW DAY HAS COME EPIC/SONY		NURIA FERGO BRISA DE ESPERANZA UNIVERSAL/VALE		CELINE DION A NEW DAY HAS COME EPIC		CELINE DION A NEW DAY HAS COME COLUMBIA	
2	NEW	2	1	2	2	2	NEW
SHERYL CROW C'MON C'MON A&M/INTERSCOPE/UNIVERSAL		CHAYANNE GRANDES EXITOS COLUMBIA/SONY		SILVERCHAIR DIORAMA ELEVATOR		PINO DANIELE LIVE CONCERTO RCA	
3	4	3	2	3	4	3	2
DIANA KRALL THE LOOK OF LOVE VERVE/UNIVERSAL		OPERACION TRIUNFO GALA EUROVISION VALE MUSIC		GEORGE POLYSERENA FESTIVAL		SHAKIRA LAUNDRY SERVICE EPIC	
4	3	4	3	4	3	4	3
SHAKIRA LAUNDRY SERVICE EPIC/SONY		ALEX UBAGO QUE PIDES TU? DRD/WARNER		KASEY CHAMBERS BARRICADES & BRICK WALLS EMI		ARTICOLO 31 DOMANI SMETTO RICORDI	
5	7	5	4	5	7	5	6
NICKELBACK SILVER SIDE UP EMI		NINA PASTORI MARIA ARIOLA/BMG		ENRIQUE IGLESIAS ESCAPE INTERSCOPE		JOVANOTTI IL QUINTO MONDO SOLELUNA/MERCURY	
6	2	6	5	6	10	6	7
ERIC LAPOINTE ADRENALINE DIFFUSION YFB/DEP INTERNATIONAL		OPERACION TRIUNFO OPERACION TRIUNFO CANTA DISNEY VALE MUSIC		JA RULE PAIN IS LOVE RAL		GIANLUCA GRIGNANI UGUALI E DIVERSI UNIVERSAL	
7	5	7	6	7	6	7	15
ASHANTI ASHANTI MURDER INC. DEF JAM/UNIVERSAL		CELINE DION A NEW DAY HAS COME COLUMBIA/SONY		JAMIROQUAI A FUNK ODYSSEY EPIC		MICHELE ZARRILLO LE OCCASIONI DELL'AMORE S4/SONY	
8	6	8	9	8	8	8	9
REMY SHAND THE WAY I FEEL MOTOOWN/UNIVERSAL		NATALIA NO SOY UN ANGEL VALE MUSIC		ALICIA KEYS SONGS IN A MINOR ARISTA		ANASTACIA FREAK OF NATURE EPIC	
9	9	9	10	9	5	9	5
ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL		AMARAL ESTRELLA DE MAR VIRGIN		DARREN HAYES SPIN ROADSHOW/SONY		TIZIANO FERRO ROSSO RELATIVO EMI	
10	NEW	10	7	10	9	10	NEW
KYLIE MINOGUE FEVER PARLOPHONE/CAPITOL/EMI		BUNBURY FLAMINGOS HISPAVOX		SHAKIRA LAUNDRY SERVICE EPIC		P.G.R. P.G.R. MERCURY	

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

THIS WEEK	LAST WEEK	(MUSIC & MEDIA) 04/24/02
1	1	WHENEVER, WHEREVER/SUERTE SHAKIRA EPIC
2	2	LIKE A PRAYER MADHOUSE BID/VAIRIUS
3	NEW	THE HINDU TIMES DASIS BIG BROTHER/SONY
4	NEW	GIRLFRIEND 'N SYNC FEATURING NELLY JIVE
5	10	TAINTED LOVE MARILYN MANSON MAVERICK/WARNER BROS.
6	4	A NEW DAY HAS COME CELINE DION COLUMBIA/EPIC
7	NEW	J'ATTENDS L'AMOUR JENIFER ISLAND
8	6	HOW YOU REMIND ME NICKELBACK ROADRUNNER
9	3	I'M NOT A GIRL, NOT YET A WOMAN BRITNEY SPEARS JIVE
10	NEW	NESSAJA SCOTTER KONTOR/DEEL
HOT MOVER SINGLES		
11	NEW	STACH STACH BRATISLAVA BOYS MG INT./SONY
13	NEW	THERE GOES THE FEAR DOVES HEAVENLY
14	38	ME JULIE SHAGGY & ALI G ISLAND
15	NEW	4 MY PEOPLE MISSY "MISDEMEANOR" ELLIOTT ELEKTRA
22	NEW	C'EST UNE BELLE JOURNÉE MYLENE FARMER POLYDOR
ALBUMS		
1	1	CELINE DION A NEW DAY HAS COME COLUMBIA/EPIC
2	2	SHAKIRA LAUNDRY SERVICE/SERVICIO DE LAVANDERIA EPIC/COLUMBIA
3	3	ANASTACIA FREAK OF NATURE EPIC
4	4	NICKELBACK SILVER SIDE UP ROADRUNNER
5	5	SHERYL CROW C'MON C'MON A&M
6	NEW	BARBRA STREISAND THE ESSENTIAL BARBRA STREISAND COLUMBIA
7	NEW	BOHSE ONKELZ DOPAMIN VIRGIN
8	7	JENNIFER LOPEZ J TO THA L-O-T THE REMIXES EPIC
9	6	XAVIER NAIDOO ZWISCHENSPIEL—ALLES FÜR DEN HERRN NAIDOO RECORDS/SPV
10	8	ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS.

THE NETHERLANDS

THIS WEEK	LAST WEEK	(STICHTING MEGA TOP 100) 04/22/02
1	4	TRACKIN' BILLY CRAWFORD V2
2	3	TOVEREN K3 BMG
3	2	LIKE A PRAYER MADHOUSE ARS
4	1	WHENEVER, WHEREVER SHAKIRA EPIC
5	11	4 MY PEOPLE MISSY "MISDEMEANOR" ELLIOTT ELEKTRA
ALBUMS		
1	1	CELINE DION A NEW DAY HAS COME COLUMBIA
2	2	MARCO BORSATO ONDERWEG POLYDOR
3	3	VOLUMIA! HET BESTE VAN VOLUMIA! ARIOLA
4	9	BARBRA STREISAND THE ULTIMATE COLLECTION COLUMBIA
5	4	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS

SWEDEN

THIS WEEK	LAST WEEK	(GLF) 04/19/02
1	1	DOM ANDRA KENT RCA
2	3	NEVER LET IT GO AFRO DITE MARIANN
3	6	PLAYING WITH FIRE BROLLE JR. BONNIER
4	2	WHENEVER, WHEREVER SHAKIRA EPIC
5	7	KOM OCH TA MIGI BRANDISTA CITY SLACKERS START KLART/MNV
ALBUMS		
1	1	CELINE DION A NEW DAY HAS COME COLUMBIA
2	2	VARIOUS ARTISTS MELODIFESTIVALEN 2002 MARIANN
3	3	CAESAR'S PALACE LOVE FOR THE STREETS DOLORES
4	NEW	NEIL YOUNG ARE YOU PASSIONATE? REPRISE
5	57	THE BOPPERS 25 YEARS STILL BOPPIN' BONNIER

DENMARK

THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) 04/24/02
1	2	STOMP! (THE MARCH SONG) DJ ALIGATOR PROJECT FLEX/EMI-MELODY
2	1	WHENEVER, WHEREVER SHAKIRA EPIC
3	5	TAINTED LOVE MARILYN MANSON MAVERICK/WARNER BROS.
4	6	CAUGHT IN THE MIDDLE AT COLUMBIA
5	3	FREEEK! GEORGE MICHAEL POLYDOR
ALBUMS		
1	1	VARIOUS ARTISTS M-G-P 2002—DE UNGES MELODII G UNIVERSAL
2	2	CELINE DION A NEW DAY HAS COME COLUMBIA
3	3	JAMES SAMPSON JAMES COLUMBIA
4	NEW	KENT VAPEN & AMMUNITION RCA
5	4	PA SLAGET 12 LET'S DANCE RECAPT

NORWAY

THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) 04/22/02
1	1	FOREVER NOT YOURS A-HA WEA
2	2	WHENEVER, WHEREVER SHAKIRA EPIC
3	NEW	THE HINDU TIMES DASIS BIG BROTHER/SONY
4	3	MURDER ON THE DANCEFLOOR SOPHIE ELLIS-BEXTOR POLYDOR
5	4	A NEW DAY HAS COME CELINE DION COLUMBIA
ALBUMS		
1	NEW	KENT VAPEN & AMMUNITION RCA
2	1	CELINE DION A NEW DAY HAS COME COLUMBIA
3	5	KAIZER'S ORCHESTRA OMPA TIL DU AR MUSIC PRODUCERS
4	NEW	BRYAN FERRY FRANTIC VIRGIN
5	2	GLUECIFER BASEMENT APES COLUMBIA

NEW ZEALAND

THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) 04/24/02
1	4	WHEREVER YOU WILL GO THE CALLING RCA
2	1	INSATIABLE DARREN HAYES COLUMBIA
3	19	ALL YOU WANTED MICHELLE BRANCH MAVERICK/WARNER BROS.
4	2	MURDER ON THE DANCEFLOOR SOPHIE ELLIS-BEXTOR ZOMBA
5	5	CAN YOU FEEL ME? K'LEE UNIVERSAL
ALBUMS		
1	1	CELINE DION A NEW DAY HAS COME EPIC
2	3	RUSSELL WATSON ENCORE DECCA
3	5	JENNIFER LOPEZ J TO THA L-O-T THE REMIXES EPIC
4	2	LINKIN PARK HYBRID THEORY WARNER BROS.
5	9	SHAKIRA LAUNDRY SERVICE EPIC

PORTUGAL

THIS WEEK	LAST WEEK	(PORTUGAL/AFPI) 04/23/02
1	1	FREEEK! GEORGE MICHAEL POLYDOR
2	NEW	TAINTED LOVE MARILYN MANSON MAVERICK/WARNER BROS.
3	3	PAID MY DUES ANASTACIA EPIC
4	NEW	WHENEVER, WHEREVER SHAKIRA EPIC
5	8	HERO ENRIQUE IGLESIAS INTERSCOPE
ALBUMS		
1	1	SHAKIRA LAUNDRY SERVICE COLUMBIA
2	10	JUVENTUDE LEONINA SO EU SEI PORQUE NAO FICO EM CASA VIDISCO
3	2	CELINE DION A NEW DAY HAS COME COLUMBIA
4	3	ANASTACIA FREAK OF NATURE EPIC
5	4	SOUNDTRACK RLHA DO MAR VIDISCO

ARGENTINA

THIS WEEK	LAST WEEK	(CAPIFI) 04/19/02
1	4	CHAYANNE GRANDES EXITOS COLUMBIA
2	3	BANDANA BANDANA BMG
3	2	DIEGO TORRES UN MUNDO DIFERENTE RCA
4	1	ALEJANDRO LERNER LERNER—VIVO UNIVERSAL
5	NEW	LA LEY MTV UNPLUGGED WEA LATINA
6	6	ALEJANDRO SANZ MTV UNPLUGGED WEA
7	5	SHAKIRA LAUNDRY SERVICE EPIC
8	NEW	LEON GIECO BANDIDOS RURALES EMI
9	7	ALFREDO CASERO CASARIUS COLUMBIA
10	NEW	LOS AUTENTICOS DECADENTES LOS REYES DE LA CANCION BMG

Global Music Pulse Edited by Nigel Williamson



AFRICA RAPS: Rap has become the most ubiquitous musical style in the world, and there's no escaping its powerful influence in any West African city. According to Youssou N'Dour, Senegalese capital Dakar now boasts more than 300 rap groups. In Bamako, the



capital of neighboring Mali, the graffiti of various rap crews adorns every street wall. Now, for *Africa Raps*, enterprising German-based label Trikont has brought together 16 of the best contemporary examples from Senegal, Mali, and Gambia. Musically, all retain a distinct African flavor while embracing the inflections of hip-hop. But the collection suggests that very few have adopted the sexist language and violent imagery favored by some U.S. rappers, and the African version is strong on social conscience. **DaBrains** from Dakar raps about religious tolerance, **Abass Abass** calls for African unity, **Da Fugitivz** rail against Gambian government corruption, and Mali's **Les Escrocs** rap about music piracy. "It's perfectly normal for African rappers to tell the youth the streets are a mess and it's their duty to pick up the litter," says N'Dour, who has signed several Senegalese rap acts to his Dakar-based Jololi label. **NIGEL WILLIAMSON**

CASINO WIN: Alcazar—a band consisting of Tess Merkel, Andreas Lundstedt, and Annika Fiore Johansson—is the result of manager/producer/Army of Lovers member Alexander Bard meeting Lundstedt after he performed in the Swedish heat of the Eurovision Song Contest in 1999. "He had a couple of songs he played for me, and I had this idea that we should create a group," Lundstedt recalls. The group signed with BMG Sweden and recorded a debut album, *Casino*. Although initially failing to ignite in Sweden, the single "Crying at the Discotheque" conquered the rest of Europe, making the top five in six territories and the top 20 in seven others. According to **Micke Hagerman**, the band's A&R rep at BMG Sweden, "It started in the gay community and then became a commercial hit." The track was released in the U.S. on Showtime's *Queer as Folk* soundtrack (RCA). BMG Sweden now hopes to work Alcazar there. **JEFFREY DE HART**

LORD ABOVE: Xavier Naidoo, who is of half-Indian descent, entered the German chart at No. 1 with his double-CD *Zwischenspiel—Alles für den Herrn* (Intermezzo—All for the Lord). The album—released on his own Naidoo Records/IN-Motion and distributed by SPV Schallplatten—was still in the top slot after three weeks and has been certified platinum (300,000 units). The first single, the soulful love ballad "Wo Willst Du Hin?" (Where Are You Going?), charted at No. 4. The album is rich in social commentary and Biblical references and includes a version of **Peter Gabriel's** "Don't Give Up." A follow-up single, "Bevor Du Gehst" (Before You Go), is slated for release in early June. A 22-city tour will kick off in late summer. **ELLIE WEINERT**

GREEK TRANSFER: Greece's best-selling artist, **Notis Sfakianakis**, has joined Universal Greece after a 10-year stint with Minos-EMI. "Notis' move is a result of our long friendship," says Universal Greece managing director **Costas Bourmas**, who was managing director of Minos-EMI before he moved last year. "I found Notis in [the Greek city of] Thessaloniki a decade ago and knew then and there that he could give Greek song an alternative touch." The Latin-looking artist who performs a modern version of the popular local style known as *laiko* has sold more than 1.5 million albums in the past decade. Sfakianakis, who performed April 7 at a packed Wembley Arena in London, is currently in the studio finishing an album slated for summer release. Sfakianakis was named best modern laiko singer April 16 at the Arion Greek Music Awards (see story, page 39). **MARIA PARAVANTES**

FABULOUS HIT: Cape Town, South Africa, is known more for its landscape than for unleashing music on the world, but **ReddAngel** plans to change all that. The duo—made up of two Capetonians known as **Redd** and **Angel**—recently scored the top slot on the chart of South Africa's national pop/rock station 5FM, adding to a growing tally of No. 1 hits on radio stations around the country. The song earning attention is the R&B/garage-flavored "Fabulous Day," released in South Africa by Sony/Sexy Records. London-based Sexy Records has inked a deal with ReddAngel, and work has begun on a full-length album. Redd (whose rap vocal is heard on **Semisan's** "Life," the local *Big Brother* theme song) and Angel are keen to put Cape Town on the global musical map and think it's time that fresh South African talent led the way internationally. **DIANE COETZER**

COMMON CURRENCY

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

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

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
ANASTACIA Freak of Nature (S)			5	6					8	10
SHERYL CROW C'mon C'mon (U)	2		4			2				
CELINE DION A New Day Has Come (S)	3		1	3	2	1	7	1	1	1
ENRIQUE IGLESIAS Escape (U)				10		9		5		9
NICKELBACK Silver Side Up (I/U)			3	7		5				
SHAKIRA Laundry Service (S)	10			5	8	4		10	3	7

Arioli Trio Swings Toward Mass Appeal

Justin Time Act's Latest Disc Reflects Increased Chemistry, Maturity

BY LARRY LeBLANC

TORONTO—Justin Time founder/owner Jim West views *Pennies From Heaven*, the Susie Arioli Swing Band's first disc for his Montreal-based label, as a recording that will transform the '30s-styled jazz trio into a mass-appeal act here.

Featuring minimalist arrangements of such standards as its title track, "Honeysuckle Rose," "Night and Day," and "I'll Never Smile Today," the 13-song set was issued by Justin Time April 9 in Canada. It will be released May 23 in the U.S. Justin Time is distributed in America by the Innovative Distribution Network.

"The album has already sold 6,000 copies," West boasts. He also owns Distribution Fusion III, which handles Vanguard, Arhoolie, Mute, and Music Club in Canada.

The band's lineup is vocalist Arioli, guitarist Jordan Officer, and stand-up bassist Solon McDade. "Susie plays with such great musicians, and she has such a good voice," says François Gauthier, jazz buyer at downtown Montreal's Archambault retail outlet. "She means what she sings, and it touches me."

Toronto-based Stewart Duncan, director of music and DVD-Video at the Indigo Books and Music chain adds, "I've actually got the CD playing right now. It's really good. I'm looking to do in-stores with the group."

Pennies From Heaven is the follow-up to the trio's independent record, *It's Wonderful*, which was released in 2000 on the Susie Arioli Swing Band label. Initially handled locally by Montreal-based Distribution Bros., it sold 15,000 units before Distribution Fusion III picked it up nationally, and it sold a further 12,000 units.

"We recorded because fans in Montreal had asked for a CD," Arioli recalls. "So we pressed 500 copies, and boom—it took off."

With good sales for any jazz album in Canada—international or domestic—around the 3,000- to 5,000-unit mark, the figures are remarkable. "It is far above the average sales of jazz records in Canada—excluding Diana Krall, of course," West points out. He signed singer/pianist Krall in 1992 and released her debut, *Steppin' Out*, the following year.

Like its predecessor, Arioli's new album primarily features pop standards from the '30s and '40s. Officer provides two lively blues-based originals, and there are fine renditions of such blues classics as Otis Rush's "Sit Down Baby" and Memphis Slim's "Having Fun." Arioli emphasizes that the band's direction is not straight-ahead jazz: "We mostly perform pop tunes we've learned from jazz musicians. The songs have



ARIOLI

some great jazz chords and progressions. It's American classical music."

Arrangements usually start off with Officer listening to several classic versions of the songs. "Sometimes there are elements of the arrangements that seem like part of the song," he explains. "With 'He Needs Me,' there were several things from the arrangement of Peggy Lee's 1955 version I couldn't imagine taking out."

Arioli and Officer teamed six years ago after a Montreal club jam session. "I was just crazy about her singing," Officer recalls. "I'd go to wherever she was performing to hear her sing."

Produced by Toronto-based Danny Greenspoon, the album was recorded

at Montreal's Studio Victor in mid-December 2001. It features backing from Canadian guitar icon Jeff Healey (who also plays trumpet), bassist Colin Bray, guitarist Michael Jerome Browne, and Missouri-born pianist Ralph Sutton—his final recording before his death at age 79 last Dec. 29.

"This CD is so much better than our first," Arioli says. "We've grown so much, and there was great chemistry in the studio with Danny. He was not shy about expressing himself, but he was not competitive with us when we expressed ourselves."

Greenspoon says, "I had a ball working with them. Even the outtakes I loved listening to. Jordan is such an exceptional player. On this record, he's a cross between Django Reinhardt, Les Paul, and Eddie Lang."

For the album's sessions, the band was recorded off-the-floor. "It would have been harder with overdubs, because they are such live players," Greenspoon says.

Booked in Canada by Montreal-based Fleming Artist Management, in the U.S. by New York's Community Communication, and in the U.K. by London-based Robert Masters, the band clocked 120 shows in 2001. Band manager Heidi Fleming predicts, "We'll get to 150 shows this year."

RIAJ Bows Copy-Protection CD Sticking Scheme

BY STEVE McCLURE

TOKYO—Labels body the Recording Industry Assn. of Japan (RIAJ) is hoping to avoid the sort of consumer confusion sparked by the introduction of copy-protected CDs in other markets by introducing standardized stickers alerting disc buyers to the limits built into their purchases.

The RIAJ announced April 18 that the stickers would be introduced in May, but use of the stickers by its 24 member companies will be optional. In addition to a warning, the stickers will list the types of devices on which the discs can be played.

Axex recently became the first Japanese label to release copy-controlled CDs (*Billboard*, March 16). Warner Music Japan has announced plans to do so in May or June, and other labels are expected to follow suit.

"In Europe and America, when copy-protected CDs were first sold, they were not marked in a clear and proper way, and there were

some cases where there was confusion among consumers," RIAJ chairman Isamu Tomitsuka notes. "Taking our cue from this, in Japan, we at the RIAJ have decided on a 'recommended mark' and 'recommended operational guidelines' so that consumers can better understand what kinds of copies can and cannot be made to which machines. This is because we feel that if each company displays the information independently, consumers might be confused."

The RIAJ chose to use the term "copy-controlled" rather than "copy-prohibited," because not all copying is barred. For example, copying to Mini-Disc—a popular format in Japan—will be allowed.

"We hope that consumers will understand the motives and enjoy recorded music in a proper way," Tomitsuka says. "The understanding of consumers and the correct use of records is the only way to ensure that creative musicians continue to prosper and enrich our musical heritage."



TOMITSUKA

NEWSLINE...

The Australian Record Industry Assn. (ARIA)

Awards, due to take place Oct. 15, will return to the free-to-air Network Ten, which aired them between 1995 and 2000. Last year, the awards switched to the Nine Network but suffered technical glitches and attracted lower ratings. Network Ten's main demographic is the 16-39 age group. Ed St. John, managing director of BMG Australia and an ARIA board member, will serve as chairman of the awards. Industry veteran Mark Pope, most recently Warner Music Australia's GM of Australian artists, will be its producer.

ARIA

Australian Record Industry Association

CHRISTIE ELIEZER

HMV Group has named four additional non-executive directors to join its board when it floats on the London Stock Exchange May 15 (*Billboard*, April 20). Roy Brown, former president of European Foods and Beverages at Unilever Group, joins the board as non-executive deputy chairman; Cadbury Schweppes CFO David Kappler, British Linen Advisers director Lesley Knox, and Avis Europe CEO Mark McCafferty will become non-executive directors. The HMV Group prospectus, giving full details of the initial public offering, was published April 24.

LARS BRANDLE

Universal Music Australia chairman Peter Bond has been re-elected for a further two-year term as chairman of rights body the Phonographic Performance Co. of Australia (PPCA). Also re-elected for another two years as artistic director is Lindy Morrison, former drummer/writer for the Go-Betweens. Others on the board include Shaun James (Warner Music Australia chairman), Denis Handlin (Sony Music Entertainment Australia chairman/CEO), Des Dubery (BMG Australia director of business affairs), Louis Calleja (EMI Australia director of business affairs), Libby Blakey (Festival Mushroom Records director of business affairs), Greg Macainsh (artist representative), and Michael McMartin (manager representative).

CHRISTIE ELIEZER

With four nods, the composers of Kylie Minogue's global smash "Can't Get You out of My Head" (Parlophone) are the most-nominated writers at the 47th annual Ivor Novello Awards, to be held May 23 at London's Grosvenor House Hotel. The hit—penned by Cathy Dennis and Rob Davis—is up for best-selling U.K. single, international hit of the year, and the Ivors dance award. It is also competing for the Performing Right Society Award for most-performed work. "Thank You," performed by Dido (Cheeky/Arista) and co-written with Paul Herman, is in the running for two accolades, as is Atomic Kitten's "Whole Again" (Innocent), written by Andy McCluskey, Stuart Kershaw, Bill Padley, and Jeremy Godfrey.

LARS BRANDLE

A survey conducted by market researchers AC Nielsen on behalf of Italian labels body FIMI confirms that music buyers in Italy are getting older. The number of consumers between the ages of 14 and 25 who bought CDs and records in 2001 was 6.6%—down from a 1997 survey—while the number of consumers aged 45-plus was up by 7.2% in the same period, according to the survey. The largest record-buying age group was between 25 and 34, representing 30.5% of the buyers. In total, 38% of consumers bought their music in specialized record shops—a drop of 9% since 1997—while 23% did so at supermarkets and large stores, up from 18% in the previously surveyed period. The number of consumers who admitted buying their products from street vendors—well-known suppliers of pirated material—was 9.8%, compared with 4% in 1997.

MARK WORDEN

The 30th anniversary of the formation of ABBA is to be commemorated Aug. 22-24 at the Globen venue in Stockholm. According to organizer Real Entertainment's managing director Johan Englund, ABBA—The Tribute has been formally cleared with Mono Music, the Stockholm-based company that administers the rights to ABBA recordings. "But," he notes, "they're not involved in the planning of activities." The Swedish Tourist Board is a sponsor of the event. Englund would not disclose the list of performers, but he says it will be a mix of international artists and the cream of Swedish acts. The show will be televised live on Swedish TV, and Real will syndicate the show to international outlets.

KAI R. LOFTHUS

Customs & Excise officers confiscated more than 5,000 pirated Indian-Asian music CDs and audio cassette tapes April 18 as they arrived at Manchester Airport in Northwest England. The illicit product, bound for an unnamed firm in the Greater Manchester region, originated from Lahore, Pakistan. The British Phonographic Industry (BPI) estimates the consignment's retail value at nearly £50,000 (\$72,000). "Consideration [is] being given to criminally prosecute the company concerned for illegal importation," says David Martin, director of the BPI Anti-Piracy Unit.

LARS BRANDLE

U.K. Conference Questions Music Radio's Role

BY JON HEASMAN

LONDON—Radio's perceived status as the most important medium for breaking new music in Britain was challenged by some high-profile speakers April 18 at the U.K. Radio Academy's Music Radio conference.

Around 330 radio and music industry delegates at London's Shaw Theatre heard a Q&A session with RCA Records A&R consultant Simon Cowell, who has recently become known to a mass audience in the U.K. for his role as a judge in the highly successful U.K. TV talent-search series *Pop Idol*. He is also set to be a judge for the program's U.S. equivalent.

Cowell—who has A&R'd such acts as Westlife, Robson & Jerome, and Power Rangers—said, "TV is more important for my kind of records, because they rely on emotion. It's much more difficult to create emotion on the radio."

The exec slammed artists like George Michael and Elton John—who have criticized *Pop Idol*—for "sneering at anyone who has been given the opportunity to succeed... anything that gets 4 million people into the [record] shops has got to be good for the [music] business."

Cowell was speaking after a

presentation by U.S.-based Edison Media Research, which showed that far more 15- to 44-year-olds in the U.K. now cite TV (including TV advertising) as a primary influence on their purchase of music.

Another speaker who believes that radio's role in breaking new music has been exaggerated was Piers Morgan, editor of U.K. tabloid the *Daily Mirror*, who claimed, "Newspapers are a damn sight more important than radio stations."

Morgan said he is surprised that record companies do not attach more importance to getting coverage for their artists in the showbiz columns of such papers as his own and arch rival tabloid *The Sun*.

Not surprisingly, many radio delegates took issue with such negative views of their industry's influence. Mike Walsh, head of music at Manchester AC station 104.5 Century FM, summed up the post-conference mood: "[The TV claims] were utter nonsense. The fact that radio is the most intimate medium available means that it will always be more powerful as an influence than television. The

other great thing about radio is that it is portable—you can listen to it anywhere, whereas you can't have your MTV with you as you walk down the street."

But Chris Tarrant, who is the long-serving breakfast-show presenter at top 40 station 95.8 Capital FM/London, also attacked the radio industry when he picked up his Radio Academy/PRS Award for Outstanding Contribu-

tion to Music Radio. Tarrant's tirade was a plea to the radio station hierarchy to allow presenters to take a few more risks with music and have a broader music focus. He added that it depressed him that, when asked for their opinions about new records, programmers tended to say things like "it tests well" rather than give an opinion on the actual music.

Additional reporting by Gordon Masson in London.



Jet Star Makes Reggae History London Label Celebrates 18th Birthday With Compilation

BY KWAKU

LONDON—Northwest London label Jet Star Records' Reggae Hits compilation series is 18 going on 30.

To commemorate the reggae series that claims to be the world's longest-running—it started in 1984—*Reggae Hits Volume 30* will be released in a special-edition format and supported by an extensive promotional campaign.

In addition to its usual disc of 20 recent tracks, a special edition of the April 29 release contains a bonus CD featuring one track from each of volumes one to 20. "We ensure that we get the most up-to-date and hottest tracks from the top reggae artists and producers, like Bounty Killer & Richie Stephens' 'Outcry,'" Jet Star label manager Paul Anthony says. He and his team source material by going on the road, talking to club DJs, watching what's happening in the dancehalls, and keeping in touch with producers and labels not only in Jamaica and the U.K. but increasingly in the U.S.

Jet Star grew out of a North London club run by three brothers in the early '60s that showcased bluebeat/rock-steady acts to U.K. audiences. The Palmer brothers, all of whom remain involved with Jet Star, launched their own label, Pama, in 1967. Jet Star—the distribution operation and the label—grew from that, as reggae evolved from the bluebeat and rock-steady scene. The company also operates its own recording studios. Now headed by managing director Carl Palmer, the label's current artist roster includes Luciano, Ambelique, Lloyd Brown, and Peter Hunnigale.

The concept of the Reggae Hits series was born to satisfy demand for the big reggae hit records, which usually come into the U.K. in very limited quantities on the 7-inch vinyl format. "Although one couldn't tell at the

time that it would last this long, it had a lot of goodwill from the time it first came out," says veteran U.K. reggae singer/songwriter Hunnigale, who has contributed to several volumes in the series. "I believe it worked well because it was marketed to go outside of the reggae market and the U.K."

The series is stocked nationally by major retail chains like HMV, Virgin, and MVC. Jet Star head of marketing Tony Berry says, "We want to keep building into the mainstream and not be marginalized."

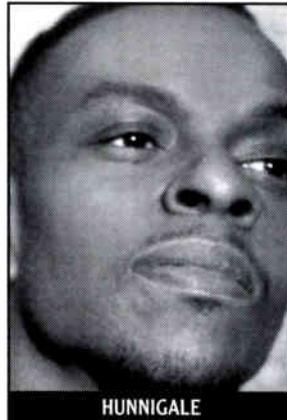
The attraction of the series, according to HMV's London-based R&B/hip-hop/reggae buyer Donald Trusty, is "it's pretty much up to date, and it's the premier series of dancehall and lovers rock."

Jet Star will focus its marketing efforts on radio and press advertising, street posters, and in-store merchandising. At urban station Choice FM/London, specialist reggae show presenter Daddy Ernie has been playing album tracks weeks in advance. "Right across the board, people wait for the Reggae Hits albums, because they can't get into buying

the 7-inches," says the presenter, who also runs North London reggae speciality store Klassique. "Reggae Hits manage to pick up hits and good songs that last."

Recently, the label has been forging deals with international distributors; finished product is shipped from the U.K. Partners include Bassin (U.S.), Bellaphon (Germany), Playground (Scandinavia), Pink (Benelux), and Cisco (Japan). Those distributors, Berry adds, "act as partners by sourcing festivals for tours and promotional visits." Jet Star claims significant "five-figure" worldwide sales for each of the recent volumes, understood to be around the 75,000 mark.

Additional reporting by Tom Ferguson in London.



HUNNIGALE

Artists Salute Promoter Piering At Music Radio Confab

BY NIGEL WILLIAMSON

LONDON—Leading U.K. alternative/rock acts—including Pulp, Richard Ashcroft, Badly Drawn Boy, and Stereophonics—turned out to honor the late radio/TV promoter Scott Piering at a star-studded benefit gig held as an adjunct to the Radio Academy's annual Music Radio Conference.

Piering, who died of cancer two years ago at age 54, set up Appearing TV and Radio Promotions in 1984. During the next 16 years, he promoted a total of 121 U.K. top 20 singles by left-field acts ranging from New Order and the KLF to the Verve and the Prodigy. Earlier in the day, the first Scott Piering Award for Music Promotion to the Radio Industry was given to Muff Winwood, in a presentation at London's Shaw Theatre. Winwood—who played alongside his brother Steve in the Spencer Davis Group during the '60s—worked for both Island Records and CBS (U.K.); he is now senior VP of A&R at Sony U.K. and managing director of the S2 label in the U.K.

Pulp's Jarvis Cocker led the tributes to Piering and praised his unorthodox and maverick approach. "The thing I admired about him,"

Cocker says, "was his dedication to the musicians he worked with."

Ashcroft, former singer with the Verve, also paid tribute. "I'm not inspired by a lot of people in the music industry, because a lot of them aren't very interested in music," he says. "But Scott was a really musical person. He loved music with a passion, and he had a great empathy with the musicians he worked with."

The concert, which raised \$35,000 for the Marie Curie Cancer Trust, was put together by V2 Records managing director David Steele and Danny O'Connor, an entertainment news correspondent at national top 40 broadcaster BBC Radio 1. "The idea was to take a host of artists you wouldn't dream of putting in such a small club and ask them to do stuff that you wouldn't normally dream of asking them to do and create a special one-off," O'Connor says. "Scott was full of music, dry wit, and laughter. It was a great way of raising a glass to him."

The sellout gig at London's 700-capacity Scala venue also included performances by Teenage Fanclub, Placebo, and Embrace. Every act on the bill had worked with Piering.

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Events Calendar

APRIL

April 30, **ASCAP Music Business 101 Panel: Beyond the Music**, ASCAP Building, New York. 212-621-6485.

April 30, **Fishing for a Cure**, sponsored by the T.J. Martell Foundation, Nashville Shores, Nashville. 615-256-2002.

April 30, **17th Annual ASCAP Film and Television Music Awards**, Beverly Hilton, Los Angeles. (by invitation only).

MAY

May 2, **Presenting Yourself to the Record Company: Getting Your Album Released**, Career Development Workshop, presented by and held at the Arkadia Music Center, New York. 212-533-0007.

May 2, **Skylar Neil Memorial Golf Tournament**, sponsored by the T.J. Martell Foundation, Malibu Country Club, Malibu, Calif. 615-256-2002.

May 3, **Fourth Annual Jazzmatazz**, sponsored by Children's National Medical Center, Ronald Reagan Building and International Trade Center, Washington, D.C. 202-884-4500.

May 3-12, **11th Annual St. Lucia Jazz Festival**, presented by BET/the Jazz Channel, various venues, St. Lucia. 758-451-8566.

May 7, **SESAC New York Awards**, B.B. King Blues Club & Grill, New York (by invitation only).

May 7-9, **Billboard Latin Music Con-**

ference & Awards, Eden Roc Resort, Miami Beach. 646-654-4660.

May 8, **Ninth Annual BMI Latin Awards**, the Diplomat Hotel & Resort, Hollywood, Fla. (by invitation only).

May 9, **Record Distribution: How Your CD Gets on the Shelf and Off**, Career Development Workshop, presented by and held at the Arkadia Music Center, New York. 212-533-0007.

May 9, **Steven J. Ross Award Dinner**, presented by the UJA-Federation of New York, Waldorf-Astoria, New York. 212-836-1126.

May 10, **Peace and Love to Erase MS**, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4842.

May 13, **Touchstone Awards Luncheon**, presented by Women in Music, Marriott Marquis Hotel, New York. 212-969-8734.

May 14, **50th Annual BMI Pop Music Awards**, Regent Beverly Wilshire Hotel, Los Angeles (by invitation only).

May 16, **Radio Promotion: How to Get Your Songs on the Radio**, Career Development Workshop, presented by and held at the Arkadia Music Center, New York. 212-533-0007.

May 18, **American Latino Media Arts (ALMA) Awards**, Shrine Auditorium, Los Angeles. 202-776-1569.

May 20, **ASCAP Pop Music Awards**, Beverly Hilton Hotel, Los Angeles (by invitation only).

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

May 22, **Academy of Country Music**

Awards, Universal Amphitheatre, Los Angeles. 310-201-8816.

May 22, **11th Annual Music Video Production Assn. Awards**, Kodak Theatre, Los Angeles. 323-469-9494.

May 22, **2002 SGMA Awards**, sponsored by the Southern Gospel Music Assn., Park Vista Resort, Gatlinburg, Tenn. 865-908-4040.

May 23, **W.C. Handy Awards**, presented by the Blues Foundation, Orpheum Theatre, Memphis. 323-653-1588.

May 23, **VH1 Divas Las Vegas**, MGM Grand Hotel, Las Vegas. 212-846-7882.

May 29-31, **Emerging Artists and Technology in Music Conference**, MGM Grand Hotel, Las Vegas. eat-m.com.

May 30, **11th Annual Ella Award Dinner Honoring Placido Domingo**, sponsored by the Society of Singers, Beverly Hilton Hotel, Los Angeles. 323-668-2820.

JUNE

June 4, **SESAC Television & Film Awards**, Michael's Restaurant, Santa Monica, Calif. (by invitation only).

June 5, **How to Protect Yourself in the Entertainment Industry**, presented by California Lawyers for the Arts, Ken Edwards

Center, Los Angeles. 310-998-5590.

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

June 11, **27th Annual Humanitarian Award Gala**, sponsored by the T.J. Martell Foundation, the Hilton, New York. 212-833-5444.

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

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

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

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

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

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

June 15, **The Musicians Expo 2002**,

Minneapolis Convention Center, Minneapolis. 651-306-1999.

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

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

June 17, **ASCAP Rhythm & Soul Awards**, Beverly Hilton Hotel, Los Angeles (by invitation only).

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

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

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

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

JULY

July 8-9, **Plug.In: The Seventh Annual Jupiter Music Forum**, in association with *Billboard*, New York Hilton. 917-534-6424.

July 15-17, **National SGA Week**, sponsored by the Songwriters Guild Foundation, various venues, Nashville. 615-329-1782.

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

July 19-21, **International Music Products Assn. Summer Trade Show**, Nashville Convention Center, Nashville. 323-965-1990.

July 22-27, **National SGA Week**, sponsored by the Songwriters Guild Foundation, various venues, New York. 615-329-1782.

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

July 29-Aug. 2, **National SGA Week**, sponsored by the Songwriters Guild Foundation, various venues, Los Angeles. 323-462-1108.

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

AUGUST

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

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

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

Life Lines

MARRIAGES

Buffy Rockhill to Duke Cooper, April 13 in Nashville. Bride is Southeast regional promoter for Columbia Records. Groom is tour manager for country recording artist **Travis Tritt**.

DEATHS

Juanita M. Hall, 55, of cancer, April 14 in West Orange, N.J. An educator for 33 years in the East Orange School district, Hall was the mother of *Billboard* staff writer Rashaun Hall. She is survived by two sons and two grandchildren.

Edward L. Morris, 80, of heart failure, April 22 in Chicago. Morris created several long-running TV series, including the Peabody Award-winning *Book Beat* that ran on PBS for 15 years. He later won a second Peabody Award for the special *Search for the Nile*. Morris is survived by his wife, Marsha; son Chris, who is senior writer at *Billboard*; and two grandchildren. Contributions can be made to the Edward L. and Marsha E. Morris Scholarship Fund, Columbia College, 600 S. Michigan Ave., Chicago, Ill. 60605.

James Allen Ross Hendrix, 83, of natural causes, April 17 in Seattle. As the father of legendary rock guitarist Jimi Hendrix, Hendrix regained the rights to Jimi's music. With his daughter, Janie, he founded Experience Hendrix LLC in 1995, and in 1999, Hendrix published the book *My Son Jimi*. He is survived by his wife, two children, four stepchildren, and 23 grandchildren. Donations can be made in Hendrix's honor to the United Negro Fund, the American Heart Assn., or MusiCares.

Good Works

JA-UCTION: Ja Rule and Master P are among the stars who donated autographed items for an online celebrity auction being held through May 3. Organized by BET, BET.com, LIFEbeat, and Yahoo, the auction benefits programs sponsored by LIFEbeat and BET's AIDS awareness campaign, Rap-it-Up. Ja Rule is also featured in a series of HIV/AIDS awareness public service announcements wearing his donated outfit. All items can be found at bet.com/rapitup. Contact: **Tosha Whitten-Griggs** at 404-763-8656.

OPEN ARMS: The Second Annual U.S. Space Camp Project, sponsored by **Creed's With Arms Wide Open** Foundation, is accepting applications until May 1. Parents who may otherwise be unable to take a vacation with their child can apply for a U.S. Space Camp Scholarship by writing a one-page letter explaining why they should be permitted to attend. The event, to be held July 26-28 in Titusville, Fla., allows children between the ages of 7-11 and a parent to learn about the world of space exploration together at Space Camp Florida. Contact: **Cynthia A. McNeely** at 850-222-3882.

THE RIGHT MIKE: **Ozzy Osbourne** and **Dave Matthews** are among the musicians who donated signed microphones to the first Bid for Hearing online charity auction. Jointly held by

For Shure and eBay, proceeds from this event will benefit the hearing conservation charity House Ear Institute. Those interested can log on to shure.com/hearing from April 29-May 9 to find their favorite signature. Contact: **Jennifer Walker** at 312-228-6827.

JEWISH JAM: **Slash**, **Sheila E.**, **Dave Koz**, **Jill Sobule**, **Evan & Jaron**, **Phil Lesh**, **Jude**, and **Robbie Krieger** are among the musicians slated to perform with entertainment professionals at **Jam Night III** May 9. The evening, coordinated through the Jewish Federation, will raise money for PS Arts, a program that restores and creates arts programs in underfunded public schools. The event will take place at the House of Blues in Los Angeles. Contact: **Tracey Kardash** at 323-761-8308.



Jade's as Good as Gold. Columbia artist Jade Anderson signed with BMI more than a year ago, when she was shopping her demo and looking for a record deal. Today, her *Dive Deeper* has already spawned a hit in the making. "Sugarhigh." The full-length album drops May 14. Anderson, right, is pictured with BMI senior director of film/TV Linda Livingston.

Solution to this issue's puzzle (page 70)

D	O	O	M	E	D	M	E	A	T	V	O	L
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MERCHANTS & MARKETING

Kiosks Seem Better-Suited For Educating Than Creating

Music Database Stations Never Really Caught On As One-Stop Shopping Experiences For Consumers In Brick-And-Mortar Stores

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—After spending the past five years trying to expand into on-demand manufacturing/delivery of music—an initiative that has proved unsuccessful with consumers thus far—the in-store kiosk industry is returning to its roots as an information/education business.

With the help of new Internet-driven database and previewing technologies, kiosk companies are migrating back to their core function of helping customers zero in on the music they like and locate their selections on the shelves. But this retro concept is coming in updated, sleeker packaging: The new-generation kiosks are powered by more intuitive software and units that generally are

checkout counter. The opportunity to have an in-store component in the digital download food chain and possibly reduce physical inventory caught fire with some retailers, particularly independents and smaller chains.

But that was then. As with many a digital-music hypothesis, reality quickly set in. Licensing and shopping-preference issues have hamstrung the music-on-demand model, leaving behind several casualties and forcing some of the larger kiosk players (and their retail partners) to rethink their approach.

Digital music specialist Liquid Audio, for one, bowed out of the kiosk business a couple of years ago as a result of financial pressures and a lack of business. Another former up-and-comer, Boston-based ETC Music, has put its ATM-like digital kiosk system, the MusicTeller, into “hibernation,” according to ETC CEO Mark Hardie.

Meanwhile, Alliance Entertainment's RedDotNet—which turned heads three years ago with its on-demand CD-manufacturing kiosks—has shed that function and now is solely a search-and-listen station.

So what went wrong?

“There currently is not a complete economic model for selling music in a digital form,” Hardie says. Perhaps most important, he points out that there isn't a statutory license that can allow retailers to offer the popular product consumers want.

As a result, ETC's touch-screen, limited-transaction kiosk—designed to spit out a digital copy of a music selection just as an ATM does cash—found limited support in the brick-and-mortar world, despite wowing convention-floor crowds.

Kiosk companies pursuing CD-burning on-demand models encountered similar problems. “There are rights-oriented issues, as well as logistics and ergonomic issues in the store,” Alliance president Eric Weisman says.

