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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT JUNE 8, 2002

CD Pricing, Used Sales Debated

Concerns Rise Over High Retail Profile Of Used CDs

BY BRIAN GARRITY, MATTHEW BENZ & ED CHRISTMAN
 NEW YORK—The sale of used CDs is becoming increasingly big business in the U.S., thanks to the rise of the Internet, evolving e-commerce business models, and shifting merchandising patterns at brick-and-mortar retail.

But as second-hand product moves front and center alongside new releases at leading online merchants like Amazon and begins creeping further into top chains like Trans World Entertainment and Tower Records (retailers that traditionally have not paid much

attention to used goods), label executives are expressing discomfort at the secondary-music market's rising tide.

Retail's interest in used CDs—much like its interest in DVD, videogames, and lifestyle products—is rooted in a basic need to maintain margin and revenue at a time when new-music sales are slipping and albums are under fire for being too expensive. But sales and distribution executives at the majors complain that increasing the used-music business not only undercuts and cannibalizes new-product sales

(Continued on page 82)



KOPELMAN

Could Lower CD Prices Reverse The Sales Decline?

BY ED CHRISTMAN
 NEW YORK—A sea change in the thinking about CD pricing by record labels is having a wide-reaching impact on the industry.

The ongoing move toward lower CD pricing has some debating whether the labels need to rethink their business models, while others see the new approach to pricing as the industry's salvation in reversing the sales decline, with some even going so far as to hold out hope that it could also prove effective in curtailing CD burning.



URIE

Still other label executives dismiss the whole price discussion as a too-expensive marketing gambit that will be abandoned as soon as sanity returns to the industry.

Nonetheless, the change in pricing dynamics has been welcomed by those retailers who have long decried the labels' pricing policies, which as recently as Christmas saw the industry headed for the \$20 list price on superstar releases, a level introduced by Island Def Jam on some of its key titles last year. But until recently, their pleas had fallen on deaf ears.

"It's amazing that when you

(Continued on page 83)

RETAIL TRACK

Wishful Thinking

BY ED CHRISTMAN
 NEW YORK—If you think that there's nothing wrong with the industry that a few hits won't cure, then you can afford to have the attitude that all will be right in the world as soon as we fix the consumer's perception of the value of the CD or as soon as we explain to the consumer that the industry can't

(Continued on page 83)



RCA's Dave Matthews Band Drops 'Busted Stuff' In July

BY LARRY FLICK
 NEW YORK—Dave Matthews admits that he's one of those artists who will find—and then obsessively

entirely too personally." Yet Matthews says he "wasn't too rattled" by the mixed fan response to *Everyday*, his band's experimental 2001 opus. "It was a joyful experience for me, and that's what I carry in my heart about that record. When the history of this band is written, I believe that *Everyday* will stand on its own and shine as one of our truly great records. It just took some people by surprise, which is not the worst thing an artist can do."

Still, he's equally pleased that the latest Dave Matthews Band (DMB)

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Throughout the process [of making this record], there was a deep sense of caring between us. It was a reaffirming experience for us, on both musical and personal levels.

—DAVE MATTHEWS—

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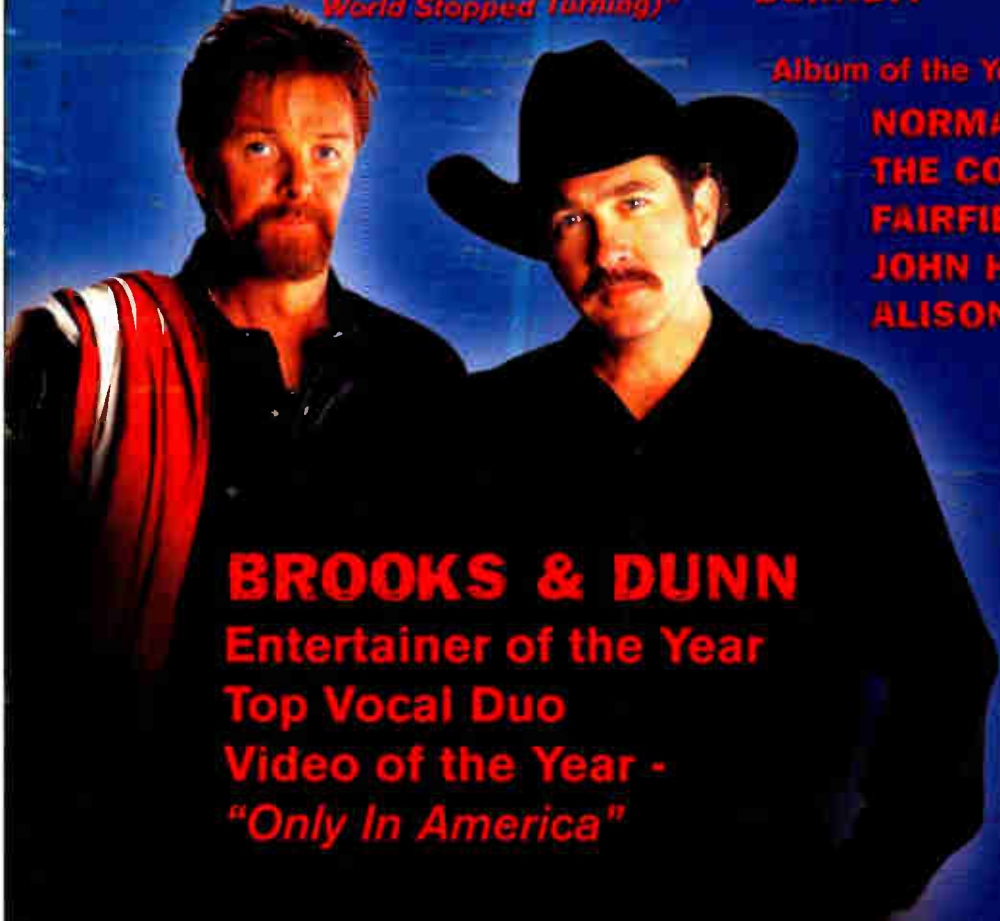
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Billboard Music Group

Kurt Weill And Other Asylum Seekers

Sometimes melody is destiny. For example, one historic composer's desperate flight from his country—the land his ancestors had called home for seven centuries—was triggered by what he called “a kind of modern fairy tale with well-mounted musical numbers.”

The man was German-Jewish composer Kurt Weill, and the year was 1933, as Adolf Hitler became chancellor of Germany and the Nazi Party was tightening its sinister grip on the nation. The musical catalyst was *Der Silbersee: Ein Wintermärchen* (The Silver Lake: A Winter's Tale), described by author Foster Hirsch in his excellent new book, *Kurt Weill on Stage: From Berlin to Broadway* (Knopf), as “A winter's tale indeed—for one of the worst winters in German history, the beginning of the crimes Hitler's regime was to pursue until its defeat in 1945. *Der Silbersee* depicts a society devastated by unemployment, hunger, and social chaos.”

There are ominous echoes of the Europe Weill experienced in the Continental unease of today. Few current issues in the U.K. and the rest of Europe are more inflammatory than immigration and asylum-seeking, as refugees from such troubled nations as Zimbabwe and Afghanistan collect in such way stations as the controversial Sangatte camp near the French port of Calais. Right-wing demagogues from France's Jean-Marie Le Pen to the recently murdered Dutch general-election candidate Pim Fortuyn have frequently alleged that unchecked immigration fuels crime and is a social assault on national identity.

Weill understood a world fascinated by cultural and ethnic differences yet drawn to the despots who disparage their deeper importance. *Der Silbersee*, Weill's light opera (with book and lyrics by Georg Kaiser), had an eclectic score whose sophistication owed much to the fondness among artistic mavericks in Weimar Germany for America's jazz and dance forms; its music included fox trot, tango, waltz, and march rhythms. Since the 33-year-old Weill was Germany's pre-eminent composer for the theater—as well as its most pioneering appropriator of operatic, cabaret, and dance-hall idioms—*Der Silbersee* also featured galvanizing arias, rich choral work, and lightly orchestrated but crisply pungent narrative ballads like “Caesar's Death,” which Hirsch notes “recounts a tyrant's rise and fall and was aimed clearly as a warning to the tyrant outside the theater.”

Der Silbersee climaxed with a quietly uplifting *fugato*, as the chorus sang: “Where there was tempest and darkness/There shall be stillness and light/And the turbulent waters/Turn to a path at your feet.” This bittersweetly prescient piece, as Hirsch explains, “was the last musical passage Weill was to write in Germany.”

On March 4, 1933, three weeks after the show had opened in Leipzig, Nazi officials shut down all three German productions (in Leipzig, Erfurt, and Magdeburg). Warned by well-informed friends that he was about to be arrested, Weill drove to the French border and left his native land. He departed alone on March 22, carrying a small suitcase and 500 deutsche marks, never to return.

Weill headed for Paris, where only four months earlier, in a special double-bill, two works for the musical stage that he'd earlier conceived with Bertolt Brecht—*Mahagonny-Songspiel*, a Sodom-and-

Gomorrah-like morality tale of the mythical city of Mahagonny, and *Der Jasager* (The Yes-Sayer)—had survived the Nazis' ire to be sponsored in a program at the Salle Gaveau. It was a triumph. The acclaim enabled Weill to create a ballet with Brecht on French soil, *The Seven Deadly Sins*. Despite initial poor notices, *Sins* would prove to be one of the most popular and enduring of Weill's works—on a par with *The Beggar's Opera*, aka *The Threepenny Opera*, his 1928 German success with Brecht and Elisabeth Hauptmann, which also faltered in its first American production in April 1933.

Meanwhile, Weill's status as an exile began to be hindered by “a swelling tide,” in Hirsch's words, “of virulent Pan-European anti-Semitism” aggravated by jealousy of Weill by French composers. On Sept. 4, 1935, Weill sailed for New York on the liner *Majestic*, accompanied by singer Lotte Lenya—his once and future wife (they divorced in Berlin and remarried in America) and the incomparable star of *Mahagonny* and *The Beggar's Opera*.

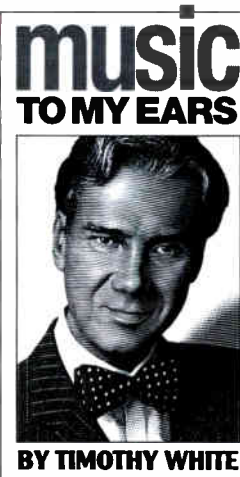
In *Kurt Weill on Stage*, Hirsch tells the exciting but poignant story of Weill's transition from being the experimental toast of the Kurfürstendamm's nocturnal riantos to Broadway and Hollywood prominence as the composer of a string of hit shows: *Lady in the Dark*, *Knickerbocker Holiday*, *One Touch of Venus*, *Street Scene*, *Lost in the Stars*.

“Unlike many other prominent German-Jewish intellectuals forced to seek refuge in America, Weill adapted quickly,” Hirsch writes. “Far from grumbling about cultural displacement, or, like fellow émigrés such as Hannah Arendt, Theodor Adorno, Arnold Schoenberg, and Brecht, bewailing the customs of a new country, Weill was both grateful and intensely patriotic—right from the start he was eager to play his role in an American pageant.” Weill believed passionately in the social uses of art—exemplified by *Street Scene*, his inspired 1947 Broadway musical collaboration

with librettist Elmer Rice and lyricist Langston Hughes. Centered on the intertwined lives of the ethnically diverse inhabitants of a Manhattan apartment house, *Street Scene* embraced the kindred culture of the asylum seekers and showed how their lives were mutually bettered—much as America was edified by the asylum it extended to Weill.

The 50-year-old Weill died of a heart attack April 3, 1950. He never heard either Louis Armstrong's or Bobby Darin's hit versions of “A Theme From the Threepenny Opera (Mack the Knife),” didn't live to catch the Doors' indelible cover rendition of *Mahagonny's* “Alabama Song (Whiskey Bar)” on that band's 1967 debut album, and wasn't around to see the foreboding riff from *Street Scene's* “Lonely House” become the iconic theme of the James Bond movies. But he believed, as he once wrote, that “art should belong to the people.”

Evil exists, Weill knew, because adults equivocate, bartering their worldly-wise influence and authority in exchange for money, power, or worse. Thus, life's most worthy attainment repeatedly eludes them. As the anguished black South African central character sang in Weill's last great musical tragedy, 1949's *Lost in the Stars*: “Each lives alone in a world of dark/Crossing the skies in a lonely arc/Save when love leaps out like a leaping spark/Over thousands and thousands of miles.”



LETTERS

BABYLON, ABUSE, THE VATICAN, & SINÉAD

Thanks, Timothy White, for the very thoughtful piece on Catholicism (“War in Babylon and the Sword of the Heart,” Music to My Ears, *Billboard*, May 25). As an Irish citizen and a Catholic, I appreciate both your sensitive treatment of the issue and your articulate defense of Sinéad O'Connor. I've sent the piece to about a dozen people already (in and outside of the music business). Brilliant.

Brian Philips
 Senior VP/GM, CMT Television
 Nashville

For centuries, the Church has served women throughout the world with its hospitals, schools, and missions; it has hon-

ored female saints and reveres, as its great-est saint, Mary. On the other hand, *Billboard* runs sluttish, degrading ads or honors misogynistic labels with special sections (“Master P: The New No Limit,” *Billboard*, March 16) on their 10th anniversaries.

Vincent Bonvissuto
 Villa Park, Ill.

I couldn't agree with you more, Timothy. Having been raised Catholic and having attended Catholic schools from first grade through college (as my mother insisted), I still haven't, nor will I ever, recover completely from that horrible experience. I was not, fortunately, among those sexually abused—just one of the multitude

of boys and girls who were physically beaten (fists, drumsticks, rulers, etc.) and emotionally abused. What I do remember most about those years are the constant feelings of dread, anxiety, and nausea. It's about time Babylon the Great has been identified. Thanks for the words. They help heal.

Bob Leon
 Projects director, Songwriters Hall of Fame
 New York

This letter is for Timothy White. Tell him thank you from the bottom of my soul for his kindness to me and his caring for the truth and for the good of all Jah children.

Sinéad O'Connor
 Dublin

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

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KOCH ENTERTAINMENT

15th Anniversary Supplement

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Chart Beat™ by Fred Bronson

LONG AND 'FOOLISH' ROAD: Ashanti extends her lead, as "Foolish" continues as the longest-running No. 1 song of 2002 on The Billboard Hot 100. The Murder Inc./Def Jam hit is now in its eighth week at the top, making it the longest-running No. 1 title since the *Destiny's Child* track "Independent Women Part I" from the film *Charlie's Angels* reigned for 11 weeks at the end of 2000. "Foolish" is the longest-running No. 1 song by a solo female artist since **Toni Braxton** led the list for 11 weeks in 1996 with "Un-Break My Heart." There's apparently no end to the amount of chart trivia generated by Ashanti. Frequent Chart Beat contributor **William Simpson** of Los Angeles points out that "Foolish" is the longest-running No. 1 song with a one-word title by a one-word artist in the rock era. The previous record-holder was "Informer" by **Snow**, which ruled for seven weeks in 1993. Simpson adds that "Foolish" is the longest-running No. 1 hit with no reference in the lyrics to the song's title. The previous record-holder was **Mary J. Blige's** "Family Affair," which remained in pole position for six weeks in 2001.

LIFE OF BRYANS: Two artists with the same first name return to the *Billboard* charts this issue after long absences. On The Billboard 200, former **Roxy Music** frontman **Bryan Ferry** enters at No. 189 with *Frantic* (Virgin). It's Ferry's first album to chart this century, following the No. 195 peak of *As Time Goes By* in the Nov. 6, 1999, issue. *Frantic* is Perry's highest-charting release

since *Mamouna* debuted at No. 94 in the issue of Oct. 8, 1994. Thanks to *Frantic*, Ferry has a solo-album chart span of 25 years and eight months, dating back to the debut of *Let's Stick Together* the week of Oct. 16, 1976. Counting his Roxy Music history, Ferry's album chart span grows to 28 years and 11 months, harking back to the debut of *For Your Pleasure* the week of July 28, 1973.

The other returning Bryan is **Bryan Adams**, who enters the Adult Contemporary chart at No. 25 with "Here I Am" (A&M/Interscope). Adams last appeared on the AC chart with "Back to You," which peaked at No. 14 in the Feb. 28, 1998, issue. "Here I Am" hails from the soundtrack to the animated *Spirit: Stallion of the Cimarron*, which opens on The Billboard 200 at No. 89.

TRIUMPH OF 'TRIUNFO': The stars of the U.K.'s TV talent search *Pop Idol*, **Will Young** and **Gareth Gates**, may have filled the top two slots on the U.K. singles chart a few weeks ago, but that's nothing compared with the domination of the Spanish album chart by the artists from similar TV series *Operación Triunfo*. **Manu Tenorio** is No. 1, ultimate winner **Rosa** is No. 2, **Chenoa** is No. 3, **Gisela** is No. 4, and **Nuria Fergo** is No. 5. All five albums are released by Vale Music in conjunction with Pep's Records (Tenorio), RCA (Rosa), Jive (Chenoa), and Universal (Gisela and Fergo).

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

Jazz (jǎz) *n.* 1. Tony Bennett 2. Rubén Blades 3. Chris Botti
4. James Carter 5. Harry Connick, Jr. 6. E.S.T. 7. Béla Fleck and
The Flecktones 8. Jorma Kaukonen 9. Angélique Kidjo
10. Madeleine Peyroux 11. David Sánchez 12. Arturo Sandoval
13. Mia Doi Todd 14. The Derek Trucks Band 15. Steve Tyrell
16. Jeff “Tain” Watts 17. Peter White



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Report Favors U.K. Music Office

BY GORDON MASSON

LONDON—The U.K. music industry is debating where to find an estimated \$500,000 per year to establish a U.K. music office in New York, after a report into the feasibility of such a concept came out overwhelmingly in its favor.

The report—"Make or Break: Supporting U.K. Music in the U.S.A."—was commissioned by the Assn. of Independent Music (AIM) and published by the British Council, as part of ongoing discussions between government and music-industry trade bodies on how to improve export sales.

Report co-authors Paul Brindley and Doug D'Arcy explain that a music "embassy" in New York is not the sole solution to reviving the fortunes of British music, but it would be a good place to start.

Office functions would include providing information and contacts; offering a range of legal, accountancy, and business advice; supplying office sup-

port facilities, such as meeting rooms; collective bargaining to negotiate discounted packages for the likes of charts and broadcast data; and generally marketing, promoting, and lobbying on behalf of the British music industry.

Crucially, users of the office would be charged an annual subscription fee of between £200 (\$292) and £1,000 (\$1,460) based on company revenue, which would allow members a certain number of services plus the ability to access a higher tier of "paid for" services.

The report recommends that the cost of establishing the office—\$500,000 a year for an initial three years—should be split equally between the industry and the government. *Billboard* understands that the government is ready to provide funding, but only if the music industry shows similar enthusiasm.

Music publisher Andy Heath says: "Institutions and organizations in the music industry have to come forward. It's all well and fine saying the industry has to pay for it, but who the hell is

that? Someone is going to have to write the check."

While a few dissenting voices deride the supposed benefits that such an office could achieve, the majority of interested parties—notably smaller independent companies—are lauding efforts to get it established.

Guy Holmes, managing director of Gut Records, points to France, Spain, and Canada as having "already seen sense and set up offices [in the U.S.]," while Martin Goldschmidt, managing director of indie Cooking Vinyl, says it isn't simply about getting No. 1 records. "Selling 10,000 albums in the U.S. is good business for us, and having access to more information would definitely be a great help."

Heath adds, "It's not just about record sales; it's also for publishers, managers, agents, composers, jingle writers—anyone that can do business in America."

AIM CEO Alison Wenham adds, "The budget is relatively modest for what we might get in return—this could be the biggest bargain of the century."



Honor Roll. Pianist Hiroimi Uehara and saxophonist Walter Smith III received this year's Billboard Endowed Scholarship Awards at Berklee College of Music. The awards began at Berklee with a major gift from *Billboard* in 1995, marking the magazine's 100th anniversary and the school's 50th. This is the first time two students have shared the honor in one year. Pictured, from left, are Uehara, Berklee president Lee Eliot Berk, and Smith.

In The News

- Warner Bros. Records president Phil Quartararo is exiting the company, according to a well-placed source. Word of Quartararo's departure surfaced internally May 29; he has reportedly not been seen at the company's Burbank, Calif., offices for several weeks. There was no immediate word whether Quartararo would be replaced. The executive arrived at Warner Bros. in 1997 after serving as president/CEO of Virgin Records. Spokespersons for the label could not be reached at press time.

- The House Subcommittee on Courts, the Internet, and Intellectual Property will hear testimony June 5 on digital rights management and the extent to which the federal government should stop piracy by locking down copyright and security standards. On June 10, the same subcommittee will air complaints that the structure and working processes of the Copyright Arbitration Royalty Panel need to be changed.

- Vivendi Universal's board of directors has created a "corporate governance committee" to be co-chaired by vice chairman Edgar Bronfman Jr., whose family owns a 6% stake in Vivendi. The move may herald reduced powers for chairman/CEO Jean-Marie Messier, who has been under pressure to cut debt and develop a cohesive strategy for the company following a string of acquisitions in recent years.

Latvia's Marie N Beats The Odds At Eurovision

BY FRED BRONSON

TALLINN, Estonia—There are no label deals in place yet for the winning song in the 47th annual Eurovision Song Contest. But Baltic Records Group managing director Arvids Murnieks has been fielding phone calls from labels in Europe and South America that want to release "I Wanna" by Marie N, the Latvian entry that defied the 44-1 odds offered by Swedish bookmakers to give the Baltic state its first Eurovision victory May 25.

"The first country [to call] was Spain, because they gave our song 12 points," reveals Murnieks, who is considering multiple offers from labels in Germany, France, the U.K., Israel, Belgium, and the Scandinavian countries, as well as Argentina and Brazil.

"I Wanna" is already available on the *Eurovision Song Contest Estonia 2002* compilation, released in all 24 participating countries, according to BMG Ariola Media product manager Oliver Melke-Lepges. The album debuts at No. 12 in Sweden, No. 5 in Denmark, and No. 40 in Finland. In Spain, where Eurovision interest is high as a result of the TV series *Operación Triunfo* (International News, *Billboard*, June 1), the album debuts at No. 9.

Marie N, born Marija Naumova in Riga, co-wrote the Latin-tinged winning song with Marats Samauskis. Four new remixes are being pre-

pared, according to Murnieks.

This year's Eurovision Song Contest was a two-country race, with Malta and Latvia surging ahead early during the reporting of points from participating countries. The Maltese entry, "7th Wonder," was performed by Ira Losco and written for her by Philip Vella and Gerard James Borg. The Maltese entry has already been released in Germany, Switzerland, and Austria, where Koch Music distributes it. Producer Manfred Holst of Frankfurt-based Cap Sounds has given a one-week option to Universal Music and will then consider other offers he has already received to

release the Maltese song throughout Europe.

Tied for third place were Estonia and the U.K. Swedish-born Sahlene sang the Estonian entry, "Runaway," written by

Pearu Paulus, Ilmar Laisaar, Alar Kotkas, and Jana Hallas. Sahlene is signed to Virgin, and the single has already been released in Sweden. It is being issued in Finland, Switzerland, and Denmark, says Steve Lee, director of Virgin marketing for EMI Recorded Music, Continental Europe. France and Italy are also considering a release.

The U.K.'s entry, "Come Back" from *Pop Idol* contestant Jessica Garlick, debuted at No. 13 in the U.K. on Columbia. The song fell to No. 17 in its second chart week but could rebound based on its placing in the competition.

This year's contest was a two-country race.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

| | 2001 | 2002 | |
|---------|-------------|-------------|----------|
| Total | 292,921,000 | 257,228,000 | (-12.2%) |
| Albums | 277,673,000 | 251,435,000 | (-9.4%) |
| Singles | 15,248,000 | 5,793,000 | (-62.0%) |

YEAR-TO-DATE SALES BY ALBUM FORMAT

| | 2001 | 2002 | |
|----------|-------------|-------------|----------|
| CD | 256,677,000 | 237,101,000 | (-7.6%) |
| Cassette | 20,455,000 | 13,721,000 | (-32.9%) |
| Other | 541,000 | 613,000 | (+13.3%) |

OVERALL UNIT SALES

| | | | |
|-----------|------------|----------------|------------|
| This Week | 11,684,000 | This Week 2001 | 13,780,000 |
| Last Week | 11,595,000 | Change | -0.7% |
| Change | +0.8% | | |

ALBUM SALES

| | | | |
|-----------|------------|----------------|------------|
| This Week | 11,488,000 | This Week 2001 | 13,158,000 |
| Last Week | 11,390,000 | Change | -0.9% |
| Change | +0.9% | | |

SINGLES SALES

| | | | |
|-----------|---------|----------------|---------|
| This Week | 196,000 | This Week 2001 | 622,000 |
| Last Week | 205,000 | Change | -4.4% |
| Change | +4.4% | | |

TOTAL YTD OVERALL UNIT SALES BY GEOGRAPHIC REGION

| | 2001 | 2002 | |
|--------------------|------------|------------|----------|
| Northeast | 16,037,000 | 13,818,000 | (-13.8%) |
| Middle Atlantic | 41,648,000 | 34,457,000 | (-17.3%) |
| East North Central | 44,484,000 | 38,703,000 | (-13.0%) |
| West North Central | 17,949,000 | 15,725,000 | (-12.4%) |
| South Atlantic | 56,454,000 | 49,901,000 | (-11.6%) |
| South Central | 44,219,000 | 39,127,000 | (-11.5%) |
| Mountain | 20,994,000 | 18,632,000 | (-11.3%) |
| Pacific | 51,135,000 | 46,866,000 | (-8.3%) |

ROUNDED FIGURES

FOR WEEK ENDING 5/25/02

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



seiko
area 62

IN STORES JUNE 11TH

FLORA
RECORDS

MANAGEMENT: RON WEISNER ENTERTAINMENT

HIPPO
RECORDS

World Radio History

PLUG.IN

Beat vs Byte.

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- ▶ How strictly will Congress enforce AHRA legislation in the face of anti-copying measures proposed by RIAA member companies?
- ▶ Will PC and consumer electronics manufacturers satisfy their customers with digital playback and copying products, and risk provoking the labels?
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THE QUESTION IS NOT "WHO IS SPEAKING AT PLUG.IN THIS YEAR?" BUT RATHER, "WHO ISN'T?"

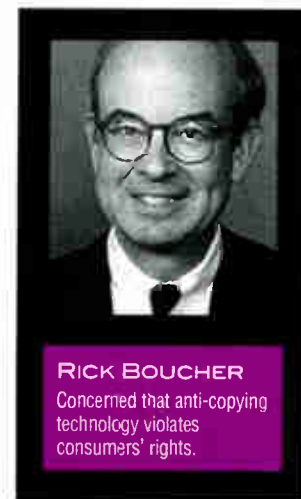
PLUG.IN REMAINS THE MUSIC INDUSTRY'S PREMIER STAGE FOR EXECUTIVES WITH SOMETHING TO SAY.

▶ Congressman Rick Boucher is keynoting this year's **Plug.IN** forum, and he's got plenty to say. Arguably the most wired representative on Capitol Hill, Boucher has worked hard to introduce legislation to further consumer technology adoption. Now he's concerned that the anti-copying technology poised for widespread release by the major labels violates the American Home Recording Act – and consumers' rights. He's contacted the RIAA and IFPI with his concerns but the debate continues – onstage at **Plug.IN**.

▶ Also including keynote speaker **John Rose**, EVP, *EMI Group*.

ALSO ONSTAGE AT PLUG.IN:

- ▶ **Stuart Goldfarb**, President, *BeMusic*
- Rich Conlon**, VP, Marketing and Business Development
Media Licensing, *BMI*
- Steve Volk**, CEO, *DataPlay*
- Andrew Raisej**, CEO, *Digital Club Network*
- Ted Cohen**, VP New Media, *EMI Recorded Music*
- Charles Goldstruck**, President, *J Records*
- Michael Dorf**, Chairman and CEO, *The Knitting Factory*
- Tom Des Jardins**, Chairman and Chief Technology Officer, *Lightningcast*
- Sean Ryan**, President and CEO, *Listen.com*
- Bill Pence**, Chief Technology Officer, *PressPlay*
- Jim Long**, President and CEO, *RioPort*
- Chris Gorog**, President and CEO, *Roxio Inc.*
- Tim Westergren**, Chief Music Officer, *Savage Beast Technologies*
- Nikki Hemming**, CEO, *Sharman Networks Ltd, KaZaA.com*
- Ken Potashner**, Chairman and CEO, *SONICblue*
- John L. Simpson**, Executive Director, *SoundExchange*
- Chris Goodrich**, Chief Marketing Officer, *StreamCast Networks (*Morpheus)*
- Syd Schwartz**, SVP, New Media, *Wind-Up Entertainment, Inc.*
- Lon Levin**, SVP, Regulatory, *XM Satellite Radio*
- Seth A. Schachner**, VP, New Media Strategic Planning & Development, *Zomba Recording Corp.*
- ... and many others.



RICK BOUCHER
Concerned that anti-copying technology violates consumers' rights.

produced by:



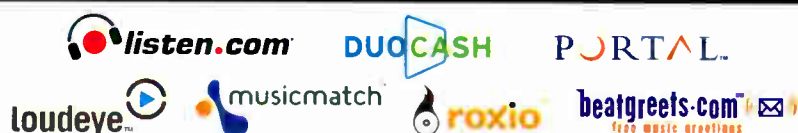
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IF YOU WORK FOR A ...

- Record label
 - Music publishing company
 - Music retailer
 - Digital distribution service
 - Music or entertainment media company
 - Artist management firm
 - Or any of the agencies, law firms or technology partners that support them
- ... and you don't see your biggest problem or greatest opportunity on this page, look again. It's here.

agenda



PLUG.IN



JULY 8

- ▶ **New Jupiter Research: Forecasting the Future of Digital Music** • Jupiter Research rolls out its most recent forecasts on music retail sales and what percentage of them will be from subscription services. Also, Jupiter releases a new forecast on device penetration. As always, the numbers are couched in context, so they're not just data – they're information.
- ▶ **Subscription Services and Beyond: Targeting the New Music Consumer** Despite the hype surrounding the launch of subscriptions for digital music, it remains to be seen whether or not consumers are willing to pay for these online services. The next year will be a critical one in terms of defining the existing opportunities for digital music subscriptions.
- ▶ **Remixing the Payment Track: Where is the Fair Share in Digital Distribution?** Subscription services remain truncated value propositions, largely because they lack unanimous support from key players, including labels, artists, managers, songwriters and producers. Until a compromise can be reached, fee-based services will find it difficult to achieve their goals and consumers will continue to take advantage of free models.
- ▶ **The Billboard Roundtable: Where's the Online Business Model for Music Retail?** • Retailers across all industries have been adversely affected by the downturn in the economy. The issues and challenges stemming from digital music have compounded the problem for music retailers, making an already bad situation even worse. Retailers are under pressure to redefine their roles and relationships with consumers, while the labels gain ground in their online pursuit of customer relationships.
- ▶ **Teen Music Consumption: An On-Stage Focus Group** • In the acclaimed Plug.IN teen panel, Jupiter assembles a sampling of avid music consumers aged 13 - 17 to discuss what motivates them to buy, download, swap and listen to music. Submit your questions at www.jmm.com/plugin.

JULY 9

- ▶ **New Jupiter Research: Home Networks – Seizing Near-Term Opportunities to Extend Connectivity to Every Room** • PC-based home networks are set for robust growth over the next five years, with about 23 million US households having such networks by 2006. These networks will remain largely focused on sharing broadband Internet connections between multiple PCs, but will also begin creating opportunities to extend services to other devices in the home. Jupiter believes that music is the killer app for these networks, and will cause dramatic changes in the industry.
- ▶ **The Future of Online Radio: Interpreting the CARP Rulings** • The CARP debate rages on, and with the final ruling still undetermined, the content of this session is as uncertain as the royalty rates it proposes to debate. But fresh off the June 20th ruling deadline date, it's guaranteed to be lively.
- ▶ **Delivering Digital Music off the PC: The Next Wave of Devices** • The lack of portability is one of the fundamental weaknesses facing legitimate paid music services. In a society where consumers expect access to everything, everywhere, the ability to access digital music away from the PC is critical. In the past year, new devices such as Apple's iPod have cropped up, promising consumers the convenience and flexibility of digital music on the go. Yet such devices are incompatible with secure distribution platforms. What will be the next generation of portable digital music devices?
- ▶ **Artists Are Brands, Labels are Not: Marketing Music Through Online Media** Through the Internet and digital distribution, music consumers have unprecedented access to the artists and music they love. Labels and retailers must learn to harness this brand energy to boost music sales – because if sales continue to slide, the artists' case for eschewing the majors strengthens.



Policy vs Piracy.

Global music sales are down 5%. Labels and retailers point accusing fingers at free file sharing as the cause for this year's depressed sales, but true peer-to-peer networks are more difficult to squelch than last year's Napster. Recent Jupiter research says it doesn't matter, contending that file sharing drives a bigger boost in sales than bust. Hear both sides, and a dozen opinions that haven't yet made the mainstream – onstage at **Plug.IN**.



Playback vs Pay Back.

Consumer electronics and PC manufacturers are tempted to meet their customers' demand with technology that facilitates playback of digitally duplicated music, at the risk of provoking the ire of the RIAA. Gateway and Apple have even built their marketing around this message. Are their solutions your problems? What will carry the day – positioning, policy or industry pressure?



Bands vs Bandwidth.

Over 15 million US households will have broadband access this year. And, according to the same Jupiter research, an additional 5 million households will enjoy high-speed home connections by 2003. Downloading large files suddenly becomes as easy as opening an email. Does this enhance the appeal of subscription services by eliminating a major friction – or undermine it by enabling easier file sharing? And is it a moot point until copyright and royalty issues are modernized for the digital age?



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- **Sponsorship packages (based on availability):** call for pricing or email forum@jmm.com



Register by June 28th to guarantee seating.

RAC Joins AFTRA Fight

Both Oppose Health & Retirement Funds Settlement

BY BILL HOLLAND

WASHINGTON, D.C.—The American Federation of Television and Radio Artists (AFTRA) will continue with plans to file a brief in opposition to a controversial proposed class-action settlement of a decade-old lawsuit. The suit was filed in 1992 by 15 veteran R&B performers against AFTRA's benefits collection unit, the AFTRA Health and Retirement Funds, known as "the Funds."

In a recent development, the Recording Artists Coalition (RAC) has joined in to oppose the settlement.

"This proposed settlement is manifestly unfair to artists," AFTRA national executive director Greg Hessinger says. "It would deprive class members of fundamental rights of due process and would impose a settlement upon the very class [of recording artists] for which the Funds successfully fought all the way to the Supreme Court to prevent certification." If approved, Hessinger claims, the settlement would stop tens of thousands of artists from filing future claims for due benefits (*Billboard*, June 1).

The move comes after Hessinger was not allowed to voice objections in a teleconference call May 28 between Judge Clarence Cooper of U.S. District Court in Atlanta and the three sets of lawyers involved in the case. Hessinger says, "The Funds and the named plaintiffs have a right to settle their litigation at a price they deem appropriate. But when that price includes sacrificing the rights of thousands of artists who have never

had a voice in this suit, AFTRA has a duty to give those artists a voice." The payout to unnamed class members in the suit could be as little as \$400.

In a written statement, lawyers for the Funds contend that artists can bring future claims: "It simply ensures that the Funds will not be required to relitigate these interpretations repeatedly each time an artist asserts a claim." But artists would have to show evidence of underpayment or nonpayment.

RAC points out that artists cannot make future claims alleging that the Funds' trustees breached their fiduciary responsibility.

The suit against the unit alleges that the Funds' past trustees failed over a 35-year period to fulfill their fiduciary duty by ensuring that record companies accurately reported earnings and paying contributions to the Funds. Opposition briefs were due May 30. The settlement hearing is scheduled for June 20.

A F T R A

FOR THE RECORD

In "Split Over Settlement Could Endanger Artists' Health Claims" (*Billboard*, June 1), industry veteran Irving Azoff was cited as criticizing the AFTRA union for the handling of health and pension benefits for a member of the band Eagles. Azoff was actually criticizing the inaction of the union's separate collection unit, the AFTRA Health and Retirement Funds.

ABKCO To Issue Rolling Stones Series, Totaling 22 Titles, On Super Audio CD

BY CHRISTOPHER WALSH

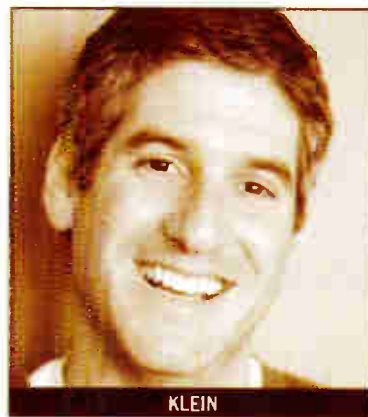
NEW YORK—On Aug. 20, ABKCO Records will introduce The Rolling Stones Remastered series, comprising 22 titles that range from the band's initial recordings in 1963 through the 1970 live *Get Yer Ya-Ya's Out!*—as well as several compilations.

Following painstaking efforts to ensure quality remastering and perceptibly superior audio, the titles will be presented on dual-layer, hybrid Super Audio CD (SACD). Hybrid SACDs are both forward- and backward-compatible: Playback on an SACD player allows delivery of the format's high-resolution audio, while the discs are also playable on any standard CD player. The single-disc releases carry a standard list price of \$18.98. The two-CD compilations, *Hot Rocks 1964-1971* and *More Hot Rocks (Big Hits and Fazed Cookies)*, carry a \$35.96 list; the three-CD *Singles Collection: The London Years* lists at \$44.98.

Developed jointly by Sony and Philips, the SACD format is based on the Direct Stream Digital (DSD) system, a one-bit recording process that uses a sampling rate of 2.8224 megahertz to achieve a frequency response of 100 kilohertz and a dynamic range of more than 120 decibels.

ABKCO senior VP Jody Klein, who announced the series May 30 at the Home Entertainment Expo in New York, states that the series grew from an archiving project, an undertaking that led him to the SACD format. The discs' dual-layer, hybrid nature, he asserts, is what is most significant. "This is going to be a 'stealth SACD' release," Klein tells *Billboard*. "Only when consumers open the package are they going to find that they got this extra bonus, which is a forward-compatible disc."

Late last year, a room was built at New York recording facility the Magic Shop for transferring original master recordings to various formats. The ATR Service Co., a service and restoration firm specializing in the Ampex ATR series recorders, supplied an ATR 102 for critical applications—in this case, playback of quarter-inch masters. Also employed were a Sonoma work-



KLEIN

station, a DSD recorder/editor and mastering mixer, a Sonic Solutions digital audio workstation, and a half-inch tape machine for analog backup copies. Transfers were archived to DVD-R and hard drive.

Another aspect of the project involved a thorough search to determine the proper master, because multiple tapes often existed for each song. Obtaining original singles for research

purposes led Klein and ABKCO engineer Teri Landi to various sources—among them eBay—to confirm a master's relevance. The Rolling Stones also lent several first-generation masters to the project.

As with the classical and jazz music available on the hundreds of titles now offered on SACD, the gritty and raw blues of the early Rolling Stones benefits greatly from the DSD process, which has been praised by top audio engineers for its increased bandwidth and accurate capture of analog recording's warmth. "To be able to hear inside the record this way is a new experience," says Magic Shop owner Steve Rosenthal, whose previous restoration work for ABKCO made his studio an ideal venue for this series. "You're seeing into the record in a totally different way. You can finally hear the low end, so the whole bottom of the record—the bass parts, the kick drum—become clearer. With 16-bit CD, it's like you're only looking at half the picture. With DSD, you're seeing the whole picture."

NARAS CEO Search Is On

Trustees Re-Elect Fundis, Revamp Grammy Categories

BY MELINDA NEWMAN

LOS ANGELES—The National Academy of Recording Arts and Sciences (NARAS) re-elected Nashville producer Garth Fundis as chairman of the board at the organization's annual trustees meeting May 21-24 in Maui, Hawaii.

Additionally, the trustees—who were joined by regional directors, NARAS chapter presidents, and key Recording Academy staff at the meeting—appointed a search committee to hire a replacement for president/CEO Michael Greene. The controversy-plagued Greene resigned in late April (*Billboard*, May 11). There is no word on when a successor will be named.

The Recording Academy also re-elected producer Carlos Alomar as vice-chairman and Neil Portnow as treasurer. Portnow is senior VP of West Coast operations for the Zomba Group.

The trustees also revamped a number of Grammy Award categories. There are now 104 categories.

- The best rap solo vocal category has been split into best female and best male rap solo vocal performances.

- Two categories have been added to the R&B field: best contemporary R&B album and best urban/alternative performance. The best traditional R&B album category has been renamed best traditional R&B performance (for singles and tracks).

- The best dance recording category was moved from the pop field into the newly created dance music field.

- Mastering engineers will now be included among the nominees in the album of the year category.

- A nominations review committee for the Latin field was established to oversee nominees in those categories.

Executive Turntable



WILLIAMS



ETTER



EXARHOS

RECORD COMPANIES: Tse Williams is named VP of A&R for Universal Records in New York. She was VP of creative services for Zomba Music Publishing.

The Zomba Group promotes Tara Griggs-Magee to senior VP/GM of Verity Records and James "Jazzy" Jordan to senior VP of black music marketing for Verity/Jive Records in New York. They were, respectively, VP/GM and VP of black music marketing.

Tim Hinsley is named VP of business development for Koch Entertainment in New York. He was a consultant for the company.

RELATED FIELDS: Thomas C. Etter is named COO of Metropolitan Entertainment in New York. He was senior VP of Ogden Entertainment.

Tina Exarhos is promoted to executive VP of marketing for MTV in New York. She was senior VP of communications and music marketing.

Rap Chart Changes From Sales To Airplay

Hip-hop has a new home at *Billboard* with the introduction of Hot Rap Tracks. The new 25-position chart, based on radio audience impressions calculated by Nielsen Broadcast Data Systems, replaces the sales-based Hot Rap Singles list, which the magazine has published since 1989.

The change creates a chart that more accurately reflects rap's most popular acts.

Hot Rap Tracks utilizes the same panel of 134 radio stations that sister magazine *R&B Airplay Monitor* uses to compile its Rap Airplay chart, albeit with a different methodology. The new *Billboard* chart's rankings are based on each track's estimated audience, while the *Monitor* chart is based on the number of times each song is detected. The

panel includes 88 mainstream R&B stations and 46 rhythmic top 40 stations.

"Even before labels began their unfortunate exodus away from retail-available singles, a number of rap's biggest hits over the last several years were never released to stores and thus were absent from our chart," says Geoff Mayfield, *Billboard* director of charts. "This change will yield a more relevant chart, a difference that will be particularly conspicuous when we compile the rap categories for our annual year-in-music spotlight."

Like its predecessor, Hot Rap Tracks will be overseen by Minal Patel, R&B/hip-hop charts manager for *Billboard* and *R&B Airplay Monitor*.

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ARTISTS & MUSIC

Lost Highway's 'Rose' Blooms For Tift Merritt

BY DEBORAH EVANS PRICE

NASHVILLE—Listening to Tift Merritt's Lost Highway debut, *Bramble Rose*, you can hear echoes of her heroes Emmylou Harris, Bonnie Raitt, and Eudora Welty. But it's also immediately obvious that Merritt is her own artist. "I'm working on my own voice, and that's going to be more valuable even if there's not a hit on this record," Merritt says.

Born in Texas and raised in North Carolina, Merritt has always been interested in songwriting, but she didn't perform until she was 19, later joining forces with local musicians to form the band she still performs with, the Carbines.

Though Sugar Hill Records offered a deal, Merritt refused. She continued to play live and recorded an independent

album. Friends suggested she contact manager Frank Callari, who has since joined Lost Highway as senior VP of A&R/artist development. "She sent me a four-song cassette that was just the worst possible quality that I could ever imagine," he recalls. "Even with that terrible-quality cassette, you could just hear she was a star."

Merritt signed with Lost Highway, but the 27-year-old continues to live in North Carolina and avoided well-meaning attempts by some in Nashville to help shape the songs for *Bramble Rose*. Following her own creative muse, Merritt penned all 11 thoughtful, personal songs on the album, "I certainly don't try to write universally—that's going

through the wrong door," says Merritt, a BMI writer who is published through Train Penny Publishing. Lost Highway is working Merritt's music to different formats. "We've done a video for 'Virginia, No One Can Warn You,' and we are going to run that on CMT and work it at country [radio]," Callari says. "At the same time, we are going to work 'Neighborhood' to triple-A."

Merritt says the title cut took a long time to write "because it was very personal. It's about the kind of guilt you

feel when you are ready to leave what you are leaving behind. There was a bramble rose in my neighborhood. Those are the most tangled-up plants. They are growing and trying to get somewhere so ferociously, and you know they aren't ever going to get away from where they are

from. I think it was a really good way for us to think about this record. We didn't want it to be too prettied up."

Bramble Rose, due June 4, was produced by Ethan Johns, known for his work with Merritt's Lost Highway labelmate Ryan Adams. Johns encouraged Merritt to record the project live with the Carbines. "It scared the daylights out of me," admits Merritt, who is managed by Michael Dixon Management and booked by Frank Riley of High Road Touring.

"It's a very good record. It's got a lot of spunk," says triple-A WXPN Philadelphia PD Bruce Warren. "But it's her live performance that put me over the top."



MERRITT

FANS OF ATLANTIC'S NAPPY ROOTS SAVOR 'GRITZ'

BY RASHAUN HALL

NEW YORK—It's hard not to like the Nappy Roots. With their easygoing personalities and live show, the Bowling Green, Ky.-based sextet of Big V, R. Prophet, Skinny DeVille, Ron Clutch, Scales, and B. Stille has turned the world of hip-hop on its ear with its Atlantic debut, *Watermelon, Chicken & Gritz*.

"This group was an interesting self-starter," Atlantic co-president Craig Kallman says of the group's initial signing in 1998. "They started their own music store and did their own independent record, so there was this ingredient of an ability to be self-contained."

Four years later, Nappy Roots debuted *Watermelon, Chicken & Gritz*. Released Feb. 26, the set has sold 382,000 units, according to Nielsen SoundScan. "It's beautiful to see something that we've been doing for years starting to get respect," Nappy Roots' Scales says. "When we first started making music, we were confident. We felt like we had a new sound that people needed to hear."

Nappy Roots' debut single, "Awnaw," has served as a fitting introduction to the group. "The 'Awnaw' single is such a compelling, hooky record, and the collaboration with Jazze Pha created a magic song that we felt would spark their whole launch," Kallman says. "The thing the Nappy Roots most often say about themselves is that they represent their own lifestyle and don't feel a need to front with the whole violence and materialism thing.

That message was so powerful, because it contrasted [with] everything else that was going on in hip-hop."

In preparing to launch the project, Atlantic started by serving Tennessee and Kentucky R&B programmers and DJs with a white-label of the album cut "Set It Off." This was followed by a series of gigs there. "That helped garner support from their home region," Atlantic senior director of urban marketing James Lopez says.

Atlantic co-president Ron Shapiro adds that the label also embarked on an exhaustive grassroots media campaign. "As a result, there was a [core] audience prior to bringing the hammer down at radio. Once we went on the radio [with the single], it reacted—everywhere."

Of the success of "Awnaw" at radio, Scales says, "It was great to hear people request the song on air. The most memorable part for me was when I heard a little girl call into a radio station to request 'those country boys.' She didn't even know our names, but she liked the song."

As "Awnaw" began to catch on at radio, Nappy Roots were also receiving a lot of attention in the TV arena. In recent months, the group has appeared on *The Tonight Show With Jay Leno*, *Late Night With Conan O'Brien*, *Last Call With Carson Daly*, and *The Late Show With David Letterman*. "They're great TV," Shapiro says. "Talent bookers are always looking to book great music, but they also have the job of booking great television. With Nappy Roots, you've got a bunch of very charismatic, energetic guys having a great time and creating great energy."

According to Sheila Rogers, talent executive for *The Late Show With David Letterman*, it was the group's unique sound that attracted her to booking the group on the same day that they released their album. "It was immediately infectious and appealing and accessible. It was purely an instinctual thing."

Helping them to further broaden their audience, the label has an "Awnaw" remix, produced by P.O.D., waiting in the wings. For Scales, the remix was a chance to work with an act he respected. "P.O.D. was one of the first rock groups I listened to back in '97, so to hear [P.O.D.'s guitarist] Marcos say he wants to do a remix of one of our songs is an honor."

Following the release of the "Awnaw" remix, Atlantic has chosen "Po' Folks" as the second single. This summer, Nappy Roots will join Jay-Z, 3LW, and Hoobastank on the Sprite-spon-

sored Liquid Mix tour.

With so many of today's hip-hop acts having been pre-established in one way or another, Nappy Roots' success has become something of a Cinderella story. "This group didn't come out of an already existing label that is completely centered on hip-hop," Kallman notes. "It's not grandfathered by a superstar act that's given its blessing. They've completely come out of nowhere."

"Atlantic kicked ass on every level," says Kevin Mitchell, who manages the group for Jersey City, N.J.-based Kevlar Entertainment. "The beauty of it is we feel like we're just starting off in terms of what we intend to do with the project."

Mitchell believes the group owes much of its success to its positive attitude. "These guys are personable; they shake hands, they kiss babies, and they spread love. That helps in terms of spreading the Nappy spirit; good word-of-mouth, grassroots-type of build that developed the whole Nappy essence."



NAPPY ROOTS



WHY LISTEN TO N.E.R.D.?

Paul Oakenfold Branches Out

Ice Cube, Nelly Furtado, Perry Farrell, Others Guest On Maverick Set

BY WAYNE HOFFMAN

NEW YORK—Fans of Paul Oakenfold's trance compilations might be surprised to hear the DJ collaborate with Ice Cube on a raunchy rap track. And they certainly wouldn't expect to hear a spoken-word monologue about Richard Nixon and the death of the American dream, performed by author Hunter S. Thompson, over Oakenfold's spacey instrumentation.

But Oakenfold—widely acclaimed for such dance compilations as *Perfecto Presents Another World*, *Tranceport*, and *Voyage Into Trance*, as well as his remix work for artists including New Order, U2, and Madonna—moves in a different direction with his new Maverick album, *Bunkka*. He describes this project as “song-based” and “melodic,” but also “cutting edge.”

Oakenfold got the album's name from “the bunker”—a room in Peter Gabriel's Real World Studio in England where he began work on the set two years ago. Despite his extensive history, Oakenfold is viewing the June 18 release as his debut as a recording artist.

Bunkka is a diverse set, encompassing everything from rock to hip-hop, ambient electronica to ethereal pop. Each song features a different vocalist and a unique feel—but the process of collaboration typically followed a specific route.

“It'd always start with me giving them the music,” he explains. After he gave each vocalist backing tracks, Oakenfold would describe the emotional tone he was looking for, and the singer would come back with lyrics. “Then I'd rewrite the music around the vocal.”

Oakenfold sought out some lesser-known singers, such as Australia's Carla Werner and Iceland's Emiliana Torrini. “I didn't want a record full of big names, because I didn't want to sell the record off their names,” Oakenfold says—although several high-profile artists do appear: Nelly Furtado, Perry Farrell, and Grant Lee Phillips, to name a few.

When he was working with established performers, Oakenfold says, “I wanted to take them out of their contexts.” So he put Furtado in a “darker, more dangerous” place than her usual fare on “The Harder They Come” (also featuring Tricky), and rocker Farrell ends up with a breakbeat electronic number called “Time of Your Life.”

There's plenty of material on *Bunkka* that's suited to a dance-floor, but Oakenfold is clear about how he defines the project: “There will be people who'll expect a banging dance record. This isn't a dance compilation, it's an artist record. Those dance mixes will be on the 12-inch singles.” Most remixes, he adds, will be done by other people.

While he acknowledges that this set is a departure from his past work, Oakenfold says it should still

maybe break through, especially in major markets.”

Washington, D.C., modern-rock station WHFS has played Oakenfold's trance music before on its weekly electronic shows, *Buzz* and *Trancemission*. But “Ready Steady Go” was added into the station's regular rotation May 14. “It's a more accessible song in terms of radio, although I think his trance fans will like it as well,” says WHFS music director Paul Ferrise. “We're psyched about the song.”

WHFS also helped Oakenfold kick off his current tour; he closed the main stage at the station's multi-act HFStival over Memorial Day weekend, marking the beginning of a DJ trek that continues through July. This fall, he'll hit the road again, this time with a live band and two vocalists, performing songs from *Bunkka* in clubs and small concert venues.

Maverick co-owner Guy Oseary says, “Paul really wants to go out there and work the U.S.

and turn people on to his record and shake hands. He's not just dropping a record. He's really going to go out there and work it.”

Retail strategies are still being developed, although Grant notes that Oakenfold has “a strong base at retail” because of solid sales of his trance compilations, “so there's a lot of excitement at retail in anticipation of this record.”

Grant also notes, “This album lends itself well to licensing.” ABC TV series *Alias* used “Ready Steady Go” on an April episode, and licensing deals for several national TV ad campaigns are nearing completion.

“[Licensing] doesn't bother me at all,” Oakenfold says. “I'm not a precious artist. I haven't made an album for no one to hear.”

While he's trying to pick up a new audience that's unfamiliar with his old material, Oakenfold recognizes that the tricky part is leading his longtime fans in an unexpected direction.

“Paul's got a rabid core audience, and there are songs here to appeal to them,” Grant says. “But it'll take them on the ride that Paul's been on, and it'll cause his audience to grow with him.”

Oseary sees *Bunkka* as a chance for Oakenfold's fans to better understand the artist's individual style: “I think they'll be really into his growth as an artist and what he's got to say. He's brought so many other people's music to the forefront, I'm sure people would like to hear where his own vision is.”



‘I think people underestimate clubbers—they’re more intelligent than people give them credit for. They don’t just listen to club music at home.’

—PAUL OAKENFOLD

appeal to many of the same listeners: “I see this as a dance record, but it's not a club record. I think people underestimate clubbers—they're more intelligent than people give them credit for. They don't just listen to club music at home.”

‘READY’ FOR RADIO

Hard-driving album opener “Ready Steady Go”—sounding reminiscent of the Chemical Brothers or a *slightly* relaxed Prodigy—is the first U.S. single. With vocals by So Solid Crew's Asher D, it's currently getting play on college and alternative radio. The video, shot by first-time director Georgi Lazar, hit MTV May 20.

Maverick director of marketing David Grant says, “In the alternative radio world, there have been a few success stories: Moby, Crystal Method, Fatboy Slim. We felt that this song could stand alone and



by Melinda Newman

KNOCK THREE TIMES: 3 Doors Down is working on the follow-up to its Republic/Universal debut *The Better Life*. That February 2000 release, propelled by such hits as “Kryptonite,” “Loser,” and “Be Like That,” has sold more than 4.8 million units, according to Nielsen SoundScan.

Band leader **Brad Arnold** says the new album will contain “topical” material, but he advises the band isn't taking any major left turns. “The songs aren't the same [as we've done before], but they're not so far off base. I'm ready for people to hear them!”

The Mississippi-based band, armed with about 19 songs, is going into a Seattle studio with producer **Rick Pa-**



3 DOORS DOWN

rasher (Pearl Jam, Nickelback). “There will be 11 on the record and then [the rest] will be extras for things that come up,” Arnold says. “We would have loved to have had that convenience last time, where we could have just said, ‘You need a song? Here you go!’”

The goal with the new project, which does not yet have a release date, is to make an album full of great songs, not just a few hits. “A lot of people told us on the last record that they just enjoyed putting it on and listening to the whole thing. That's a great compliment,” says Arnold. “We just want to do the same thing this time. You can put it on, maybe there's one song you don't want to listen to, but overall you like it. There are too many CDs nowadays where you like two songs and you're skipping through the rest of it. I think that's partly what has led to so many people downloading songs off the Internet—because some bands aren't giving them their money's worth.”

Realizing he's sounding dangerously close to a man getting ready to climb up on a soapbox, Arnold sheepishly adds, “You know what? I could say all this and our next record will sell two copies, but it all comes down to if you believe in your songs. If people like it, they like it, if they don't . . . I'll never judge my success by how much money I make or how many records I sell. If they're songs you feel, they're songs you feel. If other people don't feel that way, you can't help it.”

Arnold was named BMI's songwriter

of the year at the performing-rights organization's annual Pop Awards May 14. He says he likes being in a band too much to just concentrate on songwriting . . . for now. “The band can last 30 years, but it can't last forever. I think when it's done, I think I really would like to be a songwriter or a producer,” he says, stressing, “but I really want this to go a long, long time!”

TREAD ON ME: On May 21, the Orange County (N.C.) Board of Commissioners voted to ask the North Carolina Department of Transportation to name a bridge after **James Taylor**. Taylor, *Billboard's* 1998 Century Award honoree, spent much of his boyhood in Orange County's Chapel Hill, where his father was dean of the University of North Carolina's school of medicine.

The transportation department is expected to approve the bridge naming after a 30-day comment period, according to the Raleigh, N.C.-based *The News & Observer*. Taylor tells *Billboard* he is thrilled at the prospect of having a bridge named after him, especially because it crosses Morgan Creek, the river he mentions in his 1991 song “Copperline.” “That's a great thing,” he says. “I wonder if there will be a ribbon-cutting ceremony? A bridge is definitely right up there. I've never had a bridge named for me. I would be flattered and honored, deeply honored.”

TOP IT OFF: Being the recipient of a tribute album always has to feel a little weird for an artist, but **ZZ Top's Billy Gibbons** says he's had a blast listening to *Sharp Dressed Men: A Tribute to ZZ Top*, released by RCA (Nashville) a few weeks ago. It marks the third time ZZ Top has been feted in such a fashion: In 2000, Cleopatra released *Gimme All Your Top*, while Cmh Records issued *Pickin' on ZZ Top*, a bluegrass tribute to the little ol' band from Texas.

Gibbons says his favorite versions on the latest salute are **Willie Nelson's** “She Loves My Automobile,” **Hank Williams Jr.'s** “Jesus Just Left Chicago/Waitin' for the Bus,” **Hank Williams III's** “Fearless Boogie,” and **Dwight Yoakam's** “I'm Bad, I'm Nationwide.” “If I could learn to do I'm Bad, I'm Nationwide” as well as Dwight, that would be great!” Gibbons raves. “We have a new mark to hit.” After taking a short break to play some gigs, ZZ Top is back in the studio working on its RCA follow-up to 1999's *XXX*. “Those four walls started to look a little familiar, and we decided to get a sight of the blue skies,” Gibbons says. “We did a little warm-up tour and flexed our muscles a little bit. It turns out it's still the same three guys playing the same three chords.” Thank God for that.



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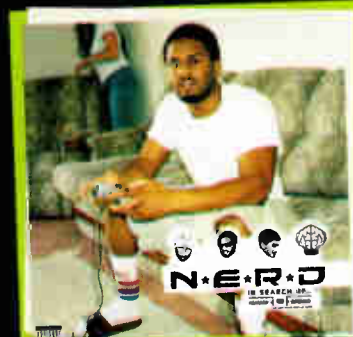
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In The Works

- Aimee Mann returns Aug. 13 with *Lost in Space*, her first recording since 2000's widely acclaimed *Bachelor No. 2*. The set will be released on the artist's own SuperEgo Records, via the United Musicians marketing cooperative (founded and overseen by Mann, Michael Penn [her husband], Michael Hausman, and Bob Mould).

- On June 25, Portrait/Columbia will issue *Live . . . One Nation Underground* by Union Underground. The six-track EP is the band's first release since 2000's *An Education in Rebellion*. Among the featured cuts is the burgeoning rock-radio hit "Across the Nation," which is also on the Worldwide Wrestling Entertainment compilation *Forceable Entry* (Smackdown/Columbia).

- Diana King ends a seven-year break from recording July 30 with *Respect*. The project also marks her debut on Maverick Records. The first single, "Summer Breezin'," features a guest rap by Bounty Killer (recently heard on No Doubt's "Hey Baby"). The track will be complemented by a videoclip directed by Nigel Dick.

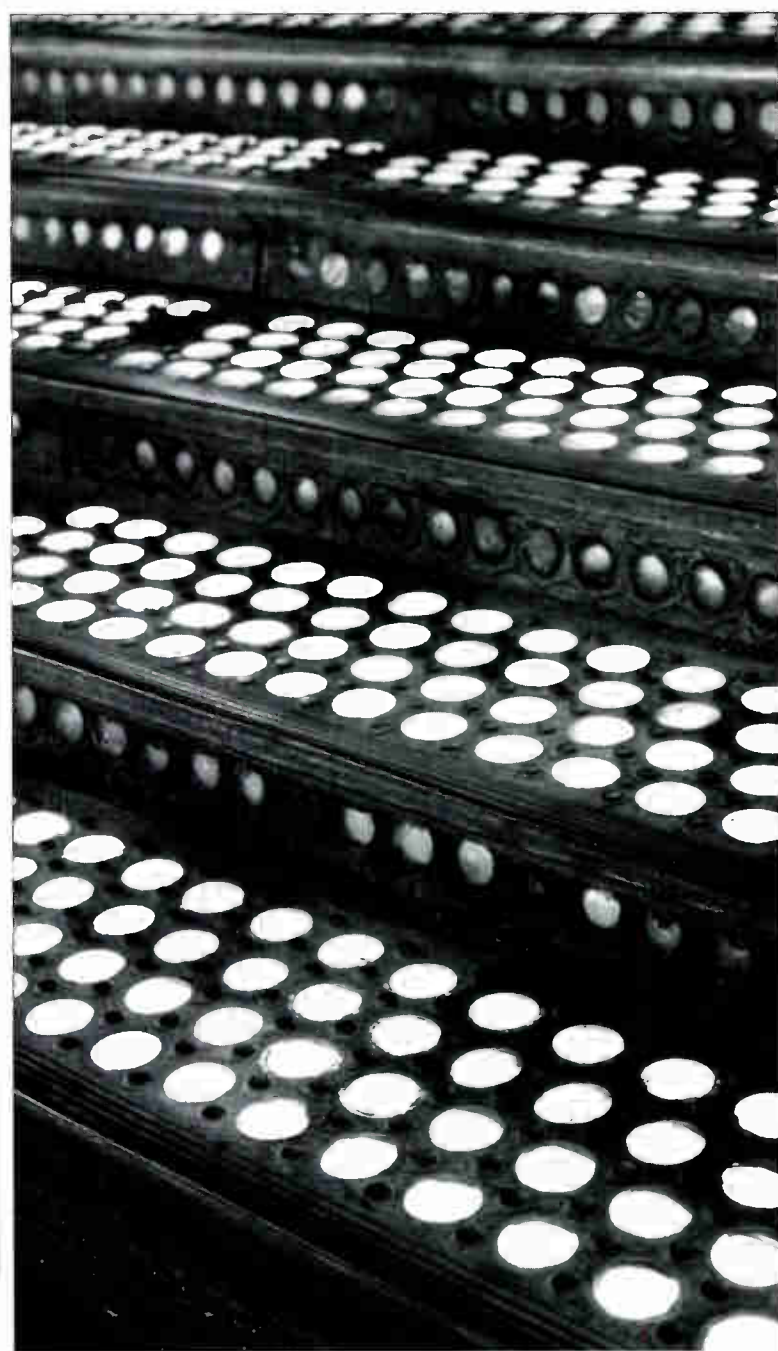
- *The Amalgamut* is the title of Filter's much-anticipated new Reprise disc, due July 30. The album features the anthemic single "Where Do We Go." The project, which was produced by Ben Grosse and Filter frontman Richard Patrick, marks the band's return to active duty after 1999's popular *Title of Record*.

- *Conjure One* is the first solo effort by Rhys Fulber, best-known for his work with pioneering electronic groups Delerium and Front Line Assembly. Due in stores Aug. 27 on Nettwerk, the set features guest appearances by Sinéad O'Connor, Poe, and Israeli singer Chemda, among others. It also offers songwriting collaborations with such heavy-hitters as Billy Steinberg (Madonna, Cyndi Lauper), Tom Holkenborg (Junkie XL), and Rick Nowels (Dido, Stevie Nicks).

- On Sept. 10, Jive Records will offer *Chapter Two: The Voice*, the sophomore recording by Chicago belter Syleena Johnson. The set follows 2000's *Chapter One: Love, Pain & Forgiveness*, and it features production contributions by Carvin & Ivan (Jill Scott, Musiq), Hi-Tek (Mos Def), and Donald Lawrence (Kelly Price, Mary J. Blige), among others.



Ferrick on *Listen Hard*. Venerable singer/songwriter Melissa Ferrick is currently touring the U.S. in support of her Right-On Records re-release, *Listen Hard*, which features guest appearances by Sara Lee and Edie Carey. "Records aren't complicated," she says. "You make one, and you aim for it to be as honest as humanly possible. This record is as real as I can possibly be. It's a proud moment for me as a musician."



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Fatboy Slim's Triumphant Homecoming Caught On Southern Fried

BY ADAM G. KEIM

Fatboy Slim has become a household name for stateside listeners with a taste for electronic music. But there are no bigger fans than those in his hometown of Brighton, England.

Those followers were given a tasty treat last July, when Fatboy Slim (aka Norman Cook) gave them a free show on the beach at Brighton. That event has been pressed into a

proclaims Guy Leger, marketing director at Ministry of Sound.

A FEW NEW TRICKS

Live on Brighton Beach features such Cook classics as "Right Here, Right Now" and "Star 69," but many of the more recognizable songs spun during the two-hour event were left off the disc to make room for a few new Cook/Fatboy tricks. Thrown into the mix are fun surprises by such artists as

Hall & Oates and Salt 'N' Pepa. The live atmosphere of this captivating album is boosted by the screaming and roaring crowds, spliced in and edited out at appropriate moments.

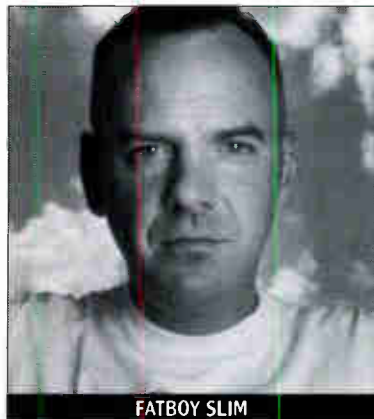
The project is another solid milestone in what has been a prolific few years for Cook. Having hit success with his previous release, *Halfway Between the Gutter and the Stars* (Astralwerks) and with Grammy Awards and MTV Video Awards to

complement it, Cook is now enjoying a calmer year. He and his wife have added a baby to the family, and fatherhood is allowing him more time to DJ. "I've gotten back to the basics. I am now able to travel to places I haven't been before, like South America and Mexico. It's nice to play abroad for two weeks and then spend a month at home."

Other than the Brighton Beach event, Cook is working up some gigs

for the summer. Along with some club dates in Ibiza, Spain, and a possible studio set targeted for release next summer, he is touring Japan and Korea for the World Cup, which he states is the "perfect mix of business and pleasure."

Fatboy Slim is managed by Garry Blackburn and Bally Ames at Anglo Management in London. He's booked by Sam Kirby at the Evolution Talent Agency in New York.



FATBOY SLIM

keepsake CD, *Live on Brighton Beach*, due June 25 through a collaboration with the U.K.'s famed Ministry of Sound Records and the artist's own Southern Fried Records.

HOW THE EVENT WAS LAUNCHED

Last year, the Brighton local Channel 4 asked Cook if he'd be interested in doing a free beach gig. "It kind of snowballed from there," Cook claims. "Fifty-thousand people and a lovely night; it was kind of a triumphant homecoming."

The night was truly a party of human diversity—a sea of smiling faces as far as the eye could see. "As a DJ, it was the best night of my life. It looked so beautiful, with the fireworks and the lights on the pier," Cook recalls. "I was petrified before I went on. But with the roar of the crowd, even if things went wrong, I knew they'd be there with me."

For fans who happen to be in the U.K. this summer, a bigger-scale repeat performance is planned for July 13 on Brighton beach. The sophomore show is expected to be even less stressful for the promoters, because the size of the crowd (which is already forecasted to be double that of last year's show) won't be such a shock.

The original concert was also made into a one-hour TV special. It has already been shown on MTV Europe, the not-for-sale video will air stateside sometime in July.

The show was originally recorded for the sake of the archives. Months after the party, Cook and some label execs were talking at a party when the show became the topic of conversation. Cook also noted that he was itchy to release a new mix-CD, but he wanted it to be different from previous sets.

"This is the closest thing to a Fatboy Slim party you can get on tape,"

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Sound Tracks

OSBOURNE'S SOUNDTRACK: If **Ozzy Osbourne** and his family could agree on what music best represents the soundtrack of their lives, what would it sound like? *The Osbournes Family Album*, due June 11 on Epic.

The songs included the collection were personally selected by the stars of MTV's megahit reality show, *The Osbournes*: Osbourne; his wife/manager, **Sharon**; and two of their teenage children, **Kelly** and **Jack**.

Ozzy has the most tracks on the album, with his songs "Dreamer," "Mama, I'm Coming Home," and "Crazy Train." Kelly Osbourne does a



OSBOURNE

rock version of **Madonna's** "Papa Don't Preach." **Pat Boone**, a former neighbor of the Osbournes, has his big-band/lounge-music version of "Crazy Train." (Boone's version of "Crazy Train" inspired the show's theme song, performed by **Lewis LaMedica**, whose rendition is not on the album.)

The album also includes **the Kinks'** "You Really Got Me" (the song and its guitar riff were an early inspiration to Ozzy); **John Lennon's** "Imagine" and **Eric Clapton's** "Wonderful Tonight," two songs that have special meaning to Ozzy and Sharon's romance; and **the Cars'** "Drive," a favorite song of Ozzy and Sharon's other daughter, 18-year-old **Aimee Osbourne**, who did not want to be on the TV show but will contribute to a forthcoming Osbournes family memoir.

Jack Osbourne's personal picks on the album are **System of a Down's** cover of **Black Sabbath's** "Snowblind" and **Dillusion's** "Mirror Image." The album also features a live rendition of "Good Souls" from **Starsailor** (one of Kelly's favorite bands) and "Family System" from **Chevelle**, one of the bands on this year's **Ozzfest** tour.

Since the debut of the *The Osbournes* in March, the program and media hoopla surrounding the family have become a pop-culture phenomenon. The program didn't just become the biggest hit in MTV history: It also became the highest-rated show on U.S. cable TV for most

of March through May. According to Nielsen Media Research, the show's 10-episode first season averaged 4-6 million viewers per episode.

Ozzy tells *Billboard*, "So far, people have had a good reaction to the show, but I don't really give a shit what people think. This is my life as it really is. If I had a formula to make a hit TV show, I would've done this a long time ago and be the wealthiest man in the world. But the truth is, I don't know what I'm doing. So I can't take credit for what's happened."

Still, Ozzy says that the reaction that has surprised him the most has been from "hardcore TV critics who all like the show." Many critics have noted that the Osbourne family members' bickering as well as their affection for each other have struck a chord with viewers. The show's constant bleeping out of profanity is also a highlight, as Ozzy has noted (*Music & Showbiz, Billboard*, Feb. 2). There will be a "clean" and "dirty" version of the album, since dialogue from the show will be included in between the album tracks.

The Osbournes will reportedly return for another season this fall. In the meantime, Kelly Osbourne, who recently completed a music video for "Papa Don't Preach," will perform June 14 on *The Tonight Show With Jay Leno*. On June 15, she will sing at the Rose Bowl in Pasadena, Calif., as part of the lineup for the Wango Tango festival concert presented by Los Angeles top 40 radio station KIIS.

According to Epic VP of worldwide marketing **Scott Greer**, the label originally asked aspiring singer **Aimee Osbourne** to sing on the album, but she declined and "suggested that her sister Kelly do it instead." Greer says that the album's emphasis tracks are "Dreamer" and "Papa Don't Preach," both of which have recently been gaining airplay at top 40 radio.

The Osbournes filmed TV ads for the album and will be making several media appearances around the week of the album's release. There will also be in-store autograph sessions in L.A. and New York. Epic will join forces with MTV for cross-promotion in the media and on the Internet. Greer adds, "The album arrives just in time for Father's Day, and there will be an Osbournes greeting card in the package."

Ozzy says of the increased media attention on him and his family: "I think we've all handled it pretty much the same. My kids are doing a good job handling it. For me, filming the show has been like this: You get out of bed, you scratch your balls, you have a shower, and then you go about your day. The show hasn't changed my life, because I don't know what I'm doing anyway."



by Carla Hay

Reagon Applies Smooth Touch To Razor & Tie Bow

BY LARRY FLICK

NEW YORK—Toshi Reagon says the best part about making her recent eponymous *Razor & Tie* disc is that it allowed her to "be fully creative and let someone else build the house." Apparently, that was a tremendous relief to the veteran singer/songwriter.

"When you enter a scenario of trust, the boundaries disappear; you're more free to enjoy the ride," she says, referring to her collaboration with producer **Craig Street**.



REAGON

The artist says that it was easy to trust Street because he "jumped on board so quickly with all this passion, and the fit was natural. He's a great musician himself and fit in like an instant member of this band, creating a natural, easygoing atmosphere. He may not have played an instrument here, but that was his contribution as a member."

The resulting album (issued April 23) is one that has attracted the positive feedback of loyalists, as well as the attention of listeners who previously had not tapped into Reagon's earthy brand of acoustic-based rock.

"This is a much smoother and more commercial-sounding record, and that's helped bring people to the table," says **Marlon Creaton**, manager of Record Kitchen, an indie retail outlet in San Francisco.

Walking the line between appealing to a wider audience without alienating diehards was vital to Reagon, who says, "Longtime fans can be protective of artists they care about, which is great. But it's fun to invite more people to the party."

To accomplish that, **Lyle Pressar**, senior VP of marketing at *Razor & Tie*, says Reagon will tour through the summer, combining headline club dates with a possible support slot on a major tour. Pressar says, "It'll have to be someone confident, because she really brings the noise."

Reagon is managed by **Madeleine Remez** for **MRA Agency** in Los Angeles. She's booked by **Adam Bauer** for **Fleming Tamulevich & Associates** in Los Angeles. Her songs are published by **Black Elephant Music, BMI**.