While licensing is the biggest albatross around the neck of the point-of-transaction kiosk, another telling indicator is the number of retailers that simply are not interested in offering a digital delivery solution at this time.

“Things have moved on; we don't want to go in that direction now,” Alder explains. (VEG experimented with the first-generation RedDotNet in 1999.) “We found the [CD-burning] process took time, and the content was not that fantastic. That's why we are still committed to carrying a huge breadth of titles in our stores and to giving customers the opportunity to listen to product they don't get a chance to hear through conventional existing media.”

Bob Edington, director of retail convergence services at Borders Books & Music, adds that consumer interest in music on-demand kiosks is also questionable. “We've done a couple of customer surveys since we've had our kiosks out there, and having a point of [transaction] on kiosks themselves is not the top request,” he says.

But David Lang, president of Compact Disc World in South Plainfield, N.J., says the jury is still out on music on-demand kiosks. His chain gave the original RedDotNet an early test run, with what he considers to be inconclusive results.

“The kiosk was supposed to allow the consumer to basically do a database search and then burn an album right there,” he says. “The problem was they were never able to deliver the content, so we were never able to fully test the service. Whether or not the concept would work remains an unanswered question.”

That music retailers are trying some different kiosk applications and shedding others has caused some companies to wait and see which applications stick before diving deeper into technology development. Muze, the company with the largest kiosk deployment in music retail, has, in effect, put development of new kiosk technology on hold until some of the lingering questions are answered.

“The marketplace, the individual chains, have the [clearest] opinion of what kiosks should do and what they should not do in a retail environment,” Muze president Paul Zullo says. “Chains need to validate exactly what level of services they want for video, music, and book kiosks—from the information gathering/sampling/sound system standpoint. We decided for 2001-02 to not actively develop specific new technology for our kiosk until we could learn from our customers what they want.”

Although Zullo says Muze is more than ready to adapt its technology to future, one thing he does not envision as part of Muze's

future are digital downloads. “Digital download has never been part of our equation, and I don't think [they] will be.”

BACK TO BASICS

But in the near term, retailers and kiosk companies aren't waiting to find out the answer. Alliance has reduced the size of its RedDotNet kiosks from a “relatively large” stand-alone machine to a 12-inch-diameter unit that can be affixed at multiple points in a store.

Barnes & Noble's Union Square store in Manhattan currently has 50-60 points of presence for the new incarnation of RedDotNet. Compact Disc World is also beginning a rollout of the new RedDotNet system, and the company is in talks with several other major chains and independents, according to Weisman.

Meanwhile, Trans World and Virgin are both teaming with Microsoft on new Web-enabled kiosks' scan-and-sample systems that are central to both their Web and in-store strategies (*Billboard*, Nov. 3, 2001). In those systems, customers can take any CD off the rack, roll it under a scanner, and play any one of 2.5 million clips without opening the shrink wrap.

Database searching is also the key component of Borders Books & Music's Title Sleuth key-board-based kiosk system, which determines

whether a book, CD, DVD, or VHS title is in stock and maps out exactly where customers can find the title in the store. Title Sleuth, which debuted in December 2000, averaged more than 1.6 million searches per week during fourth-quarter 2001, according to Edington.

A new kiosk system from Savage Beast Technologies—a developer of music discovery technology—and NCR—a maker of kiosk hardware—is pursuing a similar strategy: Their kiosk can access more than 3 million song clips from 200,000 albums; DVD trailers and search capacity will be added later this year. Tower Records is testing the system in locations in New York, Los Angeles, and San Francisco.

“Customers can walk into a large music store like Tower and be overwhelmed by the



All the Rage. Smaller, Web-enhanced kiosks (which provide artist information, inventory availability, and, in some cases, access to millions of sample song clips) are gaining favor at leading music retailers. Trans World Entertainment is leading the charge into next-generation kiosks with its new system, pictured above, which has been placed in such Trans World stores as FYE.

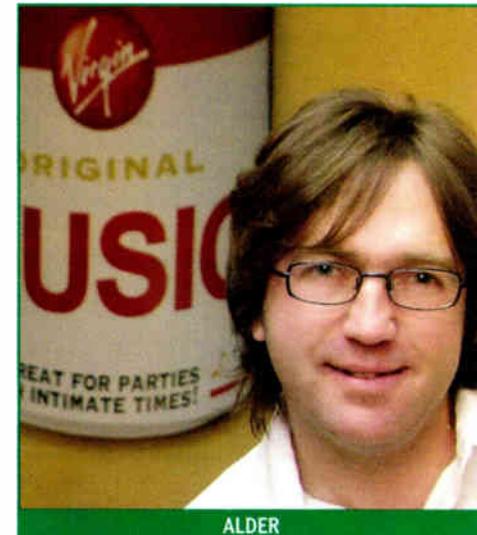
smaller and can be found everywhere, from the side of a shelf to a coffee bar.

The shift in strategy also reflects a new attitude at retail, where some of the largest U.S. music merchants—Trans World, Tower Records, Virgin Entertainment Group (VEG), and Borders Books & Music, among others—are spending big on new kiosk initiatives, betting that a more-informed customer base will translate into increased CD sales.

“The last thing we believe the customer wants is a compromised shopping environment,” says Dave Alder, senior VP of product marketing at 21-unit Virgin Entertainment. “There was a time when everyone was saying, ‘Let's cut back on physical inventory and carry a virtual inventory in the store.’ That's not what we believe is conducive to a great in-store environment.”

THINGS HAVE MOVED ON

For many retailers and kiosk companies, such attitudes mark a shift in thinking from the late '90s, when technology progressed to the point where a customer could download a digital music file, burn a CD, and pay for it at a kiosk without ever stopping at the traditional



ALDER

selection,” Savage Beast marketing director Patrick Dominguez says. “Our kiosk is a music discovery tool that helps customers navigate large inventory and zero in on music that matches their musical tastes.”

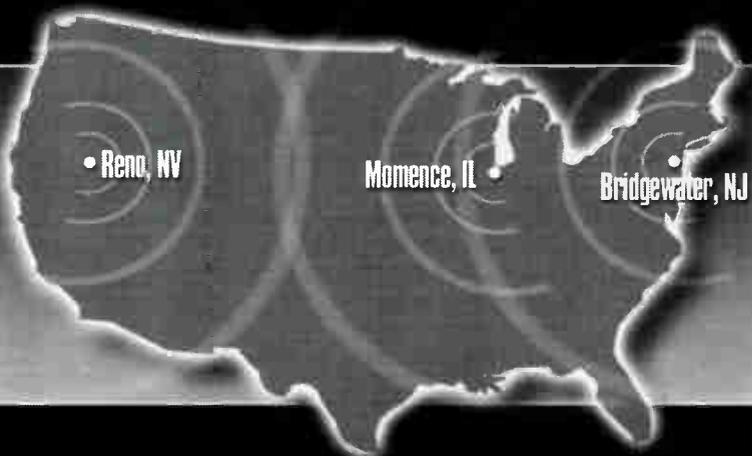
HOPE FOR THE FUTURE

But while the kiosk as a point of transaction is not a viable business today, some industry executives say it undoubtedly will resurface in the not-too-distant future.

“On-demand manufacturing makes sense in any reasonably trafficked retail setting, and over the next several years the opportunity will present itself [again],” Weisman says. “The record companies will become more flexible over time in terms of the number of SKUs they make available [digitally] and the timeliness. It is really a function of what the retailer wants and the commitment they make to marketing the on-demand capability.”

Lang—who has embraced the idea of on-demand manufacturing because it would provide customers with immediate gratification—also remains a believer in the concept, despite its problems. “Whether it would be successful in the long term depends on where file sharing, downloading, and CD-R burning take us,” Lang says. “The future of the music industry is a minefield.”

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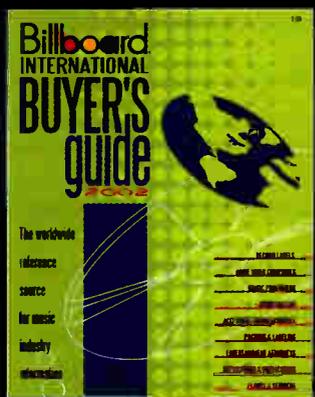
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MERCHANTS & MARKETING

In The News

• Trans World Entertainment says it will post a first-quarter net loss of 16 cents-18 cents a share—higher than the 12 cent loss that was projected by a consensus of Wall Street analysts. Trans World is blaming the anticipated loss for the quarter—which ends May 4—on soft music sales. The company says its music business has been hurt by CD burning and a weak release schedule. A year ago, Trans World reported a first-quarter loss of 5 cents a share, which translated into \$2.1 million on revenue of \$309.1 million. The chain also expects same-store sales to decline 6% for the first quarter and anticipates similar financial results in its second quarter.

• Amazon.com says first-quarter sales were \$847.4 million, up 21% from the same period last year. Its net loss was \$23.2 million, or 6 cents per share, vs. \$234.1 million, or 63 cents per share, last year, when it took charges of \$114 million for restructuring and \$49 million for goodwill amortization.

BOOKS, MUSIC & MORE
amazon.com

Amazon's books, music, and DVD/VHS sales rose 8.2% to \$443.1 million, and international sales were up 71% to \$225.5 million. Its services unit—which manages e-commerce Web sites for other retailers and is the Seattle-based e-tailer's smallest but highest-margin business segment—saw sales rise 25% to \$52.7 million.

• Best Buy is to undertake a three-for-two stock split, giving shareholders as of April 26 an additional share for every two held. The payment will be made May 10. It will be the retailer's seventh split since going public in 1985 and its

BEST BUY

first since March 1999. As of April 5, there were 213.2 million outstanding shares. Best Buy stock recently closed at \$77.38—up 4% on the year and up 162% since the start of 2001.

• Yahoo is exclusively offering Internet pre-sale tickets to the Eagles' summer tour, which begins May 31 in Reno, Nev. Advance tickets are available at eagles.yahoo.com. Yahoo will promote the pre-sale extensively across its network, including at its Launch music channel. Throughout the tour, Yahoo will program rare Eagles music videos; Launch will feature a special Internet radio station with Eagles songs.



by Chris Morris

Declarations Of Independents™

THIRTY YEARS IN RESIDENCY: Three decades in business and still no interview.

Since 1972, San Francisco's **Residents** have been dazzling their cult of listeners by tossing the history of Western music into an enormous sonic blender. But the members have remained resolutely anonymous—appearing onstage with their faces masked in enormous papier-mâché eyeballs—and have maintained a steadfast press silence.

"They said years ago they'd do an interview with *Playboy* if *Playboy* would give them the cover. I think they thought that was a safe bet," says **Hardy Fox**, mouthpiece for the band's aptly named "babysitting" organization, the Cryptic Corp.

Fox did give up a few plans for the group's 30th-anniversary celebration this year. In September, the Residents' first set of new material in four years, *Demons Dance Alone*, will be released via East Side Digital; it will be available through the group's Web site, ralphamerica.com, in May.

The album is the group's response to the events of last Sept. 11. On that day, the Residents were on tour in Europe. "It was weird to be away from the United States," Fox says. "We were in Hamburg that day. Everyone was in shock. The album was written on the bus during the next two weeks. It was almost a therapeutic exercise... It was a search for grounding. A lot of people are shocked, because it's a little more pop-ish."

A raft of other releases will be made available through the Web site, including an elaborate book-style version of the album *Freak Show*; a 5.1 mix of *Eskimo*; a special edition, with unreleased material, of the 1998 album *Wormwood*; *Disfigured Night*, a CD/DVD-Video/book devoted to an oddball 1997 work commissioned by Marlboro cigarettes and shot in Cologne for German TV; and a 30th-anniversary boxed set of live performances. ("We're now gathering everything we can find that's been shot," Fox says.)

FLAG WAVING: *Hard Grind*, the third album from **Little Axe**, due June 11 from Fat Possum Records, is a *sui generis* collaboration between guitarist **Skip McDonald** and producer **Adrian Sherwood** that can possibly best be described as "ambient blues."

Sherwood—who has produced such reggae artists as **Lee Perry** and **Bim Sherman** and left-field rock units like **Tackhead** and **Mark Stewart's Mafia** during his long career—calls the record "an eroge-

nous, processed, dub-heavy, sci-fi blues record."

Little Axe was first instigated in 1994 by Sherwood and McDonald, the former house guitarist at Sugar Hill Records, who had worked with the producer on a number of projects. The unit's dazzling debut, *The Wolf That House Built*, was released in the U.S. on Sony's briefly resuscitated OKeh label; a second collection, *Slow Fuse*, never got a stateside issue. (Sherwood notes



SHERWOOD

pointedly that the Little Axe albums had an obvious impact on **Moby's** hit 1999 album *Play*.)

Four years in the making, *Hard Grind* draws from McDonald's background as a blues player on the Dayton, Ohio, music scene. "His roots are as a bluesman," Sherwood says. "We thought, 'Let's keep reinventing ourselves.'"

Conventional blues is at the heart of the album: It begins with a moody interpretation of **Blind Willie Johnson's** instrumental "Dark Was the Night, Cold Was the Ground," and a sample of the late **Junior Kimbrough** is the foundation of the track "All Night Party." Samples of other blues and gospel performers dot the album. The live work on the set features longtime McDonald-Sherwood cohorts **Keith LeBlanc** on drums and **Doug Wimbish** on bass.

But the late reggae vocalist Sherman takes the lead on the closer "Seek the Truth," and the chanting of Tibetan monks rises out of the mix on "Run Here Boy."

"We decided to make this album particularly moody," Sherwood says. "The songs work as a piece... It's very meditative."

Sherwood says that so much material was recorded for *Hard Grind* that a second album, with vocal guest shots by **Sinéad O'Connor** and **Shara Nelson**, will be released next year. The touring edition of the group hits Europe in June and July.

Retail Track™



by Ed Christman

WAL-MART'S WHIM: No matter how you look at it, Wal-Mart is an 800-pound gorilla to the music industry, as it probably is for all consumer products that can be bought in retail stores, whatever their stripe. And as such, when Wal-Mart indicates that it may want to shift direction, even if that ultimately doesn't happen, it nevertheless has ramifications up and down the supply chain.

Word on the street (again) has it that the 2,700-unit, Bentonville, Ark.-based discount giant is once again pondering how it buys music. It is currently serviced by Amarillo, Texas-based Anderson Merchandisers and the Troy, Mich.-

WAL-MART STORES, INC.

based Handleman Co., with the former handling about two-thirds of the Wal-Mart chain and the latter the remaining one-third.

But before I lay out the options it appears to be considering, let's review a little historical background: Up until 1990, Wal-Mart's music was racked by Western Merchandising, Handleman, and Lieberman Enterprises. But then it acquired Western Merchandising for \$27 million, which it sold in August 1994 to Anderson News for what was reportedly \$100 million. Through all of that, Lieberman fell by the wayside, leaving Handleman in place to ensure that competition between it and Anderson so they would provide the best possible service to Wal-Mart.

About 18 months ago, Wal-Mart approached the majors and asked for proposals to sell to the chain direct; i.e., without rackjobbers in between. But then it shelved that idea until December/January, when things began heating up again. Since then, Wal-Mart appears to think it has about five or six options: It can leave everything as is, go direct, go completely to Anderson, go completely to Handleman, or rebalance the store split between the two rackjobbers. A sixth option might be to make the initial buy-in on marquee releases—which would give it control of negotiations for cooperative advertising funds—and leaving the rackjobbers in place, albeit maybe rebalanced.

Rumor has it that in mid-April, there was a meeting in Bentonville where a proposal was put on the table and its options were discussed, but if any decisions were made at that meeting, they seem to be a closely guarded secret. In the meantime, there has been a beehive of

activity recently at the racks.

In Amarillo, the buying team has been realigned. Dan Holloway, who used to oversee the new-release buying team, has moved over to become the director of music inventory management/analysis, with Chris Mower—who used to be the company's liaison with Wal-Mart—replacing him as director of music. In another significant development, the new-release buying team is moving to Bentonville, apparently so it can work more closely with Wal-Mart. The inventory management team, which is said to be 12-strong, will stay in Amarillo, with its responsibilities focusing on replenishment. That group was initially called the store-the-community group, which is a Wal-Mart term for micro-managing inventory. All the above is from my sources, as Anderson very rarely comments to the press.

"The [Inventory Management Analysts] used to be off on their own, separate from the director of music," says one distribution source familiar with the situation. "Now that Dan is there, it's nice that they have somebody that understands music; that occasionally you need to get ahead on a record and that it isn't always a black-and-white buying decision."

At Handleman, president Pete Cline confirms reports that its Wal-Mart account management team, which consists of about 10 employees, is moving to Bentonville, including a few who work with Wal-Mart internationally. "The purpose is to get a chance to spend more time with all Wal-Mart levels of operations and functional counterparts in Bentonville," Cline says. In addition, the Handleman buying, marketing, and field sales staffs will each make more frequent trips to Bentonville.

One senior distribution executive with a major suggests that all of the shifts by Anderson and Handleman are about jockeying to stay in the running as a Wal-Mart supplier. For his part, Cline says that the decision to move its account management team was made about eight months ago.

On the other hand, that distribution executive suggests that maybe it's Wal-Mart that is really doing all the jockeying. Who knows—maybe they are just having this debate so that both rackjobbers would renegotiate a lower price in exchange for the services they provide.

Meanwhile, the majors still appear split on whether they want to sell directly to Wal-Mart, which can move tonnage on the front end but is not known for being gentle with suppliers on the back end.

Virgin Megastore Benefits From Boston Talent

BY MATTHEW S. ROBINSON

CAMBRIDGE, Mass.—In an effort to support the local music schools neighboring its new Virgin Megastore—a group of institutions that includes Berklee College of Music, the New England Conservatory, and the Boston Conservatory—Virgin Entertainment Group (VEG) North America is sponsoring a new series of in-store showcase performances by Boston-area music students.

"This program really advocates two of Virgin's missions to the Boston community," VEG director of marketing Roger Ritchie says. "First, it will create a unique environment that will allow classical and jazz musicians an opportunity to showcase their talents center-stage, and second, it gives something back to our customers—live entertainment while they shop."

VEG senior VP of product and marketing David Alder says it is very important for the store to support the local music community in any way it can. "Boston being such a true music town—with so much music heritage, as well as so much new music blood coming through—it seemed to be an obvious opportunity for us to offer the store as a new venue for students in the city."

Performances are held every Thursday in the store's jazz and classical department. The series kicked off recently with a performance by pianist Ruslan "Ross" Sirota, a fifth-semester Berklee student who is attend-

ing school on scholarship.

"We'd love to think that it could grow into something much larger, perhaps with the help of some media partners," Alder adds. "We will also do band in-stores, but we are new in Boston and we wanted to tap the student community first, because it is so important."

In addition to exposure, Virgin recently donated \$1,000—the proceeds of a silent auction held at the Megastore's grand opening in February—to Berklee's City Music Program, which sponsors summer and after-school programs, as well as full scholarships for music students from the inner city.

"Especially as music programs are being cut, there are not many opportunities like this," says Berklee director of corporate relations Beverly Trynin, who accepted the check on behalf of the college. The gift was presented by Boston City Councilor Mike Ross and Virgin Megastore Boston manager Greg Harrington.

The donation to Berklee was born out of a Virgin-Berklee relationship that had developed prior to the store opening: The two have an exclusive distribution deal in which Virgin sells Berklee product. But Alder is also eager to form other arrangements with the conservatories and schools in the area: "We hope to develop similar relationships with other schools, including those that are not specifically music schools."



School's In. Virgin Entertainment Group's new Boston store is sponsoring weekly showcases of local-area music students like Berklee's Ruslan Sirota, pictured here.

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Digital Services Need To Offer More Hit Music

BY BRIAN GARRITY

NEW YORK—Forget fights over cross-licensing and portability: A new study argues that the biggest problem facing new commercial digital-music service-



es is a shortage of hit content. And with artists slow to clear their music for legitimate Internet distribution, that may remain the case for some time.

Subscription services MusicNet, Pressplay, and Rhapsody on average contain only 10% of the top 100 U.S. singles and only 9% of the top 100 albums, according to a new survey from digital entertainment and peer-to-peer services tracking firm Redshift Research.

The report, "Fighting the File-Sharing Dragon"—which combines feedback from a panel of digital-music consumers with Redshift's tests of commercial and free music services—finds that the top consumer complaint against fee-based initiatives is the narrow selection of music they offer.

"Subscription services are not being given the popular music needed to compete against widely used free file-sharing networks," observes Matt Bailey, president of Boston-based Redshift and a former Webnoize analyst.

Major-label executives to subscription service operators acknowledge that the situation is problematic.

"I agree with anyone who criticizes, 'It's like going into a candy

store that's half full,'" one major-label new-media executive says. "[Subscription services] don't have the selection you want. That's a problem. We have to offer everything."

The situation is anything but easy to resolve: Jupiter Media Matrix senior analyst Aram Sinnreich says that basic artist licensing and royalty issues surrounding digital distribution must first be settled before truly compelling legitimate services can be offered.

What's more, he notes that any kind of deep subscription offering a tremendous amount of "secondary content" that is not controlled by blanket digital licensing deals through the majors and the Harry Fox Agency is going to have to be acquired through individual rights holders. Sinnreich says, "The artists are going to be responsible for grading that sort of content."

But just rounding up content that can be included in blanket licensing deals is proving to be a handful. Major-label representatives say that a primary roadblock to securing artist clearance for digital distribution is skepticism on the part of acts and their management as to just how much financial benefit there is to having content included in digital subscription services.

One new-media executive explains, "Artists say, 'I don't want to be in that, because I don't know if I'm going to make any money on it.'"

That's not to say there isn't any content on for-pay services: Listen.com's Rhapsody has more than 125,000 tracks available, MusicNet's inventory holds more than 75,000 tracks, and Pressplay

offers more than 50,000 tracks.

But with the major labels contributing content to a given service controlling upward of 40% of the current hits on the chart and offering less than 10% online, Bailey argues that consumers have a right to complain about a lack of hits available for consumption.

Meanwhile, unlimited free content continues to proliferate on peer-to-peer networks like KaAaA, iMesh, Gnutella, and Audiogalaxy. Redshift estimates that upward of 1.7 million consumers used file-sharing services



at any one time during the month of March; KaAaA on its own claimed more than 180 million available digital files and fueled "nearly a billion" downloads in March—a 70% increase of the downloading activity on the network in November of last year.

Bailey argues that as digital-subscription service operators roll out new offerings later this year, more content must be offered, as well as interactive radio, exclusive content, and mass-marketing partnerships with the likes of Best Buy and MTV.

TRAFFIC TICKER

Top Overall Sites

Traffic In March

TOTAL VISITORS (in 000s)

1. amazon.com	20,858
2. windowsmedia.com	9,520
3. real.com	8,034
4. columbiahouse.com	4,321
5. kazaa.com	4,083
6. barnesandnoble.com	3,270
7. musiccity.com	3,011
8. bestbuy.com	2,603
9. half.com	2,430
10. cdnow.com	2,339
11. walmart.com	2,312
12. mtv.com	2,091
13. musicmatch.com	2,051
14. audiogalaxy.com	2,045
15. lyrics.com	1,788

AVERAGE MINUTES PER VISITOR PER MONTH

1. audiogalaxy.com	43:06
2. live365.com	22:58
3. aimster.com	15:16
4. musicmatch.com	14:54
5. half.com	13:41
6. bmgmusic.com	12:31
7. amazon.com	11:53
8. cdnow.com	11:30
9. mtv.com	11:27
10. sonicnet.com	10:33
11. radiofreevirgin.com	10:12
12. winamp.com	9:38
13. allmusic.com	9:28
14. circuitcity.com	9:25
15. bestbuy.com	8:55

Nielsen//NetRatings

Source: Nielsen//NetRatings, March 2002. Sites categorized by Billboard. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.

Sites+ Sounds



by Brian Garrity

TESTING SECURE RIPPING, P2P: Balancing the interests of consumers and record companies remains the big challenge as the music industry continues to experiment with copy-protected CDs.

In an effort to satisfy both parties, SunnComm, a developer of secure CD products, is teaming with Microsoft on a copy-protection technology that allows for ripping and peer-to-peer file-sharing of DRM-wrapped content.

SunnComm is developing a feature known as PromoPlay that allows consumers to rip DRM-wrapped tracks from secure CDs and e-mail them to friends. The recipients of the tracks can listen to them for a specified number of either plays or days, as determined by the content owner.

To allow a user to listen to a ripped media file, the Windows Media DRM first checks if the computer is licensed for playback; those that do not have a valid license are directed to a registration page.

SunnComm hopes to launch PromoPlay next quarter but has not announced any content partners.

STARPOLISH EXPANDS: StarPolish.com, an online musicians' community and host of the Velvet Rope message board, has formed an artist-management division for unsigned bands, StarPolish Management. The New York-based unit will be headed by StarPolish.com president/CEO Vivek Tiwary. StarPolish.com and StarPolish Management will remain separate entities; the management unit is not soliciting submissions from the Web site's users.

StarPolish Management, which aims to amass an initial roster of

FULLAUDIO BOWS SERVICE: FullAudio has bowed its digital-music subscription service through distribution partner Clear Channel Radio.

The service, which is in a limited release, is available on the Web sites of five Clear Channel radio stations in Phoenix: AC stations KESZ and KMXR, top 40 KZZP, country KNIX, and smooth jazz KYOT.

A subscription to the service, known as MusicNow, starts at \$7.49 per month for 50 rental downloads. A premium plan offers 100 tracks for \$14.99 per month. The downloads accumulate as long as the subscription is upheld, and subscribers may acquire a new slate of tracks each month. About 50,000 tracks will be available at launch. MusicNow features content from Universal Music Group, Warner Music Group, and EMI Recorded Music.

Clear Channel will run promotions for MusicNow on its participating stations, as well as in its area music clubs and through MusicNow ads, subscription offers, and links on the stations' Web sites. MusicNow will also be promoted on Microsoft's WindowsMedia.com; Windows is providing DRM services to FullAudio.

MusicNow will debut later this year on Clear Channel station sites in Chicago, Houston, Los Angeles, and Salt Lake City. When the rollout is complete, MusicNow will be offered through 30 Clear Channel station Web sites in the U.S.

Clear Channel Radio Interactive VP/GM John Martin says in a statement that the company is offering the subscriptions in an effort to "build loyalty among [its stations'] listeners and benefit from [its] status as the world's leading music programmer."

EURO P2P TRAFFIC RISING: First came recent word from the International Federation of the Phonographic Industry that digital piracy is partially responsible for a 5% decline in retail value in global music shipments in 2001 (*Billboard*, April 27). Now, London-based Internet research firm Jupiter MMXI reports that traffic to legitimate music sites is shrinking while the number of visitors to free file-swapping sites is increasing.

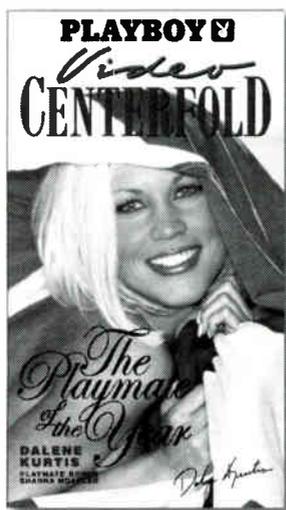
A study of online activity in seven major Western European markets from January to March found that the number of unique visitors to the likes of MP3.com, Vitaminic, and Peoplesound fell from 2.5 million in January to 2 million in March. Meanwhile, traffic to peer-to-peer file-sharing services including KaZaA and Morpheus rose from 10.7 million unique visitors in January to 11.3 million visitors in March.



TIWARY

"two or three bands," has signed New York-based electronic pop group Casino. Tiwary says, "The act is seeking a label deal and will independently release an album this summer."

DAZZLING DALENE



It's revealing romps, tantalizing trysts, and flirty fun as we unveil the Playmate who won our hearts. *Playmate of the Year 2002: Dalene Kurtis*. One look and you'll fall madly in love, just as we have!



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MAY 4 2002 Billboard TOP KID VIDEO™				
THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
1	2	NUMBER 1 CINDERELLA II-DREAMS COME TRUE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026	4 Weeks At Number 1	26.99
2	1	THE HUNCHBACK OF NOTRE DAME II WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 15658		29.99
3	4	SCOOBY-DOO AND THE RELUCTANT WEREWOLF WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1879		14.95
4	3	SPONGE BUDDIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153		12.95
5	6	NAUTICAL NONSENSE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013		12.95
6		WIGGLES: HOOP-DEE-DOO! IT'S A WIGGLY LYRICK STUDIOS 2510		14.95
7	5	BALTO II: WOLF QUEST UNIVERSAL STUDIOS HOME VIDEO 89853		19.99
8	10	DORA SAVES THE PRINCE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183		12.95
9	8	TOM & JERRY: MAGIC RING WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 65551		14.95
10	9	BOB THE BUILDER: BUSY BOB & SILLY SPUD LYRICK STUDIOS 24107		14.99
11	11	DORA THE EXPLORER: TO THE RESCUE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874443		12.95
12	7	DISNEY'S AMERICAN LEGENDS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24234		19.99
13		BABY EINSTEIN: BABY NEWTON WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 25976		14.99
14	17	ELMO'S WORLD: SPRINGTIME FUN SONY WONDER/SONY MUSIC ENTERTAINMENT 54181		12.99
15	14	SCOOBY-DOO & THE CYBER CHASE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1746		19.96
16	15	RUGRATS: ALL GROWN UP NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 839413		12.95
17	12	BLUE'S CLUES: TELLING TIME WITH BLUE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 878943		9.95
18		SCOOBY DOO'S GREATEST MYSTERIES CARTOON NETWORK VIDEO/WARNER HOME VIDEO H3867		14.95
19	13	THE LAND BEFORE TIME: THE BIG FREEZE UNIVERSAL STUDIOS HOME VIDEO 87981		19.98
20	20	WIGGLY WIGGLY WORLD LYRICK STUDIOS 2509		14.95
21	23	POKEMON: MEWTWO RETURNS WARNER HOME VIDEO 22142		14.95
22	21	CAILLOU: I WANT TO GROW UP! PBS HOME VIDEO 8638		12.95
23		BLUE'S CLUES: ABC'S AND 123'S NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 835743		9.95
24	22	THOMAS & FRIENDS: BEST OF JAMES ANCHOR BAY ENTERTAINMENT 1262		12.98
25	25	DORA THE EXPLORER: WISH ON A STAR NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673		12.95

MAY 4 2002 Billboard RECREATIONAL SPORTS™				
THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
1	1	NUMBER 1 NFL: SUPER BOWL XXXVI	7 Weeks At Number 1	14.95
2	2	WWF: NO WAY OUT	SONY MUSIC ENTERTAINMENT 54121	19.98
3	3	2002 OLYMPIC WINTER GAMES	VENTURA DISTRIBUTION 25222	14.95
4	4	WWF: DIVAS	SONY MUSIC ENTERTAINMENT 54127	19.98
5	5	WWF: ROYAL RUMBLE	SONY MUSIC ENTERTAINMENT 54117	19.98
6	6	WWF: FUNNIEST MOMENTS	SONY MUSIC ENTERTAINMENT 59327	19.98
7	7	WWF: BEST OF WRESTLEMANIA	SONY MUSIC ENTERTAINMENT 831	14.95
8	8	BALL ABOVE ALL	VENTURA DISTRIBUTION 0803	14.98
9	9	SHAQUILLE O'NEAL: BALLIN' OUTTA CONTROL	VENTURA DISTRIBUTION 31143	14.98
10	10	WWF: BEFORE THEY WERE FAMOUS	SONY MUSIC ENTERTAINMENT 54107	19.98
11	11	WWF: THE ROCK - BRING IT ON	SONY MUSIC ENTERTAINMENT 54111	19.98
12	12	THE BEST OF BACKYARD WRESTLING 2: MORE hardcore THAN EVER BEFORE	VENTURA DISTRIBUTION 2000	19.99
13	13	ALLEN IVERSON: THE ANSWER	USA HOME ENTERTAINMENT 60396	14.95
14	14	WWF: UNDERTAKER - THIS IS MY YARD	SONY MUSIC ENTERTAINMENT 288	14.95
15	15	WWF: BEST OF RAW VOL. 3	SONY MUSIC ENTERTAINMENT 286	19.98
16	16	GOLF DIGEST: PLAY GAME RIGHT	GLOBAL FUSION 50810	9.98
17	17	WWF: SURVIVOR SERIES	SONY MUSIC ENTERTAINMENT 54109	19.98
18	18	WWF: WRESTLEMANIA X-SEVEN	WORLD WRESTLING FEDERATION HOME VIDEO 269	19.95
19	19	WWF: THE ROCK-KNOW YOUR ROLE	SONY MUSIC ENTERTAINMENT 837	14.95
20	20	WWF: HARDY BOYZ	SONY MUSIC ENTERTAINMENT 54105	14.95

MAY 4 2002 Billboard HEALTH & FITNESS™				
THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
1	1	NUMBER 1 THE CRUNCH: TAE BOXING WORKOUTS	16 Weeks At Number 1	14.98
2	2	LESLIE SANSONE: WALK AWAY THE POUNDS	GOODTIMES HOME VIDEO 34323	24.95
3	3	THE METHOD PILATES: TARGET SPECIFICS	PARADE VIDEO 840	12.98
4	4	LESLIE SANSONE: HIGH CALORIE BURN	GOODTIMES HOME VIDEO 430210	9.95
5	5	LESLIE SANSONE: GET UP & GET STARTED	GOODTIMES HOME VIDEO 330210	9.95
6	6	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES	ARTISAN HOME ENTERTAINMENT 10152	14.98
7	7	METHOD - ALL IN ONE	PARADE VIDEO 906	12.98
8	8	DENISE AUSTIN: POWER YOGA PLUS	ARTISAN HOME ENTERTAINMENT 11754	14.98
9	9	BASIC YOGA FOR DUMMIES	ANCHOR BAY ENTERTAINMENT 11586	9.99
10	10	SLIM DOWN-BELLYDANCE FITNESS FOR BEGINNERS	GOLDHILL HOME VIDEO 379	14.98
11	11	TOTAL YOGA	LIVING ARTS 1080	9.98
12	12	LESLIE SANSONE: SUPER FAT BURNING	GOODTIMES HOME VIDEO 530210	9.95
13	13	PILATES FOR DUMMIES	ANCHOR BAY ENTERTAINMENT 10948	9.98
14	14	CRUNCH: FAT BURNING YOGA	ANCHOR BAY ENTERTAINMENT 11947	9.95
15	15	YOGA CONDITIONING FOR WEIGHT LOSS	LIVING ARTS 1203	14.98
16	16	BILLY BLANKS: CRUNCH MASTER BLASTER	ANCHOR BAY ENTERTAINMENT 10685	14.98
17	17	RICHARD SIMMONS: SWEATIN' TO THE OLDIES-VOL. 2	GOODTIMES HOME VIDEO 30209	9.95
18	18	DENISE AUSTIN: GET FIT FAST-ABS	ARTISAN HOME ENTERTAINMENT 12075	14.98
19	19	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS	LIVING ARTS 1088	14.98
20	20	YOGA FOR BEGINNERS COLLECTION	LIVING ARTS 1070	17.98

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles.
 ◆ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2002, VNU Business Media, Inc. and VideoScan Inc. All rights reserved.

HOME VIDEO

Retailers Promote DVD Features Of PS2, Xbox

BY STEVE TRAIMAN

NEW YORK—While the lowering of DVD player prices has led to a tremendous upswing in software sales, the DVD playback capability of Sony's PlayStation 2 (PS2) and Microsoft's Xbox videogame hardware systems—



the latter via a popular DVD Movie Playback Kit accessory—has also had a sizeable influence. Retailers and home video companies alike are now beginning to tailor promotional campaigns to this DVD/gaming link.

Richmond, Va.-based Circuit City is the first home entertainment retail chain to use the hook. The front page of its Sunday, April 7, tab flier offered a free Universal DVD of *The Fast and the Furious* with the purchase of an Xbox and a DVD Kit. "The DVD functionality adds an element of value that the consumer recognizes," Circuit City spokesman Jim Babb says, "although undoubtedly, the primary function remains that of a gaming console."

Universal Studios Home Video executive director of publicity Evan Fong gave full credit to the Circuit City game hardware group for coming up with the promotion. "The title is skewed to young adults who are primary Xbox players," he notes. "We will pay attention to the results for similar promotions in the future."

These promotions make sense because of the correlation between gaming system sales and DVD purchases. In the first six weeks of Xbox's availability, DVD unit sales topped 35 million units. For the first 13 weeks this year, VideoScan reported 44.5 million DVD sales, compared with 25.7 million sales for the same period last year.

An Xbox spokesperson says that research group NPDFunworld reports that more than 1.5 million Xboxes were sold in the U.S. since its November 2001 launch, and that 42% of purchasers also bought the DVD Remote pack. A Sony Computer Entertainment America spokesperson says that the PS2 North America base has reached 9.3 million units since its October 2000 launch and that more than 60% of buyers use its DVD function.

Columbia TriStar Home Entertainment, a Sony sister company, has also been paying attention to gaming systems. Alison Biggers, the label's VP of worldwide marketing, notes, "This has increased household penetration of the DVD format and has brought in a younger audience. We can market directly at the gamer in the future."

The Dallas-based Blockbuster is additionally pursuing a game/DVD campaign. While the chain is selling and tracking PS2 and Xbox units at select stores, a corporate spokesperson reports, it is also considering its own line of DVD video and game players.

Billboard TOP MUSIC VIDEOS™

THIS WEEK	LAST WEEK	TITLE	Principal Performers	TAPE/DVD PRICE
1	4	NUMBER 1 POPODYSSSEY-LIVE JIVE/ZOMBA VIDEO 41778	3 Weeks At Number 1 'N Sync	19.98/24.98
2	1	LIVE IN PARIS EAGLE VISION/PIONEER ENTERTAINMENT 19012	Diana Krall	19.98/24.98
3	3	LIVE FROM LAS VEGAS ▲ JIVE/ZOMBA VIDEO 41784	Britney Spears	19.98/24.98
4	5	LOVERS LIVE EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204	Sade	14.98/19.98
5	7	NEW ORLEANS HOMECOMING SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4462	Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97
6	2	RUDE AWAKENING SANCTUARY/BMG VIDEO 88320	Megadeth	19.98/24.98
7	11	I'LL RYAWAY SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4462	Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97
8	10	HELL FREEZES OVER ▲ GEFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST 39548	Eagles	24.95/24.99
9	6	SMACK THIS! REPUBLIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST 16619	Godsmack	19.98 DVD
10	9	LIVE IN LAS VEGAS MVD VIDEO 7700	Kiss	19.98/19.98
11	12	ONE NIGHT ONLY ● MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST 60885	Elton John	16.98/24.98
12	13	BRITNEY: THE VIDEOS ▲ JIVE/ZOMBA VIDEO 41785	Britney Spears	14.98/19.98
13	14	ELEVATION TOUR 2001 INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST 588543	U2	19.98/32.98
14	16	FRAT PARTY AT THE PANKAKE FEST ▲ WARNER RE-PRISE VIDEO 38554	Linkin Park	19.98/24.99
15	19	OH AARON: LIVE IN CONCERT JIVE/ZOMBA VIDEO 41769	Aaron Carter	14.98/19.98
16	25	ALL FOR YOU VIRGIN MUSIC VIDEO 10144	Janet Jackson	24.98 DVD
17	23	VIDEO GREATEST HITS: HISTORY EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50123	Michael Jackson	14.98/24.98
18	20	THE CONCERT FOR NEW YORK CITY ▲ COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54205	Various Artists	19.98/29.98
19	24	HISTORIA/IN THE ROUND IN YOUR FACE ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST 58864	Def Leppard	24.98 DVD
20		A BILLY GRAHAM HOMECOMING VOL. 1 ▲ SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4462	Bill & Gloria Gaither Presents Their Homecoming Friends	29.95/23.97
21		A BILLY GRAHAM HOMECOMING VOL. 2 ▲ SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4462	Bill & Gloria Gaither Presents Their Homecoming Friends	29.95/23.97
22	15	JUMP 5 SPARROW VIDEO/CHORDANT DIST. GROUP 43240	Jump 5	5.98/6.49
23	26	LIVE FROM AUSTIN, TEXAS ▲ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 51130	Stevie Ray Vaughan And Double Trouble	14.95/19.97
24	29	HISTORY ON FILM: VOLUME II EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50138	Michael Jackson	14.95/19.97
25	27	STILL UPPER LIP LIVE ● ELEKTRA ENTERTAINMENT 40232	AC/DC	19.98/24.98
26	30	AND ALL THAT COULD HAVE BEEN, LIVE INTERSCOPE VIDEO/UNIVERSAL STUDIOS HOME VIDEO 80985	Nine Inch Nails	19.98/32.98
27	31	CHOICES-THE MOVIE COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 90639	Three 6 Mafia	14.98/19.98
28	36	SALIVAL TOOL DISSECTION/VOLCANO/ZOMBA VIDEO 31159	Tool	24.98/29.98
29	28	SUPERNATURAL LIVE ▲ ARISTA RECORDS INC./BMG VIDEO 15750	Santana	19.95/24.97
30	34	LIVE: 2001 COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54029	Journey	14.98/19.98
31	18	WESTWAY TO THE WORLD EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50234	The Clash	19.98 DVD
32	33	THE VIDEOS SPARROW VIDEO/CHORDANT DIST. GROUP 43258	Steven Curtis Chapman	14.98 VHS
33	35	WE WILL ROCK YOU PIONEER ENTERTAINMENT 71657	Queen	19.98/24.98
34	38	DEATH ROW UNCUT DEATH ROW/VENTURA DISTRIBUTION 66200	2Pac/Snoop Doggy Dogg	19.98/19.95
35	40	WHEN INCUBUS ATTACKS: VOL. 2 ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50231	Incubus	14.98/19.98
36		LISTENER SUPPORTED ▲ BMG VIDEO 65005	Dave Matthews Band	19.95/24.97
37	32	THE VIDEOS: 1994-2001 ▲ BMG VIDEO 65012	Dave Matthews Band	19.95/24.97
38		FREEDOM BAND SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4461	Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97
39		IN THE FLESH - LIVE ● COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54185	Roger Waters	12.98/19.98
40		ALL THE WAY... A DECADE OF SONG EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50229	Celine Dion	19.95/24.97

◆ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ▷ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2002, VNU Business Media, Inc. and VideoScan Inc. All rights reserved.