The Classical Score



by Steve Smith

CELEBRATING SEGOVIA: If the photograph accompanying this issue's *Classical Score* looks familiar, it should—it used to top this column every week. **Is Horowitz** provided a voice for classical music in the pages of *Billboard* during his initial tenure as New York bureau chief from 1943 to 1956, as well as from his return in 1973 until his retirement in 1995. In the interim, he served as the head of classical A&R for the American Decca recording label. Among the rich legacy of recordings **Horowitz** had a hand in creating, perhaps the most enduring are those of the legendary Spanish classical guitar pioneer **Andrés Segovia**.

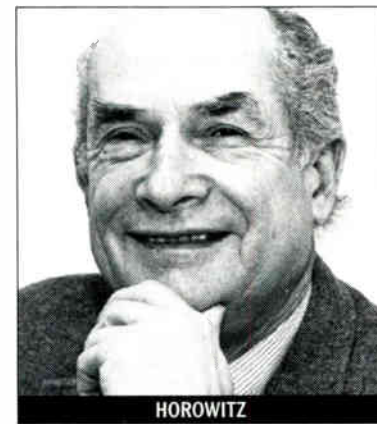
On June 11, Deutsche Grammophon will issue *The Segovia Collection*, a smartly packaged four-CD set containing many of those American Decca recordings, sumptuously remastered. It includes a full hour of music never previously reissued on CD. Disc one concentrates on recordings made with orchestra, including familiar renditions of **Rodrigo's** *Fantasia Para un Gentle Hombre* and **Ponce's** *Concierto del Sur*, plus a **Boccherini** cello concerto (transcribed by **Cassadó**) new to CD. The second and third discs include solo guitar pieces by **Albéniz, Sor, Castelnuovo-Tedesco**, and numerous others, while the fourth features Segovia's famous **Bach** transcriptions. An accompanying booklet includes essays on Segovia's artistry and his relationship with the recording process, as well as copious photos, many snapped by Horowitz himself.

Horowitz's first experience with Segovia actually predated his tenure at Decca. "My first contact, though it was at a distance of about 20 yards, was in the late '30s at a recital in [New York's] Town Hall," Horowitz explains. "As a youngster without a wallet that contained very much, I used to crash concerts. It was amazing: [Violin] was the instrument I studied, and I heard this guitarist who'd play these transcriptions of **Bach** violin sonatas."

When he arrived at Decca in 1956, Horowitz got a crash course in classical A&R. The label had a small roster, and its recordings were frequently the result of sheer opportunity. (At that time, Decca also bolstered its catalog by issuing recordings made by Deutsche Grammophon, including **Eugen Jochum's** classic rendition of **Orff's** then-obscure *Carmina Burana*.) Segovia was by far Decca's most important artist. "I met him very quickly, because he was obviously the No. 1 priority," Horowitz recalls. "I adored the man and his work, and as a romanticist in many ways, I was very moved by his play-

ing and his presence."

The internationally renowned guitarist was also a seasoned recording artist, while Horowitz learned on the job how to run a session. "A producer has to create an atmosphere so that the best that's available at the time comes through," he explains. "I wouldn't tell him how to play the instrument, but I knew what he was aiming at that he might not have achieved at the moment. You have to be alert to that and ask him to do it again, because he won't be pleased later. At the most basic, I would remove his cuff links before he started to play, so that they wouldn't rap against the guitar. And maybe that's all I did of importance during a session!"



HOROWITZ

A formal working relationship quickly developed into a lasting personal friendship, as Horowitz worked with Segovia in New York, Madrid, and at the guitarist's home on the Mediterranean coast. Years later, when the CD boom of the 1980s created an overwhelming demand for great recordings of the past, Horowitz personally supervised the first CD transfers of Segovia's Decca recordings, released on MCA. In 1994, he conceived and oversaw the production of MCA's *Andrés Segovia: A Centenary Collection*, a Grammy Award-nominated four-CD collection that offered a broad overview of Segovia's career.

Nowadays, after early-music practitioners have spent decades promoting authentic period performance standards for the music of **Bach**, Segovia's unabashedly Romantic style may seem anachronistic. However, for Horowitz, the guitarist's technique and generosity of spirit remain as communicative and authoritative as ever. "I've heard hundreds of recordings and performances done the other way," he says, "and some of them are great performances, no doubt. But [Segovia's approach] appeals to me, and to many other listeners, obviously. I'm very much moved by it, and to hear him do it was a great privilege."

Eclecticism Lures Bowie To Moby's Area2 For Rare Tour

BY RAY WADDELL

NASHVILLE—Moby reprises his ambitious rock/hip-hop/DJ concept this summer with Area2, a brief but powerful shed run that gets a big marquee boost from David Bowie's appearance on the bill.

The complete lineup for the tour, produced by senior VP of touring Gerry Barad out of Clear Channel Entertainment's Toronto office and booked by Marsha Vlastic at MVO, includes a main-stage lineup of Moby, Bowie, Busta Rhymes, Blue Man Group, and Irish rock band Ash. Additionally, Area2 will bring back the 3,000-capacity concourse DJ tent, which will feature Carl Cox, John Digweed, Tiesto, DJ Dan, Dieselboy, the Avalanches, and DJ Tim Skinner. The 12-date tour begins July 28 at Nissan Pavilion near Washington, D.C., and wraps Aug. 16 at the Gorge in George, Wash.

Nailing down Bowie for the Area2 was quite a coup, considering Bowie rarely tours and last played a run of U.S. dates in 1997. The tour's brevity and diversity contributed to attracting the legendary British rocker. "There are not many shows, and the first half of them are on the East Coast, so it is feasible I can get home from each one of them each night," says Bowie, a resident of New York for the past 10 years.

"I got pretty sick with touring in the 1980s—the Serious Moonlight and Glass Spider tours were major, major undertakings," Bowie says. "They are so huge and unwieldy—I stopped doing those type [of] tours altogether."

Bowie has a new album, *Heathen*, due June 11 on Columbia, so "the timing is splendid," he tells *Billboard*. "I'm delighted I was asked to do [the tour]. Moby has been a friend for years, and he's also a neighbor—he lives two blocks from me."

Bowie says he's not quite sure what made Moby think he'd do the tour, considering the infrequency with which Bowie tours. "Maybe it has something to do with the fact that this is an American tour that very much resembles the European festivals," Bowie muses. "You don't have that eclecticism [in the U.S.] too much, whereas in Europe you'll see quite disparate artists working under the same banner. I think maybe Moby picked up on that."

The Bowie set list for Area2 will include a bit of a career retrospective, despite his past declarations that he would abandon a "greatest-hits" presentation. "I keep going back on that," he says with a laugh. "I've gotten the impression that Moby's audience is fairly open to suggestion as to what kind of music they'll listen to. We're looking at a set of some stuff from the *Low* period, some stuff from the new album. I don't know how many classics we'll play. I just look out at the sea of faces and take it from there. We've

learned 46 songs so far, so we should be pretty well set up for most places."

Explaining his decision to continue with the Area concept, Moby says that last year's tour was simply rewarding enough to crank it up again in 2002: "We had such a good time with Area: One, it is for that simple reason that I thought it would be nice to do it again this year. Touring in North America in the summertime and being outside and listening to my favorite musicians and DJs is incentive enough to do it again."

Likewise, Barad finds producing the Area tours challenging but interesting. Barad says last year's tour, which ran 17 dates, averaged between 10,000 and 12,000 in attendance. All the markets on the 2002 tour are repeats from last year.

Marsha Vlastic was instrumental in acquiring the talent for Area2, adding that following up last year's bill of

Incubus, New Order, OutKast, Paul Oakenfold, and others was no easy task. "It took a lot of work and a lot of time, but we feel we have a great bill," Vlastic says. "It's different from last



year, which turns out to be a good thing. At first we wanted a certain amount of consistency between hip-hop and rock, but trying to fill the Incubus slot was difficult."

She adds that 2002 has proved a tough year to assemble multi-artist packages. "Lollapalooza tried to resurrect, and that didn't work, and Weezer was trying to put together

more of a package than three acts, and that didn't work. It was hard this year, because everybody wanted to do their own thing."

And that made Area2's relative brevity a positive, Vlastic says, because acts can sign on for the 12 dates and then undertake another project.

THE DJ TENT PART II

Returning this year is the DJ tent, which makes a huge footprint and includes top-notch production values, including video screens and a state-of-the-art sound system. The tent performances run at the same time as the main-stage performances. "We wanted continuous music all day long," Barad says. "We're using the same tent, and it blew people's minds last year. It is air-conditioned, with a massive sound system and video system."

While more mainstream artists like Moby and Bowie have accessible

audiences, the DJ fan base is more underground, creating marketing challenges. "We do a lot of street marketing," Barad says. "A lot of these fans buy late, so we flyer the clubs, use viral marketing [e-mail], and a lot of word-of-mouth. This is a very cliquy audience, very much what-have-you-done-for-me-lately, and we have a great DJ lineup."

Barad adds that the production values of Area are a boon to the DJs, who are often relegated to less-professional surroundings and equipment. "On this tour, the DJ walks in and he's got the same turntable, the same equipment as yesterday," Barad says. "We've basically taken our touring model and applied it to DJs."

Production for Area2 moves on about a dozen trucks, including four for the tent. Sponsors include Elements and PlayStation2. MTV2 is a media partner; others are to be announced.

Fierce: A U.K. Fest For Aussies, Kiwis, South Africans

BY LARS BRANDLE

LONDON—Twysden Moore, a London-based concert producer, says the Fierce Festival is London's "single biggest gathering of south-of-the-equator folk ever." The one-day Southern Hemisphere concept was planned to gather an array of antipodean acts in south London's Brockwell Park on June 2, as part of a weekend extended by the Queen's Jubilee holiday.

The event was conceived to have almost an ethnic feel about it. At a glance, the lineup would draw blanks for most Britons—with the exception of comeback-rockers Midnight Oil—while the attention of the event's host nation was inevitably focused that morning on matters in Southeast Asia, as England was taking on Sweden in its first game of the 2002 World Cup soccer tournament. "Who cares really. That's sport," Moore retorts. On their respective home fronts, however, such bands as Spiderbait, Regurgitator, or Magic Dirt regularly fit the headline class of the Aussie festival circuit, as does D4 in New Zealand and Boo! in South Africa.

"Whenever I'm doing something new, I'm looking for under-served markets, and it seemed to me that with the amount of bars, clubs, magazines, and so on [catering to] the Aussie, Kiwi, and South African contingent [in London, there should be] a festival. I'd spoken with a couple of people who'd thought of doing it, but nobody bothered to get it off the ground. My basic principle is, 'Why the fuck do another festival with all the same old bands?' At any of these festivals this year, it's going to be the same old bands, with everybody competing against everybody."

The ex-pat demographic, says Moore—a "true-blue Brit"—is largely an untapped resource. The U.K. and

particularly the capital has long been a base for Australian, Kiwi, and, increasingly, South African travellers to the Northern Hemisphere. Aside from the obvious language advantage, many claim direct ancestral links with the "mother country" and therefore have improved visa status. Additionally, Britain is seen by many 20-something travelers as an ideal stepping-stone from which to visit Europe and the U.S.

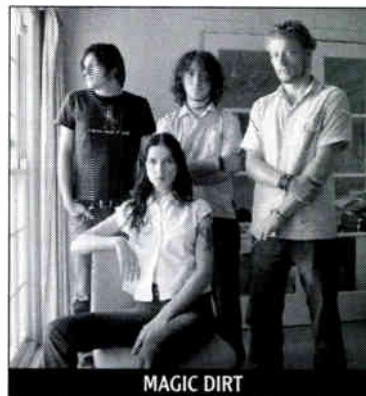
"After taking some time to research the community, I found that there are possibly 1 million-plus [Australians, Kiwis, and South Africans] in London at any one time—not including people who love all things [to do with those countries], like myself," Moore says. "There's a huge under-served market." Figures from the U.K.'s Home Office indicate some 700,000 passengers arrived at London airports in 2000 traveling on either of those three passports.

For the event, almost the entire lineup, which Moore identifies as "predominantly rock" and "established," was to be flown out exclusively—no mean feat, given the distances and costs involved. To keep down overheads, Moore, together with the festival's production company/partner SJM Concerts—a British-based promoter which, together with Metropolis Music, handles the annual V Festivals in the U.K.—developed a shared structure for the event. The previous day sees the infrastructure also being used by Moore's Purple in the Park concept, a one-day music and dance festival that serves the gay and lesbian community.

"A concert on this scale costs £1 million (\$1.45 million) to do it properly," Moore says. "Frankly, you'd be taking a huge risk to do one on your own, and you'd be charging much higher ticket prices." The 50,000-

capacity grounds are to be equipped with 11 canvas tents to cope with as many as 25,000 paying customers in the event of rain.

Advance Fierce Festival tickets were priced at £20 (\$29) apiece, plus booking charge. They were available through the Nottingham-based Way-Ahead ticket agency and via the festival's Web site. Also in the festival's corner is sponsor *TNT* magazine, the free weekly U.K. street-distributed niche publication, whose audience turn to its pages to



MAGIC DIRT

keep abreast with news back home.

Making the 15,000-km (9,320-mile) trek is alternative Aussie rock band Magic Dirt, on its second such trip since touring the U.K. in 1997 with Bristol-based act the Heads. Lead singer Adalita tells *Billboard*: "Our first trip to the U.K. was a very steep learning curve. The first show was in Newcastle, and we were billed as 'Magic Turd.' At our debut gig in London, we finished the first song and instead of applause, the crowd [sang] the theme song from [Australian TV soap opera] *Neighbours*."

The band's performance was to kick off a six-date U.K. tour, concluding June 12 in Portsmouth. "[We're looking forward to] an opportunity to play some

small, sweaty, English pubs. We have played heaps of festivals before, so we are used to having to play in the afternoon, in the daylight. But smaller pub shows are the most fun for us." Magic Dirt's latest set, *What Are Rockstars Doing Today*, is released June 10 on Sweet Nothing in the U.K. (via Cargo).

For a night job, Moore is owner of one of London's more salubrious clubs—the Hanover Grand—as well as managing director of London-based Purple Corp., which comprises Purple Radio, Purple in the Park, and Fierce Festival. An avid surfer, the concept for the Fierce Festival came to Moore during one of a number of visits Down Under, while taking in the best of the beaches and the summer festivals circuit. He owns digital U.K. broadcaster Purple Radio and sits on the executive board of the Surf-Aid charity, which enables surfers to contribute toward the upkeep of indigenous populations in surf-rich destinations. Most of the world's top surfers currently support the campaign, whose brand is applied to the festival's promotions. Money-collection points will be prominent at the event.

Looking ahead, Moore says next year's event will forge stronger ties with the base market. In Australia, the winner of the state-owned Triple J national radio network's Battle of the Bands competition will be flown out to play at the London event. "We want to do much more on-the-ground promotion in Australia—we just haven't had the time this year. With Triple J getting on board, that'll be a big deal. With any luck, as the festival develops over a few years, increasingly a British audience will come to it—because they know it's a good gig, it's in London, and it's cheap. The fact that the bands want to do it helps enormously."

| ARTIST(S) | VENUE/ DATE | GROSS/ TICKET PRICE(S) | ATTENDANCE/ CAPACITY | PROMOTER |
|--|--|------------------------------------|--------------------------|--|
| JUAN GABRIEL, ANA GABRIEL, CARLOS VIVES, JOAN SEBASTIAN, CHRISTIAN CASTRO & OTHERS | Arrowhead Pond, Anaheim, Calif. May 12 | \$828,750 \$115/\$100/\$90/\$85 | 12,995 13,094 | Nederlander Organization, Hauser CIE, CIE Events |
| DAVE MATTHEWS BAND, GOV'T MULE | Verizon Wireless Amphitheatre, Irvine, Calif. May 16 | \$733,607 \$49.75/\$38.75 | 16,265 16,300 | Clear Channel Entertainment |
| DAVE MATTHEWS BAND, GOV'T MULE | Crickit Pavilion, Phoenix May 12 | \$730,902 \$46.50/\$31.50 | 19,876 sellout | Clear Channel Entertainment |
| DAVE MATTHEWS BAND, GOV'T MULE | Staples Center, Los Angeles May 15 | \$727,097 \$46.50 | 17,062 sellout | Clear Channel Entertainment, Nederlander Organization |
| X-FEST: ROB ZOMBIE, PUDDLE OF MUDD, HOOBASTANK, STATIC-X, CUSTOM | Post-Gazette Pavilion at Star Lake, Burgettstown, Pa. May 17 | \$511,349 \$37/\$35 | 17,485 23,116 | Clear Channel Entertainment |
| KLUC SUMMER JAM: P. DIDDY, BOW WOW, MASTER P, NAUGHTY BY NATURE & OTHERS | Sam Boyd Stadium, Las Vegas May 18 | \$481,060 \$35/\$30 | 15,461 20,280 | 98.5 KLUC, Big Picture Promotions |
| ALAN JACKSON | Verizon Wireless Virginia Beach Amphitheater, Virginia Beach, Va. May 11 | \$335,622 \$47/\$17 | 11,662 20,000 | Clear Channel Entertainment |
| ALAN JACKSON | Tweeter Center, Tinley Park, Ill. May 17 | \$330,769 \$45/\$20 | 10,207 28,589 | Clear Channel Entertainment |
| USHER, FAITH EVANS, NAS | Target Center, Minneapolis May 23 | \$265,545 \$47.75/\$40.75 | 7,104 12,013 | Clear Channel Entertainment |
| GAITHER HOMECOMING | Target Center, Minneapolis May 17 | \$228,650 \$28.50/\$16.50 | 12,082 18,521 | Clear Channel Entertainment, Premier Prods. |
| HARRY CONNICK JR. | Riverside Theatre, Milwaukee May 10-11 | \$223,827 \$65/\$27 | 4,356 4,984 two shows | Clear Channel Entertainment |
| JETHRO TULL, WILLY PORTER | Broward Center, Fort Lauderdale, Fla. May 12-13 | \$215,496 \$52.50/\$32.50/\$25 | 4,693 5,328 | Clear Channel Entertainment, in-house |
| ALAN JACKSON, CAROLYN DAWN JOHNSON | careerbuilder.com Oakdale Theatre, Wallingford, Conn. May 9 | \$214,015 \$55/\$40 | 4,579 4,820 | Clear Channel Entertainment |
| HARRY CONNICK JR. | Meadow Brook Music Festival, Rochester, Mich. May 24 | \$206,539 \$69.50/\$26 | 4,916 7,701 | Palace Sports & Entertainment, Clear Channel Entertainment |
| MAZE FEATURING FRANKIE BEVERLY, JOE | Chicago Theatre, Chicago May 12 | \$204,076 \$63.50/\$58.50 | 3,543 3,553 | Clear Channel Entertainment, WVAZ-FM |
| DIANA KRALL | Masonic Auditorium, San Francisco May 9 | \$203,871 \$100.25/\$45.25 | 3,064 3,132 | Clear Channel Entertainment |
| DIANA KRALL | Fox Theatre, Atlanta May 15 | \$193,445 \$50/\$35 | 4,632 sellout | Clear Channel Entertainment |
| INCUBUS, HOOBASTANK | Rupp Arena, Lexington, Ky. May 7 | \$191,304 \$24 | 8,630 11,090 | Clear Channel Entertainment |
| BLINK-182 & GREEN DAY, JIMMY EAT WORLD | Oak Mountain Amphitheatre, Pelham, Ala. May 13 | \$190,132 \$34/\$7 | 7,696 10,288 | Clear Channel Entertainment |
| ORANGWOOD BENEFIT: PAT BENATAR, SUGAR RAY, THE CALLING | Arrowhead Pond, Anaheim, Calif. May 10 | \$184,700 \$100/\$45/\$25 | 7,054 8,429 | Nederlander Organization, Bringin' It Home LLC |
| WMZQ SUMMERFEST: WILLIE NELSON, LONESTAR, SARA EVANS, CAROLYN DAWN JOHNSON | Nissan Pavilion at Stone Ridge, Bristol, Va. May 11 | \$174,671 \$44/\$5.50 | 17,117 22,556 | Clear Channel Entertainment |
| KID ROCK, HEMIGOD | Tower City Amphitheater, Cleveland May 17 | \$174,304 \$32 | 5,447 5,654 | Clear Channel Entertainment |
| INCUBUS, HOOBASTANK | First Union Arena, Wilkes-Barre, Pa. May 15 | \$174,175 \$25 | 6,967 7,785 | Goldenvoice |
| DENNIS DEYOUNG | Rosemont Theatre, Rosemont, Ill. May 11 | \$167,650 \$65/\$35 | 3,537 4,284 | Clear Channel Entertainment |
| BUSH, PUDDLE OF MUDD, KITTIE, CUSTOM | Mississippi Coast Coliseum, Biloxi, Miss. May 3 | \$166,015 \$29.97/\$24.97 | 6,895 8,500 | Clear Channel Entertainment |
| KID ROCK, LIT | First Union Spectrum, Philadelphia May 9 | \$156,428 \$29/\$19 | 6,629 13,939 | Clear Channel Entertainment |
| MAZE FEATURING FRANKIE BEVERLY, JOE | Star Plaza Theatre, Merrillville, Ind. May 11 | \$155,208 \$75.50/\$65.50 | 2,336 3,400 | Star Prods. |
| JOSE CARRERAS | War Memorial Opera House, San Francisco May 12 | \$154,316 \$150/\$36 | 1,975 3,112 | Clear Channel Entertainment |
| INCUBUS, HOOBASTANK | Roanoke Civic Center, Roanoke, Va. May 9 | \$152,664 \$24 | 6,815 9,164 | Clear Channel Entertainment |
| PENNYWISE, THE VANDALS, THE ATARIS, THE ADOLESCENTS, 98 MUTE | Long Beach Arena, Long Beach, Calif. May 17 | \$150,225 \$15 | 10,015 13,122 | Goldenvoice |
| WEEZER, AM RADIO | Hilton Coliseum, Ames, Iowa May 4 | \$145,750 \$25 | 5,830 7,500 | Jam Prods. |
| THE FOUR TOPS, THE TEMPTATIONS REVIEW FEATURING DENNIS EDWARDS, THE STYLISTICS | Sovereign Bank Arena, Trenton, N.J. May 5 | \$144,849 \$65/\$35/\$25 | 4,265 7,335 | in-house |
| ANDRE RIEU | New Jersey Performing Arts Center, Newark, N.J. May 3 | \$142,985 \$75/\$35 | 2,191 2,492 | Jack Utsick Presents, Metropolitan Entertainment Group |
| ALANIS MORISSETTE, RYAN ADAMS | The Backyard, Austin May 17 | \$142,255 \$40/\$37.50 | 4,123 5,000 | Clear Channel Entertainment, Direct Events |
| INCUBUS, HOOBASTANK | Boutwell Municipal Auditorium, Birmingham, Ala. May 1 | \$141,725 \$25 | 6,000 sellout | Clear Channel Entertainment |

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by Ray Waddell



GOODBYE ALABAMA: Alabama's farewell tour was announced by the band May 22 at the Academy of Country Music Awards. The tour will play 40 arenas and sheds next year, Alabama's 25th anniversary as a band, beginning with a 2002 New Year's Eve gig in Las Vegas, tentatively set for the Aladdin. The tour is a cooperative effort between Greg Oswald, VP at the William Morris Agency; longtime Alabama in-house agent Barbara Hardin; and promoter/producers Brian O'Connell from Clear Channel Entertainment and Marc Oswald of Land of Os Productions. Greg Oswald at WMA in Nashville calls the tour "a very exciting and complex project." Elements

include sponsorships, special events, and a TV special. Alabama has been a bankable country-touring mainstay for more than 20 years. So why stop now? "I think there are four individual answers to that question," Alabama frontman Randy Owen says. "When you get down to it, there are many, many factors involved—some of them very personal. It's really about the integrity of the group, the dignity of the group. It's always been about the music with us, never about the money—although lots of money has come our way."



ALABAMA

include sponsorships, special events, and a TV special.

Dale Morris, Alabama's manager for 23 years, says the group has "never really had any time off. They worked in the Bowery (in Myrtle Beach, S.C.) for seven years before they got signed [to RCA]. We want to do what Cal Ripken did. When Alabama plays a date, starting now, people will know this is the last time they'll be in that city." Alabama has 80 dates on the books for 2002, which Morris says is a relatively light schedule for the hard-touring band. "Next year is going to be their biggest year ever in the business, in terms of profile, monetarily—the whole nine yards. And that's the way to go out—at the top of your game."

Owen takes a similar view. "I still want to be able to throw that 90

mph fastball. On that last show we do, I want to be as good as I am today, and the other guys feel the same way. It's about the integrity of being great, of being superb in your own mind. We just felt this was the time, and I hope we leave country music a little bit better than we found it. Maybe we can inspire someone to enjoy what they're doing, instead of being like Tim [McGraw]'s song 'Angry All the Time'."

After first being reported in *Billboard's* May 11 issue, it has been formally announced that all surviving founding members of the Grateful Dead—Mickey Hart, Bill Kreutzmann, Phil Lesh, and Bob Weir—will reunite as the Other Ones for Terrapin Station—A Grateful Dead Family Reunion. Taking place Saturday, Aug. 3-4 at Alpine Valley Music Theatre in East Troy, Wis., almost seven years to the day of Jerry Garcia's death, Terrapin Station will mark the first time all four members will have performed together since 1995. The bill includes Phil Lesh and Friends, RatDog, Mickey Hart & Bembé Orisha, Bill Kreutzmann's TriChromes, and longtime Dead songwriter Robert Hunter on the main stage. Each show will conclude with the Other Ones performing two sets. Confirmed second-stage artists include the Disco Biscuits, Robert Randolph & the Family Band, Donna the Buffalo, and Karl Denson's Tiny Universe, as well as acoustic performances by Warren Haynes and Jorma Kaukonen.

In other messages from the Dead, Weir's RatDog has confirmed a first-ever European tour arranged by booking Agency Ted Kurland Associates of Boston. Weir last played in Europe with the Dead more than nine years ago. The tour begins June 28 in Newcastle, England.

Singer/songwriter/pianist Norah Jones has confirmed her first headlining U.S. tour, set to begin June 6 with the first of two nights at New York's Town Hall. The 12-date leg concludes with an appearance June 23 at the sold-out Bonnaroo Festival near Manchester, Tenn. Jones is also booked for some summer tour dates with Dave Matthews Band and Indigo Girls.



JAZZ

THE BILLBOARD SPOTLIGHT

International Association For Jazz Education Spreads The Word

A Growing Team Of Music Educators, Industryites And Aficionados Ensures That The Jazz Genre Endures And Prospers

BY STEVE GRAYBOW

As divided as the jazz community can be on any number of issues, there is one belief that is a universal truism in the jazz world—that the existence of quality jazz-education programs are of the utmost importance if the music is to continually reach a new audience and prosper.

Founded in 1968, the non-profit International Association for Jazz Education has for over three decades been at the forefront of teaching the public about jazz, through education programs at secondary schools and universities and by working with communities nationally to elevate the music's profile on the local level. Originally known as the National Association for Jazz Education (a name which was changed to the International Association of Jazz Educators in 1988, and slightly amended to its current moniker last year), the IAJE's original nine-member founding committee included John Roberts, former director of music education for the Denver, Colo., public school system; composer/arranger Matt Betton; and bandleader Stan Kenton.

"At the time the IAJE was founded, jazz education was not part of traditional music education," explains IAJE executive director Bill McFarlin. "In the 1960s, jazz was looked down upon compared to other music disciplines; in some music schools, playing jazz in the practice rooms was an expellable offense. The IAJE was formed with the idea to go through established organizations that represented music education to further the notion of quality jazz education."

GROWING NUMBERS

Convening informally at the 1968 Music Educators Conference in Seattle, the nine-member NAJE produced the first of what would become a tenet of the organization's efforts to keep its members informed—a newsletter detailing their goals and objectives. Within a few years, the association had grown

to several hundred members, who convened in Chicago in 1972 for what would become the IAJE's flagship event, its annual conference. Buoyed by the success of the conference, the organization soon boasted more than a thousand members and had made sizable strides toward making jazz a common sound in the classroom.

sary in Toronto this January) regularly attracts more than 7,000 participants. Unlike many "industry" functions, the IAJE opens its doors to anyone with an interest in jazz, including members of the public. All facets of jazz education and of the business of furthering the music are addressed, including industry-specific panels that find executives



At the 2002 IAJE Gala Dinner (from left): Nancy Wilson, Berklee College of Music president Lee Berk, Quincy Jones, IAJE executive director Bill McFarlin and IAJE president Ron McCurdy.

In the 1990s, the IAJE expanded its definition of "educator" to include anyone involved in furthering the music's appeal amongst the public. "We began thinking of 'educators' in the broadest sense of the word, meaning anyone involved in spreading the word about jazz—from journalists to record-label personnel to retailers," says McFarlin. "All of these people have a vested interest in educating the public about jazz, because the general public represents a future consumer base for the music. Plus, writers, labels and retailers all have a role in nurturing those elite players who will become the music's pioneers of tomorrow."

EVERYONE WELCOME

Today, the IAJE boasts more than 8,000 members in 40 countries. According to McFarlin, slightly less than 70% of the association's members are "core grass-roots educators on the junior high, high school or university level"; the rest are executives, musicians, students and "motivated enthusiasts." The organization has 11 full-time staff members.

The annual IAJE conference (which celebrates its 30th anniversary

and artists alike debating topical issues and concerns, discussing legal issues and sharing ideas on an even, neutral playing field.

"The conference is now for anyone involved in the teaching, performance, presentation, business or appreciation of jazz music," says McFarlin, who notes that a number of IAJE members belong to local jazz-appreciation societies that present jazz education and advocacy programs in their towns. "In Columbus, Ohio, there is a jazz society that has organized the Columbus Jazz Orchestra, which is a resident community jazz orchestra that has 2,000 season-ticket holders and holds 14 annual performances that all include well-known guest artists. They also organize jazz-education programs for the local schools. All of this grew out of a local society of people who appreciate the music."

Like the conference, the IAJE's *Jazz Education Journal* has grown, from a single-page sheet to a 100-page, bi-monthly magazine sent to all members, interested legislators and several hundred libraries internationally that subscribe. Along with news items, feature articles and contact information for pertinent

Continued on page 33

WHERE WE'RE AT

Jazz musicians speak through their music, but they also have opinions that are as powerful as the music itself. Jazz editor Steve Graybow compiled these comments on the current state of jazz, as seen through artists' eyes.

"Young players choose jazz because they are intelligent and discerning enough to hear the depth in the music and they want to experience it firsthand. The same is true with jazz listeners. In the past, listeners would have heard jazz as a part of their daily life, but today they have to be intelligent and well enough informed to look outside the mass media."

—Steve Smith, drummer, *Vital Information (Intuition)*



Craig Chaquico

"Today's audience appears to be extremely knowledgeable about creative music. Our radio stations and news media need to broadcast more of it."

—Billy Bang, violinist (*Justin Time*)

"If music touches you and makes you listen more closely, chances are it's the kind you like. I hear a lot of that kind of music on the smooth-jazz charts now, but I hear even more of it when I see the same bands live and they kick it up a notch."

—Craig Chaquico, guitarist (*Higher Octave*)



Paul Taylor

"Smooth jazz seems to be in transition, especially with crossover-lite vocals being added to the format. Hopefully, other radio formats will open up to instrumental songs so artists can gain exposure."

—Paul Taylor, saxophonist (*Peak*)

"Smooth jazz has come full-circle. Classic songs such as George Benson's 'Lost in a Masquerade' and John Klemmer's 'Touch' have stood the test of time and fit in with today's flavor. I can only hope that some of the music we produce might have that magic touch 20 years from now."

—William Aura, 3rd Force (*Higher Octave*)



John Pizzarelli

"I wish people would stop trying to define what jazz is or who is a jazz artist. When did it become a sin to sell records or to make a living? I hope it can get back to seeing what's good about the music, instead of bashing those who bring people into the stores and the concert halls."

—John Pizzarelli, guitarist (*Telarc*)

"There is a big audience out there [for jazz]; they just need to find out about us. So it is up to the record labels not to be afraid and to make sure they promote their artists. Once they do, the audiences will follow."

—Michel Camilo, pianist (*Telarc*)

"The world is getting more interconnected, so jazz not only means swing, it also means Latin rhythms, Brazilian and Cuban, and complex Middle Eastern time signatures and scales. When there are no boundaries, being part of the music is a very liberating experience."

—Jackie Ryan, vocalist (*OpenArt*)

Continued on page 24

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JAZZ



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WHERE WE'RE AT

Continued from page 22

"Vocalists are performing songs that they, not their parents, grew up with. They feel this music in a convincing way and are destined to widen their audience with music that is both appealing and legitimate."
—Kathy Kosins, vocalist (*Chiaroscuro*)

"The trend in entertainment today to have sequels and copies couldn't be more poisonous to the spirit of jazz."
—Tierney Sutton, vocalist (*Telarc*)

"It is the responsibility of the musicians to keep the music fresh and creative, and it's the responsibility of the radio stations that play it to assure that the best music of this genre is being heard."
—Eric Marienthal, saxophonist (*Peak*)

"I have witnessed people from ages 17 to 70 in my audiences recently, and I feel optimistic."
—Rachel Z, keyboardist (*Tone Center*)

"The industry that surrounds the art can be so complex that it can often seem like the music is secondary. It seems as if there are more people whose jobs are to package, promote, distribute, publish and litigate the music than there are people creating it. Musicians empower themselves when they are involved in the business side."
—Ben Allison, drummer (*Palmetto*)

"Jazz is in a state of flux. Jazz is less than 3% of the market and is still a stepchild to the other categories of music. Clubs still pay about the same as they paid 20 years ago. More musicians own their own labels, and everyone with a computer can make a CD, so there's more competition."
—Oliver Lake, saxophonist (*Palmetto*)

"I've provided six complete live concerts in MP3 format on my Web site, in order to stay ahead of the bootleggers. Even when my band isn't actively on the road, there is still a buzz happening. The point is to get the music out to as many people as possible using the most cost-effective method."
—Greg Osby, saxophonist (*Blue Note*)

"While jazz is not the music of the masses in the U.S., it has attained an almost sacred status in other countries. Jazz by nature cannot be manufactured and sold as the latest must-have commodity like so much of today's American pop music."
—David Hazeltine, pianist (*Sharp Nine*)

"Formats and marketing are strategies that prepackage the music into some digestible format—less improvisation, shorter tunes, tried-and-true formulas. This sells the music short and results in music without lasting value."
—David Berkman, pianist (*Palmetto*)

"While some say jazz is a fading art form, the word 'jazz' has become very popular. Every product wants to be 'jazzy,' because the word itself signifies that I'm hip, with it, part of the 'in crowd.'"
—Phillip Manuel, vocalist (*MAXJAZZ*)

"The talent is in abundance; however, there are fewer distinctive personalities, fewer venues, less exposure and virtually no live audience support. Jazz has no identity in American pop culture today."
—Carmen Lundy, vocalist (*Justin Time*)

"There are more and more young, creative voices trying to move beyond what has come before, trying to crystallize a new, more personal form of expression based upon their reaction to the environment in which they currently live—informed by past traditions but no longer bound by them."
—D.D. Jackson, pianist (*Justin Time*)



Tierney Sutton



Greg Osby

European Artists Nurture Jazz's Vitality

This roundup of noteworthy jazz releases from independent and major-label record companies in Europe was compiled by jazz correspondent Terry Berne.

NORWAY

Bugge Wesseltoft
Moving (Jazzland/Universal)
Silje Nergaard
At First Light (Emarcy/Universal)
www.jazzlandrec.com
www.universalmusic.no

European jazz's cutting edge is perhaps best exemplified by the so-called "Oslo sound," a hybrid of acoustic jazz, ambient soundscapes and deep house rhythms pioneered by trumpeter Nils Petter Molvaer and keyboardist Bugge Wesseltoft, among others. *New Conception of Jazz*, Wesseltoft's breakthrough album, which he founded the Jazzland label to release, appeared in 1996. Molvaer's 1997 ECM album, *Khmer*, sold more than 100,000 copies. Wesseltoft describes his latest album, *Moving*, as "pulsating rhythmic music and acoustic improvisation," and it embodies the

famed jazz club Ronnie Scott's.

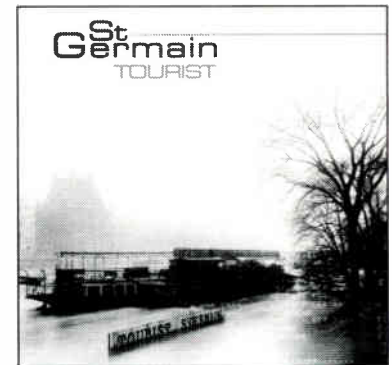
SWEDEN

Esbjörn Svensson Trio (E.S.T.)
Somewhere Else Before
(Diesel/Columbia)
www.sonymusic.com

Stockholm's club scene may not be causing as much of a stir as the jazz acts of Oslo at the moment, but the venues host some of Europe's most forward-looking jazz, from vocalist Viktoria Tolstoy to the free improvisation of the Aaly Trio. *Somewhere Else Before* features the melodic but progressive jazz of the Esbjörn Svensson Trio. The CD collects selections from the act's last two Swedish releases for Diesel/Columbia, *Good Morning Susie Soho* and *From Gagarin's Point of View*. The trio's music is full of ideas and shares some of rock's energy and spirit. Even with the subtle electronics, which crop up from time to time, the overall feel is acoustic but driving. That vivid musical momentum makes E.S.T. one of the most creative and dynamic outfits in European jazz. The trio's most recent outing, *Strange Place for Snow*, just out in Europe, is due soon in the U.S.

heard in trendy bars, in clubs, on compilations, then in commercials and films." Two sold-out tours of Europe and the U.S. followed, as well as numerous international music awards.