MAY 4
2002Billboard **TOP VHS SALES**™

Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
1	2	1	TRAINING DAY WARNER HOME VIDEO 22530	Denzel Washington Ethan Hawke	2001	R	22.98
2	3	7	CINDERELLA II-DREAMS COME TRUE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026	Animated	2002	NR	26.99
3	1	4	THE HUNCHBACK OF NOTRE DAME II WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 15658	Animated	2002	G	29.99
4	4	7	THIRTEEN GHOSTS WARNER HOME VIDEO 22083	Shannon Elizabeth Matthew Lillard	2001	R	22.98
5	5	2	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon	2001	PG-13	14.95
6	8	5	MOULIN ROUGE FOXVIDEO 2003425	Nicole Kidman Ewan McGregor	2001	PG-13	14.98
7	7	24	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	24.99
8	11	4	SCOOBY-DOO AND THE RELUCTANT WEREWOLF WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1879	Scooby-Doo	2002	NR	14.95
9	6	11	ATLANTIS: THE LOST EMPIRE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23822	Animated	2001	PG	26.99
10	10	5	SPONGE BUDDIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153	Spongebob Squarepants	2002	NR	12.95
11	9	9	PETER PAN (SPECIAL EDITION) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23668	Animated	1953	G	24.99
12	16	5	NAUTICAL NONSENSE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013	Spongebob Squarepants	2002	NR	12.95
13	NEW	1	WIGGLES: HOOP-DEE-DOO! IT'S A WIGGLY LYRICK STUDIOS 2510	The Wiggles	2002	NR	14.95
14	13	4	LARA CROFT: TOMB RAIDER PARAMOUNT HOME ENTERTAINMENT 61903	Angelina Jolie	2001	PG-13	14.95
15	12	9	BALTO II: WOLF QUEST UNIVERSAL STUDIOS HOME VIDEO 89853	Animated	2001	NR	19.99
16	24	10	DORA SAVES THE PRINCE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183	Dora The Explorer	2002	NR	12.95
17	21	5	TOM & JERRY: MAGIC RING WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 85551	Animated	2002	NR	14.95
18	17	2	BABY BOY COLUMBIA TRISTAR HOME VIDEO 07451	Tyrese Gibson Snoop Dogg	2001	R	14.95
19	15	17	THE PRINCESS DIARIES WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638	Anne Hathaway Julie Andrews	2001	G	22.99
20	28	4	DRAGONBALL Z: MAJIN BUU-DEFIANCE (EDITED) FUNIMATION 338	Animated	2002	NR	14.95
21	33	2	O BROTHER, WHERE ART THOU? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13	14.99
22	18	27	THE HUNCHBACK OF NOTRE DAME WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 7955	Animated	1996	G	29.99
23	23	6	PLANET OF THE APES FOXVIDEO 2003358	Mark Wahlberg Helena Bonham Carter	2001	PG-13	14.98
24	22	4	BOB THE BUILDER: BUSY BOB & SILLY SPUD LYRICK STUDIOS 24107	Animated	2002	NR	14.99
25	27	4	DRAGONBALL Z: MAJIN BUU-HERO'S FAREWELL (EDITED) FUNIMATION 340	Animated	2002	NR	14.95
26	30	5	BRIDGET JONES'S DIARY MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24647	Renee Zellweger	2001	R	14.99
27	26	3	AMERICA'S SWEETHEARTS COLUMBIA TRISTAR HOME VIDEO 07323	Julia Roberts Billy Crystal	2001	PG-13	14.95
28	34	10	A KNIGHT'S TALE COLUMBIA TRISTAR HOME VIDEO 08140	Heath Ledger	2001	PG-13	14.95
29	NEW	1	THE MUMMY RETURNS UNIVERSAL STUDIOS HOME VIDEO 86741	Brendan Fraser Rachel Weisz	2001	PG-13	22.98
30	37	10	COYOTE UGLY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21794	Piper Perabo Adam Garcia	2000	PG-13	14.99
31	32	22	SAVE THE LAST DANCE PARAMOUNT HOME ENTERTAINMENT 156613	Julia Stiles	2000	PG-13	14.95
32	NEW	1	GLADIATOR DREAMWORKS HOME ENTERTAINMENT 86026	Russell Crowe	2000	R	19.99
33	38	4	DORA THE EXPLORER: TO THE RESCUE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 87443	Dora The Explorer	2001	NR	12.95
34	NEW	1	SNOW WHITE AND THE SEVEN DWARFS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22253	Animated	1937	G	19.99
35	NEW	1	EXIT WOUNDS WARNER HOME VIDEO 21069	Steven Seagal DMX	2001	R	14.94
36	20	9	DISNEY'S AMERICAN LEGENDS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24234	Animated	2002	NR	19.99
37	NEW	1	IN LOVE AND WAR NEW LINE HOME VIDEO/WARNER HOME VIDEO 4559	Sandra Bullock Chris O'Donnell	1996	PG-13	14.98
38	31	4	DRAGONBALL Z: MAJIN BUU-DEFIANCE (UNEDITED) FUNIMATION 337	Animated	2002	NR	14.95
39	NEW	1	PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23871	Ben Affleck Josh Hartnett	2001	PG-13	24.99
40	NEW	1	BABY EINSTEIN: BABY NEWTON WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 25976	Animated	2002	NR	14.99

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ RIAA gold certification for a minimum of 125,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ▲ RIAA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. and VideoScan. All rights reserved.

MAY 4
2002Billboard **TOP DVD SALES**™

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
1	NEW	1	SPY GAME (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21552	Robert Redford Brad Pitt	R	26.98
2	1	7	THIRTEEN GHOSTS WARNER HOME VIDEO 22083	Shannon Elizabeth Matthew Lillard	R	24.98
3	2	4	TRAINING DAY WARNER HOME VIDEO 21962	Denzel Washington Ethan Hawke	R	26.98
4	NEW	1	SPY GAME (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 21967	Robert Redford Brad Pitt	R	26.98
5	NEW	1	SERENDIPITY MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24170	John Cusack Kate Beckinsale	PG-13	29.99
6	NEW	1	MULHOLLAND DRIVE UNIVERSAL STUDIOS HOME VIDEO 21780	Naomi Watts Laura Elena-Harrington	R	32.98
7	3	2	BANDITS MGM HOME ENTERTAINMENT 1003235	Bruce Willis Billy Bob Thornton	PG-13	26.98
8	5	3	K-PAX UNIVERSAL STUDIOS HOME VIDEO 21553	Kevin Spacey Jeff Bridges	PG-13	26.98
9	4	5	THE USUAL SUSPECTS MGM HOME ENTERTAINMENT 1003332	Stephen Baldwin Kevin Spacey	R	24.98
10	7	4	THE ONE COLUMBIA TRISTAR HOME VIDEO 6006392	Jet Li	PG-13	27.96
11	12	7	JAY AND SILENT BOB STRIKE BACK DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24665	Jason Mewes Kevin Smith	R	29.99
12	24	15	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 21270	Paul Walker Vin Diesel	PG-13	26.98
13	6	3	IRON MONKEY MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25132	Donnie Yen	PG-13	29.99
14	14	24	SHREK (SPECIAL EDITION) DREAMWORKS HOME ENTERTAINMENT 89012	Mike Myers Eddie Murphy	PG	26.99
15	19	4	THE LAST CASTLE DREAMWORKS HOME ENTERTAINMENT 89870	Robert Redford James Gandolfini	R	26.99
16	10	8	JOY RIDE FOXVIDEO 2003625	Steve Zahn Paul Walker	R	27.98
17	NEW	1	THE MUMMY COLLECTION (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21973	Brendan Fraser Rachel Weisz	PG-13	42.98
18	15	3	ZODLANDER PARAMOUNT HOME ENTERTAINMENT 337374	Ben Stiller	PG-13	29.99
19	NEW ENTRY	1	NAUTICAL NONSENSE AND SPONGE BUDDIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 87855	Spongebob Squarepants	NR	19.99
20	13	4	RIDING IN CARS WITH BOYS COLUMBIA TRISTAR HOME VIDEO 6006456	Drew Barrymore Steve Zahn	PG-13	27.96
21	17	3	ORIGINAL SIN (UNRATED) MGM HOME ENTERTAINMENT 1003049	Antonio Banderas Angelina Jolie	NR	26.98
22	20	5	THE WASH TRIMARK HOME VIDEO 7964	Dr. Dre Snoop Dogg	R	24.99
23	22	4	A.I.: ARTIFICIAL INTELLIGENCE (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 89567	Haley Joel Osment Jude Law	PG-13	29.99
24	21	44	BLADE NEW LINE HOME VIDEO/WARNER HOME VIDEO N4625	Wesley Snipes	R	24.98
25	8	1	THE HUNCHBACK OF NOTRE DAME II WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21317	Animated	NR	29.99

MAY 4
2002Billboard **TOP VIDEO RENTALS**™

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
1	NEW	1	SPY GAME UNIVERSAL STUDIOS HOME VIDEO 89146	Robert Redford Brad Pitt	R	26.98
2	1	4	TRAINING DAY WARNER HOME VIDEO 21962	Denzel Washington Ethan Hawke	R	26.98
3	NEW	1	SERENDIPITY MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24170	John Cusack Kate Beckinsale	PG-13	29.99
4	2	3	BANDITS MGM HOME ENTERTAINMENT 1003234	Bruce Willis Billy Bob Thornton	PG-13	26.98
5	3	2	THIRTEEN GHOSTS WARNER HOME VIDEO 22083	Shannon Elizabeth Matthew Lillard	R	24.98
6	5	4	RIDING IN CARS WITH BOYS COLUMBIA TRISTAR HOME VIDEO 07129	Drew Barrymore Steve Zahn	PG-13	27.96
7	4	3	K-PAX UNIVERSAL STUDIOS HOME VIDEO 89147	Kevin Spacey Jeff Bridges	PG-13	26.98
8	6	5	DON'T SAY A WORD FOXVIDEO 2003428	Michael Douglas	R	24.98
9	7	3	JOY RIDE FOXVIDEO 2003452	Steve Zahn Paul Walker	R	27.98
10	8	2	ZODLANDER PARAMOUNT HOME ENTERTAINMENT 337373	Ben Stiller	PG-13	29.99
11	11	4	THE LAST CASTLE DREAMWORKS HOME ENTERTAINMENT 89869	Robert Redford James Gandolfini	R	26.99
12	10	5	A.I.: ARTIFICIAL INTELLIGENCE DREAMWORKS HOME ENTERTAINMENT 89650	Haley Joel Osment Jude Law	PG-13	29.99
13	9	3	ORIGINAL SIN MGM HOME ENTERTAINMENT 1001871	Antonio Banderas Angelina Jolie	R	26.98
14	13	2	HARDBALL PARAMOUNT HOME ENTERTAINMENT 330793	Keanu Reeves	PG-13	26.98
15	12	3	HEIST WARNER HOME VIDEO 21321	Gene Hackman Danny Devito	R	26.98
16	15	11	RAT RACE PARAMOUNT HOME ENTERTAINMENT 336843	Amy Smart John Cleeve	PG-13	26.98
17	NEW	1	MULHOLLAND DRIVE UNIVERSAL STUDIOS HOME VIDEO 89736	Naomi Watts Laura Elena-Harrington	R	32.98
18	16	4	THE ONE COLUMBIA TRISTAR HOME VIDEO 60552	Jet Li	PG-13	27.96
19	14	3	LIFE AS A HOUSE NEW LINE HOME VIDEO/WARNER HOME VIDEO 12345	Kevin Kline	R	24.98
20	17	7	THE MUSKETEER UNIVERSAL STUDIOS HOME VIDEO 88596	Justin Chambers Mena Suvari	PG-13	26.98

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ▲ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. All rights reserved.

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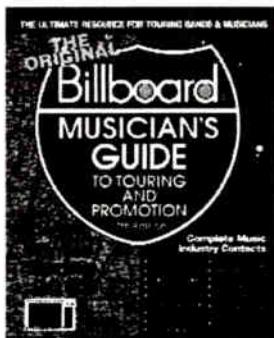
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PROGRAMMING

Music & Showbiz



by Carla Hay

GOO GOO DOLLS 'DISMISSED': Goo Goo Dolls have gone back to high school—not the one they once attended in their hometown of Buffalo, N.Y., but rather the high school of a Goo Goo Dolls fan who won the chance of a lifetime to have the band perform at his school. Viewers can witness this event as part of the MuchMusic USA series *Class Dismissed*, created by Los Angeles-based production company Tidal4.

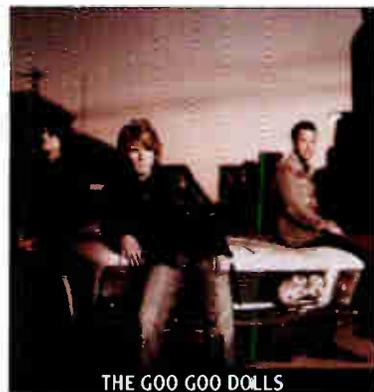
The program follows high-school-age fans who get to spend a day with their idols at the fan's school. The act also performs for the students of each school. *Class Dismissed* debuted with

and Beth Broday, finalists then submit a written essay and personal videotape explaining why they want to meet the artist. MuchMusic USA provided the technology to make the videos at its Web site, says the network's VP of programming Norm Schoenfeld.

Goo Goo Dolls lead singer/guitarist Johnny Rzeznik says, "I loved the idea of this contest, because it got the kids involved to use their brains and computer to do something creative and actually learn something. More contests should do things like this." Bassist Robby Takac adds with a laugh: "It's good that kids can use their computers for something other than stealing music."

Rzeznik and Takac's high-school years were memorable for being their formative ones as professional musicians. "The first time I played in a band, I was about 15," Rzeznik recalls. "I snuck into bars illegally and played punk covers. If we had a contest like [*Class Dismissed*] when I was in high school, I would've wanted a band to play that no one else in my high school would've wanted, like Bauhaus. The people in my high school were solidly into bands like Molly Hatchet."

Goo Goo Dolls' performance at Monrovia High School is one of many stops on the band's world tour (in support of its current Warner Bros. album, *Gutterflower*). Rzeznik expects the tour to last about 20 months. The band members say they still haven't lost the hunger they had when they were musicians in high school. "It's a different kind of hunger," Takac says. Rzeznik concludes, "We still have to keep ourselves focused. And we're definitely a lot smarter than we were back then."



THE GOO GOO DOLLS

an Alanis Morissette episode that was taped last year (*Billboard*, Aug. 11, 2001). The Goo Goo Dolls' *Class Dismissed* episode, which has already been taped and premieres June 27, chronicles the band's visit with contest winner Kevin Stephen, a senior at Monrovia (Calif.) High School.

Class Dismissed contestants are required to make their own music video of one of the artist's songs. According to Tidal4's Amber Cordero

NEWSLINE...

VH1 has named Christina Norman executive VP/GM. She was previously MTV senior VP of marketing and on-air promotion. In her new VH1 position, Norman will be responsible for several departments: marketing, finance, communications, on-air promotion, research, human resources, business development, and VH1's digital services. Meanwhile, MTV Networks confirms that MTV president of entertainment Brian Graden is being considered for a similar post at VH1 to oversee the music and programming departments... XM Satellite Radio has reported first-quarter 2002 revenue of \$1.8 million and a net loss of \$117.7 million.

Compiled by Carla Hay.

APRIL 4
2002

Billboard® VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"New Ons" are reported by the networks (not by BDS) for the week ahead

For week ending
APRIL 21, 2002

BET	CMT	MTV	VH1
<p>1 ASHANTI, FOOLISH</p> <p>2 B2K, GOTTS TA BE</p> <p>3 YING YANG TWINS, SAY I YI YI</p> <p>4 MUSIQ, HALF CRAZY</p> <p>5 BRANDY, FULL MOON</p> <p>6 BIG TYMERS, STILL FLY</p> <p>7 AALIYAH, MORE THAN A WOMAN</p> <p>8 JA RULE, DOWN A** B**CH</p> <p>9 JAY-Z, SONG CRY</p> <p>10 MARY J. BLIGE, RAINY DAYZ</p> <p>11 NAS, ONE MIC</p> <p>12 BUSTA RHYMES, PASS THE COURVOISIER PART II</p> <p>13 LIL BOW WOW, TAKE YA HOME</p> <p>14 LUDACRIS, SATURDAY (OOOH OOOH)</p> <p>15 FAT JOE, WHAT'S LUV</p> <p>16 AVANT, MAKIN GOOD LOVE</p> <p>17 P. DIDDY, I NEED A GIRL (PART ONE)</p> <p>18 MAXWELL, THIS WOMAN'S WORK</p> <p>19 NAPPY ROOTS, AWWNAW</p> <p>20 G-O-E-P, SPECIAL DELIVERY</p> <p>21 FAITH EVANS, I LOVE YOU</p> <p>22 USHER, U DON'T HAVE TO CALL</p> <p>23 CEE-LO, CLOSEST FREAK</p> <p>24 ROB JACKSON, BOOM BOOM BOOM</p> <p>25 TWEET, OOPS, OH MY</p> <p>26 JILL SCOTT, GIMME</p> <p>27 JAHEIM, ANYTHING</p> <p>28 JOE, WHAT IF A WOMAN</p> <p>29 DONNEL JONES, YOU KNOW THAT I LOVE YOU</p> <p>30 ANGIE STONE, WISH I DIDN'T MISS YOU</p> <p>31 NO GOOD, BALLIN' BOY</p> <p>32 MASTER P, REAL LOVE</p> <p>33 CLIPSE, GRINDIN'</p> <p>34 ALICIA KEYS, HOW COME YOU DON'T CALL ME</p> <p>35 JENNIFER LOPEZ, AIN'T IT FUNNY</p> <p>36 KEKE WYATT, NOTHING IN THIS WORLD</p> <p>37 TRUTH HURTS, ADDICTIVE</p> <p>38 MYSTIKAL, TARANTULA</p> <p>39 TRINA, TOLD Y'ALL</p> <p>40 BRIAN MCKNIGHT, WHAT'S IT GONNA BE</p> <p>NEW ONS</p> <p>SNOOP DOGG, UNDERCOVA FUNK (GIVE UP THE FUNK)</p> <p>STYLE & PHAROAAHE MONCH, THE LIFE</p> <p>ISSYS, DAY & NIGHT</p> <p>THE HAMPTONS, MY JACKET</p>	<p>1 KENNY CHESNEY, YOUNG</p> <p>2 BRAD PAISLEY, I'M GONNA MISS HER</p> <p>3 ALAN JACKSON, DRIVE (FOR DADDY GENE)</p> <p>4 RASCAL FLATTS, I'M MOVIN' ON</p> <p>5 TOBY KEITH, MY LIST</p> <p>6 TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE</p> <p>7 CAROLYN DAWN JOHNSON, I DON'T WANT YOU TO GO</p> <p>8 TIM MCGRAW, THE COWBOY IN ME</p> <p>9 ALISON KRAUSS & UNION STATION, LET ME TOUCH YOU FOR AWHILE</p> <p>10 WILLIE NELSON, MENDOCINO COUNTY LINE</p> <p>11 JOANNA JANET, SINCE I'VE SEEN YOU LAST</p> <p>12 BROOKS & DUNN, MY HEART IS LOST TO YOU</p> <p>13 GARY ALLAN, THE ONE</p> <p>14 JAMIE O'NEAL, FRANTIC</p> <p>15 BROOKS & DUNN/ZZ TOP, GOOD GIRLS GO TO HEAVEN</p> <p>16 DARRYL WORLEY, I MISS MY FRIEND</p> <p>17 MARTINA MCBRIDE, BLESSED</p> <p>18 DIAMOND RIO, ONE MORE DAY</p> <p>19 JO DEE MESSINA, BRING ON THE RAIN</p> <p>20 THE SOGGY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW</p> <p>21 TRACE ADKINS, HELP ME UNDERSTAND</p> <p>22 TRICK PONY, JUST WHAT I DO</p> <p>23 SARA EVANS, I COULD NOT ASK FOR MORE</p> <p>24 MONTGOMERY GENTRY, COLD ONE COMIN' ON</p> <p>25 TOMMY SHANE STEINER, WHAT IF SHE'S AN ANGEL</p> <p>26 GARTH BROOKS & TRISHA YEARWOOD, SQUEEZE ME IN</p> <p>27 PAT GREEN, THREE DAYS</p> <p>28 CHRIS CAGLE, I BREATHE IN, I BREATHE OUT</p> <p>29 TRACE ADKINS, I'M TRYIN'</p> <p>30 BROOKS & DUNN, ONLY IN AMERICA</p> <p>31 EMERSON DRIVE, I SHOULD BE SLEEPING</p> <p>32 CYNDI THOMSON, WHAT I REALLY MEANT TO SAY</p> <p>33 REBA MCENTIRE, SWEET MUSIC MAN</p> <p>34 NICKEL CREEK, THE LIGHTHOUSE'S TALE</p> <p>35 TOBY KEITH, I WANNA TALK ABOUT ME</p> <p>36 GARTH BROOKS, WRAPPED UP IN YOU</p> <p>37 GARY ALLAN, RIGHT WHERE I NEED TO BE</p> <p>38 KASEY CHAMBERS, NOT PRETTY ENOUGH</p> <p>39 PATTY LOVELESS, OUT OF CONTROL RAGING FIRE</p> <p>40 ALISON KRAUSS, THE LUCKY ONE</p> <p>NEW ONS</p> <p>NO NEW ONS THIS WEEK</p>	<p>1 TWEET, OOPS, OH MY</p> <p>2 PINK, DON'T LET ME GET ME</p> <p>3 NAS, ONE MIC</p> <p>4 SHAKIRA, UNDERNEATH YOUR CLOTHES</p> <p>5 P. DIDDY, I NEED A GIRL (PART ONE)</p> <p>6 NO DOUBT, HELLA GOOD</p> <p>7 GOO GOO DOLLS, HERE IS GONE</p> <p>8 MUSIQ, HALF CRAZY</p> <p>9 X-ECUTIONERS, IT'S GOIN' DOWN</p> <p>10 SUM 41, WHAT WE'RE ALL ABOUT</p> <p>11 MICHELLE BRANCH, ALL YOU WANTED</p> <p>12 ANGIE STONE, WISH I DIDN'T MISS YOU</p> <p>13 UNWRITTEN LAW, SEEN RED</p> <p>14 USHER, U DON'T HAVE TO CALL</p> <p>15 MARY J. BLIGE, RAINY DAYZ</p> <p>16 FAT JOE, WHAT'S LUV</p> <p>17 MOBY, WE ARE ALL MADE OF STARS</p> <p>18 BUSTA RHYMES, PASS THE COURVOISIER PART II</p> <p>19 ASHANTI, FOOLISH</p> <p>20 LUDACRIS, SATURDAY (OOOH OOOH)</p> <p>21 BRANDY, FULL MOON</p> <p>22 VANESSA CARLTON, A THOUSAND MILES</p> <p>23 BRITNEY SPEARS, OVERPROTECTED</p> <p>24 ALICIA KEYS, HOW COME YOU DON'T CALL ME</p> <p>25 PAUL MCCARTNEY, LONELY ROAD</p> <p>26 NICKELBACK, TOO BAD</p> <p>27 ALIEN ANT FARM, ATTITUDE</p> <p>28 NICKELBACK, TOO BAD</p> <p>29 RES, THEY SAY VISION</p> <p>30 B2K, UH HUH</p> <p>31 'N SYNC, GIRLFRIEND</p> <p>32 WHITE STRIPES, FELL IN LOVE WITH A GIRL</p> <p>33 G-O-E-P, SPECIAL DELIVERY</p> <p>34 DASHBOARD CONFSSIONAL, SCREAMING INFIDELITIES</p> <p>35 SHERYL CROW, SOAK UP THE SUN</p> <p>36 JOHN MAYER, NO SUCH THING</p> <p>37 SYSTEM OF A DOWN, TOXICITY</p> <p>38 NAPPY ROOTS, AWWNAW</p> <p>39 N.E.R.O., ROCK STAR POSER</p> <p>40 ANDREW W.K., PARTY HARD</p> <p>NEW ONS</p> <p>AVRIL LAVIGNE, COMPLICATED</p> <p>CHAD KROEGER, HERO</p> <p>COLD, GONE AWAY</p>	<p>1 PINK, DON'T LET ME GET ME</p> <p>2 GOD GOO DOLLS, HERE IS GONE</p> <p>3 SHERYL CROW, SOAK UP THE SUN</p> <p>4 NO DOUBT, HELLA GOOD</p> <p>5 PUDDLE OF MUDD, BLURRY</p> <p>6 FIVE FOR FIGHTING, EASY TONIGHT</p> <p>7 NICKELBACK, TOO BAD</p> <p>8 JOHN MAYER, NO SUCH THING</p> <p>9 MOBY, WE ARE ALL MADE OF STARS</p> <p>10 JEWEL, BREAK ME</p> <p>11 DEFAULT, WASTING MY TIME</p> <p>12 SHAKIRA, UNDERNEATH YOUR CLOTHES</p> <p>13 CELINE DION, A NEW DAY HAS COME</p> <p>14 ENRIQUE IGLESIAS, ESCAPE</p> <p>15 JIMMY EAT WORLD, THE MIDDLE</p> <p>16 ALANIS MORISSETTE, HANDS CLEAN</p> <p>17 ALANIS MORISSETTE, HANDS CLEAN</p> <p>18 CHER, SONGS FOR THE LONELY</p> <p>19 PAUL MCCARTNEY, LONELY ROAD</p> <p>20 KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD</p> <p>21 MICHELLE BRANCH, ALL YOU WANTED</p> <p>22 MARY J. BLIGE, RAINY DAYZ</p> <p>23 BRANDY, FULL MOON</p> <p>24 VANESSA CARLTON, A THOUSAND MILES</p> <p>25 DAVE MATTHEWS BAND, EVERYDAY</p> <p>26 MAXWELL, THIS WOMAN'S WORK</p> <p>27 RES, THEY SAY VISION</p> <p>28 TRAIN, SHE'S ON FIRE</p> <p>29 MARY J. BLIGE, NO MORE DRAMA</p> <p>30 MARY J. BLIGE, FAMILY AFFAIR</p> <p>31 TWISTED SISTER, WE'RE NOT GONNA TAKE IT</p> <p>32 COURSE OF NATURE, CAUGHT IN THE SUN</p> <p>33 THE CALLING, WHERE EVER YOU WILL GO</p> <p>34 NO DOUBT, HEY BABY</p> <p>35 ZERO 7, DESTINY</p> <p>36 NICKELBACK, HOW YOU REMIND ME</p> <p>37 FATBOY SLIM, WEAPON OF CHOICE</p> <p>38 CREED, HIGHER</p> <p>39 CREED, MY SACRIFICE</p> <p>40 PINK, GET THE PARTY STARTED</p> <p>NEW ONS</p> <p>JENNIFER LOPEZ, ALIVE</p> <p>PAUL MCCARTNEY, YOUR LOVING FLAME</p> <p>DIRTY VEGAS, DAYS GO BY</p> <p>CRAIG DAVID, WALKING AWAY</p>

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 4, 2002

MuchMusic USA	MTV 2	MTV	GAC
<p>1 KORN, HERE TO STAY (NEW)</p> <p>INCUBUS, WARNING (NEW)</p> <p>CHEMICAL BROTHERS, THE TEST (NEW)</p> <p>[OVEN FRESH]</p> <p>THE HIVES, HATE TO SAY I TOLD YOU SO</p> <p>SUM 41, WHAT WE'RE ALL ABOUT</p> <p>HOBBASTANK, RUNNING AWAY</p> <p>CHAD KROEGER, HERO</p> <p>SNOOP DOGG, UNDERCOVA FUNK (GIVE UP THE FUNK)</p> <p>FACE TO FACE, THE NEW WAY</p> <p>COLD, GONE AWAY</p> <p>DEAOSY, THE KEY TO GRAMERCY PARK</p> <p>PUDDLE OF MUDD, DRIFT & DIE</p> <p>THE CALLING, ADRIENNE</p>	<p>1 CAM'RON, OH BOY</p> <p>BOX CAR RACER, I FEEL SO</p> <p>NEW</p> <p>ALICIA KEYS, HOW COME YOU DON'T CALL ME (NEW)</p> <p>INCUBUS, WARNING (NEW)</p> <p>TOMMY LEE, HOLD ME DOWN (NEW)</p> <p>VANESSA CARLTON, A THOUSAND MILES (NEW)</p> <p>GOLDFINGER, OPEN YOUR EYES (NEW)</p> <p>THE WATCHMEN, SLOMOTION (NEW)</p> <p>BOX CAR RACER, I FEEL SO (NEW)</p> <p>PINK, DON'T LET ME GET ME</p> <p>ENRIQUE IGLESIAS, ESCAPE</p> <p>REMY SHAND, TAKE A MESSAGE</p> <p>GLENN LEWIS, DON'T YOU FORGET IT</p> <p>JENNIFER LOPEZ, AIN'T IT FUNNY</p> <p>CHOCOLAIR, LIGHT IT UP</p> <p>USHER, U DON'T HAVE TO CALL</p> <p>SHAKIRA, UNDERNEATH YOUR CLOTHES</p> <p>'N SYNC, GIRLFRIEND</p> <p>SWOLLEN MEMBERS, BRING IT HOME</p> <p>K-O-S, HEAVEN ONLY KNOWS</p> <p>FAT JOE, WHAT'S LUV?</p> <p>EDWIN & THE PRESSURE, SUPERHONEY</p>	<p>1 KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD</p> <p>PINK, GET THE PARTY STARTED</p> <p>BLINK-182, STAY TOGETHER FOR THE KIDS</p> <p>MARILYN MANSON, TAINTED LOVE</p> <p>WESTLIFE, A WORLD OF OUR OWN</p> <p>SYSTEM OF A DOWN, TOXICITY</p> <p>LINKIN PARK, PAPER CUT</p> <p>DARRIN HAYES, INSATIABLE</p> <p>ENRIQUE IGLESIAS, ESCAPE</p> <p>BRITNEY SPEARS, OVERPROTECTED</p> <p>NELLY FURTADO, ON THE RADIO (REMEMBER THE DAYS)</p> <p>CREED, BULLETS</p> <p>ALANIS MORISSETTE, HANDS CLEAN</p> <p>OESTINY'S CHILLO, NASTY GIRL</p> <p>NO DOUBT, HEY BABY</p> <p>SHAKIRA, TE DEJO MADRID</p> <p>'N SYNC, GIRLFRIEND</p> <p>KABAH, LA VIDA QUE VA</p> <p>M2M, EVERYTHING</p> <p>MOBY, WE ARE ALL MADE OF STARS</p>	<p>1 TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE</p> <p>TOBY KEITH, MY LIST</p> <p>TOMMY SHANE STEINER, WHAT IF SHE'S AN ANGEL</p> <p>KENNY CHESNEY, YOUNG</p> <p>RASCAL FLATTS, I'M MOVIN' ON</p> <p>MARTINA MCBRIDE, BLESSED</p> <p>TIM MCGRAW, THE COWBOY IN ME</p> <p>CHRIS CAGLE, I BREATHE IN, I BREATHE OUT</p> <p>GARTH BROOKS & TRISHA YEARWOOD, SQUEEZE ME IN</p> <p>WILLIE NELSON & LEE ANN WOMACK, MENDOCINO COUNTY LINE</p> <p>EMERSON DRIVE, I SHOULD BE SLEEPING</p> <p>BRAD PAISLEY, I'M GONNA MISS HER (THE FISHIN' SONG)</p> <p>GARY ALLAN, THE ONE</p> <p>ALAN JACKSON, DRIVE (FOR DADDY GENE)</p> <p>TRICK PONY, JUST WHAT I DO</p> <p>KEVIN DENNEY, THAT'S JUST JESSIE</p> <p>ANDY GRIGGS, TONIGHT I WANNA BE YOUR MAN</p> <p>CAROLYN DAWN JOHNSON, I DON'T WANT YOU TO GO</p> <p>DARRYL WORLEY, I MISS MY FRIEND</p> <p>MARK MCGUINN, SHE DOESN'T DANCE</p>
<p>1 ALANIS MORISSETTE, HANDS CLEAN</p> <p>'N SYNC, GIRLFRIEND</p> <p>WESTLIFE, A WORLD OF OUR OWN</p> <p>NELLY FURTADO, ON THE RADIO (REMEMBER THE DAYS)</p> <p>NATALIE IMBROGLIA, WRONG IMPRESSION</p> <p>NO DOUBT, HEY BABY</p> <p>BLUE, IF YOU COME BACK</p> <p>P.O.D., YOUTH OF THE NATION</p> <p>M2M, WHAT YOU DO ABOUT ME</p> <p>PINK, GET THE PARTY STARTED</p>	<p>1 THE CLIPSE, GRINDIN'</p> <p>AALIYAH, MORE THAN A WOMAN</p> <p>NAS, ONE MIC</p> <p>USHER, U DON'T HAVE TO CALL</p> <p>JA RULE, DOWN A** CHICK</p> <p>MARY J. BLIGE, RAINY DAYZ</p> <p>G. DEP, SPECIAL DELIVERY</p> <p>JENNIFER LOPEZ, AIN'T IT FUNNY</p> <p>N.E.R.O., ROCK STAR</p> <p>BUSTA RHYMES, PASS THE COURVOISIER PART II</p> <p>TWEET, OOPS (OH MY)</p> <p>JAY-Z, SONG CRY</p> <p>BRANDY, FULL MOON</p> <p>BLACKALICIOUS, MAKE YOU FEEL THAT WAY</p> <p>ASHANTI, FOOLISH</p>	<p>1 ASHANTI, FOOLISH</p> <p>P. DIDDY, I NEED A GIRL (PART ONE)</p> <p>AALIYAH, MORE THAN A WOMAN</p> <p>FAT JOE, WHAT'S LUV?</p> <p>USHER, U DON'T HAVE TO CALL</p> <p>MARY J. BLIGE, RAINY DAYZ</p> <p>NELLY FURTADO, ON THE RADIO (REMEMBER THE DAYS)</p> <p>LIL BOW WOW, TAKE YA HOME</p> <p>JENNIFER LOPEZ, AIN'T IT FUNNY</p> <p>B2K, GOTTS TA BE</p> <p>KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD</p> <p>'N SYNC, GIRLFRIEND</p> <p>BRITNEY SPEARS, OVERPROTECTED</p> <p>PINK, DON'T LET ME GET ME</p>	<p>1 CALIFORNIA MUSIC CHANNEL</p> <p>15 hours weekly</p> <p>10227 E 14th St, Oakland, CA 94603</p>

Latin Singer/Songwriters

Continued from page 1

venerable musical traditions in Latin music—albeit with a twist.

Sanz is the senior statesman of a rising crop of Spanish-language singer/songwriters who are finding success in the U.S. They include veteran acts that are finally getting airplay—like Cubans Amaury Gutiérrez and Francisco Céspedes and Spaniard Rosana—to such rising talent as Colombian Juanes (nominated for seven Latin Grammys) and, more recently, fellow countryman Cabas, Cuban-American Jorge Moreno, Peruvian Gian Marco, and multinational trio Bacilos.

And unlike their predecessors, including Joan Manuel Serrat, Silvio Rodríguez, and Joaquín Sabina—revered authors whose lyrics are often of a social and political slant—these new *cantautores* (singer/songwriters) have managed to remain true to the genre's authentic spirit while singing mostly about love and mixing in a variety of musical styles not usually associated with the singer/songwriter concept.

"I'm not interested in being so obvious [in my lyrical content]," says 24-year-old Cabas, whose music is a mix of traditional Colombian folklore with rock and who plays piano and percussion. "I think Latin rock is too obvious, I think *canCIÓN de protesta* [the protest songs of the '60s and '70s] is too obvious—just like a lot of tropical music that pretends to be sensual is actually vulgar. I think music is a beautiful language that can reach people's hearts, but I don't like to give it to them that easily. I want to make them think."

The songs on Cabas' debut album, *Cabas* (EMI), are, for the most part, upbeat tracks that on the surface appear to deal almost exclusively with partying and romance in colloquial terms. But a closer look reveals double-entendres and layers of meaning beneath the simplicity.

"I do see a new generation, from teenagers to people in their late 20s, who write with criteria," says Universal Music Latino A&R director Eddie Fernández, whose roster of new singer/songwriters includes Puerto Ricans Alih Jey and Ignacio Peña. "They are new people who speak in a youthful and normal manner. There will always be 'deep' authors like Serrat. Amaury Gutiérrez is a great poet. But there are [younger people] who have something to say in their particular fashion."

As information is made more available and technology makes the process of recording demos simpler, Fernández and others have seen a surge in aspiring singer/songwriters, coinciding with a time when many execs are clamoring for "real" acts as an alternative to fabricated pop.

"Generally speaking, more and more, we see people coming to us who are 'self-contained'—who can interpret their own material and who do it very well," says EMI Music Publishing Latin

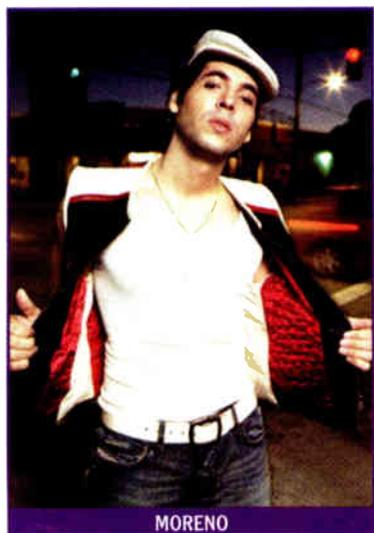
America managing director Nestor Casonú. "That we can find a space for them in the market is another thing.

"What I think distinguishes us is we try to develop artists," Casonú continues. "If someone comes to us who's an amazing singer but doesn't compose, and we like him very, very much, we might recommend him to someone, but we wouldn't be involved."

If the U.S. has a singer/songwriter tradition that can be traced down from Woodie Guthrie to Bob Dylan to Bruce Springsteen, Latin America and Spain have their own genealogy of multiple-genre representatives, from Serrat, Rodríguez, and Pablo Milanés to Sabina, Fito Páez, and Ricardo Arjona.

In every case, what distinguishes the singer/songwriter is not always a superlative voice, good guitar chops, or good looks, but the ability to take his or her own material (assuming it's quality material) and interpret it in such a powerful manner that it overrides any other considerations.

Spanish-language music has always had an audience avid for singer/songwriters, and such artists as Francisco Céspedes, Alejandro Lerner, Rosana, and



MORENO

Fito Páez are fixtures at the top of the charts from Argentina to Spain. However, in the U.S., that style has had a tougher time in the marketplace, due in part to lack of airplay—although there are notable exceptions, including Sanz, Guatemalan Ricardo Arjona (whose last album, *Galería Caribe*, on Sony, sold close to 1 million copies worldwide), and Venezuelan Franco De Vita.

"Some of these artists are platinum artists in their countries, but that just doesn't translate to sales here," Trans World Entertainment Latin buyer Marc Woodard says. "It's not lack of label support. These are great albums, but unfortunately, there's limited radio play, and it doesn't help sales."

Still, Woodard has seen good sales for Juanes—whose upcoming album is due May 21 on Universal—and most recently for Sin Bandera, a Mexican duo signed to Sony whose eponymous first album debuted at No. 38 on the *Billboard* Top Latin Albums chart last month.

In May, BMG U.S. Latin is releasing *Bohemia Enamorado*, the solo debut album of Cuban Donato Poveda, better-known by his first name and as a songwriter for others (including Chayanne), as well as half of the singer/songwriter duo Donato y Estéfano, a hit act in the '90s.

Now, Donato has recorded an al-

bum that includes previously unreleased tracks and some previously recorded by others. Donato says timing was an issue. When he first arrived in the U.S. in 1991, there was a culture of singer/songwriters in the English language, but in Spanish, the style wasn't widely accepted.

"I had to become a composer for other people," he says. "Now, [this album] comes as a surprise, as do peo-



DONATO

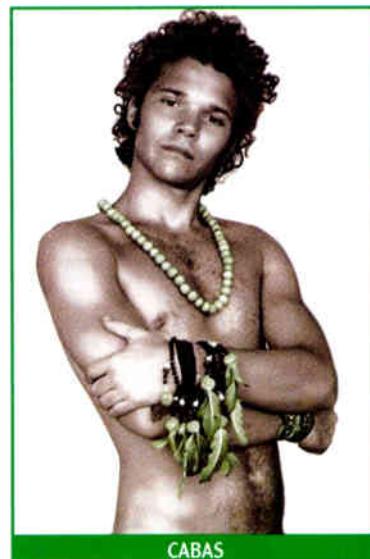
ple's reactions to singer/songwriters, and I've done an album that's truly pleased me. It's totally uninhibited."

And because Donato can write hits, it has commercial appeal. "There isn't an artist like this," says BMG managing director Adrian Posse, who is aiming for top 10 placement in the charts. "This is Cuban pop."

SOCIAL COMMENTATORS

The term "singer/songwriter"—or "cantautor" in Spanish—has long been associated with social content, especially when coming from countries that have seen political and social upheaval, such as Cuba, Argentina, and Chile. But these days, social content is only one aspect of the current singer/songwriter movement.

"The cantautor is someone who writes and sings his own songs," says Gutiérrez, who is signed to Universal Music. "In my case, writing music is a spiritual need. When people talk about



CABAS

a cantautor, they always give the term an ideological connotation. But ideology is not only political. People always think of Silvio Rodríguez, Joaquín Sabina, and Bob Dylan. But there are other songwriters like Lenny Kravitz and Caetano Veloso who are of incredible quality. I would like to be among those."

A Cuban exile who emigrated to Mexico, Gutiérrez could find plenty of political and social issues to sing

about, and he admits that musically (not ideologically) he comes from the same tradition as Silvio Rodríguez and Pablo Milanés—the best-known exponents of Cuba's *nueva trova* movement, which developed after the 1959 revolution and is highly politicized in content.

But Gutiérrez prefers to sing about romance and relationships, themes of the original Cuban *trova* movement. "I think it's a question of time periods," he says. "I know songwriters who do talk [about social issues] in their songs, but we're living in a time when music is less politicized. And it doesn't mean we have no problems in the world. The world has changed since Sept. 11. But musically speaking, we're at a different moment."

In Casonú's experience, songs of social discontent keep coming his way, but they're approached differently.

"These new creative generations seem to be more interested with seeing and finding love," he says. "They don't only sing to love and flowers but use love to expose other situations. It's like a universal love that goes way beyond a couple's love for each other."



GUTIÉRREZ

An example of this approach would be Colombian Juanes, who won three Latin Grammys with "Fíjate Bien" (Pay Good Attention), a tale of caution in a war-torn country that contains the lyric "Pay attention when you walk, don't let a mine destroy your feet, love."

In his new single, "A Dios le Pido" (I Pray to God), a more upbeat Juanes thanks God for love: "That my eyes wake up to the light of your gaze, I pray to God, that my mother remembers me and my father doesn't die, I pray to God." Juanes says its more positive slant reflects his generally more upbeat approach to life after "Fíjate Bien."

"What I live, I give back in the songs," he says. "And my vision of life has changed. And life is beautiful, and one must take advantage of it. For example, not having my mother and my family with me is hard, but now, instead of getting down about it, I feel happiness, and I want to write a song that shouts that."

On the other hand, because his songs are his life and his life is in Colombia, Juanes continues to write about what he sees around him. His upcoming album features the track "Juan," the story of a homeless child. Although the lyrics are well-crafted and eloquent, there's nothing obvious or preachy in the story. This less

judgmental attitude reflects a new generation that's perhaps more honest with itself in assessing what it can truly do with music.

"I consider myself a person who can give opinions, but not singing," says Gian Marco, whose album *A Tiempo*, a collection of essentially romantic songs, was recently released on Crescent Moon. "When you have \$3 [million] or \$4 million in the bank, you really can't be throwing slogans around so the people will rise looking for something you already have."

Marco quickly points out that he doesn't have that kind of money, but he says, "I'll give you an example: Coming from Peru, my reality was of a society absolutely overwhelmed by terrorism and political corruption. I could release an album of songs dealing only with things like that. But I wouldn't take it as a commercial medium to sell my songs or sell albums. I'd rather be more human."

These singer/songwriters are also conscientiously looking to make music that expands the Latin pop box. "I do see a big difference between the singer/songwriter and the singer in the sense that it's more real, it's less of a production and less of the glitz and studio magic," says Jorge Moreno, who released his debut, *Moreno*, last fall on Maverick Musica after shopping his demos for seven years.

"There's nothing wrong with that. Some performers are incredible at what they do. But I think that lately, producers are very much the stars, and the artists are just their medium. Usually it's the same formula of the producer, and that's great. But I believe very much that the artist should have a lot of creative pull in the studio."

Moreno—who has a distinctive, raspy voice—also plays music that blends a wide range of influences and defies definition, much like Juanes, Cabas, Los Bacilos, or Peruvian Pepe Alva. Like Cabas, he prefers to say his compositions are tropical or Caribbean-based as opposed to salsa-based—a genre both musicians feel has hit a sort of creative dead end.

"I think of us as a group," he says. "I think we should all unite and start a new category of Latin music. I would call it 'treca'—tropical rock, electronic, cumbia, and alternative."

Regardless of where the music takes them, none of these artists have considered an alternative to making music from themselves and for themselves with the hope that someone finds it appealing.

"The thing is, I don't understand the other role, [that of being only an interpreter]," Cabas says. "You have to have an almost magical quality to take something that's not yours and make it wonderful. But I think there are people who have the need to express what they have through music or else they die. And if it works, it's a prize in life to do what you want and have people like it."