If St. Germain had a predecessor in the electro-jazz field, it might have been Marc Moulin, who has been exploring similar territory for several decades. Moulin's new project, *Top Secret*, aided by renowned Belgian guitarist Philip Catherine, is topping sales of 80,000 units since



its September 2001 release on Blue Note worldwide and Nettwerk Productions in the U.S. and Canada.

Jean-Michel Pilc Trio
Welcome Home (Dreyfus Jazz)
www.dreyfusrecords.com

The 2000 recipient of the prestigious Django Reinhardt Award for best French jazz musician and a resident of New York since 1995, pianist Jean-Michel Pilc and his trio are quickly becoming known as one of the edgiest and most innovative small formations around. Pilc plays with an attack reminiscent of McCoy Tyner's post-Coltrane period, while the band, whether essaying original material or classic tunes by the likes of Miles or Monk, uses melodic dissonance and angular phrasing that upsets expectations and makes jazz very exciting indeed.

"Straight-ahead jazz is now only heard on public radio," notes Douglas Yoel, label manager of Dreyfus Music, who is based in New York. "But Jean-Michel has had time to build a critical and popular following on the East Coast. NPR stations like Newark's WBGO, which reaches New York City, play his music." Distributed by Koch in the U.S., Dreyfus uses independent promoters for certain releases, this one included. "Adventurous retailers like Borders Books and Barnes & Noble are especially helpful with projects like *Welcome Home*," Yoel

Continued on page 32



hip style emanating from the Norwegian capital.

Vocalist Silje Nergaard's *At First Light* was among the top 10 best-selling albums in Norway in 2001 and the most popular jazz record in the market in the past 20 years. As the follow-up to vocalist Nergaard's popular *Port of Call* album, *At First Light* debuted at No. 1 on the Norwegian pop chart and has sold nearly 70,000 units in the market, according to Suzannah Reast, international marketing manager, Universal Classics and Jazz, in London. The album offers a winning collection of pop-inflected jazz, including the superb self-penned title track and a memorable version of Stevie Wonder's "Blame It on the Sun." Plans call for a U.S. release in the autumn. Nergaard has already toured Europe, will play the European summer jazz-festival circuit and will perform for a full week in June at London's

FRANCE

St. Germain
Tourist (Blue Note)
Marc Moulin
Top Secret (Blue Note/Nettwerk)
www.bluenote.com
www.nettwerkamerica.com

With worldwide sales exceeding 1.9 million for his soul/jazz-meets-house opus, *Tourist*, released in April 2000, Ludovic Navarre, alias St. Germain, defines crossover, in both a stylistic and a geographic sense. He has exposed new audiences on both sides of the Atlantic to the bluesy rhythm-driven sounds pioneered by improvisers like Jimmy Smith and Grant Green in the early '60s. Blue Note was a principal outlet for these dance-based sounds then as now. The success of St. Germain is undeniable. The French bandleader and mixmaster was Billboard's top contemporary-jazz artist in 2001, and *Tourist* was the No. 1 contemporary-jazz album. Yet all this came despite paltry radio airplay, according to Julien Chautard, international exploitation manager, EMI France, who notes, "His music could be

A new voice for contemporary jazz...

DUBOC

carol duboc

"...a voice like spiced honey..."

-Christopher Loudon, JazzTimes

"...a talent to track..."

-Don Heckman, LA Times

"the vocals are angelic; the writing is prolific."

-Gerald Albright

songwriter/arranger with credits ranging from Patti LaBelle to George Duke

features Gerald Albright, Hubert Laws, Patrice Rushen and more

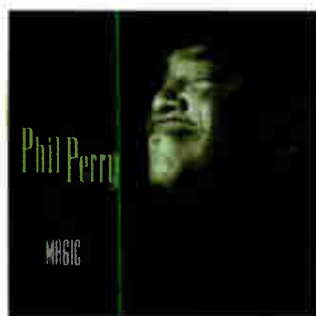
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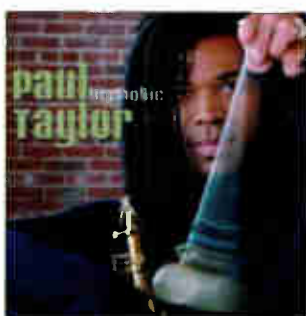


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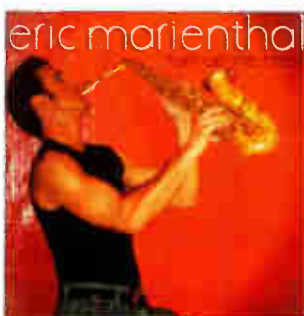
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50 YEARS (MORE OR LESS) OF THE MODERN JAZZ QUARTET

BY JOE GOLDBERG

On Dec. 22, 1952, four musicians—Milt Jackson, vibraharp; John Lewis, piano; Percy Heath, bass; and Kenny Clarke, drums—went into a New York studio to record for Prestige Records' owner and producer, Bob Weinstock. They were billed as the Milt Jackson Quartet. But, by the release of the 10-inch LP resulting from that session and another one, in June 1953, the name of the group had changed—though the initials, MJQ, soon to become famous, had not. The group had become, and its first album was titled, the Modern Jazz Quartet.

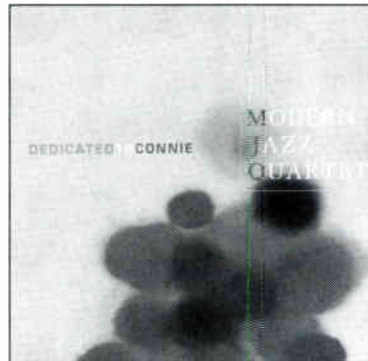
Three years later, Kenny Clarke, dissatisfied with the group's musical direction and wanting to live in Europe, quit. He was replaced by Connie Kay, who was hired to play a one-nighter taking place the same day he got the call, as well as

two weeks at the Storyville club in Boston. He remained with the group until his death at the end of 1994. During Kay's time with the MJQ, there were no personnel changes.

That is astounding. Consider that the two influential Miles Davis quintets of the time, the one with Coltrane and the one with Herbie Hancock and Wayne Shorter, lasted two and three years, respectively.

COOL ESSENCE

Longevity was hardly the only unusual aspect of the MJQ. First of all, the instrumentation: no horns, which meant no spit, no sweat and no screaming. Then, the repertoire. John Lewis, who was musical director, had a penchant for longer, classical forms such as the fugue. Much of the group's material was written by him. Its second album contained a Lewis composition



called "Django," a funeral piece for the gypsy guitarist Django Reinhardt, which became an instant classic and was recently on National Public Radio's list of the 100 most notable American compositions of the last century. Material like this, plus the group's impeccable tailoring, and its emphasis on presentation and deportment, enabled the MJQ to play venues previously

closed to jazz, such as Salzburg's Mozarteum. Some saw this as preciosity, as exemplified by the English critic who wrote that he suddenly realized, during an MJQ concert, that thousands of people were watching a man with a small beard hit a small bell with a small stick.

The group's real secret weapon, though, was the tension between its main soloists, Jackson and Lewis. The fame and money derived from their outside recordings and compositions make them the John and Paul of the group. Musically, they were opposites: the lush, romantic Jackson, the best ever to play his instrument—not unlike Django Reinhardt in his folk-based improvisations—as opposed to the spare, minimalist Lewis. The effect was not unlike that of Coltrane with Miles Davis and Thelonious Monk. Jackson was often vocally unhappy with the constraints of the group, but, in Dylan Thomas' phrase, "He sang in his chains like the sea." What is fascinating, though, is that, while Jackson is one of the supreme jazz soloists, his loose-blowing session recordings don't bear up as well under repeated playing as do those of the form-obsessed Lewis.

Both Jackson and Lewis are gone now, Jackson in 1999 and Lewis in

2001, and Percy Heath is the last one left. Jackson, Lewis and Clarke had, with bassist Ray Brown, been the rhythm section of Dizzy Gillespie's big band of the '40s and had recorded for Gillespie's Dee Gee label (now on Savoy). Heath played in a later Gillespie sextet that included Jackson and John Coltrane, and he recorded with the other three MJQ members for Hi-Lo (also on Savoy). The group incorporated in New York state as the Modern Jazz Society after the first Prestige date and, after making a third 12-inch Prestige LP with Connie Kay, switched to Atlantic, where they stayed until their breakup in 1974, after giving "The Last Concert" in Avery Fisher Hall in New York, preserved on a splendid two-CD Atlantic set, *The Complete Last Concert*.

SYMPHONIES AND "SUMMERTIME"

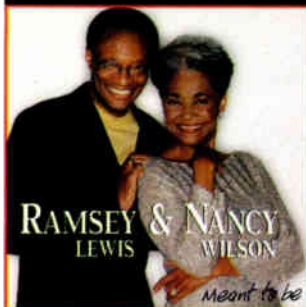
Even then, they set records for longevity. Heath didn't like staying in Europe for three months at a time—"I had three children, and I put my foot down"—but the main reason was that Milt Jackson, reading of how much money pop stars were making in stadiums, thought he could do better. Heath, who wrote the checks, was happy with

Continued on page 28

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—William Shakespeare

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Unintended



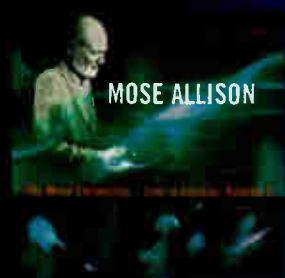
Soulive
New



Erik Truffaz
Moments



Henri Salvador
Room With A View



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Joe Lovano
Viva Caruso



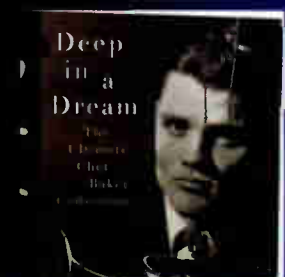
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World Radio History

MODERN JAZZ QUARTET*Continued from page 26*

his \$600 a week, 52 weeks a year, which sometimes included a three-week vacation. In 1981, the group reconvened, deciding it could do better as a partnership, which is now administered by Sandy Jackson, Milt's widow. Heath says that they played together several times during those seven years, including a tour of Japan (a two-album set of a Japanese concert on Japanese Atlantic has never appeared in this country). After Connie Kay's death, he was replaced by Mickey Roker—"Milt Jackson's choice," Heath says. But that didn't work out, and Albert "Tootie" Heath, Percy's brother, took over until, in 1995, as Heath says, "We decided enough was enough." At that time, Heath was making \$250,000 a year. He no longer recalls when and where the Modern Jazz Quartet played together for the last time.

Heath feels that the group was invited to perform in classical venues because of its repertoire, which included Bach, and Rodrigo's "Concierto de Aranjuez." They played with symphony orchestras and with guest stars ranging from Itzhak Perlman on "Summertime" to Ben Webster on "Danny Boy."

One of the more unusual pairings was with the highly successful Kronos Quartet, whose artistic director, David Harrington, acknowledges the MJQ as a model. Of Percy Heath he says, "What a bass player. The note always in the right place, always in the right place, always an undercurrent, always part of the texture." Of the group itself, he says, "I don't even know if I can verbalize what I

MJQ on CD: Selected Albums

Django (Prestige/OJC)
At Music Inn with Sonny Rollins (Atlantic)
The Complete Last Concert (Atlantic)
Dedicated to Connie (Atlantic)
No Sun in Venice (Atlantic)
Pyramid (Rhino/Atlantic)

learned from being around people who had been at it for that long." He speaks of their "quartetness" and says, "No group better expresses the meaning of a quartet, where you're sometimes the lead, sometimes part of the fabric." He recalls that Connie Kay once told him, "Being in a quartet means that you know when one of the other guys is going to fart."

METICULOUS MUSICIANS

Harrington first heard "Sketch," a John Lewis piece for MJQ and string quartet, when he was in high school and says he learned from the group about dress, programming, venue, lighting and sound—"They were meticulous about sound checks." The two groups, he feels, were "in the same situation from a different place."

According to Percy Heath, the MJQ worked out new pieces on the road before recording them, unlike many jazz groups. They were thoroughly familiar with their material before recording it, so that many of their recordings were done in one take. The booklet for the now-unavailable, four-CD set *MJQ:40*, which Atlantic released on the group's 40th-anniversary, shows the covers of 46 albums. Aside from *Porgy and Bess*, only two albums are devoted to a single composer—one for Bach, one for Ellington, a capsule look at their aesthetic. Unfortunately, many of their recordings, including the anniversary set, are now out of print.

Blue Note, which is part of EMI, once released on CD the MJQ's recording of John Lewis' film music for *Odds Against Tomorrow*, but it is now out of print. To my knowledge, the two MJQ albums on the Beatles' label Apple, also part of EMI,

have never appeared on CD.

Fantasy has four CDs of the MJQ's Prestige recordings, including the first session, the "Django" date and a session made with Sonny Rollins. There are three Pablo CDs and a best-of compilation made

**The Modern Jazz Quartet
The Complete Last Concert**

after the group's return in 1981.

Atlantic Records' excellent jazz department, the vision of Ahmet Ertegun's late brother Nesuhi, has been closed down. Atlantic was first subsumed by Warner Bros., which then became Time Warner, and now, as part of AOL Time Warner, it is not the easiest thing in the world to find someone who knows what the Modern Jazz Quartet is. Eleven titles remain currently available, including the superb *Dedicated to Connie*, a two-CD set issued after Kay's death that was record-

ed at a live concert in Slovenia in 1960, and such superior examples of the group's work as *Pyramid*, *The Complete Last Concert* and the live set once considered the finest of all MJQ recordings, *European Concert*. Gone is *For Ellington*.

Rhino, which produced splendid boxed sets from the Atlantic recordings of Coltrane, Mingus and Ornette Coleman, lists only seven titles, many of them duplicating those available from Atlantic, including *Blues on Bach*. A few years ago, there was talk of a boxed set of unreleased live recordings, but that is no longer being planned, and Percy Heath has heard nothing about it.

During its last years, the MJQ played the Cafe Carlyle, the room in New York's Carlyle Hotel where Bobby Short usually holds sway. It sounds like a perfect venue for them, given Percy Heath's preference for small rooms and small audiences. The group played there for five years, starting right after New Year's. They played without amplification and were never recorded. It sounds like a pure jazz experience. But it would be a great loss if what Percy Heath says of that gig became true of the Modern Jazz Quartet's vast recording legacy: "If you weren't there, you missed it." ■

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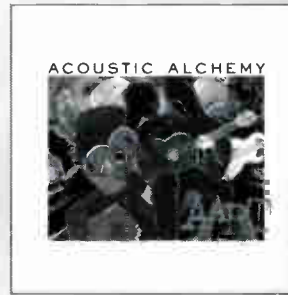
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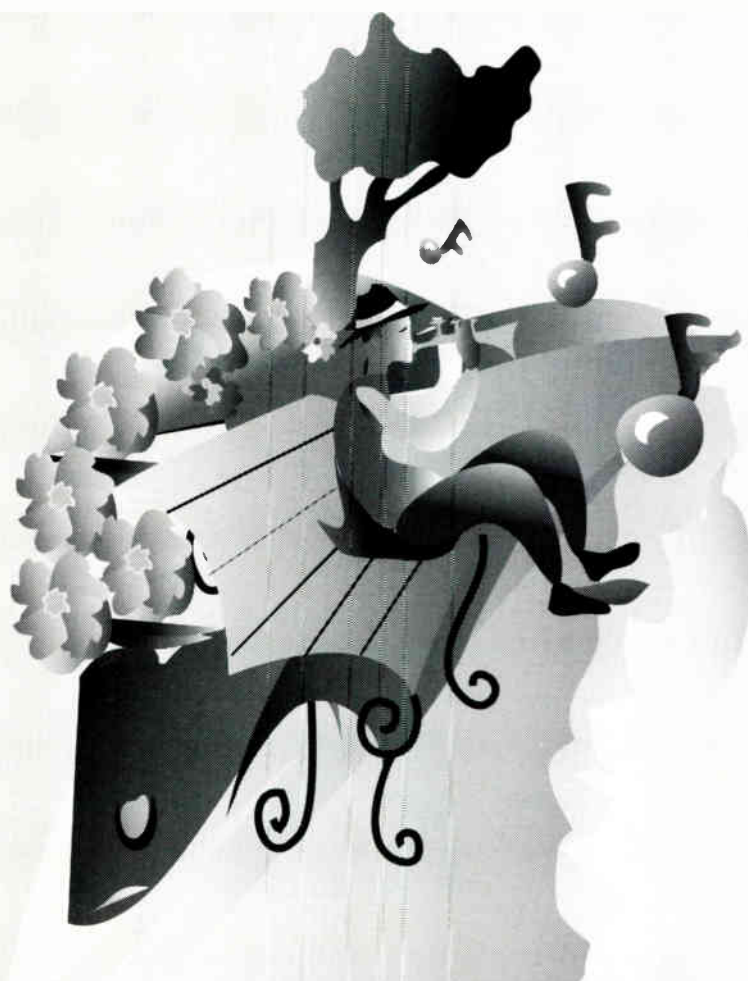
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The Charts & All That JAZZ

The chart recaps in the Jazz Spotlight are year-to-date rankings, starting with the Dec. 1, 2001, issue (the beginning of the 2002 chart year) through the May 11 issue.

The recaps for Top Jazz Albums and Top Contemporary Jazz Albums are based on sales data as compiled by SoundScan. Although the charts appear bi-weekly in Billboard, they are compiled each week and are available through the Billboard Information Network and SoundScan. Titles receive credit for sales of each week they appear on the chart, including weeks in which the chart does not appear in Billboard.

The recaps were compiled by Anthony Colombo with assistance from jazz charts manager Steve Graybow.



Diana Krall

Top Jazz Artists

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

- 1 **DIANA KRALL** (1) Verve/VG
(1) Justin Time
- 2 **TONY BENNETT** (1) RPM/
Columbia/CRG
(1) Columbia/CRG
- 3 **HARRY CONNICK, JR.** (2) Columbia/
CRG
- 4 **STEVE TYRELL** (1) Columbia/CRG
- 5 **JANE MONHEIT** (2) N-Coded/Warlock
- 6 **JOHN COLTRANE** (3) Impulse!/VG
(1) Rhino
(1) Verve/VG
- 7 **ETTA JAMES** (1) Private Music/Windham
Hill/RCA
- 8 **NANCY WILSON** (1) MCG Jazz/Telarc
(1) Narada Jazz/Virgin
- 9 **CASSANDRA WILSON** (1) Blue
Note/Capitol
- 10 **MILES DAVIS** (4) Legacy/
Columbia/CRG

Top Jazz Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **THE LOOK OF LOVE**—Diana Krall—
Verve/VG
- 2 **PLAYIN' WITH MY FRIENDS:
BENNETT SINGS THE BLUES**—



Norah Jones

Tony Bennett—RPM/Columbia/CRG

- 3 **SONGS I HEARD**—Harry Connick, Jr.—
Columbia/CRG
- 4 **30**—Harry Connick, Jr.—Columbia/CRG
- 5 **STANDARD TIME**—Steve Tyrell—
Columbia/CRG
- 6 **BLUE GARDENIA**—Etta James—Private
Music/Windham Hill/RCA
- 7 **COME DREAM WITH ME**—Jane
Monheit—N-Coded/Warlock
- 8 **BELLY OF THE SUN**—Cassandra
Wilson—Blue Note/Capitol

- 9 **A NANCY WILSON CHRISTMAS**—
Nancy Wilson—MCG Jazz/Telarc
- 10 **PURE JAZZ**—Various Artists—UTV/
Verve/VG
- 11 **THE BEST OF KEN BURNS JAZZ**—
Various Artists—Legacy/Columbia/
Verve/CRG
- 12 **KEN BURNS JAZZ - THE DEFINITIVE
LOUIS ARMSTRONG**—Louis
Armstrong—Legacy/Columbia/CRG
- 13 **PURE JAZZ ENCORE!**—Various Artists—
UTV/Verve/VG
- 14 **FINDING FORRESTER**—Soundtrack—
Legacy/Columbia/CRG
- 15 **SOUNDS FROM THE VERVE HI-FI**—
Thievery Corporation—Verve/VG
- 16 **KEN BURNS JAZZ - THE DEFINITIVE
BILLIE HOLIDAY**—Billie Holiday—
Verve/VG
- 17 **GETZ FOR LOVERS**—Stan Getz—
Verve/VG
- 18 **COLTRANE FOR LOVERS**—John
Coltrane—Impulse!/VG
- 19 **MEANT TO BE**—Ramsey Lewis & Nancy
Wilson—Narada Jazz/Virgin
- 20 **THE ESSENTIAL MILES DAVIS**—Miles
Davis—Legacy/Columbia/CRG
- 21 **NEVER NEVER LAND**—Jane Monheit—
N-Coded/Warlock
- 22 **THE VERY BEST OF JOHN
COLTRANE**—John Coltrane—Rhino
- 23 **KEN BURNS JAZZ - THE DEFINITIVE
JOHN COLTRANE**—John Coltrane—
Verve/VG
- 24 **KEN BURNS JAZZ - THE STORY OF
AMERICA'S MUSIC**—Various Artists—
Legacy/Columbia/Verve/CRG
- 25 **THE BEST OF DIANNE REEVES**—
Dianne Reeves—Blue Note/Capitol

Top Jazz Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **VERVE** (19)
- 2 **COLUMBIA** (19)
- 3 **RPM** (1)
- 4 **LEGACY** (12)
- 5 **BLUE NOTE** (5)
- 6 **N-CODED** (3)
- 7 **MCG JAZZ** (1)
- 8 **UTV** (2)
- 9 **WINDHAM HILL** (1)
- 9 **PRIVATE MUSIC** (1)

Top Jazz Labels

Pos. LABEL (No. of Charted Titles)

- 1 **VERVE GROUP** (21)
- 2 **COLUMBIA RECORDS GROUP** (19)
- 3 **CAPITOL** (5)
- 4 **WARLOCK** (3)
- 5 **RCA** (2)

Top Jazz Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 **UNIVERSAL** (22)
- 2 **SONY** (19)
- 3 **INDEPENDENTS** (15)
- 4 **EMD** (6)
- 5 **BMG** (2)
- 6 **WEA** (5)

Continued on page 32

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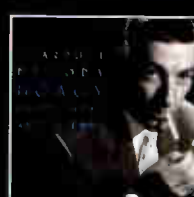


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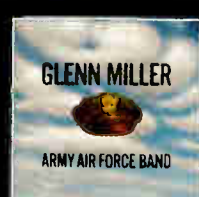
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ALBUMS

Edited by Michael Paoletta

POP

▶ LOS LOBOS

Good Morning Aztlán
PRODUCERS: Los Lobos, John Leckie
Mammoth 11501

It's difficult for any act to intersperse bits of Spanish into English tracks—particularly rock tracks—without coming off as somewhat hokey. But after 25 years, Los Lobos can do pretty much anything. *Good Morning Aztlán*, the band's 11th studio album, sums up a career that's been equal parts rock-'n'-roll, soul, and traditional Mexican. The Latino sensibility, though, is merely another element in a collection of outstanding—and straightforward—songs that are distinctly bluesy in sound and often times East L.A. in content. Take "Tony & María," an immigrant's tale set over minimalist guitar and percussion, or the distinct fusion of the bilingual "Luz de Mi Vida." Full-fledged Latin arrives with "María Christina," a *cumbia* in Spanish. But the essence of *Aztlán* is distinctly rock-'n'-roll ("Get to This," among others). "Round & Round" is an appropriately grandiose ending for an album that runs deep under its simplicity.—**LC**

▶ AUDIOVENT

Dirty Sexy Knights in Paris
PRODUCER: Gavin Mackillop
Atlantic 83544

Though this quartet has a strong familial relationship with the multi-platinum act Incubus, it stands strong on its own with a driving and emotionally deep debut album. Lead singer Jason Boyd (brother of Incubus frontman Brandon Boyd) infuses the 12-track project with heartfelt lyrics about lost love and the drive toward full independence, while, musically, the songs range from almost acoustic ballads to hardcore tracks. First single "The Energy," about an unexpected breakup, features an urgent guitar and percussion interplay. The dynamic "One Small Choice" is a "what if" song about how one decision can alter your life. "I Can't Breathe," a rocking piece with a slower middle breakdown, delves into

S P O T L I G H T S



DJ SHADOW

The Private Press
PRODUCER: DJ Shadow
MCA 2937

There's often concern when a successful independent artist makes his way to the majors. Questions of credibility and artistic integrity often arise, but that won't be a problem for DJ Shadow. The Northern California DJ/producer makes an impressive major-label debut for MCA with *The Private Press*. Indie fans who were first introduced to Shadow's mix-and-match sample compositions on 1996's *Endtroducing* won't be disappointed. Blending different styles and genres, Shadow has crafted an aurally hypnotizing collection that is comparable to, if not better than, *Endtroducing*. Particularly effective is the sequencing. The one-two punch of "Mashin' on the Motorway" and "Blood on the Motorway" is, simply put, brilliant. Although the two tracks are very different, they share an emotional tie. *The Private Press* is proof positive that an indie act can go mainstream without losing its soul.—**RH**

the frustrations of a suffocating relationship. It isn't often that a debut packs this much punch.—**JP**

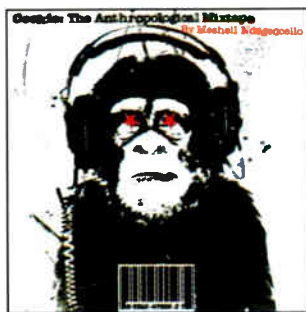
★ PUFFY AMIYUMI

An Illustrated History
PRODUCERS: various
Bar None 128

The Beach Boys. Village People. Basement Jaxx. Spice Girls. The Go-Go's.

ME'SHELL NDEGÉOCELLO
Cookie: The Anthropological Mixtape
PRODUCERS: Me'Shell Ndegéocello, Allen Cato
Maverick 47989

In *Billboard's* May 11 issue, neo-soul pioneer Me'Shell Ndegéocello described her new album this way: "I wanted to show all the transitions, from Southern stride to gospel to blues to funk. Musically, it comes from the African Diaspora. It's my improvisational rhythm and blues, my exploration of self, my anthropological mix tape." Without mincing words, Ms. Ndegéocello knows how



to create one wicked "mix tape." Throughout, *Cookie* crackles with intensity, be it of the sexual, political, or religious kind. Tracks like "Hot Night" and lead single "Pocketbook" are funky sensations. A smoldering track like "Trust" recalls "Do Me Baby"—era Prince, while "Earth" finds the singer/songwriter/bassist delightfully beside herself in Stevie Wonder territory. For those whose minds remain open (and curious), *Cookie* offers huge rewards.—**MP**

Stereolab. David Bowie. Joan Jett. Dexy's Midnight Runners. The Dixie Cups. The Plastics. Deee-Lite. Charo. They're all referenced, in one way or another (sometimes in the same track), on *An Illustrated History*, the second Stateside release (following last year's *Spike*) from Japan's multi-million-selling girl duo Puffy AmiYumi. Known simply as Puffy back home (a certain



DOVES

The Last Broadcast
PRODUCERS: Doves
Heavenly/Capitol 7243 8 12322

Just cuing up the neo-Floydian instrumental opener of the Doves' sophomore album leads one to expect *The Last Broadcast* to up the ante on the pensive ambient rock of the group's connoisseurs' favorite from 2000, *Lost Souls*. Yet as "Words" kicks in and its tone of optimistic tunefulness continues, it is apparent that the Manchester, England, threesome has switched gears in favor of unabashed singalongs à la the pop ringer "Catch the Sun" from *Lost Souls*. The overall result lacks the ebony-hued cohesiveness and experimental flair of the debut set, but the hard-rock edge of "N.Y.," the house music-via-New Order rush of "Pounding," and the gloriously melodious Britpop of "Sulphur Man" are irresistibly creative and communicative. *The Last Broadcast* may not be the world-class second coming heralded by the typically hyperbolic British press, but it does reveal undeniable growth for one of the U.K.'s most promising rock bands.—**BB**

American hip-hop star convinced the twosome to lengthen its name for the U.S.), AmiYumi—short for Ami Onuki and Yumi Yoshimura—is responsible for frothy, playful J-pop. *An Illustrated History* is the perfect primer for novices of the land of Puffy AmiYumi, as it contains past hits, misses, and a couple of remixes. Tracks to explore include the bubbly "True Asia"/"Asia

No Junshin," the Rio-fueled "Sign of Love"/"Ai No Shirushi," and the jangly "Love So Pure" (produced by former Jellyfish drummer Andy Sturmer). Don't even think of overlooking a track like "Electric Beach Fever," which sounds like a long-lost treasure from *The Love Boat* or a Club Med discothèque. Color Puffy AmiYumi two girls who want to have fun.—**MP**

DANZIG

Danzig 7:77: I Luciferi
PRODUCER: Glenn Danzig
Spitfire 152042

Glenn Danzig abandons the industrial, techno, and electronic explorations he forged on his last two albums and opts for a more straight-ahead approach to his ever-evolving brand of romantic goth metal on this, his seventh solo album. "Unendlich," with its droning guitar and chorus of sighing voices, envelops the listener with a brooding atmosphere that "Black Mass" shatters with its sonorous guitars. The influence of the modern metal practiced by such bands as Disturbed has penetrated Danzig's ear, as evidenced by the composition and feedback whine that's used to good effect on "God of Light." Punk and funk lovers who like Red Hot Chili Peppers' cover of "Higher Ground" should take to the similar-sounding "Kiss the Skull"; those who want to go straight to the other highlights should immediately skip to "Halo Goddess Bone" and "Dead Inside."—**CLT**

HANK DOGS

Half Smile
PRODUCERS: Hank Dogs
SpinArt 107

Picture an enchanted forest, filled with lush, dewy foliage—and an underbelly of musty, decaying wood. Hank Dogs songs have this duality; their airy Celtic and roots-doused soundscapes—complete with pretty color chords and fragile harmonies—are joined with ruthlessly dark lyrics. Many of these tales seem to originate from tortured, twilight-hour affairs and red-eyed revelation. The South London trio (composed of ex-husband and wife Andy Allan and Piano Pace and joined by Allan's oldest daughter, Lily Marsh) meld elements of old and new folk tradition within this gently gliding collection; Beth Orton comes to mind, as

(Continued on next page)

V I T A L R E I S S U E S

LAURA NYRO

Eli and the Thirteenth Confession
REISSUE PRODUCER: Al Quaglieri
ORIGINAL PRODUCER: Charlie Calello
Columbia/Legacy CK 85763

New York Tendaberry
REISSUE PRODUCER: Al Quaglieri
ORIGINAL PRODUCERS: Laura Nyro, Roy Halee
Columbia/Legacy CK 85764

LAURA NYRO AND LABELLE
Gonna Take a Miracle
REISSUE PRODUCER: Al Quaglieri
ORIGINAL PRODUCERS: Kenny Gamble, Leon Huff
Columbia/Legacy CK 85762

Laura Nyro's immortality is reaffirmed by Columbia/Legacy's initial three entries—replete with bonus material—in an expanded and remastered Columbia/Nyro catalog reissue schedule. First up is the landmark *Eli and the Thirteenth Confession* from 1968, which followed her hit-filled 1966 Verve/Forcast debut, *More Than a New Discovery*. Produced by Four Seasons arranger Charlie Calello, it, too, yielded smash pop hit covers (the 5th Dimension's "Stoned Soul Picnic" and Three Dog Night's "Eli's Comin'"). But it also heralded the artist's direction into a less structured, jazzy terrain ("Poverty Train" featuring Joe Farrell's flute,



"Lonely Women" with Zoot Sims' sax) and an earthy feminism ("The Confession"). Also noteworthy is one

of her most intimate and beloved songs, "Eddie." Taking an even more experimental turn on her 1969 follow-up, *New York Tendaberry*, Nyro collaborated with Simon & Garfunkel engineer Roy Halee, who lent open space and a production sparkle to songs that reflected both her unconditional love of her town (especially the album's title track) and the intensity of the times ("Save the Country," another 5th Dimension hit). Barbra Streisand also charted with the upbeat album track "Time and Love," which later became the apt title to both a posthumously released Nyro tribute album and a best-of disc. Taking a break from

such spectacular originality, Nyro teamed with the pre-"Lady Marmalade" LaBelle in 1971 for *Gonna Take a Miracle*, an unparalleled celebration of girl-group singing within the context of her seminal soul/R&B influences. Highlights of the joyous/anguished all-cover session—heightened by LaBelle's acrobatic harmonies and superbly produced by Philly soul maestros Gamble & Huff—include a sexually charged version of "You've Really Got a Hold on Me," a desperate reading of "Nowhere to Run," a touching "Spanish Harlem," a rousing "Jimmy Mack," and a most gorgeous "It's Gonna Take a Miracle."—**JB**

CONTRIBUTORS: Bradley Bamberger, Jim Bessman, Leila Cobo, Rashaun Hall, Gail Mitchell, Michael Paoletta, Jill Pesselnick, Christa L. Titus, 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. **NOTEWORTHY:** Releases of critical merit. **VITAL REISSUES:** Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. **PICKS (▶):** New releases predicted to hit the top half of the chart in the corresponding format. **CRITICS' CHOICES (★):** New releases, regardless of chart potential, highly recommended because of their musical merit. **MUSIC TO MY EARS (♫):** New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

does Fairport Convention. Yet, a richer diversity of song texture and timbre would elevate this 12-track collection from gorgeous, atmospheric background fodder to a set that reverberates with more distinction.—**KIT**

R&B/HIP-HOP

► DONELL JONES

Life Goes On
PRODUCERS: various
Untouchables/Arista 7822-14760
Donell Jones' platinum-selling sophomore set, *Where I Wanna Be*, was one of the bright spots of 1999. The ensuing three-year break hasn't loosened his lock on easygoing soul—as evidenced by the new album's chart-climbing lead single, "You Know That I Love You." And street-edged love songs remain the expressive tenor's forte. Chief among these are the smooth, prodigal lover follow-up to his last album's title track, "Where You Are (Is Where I Wanna Be)," the Marvin Gaye-ish "Do U Wanna," and the Everyman's title cut. However, this time around, the singer/songwriter/producer stretches into a more club-vibed, hip-hop mode. Some of these experiments ("Gotta Get Her [Outta My Head]") work, some (the formulaic "Freakin' U") do not. Above all, the resulting bottom line hasn't changed. Donell Jones is the real deal: one of the talented few who has a career in this increasingly quick hit-and-gone industry.—**GM**

DANCE/ELECTRONIC

★ VARIOUS ARTISTS

This Is Tech-Pop: 21st Century Electro and New Wave
PRODUCERS: various
Ministry of Sound 5007

Leave it to Ministry of Sound to be one of the first stateside labels to introduce contemporary electro compilations to the masses. Whether the music is dubbed nü-electro, neo-electro, electro-crash, or electroclash, one thing's for certain: It recalls synth-driven dance/pop of the '80s (think Yaz, Depeche Mode, Bobby "O" Orlando) and Detroit techno from the '90s. Perhaps more importantly, it offers much-needed respite from other forms of dance music. *This Is Tech-Pop* is a fine primer for novices and seasoned club-goers alike. It includes genre-defining music by the likes of Fischer-Spooner ("Emerge"), Circ ("Destroy She Said"),

Swayzak ("State of Grace"), Felix da Housecat ("Happy Hour"), and Selway ("Position"). Ladytron's "Playgirl" is playfully re-tweaked by Zombie Nation, while Dave Clarke cleverly reconstructs Mirwais' "Naïve Song." Brooklyn, N.Y.'s own Crossover appears via the deliriously delicious "Extensive Care."—**MP**

SASHA LAZARD

The Myth of Red
PRODUCER: Frank Fitzpatrick
Omtown/Higher Octave 11552
First, a bit of background: The ultra-photogenic Sasha Lazard studied at the San Francisco Conservatory of Music. Later, the accomplished soprano toured North America and Europe, where she performed at numerous festivals—as well as in such operas as Rossini's *La Cenerentola* and Mozart's *Le Nozze di Figaro*. By the late-'90s, Lazard was collaborating with producer/DJ Mark Raskin and electronic cellist Michael Kott. Performances at Joe's Pub in New York, Luna Park in Los Angeles, and Club Privilege in Ibiza, Spain, followed. Hollywood came calling, too. (Her music is featured in such films as *Princess Mononoke* and *Holy Smoke*.) Now, with her full-length debut, Lazard further explores the possibilities between electronic beats, classical music, and opera arias. Overflowing with passion and sensuality—and some incredibly chilled-out soundscapes—*The Myth of Red* is poised to become the soundtrack for cafés, lounges, and boutiques. Of course, the Delerium re-rub of "Awakening," included here, is tailor-made for peak-hour dancefloor action.—**MP**