"I honestly don't see enough label support, either for this kind of artist or for developing artists," Ritmo Latino head buyer Alberto Uribe says. "When does Alejandro Sanz sell here? When he becomes a multi-platinum act in Europe, and then he's seen as something productive. The audience does exist here. What doesn't exist is confidence in this new type of artist."

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

SOMETHING TO CROW ABOUT: Sheryl Crow enjoys a career-best week, as her new *C'mon*, *C'mon* fetches the largest sales week of her career while earning her highest rank ever on The Billboard 200. Her fourth studio album and her fifth overall opens at No. 2 with 185,000 units, missing the top slot by only 5,000 units.



Prior to this, her best week and highest chart peak both belonged to her 1993 breakthrough album, *Tuesday Night Music Club*, which sold 144,000 copies during Christmas week of 1994 and reached its highest rank, No. 3, in the March 25, 1995, issue after she won two big Grammy Awards. Her third album, 1998's *The Global Sessions*, garnered Crow's previous best opening week chart position: 123,000 units started that title at No. 5.

Edging Crow with 190,000 units is **Ashanti**, who rules The Billboard 200 for a third week despite a 23% sales decline. She maintains her monopoly of No. 1s on The Billboard Hot 100, Top R&B/Hip-Hop Albums, and Hot R&B/Hip-Hop Singles & Tracks.

PERSPECTIVE: A note to those reporters in the consumer press who have sought to minimize **Ashanti's** early sales success because her label discounted her album during its first two weeks out: It is typical, rather than unusual, that an in-demand album is sale-priced when it is first released. It's also not unique to see newer acts introduced at lower sales points, though it's true that Island Def Jam Music Group tried new terms and practices to discount *Ashanti* at retail.

Aggressive marketing aside, the notion that **Ashanti's** numbers were contrived entirely via discounting is absurd. Even at a bargain price, an album cannot sell more than a half-million units in one week—and 941,000 in three weeks—unless consumers like what they've heard of that artist. As the old saying goes, "You can lead a horse to water, but you can't make him drink."

SLOW GOING: Album sales trail those of the same week in 2001, continuing a trend that we've seen all year, but album volume is also down 3.8% from that of the previous week (see Market Watch, page 6). In this soft climate, The Billboard 200's Greatest Gainer and Pacesetter each win this issue's chart awards with gains of less than 5,000 units.

The largest unit increase belongs to **No**

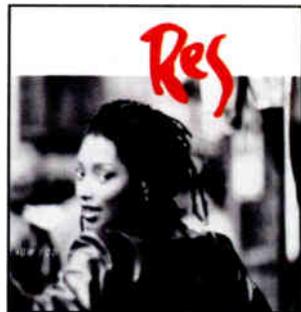
Doubt's *Rock Steady* (36-25, 35,000 units), which rallies a gain of 4,800 pieces. The album's lead single, "Hey Baby," is featured on a TV promo for the NBA playoffs, but Interscope says the uptick—with gains registered in most East Coast markets—reflects an eager reception for current track "Hella Good." In its third week on the all-formats Hot 100 Airplay chart, the song zips 39-26, with an audience of 42.3 million, up 28%. It's No. 6 at MTV, with 29 plays.

A 4,000-unit gain garners the percentage-based Pacesetter award for country rascal **Brad Paisley** (112-67, up 41%), who has hooked a hit with "I'm Gonna Miss Her (The Fishin' Song)" from his latest effort, *Part II*. The song advances 17-14 on Hot Country Singles & Tracks, and it's catching eyeballs on cable's CMT and GAC.

At least one department store chain has Paisley's album sale-priced. Its mass merchant numbers increase by 56% over the prior week, as that segment accounts for more than 75% of his current total.

PATIENCE PAYS: In an era when labels are often accused of being impatient in the arena of artist development, note the Heatseekers chart, where **Res**, with an album released last June, climbs 11-1 with her best sales week to date. Looks like MCA is being rewarded for resisting the temptation to either force-feed the album last year or pull the plug before *How I Do* could establish traction.

With her "They Say Vision" getting nibbles from top 40 formats, MTV, and VH1, the album's 25% gain yields a 170-119 leap on The Billboard 200. A sale-price campaign at Best Buy fuels the advance, but **Res** is gaining steam at other big chains, too.



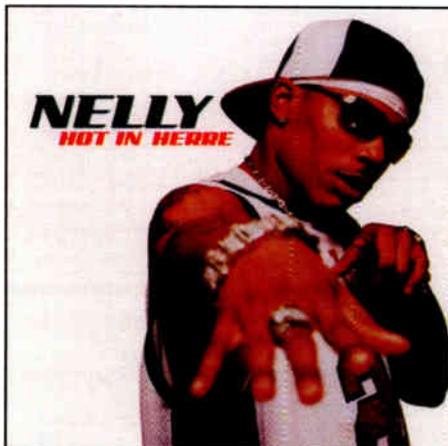
AND: On course for an opener of around 250,000 units, **Kenny Chesney's** new album looks like the next Billboard 200 champ. It would be the third country album to scale the big chart in 2002... **Josh Groban** continues to squeeze sales from his April 12 *20/20* profile (12-8, up 8%). He also visited *Rosie O'Donnell* April 16, and *20/20* took a few minutes from its April 19 broadcast to recap the dramatic 121-12 advance he made last week after his appearance on that show... An April 13 visit to *Saturday Night Live* escorts **Andrew W.K.** to the top half of The Billboard 200 (110-84, up 20.5%), a jaunt that removes him from Heatseekers.

Singles Minded™



by Silvio Pietroluongo, Minal Patel, Wade Jessen

'HERRE' IS HOT: Nelly bows at No. 43 on the Hot R&B/Hip-Hop Singles & Tracks chart and at No. 49 on The Billboard Hot 100 with "Hot in Herre," earning this week's Hot Shot Debut on both charts. It is his all-time best debut on either



of these charts and the second-highest debut this year on the R&B Singles & Tracks chart, behind **Brandy's** "Full Moon," which came in at No. 38 three weeks ago. On the Hot 100, it's the third-highest debut this year, following **B2K's** "Uh Huh," which entered at No. 43, and Brandy's "What About Us?," which came in at No. 42.

"Herre" posts audience totals of 10.3 million at R&B radio and 30 million overall. Nelly is also featured on 'N Sync's "Girlfriend" (No. 8 on the Hot 100 and No. 27 on R&B). "Herre" debuted on AOL Music's First Listen feature April 15, drawing more than 760,000 streams (a record for the site). The track is from his sophomore project, *Nellyville*, which will hit retail June 25.

MISSING IN ACTION: **Craig David's** "7 Days" fell off the Hot 100 last issue. With that departure, there were no U.K. acts on the chart—a rare occurrence that continues on the current chart (although Australian **Kylie Minogue**, a U.K.-signed act, is at No. 24). An extensive report in the next issue of *Billboard* will continue the magazine's ongoing examination of how British music is faring in the U.S. market.

LUV GROWS: While "What's Luv" by **Fat Joe** featuring **Ashanti** remains stuck at No. 2 on the Hot 100 for a fifth week (trailing Ashanti's "Foolish" for three of those weeks), it continues to expand its audience total. A 3.5 million jump brings the track's weekly sum to 135.5 million, breaking its own record—set only a week ago—for the largest Hot 100 audience by a rap title. Prior to "Luv," **Shaggy's** "It Wasn't Me" featuring **Ricardo "RikRok" Ducent** set the rap-track mark, with 127 million listeners in the Jan. 20, 2001, issue.

Another chart record that seems destined to fall by the wayside is the all-time audience mark, currently held by **Usher's** "U Got It Bad" at 149.9 million. **Ashanti's** "Foolish" checks in with 148.9 million listeners this issue, bringing her within a hair of the mark. "Foolish" gains 7 million listeners. A rise next week of slightly more than 1 million is well within the realm of possibilities.

ON THE BUS: **Kenny Chesney** and **Phil Vassar** have the pleasure of charting singles in the top five on Hot Country Singles & Tracks while at the same time bowing with follow-up singles in the chart's lower rungs. Although a rarity in recent years, such a feat wasn't unusual during country's early '90s boom period, but even then it was typically accomplished only by a small group of the format's hottest acts.

With 5,148 detections, Chesney's "Young" dips 2-3, while Vassar's "That's When I Love You" logs 4,870 plays and dips 3-5. Concurrently, Chesney's "The Good Stuff" takes Hot Shot Debut applause at No. 52, while Vassar's "American Child" starts at No. 55. "Stuff" is the second single from Chesney's *No Shirt, No Shoes, No Problems* set, which is likely to debut at No. 1 on next issue's Billboard 200. "American Child" is the title track from Vassar's sophomore set, due Aug. 6.

After previous stints as an opening act, Chesney is currently headlining his first major tour. Other acts on the bill include Vassar and **Carolyn Dawn Johnson**.

Falling off the chart after 25 non-consecutive weeks is "I Am a Man of Constant Sorrow" by the **Soggy Bottom Boys**. After peaking last issue at No. 35, "Sorrow" is removed from the chart, as it drops 19 detections from last week's total. Songs below No. 20 that have appeared on Country Singles & Tracks for more than 20 weeks are removed from the chart once they post a decline.

ROCK AND CRAWL: The rock charts continue to be tough to climb, as another record is set for longest crawl to No. 1. Last issue, **Nickelback's** "Too Bad" finally reached No. 1 on Mainstream Rock Tracks in its 20th week, where it remains. This is the second time this year that a new record has been set at Mainstream Rock, as **Godsmack's** "Awake" held the short-lived prior mark with a 17-week trek, set when it hit the summit in the Feb. 3 issue.

It was only three weeks ago that **Jimmy Eat World's** "The Middle" rose to No. 1 on Modern Rock Tracks in its 23rd chart week, setting a new mark for time required to reach that chart's summit.

Additional reporting by Anthony Colombo in New York.

Billboard THE BILLBOARD 200

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION		
				NUMBER 1							BRITNEY SPEARS ▲ ⁴				
1	1	1	3	ASHANTI MURDER INC./DEF JAM 586830*/IDJMG (12.98/18.98)	Ashanti	1	49	50	41	24	JIVE 41776/ZOMBA (12.98/18.98)	Britney	1		
				HOT SHOT DEBUT								INDIA.ARIE ▲			
2			1	SHERYL CROW A&M 493260*/INTERSCOPE (12.98/18.98)	C'mon, C'mon	2	50	47	42	49	MOTOWN 013770*/UMRG (12.98/18.98)	Acoustic Soul	10		
3	2	2	4	CELINE DION EPIC 86400 (12.98 EQ/18.98)	A New Day Has Come	1	51	54	54	24	DEFAULT ● TVT 2310 (11.98 CD) #	The Fallout	51		
4	3	4	3	VARIOUS ARTISTS ▲ ² UNIVERSAL/EMI/ZOMBA/SONY 84408/UMRG (12.98/19.98)	Now 9	1	52	51	46	4	JAHEIM ▲ DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	9		
5	7	8	4	SOUNDTRACK UNIVERSAL 017115/UMRG (11.98 CD)	The Scorpion King	5	53	53	50	6	REMY SHAND MOTOWN 014481/UMRG (18.98 CD)	The Way I Feel	39		
6	5	3	3	TWEET THE GOLD MIND/ELEKTRA 62746/EEG (12.98/18.98)	Southern Hummingbird	3	54	46	34	3	GLENN LEWIS EPIC 85787* (12.98 EQ/17.98)	World Outside My Window	4		
7	6	5	69	SOUNDTRACK ▲ ⁵ LOST HIGHWAY/MERCURY 170069/IDJMG (12.98/19.98)	O Brother, Where Art Thou?	1	55	61	52	20	OUTKAST ▲ ARISTA 26093* (12.98/18.98)	Big Boi & Dre Present... OutKast	18		
8	12	121	19	JOSH GROBAN ● 143 48154/WARNER BROS. (18.98 CD) #	Josh Groban	8	56	56	68	29	JIMMY EAT WORLD ● DREAMWORKS 450334*/INTERSCOPE (17.98 CD)	Jimmy Eat World	54		
9	9	10	23	PINK ▲ ² ARISTA 14718 (12.98/18.98)	M'issundaztood	6	57	57	64	4	MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA 86432/CRG (12.98 EQ/18.98)	Heart To Yours	57		
10	8	12	23	SHAKIRA ▲ ² EPIC 63900 (12.98 EQ/18.98)	Laundry Service	3	58	49	37	5	YING YANG TWINS COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	58		
11	4	—	2	THE GOO GOO DOLLS WARNER BROS. 48706 (18.98 CD)	Gutterflower	4	59	60	49	45	BAHA MEN S CURVE 37380/CAPITOL (6.98/18.98)	Move It Like This	57		
12	14	9	21	LUDACRIS ▲ ² DISTURBING THE PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/19.98)	Word Of Mouf	3	60	61	90	4	SOUNDTRACK IMMORTAL 12064*/VIRGIN (18.98 CD)	Blade II	26		
13	17	14	34	PUDDLE OF MUDD ▲ FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	9	62	60	49	8	N*E*R*D* VIRGIN 11521 (10.98 CD)	In Search Of...	61		
14	11	6	5	R. KELLY & JAY-Z RDC A FELLA/DEF JAM 586783*/JIVE/IDJMG (12.98/19.98)	The Best Of Both Worlds	2	63	62	56	2	X-ECUTIONERS LOUD/COLUMBIA 86410*/CRG (12.98 EQ/17.98)	Built From Scratch	15		
15	16	13	78	LINKIN PARK ▲ ⁷ WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]	2	64	62	56	2	INCUBUS ▲ IMMORTAL 85277*/EPIC (12.98 EQ/18.98)	Morning View	2		
16	18	15	32	NICKELBACK ▲ ⁴ ROADRUNNER 618485/IDJMG (12.98/18.98)	Silver Side Up	2	65	59	65	45	SOUNDTRACK ▲ DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	Shrek	28		
17	13	—	2	BONNIE RAITT CAPITOL 31816 (12.98/18.98)	Silver Lining	13	66	65	55	48	U2 ▲ ³ INTERSCOPE 524653 (12.98/18.98)	All That You Can't Leave Behind	3		
18	20	16	74	ALAN JACKSON ▲ ² ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	67	74	88	11	JACK JOHNSON ENJOY/UNIVERSAL 868594/UMRG (14.98 CD) #	Brushfire Fairytales	66		
19	15	7	4	AVANT MAGIC JOHNSON 112809/MCA (12.98/18.98)	Ecstasy	6	PACESETTER						Part II	31	
20	21	22	7	BRANDY ▲ ATLANTIC 83493*/AG (12.98/18.98)	Full Moon	2	68	63	55	44	SOUNDTRACK ▲ ² INTERSCOPE 493035 (12.98/18.98)	Moulin Rouge	3		
21	23	18	37	USHER ▲ ³ ARISTA 14715* (12.98/18.98)	8701	4	69	85	80	12	UNWRITTEN LAW INTERSCOPE 493139* (14.98 CD)	Elva	69		
22	25	21	20	FAT JOE ● TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98)	J.D.S.E. : Jealous Dnes Still Envy	21	70	73	61	7	THE WHITE STRIPES SYMPATHY FOR THE RECORD INDUSTRY/THIRD MAN 27124*/V2 (13.98 CD) #	White Blood Cells	61		
23	24	19	29	JA RULE ▲ ³ MURDER INC./DEF JAM 586437*/IDJMG (12.98/19.98)	Pain Is Love	1	71	84	83	23	KEKE WYATT ● MCA 112609* (12.98/18.98)	Soul Sista	33		
24	22	17	11	MARY J. BLIGE ▲ ² MCA 112808* (12.98/18.98)	No More Drama (2002)	14	72	65	60	11	VARIOUS ARTISTS ● BNA 67043/RLG (12.98/17.98)	Totally Country: 17 New Chart-Topping Hits	12		
				GREATEST GAINER								MICHAEL W. SMITH ●			
25	36	39	17	NO DOUBT ▲ INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9	73	64	82	22	REUNION 10025/ZOMBA (11.98/17.98)	Worship	20		
26	33	28	8	NAPPY ROOTS ● ATLANTIC 83524/AG (17.98/11.98)	Watermelon, Chicken & Gritz	26	74	66	57	15	SOUNDTRACK ● V2 27119 (12.98/18.98)	I Am Sam	20		
27	28	27	24	ENRIQUE IGLESIAS ▲ ² INTERSCOPE 493148 (12.98/18.98)	Escape	2	75	81	71	40	CRAIG DAVID ▲ WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	11		
28	19	11	4	VARIOUS ARTISTS COLUMBIA 85211/CRG (12.98 EQ/18.98)	WWF: Forceable Entry	3	76	68	58	18	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 86130/CRG (12.98 EQ/18.98)	Doggy Bag	11		
29	26	23	8	ALANIS MORISSETTE ▲ MAVERICK 47988/WARNER BROS. (18.98 CD)	Under Rug Swept	1	77	67	53	30	ADEMA ● ARISTA 14696 (11.98/17.98)	Adema	27		
30	31	26	23	SYSTEM OF A DOWN ▲ ² AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)	Toxicity	1	78	92	97	24	ANGIE STONE ● J 20013* (12.98/18.98)	Mahogany Soul	22		
31	29	20	6	B2K ● EPIC 89457 (12.98 EQ/18.98)	B2K	2	79	83	76	22	HOOBASTANK ● ISLAND 586435/IDJMG (18.98 CD) #	Hoobastank	25		
32	27	24	11	JENNIFER LOPEZ ▲ EPIC 88099* (12.98 EQ/18.98)	J To Tha L-O! The Remixes	1	80	80	79	25	MAXWELL ▲ COLUMBIA 67136*/CRG (12.98 EQ/18.98)	Now	1		
33	10	—	2	NEIL YOUNG REPRISE 48111/WARNER BROS. (18.98 CD)	Are You Passionate?	10	81	70	75	34	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	9		
34	35	32	18	NAS ▲ ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	5	82	72	66	3	OL' DIRTY BASTARD D3 9991/RIVERIA (12.98/18.98)	The Trials And Tribulations Of Russell Jones	33		
35	32	29	32	P.O.D. ▲ ² ATLANTIC 83475*/AG (11.98/17.98)	Satellite	6	83	79	85	23	ROB ZOMBIE ● GEFFEN 493147*/INTERSCOPE (12.98/18.98)	The Sinister Urge	8		
36	30	25	8	KYLIE MINOGUE ● CAPITOL 37670 (6.98/17.98)	Fever	3	HEATSEEKER IMPACT						I Get Wet	84	
37	42	51	8	NORAH JONES BLUE NOTE 32088/CAPITOL (9.98 CD) #	Come Away With Me	37	84	110	124	4	ANDREW W.K. ISLAND 586588*/IDJMG (12.98 CD) #	Set This Circus Down	2		
38	34	30	22	CREED ▲ ⁵ WIND-UP 13075 (11.98/18.98)	Weathered	1	85	76	74	32	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	Aaliyah	1		
39	37	31	43	ALICIA KEYS ▲ ⁵ J 20002 (12.98/18.98)	Songs In A Minor	1	86	69	62	40	AALIYAH ▲ ² BLACKGROUND 10082* (12.98/18.98)	The Look Of Love	9		
40	39	33	36	MICHELLE BRANCH ▲ MAVERICK 47985/WARNER BROS. (17.98 CD)	The Spirit Room	28	87	99	93	31	DIANA KRALL ▲ VERVE 549846/VG (12.98/18.98)	Break The Cycle	1		
41	40	38	17	JOHN MAYER ● AWARE/COLUMBIA 85293*/CRG (17.98 EQ/11.98) #	Room For Squares	38	88	87	84	48	STAINED ▲ ⁴ FLIP/ELEKTRA 62626/EEG (12.98/18.98)	Living Proof	9		
42	38	36	9	KIRK FRANKLIN ● GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	4	89	75	70	8	CHER ● WARNER BROS. 47619 (12.98/18.98)	Living Well Is The Best Revenge	90		
43	44	45	9	RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) #	Rascal Flatts	43	90	89	81	23	MIDTOWN DRIVE-THRU 112857/MCA (12.98 CD)	This Way	9		
44	41	35	11	BARRY MANILOW ● BMG HERITAGE 10600/ARISTA (12.98/18.98)	Ultimate Manilow	3	91	89	81	23	JEWEL ▲ ATLANTIC 83519*/AG (12.98/18.98)	Whoa, Nelly!	24		
45	43	44	21	BUSTA RHYMES ▲ J 20009* (12.98/18.98)	Genesis	7	92	78	69	49	NELLY FURTADO ▲ ² DREAMWORKS 450217*/INTERSCOPE (12.98/18.98) #	Down To Earth	4		
46	45	40	22	KID ROCK ▲ LAVA/ATLANTIC 83482*/AG (12.98/18.98)	Cocky	7	93	97	112	37	OZZY OSBOURNE ● EPIC 63580 (12.98 EQ/18.98)	Tarantula	25		
47	48	43	74	ENYA ▲ ⁶ REPRISE 47426*/WARNER BROS. (12.98/18.98)	A Day Without Rain	2	94	106	99	18	MYSTIKAL ● JIVE 41770*/ZOMBA (12.98/18.98)	Almost There	67		
48	52	47	3	JIMMY BUFFETT MAILBOAT 2005 (10.98/18.98)	Far Side Of The World	5	95	82	89	19	MERCYME IND/WOR 86133/WARNER BROS. (16.98 CD) #	Coyote Ugly	10		
							96	91	72	30	SOUNDTRACK ▲ ³ CURB 78703 (11.98/17.98)	Sinner	14		
							97	96	96	34	DROWNING POOL ▲ WIND-UP 13065 (18.98 CD)				

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS IN CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS IN CHART	ARTIST	Title	PEAK POSITION
98	93	73	24	VARIOUS ARTISTS ▲ ³	Now 8	2	149	150	149	54	BROOKS & DUNN ▲	Steers & Stripes	4
				EMV/UNIVERSAL/SDNY/ZOMBA 11154/VIRGIN (12.98/19.98)							ARISTA NASHVILLE 67003/RLG (12.98/18.98)		
99	86	59	11	SOUNDTRACK	Queen Of The Damned	28	150	135	110	11	VARIOUS ARTISTS ●	Grammy Nominees 2002	13
				WARNER SUNSET/REPRISE 48285/WARNER BRDS. (11.98 CD)							GRAMMY/UTV 084705/UMRG (18.98 CD)		
100	98	109	11	TRIK TURNER	Trik Turner	98	151	155	142	1	YOLANDA ADAMS	Believe	42
				RCA 68073 (13.98 CD) #							ELEKTRA 62890/EEG (12.98/18.98)		
101	88	63	10	SOUNDTRACK	Resident Evil	24	152	163	144	9	ALIEN ANT FARM ▲	ANThology	11
				ROADRUNNER 618450/IDJMG (18.98 CD)							NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (12.98/18.98) #		
102	117	95	10	BLINK-182 ▲	Take Off Your Pants And Jacket	1	153	123	119	4	THE CORRS	VH1 Music First Presents: The Corrs — Live In Dublin	52
				MCA 112627 (12.98/18.98)							143/LAVA/ATLANTIC 83533/AG (12.98/18.98)		
103	95	77	24	FAITH EVANS ●	Faithfully	14	154	NEW	1	1	PHISH	Live Phish 08: 7/10/99 E Centre, Camden, New Jersey	154
				BAD BOY 73041/ARISTA (12.98/18.98)							ELEKTRA 82752/EEG (22.98 CD)		
104	102	86	10	HATEBREED	Perseverance	50	155	152	153	13	LONESTAR ▲	I'm Already There	9
				UNIVERSAL 017109/UMFG (14.98 CD)							BNA 67011/RLG (12.98/18.98)		
105	94	90	10	SHARISSA	No Half Steppin'	44	156	173	165	2	GORDON LIGHTFOOT	Complete Greatest Hits	156
				MOTOWN 016158/UMRG (12.98/18.98)							RHINO 78287 (12.98/18.98)		
106	115	115	71	TRAVIS TRITT ▲	Down The Road I Go	51	157	148	105	4	NEWSBOYS	Thrive	38
				COLUMBIA (NASHVILLE) 62165/SDNY (NASHVILLE) (11.98 EQ/17.98)							SPARROW 51846 (17.98 CD)		
107	100	78	10	DESTINY'S CHILD	This Is The Remix	29	158	141	130	1	CHRIS ISAAK	Always Got Tonight	24
				MUSIC WORLD/COLUMBIA 86431*/CRG (6.98 EQ/18.98)							REPRISE 48016/WARNER BRDS. (18.98 CD)		
108	114	118	10	NELLY ▲ ⁸	Country Grammar	1	159	160	169	1	IMX	IMX	126
				FO' REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)							TUG 39009/NEW LINE (12.98/17.98)		
109	119	101	10	VARIOUS ARTISTS ▲ ²	Songs 4 Worship — Shout To The Lord	51	160	140	127	10	PLUS ONE	Obvious	29
				INTEGRITY 61001/TIME LIFE (19.98 CD)							143/ATLANTIC 83527/AG (11.98/17.98)		
110	139	136	4	TIM MCGRAW ▲ ³	Greatest Hits	4	161	179	152	2	SOUNDTRACK	State Property	14
				CURB 77918 (12.98/18.98)							ROC-A-FELLA/DEF JAM 586671*/IDJMG (12.98/18.98)		
111	71	—	2	TOMMY SHANE STEINER	Then Came The Night	71	162	158	138	11	VARIOUS ARTISTS ●	WOW Gospel 2002: The Year's 30 Top Gospel Artists And Songs	46
				RCA (NASHVILLE) 67611/RLG (18.98 CD)							EMI CHRISTIAN/WORLDERITY 43188/ZOMBA (17.98/19.98)		
112	134	151	14	WILLIE NELSON	The Great Divide	43	163	161	167	11	REBECCA ST. JAMES	Worship God	94
				LOST HIGHWAY 186231/MERCURY (NASHVILLE) (12.98/18.98)							FOREFRONT 32587 (16.98 CD)		
113	113	103	11	MARTINA MCBRIDE ▲	Greatest Hits	5	164	131	—	2	INTOCABLE	Suenos	131
				RCA (NASHVILLE) 67012/RLG (12.98/18.98)							EMI LATIN 37745 (9.98/15.98) #		
114	127	107	19	JOE ●	Better Days	32	165	177	171	1	JAGUAR WRIGHT	Denials Delusions And Decisions	56
				JIVE 41786/ZOMBA (12.98/18.98)							MOTIVE 112683/MCA (8.98/12.98)		
115	133	145	12	KENNY CHESNEY ▲ ²	Greatest Hits	13	166	171	146	3	FABOLOUS ●	Ghetto Fabolous	4
				BNA 67976/RLG (12.98/18.98)							DESERT STORM/ELEKTRA 62679*/EEG (12.98/18.98)		
116	107	91	10	ANN NESBY	Put It On Paper	62	167	NEW	1	1	THE TEMPTATIONS	My Girl: The Very Best Of The Temptations	167
				IT'S TIME CHILD 017391/UNIVERSAL (12.98/18.98)							MOTOWN 017298/UMRG (24.98 CD)		
117	118	98	19	'N SYNC ▲ ⁵	Celebrity	1	168	RE-ENTRY	1	1	TRICK PONY ●	Trick Pony	91
				JIVE 41758/ZOMBA (12.98/18.98)							WARNER BRDS. (NASHVILLE) 47927/WRN (11.98/17.98)		
118	105	94	25	THE CALLING ●	Camino Palmero	36	169	151	114	2	SOUNDTRACK ●	The Lord Of The Rings: The Fellowship Of The Ring	29
				RCA 67585 (11.98/17.98) #							REPRISE 48110/WARNER BRDS. (19.98 CD)		
119	170	200	1	RES	How I Do	119	170	166	162	4	GEORGE STRAIT	The Best Of George Strait: 20th Century Masters The Millennium Collection	76
				MCA 112310* (8.98/12.98) #							MCA NASHVILLE 170280 (11.98 CD)		
120	142	135	22	ROD STEWART ●	The Very Best Of Rod Stewart	40	171	162	131	4	DMX ▲	The Great Depression	1
				WARNER BRDS. 78328 (12.98/18.98)							RUFF RYDERS/DEF JAM 586450*/IDJMG (12.98/18.98)		
121	124	117	31	ALISON KRAUSS + UNION STATION ●	New Favorite	35	172	184	189	7	ANDREA BOCELLI ▲	Cieli Di Toscana	11
				ROUNDER 610495/IDJMG (11.98/17.98)							PHILIPS 589341 (12.98/18.98)		
122	126	116	56	TRAIN ▲ ¹	Drops Of Jupiter	6	173	176	164	10	LENNY KRAVITZ ▲ ³	Greatest Hits	2
				AWARE/COLUMBIA 658889/CRG (12.98 EQ/18.98)							VIRGIN 50316 (12.98/18.98)		
123	132	129	4	INFAMOUS MOBB	Special Edition	118	174	165	134	10	SOUNDTRACK	Moulin Rouge 2	90
				IMP 3 9209*/LANDSPEED (11.98/17.98) #							INTERSCOPE 493228 (18.98 CD)		
124	130	123	25	MICHAEL JACKSON ▲ ²	Invincible	1	175	RE-ENTRY	4	4	INJECTED	Burn It Black	149
				EPIC 69400* (12.98 EQ/18.98)							ISLAND 548878/IDJMG (12.98 CD) #		
125	157	158	3	DASHBOARD CONFESSIONAL	The Places You Have Come To Fear The Most	125	176	180	163	14	SOUNDTRACK	The Fast And The Furious: More Fast And Furious	117
				VAGRANT 354 (11.98 CD) #							ISLAND 586631/IDJMG (14.98 CD)		
126	122	106	65	JENNIFER LOPEZ ▲ ³	J.Lo	1	177	183	179	10	CHRIS CAGLE ●	Play It Loud	164
				EPIC 85965 (12.98 EQ/18.98)							CAPITOL (NASHVILLE) 34170 (10.98/17.98) #		
127	111	100	10	INDIGO GIRLS	Become You	30	178	187	184	2	STEVEN CURTIS CHAPMAN	Declaration	14
				EPIC 86401 (18.98 EQ CD)							SPARROW 51770 (12.98/17.98)		
128	NEW	1	1	PHISH	Live Phish 07: 8/14/93 World Music Theatre, Tinley Park, Illinois	128	179	101	—	4	PATTY GRIFFIN	1000 Kisses	101
				ELEKTRA 82751/EEG (26.98 CD)							ATO 21504 (17.98 CD) #		
129	116	102	33	GARTH BROOKS ▲ ³	Scarecrow	1	180	175	168	24	PINK FLOYD ▲ ³	Echoes — The Best Of Pink Floyd	2
				CAPITOL (NASHVILLE) 31330 (10.98/18.98)							CAPITOL 36111 (11.98/24.98)		
130	120	128	64	DAVE MATTHEWS BAND ▲ ³	Everyday	1	181	168	154	7	LEANN RIMES ●	I Need You	10
				RCA 67988 (11.98/18.98)							CURB 78738 (11.98/17.98)		
131	147	148	3	LIL' J	All About J	131	182	154	108	10	COREY	I'm Just Corey	73
				HOLLYWOOD 142322 (18.98 CD) #							NOONTIME/MOTOWN 016713/UMRG (8.98/12.98)		
132	159	191	9	GARY ALLAN	Alright Guy	39	183	NEW	1	1	VARIOUS ARTISTS	Dove Hits 2002: 15 Of The Year's Best Dove Award Nominated Artists And Song	183
				MCA NASHVILLE 170201 (11.98/17.98)							SPARROW 38887 (16.98 CD)		
133	108	87	4	DOWN	Down II: A Bustle In Your Hedgerow...	44	184	145	111	7	NATALIE IMBRUGLIA	White Lilies Island	35
				ELEKTRA 62745/EEG (18.98 CD)							RCA 68082 (11.98/17.98)		
134	128	125	20	THE STROKES ●	Is This It	33	185	NEW	1	1	WOODY ROCK	Soul Music	185
				RCA 68101* (17.98 CD)							GOSPO CENTRIC 70390/ZOMBA (11.98/17.98) #		
135	137	122	17	SADE ●	Lovers Live	10	186	143	120	4	EAZY-E	Impact Of A Legend	113
				EPIC 86373 (12.98 EQ/18.98)							RUTHLESS 86461/EPIC (24.98 EQ CD)		
136	136	137	32	JAY-Z ▲	The Blueprint	1	187	192	190	17	PETE YORN ●	musicforthemorningafter	131
				ROC-A-FELLA/DEF JAM 586396*/IDJMG (12.98/18.98)							COLUMBIA 62216*/CRG (7.98 EQ/12.98) #		
137	197	—	1	FIVE FOR FIGHTING ●	America Town	54	188	172	174	24	TENACIOUS D	Tenacious D	33
				AWARE/COLUMBIA 63759/CRG (17.98 EQ/17.98) #							EPIC 86234* (18.98 EQ CD)		
138	NEW	1	1	PHISH	Live Phish 12: 8/13/96 Deer Creek Music Center, Noblesville, Indiana	138	189	167	113	6	JAGGED EDGE ▲	Jagged Little Thrill	3
				ELEKTRA 82756/EEG (26.98 CD)							SD SD DEF/COLUMBIA 86505*/CRG (12.98 EQ/18.98)		
139	77	—	1	VARIOUS ARTISTS	Passion: Our Love Is Loud	77	190	153	126	6	KILLA BEEZ	Wu-Tang Productions Present: Killa Beez — The Sting	46
				SIXSTEPS 51923/SPARROW (16.98 CD)							WU-TANG/N THE PAINT 83627/KOCH (13.98/19.98)		
140	146	140	7	THE BEATLES ▲ ⁸	1	1	191	149	147	7	SOUNDTRACK	All About The Benjamins	65
				APPLE 29325/CAPITOL (12.98/18.98)							SLIP-N-SLIDE 39011/NEW LINE (12.98/18.98)		
141	NEW	1	1	PHISH	Live Phish 09: 8/26/89 Townshend Family Park, Townshend, Vermont	141	192	191	178	24	STING ●	... All This Time	32
				ELEKTRA 82753/EEG (26.98 CD)							A&M 493169/INTERSCOPE (12.98/18.98)		
142	185	160	9	MOBB DEEP ●	Infamy	22	193	190	182	14	JO DEE MESSINA ▲	Burn	19
				LOUD/COLUMBIA 85889*/CRG (12.98 EQ/18.98)							CURB 77977 (11.98		

MAY 4 2002		Billboard TOP BLUES ALBUMS™	
THIS WEEK	LAST WEEK	ARTIST	Title
1	1	PEGGY SCOTT-ADAMS MISS BUTCH 4019/MARDI GRAS	8 Weeks At Number 1 Hot & Sassy
2	2	ROBBEN FORD CONCORD 2112	Blue Moon
3	4	VARIOUS ARTISTS ICHBAN BLUES 010077/ICHBAN	Red White & Blues
4	3	B.B. KING & ERIC CLAPTON ▲ DUCK/REPRISE 47612/WARNER BROS.	Riding With The King
5	5	VARIOUS ARTISTS NARN 50007	Get The Blues!
6	6	DELBERT MCCLINTON NEW WEST 8024	Nothing Personal
7	8	ETTA JAMES CHESS 112498/MCA	Love Songs
8	7	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY 86151/EPIC	Live At Montreux 1982 & 1985
9		LITTLE CHARLIE & THE NIGHTCATS ALLIGATOR 4883	That's Big!
10	10	TAB BENOIT TELARC BLUES 83530/TELARC	Wetlands
11	9	SOUNDTRACK NONESUCH 75537/AG	Big Bad Love
12	11	BUDDY GUY SILVERTONE 41751/ZOMBA	Sweet Tea
13	14	VARIOUS ARTISTS UTV 546176	Pure Blues
14	12	GARY MOORE VIRGIN 11025	The Best Of The Blues
15	15	JIMMIE VAUGHAN ARTEMIS 751051	Do You Get The Blues?

MAY 4 2002		Billboard TOP REGGAE ALBUMS™	
THIS WEEK	LAST WEEK	ARTIST	Title
1	1	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 586714/IDJ/MG	2 Weeks At Number 1 Legend (Deluxe Edition)
2	2	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UTV 542855/UMRG	One Love: The Very Best Of Bob Marley And The Wailers
3	3	SHAGGY VIRGIN 11823	Mr. Lover Lover (The Best Of Shaggy...Part 1)
4	5	TANTO METRO & DEVONTE SHOCKING VIBES 16217/VP	The Beat Goes On
5	6	UB40 VIRGIN 50525	The Very Best Of UB40
6	4	CAPLETON DAVID HOUSE 16257/VP	Still Blazin
7	7	DAMIAN "JR. GONG" MARLEY MOTOWN 014742/UMRG	Halfway Tree
8	8	BOB MARLEY AND THE WAILERS LASERLIGHT 46114	Satisfy My Soul
9	9	VARIOUS ARTISTS GREENSLEEVES 268	Ragga Ragga Ragga 16
10	10	SANCHEZ VP 16367	Stays On My Mind
11	12	VARIOUS ARTISTS VP 16297	Reggae Gold 2001
12	13	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 586408/IDJ/MG	Exodus (Deluxe Edition)
13	15	BUJU BANTON HIP-OP/UNIVERSAL 541336/UMRG	Ultimate Collection
14	14	VARIOUS ARTISTS GREENSLEEVES 4003	The Biggest Ragga Dancehall Anthems 2001
15	11	VARIOUS ARTISTS VP 16407	Strictly The Best 28

MAY 4 2002		Billboard TOP WORLD ALBUMS™	
THIS WEEK	LAST WEEK	ARTIST	Title
1	1	BAHA MEN S-CURVE 37980/CAPITOL	4 Weeks At Number 1 Move It Like This
2	3	ANGELIQUE KIDJO COLUMBIA 85799/CRC	Black Ivory Soul
3	2	THE CHIEFTAINS RCA VICTOR 63917	The Wide World Over: A 40 Year Celebration
4	4	SOUNDTRACK MILAN 35981	Monsoon Wedding
5	5	PILAR MONTENEGRO UNIVISION 310026	Desahogo
6	6	DAVID VISAN GEORGE V 71002	Buddha-Bar IV
7	7	BAHA MEN ▲ S-CURVE 38431/CAPITOL	Who Let The Dogs Out (2002)
8	9	ANTHONY KEARNS/ROANAN TYNAN/FINBAR WRIGHT MUSIC MATTERS 9020	The Irish Tenors: Ellis Island
9	8	SOUNDTRACK VIRGIN 10790	Amelie
10	10	ISRAEL KAMAKAWIWO'OLE BIG BOY 5907/THE MOUNTAIN APPLE COMPANY	Alone In Iz World
11	13	VARIOUS ARTISTS PUTUMAYO 80197	Latin Groove
12	12	SOUNDTRACK DECCA 017012	Black Hawk Down
13	11	JOHN MCDERMOTT ANGEL 95665	A Time To Remember
14	14	MANU CHAO RADIO BEMA 10321/VIRGIN	Proxima Estacion...Esperanza
15		VARIOUS ARTISTS PUTUMAYO 80198	World Lounge

MAY 4 2002		Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS™	
THIS WEEK	LAST WEEK	ARTIST	Title
1	1	POPE ▲ ATLANTIC 83498/CHORDANT	22 Weeks At Number 1 Satellite
2	2	KIRK FRANKLIN ● GOSPO CENTRIC 70077/PROVIDENT	The Rebirth Of Kirk Franklin
3	3	MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA 82272/WCRO	Heart To Yours
4	4	MICHAEL W. SMITH ● REUNION 10025/PROVIDENT	Worship
5	5	MERCYME IND 6133/WORO	Almost There
6	6	VARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE	Songs 4 Worship — Shout To The Lord
7	4	VARIOUS ARTISTS SIXSTEPS/SPARROW 1923/CHORDANT	Passion: Our Love Is Loud
8	7	JARS OF CLAY ESSENTIAL/SILVERTONE 10629/PROVIDENT	theeleventhhour
9	11	YOLANDA ADAMS ELEKTRA 62690/CHORDANT	Believe
10	10	NEWSBOYS SPARROW 1846/CHORDANT	Thrive
11	8	PLUS ONE 143/ATLANTIC 83527/WORO	Obvious
12	12	REBECCA ST. JAMES FOREFRONT 2587/CHORDANT	Worship God
13	13	STEVEN CURTIS CHAPMAN SPARROW 1770/CHORDANT	Declaration
14	18	VARIOUS ARTISTS SPARROW 8887/CHORDANT	Dove Hits 2002: 15 Of The Year's Best Dove Award Nominated Artists And Songs
15	19	WOODY ROCK GOSPO CENTRIC 70030/PROVIDENT	Soul Music
16	14	THIRD DAY ESSENTIAL 10668/PROVIDENT	Come Together
17	16	DONNIE MCCLURKIN ▲ VERITY 43150/PROVIDENT	Live In London And More...
18	15	VARIOUS ARTISTS ESSENTIAL 10622/PROVIDENT	City On A Hill: Sing Alleluia
19	17	VARIOUS ARTISTS EMI CHRISTIAN/PROVIDENT/WORO/SPARROW 1850/CHORDANT	WOW Hits 2002: The Year's 30 Top Christian Artists And Hits
20	9	JOHN TESH FAITH MO/GARDEN CITY 34591/WORO	A Deeper Faith
21	22	ZOEGIRL SPARROW 1828/CHORDANT	Life
22	20	TONEX VERITY/JIVE 43177/PROVIDENT	O2
23	21	RACHAEL LAMPA WORD 86182	Kaleidoscope
24	21	ACQUIRE THE FIRE INPOP 1238/CHORDANT	Unshakeable
25	36	STEVE GREEN SPARROW 1725/CHORDANT	Woven In Time
26	23	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 70016/PROVIDENT	Awesome Wonder
27	24	AVALON SPARROW 1336/CHORDANT	O2/Avalon Remixed
28	26	AVALON SPARROW 1796/CHORDANT	Oxygen
29	27	MARY MARY ▲ C2/COLUMBIA 7802/WORO	Thankful
30	30	NICOLE C. MULLEN WORD 6127	Talk About It
31	29	GINNY OWENS ROCKTOWN 86189/WORO	Something More
32	25	BISHOP T.D. JAKES DEXTERITY SOUNDS/EMI GOSPEL 0334/CHORDANT	Woman Thou Art Loosed: Worship 2002 — Run To The Water... The River Within
33	31	OUT OF EDEN GOTEE 2850/CHORDANT	This Is Your Life
34	34	JUMP 5 SPARROW 1913/CHORDANT	Jump 5
35	28	BEBE MOTOWN 016705/PROVIDENT	Live And Up Close
36	39	CECE WINANS WELLSRING GOSPEL/SPARROW 1826/CHORDANT	CeCe Winans
37	31	JENNIFER KNAPP GOTEE 2843/CHORDANT	The Way I Am
38	35	THE BROOKLYN TABERNACLE CHOIR M2.0 COMMUNICATIONS 86186/WORO	Be Glad
39	32	JEFF DEYO GOTEE 2858/CHORDANT	Saturate
40		VARIOUS ARTISTS ● INTEGRITY 1768/TIME LIFE	Songs 4 Worship — Be Glorified

MAY 4 2002		Billboard TOP GOSPEL ALBUMS™	
THIS WEEK	LAST WEEK	ARTIST	Title
1	1	KIRK FRANKLIN ● GOSPO CENTRIC 70037/ZOMBA	9 Weeks At Number 1 The Rebirth Of Kirk Franklin
2	2	MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA 86432/CRG	Heart To Yours
3	2	YOLANDA ADAMS ELEKTRA 62690/EEG	Believe
4	3	VARIOUS ARTISTS ● EMI CHRISTIAN/WORO/VERITY 43188/ZOMBA	WOW Gospel 2002: The Year's 30 Top Gospel Artists And Songs
5	6	WOODY ROCK GOSPO CENTRIC 70030/ZOMBA	Soul Music
6	5	DONNIE MCCLURKIN ▲ VERITY 43150/ZOMBA	Live In London And More...
7	23	BRENT JONES + T.P. MOBB HOLY ROLLER 20323/EMI GOSPEL	beautiful
8	7	TONEX VERITY/JIVE 43177/ZOMBA	O2
9	4	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 20360/EMI GOSPEL	Go Get Your Life Back
10	8	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 70016/ZOMBA	Awesome Wonder
11	10	MARY MARY ▲ C2/COLUMBIA 83740/CRG	Thankful
12	11	JOE PACE & THE COLORADO MASS CHOIR INTEGRITY/WORO 86188/EPIC	Glad About It!
13	9	BISHOP T.D. JAKES DEXTERITY SOUNDS 20334/EMI GOSPEL	Woman Thou Art Loosed: Worship 2002 — Run To The Water... The River Within
14	11	BEBE MOTOWN 016705/UMRG	Live And Up Close
15	14	CECE WINANS WELLSRING GOSPEL 51826/SPARROW	CeCe Winans
16	13	THE BROOKLYN TABERNACLE CHOIR M2.0 COMMUNICATIONS/WORO 86186/WARNER BROS.	Be Glad
17	15	REV. CLAY EVANS AND THE AARC MASS CHOIR MEEK 4014	Constantly
18	21	ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY AMEN 1503	Turn It Around
19	11	WILLIE NORWOOD ATLANTIC 83416/AG	'Bout It
20	24	SHIRLEY MURDOCK DEXTERITY SOUNDS 20345/EMI GOSPEL	Home
21	18	NEW CREATION OF GOD AMEN 1502	He's All I Need
22	29	SOUNDTRACK NEW SPIRIT 3510/TYSCOT	Tae-Bo Inspirational: Walk By Faith...Not By Sight
23	16	MOSES TYSON, JR. WORLD CLASS GOSPEL 50007/ALPINE	Music
24	22	JOANN ROSARIO F HAMMOND/VERITY 43167/ZOMBA	Fred Hammond Presents... Joann Rosario: "More, More, More"
25	25	THE BRIGHT STAR MALE CHORUS BORN AGAIN 1036/DIAMANTE SERVANT	Live In Shreveport, LA
26	20	ESTHER SMITH OROHON 73850	You Love Me...Still
27	19	DOUG & MELVIN WILLIAMS BLACKBERRY 1631/MALACO	Duets
28	28	SHIRLEY CAESAR WORD 85864/EPIC	Hymns
29	27	EASTERN MICHIGAN GOSPEL CHOIR OOROHN 73722	Get To The Concept
30	26	VARIOUS ARTISTS THE RIGHT STUFF 30351/CAPITOL	Walt Baby Love's Gospel Tracks
31	17	SOUNDTRACK GOSPO CENTRIC 70035/ZOMBA	Kingdom Come
32	17	MEN OF STANDARD MUSCLE SHOALS SOUND GOSPEL 8017/MALACO	Vol. III
33	1	THE WINANS RHINO 78280	The Very Best Of
34	38	VARIOUS ARTISTS VERITY 43189/ZOMBA	Verity Presents The Gospel Greats Vol. 8: The Diary Of Worshipper
35	31	RICHARD SMALLWOOD WITH VISION VERITY 43172/ZOMBA	Persuaded—Live In D.C.
36	31	JAMES GREAR & COMPANY BORN AGAIN 1035/DIAMANTE SERVANT	What Will Your Life Say
37	33	YOLANDA ADAMS ELEKTRA 62629/EEG	The Experience
38	32	VARIOUS ARTISTS ▲ EMI/WORO/VERITY 43163/ZOMBA	WOW Gospel 2001: The Year's 30 Top Gospel Artists And Songs
39	30	HELEN BAYLOR DIADEM 10682/ZOMBA	My Everything
40	34	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR DEXTERITY SOUNDS 20303/EMI GOSPEL	The Storm Is Over

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 400,000 units (Multi-Platinum). * Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

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

MAY 4
2002

Billboard HEATSEEKERS

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	11	16	RES MCA 112310* (8.98/12.98)	NUMBER 1/GREATEST GAINER How I Do	25	25	24	VICENTE FERNANDEZ SONY DISCOS 84282 (10.98 EQ/15.98)	Historia De Un Idolo Vol. 2
2	5	2	INFAMOUS MOBB IM3 9209*/LANDSPEED (11.98/17.98)	Special Edition	26	20	—	TONEX VERITY/JIVE 43177/ZOMBA (17.98 CD)	O2
3	8	7	DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD)	The Places You Have Come To Fear The Most	27	12	—	FACE TO FACE VAGRANT 366* (15.98 CD)	How To Ruin Everything
4	6	5	LIL' J HOLLYWOOD 162322 (18.98 CD)	All About J	28	21	19	CHAYANNE SONY DISCOS 84667 (10.98 EQ/16.98)	Grandes Exitos
5	2	—	QUARASHI TIME BOMB/COLUMBIA 86179/CRG (12.98 EQ CD)	Jinx	29	14	10	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 20360/EMI GOSPEL (11.98/16.98)	Go Get Your Life Back
6	9	3	FLAW REPUBLIC/UNIVERSAL 014891/UMRG (12.98 CD)	Through The Eyes	30	22	18	RACHAEL LAMPA WORD 86182/WARNER BROS. (11.98/16.98)	Kaleidoscope
7	4	—	INTOCABLE EMI LATIN 37745 (9.98/15.98)	Suenos	31	31	20	STEVE AZAR MERCURY (NASHVILLE) 170269 (11.98/17.98)	Waitin' On Joe
8	26	17	INJECTED ISLAND 548878/IDJMG (12.98 CD)	Burn It Black	32	31	20	THURSDAY VICTORY 145 (15.98 CD)	Full Collapse
9	13	11	CHRIS CAGLE CAPITOL (NASHVILLE) 34170 (10.98/17.98)	Play It Loud	33	27	26	ABANDONED POOLS EXTASY 48106/WARNER BROS. (11.98 CD)	Humanistic
10	1	—	PATTY GRIFFIN ATO 21504 (17.98 CD)	1000 Kisses	34	—	—	ACQUIRE THE FIRE INPOP 71238 (16.98 CD)	Unshakeable
11	18	—	WOODY ROCK GOSPO CENTRIC 70030/ZOMBA (11.98/17.98)	Soul Music	35	—	—	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1845 (8.98/14.98)	El Numero Cien
12	15	14	PETE YORN COLUMBIA 62216*/CRG (7.98 EQ/12.98)	musicforthemorningafter	36	44	48	CHRIS BOTTI COLUMBIA 86179/CRG (12.98 EQ CD)	Night Sessions
13	7	8	CASSANDRA WILSON BLUE NOTE 35072/CAPITOL (17.98 CD)	Belly Of The Sun	37	—	—	STEVE GREEN SPARROW 51725 (16.98 CD)	Woven In Time
14	19	21	KHIA FEATURING DSD DIRTY DOWN 46 (17.98 CD)	Thug Misses	38	30	25	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 70016/ZOMBA (10.98/15.98)	Awesome Wonder
15	24	4	PHANTOM PLANET DAYLIGHT 62066/EPIC (13.98 EQ CD)	The Guest	39	39	37	KASEY CHAMBERS WARNER BROS. 48026 (18.98 CD)	Barricades & Brickwalls
16	17	9	COURSE OF NATURE LAVA/ATLANTIC 83526/VAG (7.98/11.98)	Superkala	40	36	29	AND YOU WILL KNOW US BY THE TRAIL OF DEAD INTERSCOPE 493236* (12.98 CD)	Source Tags & Codes
17	33	—	918 SMUGGLIN 918 (10.98/16.98)	Reincarnated	41	16	—	THE JON SPENCER BLUES EXPLOSION MATADOR 542* (16.98 CD)	Plastic Fang
18	35	—	CHOOBAKKA BIG DADDY 73002 (16.98 CD)	My Time	42	41	27	STARSAILOR CAPITOL 38448 (10.98 CD)	Love Is Here
19	—	—	BRENT JONES + T.P. MOBB HOLY ROLLER 20323/EMI GOSPEL (11.98/16.98)	beautiful	43	37	23	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98)	Love Machine
20	47	38	ANGELIQUE KIDJO COLUMBIA 85799/CRG (12.98 EQ CD)	Black Ivory Soul	44	32	15	CUSTOM ARTISTDIRECT 01016 (17.98 CD)	Fast
21	23	22	ZOEGIRL SPARROW 51828 (16.98 CD)	Life	45	—	—	THE HIVES BURNING HEART 82005*/EPITAPH (16.98 CD)	Veni Vidi Vicious
22	10	—	MEDESKI MARTIN AND WOOD BLUE NOTE 35870/CAPITOL (17.98 CD)	Uninvisible	46	42	47	LOS ANGELES AZULES DISA 727022 (9.98/13.98)	Alas Al Mundo
23	29	12	MUSHROOMHEAD UNIVERSAL 016430/UMRG (12.98 CD)	XX	47	—	—	ZERO 7 QUANGO/ULTIMATE DILEMMA 5007/PALM (11.98 CD)	Simple Things
24	34	13	LOSTPROPHETS COLUMBIA 85955/CRG (12.98 EQ CD)	the fakesoundofprogress	48	45	31	ILL NINO ROADRUNNER 618497/IDJMG (16.98 CD)	Revolution/Revolucion
					49	40	43	ALEXANDRE PIRES ARIDLA 87883/BMG LATIN (14.98 CD)	Alexandre Pires
					50			JOE PACE & THE COLORADO MASS CHOIR INTEGRITY/WORD 86179/CRG (11.98 EQ/16.98)	Glad About It!

MAY 4
2002

Billboard TOP INDEPENDENT ALBUMS

Each chart compiled from a nationwide sample of retail stores, mass merchants and internet sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	JIMMY BUFFETT MAILBOY 2005 (10.98/18.98)	NUMBER 1 Far Side Of The World	25	24	15	BAD RELIGION EPITAPH 86635* (17.98 CD)	The Process Of Belief
2	2	2	DEFAULT TVT 2310 (11.98 CD) #	The Fallout	26	25	17	FLOGGING MOLLY SIDE ONE DUMMYY 71230* (13.98 CD) #	Drunken Lullabies
3	3	4	YING YANG TWINS COLLIPARK/IN THE PAINT 3375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	27	26	19	JOHNNY VICIOUS ULTRA 1111 (19.98 CD) #	Ultra...Dance 01
4	4	3	OL' DIRTY BASTARD D3 9991/RIVERA (12.98/19.98)	The Trials And Tribulations Of Russell Jones	28	30	—	JACKY JASPER NUMBER 6 6101 (18.98 CD)	Keep My Shit Clean
5	7	6	INFAMOUS MOBB IM3 9209*/LANDSPEED (11.98/17.98) #	Special Edition	29	—	—	DAVID VISAN GEORGE V 71002 (29.98 CD)	Buddha-Bar IV
6	11	9	DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD) #	GREATEST GAINER The Places You Have Come To Fear The Most	30	28	22	PEGGY SCOTT-ADAMS MISS BUTCH 4019/MARDI GRAS (10.98/16.98)	Hot & Sassy
7	12	10	IMX TUG 2599*/NEW LINE (12.98/17.98)	IMx	31	31	25	DIESELBOY HUMAN IMPRINT 7800*/SYSTEM (17.98 CD) #	projectHUMAN
8	10	5	KILLA BEEZ WU-TANG/IN THE PAINT 3362*/KOCH (13.98/19.98)	Wu-Tang Productions Present: Killa Beez — The Sting	32	—	—	ATB KONTOR 90035/RADIKAL (16.98 CD)	Dedicated
9	9	7	SOUNDTRACK SLIP N SLIDE 39011/NEW LINE (12.98/18.98)	All About The Benjamins	33	32	—	PAUL ROZMUS FACEFACE 0602 (16.98 CD)	On The Funky Side
10	5	—	TWIZTID PSYCHOPATHIC 3301 (13.98 CD)	Mirror Mirror	34	37	32	REV. CLAY EVANS AND THE AARC MASS CHOIR MEEK 4014 (10.98/15.98) #	Constantly
11	15	12	KHIA FEATURING DSD DIRTY DOWN 46 (17.98 CD) #	Thug Misses	35	33	26	ZAKK WYLDE'S BLACK LABEL SOCIETY SPITFIRE 15176 (17.98 CD) #	1919 * Eternal
12	6	—	STEVE EARLE E SQUARED 751128/ARTEMIS (18.98 CD)	Sidetracks	36	—	—	PEDRO THE LION JADE TREE 1072* (12.98 CD) #	Control
13	18	—	918 SMUGGLIN 918 (10.98/16.98) #	Reincarnated	37	47	—	VARIOUS ARTISTS FATT SAK 0010 (13.98 CD)	Da Sak Is Fatt Volume #1
14	19	—	CHOOBAKKA BIG DADDY 73002 (16.98 CD) #	My Time	38	—	—	DIRTY SOUTH HARD 2 HIT 7088/STREET LEVEL (17.98 CD) #	Everythang's Gon' Be Different...
15	8	8	JOHN TESH FAITH MD 34591/GARDEN CITY (11.98/17.98)	A Deeper Faith	39	—	—	SOUTH KAK SDOUND OF ATLANTA 0005/GRIFFIN (17.98 CD)	'Til They Get Me Gone
16	13	—	FACE TO FACE VAGRANT 366* (15.98 CD)	How To Ruin Everything	40	42	36	VARIOUS ARTISTS MADACY 6372 (18.98 CD)	Ultimate Power Of Love: 32 Great Soft Rock Hits
17	17	11	THURSDAY VICTORY 145 (15.98 CD) #	Full Collapse	41	—	—	ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY AMEN 1503 (10.98/16.98)	Turn It Around
18	—	—	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1845 (8.98/14.98) #	El Numero Cien	42	34	18	RANCID/NOFX BYO 079* (13.98 CD)	The BYO Split Series / Volume III
19	20	14	SEVENDUST TVT 5870 (10.98/17.98)	Animosity	43	—	—	ELVIS PRESLEY BMG/MADACY SPECIAL PRODUCTS 5294/MADACY (10.98/10.98)	Elvis: The Very Best Of Love
20	14	—	THE JON SPENCER BLUES EXPLOSION MATADOR 542* (16.98 CD) #	Plastic Fang	44	—	—	THE WHITE STRIPES SYMPATHY FOR THE REIDRD INDUSTRY 609 (10.98 CD)	De Stijl
21	21	13	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98) #	Love Machine	45	43	—	MARK FARINA OM 30203 (16.98 CD)	Connect
22	29	40	THE HIVES BURNING HEART 82005*/EPITAPH (16.98 CD) #	Veni Vidi Vicious	46	—	—	Z-RO PRESIDENTIAL 2029 (18.98 CD)	Screwed Up Click Representa
23	27	29	ZERO 7 QUANGO/ULTIMATE DILEMMA 5007/PALM (11.98 CD) #	Simple Things	47	36	20	BASEMENT JAXX XL 10423*/ASTRALWERKS (16.98 CD) #	Rooty
24	23	24	POWER HOUZE POWER HOUZE 34982 (17.98 CD) #	Family Busine\$\$	48	41	41	NEW CREATION OF GOD AMEV 1990 (19.98/14.98)	He's All I Need
					49	46	16	J-LIVE COUP D ETAT 0001* (16.98 CD) #	All Of The Above
					50	45	23	DREAM STREET MFC 8639/EPIC (12.98/16.98)	Dream Street

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. # Albums with the greatest sales gain this week. Greatest Gainer shows chart's largest unit increase. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). ▲ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. # indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

MAY 4 2002

Billboard® TOP INTERNET ALBUM SALES™

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	1	SHERYL CROW	A&M 432260/INTERSCOPE	C'mon, C'mon	2
2	1	CELINE DION	EPIC 86400	A New Day Has Come	3
3	25	JOSH GROBAN	143 48154/WARNER BROS. ▲	Josh Groban	8
4	3	BONNIE RAITT	CAPITOL 31816	Silver Lining	17
5	4	NORAH JONES	BLUE NOTE 32088/CAPITOL ▲	Come Away With Me	37
6	2	NEIL YOUNG	REPRISE 4811/WARNER BROS.	Are You Passionate?	33
7	5	SOUNDTRACK ▲	LOST HIGHWAY/MERCURY 170069/IDJMG	O Brother, Where Art Thou?	7
8	8	JIMMY BUFFETT	MAILBOAT 2005	Far Side Of The World	48
9	6	THE GOO GOO DOLLS	WARNER BROS. 48206	Gutterflower	11
10	9	ALANIS MORISSETTE ▲	MAVERICK 47988/WARNER BROS.	Under Rug Swept	29
11	12	STEVE EARLE	E-SQUARED 751128/WARTEMIS	Sidetracks	-
12	13	JOHN MAYER	AWARE/COLUMBIA 852931/CRG ▲	Room For Squares	41
13	10	BARRY MANILOW	BMG HERITAGE 10600/ARISTA	Ultimate Manilow	44
14	7	PATTY GRIFFIN	ATD 21504 ▲	1000 Kisses	179
15	20	INDIGO GIRLS	EPIC 86401	Become You	127
16	18	LEONARD COHEN	COLUMBIA 859537/CRG	Ten New Songs	-
17	18	JACK JOHNSON	ENJOY/UNIVERSAL 860994/UMRG ▲	Brushfire Fairytales	66
18	18	ORIGINAL CAST RECORDING	SH-K BOOM 4001	The Last 5 Years	-
19	11	THE NITTY GRITTY DIRT BAND	CAPITOL 35148	Will The Circle Be Unbroken	-
20	21	SOUNDTRACK	MILAN 35981	Monsoon Wedding	-
21	14	CASSANDRA WILSON	BLUE NOTE 35072/CAPITOL ▲	Belly Of The Sun	-
22	17	DIANA KRALL	VERVE 549846/VG	The Look Of Love	87
23	23	LOUDON WAINWRIGHT III	RED HOUSE 158	Last Man On Earth	-
24	24	MEDESKI MARTIN AND WOOD	BLUE NOTE 35870/CAPITOL ▲	Uninvisible	-
25	23	U2 ▲	INTERSCOPE 524653	All That You Can't Leave Behind	65

MAY 4 2002

Billboard® TOP SOUNDTRACKS™

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	2	THE SCORPION KING	UNIVERSAL 017155/UMRG
2	1	O BROTHER, WHERE ART THOU? ▲	LOST HIGHWAY/MERCURY 170069/IDJMG
3	3	BLADE II	IMMORTAL 12064*/VIRGIN
4	4	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
5	5	MOULIN ROUGE ▲	INTERSCOPE 493035
6	6	I AM SAM	V2 27119
7	9	COYOTE UGLY ▲	CURB 78703
8	7	QUEEN OF THE DAMNED	WARNER SUNSET/REPRISE 48285/WARNER BROS.
9	8	RESIDENT EVIL	ROADRUNNER 618450/IDJMG
10	13	STATE PROPERTY	ROC-A-FELLA/DEF JAM 58671*/IDJMG
11	11	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING	REPRISE 48110/WARNER BROS.
12	12	MOULIN ROUGE 2	INTERSCOPE 493228
13	14	THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS	ISLAND 586631/IDJMG
14	10	ALL ABOUT THE BENJAMINS	SLIP-N-SLIDE 39011/NEW LINE
15	17	HARDBALL	SO SO DEF/COLUMBIA 86026/CRG
16	15	THE FAST AND THE FURIOUS	MURDER INC./DEF JAM 548832*/IDJMG
17	16	A WALK TO REMEMBER	EPIC 86311
18	18	CLOCKSTOPPERS	HOLLYWOOD 162346
19	19	SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS	NICK/JIVE 49500/ZOMBA
20	21	TRAINING DAY	PRIORITY 50213*/CAPITOL
21	20	THE PRINCESS DIARIES	WALT DISNEY 860731
22	22	THREE 6 MAFIA & HYPNOTIZE MINDS PRESENTS: CHOICES - THE ALBUM	HYPNOTIZE MINDS/LOUD 1972/CRG
23	23	MONSOON WEDDING	MILAN 35981
24	25	ALMOST FAMOUS	DREAMWORKS 450279/INTERSCOPE
25	23	WE WERE SOLDIERS	COLUMBIA 86403/CRG

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. † indicates past or present Heatseeker title © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

MAY 4 2002

Billboard® TOP POP CATALOG™

All 3 charts are compiled from a combined sample of retail stores, music retailers and internet sales. Charts reflect combined and consecutive weeks.

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	104	104	DISTURBED ▲	GIANT 24738/WARNER BROS. (11.98/17.98) ▲	The Sickness
2	3	2	124	CREED ◆	WIND-UP 13053* (11.98/18.98)	Human Clay
3	22	29	82	AEROSMITH ◆	COLUMBIA 57267/CRG (7.98 EQ/11.98)	Aerosmith's Greatest Hits
4	4	14	47	OZZY OSBOURNE ▲	EPIC 67380 (10.98 EQ/17.98)	The Ozzman Cometh
5	2	4	100	CELINE DION ▲	550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
6	5	3	791	BOB SEGER & THE SILVER BULLET BAND ▲	CAPITOL 30334 (10.98/15.98)	Greatest Hits
7	6	7	116	ENYA ▲	REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars - The Best Of Enya
8	11	11	170	KID ROCK ◆	TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) ▲	Devil Without A Cause
9	13	13	356	METALLICA ◆	ELEKTRA 61113*/EAG (11.98/17.98)	Metallica
10	10	15	275	DEF LEPPARD ▲	MERCURY 528718/IDJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
11	7	6	1307	PINK FLOYD ◆	CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
12	9	10	138	DIXIE CHICKS ▲	MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly
13	14	5	662	BOB MARLEY AND THE WAILERS ◆	TUFF GONG/ISLAND 846210/IDJMG (12.98/18.98)	Legend
14	8	8	43	NICKEL CREEK	SUGAR HILL 3905 (16.98 CD) ▲	Nickel Creek
15	12	9	338	CREED ▲	WIND-UP 13049 (11.98/18.98) ▲	My Own Prison
16	17	18	776	AC/DC ◆	EASTWEST 92418/EAG (11.98/17.98)	Back In Black
17	15	12	69	SYSTEM OF A DOWN ▲	AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98) ▲	System Of A Down
18	16	16	592	JAMES TAYLOR ◆	WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
19	19	19	272	SUBLIME ▲	GASLINE ALLEY 111413/MCA (12.98/18.98)	Sublime
20	30	-	12	PATSY CLINE	MCA SPECIAL PRODUCTS 420265/MCA (2.98/6.98)	Heartaches
21	21	21	232	SHANIA TWAIN ◆	MERCURY (NASHVILLE) 536003 (12.98/18.98)	Come On Over
22	29	25	122	INCUBUS ▲	IMMORTAL 63852/EPIC (12.98 EQ/18.98)	Make Yourself
23	20	20	88	DAVID GRAY	ATD 69351/IRCA (11.98/17.98) ▲	White Ladder
24	26	22	306	GUNS N' ROSES ◆	GEFFEN 424148/INTERSCOPE (12.98/18.98)	Appetite For Destruction

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
25	24	24	263	ABBA ▲	POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits
26	25	23	127	2PAC ▲	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits
27	34	38	49	DIANA KRALL	VERVE 050304/VG (12.98/18.98)	When I Look In Your Eyes
28	27	27	157	GODSMACK ▲	REPUBLIC/UNIVERSAL 153190/UMRG (12.98/18.98) ▲	Godsmack
29	28	26	121	DIXIE CHICKS ◆	MONUMENT 68135/SONY (NASHVILLE) (10.98 EQ/17.98) ▲	Wide Open Spaces
30	30	30	304	JIMMY BUFFETT ▲	MCA 325633* (12.98/18.98)	Songs You Know By Heart
31	33	32	222	ALANIS MORISSETTE ◆	MAVERICK 45901/WARNER BROS. (10.98/17.98) ▲	Jagged Little Pill
32	36	34	473	CAROLE KING ◆	EPIC 65850 (7.98 EQ/11.98)	Tapestry
33	33	33	172	AEROSMITH ▲	GEFFEN 424716/INTERSCOPE (12.98/18.98)	Big Ones
34	31	30	34	THE BEACH BOYS	CAPITOL 21860 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
35	37	31	491	ELTON JOHN ◆	ROCKET/ISLAND 512532/IDJMG (6.98/11.98)	Greatest Hits
36	32	36	27	LYNYRD SKYNYRD	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection
37	35	33	70	POISON ▲	CAPITOL 53375 (7.98/11.98)	Greatest Hits 1986-1996
38	40	39	4	FRANK SINATRA	CAPITOL 23502 (11.98/17.98)	Classic Sinatra: His Great Performances 1953-1960
39	23	17	112	U2 ▲	ISLAND 524613/IDJMG (12.98/18.98)	The Best Of 1980-1990
40	41	37	203	SADE ▲	EPIC 85287 (12.98 EQ/18.98)	The Best Of Sade
41	41	41	177	BROOKS & DUNN ▲	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection
42	44	41	124	NO DOUBT ◆	TRAUMA 492580*/INTERSCOPE (12.98/18.98) ▲	Tragic Kingdom
43	43	43	410	CREEDENCE CLEARWATER REVIVAL ▲	FANTASY 2* (12.98/17.98)	Chronicle The 20 Greatest Hits
44	44	44	361	MADONNA ◆	SIRE 26440*/WARNER BROS. (11.98/18.98)	The Immaculate Collection
45	46	-	164	BON JOVI ◆	MERCURY 538089/IDJMG (6.98/11.98)	Slippery When Wet
46	38	35	152	2PAC ▲	DEATH ROW 63008*/KOCH (19.98/25.98)	All Eyez On Me
47	45	40	408	TOM PETTY AND THE HEARTBREAKERS ▲	MCA 110813 (12.98/18.98)	Greatest Hits
48	48	28	154	AL GREEN	HU/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits
49	43	43	446	QUEEN	HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
50	43	43	303	SHERYL CROW ▲	A&M 54012*/INTERSCOPE (12.98/18.98) ▲	Tuesday Night Music Club

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. † indicates past or present Heatseeker title. ‡ indicates past or present Heatseeker title. † indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

Chart Codes:

—ALBUMS—

The Billboard 200 (B200)

Blues (BL)

Classical (CL)

Classical Crossover (CX)

Contemporary Christian (CC)

Country (CA)

Country Catalog (CCA)

Electronic (EA)

Gospel (GA)

Heatseekers (HS)

Independent (IND)

Internet (INT)

Jazz (JZ)

Contemporary Jazz (CJ)

Latin Albums (LA)

Latin: Latin Pop (LPA)

Latin: Regional Mexican (RMA)

Latin: Tropical/Salsa (TSA)

New Age (NA)

Pop Catalog (PCA)

R&B/Hip-Hop (RBA)

R&B/Hip-Hop Catalog (RBC)

Reggae (RE)

World Music (WM)

—SINGLES—

Hot 100 (H100)

Hot 100 Airplay (HA)

Hot 100 Singles Sales (HSS)

Adult Contemporary (AC)

Adult Top 40 (A40)

Country (CS)

Dance/Club Play (DC)

Dance/Sales (DS)

Hot Latin Tracks (LT)

Latin: Latin Pop (LPS)

Latin: Regional Mexican (RMS)

Latin: Tropical/Salsa (TSS)

R&B Hip-Hop (RBH)

R&B Hip-Hop Airplay (RA)

R&B Hip-Hop Singles Sales (RS)

Rap (RP)

Mainstream Rock (RO)

Modern Rock (MO)

Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

112: H100 94; HSS 70; RS 65
 2002: NA 7
 2Pac: PCA 26, 46; RBC 1, 4, 5, 6
 311: MO 17
 3LW: DS 7; H100 71; HSS 4; RA 53; RBH 32; RP 1; RS 2
 3Pac: RA 65; RBH 65
 3rd Strike: RO 29
 3rd Store: RS 71
 8Ball: RBA 76
 918: HS 17; IND 13; RBA 37
 99th Affair: DC 18

—A—

Aaliyah: B200 86; RBA 44; H100 32; HA 32; RA 17, 48; RBH 17, 49; T40 36
 Abandoned Pools: HS 33; MO 34
 Abba: PCA 25
 AC/DC: PCA 16
 Acquire The Fire: CC 24; HS 34
 Claudia Acuna: JZ 25
 Yolanda Adams: B200 151; CC 9; GA 3, 37; RBA 55
 Adema: B200 77; MO 28; RO 28
 Ad Finem: DC 13
 Trace Adkins: CA 40; CS 27
 Aerosmith: PCA 3, 33; HSS 14
 Levert Agee: HSS 65; RP 17; RS 24
 Agnelli & Nelson: DC 46
 Pepe Aguilar: LPS 32; LT 33; RMS 26
 Christina Aguilera: HSS 74
 Ley Alejandro: LPS 33
 Ali: RBH 98
 Alien Ant Farm: B200 152
 All-4-One: AC 29
 Gary Allan: B200 132; CA 17; CCA 7; CS 22
 Amber: DS 24
 Americana: DC 31
 Amerie: RA 62; RBH 64
 AMG: RA 57; RBH 60
 Jessica Andrews: CA 54
 And You Will Know Us By The Trail Of Dead: HS 40
 Los Angeles Azules: HS 46; LA 6, 28; RMA 5, 15; RMS 34
 Los Angeles De Charly: LA 74; LT 48; RMS 16
 Anny: DC 17
 Marc Anthony: LA 9; TSA 1; AC 4; LT 32; TSS 4, 11
 Aracely Arambula: RMS 39
 Craig Armstrong: EA 24
 Louis Armstrong: JZ 18
 Aroma: RMS 35
 Ascension: DC 14

Ashanti: B200 1; RBA 1; H100 1, 2, 27; HA 1, 2, 28; HSS 44, 49; RA 1, 3, 35, 66; RBH 1, 3, 39, 68; RP 18; RS 25, 32; T40 1, 3, 21
 ATB: EA 13; IND 32
 Avalon: CC 27, 28; EA 4
 Avant: B200 19; RBA 4; H100 28, 73; HA 29, 71; RA 10, 21; RBH 10, 22; RS 62
 Kevin Aviance: DC 1
 Ramon Ayala Y Sus Bravos Del Norte: HS 35; IND 18; LA 5, 65; RMA 4; LT 17; RMS 3, 32
 Steve Azar: CA 29; HS 31; CS 7; H100 44; HA 40

—B—

B2K: B200 31; RBA 13; H100 38, 64; HA 44, 62; HSS 8; RA 16; RBH 16; RS 16; T40 25
 Backstreet Boys: AC 14
 Bad Religion: IND 25
 Baha Men: B200 59; WM 1, 7; HSS 5
 David Ball: CA 59
 Charti Baltimore: H100 51; HA 49; RA 15; RBH 15; RS 48
 Banda El Recodo: LA 66; LT 22; RMS 5
 Banda Tierra Blanca: LT 37; RMS 8
 Buju Banton: RE 13
 Pancho Barraza: LA 56; RMS 22
 Basement Jaxx: EA 17; IND 47; DS 18
 Kathleen Battle: CL 9
 Helen Baylor: GA 39
 The Beach Boys: PCA 34
 Beanie Sigel: H100 75; HA 72; RA 28, 54; RBH 31, 55
 Bear Witness: HSS 73; RP 19; RS 27
 Walter Beasley: CJ 19
 The Beatles: B200 140
 The Beatnuts: RS 52
 Beelow: HSS 15; RBH 82; RP 6; RS 8
 Tony Bennett: JZ 4
 David Benoit: CJ 14
 Tab Benoit: BL 10
 Big Logic: HSS 30; RBH 87; RP 8; RS 12
 Big Moe: RA 68; RBH 67
 Big Tymers: H100 81; RA 33; RBH 36; RS 44
 Bilal: HSS 71; RS 57
 Bjork: EA 23
 Clint Black: CA 51
 Mary J. Blige: B200 24; RBA 12; RBC 21; DC 10; DS 11; H100 18, 46; HA 18, 47; RA 8; RBH 8; RS 59; T40 37
 Blink-182: B200 102; MO 8
 Andrea Bocelli: B200 172; CL 4; CX 1
 Michael Bolton: AC 9
 Bon Jovi: PCA 45
 Bond: CX 10
 Bone Thugs-N-Harmony: RBC 10
 Bono: A40 38
 Chris Botti: CJ 3; HS 36
 Bounty Killer: A40 26; T40 29
 Boyz II Men: HSS 46; RA 49; RBH 51
 Brancaccio & Aisher: DC 6
 Brandy: B200 20; RBA 6; H100 68, 78; HA 66; RA 26, 45; RBH 28, 45; RS 60
 Michelle Branch: B200 40; A40 5; H100 12; HA 10; T40 5
 The Braxton Brothers: CJ 20
 B. Rich: RA 73; RBH 78
 Jim Brickman: NA 3, 15
 Sarah Brightman: CX 2, 7
 The Bright Star Male Chorus: GA 25
 Brooks & Dunn: B200 149; CA 18; CCA 6; PCA 41; CS 31; H100 80
 Garth Brooks: B200 129; CA 16; CCA 21; CS 28
 The Brooklyn Tabernacle Choir: CC 38; GA 16
 Andrea Brown: DC 23; DS 8
 Joe Budden: RS 71
 Jimmy Buffet: B200 48; IND 1; INT 8; PCA 30
 Los Bukis: LA 40
 Rafy Burgos "El Cupido": TSS 31
 Busta Rhymes: B200 45; RBA 9; H100 16; HA 15; HSS 25; RA 5; RBH 5; RP 14; RS 19; T40 40
 Tracy Byrd: CA 50; CS 37

—C—

Cabas: LPS 29; LT 24; TSS 15
 Shirley Caesar: GA 28
 Chris Cagle: B200 177; CA 22; HS 9; CS 12, 60; H100 62; HA 61
 Maria Callas: CL 7
 The Calling: B200 118; A40 1, 36; AC 26; H100 15; HA 17; HSS 9; T40 10
 Jaime Camil: LPS 36
 Cam'ron: H100 47; HA 50; HSS 24; RA 13; RBH 13; RP 7; RS 10
 Los Canelos De Durango: RMS 30
 Blu Cantrell: HSS 59; RS 74
 Jerry Cantrell: RO 27
 Capleton: RE 6
 Mariah Carey: HSS 46, 64
 Vanessa Carlton: A40 10; AC 30; H100 10; HA 13; HSS 2; T40 6
 Kurt Carr & The Kurt Carr Singers: CC 26; GA 10; HS 38
 Rodney Carrington: CA 62
 Jeff Carson: CS 47
 Johnny Cash: CA 55; CCA 11
 Butch Cassidy: RBH 81; RS 67
 Cee-Lo: RA 59; RBH 56; RS 70
 Kasey Chambers: CA 30; HS 39
 Manu Chao: LA 70; WM 14

Steven Curtis Chapman: B200 178; CC 13
 Bill Charlap: JZ 11
 Chayanne: HS 28; LA 4; LPA 1; LPS 1; LT 3; TSS 12
 The Chemical Brothers: EA 5; DS 22
 Cher: B200 89; AC 22; DC 15; DS 1; H100 99; HSS 13
 Kenny Chesney: B200 115; CA 14; CS 3, 53; H100 35; HA 35
 Mark Chesnut: CS 34
 El Chichicuilote: LA 61
 The Chieftains: WM 3
 Chocolate: LPS 37
 ChooBakka: HS 18; IND 14; RBA 46
 Charlotte Church: CX 3
 Eric Clapton: BL 4
 The Clark Family Experience: CS 58
 Patsy Cline: CCA 3; PCA 20
 The Clipse: RBH 86; RS 38
 Tammy Cochran: CA 56; CS 20
 Renan Almendarez Coello: RMS 19
 Kellie Coffey: CS 21
 Leonard Cohen: INT 16
 Cold: RO 33
 John Coltrane: JZ 12, 21
 Pedro Conga: TSS 32
 Harry Connick, Jr.: JZ 5, 9
 Control: LA 19; RMA 10; RMS 33
 Control Machete: LA 55; LPA 17
 Corey: B200 182; RBA 61; HSS 11; RBH 85; RS 26
 The Corrs: B200 153; A40 38
 Course Of Nature: HS 16; RO 25
 El Coyote Y Su Banda Tierra Santa: LT 42; RMS 11
 Creed: B200 38; PCA 2, 15; A40 8; H100 37; HA 39; RO 13, 19; T40 23
 Creedence Clearwater Revival: PCA 43
 Crimewave: RP 21; RS 29
 Cristian: LPS 9, 16; LT 14, 21
 Sheryl Crow: B200 2; INT 1; PCA 50; A40 6; DC 12; H100 55; HA 58; T40 28
 Celia Cruz: TSA 8, 20; LT 38; TSS 7
 Custom: HS 44
 Cypress Hill: HSS 75

—D—

Willie D: HSS 26; RBH 97; RP 15; RS 20
 Da Fam: HSS 27; RBH 89; RP 9; RS 13
 Daft Punk: EA 16
 D'Angelo: H100 100; RA 63; RBH 61; RS 49
 The Charlie Daniels Band: CA 44, 67; CCA 18
 Darude: EA 18
 Dashboard Confessional: B200 125; HS 3; IND 6; MO 22
 Craig David: B200 75; RBA 62; DS 21; HSS 36; RBH 88; RS 36; T40 30
 Inaya Day: DC 2
 DB Boulevard: DC 44
 Default: B200 51; IND 2; A40 15; H100 21; HA 21; MO 12; RO 5, 20; T40 20
 Def Leppard: PCA 10
 Dennis Da Menace: HSS 42; RP 16; RS 23
 Kevin Denney: CS 17; H100 79; HSS 22
 John Denver: CCA 20
 Destiny's Child: B200 107; RBA 67
 Franco De Vita: LPS 14; LT 23; TSS 25
 Jeff Deyo: CC 39
 D-Gotti: RA 68; RBH 67
 Diamond Rio: CA 58; CS 42
 Dido: AC 10; DS 3; HSS 55
 Dieselboy: EA 12; IND 31
 Joe Diffie: CS 51
 Celine Dion: B200 3; INT 2; PCA 5; A40 19; AC 1; H100 22; HA 22; LPS 28; T40 27; TSS 19
 Dirty Vegas: DC 39
 Dirty South: IND 38; RBA 86
 Disturbed: PCA 1
 Dixie Chicks: CCA 1, 5; PCA 12, 29; H100 95
 DJ Encore: EA 11
 DJ Go: RS 66
 DJ Quik: RA 57; RBH 60
 DJ Sammy: DC 30; DS 5; HSS 67
 DMX: B200 171; RBA 68; RBC 23; RA 55; RBH 58
 Do: DC 30; DS 5; HSS 67
 Dolce: DC 5
 Down: B200 133
 David Draiman: RO 39
 Dr. Dre: RBC 12, 17; RS 47
 Dream: DS 25
 Dream Street: IND 50
 Drowning Pool: B200 97; MO 40; RO 18
 DSD: HS 14; IND 11; RBA 30
 Jermaine Dupri: H100 53, 96; HA 52; RA 27, 51; RBH 29, 48; RS 56

—E—

Steve Earle: CA 27; IND 12; INT 11
 Earshot: MO 32; RO 17
 Eastern Michigan Gospel Choir: GA 29
 Eazy-E: B200 186
 Missy "Misdemeanor" Elliott: RS 47
 El-P: HSS 32; RP 23; RS 33
 Emerson Drive: CS 10; H100 56; HA 55; HSS 31
 Kim English: DS 23
 Enya: B200 47; MA 1; PCA 7; AC 5, 16; HSS 37
 Faith Evans: B200 103; RBA 41; H100 20; HA 19; HSS 62; RA 6, 55; RBH 6, 58; RS 42, 75
 Rev. Clay Evans And The AARC Mass Choir: GA 17; IND 34
 Sara Evans: CA 31; CS 30

Evol: HSS 65; RP 17; RS 24
 Exhale: HSS 12; RBH 72; RS 6

—F—

Lara Fabian: LPS 30
 Fabolous: B200 166; RBA 79; RA 74; RBH 79; RS 64
 Face To Face: HS 27; IND 16
 Familiar 48: RO 36
 Mark Farina: EA 15; IND 45
 Fat Joe: B200 22; RBA 15; H100 2; HA 2; HSS 44; RA 3; RBH 3; RP 18; RS 25; T40 1
 Alejandro Fernandez: LA 62; LPA 19; LPS 17; LT 28
 Vicente Fernandez: HS 25; LA 3, 22; RMA 3, 11; RMS 31
 Rachelle Ferrell: JZ 8
 Victor Fields: CJ 18
 Jose Manuel Figueroa: RMS 28
 Five For Fighting: B200 137; A40 14, 25; AC 3
 Flaw: B200 146; HS 6
 Bela Fleck: CX 14
 Bela Fleck & The Flecktones: CJ 21
 Flogging Molly: IND 26
 Juan Diego Florez: CL 12
 Luis Fonsi: LA 17; LPA 8; LPS 8; LT 12; TSS 29
 Robben Ford: BL 2
 Kirk Franklin: B200 42; CC 2; GA 1; RBA 20
 Freestylers: DC 21
 Freeway: H100 75; HA 72; RA 28; RBH 31
 Friburn & Urik: DC 41
 Fulanito: TSA 10; TSS 27
 Fundisha: RA 71; RBH 74
 Nelly Furtado: B200 92

—G—

Ana Gabriel: LPS 21; LT 26
 Eyra Gail: DS 4; HSS 63
 Garbage: EA 9
 Kenny Garrett: JZ 20
 David Lee Garza: LA 48
 Marvin Gaye: RBC 16
 G. Dep: RS 55
 Gerardo: DC 31
 Stan Getz: JZ 16
 Ginuwine: HSS 66; RBH 99; RS 63
 Gisselle: TSS 34
 Godsmack: PCA 28; MO 27; RO 4
 Jeff Golub: CJ 9
 Jimmy Gonzalez Y El Grupo Mazz: RMS 37
 The Goo Goo Dolls: B200 11; INT 9; A40 4; H100 19; HA 20; MO 24; RO 31; T40 16
 Govi: NA 4
 Gravediggaz: RBA 95
 David Gray: PCA 23
 James Grear & Company: GA 36
 Al Green: PCA 48; RBC 11; RA 42; RBH 44
 Green Eyez: HSS 20; RBH 75; RP 4; RS 5
 Pat Green: CA 41; CS 38
 Steve Green: CC 25; HS 37
 Los Greys: LA 60
 Patty Griffin: B200 179; HS 10; INT 14
 Andy Griggs: CS 24
 Josh Groban: B200 8; INT 3; AC 20
 Grupo Bryndis: LA 45
 Grupo Modelo: LA 59
 Guns N' Roses: PCA 24
 Natalia Gutman: CL 15
 Buddy Guy: BL 12
 Alejandra Guzman: LPS 34
 GZA/Genius: HSS 61; RS 43

—H—

Hahz The Ripa: HSS 53; RS 41
 George Harrison: HSS 60
 Hatebreed: B200 104
 Hawk: DC 38
 Darren Hayes: AC 25; DC 11
 Headstrong: RO 22
 Ty Herndon: CS 54
 Elder Jimmy Hicks And The Voices Of Integrity: GA 18; IND 41
 Faith Hill: CCA 13; AC 13
 The Hilliard Ensemble: CL 10
 Lauryn Hill: RBC 24
 Warren Hill: CJ 11
 The Hives: HS 45; IND 22
 Dave Hollister: HSS 53; RS 41
 Steve Holy: CA 26; CS 18
 Hometown News: CS 43
 Hoobastank: B200 79; H100 77; MO 7, 21; RO 12, 38
 Whitney Houston: HSS 54
 Los Huracanes Del Norte: RMS 17

—I—

Ibiza: DC 19
 Ice Cube: RBA 90
 Enrique Iglesias: B200 27; A40 39; AC 2; DC 3; H100 13, 50; HA 11, 46; LPS 2; LT 2; T40 12; TSS 5
 Iio: H100 89
 Ill Nino: HS 48
 Iman: RMS 24, 25
 Natalie Imbruglia: B200 184; A40 29
 IMX: B200 159; IND 7; RBA 36; RBH 91
 Incubus: B200 63; PCA 22; MO 19, 23, 35; RO 30, 35
 India.Arie: B200 50; RBA 39; H100 65; HA 69; T40 33