COUNTRY

► ANDY GRIGGS

Freedom
PRODUCER: David Malloy
RCA 67006

Andy Griggs' latest on RCA is a diverse and engaging effort. Swirling guitars and a confident vocal set the tone early on the title cut, and "The Road to Lasting Love" is a sultry midtempo. "Practice Life," a working-man wake-up call with Martina McBride, effectively blends their vocals above guitars, organ, and thumping bottom. Griggs gets the job done on such guitar-oriented fare as "Brand New Something Going On," then evokes a swampy edge on "Hundred Miles of Bad Road" and heads into Bocephus country with "Where's a Train." He also shines on such ballads as the smoldering "Always" and the winning debut single

"Tonight I Wanna Be Your Man." Griggs, thankfully, doesn't take himself too seriously on "How Cool Is That" and evokes his Louisiana pedigree with the future hit "Sweetheart of Beinja Bayou." A big, bold record.—**RW**

McBRIDE & THE RIDE

Amarillo Sky
PRODUCERS: Matt Rollings, McBride & the Ride
Dualtone 01122

Respected singer/songwriter Terry McBride and his Ride resurface on Dualtone with an invigorated effort that showcases his skills as both writer and frontman. The title cut is a big song about hope, and "Sure Feels Like It" demonstrates how country pop can still be smartly written and sonically creative. "You Take My Heart" rolls and sways like a country drive, and "Leave Her With Me" is a crafty take on coveting thy neighbor's wife. McBride has quite a way with a ballad, sincere without being overwrought on "Yours," and one must admire any country outfit that dares tackle the Who, as these guys do on a rousing "Squeeze Box." This is a fine, fresh, well-produced record that deserves more than a chance at country radio.—**RW**

LATIN

LOS HIDALGO

Vivir en Ella
PRODUCERS: Bebu Silveti, Rodolfo Castillo
Warner Music Latina 44737

On its sophomore effort, sibling trio Los Hidalgo (Jaime, Jannio, and Jesús Hidalgo) team up with string master producer Bebu Silveti for a more stylized, easily digestible pop sound. It shouldn't be a reach for Los Hidalgo, known more as acoustic-based performers who harmonize all their vocals and write most of their material. And indeed, in the opening track "Sin Ella," the results are beautiful, with a simple introductory piano solo setting up Silveti's sweeping strings and later, the emotive—and catchy—solo vocal, with touches of harmony in the chorus. But at other times, the blended harmonies, coupled with the strings, tend to whitewash the material to Ray Coniff-effect. Make no mistake: *Vivir en Ella* benefits from consistently good material, and it's pretty throughout. But when it rises above the prettiness, for example in "Monalisa," with its alternating lead vocals or in the edgier "Tu Fotografía," then, it's a real pleasure.—**LC**

BLUES

► THE JAMES COTTON BAND

35th Anniversary Jam
PRODUCER: Randy Labbe
Telarc 83550

James Cotton, one of the few surviving members of the Muddy Waters Band, sure knows how to throw an anniversary party. Cotton and his regular bandmates are joined here by a super-fine group of blues artists, and this collective lights the fuse on a dozen sweet tunes. First thing to note is that Cotton wails on the harmonica from start to finish. He's flying high on "Creepin'" and "Blues in My Sleep" (G.E. Smith's lead guitar is mighty tasty on this number) and works a heartfelt tribute to the recently departed John Lee Hooker on "Blues for the Hook." Guest vocalists include Koko Taylor, She-mekia Copeland, Kenny Neal, and Bobby Rush, while Jimmy Vaughan and Lucky Peterson step up on lead guitar. Cotton regular David Maxwell's piano is another constant highlight. This album is one hot mama.—**PVV**

CLASSICAL

★ GEORGE ENESCU: Octet, Quintet

Kremerata Baltica/Gidon Kremer
PRODUCERS: Helmut Mühle, Gidon Kremer
Nonesuch 79682

As an overachieving violinist/conductor/teacher, George Enescu (1881-1955) was internationally celebrated: He graced the world's greatest stages with his instrument, he was offered the New York Philharmonic after Toscanini, and Yehudi Menuhin was his protégé. But beyond a few pieces flecked with the folk strains of his native Romania, Enescu's achievements as a composer have gone under-recognized. If any recording has the potential to change this, it is this revelatory disc by Gidon Kremer; the ever-intrepid Latvian violinist leads his young Kremerata Baltica in two illustrative, rarely heard scores: the early *Octet* (1900) and latter-day *Piano Quintet* (1940). The post-Brahmsian Romanticism of the half-hour-plus *Octet* thrills from its bold opening measures on, with a thread of emotive melody throughout; moreover, the performance is of such robust drive that you never question this work's status as a masterpiece. While not quite as riveting, the *Quintet* isn't far behind, and the performance is, again, tremendous. The ideal sound and beautiful

packaging only add to the allure of this very special recording.—**BB**

WORLD MUSIC

► VARIOUS ARTISTS

Soca Gold 2002
PRODUCERS: various
VP 1680

For those who couldn't make it to carnival in Trinidad and Tobago, VP Records has once again performed a public service by collecting all the *soca* (soul-calypso) hits from carnival season in a two-CD collection. This is one of the great Caribbean genres. Like South African *kwela* music, soca is awesome feel-good music. It often retains the melodic lilt of calypso, combining it with driving percussion to produce one of the most danceable, party-down sounds on the planet. Disc one includes such soca luminaries as Super P ("Peeping"), Ricky Jai & Double D ("Sting She"), Rupee ("Blame It [On de Music]"), Jany ("Splash [Dip In de Salt]"), Burning Flames ("Mash It Up"), Invasion Band featuring Naya George ("Trinidad"), and Iwer George ("Gimme Ah Bligh"). Disc two is a 21-track party mix, masterminded by New York DJ Rich LaMotte, who takes the 18 tracks featured on disc one as his starting point to create his own soca magic. Get the party started, indeed.—**PVV**

★ ZAWOSE & BROOK

Assembly
PRODUCER: Michael Brook
Real World 7243 8 11284

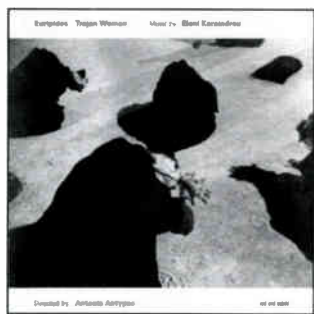
A gripping fusion of traditional African song and electronica, *Assembly* is a masterpiece created by Tanzanian singer Dr. Hukwe Zawose and Canadian musician/producer Michael Brook. Zawose brought the music of the Wagogo people to the sessions. His vocal performance, singing in the Kigogo tongue as well as Swahili, is inspiring. Brook is an electronica savant, well-known for his work with Brian Eno, Youssou N'Dour, and Nusrat Fateh Ali Khan. Zawose's Tanzanian songs are elemental, yet suggest almost endless mix possibilities. Brook absolutely caught the wave, providing an amazing array of textures and rhythmic ideas to supplant Zawose's songs, resulting in tracks as distinctive as the tribal-electronica of "Ntambalize Lijenje," the crisp funk of "Chilumi Cha Kwetu" and "Awuno Mganga Ndeje" (enlivened by the considerable punch of Lee Thornberg's brass), and the ambient vibe of "Songa Mbele." Distributed by Narada.—**PVV**

N O T E W O R T H Y

ELENI KARAINDROU

Trojan Women
PRODUCER: Manfred Eicher
ECM New Series 1810/280-472-139

Trojan Women marks a watershed for Greek theatrical composer/musicologist/ECM veteran Eleni Karaindrou. While all her compositions speak with a plangent, timeless Mediterranean voice, Karaindrou's score for the Antonis Antypas adaptation of Euripedes' anti-war tragedy *Trojan Women* is her first to employ the age-old ethnic instruments of Greece. The archaic *ney* (flute), the *outi* and *laouto* (lutes), the *santouri* (zither), and Constantino *lyra* (fiddle precursor) imbue the windswept music with a sense of im-



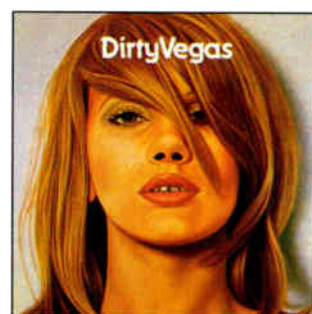
mutable pain and loss; the female chorus magnifies the atmosphere. Those who fell under the spell of Karain-

drou's ECM soundtrack for the Angelopoulos film *Eternity and a Day* will find this new disc an altogether more intense experience. The score should definitely be brought to the attention of traditional world music fans; yet ECM jazz and classical connoisseurs will be enthralled by the usual first-class production and packaging (including haunting photos of the *Trojan Women* production).—**BB**

DIRTY VEGAS

Dirty Vegas
PRODUCERS: Dirty Vegas
Capitol 399862B

If you've been near a TV in the past three months, chances are rather



good, without even realizing it, that you're familiar with the music of U.K. trio Dirty Vegas. You see, its

haunting dance single "Days Go By"—a top-20 hit in its homeland last year—is the musical backdrop to the Mitsubishi Eclipse ad campaign. Now, with the release of its eponymous, full-length debut, Dirty Vegas (Paul Harris, Ben Harris, and Steve Smith) is well-poised to become one of the breakout acts of 2002. Bridging the gap between electronic/dance and guitar-based pop/rock, Dirty Vegas is home to such irresistible dancefloor-ready tracks as "Alive," "Ghosts," and "I Should Know." Fans of post-club journeys should investigate such chilled-out pleasures as "Simple Things" and "Burning the Candles."—**MP**

SINGLES

Edited by Chuck Taylor

POP

★ **M2M Don't (3:26)**
PRODUCER: Jimmy Bralower
WRITERS: M. Larsen, M. Raven
PUBLISHERS: Warner-Chappell/Marioner Music/Lavender Trip, ASCAP
Atlantic 300830 (CD promo)

There aren't a lot of surprises at top 40 radio these days. One can pretty much assume that if a non-established act even hints at being proud of its pop roots, it's not likely to score a hit. That makes it all the more frustrating to watch the singles come and go from Norwegian teen duo M2M, whose profound talents shine like a beacon high in the sky. The first single from the act's stone-solid sophomore outing *The Big Room*, "Everything," was an organic gem that showed members Marion Raven and Marit Larsen's ability to lock down the big three—melody, hooks, and lovely vocals—as if they were casually brushing their hair. "Don't" is another shining example of the sisterly connection these two friends share; together, they have crafted an adult top 40-ready song that bursts with energy and intelligence, boasting gorgeous, well-crafted harmonies that are simply a joy to listen to. A radio remix from Miklos adds a touch more punch to the mix, giving "Don't" an urgency that the masses would adore, if only given the chance. Alas, if only. Pop music fans: "Don't" is one to search out on your own if you're not satisfied with the state of the airwaves today. Do.—**CT**

R&B

★ **TAKE 6 Takin' It to the Streets (3:20)**
PRODUCERS: Marcus Miller, Take 6
WRITER: M. McDonald
PUBLISHERS: Tauripin Tunes/Wixen Music, ASCAP
Warner Bros. 100807 (CD promo)

Enduring R&B ensemble Take 6 takes on one of the Doobie Brothers' most soulful hits in "Tak'in' It to the Streets," an ideal showcase for the group's gospel-inflected vocal stamp. Three versions are included on the CD promo, all distinct in presentation. The radio edit focuses on the magical blend of those voices, which nail the musical scales like individual instruments, from the boom-boom of the bass singer to a rafter-shaking falsetto that indeed takes Michael McDonald's melody from the church pews to the streets. The Vibe remix adds some jazzy musings, which contribute a toe-tapping beat to the song without distracting from the real stars here. All in all, a cool moment that demonstrates unquestionable talent.—**CT**

COUNTRY

THE BELLAMY BROTHERS Over the Line (3:14)
PRODUCERS: Howard & David Bellamy, Randy Heibert
WRITERS: F. Miller, W. Jennings
PUBLISHERS: Howlin' Hits Music/Blue Sky Writer Songs, ASCAP

SPOTLIGHTS



ALANIS MORISSETTE Precious Illusions (3:49)
PRODUCER: Alanis Morissette
WRITER: A. Morissette
PUBLISHERS: Universal-MCA/1974, ASCAP
Maverick 10089 (CD promo)
 Critics who have accused Alanis Morissette of retreading familiar ground on her sterling set *Under Rug Swept* are clearly not listening closely. "Precious Illusion" exemplifies how the artist has actually matured significantly. Here, she examines the pitfalls of relationships with none of the bitterness that rendered her rock's leading "angry young woman." Instead of ranting or wallowing in depression, she opts for sane self-empowerment. There's a pointed edge of cynicism in such lines as "You'll complete me, right?/And my life can finally begin." But a sharp ear will hear Morissette turn that cynicism into a catalyst for letting go of the notion of perfect romance and growing toward positive declarations like "I won't keep on playing the victim." All of this is steeped in a radio-ready arrangement rife with insinuating shuffle beats, U2-esque guitar licks, and a sticky, candy-sweet hook. Morissette sells the song with a performance that is, by turns, introspective and chest-pounding. She may be assertive, but she's more than a tad less angry—and that makes her considerably more compelling and creatively effective.—**LF**

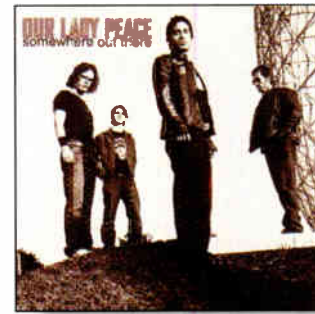
KYLIE MINOGUE Love at First Sight (3:45)
PRODUCERS: Richard Stannard, Julian Gallagher
WRITERS: K. Minogue, R. Stannard, J. Gallagher, A. Howes, M. Harrington
PUBLISHERS: Mushroom Music International/Sony Music/EMI/Biffco Music Capitol Records (CD promo)
 Kylie Minogue's long-awaited state-side comeback with the top 10 "Can't Get You out of My Head" was a hot-damn surprise for the vast legions of Kylie-heads who have followed the pop/dance diva since her beginnings in the late '80s. Now that a new gen-



eration of music fans has discovered the pure fun value behind the faux-vamp stylings of the Aussie pop star, wouldn't it be nice to keep the ball bouncing at radio through the summer? Kylie's *Fever* is packed with potential hits, including the disco-infused romp "Love at First Sight," whose imminent success on dancefloors will warm up the action before top 40 is given the chance to take things to the next level. Like its predecessor, the song is all about the beat, baby, with a hook that, well... you can't get out of your head. The people have spoken: *Fever* debuted in the top 3 of The Billboard 200 and has quickly been marked gold. This giddy offering is a worthy contender to paint it platinum. Just push play.—**CT**

Bellamy Brothers/Curb Records 13917 (CD promo)
 This veteran duo continues to crank out great country music—ripe with attitude and percolating with road-test-

ed energy. This single is from the duo's forthcoming release, *Redneck Girls Forever*. The collection finds Howard and David Bellamy returning to their previous label home, Curb Records,



OUR LADY PEACE Somewhere Out There (4:11)
PRODUCER: Bob Rock
WRITER: R. Maida
PUBLISHERS: Under Zenith Publishing/Sony/ATV Canada
Columbia 56887 (CD promo)
 With "Somewhere Out There," Canadian all-stars Our Lady Peace finally hit the U.S. at the right time with the right song. The moody rocker—the first single from the forthcoming *Gravity*—hits the top 40 nail on the head, at last giving this long-lived quartet the opportunity to cross from modern and mainstream rock to the shores of what we define as pop in the here and now. ("Clumsy" and "Superman's Dead" scored Hot 100 Airplay in the late '90s, but neither became a national hit.) Lead vocalist/songwriter Raine Maida seems to be reaching out to someone who's struggling to hold on as he sings, "I miss your purple hair, I miss the way you taste/I know you'll come back someday, on a bed of nails I'll wait/I'm praying that you don't burn out, or fade away." Maida's nail-file voice sounds particularly soul-parched against the gentle instrumentation that opens the song, before his strife crescendos alongside a cascade of guitars at the chorus, all quite effectively. Sounds like this band is primed to garner the payoff that has eluded it in the past, giving *Gravity* a potent launching pad June 25.—**CT**

while still retaining their decade-old Bellamy Brothers records imprint. Penned by Will Jennings and Frankie Miller, this single kicks into gear with a sassy harmonica intro and then segues

NEW & NOTEWORTHY

AURORA UK Dreaming (3:50)
PRODUCERS: Steve Robson, Simon Greenaway, Sacha Collison
WRITERS: S. Solomon, P. Kearney, S. Robson
PUBLISHERS: Rondor Music Ltd./First Avenue Music
Groovilicious Music/Strictly Rhythm (CD promo)

While Natalie Imbruglia's sophomore effort is sadly having its share of trouble getting off the ground in the U.S., there's certainly room for quality acoustic pop/rock out there. In that vein, no one has done it better this year than newcomers Aurora UK, whose upcoming album, *Aurora*, contains some of the most instantly amiable pop songs



to cross the Atlantic in a new moon or two. The trio gained its initial notoriety as a dance act, first in the U.K. with the trance-track "Hear You Calling," fol-

lowed by its high-energy remake of Duran Duran's "Ordinary World." The latter also picked up some top 40 attention in the U.S., ultimately landing the group's full-length project on Strictly Rhythm for stateside release. "Dreaming," masterminded by group founders Simon Greenaway and Sacha Collison, delivers the goods in a bright, acoustic-driven package, complete with a chorus from vocalist Lizzy Patterson that shines like the morning sun and hooks all around that make the melody utterly indelible within a couple of spins. Followers of such acts as Texas, 10,000 Maniacs, Cowboy Junkies, and Maria McKee will dance around in circles over this one. Just enchanting.—**CT**

into David's personality-packed lead vocal. He and brother Howard make this blue-collar anthem simmer and sizzle. The topic, the tempo, and the performance should be easy for country radio programmers to embrace, and now that the duo are once again backed by some major-label muscle, here's hoping they get the attention they deserve.—**DEP**

ROCK

★ **BRYAN FERRY Goddess of Love (3:32)**
PRODUCERS: Dave Stewart, Bryan Ferry
WRITERS: B. Ferry, D. Stewart
PUBLISHERS: Bryan Ferry Publishing/Eligible Music, PRS; BMG Music Virgin 16840 (CD promo)
 It's an interesting mind game to hear Bryan Ferry singing like Elvis Presley. Intentional or not, that's the image that the enduring singer/songwriter conjures in "Goddess of Love," his ode to another timeless legend, Marilyn Monroe. The midtempo track, co-written and co-produced with Dave Stewart, shows the Roxy Music co-founder in good spirits and in good voice, perhaps infused with newfound enthusiasm following last year's Roxy reunion tour. New album *Frantic* is just being released in the U.S. after logging success in the U.K. and numerous other regions of Europe—garnering Mr. Ferry's best press in a decade. It's hard to know where Ferry best belongs on the radio front here, so hopefully Virgin is planning alternative media routes to get the word out on this crisp, inspired track, complete with a harmonica solo and backing vocals from Brian Eno. However they find it, fans will give this one an enthusiastic nod. Meanwhile, the durable entertainer is touring Europe and Japan through the remainder of the year.—**CT**

RAP

★ **FAT JOE FEATURING REMY Opposites Attract (What They Like) (4:03)**
PRODUCER: Self, Irv Gotti
WRITERS: J. Cartagena, I. Lorenzo, R. Smith, J. Farrow
PUBLISHERS: Joseph Cartagena Music/Jelly Jams LLC/Remy-nisce Music, ASCAP; Irving Music/Tiarra's Daddy Music/DJ Irv Music/Famous Music, BMI Atlantic 300825 (CD promo)
 Fat Joe, the pop star... who would have thunk it? Apparently, top 40 radio did. The hardcore MC from the Bronx, N.Y., has found a new group of fans via recent singles "We Thuggin'" and "What's Luv'?" This, the third single from *Jealous Ones Still Envy*—his fourth album—may surprise the rapper's newfound pop fans. Teaming with protégé Remy—a.k.a. Remy Martin—Joe returns to his roots with "Opposites Attract (What They Like)." Produced by Self and Irv Gotti, the track is a welcome return to form, featuring an MC-driven battle of the sexes, with Joe and Remy trading verses about who can outdo whom. While it's doubtful that pop formats will embrace "Opposites Attract" with the same enthusiasm they had for "What's Luv'?" mainstream R&B will likely pick up on the single. Either way, Fat Joe's recent success proves that hard work and perseverance do pay off in this business.—**RH**

Rhythm, Rap, and The Blues™



by Gail Mitchell

TAPPING R&B'S ROOTS: Boston-based Moondog Films is producing *Tell It Like It Is*, a six-hour documentary on the roots and evolution of R&B music. The production is one of several projects to fall under the umbrella of "The Rhythm and Blues Project," which also includes a monthly Web zine (rnbproject.com), concerts, and recordings featuring legendary and current R&B artists.

Filmmaker **Philip Michelson**, who is spearheading the project with **Sam Pollard**, says, "We have an obligation to get this story told before it's too late. We plan to do for music what *Eyes on the Prize* did for the civil-rights movement—tell the full story with the proper artistry and respect it deserves. With this in mind, I've been assembling a team of filmmakers, writers, musicians, and historians to help me bring this series to life. **Ken Burns** did jazz, **Martin Scorsese** is doing blues; I'd like 'The Rhythm and Blues Project' to have a strong African-American partner to help me make this the best it can be."

Michelson says his company, in conjunction with Chicago's WTTW, plans to air *Tell It Like It Is* on PBS in fall 2005.

MORE ROOTS: Speaking of R&B history, legendary singer **Teddy Pendergrass** undergoes the pay-per-view treatment June 13. The special—airing via In Demand, Direct TV, and Dish on Demand—will be preceded two days earlier by the release of a live-performance CD, *From Teddy, With Love*, sponsored by King Biscuit Productions. A DVD is also forthcoming. Both were culled from Pendergrass' ongoing—and well-received—lineup



PENDERGRASS

of national appearances, which has included stops in New York, Los Angeles, and Atlantic City, N.J. Not counting his memorable appearance at 1985's Live Aid, these live performances, which feature such sexy "Teddy Bear" classics as "Close the Door" and "Turn Off the Lights," mark the

singer's first full concerts in 19 years.

"These are ongoing appearances, not a tour," emphasizes Pendergrass, who sprinkles the word "opportunity" liberally throughout the conversation. "That wouldn't be healthy for me; I'm 52, not 25 anymore. But the one thing left was to prove I could do it. For 19 years, I'd found another life doing other things [since his 1982 auto accident]. But I had this burning desire to get back on the horse and ride, taking my first opportunity in 1985. Then I got another opportunity to do a gospel play [1996's *Your Arms Too Short to Box With God*] eight shows a week.

"If you get an opportunity, you have to go for it," he continues, noting that "usually the kids, like 'N Sync, get a DVD deal. When I go to my grave, I'll know I was able to rise above a physical disability and do what I love to do. I take challenges as they come."

It's a lesson he underscores in his work with the Teddy Pendergrass Alliance, an organization he launched three years ago to help others with spinal-cord injuries to lead productive lives. "We've only suffered an injury, not a disease," Pendergrass says. "Given the opportunity, we can do any damn thing we want."

RYKO'S NEW PAL: Penalty Associated Label Group (the PAL Group) has inked a multi-year pact with Ryko Distribution. PAL, headed by **Neil Levine**, first surfaced on the hip-hop scene in '95 with such artists as **N.O.R.E.**, **Capone-N-Noreaga**, and **Skull Duggery**. First releases under the new deal are slated for July.

STAY TUNED: "Gangsta Love" is the title of the first single from **Eve's** upcoming August release and third album, *Eve-Olution*. Joining the rapper on the lead cut is **Alicia Keys**; the album's guest producers include **Dr. Dre**, **Irv Gotti**, **Trackmasters**, and **Seven** . . . **Keys**, **India.Arie**, **Mary J. Blige**, **Al Green**, **Donnie McClurkin**, and the **Isley Brothers** are among the lineup for the 2002 Essence Music Festival, to be held July 4-7 in New Orleans.

KUDOS: To R&B pioneer **Ray Charles** and artist/producer **Jermaine Dupri**. They join the Atlanta Symphony Orchestra and entertainment lawyer **Joel Katz** as recipients of 2002 Heroes Awards from the National Academy of Recording Arts and Sciences' Atlanta chapter. The ceremony takes place July 18 at the city's Westin Peachtree Plaza Hotel.

Additional reporting by Rhonda Baraka in Atlanta.

6 Questions With Jayson Jackson

Virgin Records Exec Discusses Some Of The Label's Upcoming Plans

Jayson Jackson joined Virgin Records last year as senior VP/GM of urban music. The move marked his return to the label end of the business. In 1998 he launched artist management firm Seven Days Entertainment, with a client roster that included Lauryn Hill. He also served as as VP of marketing and promotions at Bad Boy Entertainment.

Why did you decide to leave artist management for another label gig?

I had so much fun with management. But I honestly felt like I would have just been the "Lauryn Hill guy." I have ideas, plans, opinions, and creative energy for so many genres of music. I want to exercise them all. I want to play a part in guiding as many artists' careers as possible.

What does the immediate future hold for the urban division?

We're definitely going to do business in urban music. Not to take anything away from what Virgin did in the past, but it did deals with people in that world to help inject Virgin into the urban American culture. As everyone knows, you've got to be in it and live it. You can't have it at arm's length and expect to be a player. That's the commitment the old and new regimes are making now and that was the plan when I was brought on board.

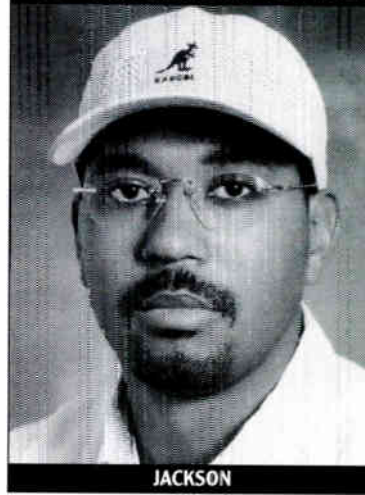
Columbia has merged its urban and crossover promotion departments. Is Virgin considering a similar move?

It's hard to say it's a sign of the times. But it indicates to me that Columbia, or the Sony System for that matter, sees crossover stations having a bigger listening audience than traditional R&B stations and that those stations correlate with record sales. I don't know if I agree with that. I'm always looking for ways to expose new audiences to my artists' music. I'm happier to have more people doing that than less . . . In terms of staff changes [in the urban division], I'll put it to you this way: There will be no subtractions, but there will be additions to make things stronger. But I can't talk about any details now.

What's happening on the new-product front?

Our first project is a greatest-hits on Scarface. It's coming out relatively soon—July 16. From there we have Beenie Man. There's no official date yet, but it will probably come in September. He

6 Questions



JACKSON

has a song out right now ["Fresh From Yard"] at the mix-show level with Lil' Kim. It's getting great reaction; Beenie is going to be big. There are other collaborations on the album that I don't want to talk about just yet.

Is there light at the end of the tunnel in terms of the majors turning things around?

A lot of people are saying the majors aren't set up to go forward. But more than the majors, it's going to be the executive talent at these majors who will determine the majors' role. Fans don't care about video or promotion costs. They want hit songs and quality product. The business as a whole got away from that, which is forcing us to refocus on the real things. Records aren't made that well these days. They're rushed, put out to make billing [instead of being] great music.

What else would you change about the industry?

Break down the walls of competition: wanting your peers to fail so you look better. There's enough room for everybody. And I'd hope the business would become more concerned about educating artists and nurturing their talent. To me, an informed artist is a great one.

| THIS WEEK | | LAST WEEK | | THIS WEEK | | LAST WEEK | | THIS WEEK | | LAST WEEK | |
|-----------|-----|-----------|----|---------------------------------------|--|---|--|---|--|-----------|--|
| | | | | TITLE | | IMPRINT/PROMOTION LABEL | | Artist | | | |
| 1 | 1 | 1 | 1 | NUMBER 1 | | 5 Weeks At Number 1 | | P. Diddy Featuring Usher & Loon | | ☞ | |
| 2 | 3 | 2 | 2 | OH BOY | | Roc-A-Fella/Def Jam/ID/JMG | | Cam'ron Featuring Juelz Santana | | ☞ | |
| 3 | 2 | 3 | 3 | WHAT'S LUV? | | Terror Squad/Atlantic | | Fat Joe Featuring Ashanti | | ☞ | |
| 4 | 6 | 4 | 4 | HOT IN HERRE | | Ft. R.E./Universal | | Nelly | | ☞ | |
| 5 | 4 | 5 | 5 | PASS THE COURVOISIER PART II | | J | | Busta Rhymes Featuring P. Diddy & Pharrell | | ☞ | |
| 6 | 5 | 6 | 6 | DOWN A** CHICK | | Murder Inc./Def Jam/ID/JMG | | Ja Rule Featuring Charli "Chuck" Baltimore | | ☞ | |
| 7 | 8 | 7 | 7 | STILL FLY | | Cash Money/Universal | | Big Tymers | | ☞ | |
| 8 | 7 | 8 | 8 | WITHOUT ME | | Web/A&R/Interscope | | Eminem | | ☞ | |
| 9 | 9 | 9 | 9 | ONE MIC | | Ill Will/Columbia | | Nas | | ☞ | |
| 10 | 11 | 10 | 10 | SAY I YI YI | | Drill/Park/In The Paint/Koch | | Ying Yang Twins | | ☞ | |
| 11 | 20 | 11 | 11 | I NEED A GIRL (PART TWO) | | BAD BOY/ARISTA | | P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tammy Ruggieri | | ☞ | |
| 12 | 15 | 12 | 12 | NOTHIN' | | Def Jam/ID/JMG | | N.O.R.E. | | ☞ | |
| 13 | 10 | 13 | 13 | SATURDAY (OOOH! OOOOH!) | | Disturbing The Peace/Def Jam South/ID/JMG | | Ludacris Featuring Sleepy Brown | | ☞ | |
| 14 | 13 | 14 | 14 | WELCOME TO ATLANTA | | SB SC Def/Disturbing The Peace/Def Jam South/Columbia | | Jermaine Dupri & Ludacris | | ☞ | |
| 15 | 12 | 15 | 15 | AWNAW | | Atlantic | | Nappy Roots | | ☞ | |
| 16 | 16 | 16 | 16 | ROC THE MIC | | Roc-A-Fella/Def Jam/ID/JMG | | Beanie Sigel & Freeway | | ☞ | |
| 17 | 14 | 17 | 17 | FEELS GOOD (DON'T WORRY BOUT A THING) | | TVT | | Naughty By Nature Featuring 3LW | | ☞ | |
| 18 | 18 | 18 | 18 | GUESS WHO'S BACK | | Def Jam South/ID/JMG | | Scarface Featuring Jay-Z & Beanie Sigel | | ☞ | |
| 19 | 24 | 19 | 19 | GRINDIN' | | Star Track/Arista | | The Clipse | | ☞ | |
| 20 | 17 | 20 | 20 | LIGHTS, CAMERA, ACTION! | | Universal | | Mr. Cheeks | | ☞ | |
| 21 | 19 | 21 | 21 | MY NECK, MY BACK | | Dirty D'Jaz/Artemis | | Khia Featuring DSD | | ☞ | |
| 22 | NEW | 22 | 22 | MOVE B***H | | Disturbing The Peace/Def Jam South/ID/JMG | | Ludacris Featuring Mystikal & Infamous 2.0 | | ☞ | |
| 23 | 22 | 23 | 23 | ALWAYS ON TIME | | Murder Inc./Def Jam/ID/JMG | | Ja Rule Featuring Ashanti | | ☞ | |
| 24 | 21 | 24 | 24 | GET THIS MONEY | | Roc-A-Fella/Def Jam/ID/JMG/JIVE | | R. Kelly & Jay-Z | | ☞ | |
| 25 | 23 | 25 | 25 | SONG CRY | | Roc-A-Fella/Def Jam/ID/JMG | | Jay-Z | | ☞ | |

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 88 mainstream R&B and 46 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. ☞ Videoclip availability. © 2002, VNU Business Media, Inc. All rights reserved.

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', '2 WKS. AGO', 'TITLE', 'Artist', 'PEAK POSITION', and 'HOT SHOT DEBUT'.

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart.

R&B/HIP-HOP

Words & Deeds™

by Rashaun Hall



TURN ON THE 'RADIO': The much-anticipated sophomore set usually proves to be a benchmark for most artists. For D&D/Koch recording artist Afu-Ra, the recently released *Life Force Radio* has become an opportunity to break free of the binds of categorization.



AFU-RA

"To me, it's always been a thorn in my side when people try to box me in," New York native Afu-Ra says. "I had the perfect track on the album to do the kung-fu style, but every day I'm not on the kung-fu vibe. This [album] was a way for me to show people that I have different sides, and those other sides can be equally entertaining and for the betterment of hip-hop. Ultimately, I want people to be used to me going somewhere different, seeing me in a different light and being able to accept me Monday, Tuesday, Wednesday, Thursday, Friday, no matter how I dress. That was really the focus of this album."

Released May 21, *Life Force Radio* features a host of guest artists, including labelmate Rza, Guru, M.O.P., and Teena Marie.

"When I started working on the album, I knew I wanted to work with Teena Marie; I was just searching for the beat," the MC says. "I knew the music I needed to have without hearing it, but it wasn't until I got the music that actually I wrote the song."

"I figured no one would see this [collaboration] coming," he adds of "Open," the potential second single. "I always had the chorus in my head, so when Domingo [the track's producer] finally came with the beat, part of my job in getting [Teena Marie] to agree to do the song was that I had to do a mock version with all the vocals, including her parts. It probably didn't sound that great, but I was really pushing it. I wanted her to feel the energy the track needed. She heard it, and she loved it. Teena Marie still

has it, and I came on another level. When you listen just for the sake of music, if you can deny that track, I don't know what track you're listening to."

Afu-Ra also went in an unexpected direction, rhyming over thrashing rock guitars on lead single "Hip Hop."

"As soon as I did it, I was so blown away by it," Afu-Ra says of the Easy Mo Bee-produced track. "I tried to work with the other producers to outdo 'Hip Hop,' but after everything was said and done, it was the one track that I could see as my anthem track. It was something that everyone could get behind."

Afu-Ra, known for his spiritual side, revisits the life-force theme he first tapped on his 2000 debut, *Body of the Life Force*.

"'Afu-Ra' is an ancient Egyptian name that I found in a book," he says of the titles. "At that time in my life, I wasn't a vegetarian, nor did I have [dread] locks—I wasn't trying to lead a righteous life. I was out hustling and fraternizing with the wrong element. I decided to change my life, and I read *The Autobiography of Malcolm X*. Taking into account what I learned from that, I began reading books about Egyptian philosophy. I found the name 'Afu-Ra,' 'Afu' meaning 'the body' and 'Ra' is 'life force,' or the sun god. So, 'Afu-Ra' is the body of the life force."

"My albums will probably always have a life-force title, because that's what my name means," he adds. "The concept of *Life Force Radio*; was as if I had my own radio format, these songs and their many different musical genres represent the type of format it would be."

Afu-Ra recently wrapped a stint on the *High Times*-sponsored North American tour in support of *THC: The Hip-Hop Collection Vol. 1*.

LOUD REMEMBERS THE 'DAZE': For those pining the recent closing of Loud Records, have no fear: The label may be back sooner than you think. Rumor has it that Loud principal Steve Rifkind may be looking to launch a "mini-studio," which will include a film division, a label, and a marketing/promotion company.