Indigo Girls: B200 127; INT 15
 Infamous Mobb: B200 123; HS 2; IND 5; RBA 28
 Injected: B200 175; HS 8; RO 26
 Intocable: B200 164; HS 7; LA 1; RMA 1; LT 10; RMS 2, 9
 Los Invasores de Nuevo Leon: LA 50
 Chris Isaak: B200 158; AC 21
 The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs: RBA 80
 Isyss: RA 72; RBH 73

—J—

Alan Jackson: B200 18; CA 2, 48; CCA 10; CS 2; H100 31; HA 30
 Janet Jackson: B200 196; RBC 25
 Rob Jackson: RBH 96
 The Jackson 5: RBC 22
 Michael Jackson: B200 124; RBA 54; RA 32; RBH 35, 80
 Jadakiss: RA 72; RBH 73
 Jagged Edge: B200 189; RBA 81; DS 15; RA 74; RBH 79, 83; RS 69, 72
 Jaheim: B200 52; RBA 14; H100 30; HA 31; RA 9; RBH 9
 Bishop T.D. James: CC 32; GA 13
 Bishop T.D. James & The Potter's House Mass Choir: GA 40
 Boney James: CJ 4; RBA 78
 Brett James: CS 39
 Etta James: BL 7; JZ 24
 Jamiroquai: DC 50
 Jam & Spoon: DC 20
 Jars Of Clay: B200 148; CC 8
 Ja Rule: B200 23; RBA 10; H100 5, 18, 27, 51; HA 5, 18, 28, 49; RA 8, 15, 20, 35; RBH 8, 15, 23, 39, 95; RS 48; T40 4, 21, 37
 Jacky Jasper: IND 28; RBA 63
 Jay-Z: B200 14, 136, 198; RBA 3, 51, 93; RBC 8, 13; H100 87; HSS 57; RA 40, 54, 56, 60; RBH 41, 55, 57, 59; RP 22; RS 30, 58, 73
 Waylon Jennings: CA 63; CCA 16, 22
 Jeremiah Freed: RO 37
 Jewel: B200 91; A40 9, 28; AC 24
 Jose Alfredo Jimenez: LA 54
 Jimmy Eat World: B200 56; A40 17; H100 23; HA 23; MO 1; T40 22
 J-Live: IND 49; RS 66, 68
 Joe: B200 114; RBA 45; RA 25; RBH 26
 Elton John: PCA 35; AC 15
 Carolyn Dawn Johnson: CA 32; AC 18; CS 13
 Jack Johnson: B200 66; INT 17; A40 40; MO 29
 Jonell: HSS 19; RS 45
 Brent Jones + T.P. Mobb: GA 7; HS 19; RBA 35
 Donell Jones: H100 83; HSS 69; RA 36; RBH 38; RS 35
 George Jones: CA 70
 Norah Jones: B200 37; CJ 1; INT 5
 Roy Jones, Jr.: HSS 53; RS 41
 Sir Charles Jones: HS 43; IND 21; RBA 32
 Richard Joo: CL 2
 The Judds: CCA 17
 Jump 5: CC 34
 Juvenile: RBC 15; RP 20; RS 28

—K—

Israel Kamakawiwole: WM 10
 Anthony Kearns: WM 8
 Toby Keith: B200 81; CA 6; CCA 12; CS 1; H100 29; HA 27
 R. Kelly: B200 14; RBA 3; H100 87; HSS 57; RA 40, 60; RBH 41, 57; RP 22; RS 30, 58
 Tricia Lee Kelsall: DC 24
 Alicia Keys: B200 39; RBA 31; AC 28; H100 59; HA 60; RA 34; RBH 34
 Khia: HS 14; IND 11; RBA 30
 KHZ: DC 33
 Angelique Kidjo: HS 20; WM 2
 Kid Rock: B200 46; PCA 8
 Killa Beez: B200 190; IND 8; RBA 47
 Killer Mike: H100 57; HA 56; T40 32
 B.B. King: BL 4
 Carole King: PCA 32
 Jennifer Knapp: CC 37
 Knoc-Turn'Al: RS 47
 Korn: MO 11; RO 6
 Diana Krall: B200 87; INT 22; JZ 1; PCA 27
 Alison Krauss: B200 121; CA 15; CCA 19
 Lenny Kravitz: B200 173; A40 18
 Chad Kroeger: MO 36; RO 21
 Kronos Quartet: CX 8

—L—

Lady May: RBH 96
 Rachael Lampa: CC 23; HS 30
 David Lanz: NA 11
 Lasgo: DC 40
 Avril Lavigne: A40 24
 Donald Lawrence & The Tri-City Singers: GA 9; HS 29
 Shannon Lawson: CS 33
 Chris LeDoux: B200 195; CA 25
 Murphy Lee: RBH 98
 Tommy Lee: RO 8
 Melina Leon: TSS 35
 Gerald Levert: RA 64; RBH 66
 Tony Levin: NA 12
 Glenn Lewis: B200 54; RBA 16; RA 31; RBH 33
 Ramsey Lewis: JZ 6

LaLey: LA 36; LPA 13; TSS 33
 Liberation: LA 57; LT 45; RMS 14
 Lifehouse: A40 12, 30
 Lifer's: HSS 48; RS 53
 Gordon Lightfoot: B200 156
 Lightforce: DC 16
 Lil Blacky: RBA 98
 Lil Bow Wow: B200 76; RBA 40; H100 72; HA 70;
 RA 24; RBH 24
 Lil' J: B200 131; HS 4; RBA 21; HSS 18; RS 21
 Lil' Romeo: HSS 11; RA 70; RBH 69, 85; RS 26
 Lil Ru: HSS 40, 45; RBH 90, 93; RP 11, 13; RS 15,
 18
 Limi-t 21: TSS 24
 Linkin Park: B200 15; A40 16; H100 11; HA 9; MO
 13, 38; RO 7; T40 9
 Little Big Town: CS 40
 Little Charlie & the Nightcats: BL 9
 Lo Fidelity Allstars: DC 28
 Lonestar: B200 155; CA 19; AC 6; CS 15
 Loon: H100 4; HA 4; HSS 28; RA 4; RBH 4; RP 12;
 RS 17; T40 14
 Jennifer Lopez: B200 32, 126; RBA 33; DC 45;
 H100 5, 52; HA 5, 51; RA 20, 38; RBH 23, 42;
 T40 4, 34
 Los Terrícolas: LA 43; LPA 15
 Lostprophets: HS 24
 Patty Loveless: CA 49
 Ludacris: B200 12; RBA 5; H100 26, 53; HA 25, 52;
 HSS 51; RA 14, 27; RBH 14, 29; RP 24; RS 34;
 T40 35
 Lynyrd Skynyrd: PCA 36

-M-

Yo-Yo Ma: CL 1, 5; CX 4
 Mack 10: RBA 53
 Madonna: PCA 44; DS 12, 20
 Raven Maize: DC 48
 Cheb Mami: DS 14
 Barry Manilow: B200 44; INT 13
 Patricia Manterola: LA 58; LPA 18; LPS 15; LT 19;
 TSS 30
 Victor Manuel: LPS 38; LT 11; TSS 1
 Marie Sisters: CS 52
 Mario: RA 67; RBH 70
 Bob Marley: PCA 13; RBC 14; RE 2, 8, 12
 Bob Marley And The Wailers: RE 1
 Damian "Mr. Gong" Marley: RE 7
 Marsha: DC 34
 Andrea Martin: DC 25
 Brad Martin: CS 32
 Rogelio Martinez: RMS 20
 Mary Mary: CC 29; GA 11
 Timo Maas: EA 14; DC 8
 Master P: RBA 91; RA 70; RBH 69
 matchbox twenty: AC 7
 Dave Matthews Band: B200 130; A40 20
 Maxwell: B200 80; RBA 29; DS 13; H100 70; HA
 68; RA 18; RBH 20
 John Mayer: B200 41; INT 12; A40 13
 Martina McBride: B200 113; CA 13; CS 11; H100
 61; HA 57
 Paul McCartney: AC 23
 Delbert McClinton: BL 6
 Donnie McClurkin: CC 17; GA 6; RBA 69
 Mindy McCready: CA 65
 John McDermott: WM 13
 Reba McEntire: CA 36
 Bobby McFerrin: CJ 12
 Tim McGraw: B200 85, 110; CA 7, 10; CCA 24; CS
 16; H100 69; HA 67
 Mark McGuinn: CA 68
 Brian McKnight: H100 96; RA 51; RBH 48; RS 56
 MDO: LA 26; LPA 11; LPS 5; LT 6; TSS 17
 Medeski Martin And Wood: CJ 2; HS 22; INT 24
 Melody: LA 46; LPA 16; LPS 31; TSS 21
 Men Of Standard: GA 32
 Roy D. Mercer: CA 72
 MercyMe: B200 95; CC 5
 Jo Dee Messina: B200 193; CA 24; AC 12
 Metallica: PCA 9
 Pat Metheny Group: CJ 5
 Method Man: HSS 19; RS 45
 Tanto Metro & Devonte: RE 4; H100 88; RA 47;
 RBH 52
 MFF: DC 25
 Midtown: B200 90
 Luis Miguel: LA 21; LPA 9; LPS 19, 23; LT 31, 39
 Christina Milian: HSS 50
 Kylie Minogue: B200 36; A40 23; H100 24; HA
 24; T40 15
 Mobb Deep: B200 142; RBA 50; H100 94
 Moby: MO 26
 Monchy & Alexandra: LA 20; TSA 2; LT 27; TSS 3
 Jane Monheit: JZ 13, 19
 Yolanda Mitchell: LPS 22; LT 35; TSS 39
 Ricardo Montalban: LPS 39
 Pablo Montero: LA 29; LPA 12; LPS 4; LT 5; TSS 40
 Pilar Montenegro: LA 8; LPA 3; WM 5; LPS 3; LT 1;
 RMS 1; TSS 16
 John Michael Montgomery: CA 66
 Montgomery Gentry: CA 60
 Gary Moore: BL 14
 Morel: DC 22
 Lorrie Morgan: CA 61
 Alanis Morissette: B200 29; INT 10; PCA 31; A40
 3; H100 54; HA 53; T40 24
 Lou Mosley: HSS 17; RBH 84; RS 9

Mr. Bigg: RBC 7
 Mr. Cheeks: H100 48; HA 75; HSS 3; RA 30; RBH
 19; RP 2; RS 3
 Mr. Coop: RBA 92
 Mr. Low Down: HSS 65; RP 17; RS 24
 Ms. Jade: RBH 92; RS 54
 Nicole C. Mullen: CC 30
 Shirley Muldock: GA 20
 Mushroomhead: HS 23
 Musiq: RBA 97; H100 34; HA 34; RA 11; RBH 11;
 RS 51
 Mystikal: B200 94; RBA 26; RBH 81; RS 67

-N-

Nappy Roots: B200 26; RBA 7; H100 60; HA 59;
 RA 22; RBH 21; RS 61
 Nas: B200 34; RBA 11; RBC 9, 19; H100 52, 63; HA
 51, 64; HSS 23; RA 19, 38, 75; RBH 18, 42,
 76, 83; RP 10; RS 14, 72; T40 34
 Naughty By Nature: DS 7; H100 71; HSS 4; RA 53;
 RBH 32; RP 1; RS 2
 MeShell Ndegeocello: DC 36
 Frankie Negron: LT 47; TSS 8
 Nely: B200 108; RBA 64; DS 15; H100 8, 49; HA 14, 45;
 HSS 1; RA 41, 43; RBH 27, 43; RS 1, 69; T40 11, 31
 Willie Nelson: B200 112; CA 12; CCA 9, 14, 25; CS 23
 N*E*R*D*: B200 61; RBA 42
 Ann Nesby: B200 116; RBA 24; RA 42; RBH 44
 New Creation Of God: GA 21; INT 48
 Newsboys: B200 157; CC 10
 Next: H100 30; HA 31; RA 9; RBH 9
 Joe Nichols: CS 35
 Nickel Creek: CCA 2; PCA 14; CS 59
 Nickelback: B200 16; A40 2, 37; H100 14, 43; HA
 12, 43; MO 6; RO 1, 14; T40 13
 Tito Nieves: LPS 38; LT 11; TSS 1
 Nine20: RS 50
 The Nitty Gritty Dirt Band: CCA 15; INT 19
 No Doubt: B200 25; PCA 42; A40 26, 34; H100 25;
 HA 26; T40 19, 29
 NOFX: IND 42
 No Good: HSS 7; RBH 54; RP 3; RS 4
 Gabbie Nolen: CS 45
 Willie Norwood: GA 19
 The Notorious B.I.G.: RBC 2, 3; HSS 56, 68; RP
 25; RS 37, 40
 'N Sync: B200 117; H100 8; HA 14; HSS 1; RA 43;
 RBH 27; RS 1; T40 11

-O-

Ol' Dirty Bastard: B200 82; IND 4; RBA 19
 Jamie O'Neal: CA 52; CS 41
 The Ones: DC 4
 Roy Orbison: CA 69
 La Oreja De Van Gogh: LPS 26; LT 46
 Los Originales De San Juan: LA 47
 Original P: RBA 84
 Oro Solido: TSA 18; TSS 37
 Ozzy Osbourne: B200 93; PCA 4; RO 40
 Our Lady Peace: MO 16
 OutKast: B200 55; RBA 48; H100 57; HA 56; T40 32
 Out Of Eden: CC 33
 Ginny Owens: CC 31

-P-

Petey Pablo: B200 143; RBA 60; H100 98; RA 61;
 RBH 63
 Joe Pace & The Colorado Mass Choir: GA 12; HS 50
 Lindsay Pagano: HSS 58
 Brad Paisley: B200 67; CA 4; CS 14; H100 66; HA 63
 Los Palominos: RMS 27
 Palomo: LA 44; LT 18; RMS 4, 18
 Pastor Troy: RBA 96
 Sean Paul: H100 97; RA 58; RBH 62
 Laura Pausini: LA 24; LPA 10
 Luciano Pavarotti: CL 3
 P. Diddy: H100 4, 16; HA 4, 15; HSS 25, 28; RA 4,
 5; RBH 4, 5; RP 12, 14; RS 17, 19; T40 14, 40
 Pedro The Lion: IND 36
 Ezequiel Pena: RMS 38
 Murray Perahia: CL 6
 Amanda Perez: H100 84; HSS 10
 Perion: HSS 53; RS 41
 Itzhak Perlman: CL 8
 Pesado: LA 41; LT 41; RMS 12
 Tom Petty And The Heartbreakers: PCA 47
 Phantom Planet: HS 15
 Pharoahe Monch: RA 69; RBH 71
 Phish: B200 128, 138, 141, 145, 147, 154
 Pink: B200 9; A40 21, 33; DS 10, 17; H100 9; HA 8;
 T40 2
 Pink Floyd: B200 180; PCA 11
 Pinmonkey: CS 44
 Alexandre Pires: HS 49; LA 7; LPA 2; LPS 6, 11; LT
 7, 13; TSS 38
 Play: HSS 33
 P-Lo: HSS 45; RBH 93; RP 13; RS 18
 Plus One: B200 160; CC 11
 P.O.D.: B200 35; CC 1; H100 41; HA 41; MO 9, 25;
 RO 9, 34; T40 39
 El Poder Del Norte: LA 35; LT 49; RMS 15, 40
 Poison: PCA 37
 Carlos Ponce: LPS 25; LT 43
 Christoph Poppen: CL 10
 Power Houze: IND 24; RBA 59
 Po' White Trash And The Trailer Park Symphony:
 RBA 83
 PPK: DC 32

Julio Preciado Y Su Banda Perta Del Pacifico: LA
 64; RMS 36
 Elvis Presley: IND 43; HSS 72
 Pretty Willie: RBA 85; HSS 41; RS 46
 Project Pat: RBA 99
 Prophet Jones: RBH 94
 Puddle Of Mudd: B200 13; A40 7; H100 6; HA 6;
 MO 3, 20; RO 2, 16; T40 7
 Puerto Rican Power: TSS 14, 18, 22
 Puretone: DC 47

-Q-

Quarashi: B200 144; HS 5; MO 31
 Queen: PCA 49
 A.B. Quintanilla Y Los Kumbia Kings: LA 13; LPA
 6; RMS 23

-R-

Rabito: LPS 40; TSS 26
 Bonnie Raitt: B200 17; INT 4; AC 17
 Rakim: H100 33; HA 33; HSS 29; RA 12; RBH 12;
 RS 39
 Rancid: IND 42
 Rascal Flatts: B200 43; CA 3; CS 6; H100 42; HA 38
 Los Razos: LA 27; RMA 14
 Redd Eyezz: RP 20; RS 28
 Dianne Reeves: JZ 22
 Regency Buck: DC 49
 Ren: HSS 39; RBH 100; RS 22
 Res: B200 119; HS 1; RBA 43; DC 7
 Reveille: RO 32
 Rhyme: HSS 39; RBH 100; RS 22
 Los Rieleros Del Norte: LA 32; RMA 18
 LeAnn Rimes: B200 181; CA 23; A40 35; AC 19; DS
 16; H100 36; HA 48; HSS 6; T40 26
 The Rippingtons Featuring Russ Freeman: CJ 17
 Lupillo Rivera: LA 34, 37, 51, 52; RMA 20; LT 25;
 RMS 6
 Woody Rock: B200 185; CC 15; GA 5; HS 11; RBA 34
 Daniel Rodriguez: CX 5
 Kenny Rogers: CA 74; CS 49
 Tito Rojas: TSA 7
 Joann Rosario: GA 24
 Rick Ross: RBH 77
 Mstislav Rostropovich: CL 13
 Rozelly: HSS 27; RBH 89; RP 9; RS 13
 Paul Rozmus: CJ 6; IND 33
 Paulina Rubio: LA 16; LPA 7; H100 85; LPS 35
 Rubyhorse: A40 32
 Ruff Endz: RA 23; RBH 25
 Rush: RO 15

-S-

Sade: B200 135; PCA 40; RBA 72; DS 9
 Sanchez: RE 10
 Christina Sanchez: HSS 39; RBH 100; RS 22
 Raphael Saadiq: H100 100; RA 63; RBH 61; RS 49
 Arturo Sandoval: JZ 23
 Gilberto Santa Rosa: TSA 11; LT 29; TSS 2
 Juelz Santana: H100 47; HA 50; HSS 24; RA 13;
 RBH 13; RP 7; RS 10
 Alejandro Sanz: LA 12; LPA 5; LPS 13; LT 20
 Savage Garden: HSS 35
 Sawyer Brown: CS 57
 Scanners: DC 43
 Scarface: RA 54; RBH 55
 The John Scofield Band: CJ 22
 Jill Scott: RBA 88
 Josey Scott: MO 36; RO 21
 Peggy Scott-Adams: BL 1; IND 30
 Earl Scruggs And Friends: CA 75
 Joan Sebastian: LA 18, 23, 49; RMA 9, 12; LPS 20;
 LT 8; RMS 10
 Jon Secada: LT 34; TSS 6
 Secret Garden: NA 2
 Bob Seger & The Silver Bullet Band: PCA 6
 Compay Segundo: TSA 15
 Selena: LA 75
 Sensefield: A40 27
 Sevendust: IND 19; MO 37; RO 23
 Shaggy: RE 3
 Shakira: B200 10; DC 29; H100 17; HA 16; LPS 7,
 24; LT 4, 44; T40 8, 38
 Remy Shand: B200 53; RBA 22; H100 93; RA 46;
 RBH 47
 Sharissa: B200 105; RBA 23; H100 92; RA 44;
 RBH 46
 SheDaisy: CS 29
 Blake Shelton: CA 43; CS 36
 The Silk Road Ensemble: CX 4
 Frank Sinatra: PCA 38
 Sin Bandera: LA 38; LPA 14; LPS 10; LT 15; TSS 13
 Sir Adamsmasher: DC 38
 Sixwire: CS 56
 Ricky Skaggs & Friends: CA 73
 Skip: RBA 89
 Skubie Tha Ciko: HSS 27; RBH 89; RP 9; RS 13
 Slanted Eyezz: RP 20; RS 28
 Sleepy Brown: H100 26; HA 25; HSS 51; RA 14;
 RBH 14; RP 24; RS 34; T40 35

Richard Smallwood With Vision: GA 35
 Anthony Smith: CS 48
 Esther Smith: GA 26
 Michael W. Smith: B200 73; CC 4
 Will Smith: HSS 38
 Marco Antonio Solis: LA 18; RMA 9
 Soluna: DC 37
 Jimmy Sommers: CJ 10; RBA 94

-U-

U2: B200 65; INT 25; PCA 39
 UB40: RE 5
 UGK: RBA 66
 Union Station: B200 121; CA 15
 Unique: HSS 27; RBH 89; RP 9; RS 13
 Unwritten Law: B200 69; MO 2
 Polo Urias Y Su Maquina Nortena: RMS 29
 Usher: B200 21; RBA 17; DS 2; H100 3, 4; HA 3, 4;
 HSS 21, 28; RA 2, 4, 50; RBH 2, 4, 50; RP 12;
 RS 11, 17; T40 14, 17

-V-

Ian Van Dahl: DC 26; DS 6
 Luther Vandross: B200 194; RBA 57; AC 27; RA
 37; RBH 40
 Vangelis: CL 11
 Sergio Vargas: LT 50; TSS 10
 Junior Vasquez: EA 21
 Phil Vassar: CS 5, 55; H100 40; HA 37
 Jimmie Vaughan: BL 15
 Stevie Ray Vaughan And Double Trouble: BL 8
 Eddie Vedder: A40 31
 Chuy Vega: LA 31; RMA 17
 Johnny Vicious: EA 8; IND 27
 Alicia Villarreal: LA 14; RMA 7; LT 30; RMS 7
 Fernando Villalona: LT 34; TSS 6
 David Viscan: EA 10; IND 29; WM 6
 Carlos Vives: LA 39; TSA 3; LPS 12; LT 9; TSS 9

-W-

The Wailers: PCA 13; RBC 14; RE 2, 8, 12
 Loudon Wainwright III: INT 23
 Andre Ward: CJ 13; RBA 75
 Latanza Waters: DC 18
 Russell Watson: CX 6
 Way Out West: DC 24
 Weezer: MO 10
 Peter White: CJ 16

Sono: DC 42
 Soulive: CJ 8
 South Kak: IND 39; RBA 74
 Britney Spears: B200 49; H100 86
 The Jon Spencer Blues Explosion: HS 41; IND 20
 Staind: B200 88; H100 67; HA 65; MO 4; RO 3
 Brenda K. Starr: LA 42; TSA 4; LPS 38; LT 11; TSS 1
 Starsailor: HS 42
 Tommy Shane Steiner: B200 111; CA 11; CS 4;
 H100 39; HA 36
 Ray Stevens: CA 53; HSS 47
 Rod Stewart: B200 120
 St. Germain: CJ 15, 23; EA 25
 Sting: B200 192; DS 14
 Rebecca St. James: B200 163; CC 12
 Angie Stone: B200 78; RBA 25; DC 9; DS 19; H100
 82; RA 39; RBH 37
 Stone Temple Pilots: HSS 34
 George Strait: B200 170; CA 21, 28; CS 9; H100
 45; HA 42
 Strik gine: HSS 16; RP 5; RS 7
 The Strokes: B200 134; MO 39
 Michael Stuart: TSA 9; TSS 23, 28
 Styles: RA 69; RBH 71
 Sublime: PCA 19
 Sum 41: B200 200
 System Of A Down: B200 30; PCA 17; H100 76, 91;
 HA 74; MO 5; RO 10

-T-

Tall Paul: DC 35
 Olga Tanon: TSA 13; TSS 20
 James Taylor: PCA 18
 Los Temerarios: LA 33; RMA 19
 The Temptations: B200 167; RBC 18
 Tenacious D: B200 188
 John Tesh: CC 20; IND 15
 Thalia: LPS 27; LT 36
 Thievery Corporation: JZ 14
 Third Day: B200 197; CC 16
 Cyndi Thomson: CA 74; CS 46
 Thunderpussy: EA 20
 Thursday: HS 32; IND 17
 T.I.: RBA 77
 Los Tigres Del Norte: LA 71; RMS 21
 Los Tigrillos: LA 30; RMA 16
 Aaron Tippin: CS 50; HSS 43
 Tito Y Hector: LA 69
 Tonex: CC 22; GA 8; HS 26; RBA 73
 Tool: MO 33; RO 24
 Train: B200 122; A40 11, 22; AC 11
 Trick Pony: B200 168; CA 20; CS 19
 Trik Turner: B200 100; MO 14
 Trina: RBH 77
 Trio Mediaeval: CL 14
 Travis Tritt: B200 106; CA 9; CS 8; H100 58; HA 54
 Truth Hurts: H100 33; HA 33; HSS 29; RA 12; RBH
 12; RS 39
 T. Supreme: HSS 45; RBH 93; RP 13; RS 18
 Los Tucanes De Tijuana: LA 15; RMA 8; LT 40; RMS 13
 Shania Twain: CCA 4; PCA 21; DC 27
 Tweet: B200 6; RBA 2; H100 7; HA 7; HSS 52; RA
 7, 52; RBH 7, 53; RS 31; T40 18
 Twista: RBC 20
 Twiztid: IND 10
 Ronan Tynan: WM 8
 Steve Tyrell: JZ 3
 Moses Tyson, Jr.: GA 23

-U-

U2: B200 65; INT 25; PCA 39
 UB40: RE 5
 UGK: RBA 66
 Union Station: B200 121; CA 15
 Unique: HSS 27; RBH 89; RP 9; RS 13
 Unwritten Law: B200 69; MO 2
 Polo Urias Y Su Maquina Nortena: RMS 29
 Usher: B200 21; RBA 17; DS 2; H100 3, 4; HA 3, 4;
 HSS 21, 28; RA 2, 4, 50; RBH 2, 4, 50; RP 12;
 RS 11, 17; T40 14, 17

-V-

Ian Van Dahl: DC 26; DS 6
 Luther Vandross: B200 194; RBA 57; AC 27; RA
 37; RBH 40
 Vangelis: CL 11
 Sergio Vargas: LT 50; TSS 10
 Junior Vasquez: EA 21
 Phil Vassar: CS 5, 55; H100 40; HA 37
 Jimmie Vaughan: BL 15
 Stevie Ray Vaughan And Double Trouble: BL 8
 Eddie Vedder: A40 31
 Chuy Vega: LA 31; RMA 17
 Johnny Vicious: EA 8; IND 27
 Alicia Villarreal: LA 14; RMA 7; LT 30; RMS 7
 Fernando Villalona: LT 34; TSS 6
 David Viscan: EA 10; IND 29; WM 6
 Carlos Vives: LA 39; TSA 3; LPS 12; LT 9; TSS 9

-W-

The Wailers: PCA 13; RBC 14; RE 2, 8, 12
 Loudon Wainwright III: INT 23
 Andre Ward: CJ 13; RBA 75
 Latanza Waters: DC 18
 Russell Watson: CX 6
 Way Out West: DC 24
 Weezer: MO 10
 Peter White: CJ 16

The White Stripes: B200 70; IND 44; MO 15
 Doug Williams: GA 27
 Hank Williams III: CA 46
 Hank Williams Jr.: CA 47; CCA 8
 John Williams: CL 5; CX 15
 John Williams: CX 9
 Melvin Williams: GA 27
 Michelle Williams: B200 57; CC 3; GA 2; RBA 18
 Pharrell Williams: H100 16; HA 15; HSS 25; RA 5;
 RBH 5; RP 14; RS 19; T40 40
 Cassandra Wilson: HS 13; INT 21; JZ 2
 Michael Wilson: RA 68; RBH 67
 Nancy Wilson: JZ 6
 BeBe Winans: CC 35; GA 14
 CeCe Winans: CC 36; GA 15
 The Winans: GA 33
 Andrew W.K.: B200 84
 Lee Ann Womack: CA 34; AC 8; CS 23
 Darryl Worley: CS 25
 Cheryl Wright: CA 42; CS 26
 Finbar Wright: WM 8
 Jaguar Wright: B200 165; RBA 38
 Wu-Tang Clan: RBA 100
 Keke Wyatt: B200 71; RBA 27; H100 73; HA 71; RA
 21; RBH 22
 Zakk Wylde's Black Label Society: IND 35

-X-

X-Ecutioners: B200 62; RBA 58; H100 90; MO 18

-Y-

Yanni: NA 5, 8
 Yanou: DC 30; DS 5; HSS 67
 Trisha Yearwood: CA 64; CS 28
 Ying Yang Twins: B200 58; IND 3; RBA 8; H100
 74; HA 73; RA 29; RBH 30
 Pete Yorn: B200 187; HS 12
 Neil Young: B200 33; INT 6

-Z-

Z-Ro: IND 46; RBA 65
 Charlie Zaa: LA 10; LPA 4; LPS 18; LT 16; TSS 36
 Zero 7: EA 6; HS 47; IND 23
 Zoegirl: CC 21; HS 21
 Rob Zombie: B200 83; MO 30; RO 11

-SOUNDTRACKS-

All About The Benjamins: B200 191; IND 9;
 RBA 56; STX 14
 Almost Famous: STX 24
 Amelie: WM 9
 A Beautiful Mind: CX 11
 Big Bad Love: BL 11
 Black Hawk Down: WM 12
 Blade II: B200 60; EA 1; RBA 52; STX 3
 Clockstoppers: STX 18
 Coyote Ugly: B200 96; CA 8; STX 7
 Crouching Tiger, Hidden Dragon: CX 13
 Down From The Mountain: CA 39
 The Fast And The Furious: STX 16
 The Fast And The Furious: More Fast And
 Furious: B200 176; STX 13
 Hardball: B200 199; STX 15
 I Am Sam: B200 74; STX 6
 Kingdom Come: GA 31
 Kissing Jessica Stein: JZ 7
 The Last 5 Years: INT 18
 The Lord Of The Rings: The Fellowship Of The
 Ring: B200 169; STX 11
 Monsoon Wedding: INT 20; STX 23; WM 4
 Moulin Rouge: B200 68; STX 5
 Moulin Rouge 2: B200 174; STX 12
 O Brother, Where Art Thou?: B200 7; CA 1; INT
 7; STX 2
 The Princess Diaries: STX 21
 Queen Of The Damned: B200 99; STX 8
 Resident Evil: B200 101; STX 9
 The Scorpion King: B200 5; STX 1
 Shrek: B200 64; STX 4
 Spongebob Squarepants Original Theme
 Highlights: STX 19
 State Property: B200 161; RBA 49; STX 10
 Tae-Bo Inspirational: Walk By Faith...Not By
 Sight: GA 22
 Three 6 Mafia & Hypnotize Minds Presents:
 Choices - The Album: RBA 82; STX 22
 Training Day: STX 20
 A Walk To Remember: STX 17
 We Were Soldiers: CA 38; STX 25

-VARIOUS ARTISTS-

on The Billboard 200
 Dove Hits 2002: 15 Of The Year's Best Dove
 Award Nominated Artists And Song: 183
 Grammy Nominees 2002: 150
 Now 8: 98
 Now 9: 4
 Passion: Our Love Is Loud: 139
 Songs 4 Worship - Shout To The Lord: 109
 Totally Country: 17 New Chart-Topping Hits:
 72
 WOW Gospel 2002: The Year's 30 Top Gospel
 Artists And Songs: 162
 WWF: Forceable Entry: 28

MAY 4 2002		Billboard MODERN ROCK TRACKS™	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	THE MIDDLE DREAMWORKS NUMBER 1	4 Weeks At Number 1 Jimmy Eat World
2	3	SEEN' RED INTERSCOPE	Unwritten Law
3	2	BLURRY FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
4	4	FOR YOU FLIPELEKTRA/VEEG	Staind
5	10	TOXICITY AMERICAN/COLUMBIA	System Of A Down
6	7	TOO BAD ROADRUNNER/DJMG	Nickelback
7	8	CRAWLING IN THE DARK ISLAND/DJMG	Hoobastank
8	6	FIRST DATE MCA	Blink-182
9	5	YOUTH OF THE NATION ATLANTIC	P.O.D.
10	11	DOPE NOSE GEFFEN/INTERSCOPE	Weezer
11	13	HERE TO STAY IMMORTAL/EPIC	Korn
12	12	WASTING MY TIME TVT	Default
13	14	IN THE END WARNER BROS	Linkin Park
14	9	FRIENDS & FAMILY RCA	Trik Turner
15	15	FELL IN LOVE WITH A GIRL THIRD MAN/V2	The White Stripes
16	19	SOMEWHERE OUT THERE COLUMBIA	Our Lady Peace
17	20	AMBER VOLCANO	311
18	16	IT'S GOIN' DOWN LOUD/COLUMBIA	X-Ecutioners
19	18	WISH YOU WERE HERE IMMORTAL/EPIC	Incubus
20	27	DRIFT & DIE FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
21	29	RUNNING AWAY ISLAND/DJMG	Hoobastank
22	26	SCREAMING INFIDELITIES VAGRANT	Dashboard Confessional
23	17	NICE TO KNOW YOU IMMORTAL/EPIC	Incubus
24	21	HERE IS GONE WARNER BROS	The Goo Goo Dolls
25	34	BOOM ATLANTIC	P.O.D.
26	25	WE ARE ALL MADE OF STARS V2	Moby
27	24	I STAND ALONE REPUBLIC/UNIVERSAL	Godsmack
28	22	THE WAY YOU LIKE IT ARISTA	Adema
29	28	FLAKE ENJOY/UNIVERSAL	Jack Johnson
30	23	NEVER GONNA STOP GEFFEN/INTERSCOPE	Rob Zombie
31	30	STICK 'EM UP TIME BOMB/COLUMBIA	Quarashi
32	32	GET AWAY WARNER BROS	Earshot
33	33	PARABOLA TOOL/DISSECTIONAL/VOLCANO	Tool
34	31	THE REMEDY EXTASY	Abandoned Pools
35	35	WARNING IMMORTAL/EPIC	Incubus
36	36	HERO COLUMBIA/ROADRUNNER/DJMG	Chad Kroeger Featuring Josey Scott
37	36	LIVE AGAIN TVT	Sevendust
38	39	PAPERCUT WARNER BROS	Linkin Park
39	35	LAST NITE RCA	The Strokes
40	37	TEAR AWAY WIND-UP	Drowning Pool

MAY 4 2002		Billboard MAINSTREAM ROCK TRACKS™	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	TOO BAD ROADRUNNER/DJMG NUMBER 1	2 Weeks At Number 1 Nickelback
2	2	BLURRY FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
3	3	FOR YOU FLIPELEKTRA/VEEG	Staind
4	4	I STAND ALONE REPUBLIC/UNIVERSAL	Godsmack
5	5	WASTING MY TIME TVT	Default
6	7	HERE TO STAY IMMORTAL/EPIC	Korn
7	9	IN THE END WARNER BROS	Linkin Park
8	12	HOLD ME DOWN MCA	Tommy Lee
9	6	YOUTH OF THE NATION ATLANTIC	P.O.D.
10	13	TOXICITY AMERICAN/COLUMBIA	System Of A Down
11	11	NEVER GONNA STOP GEFFEN/INTERSCOPE	Rob Zombie
12	8	CRAWLING IN THE DARK ISLAND/DJMG	Hoobastank
13	27	ONE LAST BREATH WIND-UP AIRPOWER	Creed
14	10	HOW YOU REMIND ME ROADRUNNER	Nickelback
15	15	ONE LITTLE VICTORY ANTHEM/ATLANTIC	Rush
16	25	DRIFT & DIE FLAWLESS/GEFFEN/INTERSCOPE AIRPOWER	Puddle Of Mudd
17	18	GET AWAY WARNER BROS	Earshot
18	19	TEAR AWAY WIND-UP	Drowning Pool
19	16	MY SACRIFICE WIND-UP	Creed
20	24	DENY TVT AIRPOWER	Default
21	17	HERO COLUMBIA/ROADRUNNER/DJMG	Chad Kroeger Featuring Josey Scott
22	21	ADRIANA RCA	Headstrong
23	21	LIVE AGAIN TVT	Sevendust
24	26	PARABOLA TOOL/DISSECTIONAL/VOLCANO	Tool
25	14	CAUGHT IN THE SUN LAVA/ATLANTIC	Course Of Nature
26	22	FAITHLESS ISLAND/DJMG	Injected
27	32	ANGER RISING ROADRUNNER/DJMG	Jerry Cantrell
28	28	THE WAY YOU LIKE IT ARISTA	Adema
29	29	NO LIGHT HOLLYWOOD	3rd Strike
30	23	NICE TO KNOW YOU IMMORTAL/EPIC	Incubus
31	34	HERE IS GONE WARNER BROS	The Goo Goo Dolls
32	30	INSIDE OUT (CAN YOU FEEL ME NOW) ELEKTRA/VEEG	Reveille
33	36	GONE AWAY FLIPELEKTRA/VEEG	Cold
34	36	BOOM ATLANTIC	P.O.D.
35	35	WARNING IMMORTAL/EPIC	Incubus
36	37	THE QUESTION REFUGE/MCA	Familiar 48
37	39	AGAIN REPUBLIC/UNIVERSAL	Jeremiah Freed
38	39	RUNNING AWAY ISLAND/DJMG	Hoobastank
39	31	FORSAKEN WARNER BROS	David Draiman
40	38	DREAMER EPIC	Ozzy Osbourne

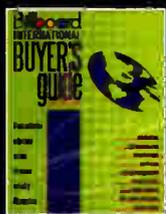
MAY 4 2002		Billboard TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	WHAT'S LUVV? FAT JOE FEATURING ASHANTI TERROR SQUAD/ATLANTIC NUMBER 1	1 Wk At No. 1
2	2	DON'T LET ME GET ME ARISTA	
3	3	FOOLISH ASHANTI MURDER INC./DEF JAM 10/JMG	
4	1	AIN'T IT FUNNY JENNIFER LOPEZ FEATURING JA RULE EPIC	
5	5	ALL YOU WANTED MICHELLE BRANCH MAVERICK/WARNER BROS	
6	10	A THOUSAND MILES VANESSA CARLTON A&M/INTERSCOPE	
7	9	BLURRY PUDDLE OF MUDD FLAWLESS/GEFFEN/INTERSCOPE	
8	14	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC	
9	6	IN THE END LINKIN PARK WARNER BROS	
10	7	WHEREVER YOU WILL GO THE CALLING RCA	
11	8	GIRLFRIEND 'N SYNC FEATURING NELLY JIVE	
12	13	ESCAPE ENRIQUE IGLESIAS INTERSCOPE	
13	11	HOW YOU REMIND ME NICKELBACK ROADRUNNER/DJMG	
14	15	I NEED A GIRL (PART ONE) P. DIDDY FEATURING USHER & LOON BAD BOY/ARISTA	
15	12	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE CAPITOL	
16	16	HERE IS GONE THE GOO GOO DOLLS WARNER BROS	
17	18	U DON'T HAVE TO CALL USHER ARISTA	
18	17	OOPS (OH MY) TWEET THE GOLD MIND/ELEKTRA/VEEG	
19	21	HELLA GOOD NO DOUBT INTERSCOPE	
20	22	WASTING MY TIME DEFAULT TVT	
21	19	ALWAYS ON TIME JA RULE FEATURING ASHANTI MURDER INC./DEF JAM 10/JMG	
22	31	THE MIDDLE JIMMY EAT WORLD DREAMWORKS	
23	20	MY SACRIFICE CREED WIND-UP	
24	24	HANDS CLEAN ALANIS MORISSETTE MAVERICK/REPRISE	
25	27	UH HUH B2K EPIC	
26	23	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB	
27	29	A NEW DAY HAS COME CELINE DION EPIC	
28	32	SOAK UP THE SUN SHERYL CROW A&M/INTERSCOPE	
29	25	HEY BABY NO DOUBT FEATURING BOUNTY KILLER INTERSCOPE	
30	28	7 DAYS CRAIG DAVID WILDSTAR/ATLANTIC	
31	31	HOT IN HERRE NELLY FO' REEL/UNIVERSAL	
32	30	THE WHOLE WORLD OUTKAST FEATURING KILLER MIKE ARISTA	
33	35	VIDEO INDIA ARIE MOTOOWN/UNIVERSAL	
34	40	I'M GONNA BE ALRIGHT JENNIFER LOPEZ FEATURING NAS EPIC	
35	34	SATURDAY (OOOH! OOOH!) LUDACRIS FEATURING SLEEPY BROWN DISTURBING THE PEACE/DEF JAM SOUTH/ADJMG	
36	33	MORE THAN A WOMAN AALIYAH BLACKGROUND/ARIRGIN	
37	37	RAINY DAYZ MARY J. BLIGE FEATURING JA RULE MCA	
38	35	WHENEVER, WHEREVER SHAKIRA EPIC	
39	37	YOUTH OF THE NATION P.O.D. ATLANTIC	
40	38	PASS THE COURVOISIER PART II BUSTA RHYMES FEATURING P. DIDDY & PHARRELL J	

MAY 4 2002		Billboard ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	A NEW DAY HAS COME EPIC NUMBER 1	6 Weeks At Number 1 Celine Dion
2	2	HERO INTERSCOPE	Enrique Iglesias
3	3	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting
4	5	I NEED YOU COLUMBIA	Marc Anthony
5	6	ONLY TIME REPRISE	Enya
6	4	I'M ALREADY THERE BNA	Lonestar
7	7	IF YOU'RE GONE LAVA/ATLANTIC	matchbox twenty
8	8	I HOPE YOU DANCE MCA NASHVILLE/UNIVERSAL	Lee Ann Womack
9	9	ONLY A WOMAN LIKE YOU JIVE	Michael Bolton
10	10	THANK YOU ARISTA	Dido
11	11	DROPS OF JUPITER (TELL ME) COLUMBIA	Train
12	12	BRING ON THE RAIN CURB	Jo Dee Messina
13	14	THERE YOU'LL BE HOLLYWOOD/WARNER BROS	Faith Hill
14	15	DROWNING JIVE	Backstreet Boys
15	13	THIS TRAIN DON'T STOP THERE ANYMORE ROCKET/UNIVERSAL	Elton John
16	16	WILD CHILD REPRISE	Enya
17	18	I CAN'T HELP YOU NOW CAPITOL	Bonnie Raitt
18	17	SO COMPLICATED ARISTA NASHVILLE	Carolyn Dawn Johnson
19	20	CAN'T FIGHT THE MOONLIGHT CURB	LeAnn Rimes
20	23	TO WHERE YOU ARE 143/REPRISE	Josh Groban
21	21	LET ME DOWN EASY REPRISE	Chris Isaak
22	19	SONG FOR THE LONELY WARNER BROS	Cher
23	24	YOUR LOVING FLAME MPL/CAPITOL	Paul McCartney
24	26	STANDING STILL ATLANTIC	Jewel
25	22	INSATIABLE COLUMBIA	Darren Hayes
26	27	WHEREVER YOU WILL GO RCA	The Calling
27	28	I'D RATHER J	Luther Vandross
28	25	FALLIN' J	Alicia Keys
29	29	BEAUTIFUL AS YOU A&M	All-4-One
30	30	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton

MAY 4 2002		Billboard ADULT TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	WHEREVER YOU WILL GO RCA NUMBER 1	20 Weeks At Number 1 The Calling
2	2	HOW YOU REMIND ME ROADRUNNER/DJMG	Nickelback
3	3	HANDS CLEAN MAVERICK/REPRISE	Alanis Morissette
4	4	HERE IS GONE WARNER BROS	The Goo Goo Dolls
5	7	ALL YOU WANTED MAVERICK/WARNER BROS	Michelle Branch
6	8	SOAK UP THE SUN A&M/INTERSCOPE	Sheryl Crow
7	6	BLURRY FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
8	5	MY SACRIFICE WIND-UP	Creed
9	9	STANDING STILL ATLANTIC	Jewel
10	11	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton
11	10	DROPS OF JUPITER (TELL ME) COLUMBIA	Train
12	12	HANGING BY A MOMENT DREAMWORKS	Lifhouse
13	13	NO SUCH THING AWARE/COLUMBIA	John Mayer
14	14	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting
15	16	WASTING MY TIME TVT	Default
16	15	IN THE END WARNER BROS	Linkin Park
17	17	THE MIDDLE DREAMWORKS	Jimmy Eat World
18	20	STILLNESS OF HEART VIRGIN	Lenny Kravitz
19	21	A NEW DAY HAS COME EPIC AIRPOWER	Celine Dion
20	18	EVERYDAY RCA	Dave Matthews Band
21	19	GET THE PARTY STARTED ARISTA	Pink
22	23	SHE'S ON FIRE COLUMBIA	Train
23	24	CAN'T GET YOU OUT OF MY HEAD CAPITOL	Kylie Minogue
24	26	COMPLICATED ARISTA	Avril Lavigne
25	25	EASY TONIGHT AWARE/COLUMBIA	Five For Fighting
26	22	HEY BABY INTERSCOPE	No Doubt Featuring Bounty Killer
27	29	SAVE YOURSELF NETTWERK	Sensefield
28	31	BREAK ME ATLANTIC	Jewel
29	27	WRONG IMPRESSION RCA	Natalie Imbruglia
30	30	BREATHING DREAMWORKS	Lifhouse
31	28	YOU'VE GOT TO HIDE YOUR LOVE AWAY V2	Eddie Vedder
32	33	SPARKLE ISLAND/DJMG	Rubyhorse
33	35	DON'T LET ME GET ME ARISTA	Pink
34	36	HELLA GOOD INTERSCOPE	No Doubt
35	32	CAN'T FIGHT THE MOONLIGHT CURB	LeAnn Rimes
36	36	ADRIENNE RCA	The Calling
37	40	TOO BAD ROADRUNNER/DJMG	Nickelback
38	39	WHEN THE STARS GO BLUE 143/LAVA/ATLANTIC	The Corrs Featuring Bono
39	37	ESCAPE INTERSCOPE	Enrique Iglesias
40	38	FLAKE ENJOY/UNIVERSAL	Jack Johnson

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 102 mainstream rock stations, 82 modern rock stations, 84 adult contemporary stations and 78 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 254 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulletted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Video availability. © 2002, VNU Business Media, Inc. All rights reserved.

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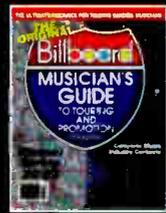
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MAY 4 2002

Billboard HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	12	Foolish	ASHANTI (MURDER INC./DEF JAM/IDJMG)	26	39	1	Hella Good	NO DOUBT (INTERSCOPE)	51	66	7	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)
2	2	12	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	27	26	12	My List	TOBY KEITH (DREAMWORKS (NASHVILLE))	52	49	19	Welcome To Atlanta	JERMAINE DUPRI & LUDACRIS (DEF JAM SOUTH/COLUMBIA)
3	3	13	U Don't Have To Call	USHER (ARISTA)	28	21	24	Always On Time	JARULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)	53	45	14	Hands Clean	ALANIS MORISSETTE (MAVERICK/REPRISE)
4	5	8	I Need A Girl (Part One)	P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	29	27	7	Makin' Good Love	AVANT (MAGIC JOHNSON/MCA)	54	57	6	Modern Day Bonnie And Clyde	TRAVIS TRITT (COLUMBIA/SONY)
5	4	9	Ain't It Funny	JENNIFER LOPEZ FEAT. JA RULE (EPIC)	30	30	6	Drive (For Daddy Gene)	ALAN JACKSON (ARISTA/NASHVILLE)	55	64	5	I Should Be Sleeping	EMERSON DRIVE (DREAMWORKS (NASHVILLE))
6	7	20	Blurry	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	31	29	11	Anything	JARULE FEAT. NEXT (DIVINE MILL/WARNER BROS.)	56	43	20	The Whole World	OUTKAST FEAT. KILLER MIKE (ARISTA)
7	6	13	Oops (Oh My)	TWEET (THE GOLD MIND/ELEKTRA/EEG)	32	32	14	More Than A Woman	AALIYAH (BLACKGROUND)	57	52	17	Blessed	MARTINA MCBRIDE (RCA (NASHVILLE))
8	9	7	Don't Let Me Get Me	PINK (ARISTA)	33	54	3	Addictive	TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	58	70	4	Soak Up The Sun	SHERYL CROW (A&M/INTERSCOPE)
9	8	24	In The End	LINKIN PARK (WARNER BROS.)	34	40	6	halfcrazy	MUSIQ (DEF SOUL/DJMG)	59	63	4	Awnaw	NAPPY ROOTS (ATLANTIC)
10	13	11	All You Wanted	MICHELLE BRANCH (MAVERICK/WARNER BROS.)	35	33	13	Young	KENNY CHESNEY (BNAI)	60	58	5	How Come You Don't Call Me	ALICIA KEYS (J)
11	10	11	Escape	ENRIQUE IGLESIAS (INTERSCOPE)	36	41	11	What If She's An Angel	TOMMY SHANE STEINER (RCA (NASHVILLE))	61	53	13	I Breathe In, I Breathe Out	CHRIS CAGLE (CAPITOL (NASHVILLE))
12	12	25	How You Remind Me	NICKELBACK (ROADRUNNER/IDJMG)	37	36	11	That's When I Love You	PHIL VASSAR (ARISTA/NASHVILLE)	62	72	2	Gots Ta Be	B2K (EPIC)
13	17	7	A Thousand Miles	VANESSA CARLTON (A&M/INTERSCOPE)	38	37	14	I'm Movin' On	RASCAL FLATTS (LYRIC STREET)	63	—	1	I'm Gonna Miss Her (The Fishin' Song)	BRAID PAISLEY (ARISTA/NASHVILLE)
14	11	13	Girlfriend	N SYNC FEAT. NELLY (JIVE)	39	31	28	My Sacrifice	CREEO (WIND UP)	64	67	3	One Mic	NAS (ILL WILL/COLUMBIA)
15	16	9	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. PHARRELL & PHARRELL (J)	40	50	6	I Don't Have To Be Me ('Til Monday)	STEVE AZAR (MCA/REEL/UNIVERSAL)	65	62	10	For You	STANIS (FLIPELEKTRA/EEG)
16	19	8	Underneath Your Clothes	SHAKIRA (EPIC)	41	34	13	Youth Of The Nation	P.O.D. (ATLANTIC)	66	—	1	Full Moon	BRANDY (ATLANTIC)
17	14	26	Wherever You Will Go	THE CALLING (RCA)	42	51	5	Living And Living Well	GEORGE STRAIT (MCA/NASHVILLE)	67	55	17	The Cowboy In Me	TIM MCCRAW (CURB)
18	24	6	Rainy Dayz	MARY J. BLIGE FEAT. JA RULE (MCA)	43	47	5	Too Bad	NICKELBACK (ROADRUNNER/IDJMG)	68	65	8	This Woman's Work	MAXWELL (COLUMBIA)
19	15	15	I Love You	FAITH EVANS (BAD BOY/ARISTA)	44	48	4	Uh Huh	B2K (EPIC)	69	73	14	Video	INDIA ARIE (MOTOWN/UNIVERSAL)
20	20	7	Here Is Gone	THE GODDOLLS (WARNER BROS.)	45	—	1	Hot In Herre	NELLY (FO' REEL/UNIVERSAL)	70	68	4	Take Ya Home	LIL BOW WOW (SO SO DEF/COLUMBIA)
21	22	17	Wasting My Time	DEFAULT (TVT)	46	44	32	Nero	ENRIQUE IGLESIAS (INTERSCOPE)	71	59	18	Nothing In This World	KEKE WYATT FEAT. AVANT (MCA)
22	25	10	A New Day Has Come	CELINE DION (EPIC)	47	46	41	Family Affair	MARY J. BLIGE (MCA)	72	61	11	Roc The Mic	BEANIE SIEGEL & FRESHVEG (ROC A FELLA/DEF JAM/IDJMG)
23	28	5	The Middle	JIMMYEATWORLD (DREAMWORKS)	48	38	11	Can't Fight The Moonlight	LEANN RIMES (CURB)	73	—	1	Say I Yi Yi	YING YANG TWINS (COLLIPARK/IN THE PAINT/KOCH)
24	18	15	Can't Get You Out Of My Head	KYLIE MINOGUE (CAPITOL)	49	56	9	Down A** Chick	JARULE FEAT. CHARLI BALTICORE (MURDER INC./DEF JAM/IDJMG)	74	—	1	Toxicity	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
25	23	9	Saturday (Oooh! Oooh!)	LUDACRIS (TERROR SQUAD/ATLANTIC)	50	60	2	Oh Boy	CANTWON (ROC A FELLA/DEF JAM/IDJMG)	75	69	20	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)

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MAY 4 2002

Billboard HOT 100 SINGLES SALES

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	7	Girlfriend	N SYNC FEAT. NELLY (JIVE)	26	24	9	Dear God	WILLIE D. (RELENTLESS)	51	39	10	Saturday (Oooh! Oooh!)	LUDACRIS (TERROR SQUAD/ATLANTIC)
2	2	10	A Thousand Miles	VANESSA CARLTON (A&M/INTERSCOPE)	27	—	1	Bang My Hit	ROZELLY PRESENTS DA FAM (BRAINSTORM)	52	35	11	Oops (Oh My)	TWEET (THE GOLD MIND/ELEKTRA/EEG)
3	3	17	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	28	50	2	I Need A Girl (Part One)	P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	53	—	16	That Was Then	ROY JONES, JR. (BODY HEAD)
4	4	10	Feels Good (Don't Worry Bout A Thing)	NAUGHTY BY NATURE FEAT. 3LW (TVT)	29	38	2	Addictive	TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	54	41	41	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)
5	6	10	Move It Like This	BAHA MEN (S CURVE/CAPITOL)	30	43	2	Hyde Ha	BIG LOGIC (GOODINVISION/ORPHEUS)	55	49	11	Thank You	DIDDY (ARISTA)
6	7	17	Can't Fight The Moonlight	LEANN RIMES (CURB)	31	25	8	I Should Be Sleeping	EMERSON DRIVE (DREAMWORKS (NASHVILLE))	56	56	35	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
7	10	7	Ballin' Boy	NO GOOD (ARTISTDIRECT)	32	60	2	Deep Space 9mm	EL-P (DEFINITIVE JUNK)	57	48	7	Take You Home With Me a.k.a. Body	R. KELLY & JAY-Z (ROC A FELLA/DEF JAM/IDJMG/JIVE)
8	8	19	Uh Huh	B2K (EPIC)	33	36	22	Us Against The World	PLAY (COLUMBIA)	58	54	34	Everything U R	LINDSAY PAGANO (WARNER BROS.)
9	13	2	Wherever You Will Go	THE CALLING (RCA)	34	33	18	Revolution	STONE TEMPLE PILOTS (ATLANTIC)	59	57	34	Hit 'Em Up Style (Oops!)	BLU CANTRELL (REDZONE/ARISTA)
10	9	15	Never	AMANDA PEREZ (UNIVERSAL)	35	45	21	Truly Madly Deeply	SAVAGE GARDEN (COLUMBIA)	60	51	14	My Sweet Lord	GEORGE HARRISON (GNOME/CAPITOL)
11	5	19	Hush Lil' Lady	CORSEY FEAT. LIL' RIMM (MOTOWN/UNIVERSAL)	36	28	12	7 Days	CRAIG TARD (WILDSTAR/ATLANTIC)	61	58	4	Fame	GZA/GENIUS (MCA)
12	12	4	Still Not Over You	EXHALE (REAL DEAL/ORPHEUS)	37	29	22	Only Time	ENYA (REPRISE)	62	66	5	You Gets No Love	FAITH EVANS (BAD BOY/ARISTA)
13	11	5	Song For The Lonely	CHER (WARNER BROS.)	38	34	17	Gettin' Jiggy Wit It	WILL SMITH (COLUMBIA)	63	61	2	Heaven	EYRA GAIL (247/ARTEMIS)
14	22	17	I Don't Want To Miss A Thing	AEROSMITH (COLUMBIA)	39	37	4	Calling My Name	REN (MUSIC MIND/ORPHEUS)	64	59	19	Never Too Far/Hero Medley	MARIAH CAREY (VIRGIN)
15	19	6	Do Ya Thang Girl	BELLOW (BALLIN')	40	23	5	Will Destroy	LIL' RU (HOW YOU LOVE THAT)	65	42	8	Stop Playin'	LEVERT AGEE (KNIGHTSTAR)
16	32	24	Dansin Wit Wolvez	STRIK 9INE (FADE/ECMD)	41	27	16	Roll Wit Me	PRETTY WILLIE (O2/REPUBLIC/UNIVERSAL)	66	69	3	Differences	GIMMIEVE (EPIC)
17	17	17	Slow Dance	LOU MOSLEY (ENSTAR)	42	55	11	Buster	DENNIS (A MENACE (1ST AVENUE))	67	68	2	Heaven	DJ SAMMY & YANOU FEAT. DD (ROBBINS)
18	15	10	It's The Weekend	LIL' J (HOLLYWOOD)	43	30	29	Where The Stars And Stripes And The Eagle Fly	AARON TIPPIN (LYRIC STREET)	68	64	55	One More Chance/Stay With Me	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
19	14	19	Round And Round	JONELL & METHOD MAN (DEF SOUL/DEF JAM/IDJMG)	44	26	11	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	69	67	2	You Know That I Love You	DONELL JONES (UNTOUCHABLES/ARISTA)
20	18	5	Mama's Baby, Poppa's Maybe	GREEN EYEZ (BIGG MONY)	45	52	5	Shawty	P. DIDDY FEAT. LIL' RU & T. SUPREME (HOW YOU LOVE THAT)	70	74	12	Peaches & Cream	LIL' B (BAD BOY/ARISTA)
21	62	2	U Don't Have To Call	USHER (ARISTA)	46	53	33	One Sweet Day	MARIAH CAREY & BOYZ II MEN (COLUMBIA)	71	71	25	Love It	BILAL (IMOYO/INTERSCOPE)
22	16	17	That's Just Jessie	KEVIN DENNEY (LYRIC STREET)	47	31	14	Osama-Yo' Mama	RAY STEVENS (CURB)	72	65	23	America The Beautiful	ELVIS PRESLEY (RCA)
23	—	1	One Mic	NAS (ILL WILL/COLUMBIA)	48	46	2	Beat Your Chest!!	LIFER'S (ALL OUT/STONEY BURKE)	73	70	19	Can I Get That?!!?	BEAR WITNEZ (EARGASM)
24	20	3	Oh Boy	CANTWON (ROC A FELLA/DEF JAM/IDJMG)	49	44	6	Foolish	ASHANTI (MURDER INC./DEF JAM/IDJMG)	74	—	21	Genie In A Bottle/Come On Over Baby...	CHRISTINA AGUILERA (RCA)
25	21	10	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	50	40	32	AM To PM	CHRISTINA MILAN (DEF SOUL/IDJMG)	75	—	6	Lowrider	CYPRESS HILL (COLUMBIA)

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Main Billboard Hot 100 chart table with columns for rank, title, artist, and week. Includes 'HOT SHOT DEBUT' section at the bottom.

Chart rules and methodology text explaining how the Hot 100 is calculated, including airplay and sales data.

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

2 WAY (Dynamite, BMI/Warner-Tamerlane, BMI/Protons, ASCAP) RBH 69
7 DAYS (Songs Of Windswept Pacific, BMI/Warner Chappell, PRS/WB, ASCAP/Copyright Control), WBM, RBH 88

-A-

ADDICTIVE (Herbilicious, ASCAP/The Eighteenth Letter, ASCAP/Songs Of DreamWorks, BMI/Cherry River, BMI/WB, ASCAP/Q Baby, ASCAP), CLM/WBM, H100 33; RBH 12
AIN'T IT FUNNY (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/DJ Irv, BMI/Slavery, BMI/Blunts, Guns And Funs, ASCAP/Songs Of Universal, BMI/White Rhino, BMI/EMI April, ASCAP/Bee Mo Easy, ASCAP/Justin Combs, ASCAP/Alvin Toney, ASCAP/Four Ya Ear, ASCAP), HL/WBM, H100 5; RBH 23
ALL YOU WANTED (I'm With The Band, ASCAP/WB, ASCAP), WBM, H100 12

ALMOST THERE (Curb, ASCAP/Big Ole Hit, ASCAP/Sonadaddy, BMI/WBC, ASCAP), WBM, CS 45
AL QUE ME SIGA (SGAE, ASCAP) LT 31
ALWAYS ON TIME (Slavery, ASCAP/Aurelius, ASCAP/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI), WBM, H100 27; RBH 39
AMERICAN CHILD (EMI April, ASCAP/Phil Vassar, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 55

ANY OTHER NIGHT (Lienad, BMI) H100 92; RBH 46
ANYTHING (Divine Mill, ASCAP/Lonte, ASCAP/Uh Oh, BMI/Ensign, BMI), HL, H100 30; RBH 9
APRENDIZ (Universal Musica, BMI/WB, ASCAP) LT 20
AWNAW (Success Story, BMI/Full Circle, ASCAP) H100 60; RBH 21
AY! BUENO (Estefan, ASCAP/F.I.P.P., BMI) LT 34

-B-

BALLIN' BOY (M.O.B., ASCAP/No Good, BMI) RBH 54
BANG MY HIT (Brainstorm, ASCAP/Underground Music Source, BMI/Nachlife, ASCAP) RBH 89
BARBED WIRE AND ROSES (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Life Is Fine, BMI/Ensign, BMI), HL, CS 44
BEAUTIFUL MESS (Songs Of API, BMI/Monkey C, BMI/Songs Of Nashville DreamWorks, BMI/Affiliated, BMI/Chrysalis, ASCAP/Creative Artist Agency, ASCAP/EMI Blackwood, BMI/Shane Minor, BMI), CLM/HL/WBM, CS 42

BEFORE I KNEW BETTER (Encore, ASCAP/Scott And Soda, ASCAP/Big Tex, BMI/Lucky Thumb, BMI) CS 32
BE HERE (Ugmo, ASCAP/Universal, ASCAP/Jake & The Phatman, ASCAP/Ah-choo, ASCAP) H100 100; RBH 61
BLESSED (Famous, ASCAP/Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 11; H100 61

BLURRY (Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 6
BOOM, BOOM, BOOM (Himesmind, ASCAP/Dana Sharo, BMI) RBH 96
BOUGHETTO (Supreme Lee, ASCAP/Universal, ASCAP/Young Dudes, ASCAP/Wally's Basement, ASCAP) RBH 98

BUTTERFLIES (Universal, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Perfect Song, PRS/SPZ, BMI), WBM, RBH 35

-C-

CALLING MY NAME (Izzy Ooh, ASCAP/Between Friends, ASCAP) RBH 100
CALL ME (FoShawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, RBH 53

CAN'T FIGHT THE MOONLIGHT (Realsongs, ASCAP), WBM, H100 36
CAN'T GET YOU OUT OF MY HEAD (EMI April, ASCAP/19, PRS/BMG, PRS/Universal-MCA, ASCAP), HL/WBM, H100 24
CAN YOU HEAR ME NOW (Big Red Tractor, ASCAP/Think Well, ASCAP/Travelin' Zoo, ASCAP) CS 57
CHASIN' AMY (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Songs Of Universal, BMI), HL/WBM, CS 39
CHOP SUEY (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 91

CLOSET FREAK (God Given, BMI) RBH 56
THE COLOR OF LOVE (ECAF, BMI/Sony/ATV Songs, BMI), HL, RBH 51
COMO DECIRTE NO (WB, ASCAP) LT 23
COMO DUELE (D'Nico Int'l, BMI) LT 39
COMO PUDISTE (Edimal/Fonomusic, ASCAP/LGA, BMI) LT 22

COUNTRY BY THE GRACE OF GOD (Mark Hybner, ASCAP/Sonadaddy, BMI/Calcutta, BMI/Chrysalis, BMI/Creative Artist Agency, ASCAP) CS 60
THE COWBOY IN ME (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Songs Of Windswept Pacific, BMI/Living And To Birner's, BMI/Gottahaveable, BMI), HL/WBM, CS 16; H100 69

CRAWLING IN THE DARK (Spread Your Cheeks And Push Out The Music, ASCAP), WBM, H100 77
CRY TOGETHER (Warner-Tamerlane, BMI), WBM, RBH 94

-D-

DAY + NIGHT (N Key, BMI/Ground Control, BMI/EMI Blackwood, BMI/That's Xtra, ASCAP) RBH 73
DEAR GOD (Geto Boys & Girls, BMI/Still N-The Water, BMI) RBH 97
DEJATE QUERER (Flamingo, BMI) LT 40
DEL OTRO LADO DEL PORTON (Marfre, BMI) LT 17
DON'T LET ME GET ME (Pink, ASCAP/EMI April, ASCAP/Cypton, BMI/EMI Blackwood, BMI), HL, H100 9
DON'T SAY GOODBYE (2001 E Two, ASCAP/Groobin', ASCAP/EMI April, ASCAP/Year Yie, ASCAP), HL, H100 85
DON'T WASTE MY TIME (WB, ASCAP/Tower II, BMI/Warner-Tamerlane, BMI/Tower One, BMI/Chrysalis, ASCAP/Creative Artists, ASCAP), WBM, CS 40

DON'T YOU FORGET IT (The Oxx And The Fish, SOCAN/Warner Chappell, SOCAN/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP), WBM, RBH 33
DOWN A** CHICK (Slavery, ASCAP/Aurelius, ASCAP/DJ Irv, BMI/Inky-SiSi, BMI), HL, H100 51; RBH 15
DO YA THANG GIRL (Gank-Lo, BMI) RBH 82
DRIVE (FOR DADDY GENE) (EMI April, ASCAP/Tri-angels, BMI), HL, CS 2; H100 31

-E-

EN LA MISMA CAMA (Edimonsa, ASCAP) LT 45
ENTRA EN MI VIDA (Sony/ATV) LT 15

ESCAPAR (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandize, BMI/Warner-Tamerlane, BMI) LT 2
ESCAPE (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandize, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 13

-F-

FAMILY AFFAIR (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Fame, BMI/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mamba, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Copyright Control/Asia Lewis, BMI/AsiaTown, BMI/Luchi Lou, BMI), WBM, H100 46
FEELS GOOD (DON'T WORRY BOUT A THING) (Naughty, ASCAP/Lexi's Daddy's Music, ASCAP/Teron Beal, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 71; RBH 32

FEEL THE GIRL (Virginia Beach, ASCAP/WB, ASCAP/whodahellehellehseigob, ASCAP), WBM, RBH 92
FIRST TIME (Notting Hill, SESAC) RBH 91
FLOR SIN RETONO (Peer Int'l, BMI) LT 16
FOOLISH (Desmond, BMI/DJ Irv, BMI/EMI April, ASCAP/Jobete, ASCAP), HL, H100 1; RBH 1
FOR YOU (Greenfund, ASCAP/I.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 67

FRANTIC (EMI April, ASCAP/Pang Toon, BMI/Jersey Girl, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI), HL, CS 41
FULL MOON (Mike City, BMI/Warner-Tamerlane, BMI), WBM, H100 68; RBH 28

-G-

GET OVER YOURSELF (Without Anna, ASCAP/Careers-BMG, BMI/Floyd's Dream, BMI), HL, CS 29
GET THIS MONEY (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI), HL/WBM, RBH 41
GIRLFRIEND (Tennman Tunes, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL/WBM, H100 8; RBH 27

GIVE IT TO HER (Jeremy Harding, ASCAP/EMI April, ASCAP/Copyright Control), HL, H100 88; RBH 52
GIVE ME THE LIGHT (Dutty Rock, ASCAP/Black Shadow, BMI/TWR, BMI) H100 97; RBH 62
GOING AWAY (Mike Curb, BMI/House Of Halsey, BMI) CS 58

GOODYBOY ON A BAD DAY (Extreme Writers, ASCAP/Easel, ASCAP) CS 33
GOOD MORNING BEAUTIFUL (Life Of The Record, ASCAP/Sevens International, ASCAP/Mighty Moe, ASCAP) CS 18

THE GOOD STUFF (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 53
GOTS TA BE (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/Music Of Windswept, ASCAP/NUFused, ASCAP/Mischkemusic, ASCAP/9 Houses, ASCAP/Strange Motel, ASCAP), HL, H100 64; RBH 16
GRINDIN' (GenMarc, ASCAP/Terradome, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 86

GUESS WHO'S BACK (N-The Water, ASCAP/Ye World, ASCAP/Lil Lu Lu, BMI/EMI Blackwood, BMI/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Jobete, ASCAP) RBH 55

-H-

HALFCRAZY (Soulchild, ASCAP/Universal, ASCAP/Nivrac Tyke, ASCAP/Tetra Grammaton, ASCAP/EMI-Unart Catalog, BMI), WBM, H100 34; RBH 11
HANDS CLEAN (Universal-MCA, ASCAP/1974, ASCAP), WBM, H100 54
HAPPY (Tak'in' Care Of Business, BMI/Pookietoots, ASCAP/Soldierz Touch, ASCAP/DJ Irv, BMI) RBH 68
HARDER CARDS (Irving, BMI/Chickensack, BMI/Almo, ASCAP/BMG Songs, ASCAP), HL, CS 49
HASTA QUE VUELVAS CONMIGO (Estefan, ASCAP/Marc Anthony, ASCAP/Sony/ATV Tunes, ASCAP) LT 32

HAY OTRA EN TU LUGAR (Rubet, ASCAP/Universal Musica, ASCAP) LT 5
HEATHER'S WALL (EMI Blackwood, BMI/Buzz Cut, BMI/Ty Land, BMI/Mike Curb, BMI/Diamond Storm, BMI), HL/WBM, CS 54
HEAVEN CAN WAIT (Mijac, BMI/6th Boro, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Zomba, ASCAP/Deta BoB, ASCAP/Zomba, SESAC/Nate Smith, ASCAP/BMG Songs, ASCAP/Teron Beal, ASCAP/E. Laues, SESAC/KQ, SESAC) RBH 80

HELLA GOOD (World Of The Dolphin, ASCAP/Universal, ASCAP/Chase Chad, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL/WBM, H100 25
HELP ME UNDERSTAND (Music Of Windswept, ASCAP/In The Fairway, ASCAP/Rokstone, PRS/Songs Of Windswept Pacific, BMI/Rondor London, PRS/Irving, BMI), HL/WBM, CS 27
HERE IS GONE (Corner Of Clark And Kent, ASCAP/EMI Virgin, ASCAP), HL, H100 19

HERO (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metrophonic, ASCAP), HL, H100 50
HEY LUV (ANYTHING) (P. Noid, BMI/Careers-BMG, BMI/Juvenile Hell, ASCAP/BMG Songs, ASCAP/Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP), HL, H100 94

HOT IN THE HERRER (Jackie Frost, ASCAP/BMG Songs, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Swing T, ASCAP/Ascend, BMI/Nouveau, BMI), HL, H100 49; RBH 43
HOW COME YOU DON'T CALL ME (Controversy, ASCAP/Universal, ASCAP), WBM, H100 59; RBH 34
HOW YOU REMIND ME (Warner-Tamerlane, BMI/Nick-elback, SOCAN), WBM, H100 14

HUELO A SOLEDAD (AG, ASCAP) LT 26
HUSH LIL' LADY (Christopher Mathew, ASCAP/Hitco South, ASCAP/Publishing Designee, BMI/Folkway, BMI) RBH 85
HYDE NA (Track Addictz, ASCAP) RBH 87

-I-

I BREATHE IN, I BREATHE OUT (Sony/ATV Cross Keys, ASCAP/Ten Ten, ASCAP), HL, H100 12; H100 62
I CRY (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Choice Is Tragic, BMI/Ensign, BMI), HL, CS 20
I DON'T HAVE TO BE ME ('TIL MONDAY) (MAS Ven-

ture, BMI/Misterssippi, BMI/Careers-BMG, BMI/EMI Blackwood, BMI), HL, CS 7; H100 44
I DON'T WANT YOU TO GO (EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP/April Blue, ASCAP/Songs Of Mosaic, ASCAP/Songs Of Otis Barker, ASCAP), HL, CS 13
I'D RATHER (Shep 'n Shep, ASCAP/Almo, ASCAP/Universal, ASCAP) RBH 40

IF THAT AIN'T COUNTRY (Almo, ASCAP/Songs Of Windswept Pacific, BMI/Gottahaveable, BMI), HL, CS 48
I GOT IT 2 (Them Damn Twins, ASCAP/Air Control, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Nootime South, SESAC/Scantz, SESAC/WBM, SESAC/III Will, ASCAP/Zomba, ASCAP), HL/WBM, RBH 83

I KEEP LOOKING (Sony/ATV Tree, BMI/Wenonga, BMI/Mosaic, BMI), HL, CS 30
I'LL TAKE LOVE OVER MONEY (Sony/ATV Tree, BMI/Love Monkey, BMI/WB, ASCAP/Platinum Plow, ASCAP), HL, CS 50

I LOVE YOU (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Still Diggin', ASCAP/BMG Songs, ASCAP/Gloria's Boy, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nuyorican, BMI/B. Springs, ASCAP/Incense, BMI/Universal-Duchess, BMI), HL/WBM, H100 20; RBH 6

I'M GONE (Mighty Nice, BMI/Wait No More, BMI/Bluewater, BMI/Chuck Prophet, BMI/Funzalo, BMI), HL, CS 46
I'M GONNA BE ALRIGHT (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tunes, ASCAP/Milk Chocolate Factory, ASCAP/Jobete, ASCAP/Commodores, ASCAP/EKOP, BMI/ENOT, ASCAP/Danica, BMI/LehsemSongs, BMI/EMI April, ASCAP), HL, H100 52; RBH 42

I'M GONNA MISS HER (THE FISHIN' SONG) (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 14; H100 66
I MISS MY FRIEND (Buna Boy, BMI/Glitterfish, BMI/Mosaic, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 25

I MISS YOU (Boomer X, ASCAP/Kold City, ASCAP/Universal, ASCAP), WBM, RBH 58
I'M MOVIN' ON (Murrab, BMI/WB, ASCAP/Richard And Castle, ASCAP), WBM, CS 6; H100 42
THE IMPOSSIBLE (EMI April, ASCAP/Didn't Have To Be, BMI/Mosaic, BMI), HL, CS 35

I NEED A GIRL (PART ONE) (Justin Combs, ASCAP/EMI April, ASCAP/Jack Knight, ASCAP/Hot Heat, ASCAP/Janice Combs, BMI/EMI Blackwood, BMI/Coptic Soundations, BMI/Donceno, ASCAP/Sonny Lester, ASCAP), HL, H100 4; RBH 4

IN THE END (Zomba, BMI/Big Bad Mr. Hahn, BMI/NonDisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Zomba, ASCAP/Chesterchaz, ASCAP), WBM, H100 11

I SHOULD BE SLEEPING (EMI April, ASCAP/Jersey Girl, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI), HL, CS 10; H100 56
I TOLD Y'ALL (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, H100 98; RBH 63
IT'S GOIN' DOWN (Kenji Kobayashi, BMI/Big Bad Mr. Hahn, BMI/Total Tunes, BMI/Swift Tracks, BMI/WB, ASCAP/Hard Workin Black Folks, ASCAP/Hennessy For Everyone, ASCAP/VOCO, BMI/As The Table Turns, ASCAP), WBM, H100 90

-J-

JEZEBEL (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Careers-BMG, BMI/Ourtrinity, BMI), HL, CS 26
JURO POR DIOS (LSM, BMI) LT 37
JUST A FRIEND 2002 (Nyrav, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI/Dango, BMI/Warner-Tamerlane, BMI/Cold Chillin', ASCAP), HL/WBM, RBH 70

JUST WHAT I DO (WB, ASCAP/Hapsack, BMI/Magic Penny, ASCAP/Copyright.net, BMI/Warner-Tamerlane, BMI/Banna Bear, BMI), WBM, CS 19

-L-

LA AGARRO BAJANDO (Mo' Clan, ASCAP) LT 29
LA NEGRA TIENE TUMBABO (Sir George, ASCAP/WB, ASCAP) LT 38
LA PLAYA (Sony/ATV Latin, BMI) LT 46
THE LIFE (Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Trescadecaphobia, BMI/Old Nigga Spirituals, BMI/Nyelahs, ASCAP/Nyulahs, ASCAP) RBH 71
THE LIGHTHOUSE'S TALE (Southern Melody, BMI) CS 59

LIGHTS, CAMERA, ACTION! (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI/EMI Blackwood, BMI), HL, H100 48; RBH 19
LIVE THE LIFE (EMI April, ASCAP/Shaniah Cymone, ASCAP/Fundisha, BMI/Songs Of Windswept Pacific, BMI/DJ Hi-Tek, BMI/Pen Skills, BMI) RBH 74
LIVING AND LIVING WELL (Mosaic, BMI/Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 9; H100 45

LLOVIENDO ESTRELLAS (Erami, ASCAP/WB, ASCAP) LT 21
THE LONG GOODBYE (WB, ASCAP/Universal-Island, PRS), WBM, H100 80
LOOK AT ME NOW (More Extreme Songs, SESAC/Big One Three, SESAC/Extreme Writers, ASCAP/McJames, BMI) CS 56
LUNA NUEVA (EMI April, ASCAP/Gaira Bay, ASCAP) LT 9

-M-

MAKIN' GOOD LOVE (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, H100 28; RBH 10
MAMA'S BABY, POPPA'S MAYBE (Smith Star Muzic, ASCAP/Peterson Boy's, BMI/8-Ballin, ASCAP) RBH 75
MANANTIAL DE LLANTO (Edimusa, ASCAP) LT 8
MAS ALTO QUE LAS AGUILAS (Edimusa, ASCAP) LT 33
ME HUELE A SOLEDAD (Rubet, ASCAP/2000 Amor, ASCAP) LT 6

MENDOCINO COUNTY LINE (Little Mole, ASCAP/Melusic, ASCAP/WB, ASCAP), WBM, CS 23
MI BOMBON (Rohm, BMI) LT 24
THE MIDDLE (Turkey On Rye, ASCAP), HL, H100 23
MINIVAN (Afterburner, BMI/Seedhouse, BMI) CS 43
MITAD Y MITAD (Ser-CA, BMI) LT 41

MODERN DAY BONNIE AND CLYDE (EMI April, ASCAP/Walz Time, ASCAP/House Of Fame, ASCAP), HL, CS 8; H100 58
MORE THAN A WOMAN (Virginia Beach, ASCAP/WB, ASCAP/Herbilicious, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 32; RBH 17

-N-

MUJER CON PANTALONES (Estefan, ASCAP/F.I.P.P., BMI) LT 43
MY HEART IS LOST TO YOU (Sony/ATV Tree, BMI/EMI April, ASCAP), HL, CS 31
MY LIST (Song Paddock, ASCAP/Song Writing Paddock, BMI), HL, CS 1; H100 29
MY SACRIFICE (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI) H100 37

-O-

NECESIDAD (World Deep, BMI/Sony/ATV Latin, BMI) LT 7
NEVER (Powerhowse, BMI) H100 84
NEVER AGAIN (Slavery, ASCAP/Aurelius, ASCAP/DJ Irv, BMI) RBH 95
A NEW DAY HAS COME (Sony/ATV Songs, BMI/Sony/ATV Canada, SOCAN/Sing Little Penguin, SOCAN/Aldo Nova, SOCAN/Deston, ASCAP), HL, H100 22
NO ME CONOCES AJUN (Edimonsa, ASCAP) LT 18
NOT A DAY GOES BY (American Broadcasting, ASCAP) CS 15

NOTHING IN THIS WORLD (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, H100 73; RBH 22

OH BOY (Killa Cam, BMI/F.O.B., ASCAP/May Twelfth, BMI/Universal-Duchess, BMI/Copyright Control), WBM, H100 47; RBH 13
OL' RED (Key-Mark, BMI/Bull's Creek, BMI) CS 36
THE ONE (Lucky Girl, ASCAP/Migraine, ASCAP) CS 22
ONE MIC (Zomba, ASCAP/Ninth Street Tunnel, ASCAP/Sony/ATV Songs, BMI/Sunny Lee, BMI/III Will, ASCAP), HL/WBM, H100 53; RBH 18
OOH, AH (Scorp, ASCAP) RBH 65
OOPS (OH MY) (Shawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 7; RBH 7

OVERPROTECTED (Zomba, ASCAP), WBM, H100 86

-P-

PARA ESTAR A MANO (Safar) LT 42
PASS THE COURVOISIER PART II (T'Ziah's, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL/WBM, H100 16; RBH 5
PEQUENA AMANTE (Edimonsa, ASCAP) LT 49
EL PODER DE TUS MANOS (Ser-CA, BMI) LT 6
POR ESE HOMBRE (EMI Blackwood, BMI) LT 11
POR TU PLACER/WITH ALL MY LOVE (Maha Gita, ASCAP/Jimmy G's, ASCAP/WB, ASCAP/Dustelli, BMI) LT 47

PURPLE STUFF (Ottanowear, BMI/Carnival Beats, BMI) RBH 67
PUT IT ON PAPER (Mi. Perry's, ASCAP/Labor Force, ASCAP/Bachus, BMI/Big Herb's, BMI) RBH 44

QUE EL RITMO NO PARE (World Deep, ASCAP/Sony/ATV Discos, ASCAP/Blueplatinum, ASCAP) LT 19
QUE LEVANTE LA MANO (Fonomusic, SESAC) LT 48
QUISIERA PODER OLVIDARME DE TI (Rubet, ASCAP/Universal Musica, ASCAP/Marport, ASCAP) LT 12
QUITAME ESE HOMBRE (Piato, ASCAP) LT 1

-R-

RAINY DAYZ (Slavery, ASCAP/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI), HL/WBM, H100 18; RBH 8
RAPTURE (TASTES SO SWEET) (Renemad, BMI/EMI Blackwood, BMI), HL, H100 89
REAL BAD MOOD (Island Pacific, ASCAP/Music Of Windswept, ASCAP/Big Daddy's Baby Songs Of Deer, ASCAP), WBM, CS 52
ROCK THE BOAT (Herbilicious, ASCAP/Rap Tracks, ASCAP/Beats, ASCAP/WB, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, RBH 49
ROC THE MIC (Music Of Windswept, ASCAP/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Efartooee, ASCAP/F.O.B., ASCAP), WBM, H100 75; RBH 31

SATURDAY (OOOH! OOOOH!) (Ludacris, ASCAP/EMI April, ASCAP/Organized Noise, BMI), HL, H100 26; RBH 14
SAY I YI YI (Collipark, BMI/Da Crimpler, BMI/EWC, BMI) H100 74; RBH 30
SHAWTY (How You Love That Records, BMI) RBH 93
SHE WAS (Murrab, BMI/Melanie Howard, ASCAP), WBM, CS 34
SI TU NO VUELVES (Musart, ASCAP) LT 28
SLOW DANCE (Darryl Payne, BMI/Calla, BMI) RBH 84
SOAK UP THE SUN (Warner-Tamerlane, BMI/Old Crow, BMI/Trottsky, BMI/Wixen, BMI), HL/WBM, H100 55
SOME DAYS YOU GOTTA DANCE (Sony/ATV Cross Keys, ASCAP/Beavers Brand, ASCAP/Copyright Management, ASCAP/Song Auction, ASCAP/MRBI, ASCAP), HL, H100 95
SOMEONE TO LOVE YOU (Cori Tiffani, BMI/Sony/ATV Songs, BMI), HL, RBH 25
SONG CRY (Lil Lu Lu, BMI/EMI Blackwood, BMI/F.O.B., ASCAP/Extra Slick, ASCAP/Chitty Chitty, ASCAP/Heavy Harmony, ASCAP), HL, RBH 59
SONG FOR THE LONELY (Metrophonic, ASCAP/Rive Droite, ASCAP) H100 99
SQUEEZE ME IN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Nasty Cat, BMI), HL, CS 28
STILL FLY (Money Mack, BMI) H100 81; RBH 36
STILL NOT OVER YOU (Dirty Dre, ASCAP/Jatcat, ASCAP/Conversation Tree, ASCAP/Tre Angeli, ASCAP/Universal, ASCAP) RBH 72
SUERTE (E.I.P.P., BMI/Aniwi, BMI/Sony/ATV Latin, BMI), WBM, LT 4
SUFRIENDO A SOLAS (Not Listed) LT 25

TAKE A MESSAGE (Mortay, SOCAN) H100 93; RBH 47
TAKE YA HOME (Shaniah Cymone, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, H100 72; RBH 24
TAKE YOU HOME WITH ME A.K.A. BODY (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 87; RBH 57
TARANTULA (The Braids, ASCAP/Zomba, ASCAP/TVT, BMI/Scott Storch, ASCAP/Mean Family, BMI), WBM, RBH 81
TE AVISO, TE ANUNCHO (TANGO) (Aniwi, BMI/Sony/ATV Latin, BMI/EMI Blackwood, BMI) LT 44
TELL ME WHAT'S IT GONNA BE (Cancelled Lunch,

ASCAP/Universal-PolyGram International, ASCAP/Bran-don Barnes, BMI/Universal-Songs Of PolyGram Inter-national, BMI/Jobete, ASCAP/Grover Washington Jr., ASCAP/EMI April, ASCAP), HL/WBM, H100 96; RBH 48
TEN ROUNDS WITH JOSE CUIERO (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Big Purple Dog, ASCAP), HL, CS 37
TE QUEDO GRANDE LA YEGUA (La Rebelde, ASCAP/Universal Musica, ASCAP) LT 30
TE QUIERO IGUAL QUE AYER (Universal Musica, ASCAP) LT 27
TE VINE A BUSCAR (AJG, ASCAP) LT 35
THAT'S JUST JESSIE (March Family, BMI/Maleah, BMI/Zomba, BMI/Sufferin' Succotash, ASCAP/EMI April, ASCAP), HL/WBM, CS 17; H100 79
THAT'S WHEN I LOVE YOU (EMI April, ASCAP/Phil Vassar, ASCAP), HL, CS 5; H100 40
THIS PRETENDER (Sony/ATV Cross Keys, ASCAP/Green Eyes, ASCAP/Onaly, ASCAP/Sony/ATV Tree, BMI), HL, CS 51
THIS WOMAN'S WORK (Screen Gems-EMI, BMI), HL, H100 70; RBH 20
A THOUSAND MILES (Songs Of Universal, BMI/Rosasharn, BMI), WBM, H100 10
THREE DAYS (Greenhouse, BMI/Spunker Songs, ASCAP/Universal-PolyGram International, ASCAP), WBM, CS 38
TOLD Y'ALL (First N' Gold, BMI/Po Folk, BMI) RBH 77
TONIGHT I WANNA BE YOUR MAN (Universal, ASCAP/Memphis, ASCAP/Songs Of Universal, BMI), WBM, CS 24
TOO BAD (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/M. Kroeger, SOCAN), WBM, H100 43
TOXICITY (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP) H100 76
TRADE IT ALL (EMI April, ASCAP/Them Damn Twins, ASCAP/D. Brasco, ASCAP/Desert Storm, BMI/Mr. Manat-ti, BMI/EMI Blackwood, BMI/Duro, BMI), HL, RBH 79
TRIBUTE TO A WOMAN (Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP/Sony/ATV Tunes, ASCAP/Chocolate Factory, ASCAP), HL, RBH 99
TROUBLE (Not Listed) RBH 60
TU Y YO (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 36

U DON'T HAVE TO CALL (The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 3; RBH 2
U GOT IT BAD (U.R. IV, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Nootime South, SESAC/WBM, SESAC), HL, RBH 50
UH HUH (Hitco South, ASCAP/Tabulous, ASCAP/Music Of Windswept, ASCAP/Songs Of Peer, ASCAP/Morningside, ASCAP/Peertunes, SESAC/Hale Yeah, SESAC/Morningstidtrial, ASCAP/TracksbyMalice, ASCAP/Jarell Houston, ASCAP/Dreux Frederic, ASCAP), HL/WBM, H100 38
UNDERNEATH YOUR CLOTHES (Aniwi, BMI/Sony/ATV Latin, BMI/EMI Blackwood, BMI/Apollinaire, BMI), HL, H100 17
UNTIL WE FALL BACK IN LOVE AGAIN (Curb, ASCAP/Charlie Monk, ASCAP/Nik's Place, ASCAP/Penny Annie, BMI/Crossed Fingers, ASCAP/Copperfield, BMI/Bright Leaf, ASCAP), WBM, CS 47
USTED SE ME LLEVO LA VIDA (World Deep, BMI/Sony/ATV Latin, BMI/PSO Ltd., ASCAP) LT 13

VETE Y DILE (Not Listed) LT 50
VIDEO (Gold & Iron, ASCAP/Six July, BMI/Ensign, BMI/I. Music, ASCAP/Lastrada, ASCAP/Sony/ATV Tunes, ASCAP/Good High, ASCAP), HL, H100 65

WASTING MY TIME (EMI April, ASCAP), HL, H100 21
WELCOME TO ATLANTA (EMI April, ASCAP/So So Def, ASCAP/Ludacris, ASCAP/Jobete, ASCAP), HL/WBM, H100 53; RBH 29
WHAT ABOUT US? (EMI Blackwood, BMI/RJ Productions, BMI/Tarp, BMI/Songs Of Windswept Pacific, BMI/EMI April, ASCAP/LaShawn Daniels, ASCAP/Ensign, BMI/Fred Jerkins III, BMI/Epiphoni, BMI/Generations Third, BMI/Notting Hill, BMI/Bran-Bran, BMI), HL/WBM, H100 78; RBH 45
WHAT IF A WOMAN (Zomba, ASCAP/563, ASCAP/Con-versation Tree, ASCAP/Lexi's Daddy's Music, ASCAP), WBM, RBH 26
WHAT IF SHE'S AN ANGEL (Sony/ATV Tree, BMI/Cake Taker, BMI), HL, CS 4; H100 39
WHAT MAKES IT GOOD TO YOU (NO PREMATURE LOVIN') (Divided, BMI/Universal, BMI/Ramal, BMI/Warner-Tamerlane, BMI), WBM, RBH 66
WHAT'S LUV? (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/DJ Irv, BMI/F

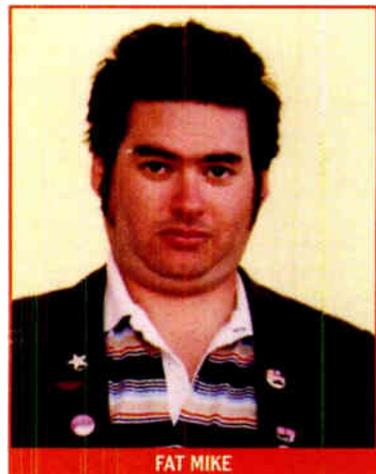
Punk State Of Mind Prevails

Continued from page 1

these numbers don't represent the music's entire retail base.