While that deal isn't sealed, Loud fans can reminisce about the label's beginnings via *Loud: The Early Daze*. The 14-track set, due June 11 on RCA (Loud's former parent company), includes appearances from Wu-Tang Clan, Mobb Deep, Raekwon, Tha Liks, Akinyele, Cella Dwellas, Delinquent Habits, and Mad Kap.

| THIS WEEK | | | LAST WEEK | | | THIS WEEK | | | LAST WEEK | | | THIS WEEK | | | LAST WEEK | | | | |
|-----------|-----------|---------|-------------------------------------|--|----|-----------|---------|-----------------------------------|--|----|-----------|-----------|--|---|-----------|-----------|---------|-------|----------------------------------|
| | LAST WEEK | WKS. ON | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | | LAST WEEK | WKS. ON | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | | LAST WEEK | WKS. ON | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | | LAST WEEK | WKS. ON | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
| 1 | 5 | 14 | Oh Boy | CAM'RON (ROC-A-PELLA/DEF JAM/JMG) | 26 | 24 | 5 | Without Me | EMINEM (WEB/AFTERMATH/INTERSCOPE) | 51 | 49 | 5 | Somebody's Girl | R. KELLY & JAY-Z (ROC-A-PELLA/DEF JAM/JMG/JIVE) | | | | | |
| 2 | 6 | 12 | Addictive | TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE) | 27 | 23 | 14 | Say I Yi Yi | YING YANG TWINS (COLLIPARK/IN THE PAINT/KOCH) | 52 | 61 | 4 | Down 4 U | RVY GOTTI PRESENTS THE INC. (MURDER INC./DEF JAM/JMG) | | | | | |
| 3 | 1 | 21 | Foolish | ASHANTI (MURDER INC./DEF JAM/JMG) | 28 | 34 | 24 | Roc The Mic | BEANIE SISEL & FREEWAY (ROC-A-PELLA/DEF JAM/JMG) | 53 | 52 | 7 | The Color Of Love | BOYZ II MEN (ARISTA) | | | | | |
| 4 | 3 | 15 | I Need A Girl (Part One) | P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA) | 29 | 44 | 4 | Grindin' | THE CLIPSE (STAR TRACK/ARISTA) | 54 | 57 | 7 | Gimme The Light | SEAN PAUL (BLACK SHADOW/2 HARD/VP) | | | | | |
| 5 | 2 | 17 | halfcrazy | MUSIQ (DEF SOUL/JMG) | 30 | 32 | 8 | Guess Who's Back | SCARFACE (DEF JAM SOUTH/JMG) | 55 | 54 | 3 | Welcome To New York City | CAM'RON (ROC-A-PELLA/DEF JAM/JMG) | | | | | |
| 6 | 4 | 25 | U Don't Have To Call | USHER (ARISTA) | 31 | 22 | 23 | Oops (Oh My) | TWEET (THE GOLD MIND/ELEKTRA/EEG) | 56 | 58 | 7 | Trouble | DJ QUBK FEAT. AMG (SUPONIC/LANEUW/SUNGALD/UNIVERSAL) | | | | | |
| 7 | 7 | 17 | Pass The Courvoisier Part II | BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J) | 32 | 30 | 16 | Awnaw | HAPPY ROOTS (ATLANTIC) | 57 | 53 | 18 | Put It On Paper | ANN NESBY FEAT. AL GREEN (UNIVERSAL) | | | | | |
| 8 | 11 | 11 | Still Fly | BIG TYMERS (CASH MONEY/UNIVERSAL) | 33 | 33 | 6 | Happy | ASHANTI (MURDER INC./DEF JAM/JMG) | 58 | 51 | 10 | Feels Good (Don't Worry Bout A Thing) | NAUGHTY BY NATURE FEAT. 3LW (TVT) | | | | | |
| 9 | 10 | 28 | Anything | JAHEIM FEAT. NEXT (DIVINE MILL/WARNER BROS.) | 34 | 55 | 3 | Move B***h | LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/JMG) | 59 | 60 | 5 | My Neck, My Back | KHIA FEAT. OSD (DIRTY DOWN/ARTEMIS) | | | | | |
| 10 | 9 | 17 | Rainy Dayz | MARY J. BLIGE FEAT. JA RULE (MCA) | 35 | 38 | 9 | I'm Gonna Be Alright | JENNIFER LOPEZ FEAT. NAS (EPIC) | 60 | 59 | 4 | Good Man | RL LI | | | | | |
| 11 | 12 | 11 | Down A** Chick | JA RULE FEAT. CHARLI BALTIMORE (MURDER INC./DEF JAM/JMG) | 36 | 29 | 13 | Wish I Didn't Miss You | ANGIE STONE (J) | 61 | 62 | 6 | Day + Night | ISYSS FEAT. JADAKISS (ARISTA) | | | | | |
| 12 | 8 | 19 | Makin' Good Love | AVANT (MAGIC JOHNSON/MCA) | 37 | 35 | 31 | This Woman's Work | MAXWELL (COLUMBIA) | 62 | 64 | 3 | Keep Lovin' You | DAVE HOLLISTER (MCA) | | | | | |
| 13 | 18 | 6 | Hot In Herre | NELLY (FO' REEL/UNIVERSAL) | 38 | 39 | 41 | Lights, Camera, Action! | MR. CHEEKS (UNIVERSAL) | 63 | — | 1 | Good Times | STYLES (RUFF RYDERS/INTERSCOPE) | | | | | |
| 14 | 13 | 19 | What's Luv? | FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC) | 39 | 42 | 32 | Don't You Forget It | GLENN LEWIS (EPIC) | 64 | 56 | 18 | Give It To Her | TAKITO METRO & DEVONTE (2 HARD/SHOCKING VIBES/VP) | | | | | |
| 15 | 17 | 8 | Full Moon | BRANDY (ATLANTIC) | 40 | 50 | 6 | Just A Friend 2002 | MARIO (J) | 65 | 70 | 2 | If I Could Go! | ANGIE MARTINEZ FEAT. LIL' MO & SACARID (ELEKTRA/EEG) | | | | | |
| 16 | 15 | 12 | Gots To Be | B2K (EPIC) | 41 | 43 | 30 | Welcome To Atlanta | JERMAINE DUPRI & LUDACRIS (DEF JAM SOUTH/COLUMBIA) | 66 | 66 | 6 | Whoa Now | B RICH (ATLANTIC) | | | | | |
| 17 | 16 | 20 | One Mic | NAS (ILL WILL/COLUMBIA) | 42 | 27 | 18 | Saturday (Oooh! Oooooh!) | LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/JMG) | 67 | — | 1 | In The Morning | MARY MARY (COLUMBIA) | | | | | |
| 18 | 14 | 23 | I Love You | FAITH EVANS (BAD BOY/ARISTA) | 43 | 47 | 26 | Ain't It Funny | JENNIFER LOPEZ FEAT. JA RULE (EPIC) | 68 | — | 1 | Way Of Life | LIL' WAYNE (CASH MONEY/UNIVERSAL) | | | | | |
| 19 | 20 | 18 | Someone To Love You | RUFF ENDS (EPIC) | 44 | 36 | 35 | Nothing In This World | KEKE WYATT FEAT. AVANT (MCA) | 69 | — | 1 | Automatic | E-40 FEAT. FABOLOUS (SICK WID' IT/JIVE) | | | | | |
| 20 | 31 | 4 | I Need A Girl (Part Two) | P. DIDDY (BAD BOY/ARISTA) | 45 | 40 | 15 | Get This Money | R. KELLY & JAY-Z (ROC-A-PELLA/DEF JAM/JMG/JIVE) | 70 | 67 | 10 | Ooh, Ahh | 3PC (132 ENTERTAINMENT) | | | | | |
| 21 | 19 | 13 | You Know That I Love You | DONELL JONES (UNTOUCHABLES/ARISTA) | 46 | 37 | 12 | How Come You Don't Call Me | ALICIA KEYS (J) | 71 | — | 1 | In Da Wind | TRICK DADDY FEAT. CEE-LO & BIG BOI (SUP-N-SLIDE/ATLANTIC) | | | | | |
| 22 | 21 | 14 | What If A Woman | JOE JIVE | 47 | 48 | 17 | I'd Rather | LUTHER VANDROSS (J) | 72 | 73 | 2 | I Care 4 U | AALIYAH (BLACKGROUND) | | | | | |
| 23 | 28 | 4 | Nothin' | N.O.R.E. (DEF JAM/JMG) | 48 | 46 | 12 | Take A Message | REMY SHAND (MOTOWN) | 73 | 63 | 3 | Most High | JEZEE MONET (DREAMWORKS/INTERSCOPE) | | | | | |
| 24 | 26 | 9 | Call Me | TWEET (THE GOLD MIND/ELEKTRA/EEG) | 49 | 41 | 34 | More Than A Woman | AALIYAH (BLACKGROUND) | 74 | 68 | 15 | Girlfriend | N SYNC FEAT. NELLY (JIVE) | | | | | |
| 25 | 25 | 6 | Why Don't We Fall In Love | AMERIE (RISE/COLUMBIA) | 50 | 45 | 7 | Song Cry | JAY-Z (ROC-A-PELLA/DEF JAM/JMG) | 75 | — | 1 | Boom, Boom, Boom | ROB JACKSON FEAT. LADY MAY (ARISTA) | | | | | |

Records with the greatest impressions increase. © 2002, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track Service. 127 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

| THIS WEEK | | | LAST WEEK | | | THIS WEEK | | | LAST WEEK | | | THIS WEEK | | | LAST WEEK | | | | |
|-----------|-----------|---------|--|--|----|-----------|---------|---|---|----|-----------|-----------|---|--|-----------|-----------|---------|-------|----------------------------------|
| | LAST WEEK | WKS. ON | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | | LAST WEEK | WKS. ON | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | | LAST WEEK | WKS. ON | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | | LAST WEEK | WKS. ON | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
| 1 | 10 | 6 | Bang My Hit | ROZELLY PRESENTS DA FAM (BRAINSTORM) | 26 | — | 1 | The Cha Cha Slide Pt. III Roll Like This | M.R.C. THE SLIDE MAN (M.D.B./ORPHEUS) | 51 | 57 | 17 | Oops (Oh My) | TWEET (THE GOLD MIND/ELEKTRA/EEG) | | | | | |
| 2 | 2 | 13 | Feels Good (Don't Worry Bout A Thing) | NAUGHTY BY NATURE FEAT. 3LW (TVT) | 27 | 53 | 10 | Will Destroy | LIL' RU (HOW YOU LOVE THAT) | 52 | 68 | 7 | Beat Your Chest! | LIFER'S (ALL OUT/STONEY BURKE) | | | | | |
| 3 | 1 | 12 | Ballin' Boy | NO GOOD (ARTISTDIRECT) | 28 | 23 | 11 | Still Fly | BIG TYMERS (CASH MONEY/UNIVERSAL) | 53 | 46 | 74 | Big Poppa/Warming | THE NOTORIOUS B.I.G. (BAD BOY/ARISTA) | | | | | |
| 4 | 3 | 40 | Lights, Camera, Action! | MR. CHEEKS (UNIVERSAL) | 29 | 64 | 7 | Addictive | TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE) | 54 | — | 1 | Get Away/Hey Luv (Anything) | MOBB DEEP (LOUD/COLUMBIA) | | | | | |
| 5 | 6 | 3 | Nothin' | N.O.R.E. (DEF JAM/JMG) | 30 | 27 | 5 | Put It Inside | WON-G FEAT. DA BRAT (TNO/ORPHEUS) | 55 | 66 | 8 | You Know That I Love You | DONELL JONES (UNTOUCHABLES/ARISTA) | | | | | |
| 6 | 13 | 9 | Grindin' | THE CLIPSE (STAR TRACK/ARISTA) | 31 | 72 | 10 | Shawty | P-LO FEAT. LIL' RU & T. SUPREME (HOW YOU LOVE THAT) | 56 | 44 | 4 | Fresh From Yard | BEEBIE MAN FEAT. LIL' KIM (SHOCKING VIBES/VP/VRGINI) | | | | | |
| 7 | 7 | 12 | Girlfriend | N SYNC FEAT. NELLY (JIVE) | 32 | 26 | 7 | I Need A Girl (Part One) | P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA) | 57 | 36 | 80 | One More Chance/Stay With Me | THE NOTORIOUS B.I.G. (BAD BOY/ARISTA) | | | | | |
| 8 | 31 | 2 | I Need A Girl (Part Two) | P. DIDDY (BAD BOY/ARISTA) | 33 | 25 | 17 | What's Luv? | FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC) | 58 | 58 | 9 | Feel The Girl | MS. JADE (REAT CLUB/INTERSCOPE) | | | | | |
| 9 | 29 | 8 | Hyde Ha | BIG LOGIC (GODDINVISION/ORPHEUS) | 34 | 63 | 2 | Move B***h | LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/JMG) | 59 | — | 1 | Opposites Attract (What They Like) | FAT JOE FEAT. REMY (TERROR SQUAD/ATLANTIC) | | | | | |
| 10 | 4 | 3 | Hot In Herre | NELLY (FO' REEL/UNIVERSAL) | 35 | 21 | 14 | Dear God | WILLIE D. (HELENTESS) | 60 | 30 | 6 | I Got It 2 | JAGGED EDGE FEAT. NAS (SO SO DEF/COLUMBIA) | | | | | |
| 11 | 11 | 9 | Oh Boy/The Roc (Just Fire) | CAM'RON (ROC-A-PELLA/DEF JAM/JMG) | 36 | 37 | 27 | It's The Weekend | LIL' J (HOLLYWOOD) | 61 | 62 | 14 | Put Yo Sats Up | REDD EZEE (Z-BO) | | | | | |
| 12 | 14 | 7 | U Don't Have To Call | USHER (ARISTA) | 37 | 34 | 14 | Foolish | ASHANTI (MURDER INC./DEF JAM/JMG) | 62 | 54 | 18 | 7 Days | CRAIG DAVID (WILDSTAR/ATLANTIC) | | | | | |
| 13 | — | 1 | Who Wants This? | SMILEZ & SOUTHSTAR (ARTISTDIRECT) | 38 | 33 | 2 | Duck Season | THE BEATNUTS FEAT. AL TARIQ (SEQUENCE) | 63 | — | 3 | Wish I Didn't Miss You | ANGIE STONE (J) | | | | | |
| 14 | 9 | 8 | Slow Dance | LOU LUDWIG (JENSTAR) | 39 | 38 | 24 | Hush Li' Lady | COREY FEAT. LIL' ROMEO (INODTIME/MOTOWN) | 64 | 55 | 3 | Whoa Now | B RICH (ATLANTIC) | | | | | |
| 15 | 12 | 9 | Still Not Over You | EXHALE (REAL DEAL/ORPHEUS) | 40 | 32 | 10 | Mama's Baby, Poppa's Maybe | GREEN EYEZ (BIGG MONY) | 65 | — | 13 | Down A** Chick | JA RULE FEAT. CHARLI BALTIMORE (MURDER INC./DEF JAM/JMG) | | | | | |
| 16 | 17 | 2 | Ghetto Millionaire | DEM GHETTO PLAYAS (DEEP END) | 41 | — | 2 | Just A Friend 2002 | MARIO (J) | 66 | — | 2 | 2 Way | LIL' ROMEO FEAT. MASTER P. (NEW NUD LIMIT/UNIVERSAL) | | | | | |
| 17 | — | 1 | Day + Night | ISYSS FEAT. JADAKISS (ARISTA) | 42 | 67 | 7 | Awnaw | HAPPY ROOTS (ATLANTIC) | 67 | — | 32 | Think Big | CRIMEWAVE (CRIMEWAVE) | | | | | |
| 18 | — | 1 | Call Me | TWEET (THE GOLD MIND/ELEKTRA/EEG) | 43 | 39 | 11 | Do Ya Thang Girl | BEELDO (BALL'N) | 68 | — | 24 | Peaches & Cream/Dance With Me | 112 (BAD BOY/ARISTA) | | | | | |
| 19 | 8 | 2 | Gots To Be | B2K (EPIC) | 44 | 28 | 19 | Saturday (Oooh! Oooooh!) | LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/JMG) | 69 | — | 60 | Separated | AVANT (MAGIC JOHNSON/MCA) | | | | | |
| 20 | 42 | 2 | Happy | ASHANTI (MURDER INC./DEF JAM/JMG) | 45 | — | 1 | Crawl To Me | KEM (MACK DAWG) | 70 | 69 | 51 | Hit 'Em Up Style (Oops!) | BLU CANTRELL (RED ZONE/ARISTA) | | | | | |
| 21 | 19 | 26 | Uh Huh | B2K (EPIC) | 46 | 60 | 12 | Take You Home With Me a.k.a. Body/Get This Money | R. KELLY & JAY-Z (ROC-A-PELLA/DEF JAM/JMG/JIVE) | 71 | 65 | 62 | Fiesta | R. KELLY FEAT. JAY-Z (JIVE) | | | | | |
| 22 | 43 | 2 | So High | GADA (RUFF RUFF/PYRAMID/ORPHEUS) | 47 | 5 | 31 | Dansin Wit Wolvez | STRIK SINE (FADE/ECMO) | 72 | 48 | 17 | You Gets No Love | FAITH EVANS (BAD BOY/ARISTA) | | | | | |
| 23 | 16 | 15 | Pass The Courvoisier Part II | BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J) | 48 | 52 | 2 | My Bad | RATVON (BIG YARD/MCA) | 73 | 47 | 38 | Love It | BILAL (MADY/INTERSCOPE) | | | | | |
| 24 | 15 | 5 | Guess Who's Back | SCARFACE (DEF JAM SOUTH/JMG) | 49 | 22 | 3 | Friday Night | MR. CHEEKS FEAT. HORACE BROWN (UNIVERSAL) | 74 | — | 10 | halfcrazy | MUSIQ (DEF SOUL/JMG) | | | | | |
| 25 | 18 | 7 | One Mic | NAS (ILL WILL/COLUMBIA) | 50 | 40 | 5 | Scarier's Heart | R. KELLY (JIVE) | 75 | 74 | 46 | Where The Party At | JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA) | | | | | |

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Billboard TOP R&B/HIP-HOP ALBUMS

Certified by RIAA
from a national sales report
of new R&B/HIP-HOP albums.

| 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 | NUMBER 1/HOT SHOT DEBUT | | | 1 Week At Number 1 | 51 | 46 | 35 | 11 | MAXWELL ▲ | COLUMBIA 67136*/CRG (12 98 EQ/18 98) | Now | 1 | |
| | | | | EMINEM | WEB/AFTERMATH 493290*/INTERSCOPE (12 98/19 98) | The Eminem Show | 1 | 52 | 50 | 39 | 11 | INDIA.ARIE ▲ | MOTOWN 013770*/JUMRG (12 98/18 98) | Acoustic Soul | 3 | |
| 2 | 2 | 85 | 3 | VARIOUS ARTISTS | BAD BOY 73067*/ARISTA (12 98/18 98) | P. Diddy & Bad Boy Records Present... We Invented The Remix | 2 | 53 | 55 | 46 | 23 | YOLANDA ADAMS | ELEKTRA 62190/EEG (12 98/18 98) | Believe | 7 | |
| 3 | 1 | 71 | 2 | CAM'RON | ROC-A-FELLA/DEF JAM 586876*/DJMGM (12 98/18 98) | Come Home With Me | 1 | 54 | 41 | 36 | 4 | BLACKALICIOUS | MCA 112806* (14 98 CD) | Blazing Arrow | 33 | |
| 4 | 3 | 1 | 2 | MUSIQ | DEF SOUL 586772*/DJMGM (12 98/18 98) | Juslisen (Just Listen) | 1 | 55 | 38 | 38 | 5 | FROST | HIT A LICK 8399/KOCH (12 98 CD) | Still Up In This S#*+! | 30 | |
| 5 | 4 | 3 | 4 | BIG TYMERS | CASH MONEY/UNIVERSAL 860997*/UMRG (18 98 CD) | Hood Rich | 1 | 56 | 57 | 50 | 23 | KEKE WYATT ● | MCA 112609* (12 98/18 98) | Soul Sista | 5 | |
| 6 | 5 | 4 | 2 | ASHANTI ▲ | MURDER INC./DEF JAM 586830*/DJMGM (12 98/18 98) | Ashanti | 1 | 57 | 52 | 65 | 4 | BRENT JONES + T.P. MOBB | HOLY ROLLER 20323/EMI GOSPEL (11 98/16 98) ★ | beautiful | 35 | |
| 7 | 4 | 2 | 2 | LAURYN HILL | COLUMBIA 66580/CRG (16 98 EQ/19 98) | MTV Unplugged No. 2.0 | 2 | 58 | 99 | 92 | 4 | VARIOUS ARTISTS | FATT SAK 0010 (13 98 CD) | Da Sak Is Fatt Volume #1 | 58 | |
| 8 | 8 | — | 3 | RUFF ENDZ | EPIC 85651* (12 98 EQ/12 98) | Someone To Love You | 8 | | | | | | | | | |
| 9 | 7 | 5 | 3 | NAUGHTY BY NATURE | TVT 2340* (13 98/17 98) | licons | 5 | 59 | 68 | 58 | 13 | KHIA FEATURING DSD | DIRTY DOWN 46 (17 98 CD) ★ | Thug Misses | 30 | |
| 10 | | | 1 | VARIOUS ARTISTS | SONY/UNIVERSAL/EMI/ZOMBA 86591/CRG (12 98 EQ/13 98) | Off The Hook | 10 | 60 | 59 | 59 | 18 | JAY-Z ▲ | ROC-A-FELLA/DEF JAM 586356*/DJMGM (12 98/18 98) | The Blueprint | 1 | |
| 11 | 9 | 6 | 9 | TWEET ● | THE GOLD MIND/ELEKTRA 62746/EEG (12 98/18 98) | Southern Hummingbird | 2 | 61 | 56 | 51 | 23 | LIL BOW WOW ▲ | SO SO DEF/COLUMBIA 96130/CRG (12 98 EQ/18 98) | Doggy Bag | 2 | |
| 12 | 10 | 12 | 15 | BRANDY ▲ | ATLANTIC 83493*/AG (12 98/18 98) | Full Moon | 1 | 62 | 64 | 47 | 7 | WOODY ROCK | GOSPO CENTRIC 74030/ZOMBA (11 98/17 98) ★ | Soul Music | 34 | |
| 13 | 11 | 13 | 9 | YING YANG TWINS | COLLIPARK/IN THE PAINT 8375/KOCH (12 98/17 98) | Alley: The Return Of The Ying Yang Twins | 8 | 63 | | | | | | | | |
| 14 | 15 | 9 | 11 | R. KELLY & JAY-Z ▲ | ROC-A-FELLA/DEF JAM 586783*/JIVE/DJMGM (12 98/19 98) | The Best Of Both Worlds | 1 | 64 | 65 | 66 | 23 | CRAIG DAVID ▲ | WILDSTAR/ATLANTIC 88081*/AG (11 98/17 98) | Born To Do It | 12 | |
| 15 | 14 | 8 | 13 | NAPPY ROOTS ● | ATLANTIC 83524/AG (7 98/11 98) | Watermelon, Chicken & Gritz | 3 | 65 | 71 | 53 | 23 | JAGUAR WRIGHT | MOTIVE 11282/MCA (8 98/12 98) | Denials Delusions And Decisions | 16 | |
| 16 | 16 | 15 | 3 | RL | J 20012 (12 98/17 98) | RL:Elements | 6 | 66 | | | | | | | | |
| 17 | 13 | 7 | 9 | AVANT | MAGIC JOHNSON 112809/MCA (12 98/18 98) | Ecstasy | 2 | 67 | 69 | 73 | 23 | MACK 10 | CASH MONEY/UNIVERSAL 863968*/UMRG (12 98/18 98) | Bang Or Ball | 4 | |
| 18 | 20 | 18 | 11 | B2K ● | EPIC 85457 (12 98 EQ/18 98) | B2K | 1 | 68 | 62 | 70 | 7 | 918 | SMUGGLIN 0918 (10 98/16 98) ★ | Reincarnated | 37 | |
| 19 | 17 | 16 | 28 | LUDACRIS ▲ | DISTURBING THE PEACE/DEF JAM SOUTH 566446*/DJMGM (12 98/19 98) | Word Of Mouf | 1 | 69 | 48 | 49 | 23 | RES | MCA 112310* (8 98/12 98) ★ | How I Do | 43 | |
| 20 | | | 1 | THE DAYTON FAMILY | IN THE PAINT 8313/KOCH (12 98/17 98) | Welcome To The Dope House | 20 | 70 | 47 | — | 2 | MIKE PHILLIPS | HIDDEN BEACH 86405/EPIC (17 98 EQ CD) ★ | You Have Reached Mike Phillips | 47 | |
| 21 | 23 | 20 | 24 | NAS ▲ | ILL WILL/COLUMBIA 85736*/CRG (12 98 EQ/18 98) | Stillmatic | 1 | 71 | 67 | 61 | 11 | MICHAEL JACKSON ▲ | EPIC 59400* (12 98 EQ/18 98) | Invincible | 1 | |
| 22 | 21 | 19 | 16 | MARY J. BLIGE ▲ | MCA 112806* (12 98/18 98) | No More Drama (2002) | 3 | 72 | 61 | 63 | 7 | CHOOBAKKA | BIG DADDY 73002 (16 98 CD) ★ | My Time | 41 | |
| 23 | 19 | 22 | 34 | JA RULE ▲ | MURDER INC./DEF JAM 586437*/DJMGM (12 98/19 98) | Pain Is Love | 1 | 73 | 79 | 72 | 17 | SOUNDTRACK | ROC-A-FELLA/DEF JAM 586671*/DJMGM (12 98/18 98) | State Property | 1 | |
| 24 | 22 | 17 | 64 | JAHEIM ▲ | DIVINE MILL 47452*/WARNER BROS. (11 98/17 98) | [Ghetto Love] | 2 | 74 | 63 | 55 | 13 | SHARISSA | MOTOWN 016158/UMRG (12 98/18 98) | No Half Steppin' | 7 | |
| 25 | 18 | 14 | 3 | CEE-LO | ARISTA 14682* (12 98/18 98) | Cee-Lo... Cee-Lo Green And His Perfect Imperfections | 2 | 75 | 60 | 48 | 4 | SOUTH PARK MEXICAN | DOPE HOUSE 6000 (18 98 CD) | Reveille Park | 48 | |
| 26 | 25 | 21 | 29 | ANGIE STONE ● | J 20013* (12 98/18 98) | Mahogany Soul | 4 | 76 | | | | | | | | |
| 27 | 12 | 10 | 4 | BIG MOE | WRECKSHOP/PRIORITY 50244/CAPITOL (12 98/17 98) | Purple World | 3 | 77 | 75 | 74 | 10 | OL' DIRTY BASTARD | D3 9991/RIVIERA (12 98/18 98) | The Trials And Tribulations Of Russell Jones | 6 | |
| 28 | 35 | 40 | 16 | GREATEST GAINER | | | Love Machine | 28 | 78 | 72 | 57 | 24 | DONNIE MCCLURKIN ▲ | VERITY 43150/ZOMBA (11 98/17 98) ★ | Live In London And More... | 22 |
| | | | | SIR CHARLES JONES | MARDI GRAS 1060 (10 98/16 98) ★ | | | 79 | 74 | 68 | 27 | OUTKAST ▲ | ARISTA 26093* (12 98/18 98) | Big Boi & Dre Present... OutKast | 4 | |
| 29 | 26 | 25 | 15 | KIRK FRANKLIN ● | GOSPO CENTRIC 70037/ZOMBA (11 98/17 98) | The Rebirth Of Kirk Franklin | 1 | 80 | 77 | 67 | 27 | PETEY PABLO ● | JIVE 41723/ZOMBA (11 98/17 98) | Diary Of A Sinner: 1st Entry | 7 | |
| 30 | 36 | 52 | 11 | KHIA FEATURING DSD | DIRTY DOWN 751132/ARTEMIS (17 98 CD) ★ | Thug Misses | 30 | 81 | 78 | 82 | 23 | T.I. | GHET-O-VISION 14681/ARISTA (11 98/17 98) | I'm Serious | 27 | |
| 31 | 31 | 32 | 11 | REMY SHAND | MOTOWN 014481/UMRG (18 98 CD) | The Way I Feel | 15 | 82 | 83 | 78 | 23 | UGK | JIVE 41873/ZOMBA (11 98/17 98) | Dirty Money | 2 | |
| 32 | 28 | 27 | 26 | BUSTA RHYMES ▲ | J 20009* (12 98/18 98) | Genesis | 2 | 83 | 70 | 64 | 21 | FAITH EVANS ● | BAD BOY 73041/ARISTA (12 98/18 98) | Faithfully | 2 | |
| 33 | 24 | 11 | 3 | WILL DOWNING | GRP 589610/VG (18 98 CD) | {Sensual Journey} | 11 | 84 | | | | | | | | |
| 34 | 29 | 23 | 10 | GLENN LEWIS | EPIC 85787* (12 98 EQ/17 98) | World Outside My Window | 2 | 85 | 86 | 75 | 27 | DJ PAUL | D-EVIL 3600/STREET LEVEL (10 98/17 98) | Underground Volume 16: For Da Summa | 84 | |
| 35 | 27 | 24 | 4 | C-MURDER | D3 9993/RIVIERA (19 98 CD) | Tru Dawgz | 15 | 86 | 76 | 69 | 10 | JILL SCOTT ● | HIDDEN BEACH 86150/EPIC (14 98/19 98) | Experience: Jill Scott 826+ | 7 | |
| 36 | 40 | 42 | 16 | JENNIFER LOPEZ ▲ | EPIC 86399* (12 98 EQ/18 98) | J To Tha L-O! The Remixes | 1 | 87 | | | | | | | | |
| 37 | 30 | 26 | 15 | USHER ▲ | ARISTA 14715* (12 98/18 98) | 8701 | 3 | 88 | 58 | 56 | 21 | IMX | TUG 39009/NEW LINE (12 98/17 98) | IMx | 26 | |
| 38 | 34 | 31 | 23 | MYSTIKAL ● | JIVE 41770/ZOMBA (12 98/18 98) | Tarantula | 4 | 89 | 90 | 81 | 23 | BONEY JAMES | WARNER BROS. 48004 (17 98 CD) | Ride | 27 | |
| 39 | 32 | 29 | 25 | FAT JOE ▲ | TERROR SQUAD/ATLANTIC 83472/AG (11 98/17 98) | J.O.S.E. : Jealous Ones Still Envy | 6 | 90 | 49 | 43 | 7 | LIL' J | HOLLYWOOD 162322 (18 98 CD) ★ | All About J | 21 | |
| 40 | 33 | 28 | 26 | ALICIA KEYS ▲ | J 20002 (12 98/18 98) | Songs In A Minor | 1 | 91 | 66 | 62 | 7 | INFAMOUS MOBB | IM3 9209*/LANDSPEED (11 98/17 98) ★ | Special Edition | 19 | |
| 41 | 39 | 34 | 10 | ANN NESBY | IT'S TIME CHILD 017391/UNIVERSAL (12 98/18 98) | Put It On Paper | 8 | 92 | | | | | | | | |
| 42 | | | 1 | AFU-R | D&O/IN THE PAINT 8356/KOCH (12 98/17 98) ★ | Life Force Radio | 42 | 93 | | | | | | | | |
| 43 | 37 | 44 | 11 | N*E*R*D* | VIRGIN 11521 (10 98 CD) | In Search Of... | 31 | 94 | 94 | 87 | 33 | VARIOUS ARTISTS | HIDDEN BEACH 85633*/EPIC (17 98 EQ CD) | Hidden Beach Recordings Presents: Unwrapped Vol. 1 | 33 | |
| 44 | 43 | 37 | 24 | JOE ● | JIVE 41796/ZOMBA (12 98/18 98) | Better Days | 3 | 95 | | | | | | | | |
| 45 | 45 | 60 | 4 | GRAVEDIGGAZ | EMPIRE MUSICWORKS 39017 (16 98 CD) | Nightmare In A-Minor | 45 | 96 | | | | | | | | |
| 46 | 51 | 41 | 16 | LUTHER VANDROSS ▲ | J 20007 (12 98/18 98) | Luther Vandross | 2 | 97 | | | | | | | | |
| 47 | 54 | 54 | 4 | AALIYAH ▲ | BLACKGROUND 10082* (12 98/18 98) | Aaliyah | 2 | 98 | 80 | 80 | 9 | POWER HOUZE | POWER HOUZE 24562 (17 98 CD) ★ | Family Business | 52 | |
| 48 | 53 | 45 | 25 | MOBB DEEP ● | LOUJO/COLUMBIA 85889*/CRG (12 98 EQ/18 98) | Infamy | 1 | 99 | 81 | — | 2 | VANESSA WILLIAMS | BAJADA 5392/LIGHT (19 98/15 98) | Vanessa | 81 | |
| 49 | 42 | 30 | 4 | ALI | FD REEL/UNIVERSAL 017104/UMRG (18 98 CD) | Heavy Starch | 7 | 100 | 91 | 97 | 21 | PROJECT PAT ● | HYPNOTIZE MINDS/NOVA 1950/CRG (12 98 EQ/17 98) | Mista Don't Play Everythangs Workin | 2 | |
| 50 | 44 | 33 | 6 | MICHELLE WILLIAMS | MUSIC WORLD/COLUMBIA 86432/CRG (12 98 EQ/18 98) | Heart To Yours | 18 | | | | | | | | | |

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 | NUMBER 1 | | | 8 Weeks At Number 1 | 179 | 13 | 9 | LAURYN HILL ▲ | RUFFHOUSE/COLUMBIA 69335*/CRG (11 98 EQ/17 98) | The Miseducation Of Lauryn Hill | 117 |
| | | 2PAC ▲ | AMARU/DEATH ROW 490301*/INTERSCOPE (19 98/24 98) | Greatest Hits | | 14 | 17 | MARY MARY ▲ | C2/COLUMBIA (CRG 7 98 EQ/11 98) | Thankful | 97 | |
| 2 | 1 | 2PAC ▲ | DEATH ROW 63008*/KCOCH (19 98/25 98) | All Eyez On Me | 320 | 15 | 20 | MR. BIGG | WARLOCK 2822 (10 98/16 98) | Only If U Knew | 10 | |
| 3 | 3 | THE NOTORIOUS B.I.G. ◆ | BAD BOY 73011*/ARISTA (19 98/24 98) | Life After Death | 235 | 16 | 10 | JAY-Z ▲ | FREITE/ROC-A-FELLA/PRIORITY 50592*/CAPITOL (10 98/16 98) | Reasonable Doubt | 233 | |
| 4 | — | EMINEM ▲ | WEB/AFTERMATH 490629*/INTERSCOPE (12 98/18 98) | The Marshall Mathers LP | 66 | 17 | 12 | DR. DRE ▲ | AFTERMATH 4844*/INTERSCOPE (12 98/18 98) | Dr. Dre — 2001 | 119 | |
| 5 | — | BOB MARLEY AND THE WAILERS ◆ | TUFF GON'G/ISLAND 548904/DJMG (12 98/18 98) | Legend | 290 | 18 | 24 | JUVENILE ▲ | CASH MONEY/UNIVERSAL 153162/UMRG (12 98/18 98) | 400 Degreez | 179 | |
| 6 | 4 | BONE THUGS-N-HARMONY ▲ | RUTHLESS 69443*/EPIC (10 98 EQ/15 98) | E. 1999 Eternal | 224 | 19 | 16 | JAY-Z ▲ | ROC-A-FELLA/DEF JAM 546822*/DJMGM (12 98/15 98) | Vol. 3... Life And Times Of S. Carter | 85 | |
| 7 | 8 | THE NOTORIOUS B.I.G. ▲ | BAD BOY 73000*/ARISTA (11 98/18 98) | Ready To Die | 347 | 20 | 15 | MARVIN GAYE | MOTOWN 153922/UMRG (9 98/11 98) | The Best Of Marvin Gaye: 20th Century Masters The Millennium Collection Volume 2 | 12 | |
| 8 | 5 | MAKAVELI ▲ | DEATH ROW 63012*/KCOCH (12 98/17 98) | The Don Killuminati: The 7 Day Theory | 206 | 21 | 19 | NAS ▲ | COLUMBIA 57684*/CRG (12 98 EQ/11 98) | Illmatic | 49 | |
| 9 | 6 | MARY J. BLIGE ▲ | UPTOWN 110681/MCA (6 98/11 98) | What's The 411? | 120 | 22 | — | JODECI ▲ | UPTOWN 110198/MCA (6 98/11 98) | Forever My Lady | 130 | |
| 10 | 7 | 2PAC ▲ | AMARU/JIVE 41836/ZOMBA (11 98/17 98) | Me Against The World | 300 | 23 | 22 | EMINEM ▲ | WEB/AFTERMATH 490287*/INTERSCOPE (12 98/18 98) | The Slim Shady LP | 113 | |
| 11 | 11 | LUTHER VANDROSS ● | LEGACY/LV 66586/EPIC (10 98 EQ/15 98) | Greatest Hits | 15 | 24 | 21 | THE TEMPTATIONS | MOTOWN 153922/UMRG (9 98/11 98) | The Best Of The Temptations: 20th Century Masters The Millennium Collection Volume 1 The 60s | 13 | |
| 12 | 14 | DR. DRE ▲ | DEATH ROW 63000*/KCOCH (11 98/17 98) | The Chronic | 278 | 25 | — | JAGGED EDGE ▲ | SO SO DEF/COLUMBIA (CRG 12 98 EQ/18 98) | J.E. Heartbreak | 77 | |

▲ Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ◆ 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 for net shipment 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 Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

Beat Box™

by Michael Paoletta



TURNTABLE MISTRESS: Los Angeles resident DJ Irene (aka Irene Gutierrez) has been honing her turntable skills for the past 18 years. This year marks her 15th anniversary as a resident DJ at the city's Arena club. She is also a regularly featured DJ at Spundae events in her hometown—that is, when she's not touring the world and playing for punters in the clubs of Ibiza, Spain; Brazil; Colombia; and the U.S.



DJ IRENE

On New Year's Eve, she DJ'd alongside Paul Oakenfold and Deep Dish at the Center of the Universe block party on Hollywood Boulevard. Yes, DJ Irene is in demand. Yet in her "spare time," she can be found in the studio, producing tracks with Chris Cox (the pair record as Pusaka), George Centeno, and Darren R.

"What can I say: I like to keep busy," DJ Irene says with a hearty laugh. "Music really is my life. I can't imagine myself doing anything other than what I'm doing. And besides, I have serious ADD [attention deficit disorder], so staying busy keeps me from getting bored too quickly."

On June 4, RED-distributed Surge Recordings/Warlock issues DJ Irene's pounding *Phonosynthesis*. Like her beat-mixed set from last year, *Global House Diva 2—Live in Ibiza*, *Phonosynthesis* showcases an artist in peak form, one whose sound is changing and evolving—hence the title.

Phonosynthesis is incredibly inclusive, with DJ Irene seamlessly bridging the gap between trance (Future Breeze's "Temple of Dreams"), progressive house (Rodger Goode's "In the Beginning"), drum'n'bass (Aphrodite's "Blue Mystique"), and hard filtered disco beats (DJ Irene & Centeno's "Special").

"This disc is my personality; it represents me right now," explains DJ Irene, who was recently nominated for an *LA Weekly* Music Award in the best DJ-selector category. (She's up

against Kazell, Doc Martin, Tony Watson, and Marques Wyatt.) "Musically, I'm a fucking mess. I'm all over the place, and I wanted this diversity to be present on the new compilation. I come from a school where a DJ played all night long, which forced you to always change things up, to keep people guessing. I want to still keep people guessing."

On June 24, DJ Irene is confirmed to play at Arena for an all-ages record-release party. This will be followed July 20 with a DJ set (for the 21-and-over crowd) at Spundae at the Circus club.

CAN YOU HANDLE IT? On June 25, J Records releases the star-packed *This Is Ultimate Dance*. In addition to featuring such J artists as Angie Stone (Hex Hector & Mac Quayle's Vibe mix of "Wish I Didn't Miss You") and Alicia Keys (Roger Sanchez's re-rub of "Butterflyz"), it is home to Missy "Misdemeanor" Elliott (Superchumbo's take on "Get Ur Freak On"), Enrique Iglesias (Giorgio Moroder & Fernando Garibay's restructuring of "Escape"), Kylie Minogue (77th District's mix of "Spinning Around"), and India.Arie (Mindtrap's retweaking of "Brown Skin").

U.K. label Barely Breaking Even (BBE, for short) is readying three distinctly diverse sets for an early summer release. The Roots co-founder Ahmir "Questlove" Thompson's *Babies Making Babies* is steeped in delicious soul grooves from days gone by. The third volume in Joey Negro & Sean P.'s Disco Spectrum—Real Disco for Real People series highlights tracks like Eddie Kendricks' "Goin' Up in Smoke" and the Brothers' "Under the Skin." Joe Claussell's *Music Is... A Reason to Celebrate* finds the Body & Soul resident DJ opening peoples' minds to the worldly sounds of War and Jorge Ben, among others.

Speaking of Body & Soul, Wave Music issues the sultry and soulful *Body & Soul—NYC, Vol. 4* June 25. Mixed by Claussell, François K., and Danny Krivit, the disc features such Body & Soul classics as "What a Surprise" by Cooly's Hot Box and the Krivit & Steve Travolta mix of "Finally" by Kings of Tomorrow Featuring Julie McKnight.

Staying with François K., he compiled the latest *Choice—A Collection of Classics* (Azuli U.K.), which arrives on the heels of last year's set in the series, helmed by Frankie Knuckles. FYI: Danny Tenaglia will helm the next *Choice* collection.

FischerSpooner Debuts Via MoS

BY MICHAEL PAOLETTA

NEW YORK—On three recent evenings, electronic duo FischerSpooner claimed Deitch Projects—an art gallery in Soho—as its own, replacing paintings on the walls and sculptures on the floor with projection screens and raised catwalks, respectively.

In the course of one exceptionally theatrical, high-concept, prefabricated show, keyboardist/programmer Warren Fischer and singer Casey Spooner, along with a dozen dancers, transformed the room into a large art-performance space, replete with *Star Search* bravado and Divine-meets-Marie Antoinette fashion statements.

"This is the only type of show we can do," Spooner explains. "We like to use special effects, to play dress-up, to wear make-up and wigs. We're engaged in a pop-music experiment, and we're going to push it as far as we can. Just don't call us 'a performance-art group.' We're a band."

Like artist/DJs Felix da Housecat and DJ Hell, the self-managed FischerSpooner is at the forefront of the neo-electro scene (also dubbed electrocrash and electroclash) that references '80s-era synth-pop and '90s-hued Detroit techno. On July 30, Ministry of Sound (MoS), in conjunction with FischerSpooner's FS Studios imprint, will issue the duo's highly anticipated debut album, *#1*.

MoS reportedly signed the duo to a \$2 million/two-album worldwide deal, with FischerSpooner retaining all master recordings. "We paid what we felt was appropriate," explains Andrew Goldstone, A&R director of the label's U.S. office. "One does not often come across an act that has a rabid fan base, an extraordinary vision of how they should be presented, and a compelling live show. When it does come along, you do whatever you need to do to sign it."

Unlike the version of the album that surfaced on Germany's International DJ Gigolo Records last year, the FS/MoS disc has been completely remastered and includes three new tracks: "Sweetness," "L.A. Song," and the hidden "Mega Colon."



FISCHERSPOONER

Fischer says he used a very "paint-by-numbers" approach to create *#1*'s musical foundation. "I never listened to any of the synth stuff in the '80s, and I'm not a huge fan of dance music; my background is in rock and classical," he offers. "But I learned that something synthetic could be interesting. In the process, I discovered my own anti-electronic music statement."

Fischer and Spooner met at the Art Institute of Chicago in '92 and began making music six years later, a time when nu-electro was only a blip on clubland's radar screen.

"We chose to make this kind of music because it was considerably easier for Warren to produce," Spooner acknowledges. "Initially, our goal was for Warren to produce music that I would then travel with—just me, a CD, and a suitcase. A show in a bag."

FischerSpooner made its debut, in the summer of '98, at a Starbucks on Astor Place in New York. "We did one song called 'Indian Cab Driver,' Spooner recalls. "We had a blast, so

we continued. But we knew we wanted to do more elaborate things."

Enter the Gavin Brown Gallery in Chelsea, where FischerSpooner introduced its full-on live spectacle three years ago. Since then, the duo has performed at museums in Europe, the Love Parade in Berlin, and at a party sponsored by Levi Strauss and the nonprofit Art Production Fund in Los Angeles.

"They are breaking all the rules," notes New York DJ/producer/promoter Larry Tee, who helms the electro-spiced weekly *Mutant* and Berliniamsburg parties at Club Luxx in Brooklyn, N.Y. "They avoid doing things the traditional way, which explains their performing in art galleries, warehouses, and other alternative venues. And they're definitely influencing others; I can't wait to see their offspring."

According to Tee, clubgoers at Luxx can't get enough of such FischerSpooner tracks as "Emerge," "Sweetness," and "Mega Colon."

Goldstone says the label will send lead single "Emerge"—with remixes by the Hacker, Mogwai, John Selway, and Naughty (the U.K. single includes a Dave Clarke mix)—to alternative mix-show and crossover mix-show radio DJs in early July. At the same time, the full-length will go to college radio. Michael Cimino is confirmed to direct the song's video.

"We'll initially take the video to MTV2," Goldstone says. "Hopefully, they will see the exciting musical shift that this band could represent." Fischer notes that the chances are good that the video may be streamed on the act's official Web site (fischer-spooner.com).

Looking back, Fischer notes how "all this"—referring to the FischerSpooner phenomenon—has caught on "seemingly effortlessly. So, we're just rolling with it. We'll do it as long as people let us."

- **Anthony Pappa**, *Resolution* (System 8 Recordings album). System 8, the label responsible for Danny Tenaglia's *Back to Basics* (which recently debuted at No. 16 on the *Billboard* Top Electronic Albums chart) keeps the vibe very alive with this progressive two-disc set from Australian DJ Anthony Pappa. Artists like Stefano Greppi, Lexicon Avenue, and Tilt (featuring Maria Naylor) make their presences known. Racked by ADA.

- **Way Out West Featuring Tricia Lee Kelshall**, "Mindcircus" (Netzwerk promo-single). This brand-new Jay's Sleepwalkers remix by Nat Monday is the type of dreamy, poppy house track that will please those who embraced François K. & Eric

The Beat Box Hot Plate

Kupper's remix of Dido's "Hunter." The label should seriously consider making this one commercially available.

- **Cirrus**, "Boomerang" (Moonshine Music single). The first single from Cirrus' forthcoming third album (*Counterfeit*) is deliciously downtempo, with live guitars and drums working alongside strong electronic undercurrents. Remixers 29 Palms, Rich Kidz, and the Light offer, respectively, trance, progressive house, and tribal journeys.

- **DJ Pippi & Jamie Lewis**, *In the Mix* (Club Star Switzerland album).

Italy's DJ Pippi and Switzerland's Lewis join forces on this two-disc collection (one DJ per disc) that overflows with soulful house music. Key tracks include Jay J. & Chris Lum's "Roots Roll Call," Michelle Weeks' "The Light," and Richard Les Crees' "Spirits Run Free."

- **George L. Presents Suenos**, "Foxy Lady" (Onit/Bounce single). This homage to Jimi Hendrix—masterminded by producers George Llanes Jr. & Michael Moog—pumps with filtered male vocals, funky disco beats, and a blistering guitar solo.

- **Feela Sweet**, "Temptation" (Azuli U.K. single). This happy-go-lucky house track is gorgeously overhauled by Frankie Knuckles.

MICHAEL PAOLETTA

Club Play

| THIS WEEK | LAST WEEK | 2 WKS. AGO | TITLE | IMPRINT & NUMBER/PROMOTION LABEL | Artist |
|-----------|-----------|------------|---|---|--|
| | | | | NUMBER 1 | 1 Week At Number 1 |
| 2 | 4 | | DAYS GO BY | CREEDENCE 77712/CAPITOL | Dirty Vegas |
| 3 | 7 | | HELLA GOOD (ROGER SANCHEZ REMIXES) | INTERSCOPE PROMO | No Doubt |
| 9 | 17 | | POINT OF VIEW | EPIC PROMO | DB Boulevard |
| 1 | 3 | | SOAK UP THE SUN (VICTOR CALDERONE & MAC QUAYLE MIXES) | A&M PROMOS/INTERSCOPE | Sheryl Crow |
| 7 | 12 | | UNDERNEATH YOUR CLOTHES (REMIXES) | EPIC PROMO | Shakira |
| 8 | 11 | | MINDCIRCUS (REMIXES) | NETTWERK 33155 | Way Dut West Featuring Tricia Lee Kelshall |
| 4 | 5 | | BE.ANGELED | LOGIC 3000 92812/LOGIC | Jam & Spoon |
| 13 | 15 | | PRECIOUS HEART | MOONSHINE 88483 | Tall Paul |
| 6 | 8 | | FUNNY CAR | YOSHITOSHI 070/DEEP DISH | Morel |
| 15 | 19 | | BLAME | GROOVILICIOUS 275/STRICTLY RHYTHM | Sono |
| 5 | 1 | | THEY-SAY VISION (DANCE REMIXES) | MCA PROMO | Res |
| 18 | 29 | | ONE DAY IN YOUR LIFE | DAYLIGHT PROMO/EPIC | Anastacia |
| 17 | 22 | | ONE STEP TOO FAR | CHEEKY PROMO/ARISTA | Faithless Featuring Dido |
| 11 | 6 | | TO GET DOWN | KINETIC 54713 | Timo Maas |
| 22 | 34 | | LAZY | SKINT 79754/COLUMBIA | X-Press 2 |
| 19 | 21 | | FOR ALL TIME (REMIXES) | DREAMWORKS 450836 | Soluna |
| 10 | 2 | | FIRE | TOMMY BOY SILVER LABEL 2356/TOMMY BOY | Dolce |
| 14 | 10 | | ESCAPE (REMIXES) | INTERSCOPE PROMO | Enrique Iglesias |
| 12 | 14 | | THE MORE I LOVE YOU | GROOVILICIOUS 265/STRICTLY RHYTHM | MFF Featuring Andrea Martin |
| 21 | 28 | | COME WITH US | FREESTYLE DUST/ASTRALWERKS 46426/VIRGIN | The Chemical Brothers |
| 23 | 32 | | MORE THAN A WOMAN (RICHIE SANTANA MIXES) | BLACKGROUND PROMO/VIRGIN | Aaliyah |
| 27 | 31 | | COME & GET MY LOVE | CUTTING 454 | Becca |
| 31 | 45 | | STILLNESS OF HEART (REMIXES) | VIRGIN PROMO | Lenny Kravitz |
| 16 | 9 | | CAN'T STOP DANCIN' | GROOVILICIOUS 268/STRICTLY RHYTHM | Inaya Day |
| 20 | 18 | | WILL I? | ROBBINS 72055 | Ian Van Dahl |
| 24 | 20 | | FOR A LIFETIME (ALEX GOLD REMIX) | XTRAVAGANZA IMPORT | Ascension |
| 32 | 42 | | WE GET TOGETHER | ULTRA 1112 | HQ2/Hex Hector Present Kim Sozzi |
| 28 | 33 | | PURIFY (GUSGUS & FADE REMIXES) | WINDHAM HILL PROMO/RCA VICTOR | Balligomingo |
| 34 | 37 | | EVERYDAY 2002 (ALEX GOLD REMIX) | XTRAVAGANZA IMPORT | Agnelli & Nelson |
| 41 | — | | I'LL BE WAITING | TRAFFIC 1001/MINISTRY OF SOUND | Full Intention Presents Shena |
| 33 | 38 | | DON'T LET ME GET ME (REMIXES) | ARISTA 15117 | Pink |
| 46 | — | | THE NEED TO BE NAKED | TOMMY BOY PROMO | Amber |
| 42 | — | | IN MY MEMORY (REMIXES) | NETTWERK 36327 | DJ Tiesto Featuring Nicola Hitchcock Of Mandalay |
| 43 | — | | TRIPPIN' | GROOVILICIOUS 276/STRICTLY RHYTHM | Dris J Presents Delsena |
| 35 | 41 | | STILL NOT OVER YOU (THE CRUZ & BAGZ REMIXES) | REAL DEAL PROMO/ORPHEUS | Exhale |
| | | | | POWER PICK | |
| 47 | — | | LOVE AT FIRST SIGHT | CAPITOL PROMO | Kylie Minogue |
| 39 | 47 | | PLEASE SAVE ME | SAM IMPORT | Sunscream Vs. Push |
| 29 | 23 | | GET DOWN MASSIVE | FRESKANOVA 11496/MAMMOTH | Freestylers |
| 37 | 39 | | SUGARHIGH (THE REMIXES) | COLUMBIA 79725 | Jade Anderson |
| 49 | — | | WE ARE ALL MADE OF STARS | V2 27745 | Moby |
| 40 | 36 | | WALKING ON SUNSHINE (METRO REMIX) | EPIC PROMO | Jennifer Lopez |
| 50 | — | | AWAKENING (DELERIUM & MINGE BINGE MIXES) | OMTOWN PROMO/HIGHER OCTAVE | Sasha Lazard |
| 38 | 30 | | SOMETHING | ROBBINS 72056 | Lasgo |
| | | | | HOT SHOT DEBUT | |
| 44 | — | | BACKFIRED | MAW 067/TOMMY BOY | Masters At Work Featuring India |
| 45 | 48 | | REAL FONKY TIME | SUBSCIENCE 159232/MCA | Dax Riders |
| 46 | 30 | 26 | IF YOU FALL (THE M.A.S. COLLECTIVE MIXES) | HARLEQUIN 1238 | Ad Finem |
| 47 | — | | AT NIGHT | PANORAMA IMPORT | Shakedown |
| 48 | — | | TUMBA | COLUMBIA PROMO | Angelique Kidjo |
| 49 | 25 | 16 | FLAWLESS | GROOVILICIOUS 273/STRICTLY RHYTHM | The Dnes |
| 50 | 26 | 13 | ALIVE | EMERGE 30006/CENTAUR | Kevin Aviance |

Maxi-Singles Sales

| THIS WEEK | LAST WEEK | 2 WKS. AGO | TITLE | IMPRINT & NUMBER/DISTRIBUTING LABEL | Artist |
|-----------|-----------|------------|---|---|---------------------------------|
| | | | | NUMBER 1 | 10 Weeks At Number 1 |
| 1 | 1 | 1 | SONG FOR THE LONELY | WARNER BROS 47422 | Cher |
| 2 | 2 | 12 | YOU CAN'T GO HOME AGAIN! | MCA 582856 | DJ Shadow |
| 3 | — | — | RAPTURE (TASTES SO SWEET) | UNIVERSAL 015672/UMRG | iiO |
| 4 | 4 | 2 | U DON'T HAVE TO CALL (REMIXES) | ARISTA 15125 | Usher |
| 5 | 5 | 4 | HEAVEN | ROBBINS 72057 | DJ Sammy & Yanou Featuring Do |
| 12 | 5 | 11 | FEELS GOOD (DON'T WORRY BOUT A THING) (KELLY G. CLUB MIX) | TVT 234 | Naughty By Nature Featuring 3LW |
| 6 | 6 | 3 | DAYS GO BY | CREEDENCE 77712/CAPITOL | Dirty Vegas |
| 7 | 3 | — | THANK YOU (DEEP DISH REMIX) | ARISTA 13996 | Dido |
| 10 | 9 | — | SOMETHING | ROBBINS 72056 | Lasgo |
| 8 | 7 | — | HEAVEN | 247 72475/ARTEMIS | Eyra Gail |
| 15 | 15 | — | THE CHA CHA SLIDE PT. III ROLL LIKE THIS | M.O.B. 90410/ORPHEUS | Mr. C The Slide Man |
| 13 | 13 | — | LOSE CONTROL (DESCONTROLATE) | OURMAYR/PYRAMID 90200/ORPHEUS | Yohany |
| 9 | 8 | — | WILL I? | ROBBINS 72055 | Ian Van Dahl |
| 11 | 10 | — | BY YOUR SIDE (REMIXES) | EPIC 79544 | Sade |
| 20 | 11 | — | IT'S LOVE (TRIPPIN') | GROOVILICIOUS 274/STRICTLY RHYTHM | Andrea Brown |
| 17 | 18 | — | WISH I DIDN'T MISS YOU (THE REMIXES) | J 21162 | Angie Stone |
| | | | | NEW | |
| 13 | 13 | — | LAZY | SKINT/COLUMBIA 79754/CRG | X-Press 2 |
| 18 | 20 | — | YOU MAKE ME SICK (HQ2 REMIXES) | LAFACE 24556/ARISTA | Pink |
| 21 | 16 | — | WHAT IT FEELS LIKE FOR A GIRL | MAVERICK 42372/WARNER BROS. | Madonna |
| 23 | — | — | LIFETIME (BEN WATT REMIX) | COLUMBIA 79640/CRG | Maxwell |
| 16 | 14 | — | CAN'T FIGHT THE MOONLIGHT | CURB 77098 | LeAnn Rimes |
| | | | | NEW | |
| 24 | 19 | — | WHERE'S YOUR HEAD AT | XL 38803/ASTRALWERKS | Basement Jaxx |
| 19 | 17 | — | STAR GUITAR | FREESTYLE DUST/ASTRALWERKS 38812/VIRGIN | The Chemical Brothers |
| | | | | NEW | |
| 24 | 19 | — | RESURRECTION | TOMMY BOY SILVER LABEL 2356/TOMMY BOY | PPK |
| 19 | 17 | — | WHERE THE PARTY AT (REMIXES) | SO SO DEF/COLUMBIA 79005/CRG | Jagged Edge With Nelly |

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

Billboard TOP ELECTRONIC ALBUMS

| THIS WEEK | LAST WEEK | TITLE | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Weeks At Number 1 |
|-----------|-----------|------------------------------------|----------------------------------|-------------------------------------|---------------------|
| | | | | NUMBER 1 | 2 Weeks At Number 1 |
| 1 | 1 | MOBY | Moby | V2 27127 | 18 |
| 2 | 2 | LOUIE DEVITO | Louie DeVito's Dance Factory | DEE VEE 0002/MUSICRAMA | |
| 3 | 3 | SOUNDTRACK | Queer As Folk: The Second Season | RCA VICTOR 83221 | |
| 6 | 6 | PET SHOP BOYS | Release | SANCTUARY 94953 | |
| 4 | 4 | SOUNDTRACK | Blade II | IMMORTAL 12064/VIRGIN | |
| 5 | 5 | VARIOUS ARTISTS | Verve/Remixed | VERVE 58908/VG | |
| 7 | 8 | ZERO 7 | Simple Things | DUANGL/ULTIMATE DILEMMA 5007/PALM # | |
| 8 | 7 | VARIOUS ARTISTS | Ultra Chilled 02 | ULTRA 1121 | |
| 9 | 11 | VARIOUS ARTISTS | Best Of House Volume Two | ROBBINS 75028 | |
| 10 | 9 | VARIOUS ARTISTS | Monster Disco | RAZOR & TIE 89052 | |
| 11 | 10 | JOHNNY VICIOUS | Ultra Dance 01 | ULTRA 1111 # | |
| 12 | 12 | VARIOUS ARTISTS | Pulse | RALPH A. TIE 89083 | |
| 13 | 15 | THE CHEMICAL BROTHERS | Come With Us | FREESTYLE DUST 11682/ASTRALWERKS | |
| 14 | 16 | DAVID VISAN | Buddha-Bar IV | GEORGE V 71002 | |
| 15 | 13 | VARIOUS ARTISTS | Global Hits 2002 | UNIVERSAL 017084/UMRG | |
| 14 | 14 | AVALON | O2/Avalon Remixed | SPARROW 51936 | |
| 17 | NEW | DJ RICKY CORBO & THE WARP BROTHERS | Webster Hall's Tranzworld 5 | WEBSTER HALL NYC 28 | |
| 18 | 18 | BASEMENT JAXX | Rooty | XL 10422/ASTRALWERKS # | |
| 17 | 17 | DJ ENCORE | Intuition | MCA 016603 | |
| 20 | NEW | BABY ANNE | I'm About To Break | MOONSHINE 80173 | |
| 22 | 22 | VARIOUS ARTISTS | House Party (Volume One) | ROBBINS 75027 | |
| 19 | 19 | TIMO MAAS | Loud | KINETIC 54708 # | |
| 23 | 23 | DAFT PUNK | Discovery | VIRGIN 49066 # | |
| 20 | 20 | DANNY TENAGLIA | Back To Basics | SYSTEMATIC 1002 | |
| 24 | 24 | GARBAGE | Beautifulgarbage | ALMO SOUNDS 4931157/INTERSCOPE | |

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro), △ Certification of 200,000 units (Platinum), ▲ Certification of 400,000 units (Multi-Platinum). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked 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.

Billboard HOT DANCE BREAKOUTS

| Club Play | Maxi-Singles Sales |
|---|---|
| 1 THE SOUND OF GOODBYE Perpetuous Dreamer NERVOUS | 1 WE ARE ALL MADE OF STARS Moby V2 |
| 2 SECRET (REMIXES) Luis Fonsi MCA | 2 EMOTIONS Elle Patrice ROBBINS |
| 3 FOLLOW ME (REMIXES) Aly-Us STRICTLY RHYTHM | 3 ALL OVER ME Aphrodite V2 |
| 4 HOW IT'S GONNA BE (REMIXES) Lovher DRAGON/DEF SOUL | 4 DJ... Network 25 ROBBINS |
| 5 I GOT THE MUSIC IN ME Erin Hamilton JUNGLE RED | 5 SAID I WASN'T GOING TO TELL NOBODY S3 & The Truth YELLOWORANGE |

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.

Nashville

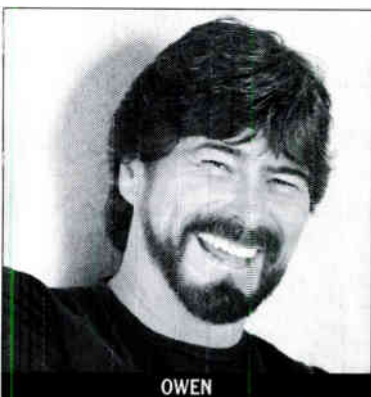
by Phyllis Stark

Scene™

IN & OUT: Dixie Chicks are back in action with a new Monument single, "Long Time Gone," which was digitally delivered to country radio stations May 23, just hours before the group performed the song on VH1's *Divas Las Vegas* special. The group also performed a version of Fleetwood Mac's "Landslide" on the show. That song is expected to be on the group's new album, *Home*, due Aug. 27.

The Chicks have been at odds with Monument parent company Sony Music Entertainment for the past 10 months, but, as first tipped in *Billboard Bulletin* May 10, the parties are close to settling their dispute. In a statement, Sony says the delivery of the single is part of "ongoing conversations" with Dixie Chicks to "resolve their differences."

In other news, BR549 is on hiatus, and it is uncertain whether the band will ever reunite. Gary Bennett and Jay McDowell have left the group, according to manager Mike Pontes. The other members—Don Herron, Chuck Mead, and Shaw Wilson—continue to play gigs with replacement musicians but do not have any immediate plans to record. The group most recently recorded for Lucky Dog. Mead is also now fronting a group called the Chuck Mead Experience, while other group members are pursuing similar side projects.



OWEN

Although Alabama's Randy Owen recently announced that the group will embark on its farewell tour early next year (see story, page 20)—ending a country music career that has lasted more than 25 years—that doesn't mean the group is disbanding. While Owen says they're calling it quits from touring "while they still like each other," he tells *Billboard* that the group hopes to record gospel and bluegrass albums in the future. Its last country album is due from RCA Aug. 20.

The Bellamy Brothers have resigned with Curb Records, reports *Billboard's* Deborah Evans Price. The

pair, Howard and David Bellamy, began working with Mike Curb in 1975 and exited his Curb label in 1987. Since then, they have operated their own label, Bellamy Brothers Records, which most recently had a distribution deal with Nashville-based Delta Disc Records. The Bellamys' new album, *Redneck Girls Forever*, is due in July on Bellamy Brothers/Curb.

CRAZY FOR CLINE: MCA Nashville is readying a tribute to legendary country singer Patsy Cline. Among the artists contributing tracks to the album are Natalie Cole, Diana Krall, Lee Ann Womack, Michelle Branch, and k.d. lang. The tracks, all new recordings of Cline's greatest hits, were recorded in Los Angeles, Nashville, and New York. *Remembering Patsy* is due later this year.

ON THE ROW: Ken Tucker exits Warner Bros., where he was national director of promotion/East.

Mercury Records senior director of media relations Kevin Lane will exit June 16. Lane, who has worked at the label since 1994, is looking for a new opportunity.

Carla Wallace has been promoted to partner in the Nashville publishing company Big Yellow Dog Music. Wallace has been with the company since 1998 and prior to that was creative director for Bluewater Music.

Broken Bow Records, the 3-year-old Nashville indie, has signed a long-term domestic distribution agreement with RED Distribution.

Jim Malito joins VFR Records as West Coast regional promoter. He most recently held a similar position at Dreamcatcher Records. Malito succeeds Jon Conlon, who recently moved to Columbia Records.

SIGNINGS: Capitol Records has signed singer/songwriter Jennifer Hanson to its artist roster. A Los Angeles native who now resides in Nashville, Hanson has a publishing deal with Acuff-Rose.

Almo-Irving Music has signed songwriter/producer Trey Bruce through a joint venture with Extreme Writers Group and Big Tractor Music.

Billy Yates has signed an exclusive songwriting agreement with Byron Gallimore's Song Garden Music.

Danny Federici, keyboard player for the E Street Band, has signed a representation deal with Brewman Music & Entertainment in Nashville. The company will pitch Federici's songs, including his instrumental compositions, for recordings, films, and TV projects.

Griggs Enjoys His 'Freedom' On Second Album For RCA

BY DEBORAH EVANS PRICE

NASHVILLE—It's the rare young country artist who can sound equally comfortable working with Martina McBride and Cinderella's Tom Keifer, but Andy Griggs does just that on his sophomore RCA album *Freedom*, due July 9. It's that engaging blend of rock'n'roll grit and country soul that sets him apart from the pack of other country newcomers.

Growing up listening to a variety of music provided Griggs with a wide range of influences that infuse his art. "It was nothing for my brother to have Waylon Jennings on, and while I'm listening to Waylon, I'm looking at the back of a Rolling Stones album," says Griggs, a Louisiana native. "While I'm listening to Johnny Cash, I may be looking at a Lester Flatt and Earl Scruggs album... If you look at my CD collection, it's a crazy combination, and that's what I'm hearing in my head. My biggest love, of course, is traditional country, but at the same time, bluegrass means a lot to me. Gospel means a lot to me. Rock'n'roll means a lot to me, and blues does [too]."

His diverse musical appetites are reflected on *Freedom*. McBride joins him on "Practice Life," a song Griggs co-wrote with Brett James. He serves up a Cajun country number with "Sweetheart of Beinja Bayou," a song written by his father-in-law. For a change of pace, Griggs collaborated with Keifer and Nashville songwriter Savannah Snow on "A Hundred Miles of Bad Road."

"I met Tom through Savannah," Griggs recalls. "We came up with 'A Hundred Miles of Bad Road.' I wanted a bridge between my music and rock'n'roll, and I think Tom wanted a bridge between his music and country, so it fit just right. When we recorded it, I wanted to do the song with him... Luckily, he said yes."

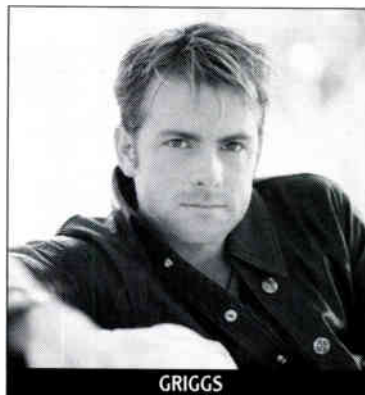
Griggs doesn't see boundaries separating musicians. "Tom has a way of keeping business and numbers and all the stuff that contaminate music out of his life, out of the music," says Griggs, who is managed by Bonnie Garner and booked by the William Morris Agency. "He's pure. He's [as] pure as Waylon was. That's the kind of people I like to hang around."

FAMILY TIES

One of the songs that Griggs admits he was a little nervous about recording was "Sweetheart of Beinja Bayou," because he wanted to impress his father-in-law. (Griggs is married to Stephanie Sullivan, daughter of bluegrass gospel singer

Jerry Sullivan, who performs with daughter Tammy.) Griggs surprised Sullivan with the cut.

"He was in my living room, and I told him I wanted to play him a new cut off the album," Griggs says. "He got all excited and cranked it up. The reward was awesome, just sitting there watching his eyes. He looked like a little kid. I guess I was really, really nervous. It's awkward playing a song you recorded for the songwriter, because you don't know if you are going to do it justice or not. Obvi-



GRIGGS

ously, it was more intense because he's my father-in-law and I love him so much. At the end, he said, 'Son, I'm very proud. I couldn't have done it better myself.' When he said that my heart went back to normal, and I knew that I had done good."

The song on the album that holds the most special place in Griggs' heart is "Someone Like Me," penned by his beloved brother, Mason, who died of a heart attack in his early 20s. Mason performed in a band and was younger brother Andy's hero. Mason had become the man of the house after Griggs' father died when Andy was 10.

"I want that song to do as much as it can for two reasons," Griggs explains. "One is to share what I feel, but also to share my brother's music. My brother had notebooks and notebooks of songs."

Griggs originally attempted another of Mason's songs, but it just wasn't coming together like he wanted. "Then I played 'Someone Like Me.' I played it one time and as soon as I got through playing it, I knew that that was the one that needed to be on the record. It was the hardest thing I could do. I'm still very emotional and very attached to my brother. That's the biggest reason I wanted to move to Nashville. I had two dreams. My first dream was to try to get a record deal. But the biggest dream I had, and I still have, is one day I want to record an album for my brother and release it and finally say, 'Here's a window so you all can see what my brother was like.'"

Griggs had named his sophomore album long before Sept. 11, 2001, and although the title may sound like a patriotic tune, it's actually about relationships and personal freedom.

"That was the first song we recorded, and as soon as the song was written, I knew that that's what I wanted to call my tour and my next album," says Griggs, who is signed as a writer to Sony ATV/Tree. "I did try to get away from it when 9/11 happened, because I knew it would sound like a patriotic album. I didn't want to be misunderstood, but I couldn't get away from the word 'freedom,' so I decided not to."

Griggs penned "Freedom" with Lonnie Wilson and Zack Turner. "To me, freedom has a lot of meanings. I have freedom in my spirit and my soul and my music."

Another strong cut is "Practice Life," which Griggs says is a moral statement. "Music is supposed to be light and make you smile," he says. "Music can also minister to you and give you a wake-up call. I've never had a wake-up call quite like I've had in music, and that's definitely one of those preaching-kind of songs."

GREAT EXPECTATIONS

Following in the wake of Griggs' gold-selling debut album, *You Won't Ever Be Lonely*, retailers and RCA executives have strong expectations for *Freedom*. "We did very well with Andy's first record," says Jeff Stoltz, music buyer for the Torrance, Calif.-based Warehouse chain. "He gets a lot of radio airplay in key markets. We're looking forward to strong numbers from this sophomore record."

"[On] the first album we had four singles and a gold album. We had a good run with it," RCA Label Group executive VP Butch Vaughn says. "We were proud of that project."

"Andy definitely has a distinctive sound and a distinctive look," he continues. "We are going to capitalize on that and go after the consumer that was out there for the first album and the rest of the people who didn't get a chance to really experience the first album. It's important to know that Andy never stopped working between singles and between albums. He works all the time. If you go to an Andy Griggs show or listen to the album, everything he does is from the heart."

According to RCA senior director for artist development Jon Elliot, the label is putting together a satellite radio tour to expose Griggs' new effort and, he says, "we are also planning to have great visibility at retail."