Bad Religion's 1994 magnum opus *Stranger Than Fiction* (the first of four releases on Atlantic) sold 403,000 units, according to SoundScan; Rancid's 1995 album . . . *And out Come the Wolves* moved 844,000 copies; NOFX's 1994 collection *Punk in Drublic* sold 489,000 units; and Fugazi's 1993 set *In on the Killtaker* shifted 200,000 copies.

The music—primarily sold by indie distributors, in many cases peddled directly to mom-and-pop stores, and often created by bands who operate their own labels and book their own tours—has developed its own business methodology, its own back catalog, and a seemingly self-replicating audience of young listeners.



FAT MIKE

"It's really astounding that punk rock is still as vital and as widespread as it is," says Brett Gurewitz, guitarist/songwriter for Los Angeles-based Bad Religion and chairman of top-selling punk label Epitaph Records, founded 20 years ago to release the band's records.

Steve Albini, the veteran Chicago-based engineer/musician who produced *In Utero* and today leads the band Shellac, says punk's DIY origins have sustained the form, in all its permutations, through the years.

Albini notes, "The notion that people can create their own future with whatever crude tools that they have at hand, and the notion that you don't need to be permitted into a venue to have a creative voice or in order to find an audience—those ideas, which are literally unique to punk rock, are still valid."

Ian Mackaye, leader of the socially aware Washington, D.C., punk band Fugazi and a partner (with Jeff Nelson, formerly of the Teen Idles) in Dischord Records, says, "Punk rock in particular probably hit and stuck because music is one of the few cultural languages that kids still have access to . . . Virtually everyone listens to some kind of music or another, and if you are someone who feels disaffected or alienated or marginalized by life, then there is a huge aspect of

underground music that will provide a perfect soundtrack for that."

Shawn Stern, guitarist/vocalist of Youth Brigade—who has operated the L.A. punk label Better Youth Organization (BYO) with brothers Mark and Adam for 20 years—says, "Doing it yourself and being independent was a huge motivating factor for us when we started, and I think it still is."

THE NEXT GENERATION

Some younger punk entrepreneurs, including members of the politically outspoken Pittsburgh-based Anti-Flag (which operates its own A-F label) and Fat Mike (Burkett) of NOFX—who runs San Francisco-based indie Fat Wreck Chords—specifically point to Albini, Mackaye, and Stern as influences on their own label operations.

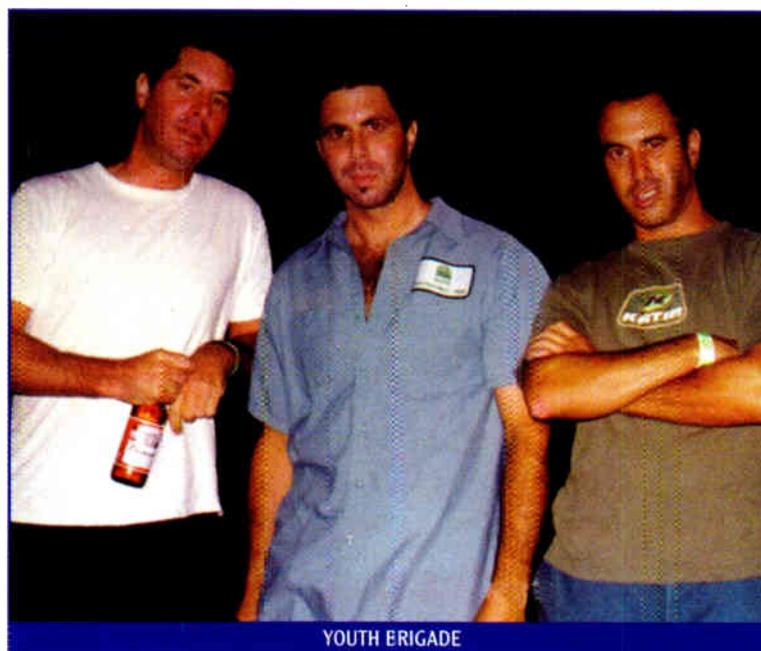
Pat Thetic, Anti-Flag's drummer and a founding partner in the label, says, "One of the things with punk rock, obviously, is that you're trying to give back to the community, and also you realize that there's no money to be made with playing music, so another way of trying to do that is trying to do other things to supplement everything."

Hard touring remains the punk norm, and operators of band-run labels say they often end up signing younger acts, with whom they have shared stages.

"I started the label because I saw a lot of good bands on tour," Fat Mike says, "and there really weren't that many labels back then. So I wanted to give it a shot." Fat Wreck has released more than 100 full-length albums since starting operations in earnest in 1990; its top acts include No Use for a Name, Lagwagon, and Me First & the Gimme Gimmes.

Thetic says, "We're a band that works a lot, and we're on the road a lot, so we meet a lot of people with ideas that we think are worthwhile and need to be expressed. And we've been lucky enough to learn how to do a record and how to get the contacts together and things like that. We're able to help those people get their ideas out there and get records out." A-F Records has released 16 albums to date, and its roster includes such like-minded bands as the Unseen, the Code, Virus Nine, and Thought Riot.

While a handful of punk acts have experienced success on major labels, for many of these groups, corporate America is not what it's about—in word or deed. Anti-Flag guitarist/vocal-



YOUTH BRIGADE

ist Justin Case says, "We are a band that is singing about huge corporations that exploit people and use people, and they try and erode workers' rights. What I've always said, and what I truly believe, is not all corporations are evil or have to be evil, and not all business is bad business. If you have a business where you're actually treating people in a fair way, and you're not exploiting anyone and you're not harming the environment—at that point, I don't see why that can't be a viable business. I think that's what's really exciting to me about a lot of these punk-rock record labels."

"For instance, Fat Wreck Chords is definitely a million-dollar business," Case continues. "[But Fat Mike] cares about the music. In turn, they treat the bands incredibly well. The deals they give their bands are incredibly fair compared to a major label, which is purely putting out music as a capital investment."

Fat Mike says, "I really try to keep the punk ethic. My punk ethic is, 'Never screw anybody over, and everything'll be great.' You've got to think about bands first and money second."

Some prodigal groups have even ended up returning to the indie-punk fold after experimenting at the majors. Bad Religion wound up back on its original home, Epitaph, after four albums on Atlantic; its label return, *The Process of Weeding Out*, entered the *Billboard* Top Independent Albums chart at No. 1 in February.

Gurewitz notes with a laugh, "How is a band going to get a better deal than

having the CEO of the record label as a principal songwriter? They're kind of guaranteed [to be] a priority."

In spite of the fact that punk endures as a kind of industry unto itself, some punk rockers do not view themselves as occupying the same universe as the major labels. "I don't begrudge the major-label industry any more than I begrudge the NFL," Mackaye says, "because I'm not really connected to it. I just don't have anything to do with 'em. In fact, talking to [*Billboard*], this is about as major-label as I'm gonna be at the moment."

"Let's say you're in a softball league—does that mean you're in the major leagues? No," he continues. "I don't think of it as the difference between amateur and professional. I think of it as two different worlds, and I really feel that strongly."

NEW DAYS, OLD WAYS

The current punk-rock business model—if it may be termed as such—relies on the same principals used by Black Flag when its members started up SST Records two decades ago to issue its own recordings and piled into a small van to tour the U.S. That model emphasizes self-released product moved at independent retail outlets, low-overhead label operations, low list prices, and grind-it-out touring (often at all-ages venues with low ticket prices).

For most punk labels, indie stores are the bread-and-butter of their business. Leslie Ransom, head of sales at Chicago-based Touch & Go's distribution arm—which distributes its own labels and such like-minded imprints as Drag City, Estrus, Thrill Jockey, and Kill Rock Stars—says, "The mom-and-pops basically keep us running. We have two people on staff who spend their time selling direct to stores. We sell C.O.D., with obviously a couple of exceptions—if it's somebody like [Boston-based chain] Newbury Comics. That keeps our cash flow going, obviously. Depending on the record, if you get into bigger things, the chains do come into play. But we're going to sell 50%-75% of our records probably through the mom-and-pops."

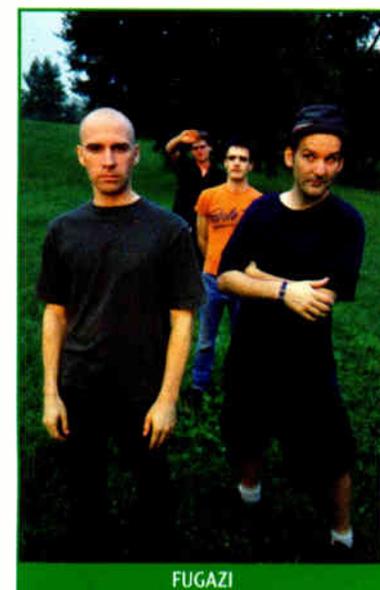
Louis Posner, who operates the L.A.-based punk labels Hopeless Records and Sub City Records—home to the Weakerthans, Against All Authority, and the newly signed

Common Rider, featuring singer Jesse Michaels of Operation Ivy—says his labels sold direct to stores "from the very beginning, and we sort of pride ourselves on having close relationships with the best punk rock stores in the country . . . We have about 120 [stores we sell to direct]."

Many labels drive their album list prices down as far as they can go. Fat Mike says, "I always try to do the best thing for everybody. Our CD prices are \$13.98 list, which is pretty low. I don't think the kids are getting ripped off. We pay our bands a really high royalty. And we pay our employees really well, and we have profit-sharing, too."

Posner says, "We try to keep [the list prices] down. Our suggested list is \$13.98. We sell to the distributors at \$7.25; we sell to stores directly at \$7.75. So our prices are pretty low in stores—lower than most."

Of course, no business is immune to shifts in the economy. "We actually had to raise prices on our CDs the last few years, our wholesale prices," BYO's Stern says. "When we first started, we were selling the CDs a lot cheaper, like six bucks wholesale. We raised it this year to \$7.25, and we're



FUGAZI

still pretty low. That still comes in at about a \$13.99 list price."

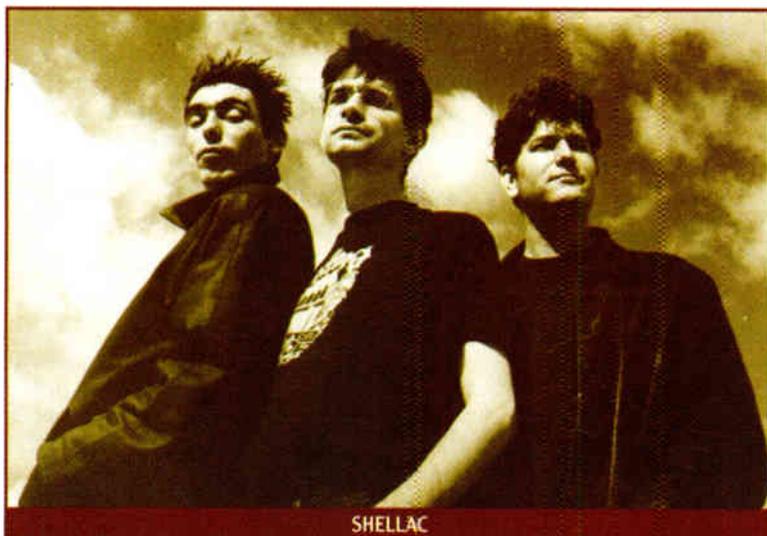
At Dischord Records, 20-year staffer Amy Pickering says, "Our CDs are \$10 and \$12—that's retail. Our margin is really small on the wholesale. A \$10 retail CD sells for seven bucks."

Dave Kerr, indie buyer at Wax Trax Records in Denver, believes the low-ball pricing of most punk records is a "huge" factor in sales. "Mordam Records, their stuff sells so well, because I can get a CD and put it out for \$9.99 or \$11.99," he says. "The new Slipknot is, like, \$18.98. That's a lot of money for a kid . . . People are really conscious with their money now."

Ruth Schwartz, who has run the Sacramento, Calif.-based punk distributor Mordam Records for 19 years, admits that in most cases, sales expectations are low—astoundingly low, compared with typical targets for major-label albums—though the biggest bands on the scene can move more than 100,000 units of a new album.

Schwartz says sets on such Mordam-distributed labels as Jade Tree or Polyvinyl can sell anywhere from

(Continued on page 68)



SHELLAC

Korn

Continued from page 1

and more dramatic. The Bakersfield, Calif.-rooted quintet still spikes its ornery, hard-rock odes to angst and anger with hip-hop-inflected beats—though far less than on previous efforts. This time, tunes like the white-knuckled first single “Here to Stay,” with its dark, grumbling bassline and razor-sharp guitars, are more emotionally intense.

“Everything’s been amped up to the max,” Davis says. “We wanted this record to literally feel like it was going to explode as it played.”

But there’s something else happening in Korn’s new material. The hooks are more prominent, and the melodies are tighter and instantly memorable. Despite the hyper-aggressive nature of “Here to Stay,” its chorus makes it a reasonable contender for top 40 crossover.

The set also boasts some of the band’s most cinematic arrangements, as Davis and bandmates Fieldy (bass), David Silveria (drums), James “Munky” Shaffer (guitars), and Brian “Head” Welch (guitars) underlined several of the album’s tracks with lush strings. The band’s songs are published by Zomba Songs/Fieldynuttz Music/Stratosphereicyoness Music/Munk/Evilera Music/Gintoe Music, BMI.

The musical landscape of *Untouchables*—produced by Michael Beinhorn and mixed by Andy Wallace—is enhanced by Davis’ desire to also cover broader, richer lyrical ground.

“It was time to get out of my own head for a while,” he says. “Not that I’m not still working through my own shit in these songs. I am . . . big-time. But I also felt compelled to look at the rest of the world around us. What a crazy, fucked-up place it can be sometimes.”

While other bands are rethinking their direction and tone amid the world’s current state of political unrest, Davis says Korn is committed to being “the exact same hard-driving band that it’s always been. Our fans would be pissed if we went soft on them. We’re a band built on the idea of being honest and real and all that we’re feeling right now. We’re also the kind of band that just blasts the fuck off. We want kids to come to our concerts and leave exhausted.”

KORN’S MUSICAL CRAFT

Korn formed in 1993 in Huntington Beach, Calif., when longtime friends and guitarists Shaffer and Welch returned to their hometown of Bakersfield, Calif., for a visit and stumbled upon vocalist Davis fronting local band Sexart. The two convinced Davis to sing in their band, which also featured former Bakersfield inhabitants Silveria on drums and Fieldy on bass. In 1994, Korn released its eponymous debut, which was propelled by the moderate modern rock radio hit “Blind.”

The follow-up, 1996’s *Life Is Peachy*, offered a more musically mature Korn, with improved song structures and slightly more pop tones creeping into still-heavy compositions like “Twist” and “Good God,” both of which were rock-radio staples.

1998 brought *Follow the Leader*, as well as Korn’s own rock festival, the Family Values tour. In making the set, the band took its time to ensure that this album would benefit from the success of the previous ones, giving *Follow the Leader* a crisp, higher-quality sound. It also incorporated various guest artists, from Fred Durst of Limp Bizkit and Ice Cube to Trevant Harrison of the Pharcyde and actor Cheech

and Sum 41 have saturated the market,” notes Bradley Andrews, a manager at a Virgin Megastore in Los Angeles. “But Korn has always managed to be political and edgy, so the band is likely to have at least two weeks at the top of the charts.”

Adding to the band’s presence at retail will be the DVD and VHS release of *Deuce*, a collection of clips and other footage gathered by Korn. It follows

ables to a wide audience. Epic has begun to execute a marketing plan that Steve Barnett, executive VP/GM at the labels, believes will prove how “the band has made an album that will resonate with a much broader audience than ever before.

“It’s Korn’s time,” he adds. “The band is the innovator of a sound and a loyal fan following [that] the mainstream has continued to migrate to-

the countdown, the label will unveil the album’s distinctive, artful CD sleeve by Eric White. Korn and its label also maintain sites for the band, korn.com and korn.tv, respectively.

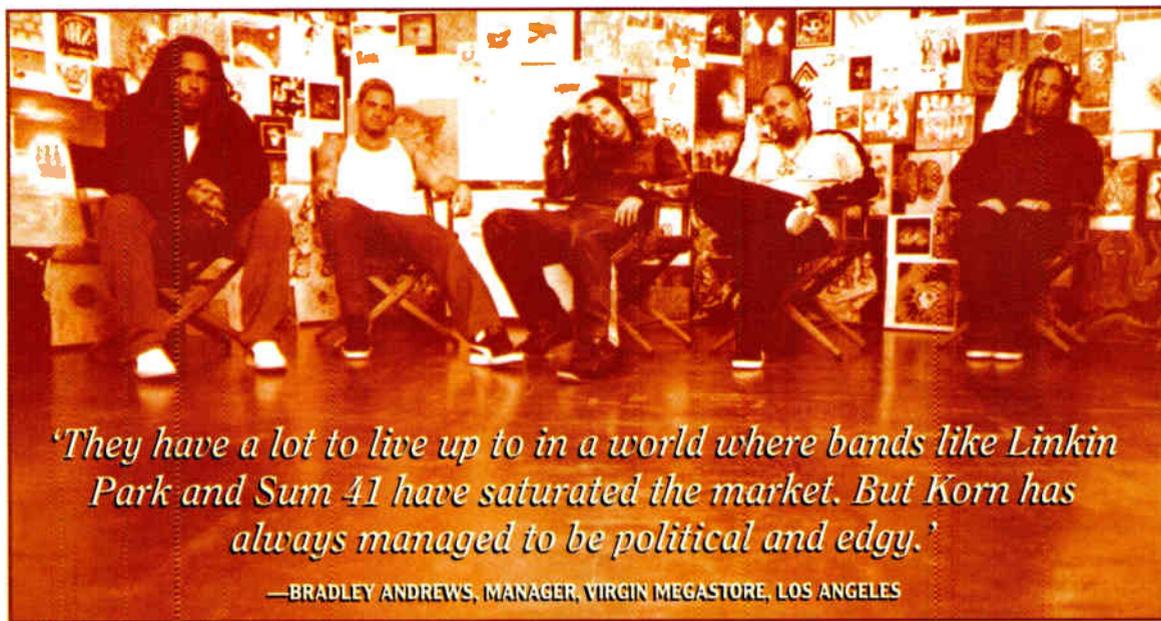
A key element in breaking “Here to Stay,” as well as paving the way for *Untouchables*, is the video accompanying the single. Albert and Allen Hughes—who wrote and directed the films *Dead Presidents* (1995) and *Menace II Society* (1993), among others—were tapped to lens the clip. Rife with strong images and social commentary, the video is set to hit MTV and other TV outlets tentatively within the next week or two.

“Korn’s message has been consistent from the start,” says Scott Greer, VP of worldwide marketing at the label. “They’ve been the defenders of the kids who have been on the fringe of society; the kids who don’t fit in. That message has been in everything they’ve put out from the start. This video—and this project—is consistent with that philosophy.”

On the touring front, the band (managed by the Firm in Los Angeles and booked by John Marks of the William Morris Agency in L.A.) has just returned from the first phase of an 18-month road trek. In March, it played in Latin America for the first time, peaking with a sold-out show in Mexico City at the Foro Sol baseball stadium for 55,000 fans.

On June 20, Korn will begin an eight-week U.S. trek that will include its first gig at New York’s famed Madison Square Garden. Before it’s done, the band will have traveled the world—something that Davis says is a large part of what drives Korn.

“You can make music you love, but getting out there and playing it for the kids is what gives the songs life. It’s when you’re out there that you see the result of your pain and work. And that’s pretty damn cool. That’s makes it worthwhile.”



“They have a lot to live up to in a world where bands like Linkin Park and Sum 41 have saturated the market. But Korn has always managed to be political and edgy.”

—BRADLEY ANDREWS, MANAGER, VIRGIN MEGASTORE, LOS ANGELES

Marin. Needless to say, *Follow the Leader* was a smash, debuting at No. 1 on The Billboard 200 and selling 3.4 million copies, according to SoundScan. It spawned the hits “Got the Life” and “Freak on a Leash”—the video for which went on to win two awards at the 1999 MTV Music Video Awards.

In 1999, the group built upon its momentum with *Issues*, an album that established Korn as a band of endurance. In the wake of sound-alike acts, Davis and company used this album to further flesh out their sound and remain distinctive and apart from the pack. The set has so far sold 3 million copies.

EXCITEMENT FOR ‘HERE TO STAY’

The kids who have been tracking Korn since its 1994 eponymous debut aren’t the only people hotly anticipating new music from the band. On April 2—more than two months before the set’s official release—syndicated radio personalities Opie & Anthony leaked some of its tracks on their national program.

The DJs, whose show is broadcast in 18 cities from the home-base New York station WNEW, played four songs from *Untouchables*. After premiering the third cut, “Tear Me Down,” they received a cease-and-desist letter from Sony Music, threatening a lawsuit.

The 13-track *Untouchables*, including “Here to Stay,” has been online via various peer-to-peer file-sharing applications for weeks, which is where the station obtained the songs for the broadcast.

At this point, the single is getting wall-to-wall airplay from modern rock and mainstream rock stations throughout the U.S. All of this activity is building expectations among retailers, who believe the set has strong prospects despite the increasingly stiff competition among rockers right now.

“They have a lot to live up to in a world where bands like Linkin Park

1996’s hugely successful home video release, *Who Then Now*.

Davis is unfazed by industry hand-capping, noting that “it’s cool to sell a lot of records and all that, but it’s more cool to make music that matters to you—and to know that you’re making music that hits people on an emotional level. Numbers and all of that shit aren’t nearly as important as humanity and creativity—and feeling like you’ve done a good job.”

That said, Davis adds that he and his bandmates are ready to put their collective noses to the grindstone and “work our asses off” to bring *Untouch-*

ward since their first release in 1994.”

For starters, a series of week-of-release multimedia events is near confirmation. Barnett promises that it will be a week befitting a band of Korn’s magnitude.

The Internet will be vital in setting up *Untouchables*. Epic will launch the five-week Countdown to Korn with MTV.com, AOL, MSN.com, GetMusic.com, and RollingStone.com. Each week, a site will premiere exclusive interview and behind-the-scenes footage of the band making the album. A streaming version of a different track from the set will also be offered. During

Punk State Of Mind Prevails

Continued from page 67

10,000 to 40,000 units for the distributor. But she adds, “The real hardcore bands, if they can get rid of 500-1,000, they’re happy—they’re very happy—because as we know, there’s a glut going on. If people want to lower the bar that far and are happy with it, more power to ‘em. I’ve got lots of labels here that are doing that.”

Fat Mike says Fat Wreck Chords can move a total of 1 million albums per year. “We’re pretty happy if a band sells over 100,000, and a bunch of our bands sell over 200,000. We have a couple of bands that only sell, like, 5,000, but about almost everyone sells over 10,000. And if a band makes a record for five or 10 grand, and we sell 10,000 copies, we’re doing fine.”

Ransom notes, “You can sell hundreds and hundreds of thousands of records, but in the grand scheme of

things, if a major label’s not selling 500,000 records, it’s not a success. That’s a teeny success to them, maybe. We just look at things on such a different level. You’re able to self-sustain it, because you don’t expect to sell more than 2,000 copies of a record.”

And specialty retailers say today’s punk consumers reach back even further for the music. “It’s exactly the same when you start to do painting—what you hear [about] is Picasso, all those big names,” says Jean-Luc “John” Gaudry, whose L.A. store Head Line Records does a healthy catalog business. “The music is exactly the same. If you get into it or you like it, you get more and more extreme. You try to find more bands, try to go further. You know GBH, the Exploited, the Dead Kennedys. After that, Minor Threat. After that, they’re perhaps going to be into Negative Approach. That is more obscure.”

GET IN THE VAN

Like album prices, ticket prices for concerts and club gigs are kept to a minimum by bands sensitive to teenage entertainment budgets. Additionally, with few of these bands receiving any kind of widespread airplay, putting bodies into seats remains

the top way to attract album buyers.

Stern says of Youth Brigade’s gigs, “I don’t think we’ve ever done a show that’s more than 12 bucks. Usually our shows are \$8-\$10. It just seems fair. I don’t understand bands that’ll charge \$18 or \$20 for a show. I know all about the added expenses and all that, but you can’t b.s. me, because I know a breakdown on the show. That extra money they charge means more profit in their pockets. If that’s what you’re about, that’s fine, but that’s not what we’re about.”

Fugazi—long a champion of low-priced, all-ages shows—holds the line on \$6 tickets (recently hiked from \$5) and continues to book all its shows itself. Mackaye says, “We never work on guarantees. We work on percentage deals only. The way we live and die is to break the cost of the shows down.

“From the very beginning of this band, I was never fucking around in terms of the booking,” Mackaye continues. “When we went to a show and we said, ‘All ages, five bucks,’ and we got there and the promoter said, ‘Yeah, well, we decided it was gonna be six [dollars],’ we’d say, ‘That’s cool,’ and we’d just start reloading our van. They could not believe it. There’s no way they’re gonna bullshit us. We’ll drive before that happens.”



ELVIS CRESPO

GERARDO

RABANES

JORGE MORENO

THIS WEEK@



COMING THIS WEEK: Bjork, Oasis, Foo Fighters, Chemical Brothers, and the Strokes are just a few of the 60 artists descending on Indio, Calif., for the third Coachella Valley Music & Arts Festival. The event, which runs April 27-28, will also feature top electronic and DJ acts such as Groove Armada, Sasha and Digweed, and Paul Oakenfold, plus rock favorites such as Tenacious D, Queen of the Stone Age, Cake, and the Beta Band. A full review of Coachella will run exclusively on Billboard.com.

Also this week, read the first of four installments in Billboard.com's series of excerpts from *Miles Beyond: The Electric Explorations of Miles Davis 1967-1991*, the new book by Paul Tingen.

Plus, Billboard.com will feature exclusive reviews of jailed Wu-Tang Clan rapper Ol' Dirty Bastard's *The Trials and Tribulations of Russell Jones* (D3) and U.K. singer/songwriter Badly Drawn Boy's *About a Boy* soundtrack (ArtistDirect/XL/Beggars).

News contact: Jonathan Cohen • jacohen@billboard.com



BJORK

Star-Studded Lineup For Latin Music Conference

The Billboard Latin Music Conference & Awards has developed a reputation for presenting the best of Latin talent. This year's event, presented by Heineken and in association with HBO Latino, has again built an exciting lineup of performers. It all takes place May 7-9 at the Eden Roc Resort in Miami Beach.

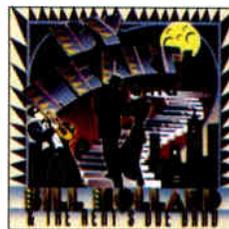
The artist performances begin on May 7 with an opening-night reception, co-hosted by MTV Espanol and VHUno. The poolside event will include live performances by up-and-coming Latin music stars Jorge Moreno, Gian Marco, and Cabas. Following the opening reception, an ASCAP Acoustic Showcase at Yuca Restaurant will feature newcomers Nicole Chirino, Claudio Corsi, and Jodi Marr. The same night, a Sony Showcase at BillboardLive will feature live sets by Jordi, Angel Lopez, Alejandro Montaner, Nayer, and Brenda K Starr.

The excitement continues on May 8 with a performance by Crescent Moon Group artist Rabanes at a beachfront luncheon at the Eden Roc. That evening, the Live Artists Showcase at BillboardLive will be hosted by Tito Puente Jr. and feature performances by Latin pop pioneer Gerardo, plus new artists Candela Soul, Noel, and Icaro Azul. The conference closes May 9 with the Billboard Latin Music Awards, which features performances by Marc Anthony, Thalía, Cristian, special guest Celine Dion, and other major stars. Additionally, Sony Discos artist Elvis Crespo will perform at an awards show after-party at BillboardLive.

Now in its 13th year, the Billboard Latin Music Conference & Awards has become one of Latin music's most-prestigious events. For more information, visit www.billboardevents.com or call 646-654-4660. For conference registration and award show tickets, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cebele Rodriguez at 646-654-4648.



Billboard's Holland Releases New Jazz Album



Bill Holland, Washington, D.C., bureau chief for *Billboard*, has released a new jazz album titled *By Heart* on his own Dutch Treat Music label. On this, his eighth album, Holland, an award-winning keyboard player and vocalist,

offers up a mix of Latin and mainstream jazz instrumentals and vocal tunes.

Joining Holland and his group, the Rent's Due Band, is an impressive list of guest artists, including drummer David Mattacks, best known for his work with Richard Thompson; guitarists Chuck Underwood and John Jennings; percussionist Steve Bloom; and bassist Paul Langosch from Tony Bennett's combo.

By Heart is available by mail order at www.bholland.net.

u p c o m i n g e v e n t s

Billboard Latin Music Conference & Awards

Eden Roc Resort • Miami Beach • May 7-9

Billboard R&B/Hip-Hop Conference & Awards

Eden Roc Resort • Miami Beach • Aug. 7-9

Billboard Dance Music Summit

Marriott Marquis • New York • Sept. 10-12

Hollywood Reporter/Billboard Film & TV Music Conference

Renaissance Hollywood Hotel • Hollywood • Oct. 10-12

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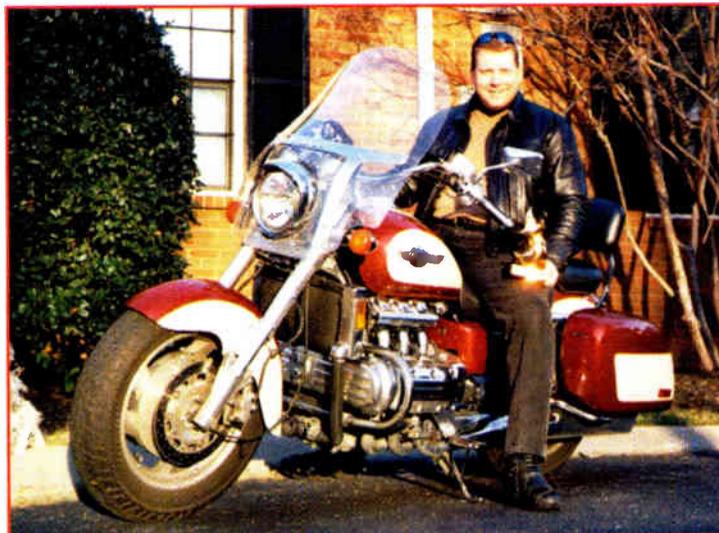
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The Billboard BackBeat

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Easy Rider: Frank Breeden



When people envision the president of the Gospel Music Assn. (GMA), they are more likely to picture a church member in choir robes than a black-leather-clad biker. That's why Frank Breeden has turned a few heads cruising to industry functions on his beloved Honda Valkyrie.

"It has the same engine and frame work as a Gold Wing but without all that old-man stuff—the trunk, the stereo, in-dash TV," Breeden says with a chuckle. "It's more of a retro bike. It has a flat six engine, which means it has six cylinders and it's got more power than some cars. It's about an 800-lb. bike, so it weighs about the same as a medium-size grand piano. The main objective is to never lay it down or else you'll need a lot of muscle to pick it up."

Breeden says he has always wanted to ride motorcycles, but wife Terri—with whom he'll celebrate his 25th anniversary in May—wasn't too crazy about the idea. "I promised to take a safety course. I did, passed with flying colors, and went straight out and bought one of the biggest bikes in the world," Breeden enthuses, pointing to numerous Christian artists who are into the pastime, including Steven Curtis Chapman, Geoff Moore, and Gary Chapman. "I'm enjoying it tremendously, though my wife is still uneasy."

Breeden loves to take long road trips and for the past two years has driven from Nashville to Estes Park, Colo., for the annual Semi-

nar in the Rockies, a GMA event that showcases new Christian talent. "I usually go directly there, but on the way back I kind of meander. It takes a couple of days. Usually by the time I get home, I've covered around 1,500 or 1,600 miles," says Breeden, who logs between 8,000 and 10,000 miles a year on his bike. "I've also been to Gospel Music Workshop of America in New Orleans on my bike. When my CMTA [Christian Music Trade Assn.] Board had a trip to Mobile, Ala., several of them chartered a jet. I said, 'See you there!' and I rode my motorcycle."

Breeden uses a global positioning satellite to help navigate and store information on favorite locales. "I have a little unit that I put on my bike handlebar that tracks where I go, so I don't have to worry about remembering that neat little road that I discovered," he says. "When I get back, I download into my computer where I went and overlay it on a map, and I can see where it was. I can save it as a file as a favorite trip."

"The interstates of America are boring compared to the roads they've replaced," Breeden continues. "But that's kind of good, because they take all the traffic away from those back roads and allow them to be a scene America can enjoy. So, if you want to get there fast, the interstate is the way to go. But if you want to go in style, take the back roads and do it on a bike."

DEBORAH EVANS PRICE

If you want to go in style, take the back roads and do it on a bike.



M2M Resuscitation

Atlantic recording duo M2M hit the beach for an appearance on the WB series *Dawson's Creek*, which just celebrated its 100th episode. Marion Raven, 17, left, and Marit Larsen, 18, performed three songs, including current single "Everything" at a spring-break beach party the show's main characters attended. M2M's second album, *The Big Room*, features a decidedly mature acoustic pop/rock signature, belying the tender age of the act's two singers. The pair is now touring with Jewel.



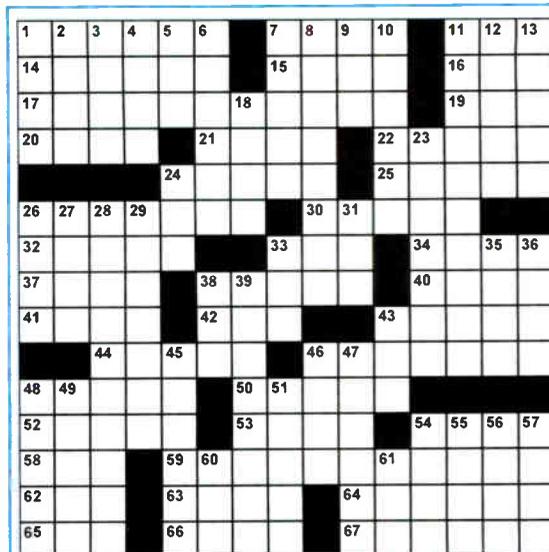
Golden Figure Eights

Four-time World Ladies Figure Skating champion, six-time U.S. Ladies Figure Skating champion, and two-time Olympic medalist Michelle Kwan includes "Fields of Gold" by the late Eva Cassidy in her current exhibition program. She has been performing to the piece since last summer, including her 2002 Showcase of Champions performance at the Olympics in Salt Lake City following the figure skating competition. Here, Barbara Cassidy, right, and Hugh Cassidy, left, parents of Eva, and Blix Street Records president Bill Straw present Kwan with a gold record for Cassidy's *Songbird* during a recent stop in Baltimore.



Tom Joyner Gets Down With Big G

CeLois Steele, community relations director for General Mills, presents syndicated morning radio personality Tom Joyner with a check for \$600,000 in support of the Tom Joyner Foundation, which provides money directly to black colleges and universities to help students complete their educations. The dollar figure represents the largest level of support by any firm in the history of the foundation. General Mills (the Minneapolis-based maker of such goodies as Cinnamon Toast Crunch, Honey Nut Cheerios, and Lucky Charms and parents of Pillsbury, Betty Crocker, Green Giant, and Häagen-Dazs) participated in the Tom Joyner Morning Show 2002 Sky Shows—a series of free concerts—and sponsored the foundation's Royal Caribbean Fantastic Voyage 2002 Cruise.



'EUROPE'S GREATEST HITS' by Matt Gaffney

- Across**
- Lacking hope
 - Alt-rockers The Puppets
 - Stereo knob abbr.
 - Posh suit
 - Start of a play
 - Ricky Martin refrain word
 - Wayne Newton's signature tune
 - She's pictured on the *Pulp Fiction* soundtrack cover
 - "I cannot tell ____"
 - Clothing mentioned in the Beatles' "A Day in the Life"
 - Archipelago members
 - Buddy in music
 - Put into office
 - Selling a million records, e.g.
 - "King of Mambo" ____ Prado
 - Paul Simon sang her 10-year anniversary song
 - "____ Joe"
 - Christmas and New Year's
 - Be impending
 - Get ____ of one's own medicine
 - Rodent with a short tail
 - Whitney Houston hit "All at ____"
 - Prince's "U ____ the Look"
 - Find another role for
 - It may get scraped
 - Built up, as a fortune
 - Cramp-relieving medicine
 - "Read my lips, ____ taxes"
 - Golden Globe-winning role
- Down**
- Bizarre art movement
 - Kind of test
 - Prefix with "presence"
 - The Jets' ____ It Real!
 - Compass pt.
 - Travolta's hangouts, in film
 - Part of a big building
 - Groups within species
 - Gobbled up
 - More like a singing Tim?
 - Tune off ABBA's best-of album
 - Kind of stone head Mr. Burns once gave the Simpsons
 - Indigo Girls' tune "____ Complicated"
 - They're above ma's.
- 23 LPs come in them
- 24 Nervous little laugh
- 26 Drum ____
- 27 Second word of Blues Traveler's "Run-Around"
- 28 No. 16 hit for Patti Page that translates to "Cross of Gold"
- 29 JFK's favorite musical
- 31 TLC's Lisa "Left ____" Lopes
- 33 Selling well, like a single
- 35 1967 album ____ by the Kinks
- 36 "But every time I plant a ____ ..." (Bob Marley line)
- 38 In time gone by
- 39 Certain movement of the conductor's baton
- 43 Fine Young Cannibals album *The ____ & the Cooked*
- 45 Rap trio discovered by 31-down
- 46 Give some money to the pot
- 47 Unlike yards and feet
- 48 Become one company
- 49 Many Moscow men
- 51 Boots from power
- 54 Pet Shop Boys song "Happiness ____ Option"
- 55 Kind of tape
- 56 Where Estaban is
- 57 Fogelberg and Hartman
- 60 Part of the "We Are the World" group
- 61 Gospel standard "I ____ Pilgrim"

The solution to this week's puzzle can be found on page 44.

RIM SHOTS

by Mark Parisi



I N T R O D U C I N G

Hollywood
THE REPORTER Billboard
FILM & TV
MUSIC CONFERENCE

O C T O B E R 1 0 - 1 2 , 2 0 0 2

The Hollywood Reporter and Billboard join forces for a 3-day event examining the role of music in film and television.

This event provides a dynamic networking opportunity for executives who create film and television content to meet and exchange ideas with suppliers of music for future projects.

INFORMATION

NY: 646.654.4660, bbevents@billboard.com

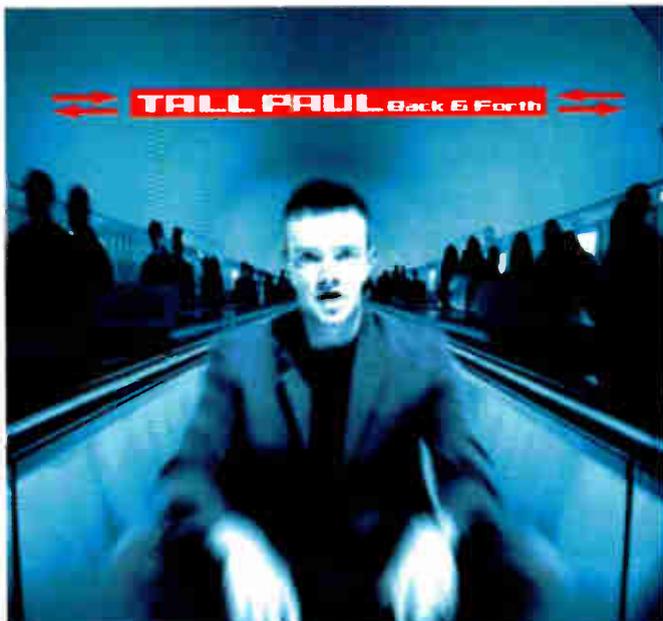
LA: 323.525.2093, dtrueblood@hollywoodreporter.com

Renaissance Hollywood Hotel 323.856.1200

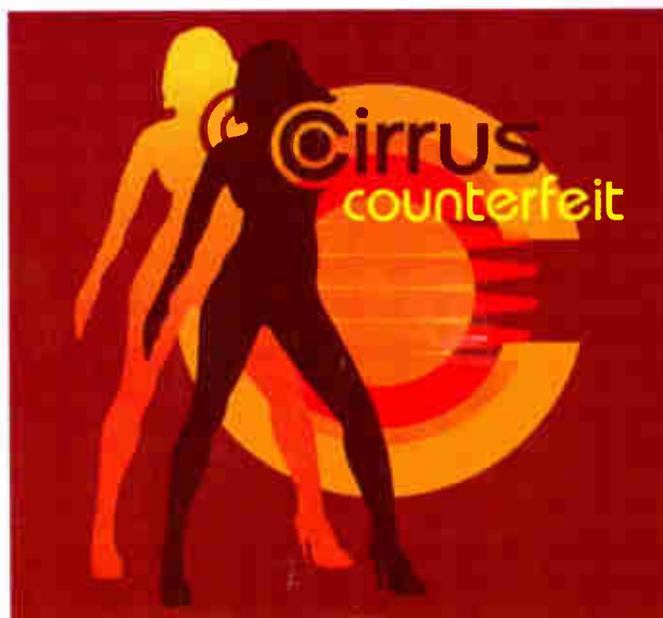
Discounted Room Rate: \$169

Deadline for discounted room rate: Sept. 20

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