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 | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | PEAK POSITION | THIS WEEK | LAST WEEK | 2 WKS. AGO | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | PEAK POSITION |
|-----------|-----------|------------|---|---|---------------|-----------|-----------|------------|---|---|---------------|
| | | | | | | | | | | | |
| | | | NUMBER 1 | | | | | | | | |
| 1 | 1 | 1 | KENNY CHESNEY BNA 67828/RLG (12.98/18.98) | No Shoes, No Shirt, No Problems | 1 | 36 | 36 | 11 | TRACE ADKINS CAPITOL 30618 (10.98/17.98) | Chrome | 4 |
| 2 | 2 | 2 | SOUNDTRACK ▲ ⁶ LOST HIGHWAY 170221/MERCURY (12.98/19.98) | O Brother, Where Art Thou? | 1 | 34 | 29 | 18 | STEVE HOLY CURB 77972 (11.98/17.98) # | Blue Moon | 7 |
| | | | GREATEST GAINER | | | | | | | | |
| 3 | 3 | 3 | ALAN JACKSON ▲ ² ARISTA NASHVILLE 67038/RLG (12.98/18.98) | Drive | 1 | 40 | 42 | 11 | HAYSEED DIXIE DUALTONE 01118 (17.98 CD) # | A Hillbilly Tribute To Mountain Love | 39 |
| 4 | 5 | 6 | BRAD PAISLEY ● ARISTA NASHVILLE 67008/RLG (11.98/17.98) | Part II | 3 | 40 | 42 | 11 | LITTLE BIG TOWN MONUMENT 05374/SONY (7.98 EQ/13.98) # | Little Big Town | 40 |
| 5 | 6 | 7 | TOBY KEITH ▲ DREAMWORKS 450248/INTERSCOPE (12.98/18.98) | Pull My Chain | 1 | 41 | 39 | 35 | CYNDI THOMSON CAPITOL 26010 (10.98/17.98) | My World | 7 |
| 6 | 15 | 11 | MARTINA MCBRIDE ▲ RCA 67012/RLG (12.98/18.98) | Greatest Hits | 1 | 43 | 37 | 39 | REBA MCENTIRE ● MCA NASHVILLE 170202 (11.98/18.98) | Greatest Hits Volume III - I'm A Survivor | 1 |
| 7 | 4 | 4 | RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) # | Rascal Flatts | 3 | 43 | 33 | 30 | KEVIN DENNEY LYRIC STREET 165020/HOLLYWOOD (12.98 CD) # | Kevin Denney | 14 |
| 8 | 17 | 16 | BROOKS & DUNN ▲ ARISTA NASHVILLE 67003/RLG (12.98/18.98) | Steers & Stripes | 1 | 44 | 37 | 39 | VARIOUS ARTISTS TIME LIFE 18701 (19.98 CD) | Time-Life's Treasury Of Bluegrass | 27 |
| 9 | 7 | 8 | TIM MCGRAW ▲ ³ CURB 77978 (12.98/18.98) | Greatest Hits | 1 | 46 | 41 | 41 | CHRIS LEDOUX CAPITOL 34571 (10.98/17.98) | After The Storm | 14 |
| 10 | 14 | 15 | TRAVIS TRITT ▲ COLUMBIA 62181/SONY (11.98 EQ/17.98) | Down The Road I Go | 8 | 47 | 44 | 43 | STEVE AZAR MERCURY 170269 (11.98/17.98) # | Waitin' On Joe | 29 |
| 11 | 8 | 9 | TIM MCGRAW ▲ ² CURB 78711 (12.98/18.98) | Set This Circus Down | 1 | 47 | 44 | 43 | PAT GREEN REPUBLIC 016018/UNIVERSAL (8.98/14.98) | Three Days | 7 |
| 12 | 16 | 22 | TRICK PONY ● WARNER BROS. 47522/WARN (11.98/17.98) | Trick Pony | 12 | 48 | 42 | 40 | SOUNDTRACK LOST HIGHWAY 170221/MERCURY (12.98/18.98) | Down From The Mountain | 10 |
| | | | HOT SHOT DEBUT | | | | | | | | |
| 13 | | | EMERSON DRIVE DREAMWORKS 450272/INTERSCOPE (8.98/14.98) # | Emerson Drive | 13 | 49 | 50 | 52 | PATTY LOVELESS EPIC 35651/SONY (11.98 EQ/17.98) | Mountain Soul | 19 |
| 14 | 13 | 12 | KENNY CHESNEY ▲ ² BNA 67976/RLG (12.98/18.98) | Greatest Hits | 1 | 46 | 49 | 49 | TRACY BYRD RCA 67009/RLG (11.98/17.98) | Ten Rounds | 12 |
| 15 | 18 | 20 | LONESTAR ▲ BNA 67011/RLG (12.98/18.98) | I'm Already There | 1 | 51 | 52 | 58 | TAMMY COCHRAN EPIC 69736/SONY (7.98 EQ/11.98) # | Tammy Cochran | 27 |
| 16 | 10 | 14 | GARY ALLAN MCA NASHVILLE 170201 (11.98/17.98) | Alright Guy | 4 | 52 | 56 | 59 | DIAMOND RIO ● ARISTA NASHVILLE 67999/RLG (11.98/17.98) | One More Day | 5 |
| 17 | 9 | 5 | KELLIE COFFEY BNA 67040/RLG (10.98/16.98) | When You Lie Next To Me | 5 | 53 | 47 | 47 | KASEY CHAMBERS WARNER BROS. 46228 (18.98 CD) # | Barricades & Brickwalls | 13 |
| 18 | 11 | 10 | VARIOUS ARTISTS ● BNA 67043/RLG (12.98/17.98) | Totally Country | 2 | 54 | 43 | 48 | STEVE EARLE E-SOUND 011212/ARTISTAS (18.98 CD) | Sidetracks | 9 |
| 19 | 12 | 13 | SOUNDTRACK ▲ ¹ CURB 78703 (11.98/17.98) | Coyote Ugly | 1 | 55 | 45 | 45 | WAYLON JENNINGS BMG HERITAGE/RCA 99788/RLG (24.98 CD) | RCA Country Legends: Waylon Jennings | 19 |
| 20 | 19 | 18 | WILLIE NELSON LOST HIGHWAY 186231/MERCURY (12.98/18.98) | The Great Divide | 5 | 56 | 49 | 44 | VARIOUS ARTISTS RAZOR & TIE 18044 (18.98 CD) | Forever Country | 18 |
| 21 | 20 | 17 | ALISON KRAUSS + UNION STATION ● ROUNDER 610495/IDJMG (11.98/17.98) | New Favorite | 3 | 57 | 48 | 46 | VARIOUS ARTISTS ROUNDER 610499 (11.98/17.98) | O Sister! The Women's Bluegrass Collection | 35 |
| 22 | 25 | 25 | JO DEE MESSINA ▲ CURB 77977 (11.98/17.98) | Burn | 1 | 58 | 55 | 53 | ALAN JACKSON ▲ ARISTA NASHVILLE 65335/RLG (12.98/18.98) | When Somebody Loves You | 1 |
| 23 | | | MARK CHESNUTT COLUMBIA 66540/SONY (11.98 EQ/17.98) | Mark Chesnutt | 23 | 59 | 51 | 50 | TRAVIS TRITT WARNER BROS. 78296/RHINO (11.98 CD) | The Lovin' Side | 48 |
| 24 | 22 | 23 | GEORGE STRAIT MCA NASHVILLE 170280 (11.98 CD) | The Best Of George Strait: 20th Century Masters The Millennium Collection | 8 | 60 | 53 | 54 | HANK WILLIAMS III CURB 78728 (17.98 CD) # | Lovesick Broke & Driftin' | 17 |
| 25 | 28 | 33 | SARA EVANS ▲ RCA 67964/RLG (11.98/17.98) | Born To Fly | 6 | 61 | 57 | 63 | MONTGOMERY GENTRY ● COLUMBIA 62161/SONY (11.98 EQ/17.98) | Carrying On | 6 |
| 26 | 23 | 27 | CHRIS CAGLE ● CAPITOL 34170 (10.98/17.98) # | Play It Loud | 19 | 62 | 58 | 55 | JAMIE O'NEAL ● MERCURY 170132 (11.98/17.98) # | Shiver | 14 |
| 27 | 21 | 19 | GARTH BROOKS ▲ ³ CAPITOL 31330 (10.98/18.98) | Scarecrow | 1 | 63 | 59 | 56 | SOUNDTRACK COLUMBIA 66480/CRG (12.98 EQ/18.98) | We Were Soldiers | 14 |
| 28 | 24 | 21 | VARIOUS ARTISTS RCA 67036/RLG (12.98/18.98) | Sharp Dressed Men: A Tribute To ZZ Top | 7 | 64 | 54 | 51 | CHELLY WRIGHT MCA NASHVILLE 170210 (11.98/17.98) | Never Love You Enough | 4 |
| | | | PACESETTER | | | | | | | | |
| 29 | 62 | 61 | HANK WILLIAMS JR. CURB 78725 (7.98/17.98) | Almeria Club | 9 | 65 | 70 | 69 | TRISHA YEARWOOD MCA NASHVILLE 170200 (11.98/17.98) | Inside Out | 1 |
| 30 | 32 | 34 | CAROLYN DAWN JOHNSON ARISTA NASHVILLE 69338/RLG (10.98/16.98) | Room With A View | 8 | 66 | 61 | 64 | RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) # | Morning Wood | 18 |
| 31 | 29 | 37 | BLAKE SHELTON WARNER BROS. 24731/WARN (11.98/17.98) | Blake Shelton | 3 | 67 | 64 | 60 | JESSICA ANDREWS ● DREAMWORKS 450248/INTERSCOPE (11.98/17.98) | Who I Am | 2 |
| 32 | 26 | 24 | TOMMY SHANE STEINER RCA 67941/RLG (16.98 CD) | Then Came The Night | 6 | 68 | 63 | 62 | CLINT BLACK RCA 67006/RLG (12.98/18.98) | Greatest Hits II | 8 |
| 33 | 27 | 26 | CLAYTON T. JUDD MONUMENT 05897/SONY (11.98 EQ/17.98) # | Cledus Envy | 19 | 69 | 67 | 66 | VARIOUS ARTISTS TIME LIFE 18804 (17.98 CD) | Classic Country: Great Story Songs | 28 |
| 34 | 30 | 28 | GEORGE STRAIT ● MCA NASHVILLE 170270 (11.98/18.98) | The Road Less Traveled | 1 | 70 | 65 | 65 | DARYLE SINGLETARY AUDIUM 8151/KOCH (17.98 CD) | That's Why I Sing This Way | 65 |
| 35 | 31 | 32 | LEANN RIMES ● CURB 78738 (11.98/17.98) | I Need You | 1 | 71 | | | RONNIE MILSAP VIRGIL 48971/CAPITOL (17.98/24.98) | 40 #1 Hits | 19 |
| 36 | | | THE FLATLANDERS NEW WEST 6940 (12.98 CD) # | Now Again | 36 | 72 | 60 | 57 | THE CHARLIE DANIELS BAND SPARROW 4718 (16.98 CD) | How Sweet The Sound - 25 Favorite Hymns And Gospel Greats | 40 |

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 multiples shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for net shipment of 200,000 units (Platino). ▲ Certification for 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.

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 |
|-----------|-----------|---|------------------------------------|-----------------|-----------|-----------|--|---|-----------------|
| | | | | | | | | | |
| | | | NUMBER 1 | | | | | | |
| 1 | 2 | NICKEL CREEK ● SUGAR HILL 3909 (16.98 CD) # | Nickel Creek | 77 | 13 | 14 | JOHNNY CASH ● LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98) | 16 Biggest Hits | 164 |
| 2 | 1 | DIXIE CHICKS ● MONUMENT/SONY (12.98 EQ/18.98) | Fly | 143 | 14 | 16 | THE JUDDS CURB 77965 (7.98/11.98) | Number One Hits | 98 |
| 3 | 5 | DIXIE CHICKS ▲ ARISTA NASHVILLE 18852/RLG (12.98/18.98) | Wide Open Spaces | 226 | 15 | 15 | TIM MCGRAW ▲ CURB 77966 (7.98/11.98) | Everywhere | 203 |
| 4 | 4 | FAITH HILL ▲ WARNER BROS./WARN (12.98/18.98) | Breathe | 133 | 16 | 12 | PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (2.98/5.98) | Heartaches | 199 |
| 5 | 3 | SHANIA TWAIN ◆ MERCURY 536003 (12.98/18.98) | Come On Over | 238 | 17 | 23 | WAYLON JENNINGS ▲ RCA 8506/RLG (17.98/11.98) | Greatest Hits | 161 |
| 6 | 6 | BROOKS & DUNN ▲ ARISTA NASHVILLE 18852/RLG (12.98/18.98) | The Greatest Hits Collection | 245 | 18 | 18 | TOBY KEITH ▲ MERCURY 558292 (11.98/17.98) | Greatest Hits Volume One | 182 |
| 7 | — | LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98) | I Hope You Dance | 105 | 19 | 19 | JOHN DENVER MADACY 4750 (5.98/9.98) | The Best Of John Denver | 204 |
| 8 | 8 | ALAN JACKSON ▲ ARISTA NASHVILLE 18801/RLG (12.98/18.98) | The Greatest Hits Collection | 344 | 20 | 13 | THE NITTY GRITTY DIRT BAND ● CAPITOL 35148 (26.98 CD) | Will The Circle Be Unbroken | 31 |
| 9 | 11 | HANK WILLIAMS JR. ▲ CURB 77638 (5.98/9.98) | Greatest Hits, Vol. 1 | 415 | 1 | 1 | GARTH BROOKS ◆ CAPITOL 97424 (19.98/26.98) | Double Live | 184 |
| 10 | 9 | WILLIE NELSON ● LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98) | 16 Biggest Hits | 194 | 2 | 20 | ALISON KRAUSS ● ROUNDER 610325/IDJMG (11.98/17.98) # | Now That I've Found You: A Collection | 271 |
| 11 | 10 | TRAVIS TRITT ▲ WARNER BROS. 46001/WARN (10.98/17.98) | Greatest Hits - From The Beginning | 281 | — | — | PHIL VASSAR ● ARISTA NASHVILLE 18891/RLG (10.98/16.98) # | Phil Vassar | 105 |
| 12 | 7 | GARY ALLAN ▲ MCA NASHVILLE 170101 (11.98/17.98) | Smoke Rings In The Dark | 129 | 2 | 2 | JO DEE MESSINA ▲ CURB 77904 (11.98/17.98) | I'm Alright | 172 |
| | | | | | 21 | 21 | DWIGHT YOAKAM ● REPRISE 47389/WARN (10.98/17.98) | Last Chance For A Thousand Years: Greatest Hits From The 90's | 108 |

Albums with the greatest sales gains this week. ◆ Catalog albums are 2-year old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 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 multiples shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for net shipment of 200,000 units (Platino). ▲ Certification for 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.

15

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Koch[®] 15

How vision, ambition and a knack for innovation transformed the small U.S. outpost of an Austrian company into America's largest independent music distributor

BY JIM BESSMAN

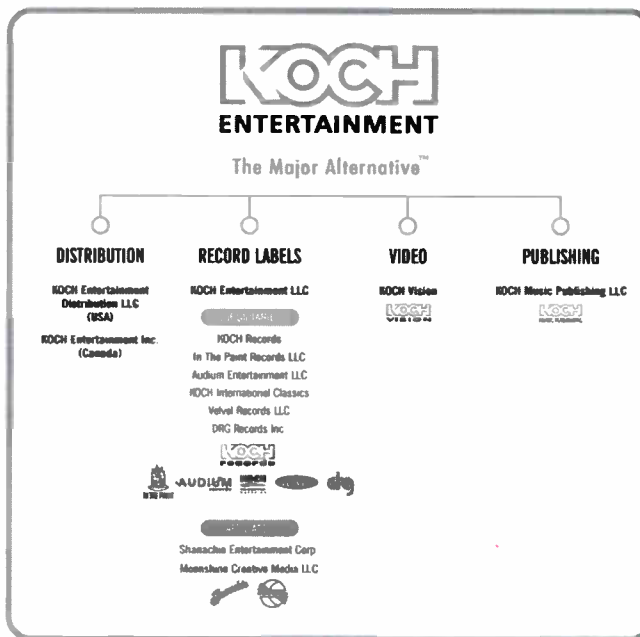
Fifteen years after Michael Koch founded Koch International USA, the company—now called Koch Entertainment—is not only the leading independent music distributor in North America but also the largest independently distributed record company in North America.

But, thanks to its outstanding success in distribution, the company has branched out. After acquiring Velvel Music Group in 1999, Michael Koch founded Koch Entertainment as its New York-based American A&R arm. Only three years later, its group of labels—which includes Koch Records, In the Paint, Audium, DRG records, Koch International Classics and Koch Jazz—now holds the largest market share of any independently distributed record company in the U.S.

Meanwhile, the Koch Music Publishing division, which started up last year, has expanded the Koch Entertainment



Michael Koch



brand in another direction, further bolstering the parent company's position of leadership in the independent sector of the music industry.

When the U.S. arm of Koch International launched in 1987, it was basically a sales office to secure pressing orders for the company's CD plant in Austria, where Koch had been founded in 1975 by Michael Koch's father, Franz. (Koch's European music companies were recently sold to Universal Music International.)

"I quickly realized I'd better get something else going, because pressing CDs in Austria and shipping them here and putting them in longboxes and blisterpacks—when there were already 10 such plants in the U.S.—was kind of hard," says Koch, a native of Innsbruck who, at the tender age of 24, moved to the U.S. to launch Koch International in America. "So I had to look around for something else to do."

Koch soon discovered a domestic opportunity in importing classical music.

"I hooked up with Fred Hofer of German News, a New York-based importer of German and classical music, whose owner was no longer interested in the transition to CD," recounts Koch. "So I hired Fred and Jim Welch, and we started importing classical CDs from Europe and quickly added American classical music to the mix."

CONFRONTING THE CHALLENGE

Koch also hired a sales force, as well as Michael Rosenberg, who has since become president of the distribution company. "We were able to secure good classical lines on an exclusive national-distribution basis," continues Koch, "but the classi-

Continued on page K-8

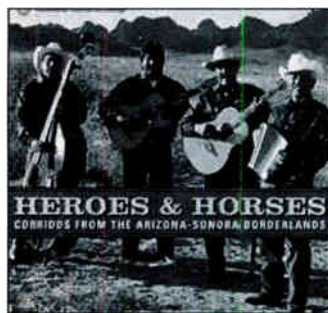
Product To The People

KOCH ENTERTAINMENT DISTRIBUTION combines the personal touch of an indie with the clout of a major to get music into stores and customers' hands. BY MICHAEL AMICONE

Koch Entertainment Distribution (formerly Koch International) has been a leading force in the national distribution of U.S. independent labels for more than a decade. And one of the reasons for its success—and what has made it an attractive distribution partner for labels like Ani DiFranco's Righteous Babe—is the ability to mix the personal touch of an indie with the clout of a major player.

Another factor, says Michael Rosenberg, president of Koch Entertain-

ment Distribution, which has received three consecutive nominations for Distributor of the Year (medium division) from NARM, is the indie's knack for developing sales and marketing plans in a variety of genres.



ment Distribution, which has received three consecutive nominations for Distributor of the Year (medium division) from NARM, is the indie's knack for developing sales and marketing plans in a variety of genres.

"One of the things that's unique about Koch is that we've never had a specialty," says Rosenberg, who was one of the founding employees when the U.S. operation launched in 1987. "We've always tried to do the best possible job in every area. That's why we've never tried to pick up 10 reggae labels or 10 folk labels. We've wanted to have a few of the best players in each area of music. Whether it's an Ani

DiFranco record, a wrestling album, a reggae compilation or a smooth-jazz record, we feel that we have to be just as good with one thing as we are with another.

"The other thing that I like to think has been part of our success is that we never stand still. We're always looking for ways to improve—whether it's how we're structured internally, how our sales and marketing measure up, how we communicate with the accounts, what our release books look like,



Smithsonian Folkways Recordings

what our reporting is like or our B2B site."

QUICK-RESPONSE ORGANIZATION

The company's U.S. distribution operation employs more than 180 people and boasts a diverse national and regional marketing and sales team, seven national account managers and West Coast, Central and East Coast sales directors. Offices in New York, New Jersey, Boston, Minneapolis, Austin, Los Angeles and San Francisco ensure that the company can turn on a dime, responding quickly to whatever is needed.

"We need to know where product is and where it isn't," says Rosenberg, "and we need to also work with the



accounts at the store level and on the street. And that's why, over the last few years, we've started building up a field marketing staff that we didn't have three years ago."

Rob Scarcello, VP of sales and marketing for Koch Entertainment Distribution, explains, "Our field-marketing reps go out and visit retailers, putting up POP displays and conducting stock checks. Basically, they are the ears on the retail side of the business, getting down into the retailers' locations, making sure that they have all the sales tools they need to sell our product."

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Rosenberg also cites the distributor's state-of-the-art warehouse in Port Washington, N.Y.,

and the fact that the company does its own fulfillment as more reasons why Koch is at the top of its game. "We have high fill rates and excellent turnaround time, and we're able to do things that the labels or the accounts want done. If somebody's on tour in a market and the stores there need something quickly, or if we have to do a special pre-pack or promotion, we have the flexibility."

SMOOTH JAZZ AND RIGHTEOUSNESS

Indie label Shanachie's entry into smooth jazz and the breakthrough of Ani DiFranco—who has become the poster child for grassroots indie success—are two examples of Koch's ability to expand or open up mar-

Continued on page K-12



The Future: Conscious Expansion, Smart Growth

Perhaps the best testimony to Koch's virtues as a company is the fact that it's currently wildly successful in a declining market. The solid sense of direction should steer the firm forward as conditions improve.

BY MICHAEL AMICONE

Since its U.S. launch in 1987, Koch has established itself as a top indie distributor and a growing label combine. While other independents face the future with uncertainty in a majors-dominated musical world—or are no longer even around—Koch continues to be a model of organic growth.

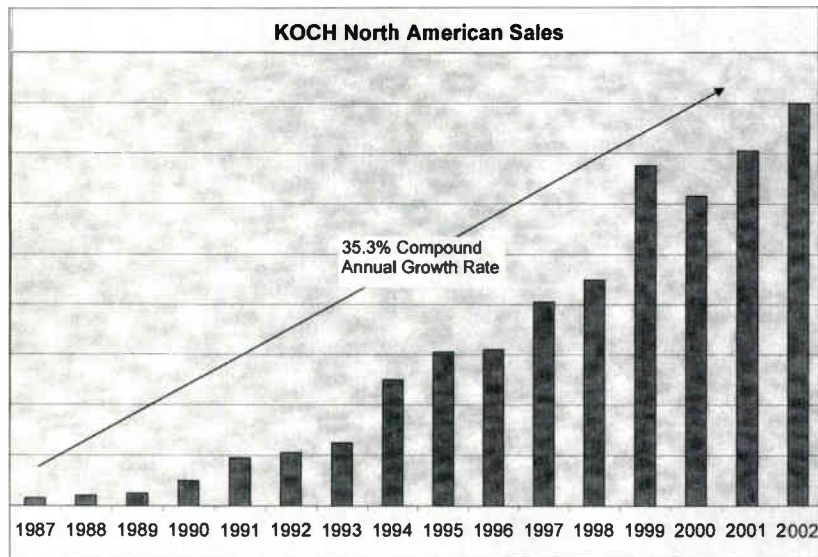
For founder/CEO Michael Koch, building on that

growth is a matter of keeping the focus of the newly rechristened Koch Entertainment and the Koch Entertainment family of labels where it has always been: on quality, not quantity. "We're going to continue to expand, as both a distributor and a label," he explains. "But our focus has always been not necessarily to be the largest but to be the best. And we will continue in that mold and try to reinvent ourselves every time and do things better the next time around."

One of the keys to Koch Entertainment maintaining its growth for the next 15 years, says its namesake, is continuing to

label in our own right, because a lot of the big releases we have coming out now are on our own label. So we'll have growth on both sides, which makes for a healthy combination."

Releases on tap from Koch's homegrown imprints include new rap albums from Onyx and Haystak and hip-hop star Afu-Ra, as well as another installment in its successful *World Wrestling Entertainment* series, which the Koch leader describes as "sort of a greatest-hits set" with unreleased and rare tracks, new entrance themes and other interesting surprises. Also look for an Ani DiFranco live album and DVD/home video from the Koch-distributed Righteous Babe Records.



do what it has done successfully in the past—and in a variety of genres. "We have to diversify and cover all areas of music as a distributor and get bigger and better labels, which we've been able to do. Another area is we have to get aggressive as a

SELECTIVE STEPS

According to Koch, the company will continue to focus on successful franchises like the WWE and on the rap, singer/songwriter and children's music fronts but will take more selective steps in the rock arena. A recently inked pact with the BBC Worldwide for its children's properties, including the hit U.K. kid's TV series *Bob the Builder*, should bode well for the Koch enterprise, which previously rode the Pokémon craze to commercial success. And Koch's long-term licensing agreement with premier rap label Death Row and the expansion of Koch's own rap/urban imprint, In the Paint, should generate even more success in an area in which the compa-

Continued on page K-14



Sanctuary Classics congratulates KOCH Entertainment on its 15th anniversary and looks forward to every future success

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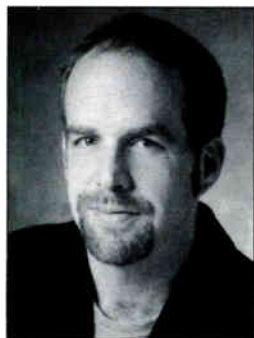
The Label Group: Open, diverse and dedicated to “providing consumers what they want”

In the last three years, the collection of music imprints has grown fast and sensibly, into a very independent—and varied—entertainment empire.

BY JIM BESSMAN

Last year, the Koch Entertainment labels surpassed 1% in market share. It was an extraordinary achievement for the indie company—which is the home of the labels Koch Records, In the Paint, Audium, DRG Records, Koch International Classics and Koch Jazz, along with the Koch Music publishing division—and especially so in that it was formed a mere three years ago.

Already enjoying major success with WWF and Pokémon audio product, Michael Koch formed Koch Entertainment LLC in June 1999 as the new umbrella company for Koch's record labels, acquiring Walter Yetnikoff's Velvel Music Group. Brought in as president of the new company was Velvel's president and former Mercury Nashville Records senior VP Bob Frank.



Bob Frank



Alan Grunblatt

“We took advantage of Velvel's assets—its existing management and complete international network of strong partners—and combined them with Koch's existing labels and organization to create a real independent powerhouse,” says Frank.

“But we picked our niches very carefully,” he notes. “The licensed-property part of the business is what got us started, so we stayed the course with WWF and Pokémon, and now we have deals with the BBC for all of its children's audio product, including *Bob the Builder*, and DIC for its audio properties, including *Madeline*. We have successfully complemented our ‘franchises’ with a growing roster of both established artists and developing talent and built on Koch's base in the adult-alternative format. Carole King has had a come-

back, and we have just signed Ringo Starr and Jeffrey Osborne. With rock, we have been very selective. We also saw an opportunity on the hip-hop side with rap artists who sell between 100,000 and 250,000 units, and we brought in former Relativity executives Alan Grunblatt and Cliff Cultreri to get into that genre.”

STRONG LEFT STANDING

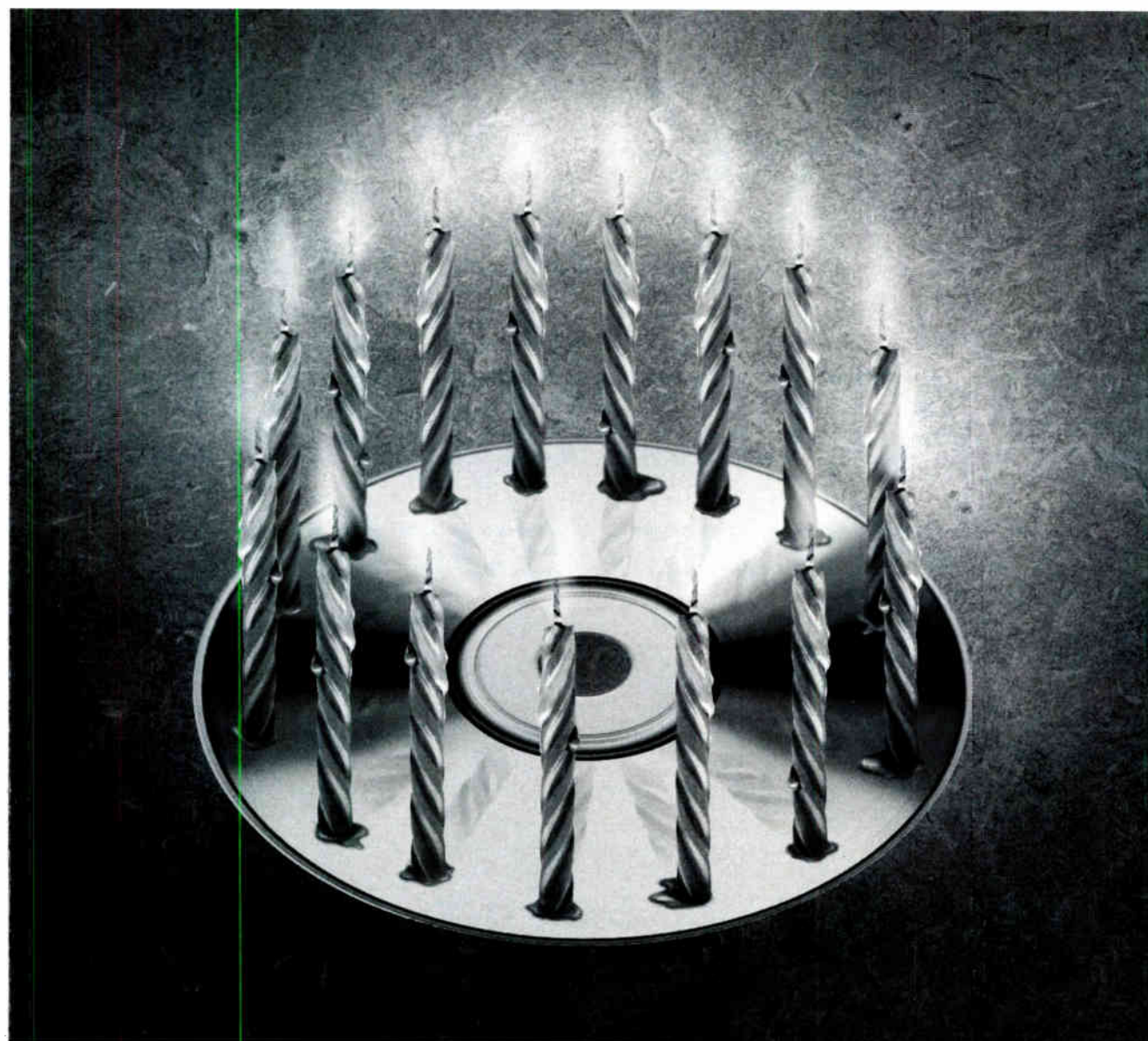
Koch's international structure includes a worldwide web of some of the world's strongest independents in their respective territories—such as Shock, JVC and edel—as well as Universal in the former European Koch territories, which include the GSA, U.K. and Poland. “We've been able to maximize our records and properties all over the world without the headache of a major-label centralized bureaucracy,” says Frank. “We sold more than 3 million Pokémon albums outside the U.S. and arranged for the translation and localization in over 20 languages in just four months. This year's MIDEM was great for Koch. The herd has been culled, to a degree, and only the strong were standing this year. That led to more effective meetings and deals.” Clearly, Koch has put together an impressive global network of partners.

PAINT AND PIE

Relativity's GM Grunblatt is now executive VP of Koch Entertainment and president of its two-year-old hip-hop imprint, In the Paint, which has made a significant contribution to the label group's success. Cultreri is senior VP of A&R for Koch Entertainment and GM of KELA (Koch Entertainment Label Alliance).

“Michael and Bob gave me the tools to make a major impact, and we've really done that,” says Grunblatt, who notes that the label comprises major artists like RZA and KRS-One, as well as Onyx, the Dayton Family, Ying Yang Twins, Public Enemy, Afu-Ra and Haystak. “The way it works is through two types of deals: straight artist signings via In the Paint, and KELA deals, which are kind of changing the economic mix a bit. With KELA deals,

Continued on page K-16



HAPPY 15th BIRTHDAY KOCH!

We're small, we're spunky, we're indie.
We might not tell you every day, but we truly appreciate
the support you've given us over the years.
Congrats on 15 glorious years of independence.



PUTUMAYO
World Music



Smithsonian Folkways Recordings



HAPPY 15TH BIRTHDAY

**To a Distributor
Who Knows That
BACK CATALOG
Doesn't Mean
Back of the Store
From YOUR FRIENDS at**

Collectors' Choice
MUSIC

15
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Koch Vision: Video, DVD Distribution Is Company's Newest Growth Area

Currently, the company has product in every special-interest sector—from music and children's to wellness/fitness, from public-domain classics and boxed sets to urban product and television specials.

BY DEBBIE GALANTE BLOCK

While audio distribution has been Koch Entertainment's mainstay, five years ago, executives realized they had an existing infrastructure to sell more diverse products. The natural progression was video—hence, the birth of Koch Vision. “We had a large, aggressive sales force selling audio to an account base that also sells video,” says Khris Tahmin, director of video for Koch Entertainment Distribution. “It was almost a no-brainer. We tested the concept first in Canada and saw how quickly we became Canada's largest independent home-video distributor.”

Koch Vision has seen exponential sales growth in the last three years, but those sales have skyrocketed even more in the last 18 months. The reason for the recent boom is that special-interest video took a little longer to begin its transition to DVD—but now it's in full swing, according to Tahmin. Keeping SRPS of \$9.98 for VHS or DVD has undoubtedly played



Khris Tahmin

a big role in the company's enormous success, as well.

Currently, Koch Vision has about 250 SKUs in the U.S. and 2,500 in Canada, with product in every special-interest sector; from music and children's to wellness/fitness, from public-domain classics and boxed sets to urban product and television specials. “We've enjoyed

particular success in fitness and music. We are particularly poised to take advantage of music because of our special relationships with both music and non-traditional retailers. Our goal is to continue to add high-profile product to round out our catalog even more,” Tahmin adds.

Koch Vision plans to expand market share with its existing account base and grow its business with mass-merchants and special-markets sales. “Today's consumer is incredibly sophisticated, savvy and demanding. Home-video companies must be reactive to this new demographic and stay ahead of the curve, in terms of the content they offer,” Tahmin says. While Koch Vision distributes its own

Continued on page K-18

DEAR MICHAEL,

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AND CONTINUED SUCCESS.

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and Koch Entertainment
on 15 successful years.
We're looking forward to the next 15!
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15
Anniversary

KOCH @ 15

Continued from page K-3

cal market was very limited."

Confronting the challenge, the company expanded into jazz and took on American imprints.

Then, in 1991, Koch took over distribution of Shanachie Records, the large indie label that dealt in a wide range of music genres, includ-

ing reggae, vintage blues, world music and American roots.

"This was the first time that a pop independent in the U.S. hooked up with an independent for national distribution," says Koch. "Up until that point, U.S. indie labels either had to go through major branch distribution or various regional independent distributors, so

this was the first time an indie label went the exclusive national-independent route."

The Shanachie move "set the trend" for exclusive national independent distribution, notes Koch.

"A year later, Landmark started to do the same thing—and the rest is history, with everybody else following through," he says. "But we had a leg up on the competition by doing it first and were able to get strong labels on board, like Red House and Righteous Babe and Smithsonian/Folkways. And we have since continued growing steadily year after year. Just last year, Epitaph, the leading punk-rock label, joined us. We've become the largest indie-music distributor in the U.S., with a market share of between 1.5% and 2%, depending on when you look."



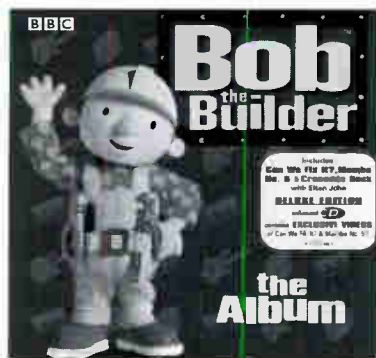
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Happy Anniversary, Koch Entertainment!

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CLASSICS AND JAZZ

As Koch points out, the company's distribution side now spans everything from classical to rap, Broadway to country, rock to punk, jazz to world music. "We're very diverse and broad-based," he notes, "offering music that



covers all genres and includes labels that are the respective leaders in their fields."

Koch actually established its own artist and recording activities in America in 1990 with the formation of Koch International Classics. Koch Jazz followed in 1992, and the company's flagship label, Koch Records, commenced operations in 1994. These labels were formally united under the Koch Entertainment banner when Velvel Records was acquired from its founder, Walter Yetnikoff, in May 1999. That same year, the company

achieved tremendous sales success with its "franchise" WWF and Pokémon audio lines.

"We were always a record company in Europe—which is how we started—and we always had Koch International Classics in-house and did jazz recordings and reissues," says Koch. "But we got serious about our own

Continued on page K-10

Congratulations



on your 15th anniversary!

from your friends at

Newbury Comics

Congratulations

Koch Entertainment Distribution

on your 15th Anniversary

From your friends at Pioneer Entertainment



Pioneer

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Koch Entertainment - Message

Reply Reply All Forward Print Delete Reply All Follow Up

From: Terry Shand

To: Lindsay Brown, Geoff Kempin, Steve Sterling, Mike Carden, Paul Bibeau

Cc: Knocker, Brian Adams et al

Sent: June 8, 2002 8:30 AM

Subject: Koch Entertainment

Please join me in congratulating Koch Entertainment on their 15th Anniversary.

Regards,
Terry

P.S. Do these guys ever pay for lunch?

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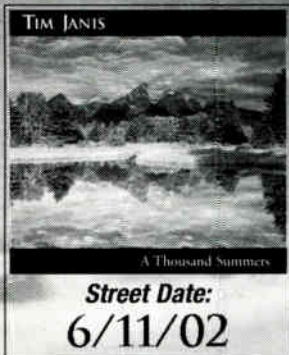
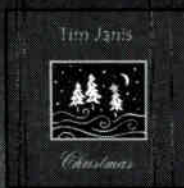
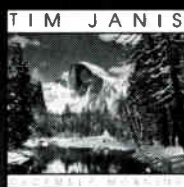
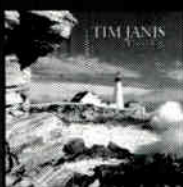


KOCH-



We're proud to be independent!

THANK YOU FOR YOUR HELP IN BRINGING US TO THE CHARTS



TIM JANIS ENSEMBLE

15

KOCH ENTERTAINMENT
Anniversary

KOCH @ 15

Continued from page K-9

record companies in the U.S. when we bought Velvel. We built a strong executive infrastructure and a strong international network, and, with the success of WWF and Pokémon, grew into a self-sufficient record company that covers a similar range of genres as the distribution company."

IN THE PAINT

In 2000, Koch Entertainment introduced its urban imprint, In the Paint, which is now the home of such hip-hop stars as RZA as Bobby Digital, KRS-One, Onyx and Afu-Ra.



Pokémon

"In its first year, [In the Paint] was nominated for Billboard's R&B/Hip-Hop Independent Label of the Year award, so it quickly made a strong mark in the urban area," says Koch. "Then we did a deal with Death Row last year, where it's now running through Koch Entertainment. So we're pretty much the leader for

urban music, as far as the independents are concerned." Aside from its strong franchises WWF and Pokémon, the Koch Records label is building a formidable presence in the rock and singer-songwriter genres, Koch adds,

pointing to such estimable roster artists as Ringo Starr, Bill Wyman, Jeffrey Osborne and Carole King. Children's product, besides Pokémon, includes the company's exclusive license of BBC kids titles throughout North America, with *Bob the Builder* as its first property. And Koch Entertainment's country label, Audium Records, has established itself with its own stellar line-up, including Loretta Lynn, Charlie Daniels, the Kentucky Headhunters, Daryle Singletary, John Anderson, Ray Price and the Tractors.

"We started it with Nick Hunter and Simon Renshaw in the summer of 1999 and carved out a niche as a strong independent in Nashville by mostly looking toward country artists who retain a strong sales base while no longer being with the major labels," says Koch.

MOONSHINE AND THEATER-MUSIC

But, in addition to its own labels, Koch Entertainment has, over the years, acquired stakes in a number of prominent indie companies, starting with Shanachie.

"We acquired an interest in Shanachie in 1990 and added the leading indie theater-music label DRG in 1994 and the electronica label Moonshine in 2000," says Koch. "So we have a similar set-up, but on a smaller scale than the majors: We have a full range of services, from signing artists to distributing the music. We have our own labels, labels we have interests in and labels we distribute on a third-party basis—which remains a large component of our overall operation.

"So we have stability from having our own labels—which are always strong sales performers—and the diversity of having third-party labels that are leaders in their respective areas. The whole thing put together is a very effective and strong independent machine that has grown to be the leader in the independent scene after 15 years—and it's only the beginning." ■



GRAF REPETTI & CO., LLP

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To : Michael Koch

**AND THE ENTIRE ORGANIZATION
OF KOCH ENTERTAINMENT DISTRIBUTION LLC
CONGRATULATIONS ON YOUR SUCCESS DURING
YOUR FIRST 15 YEARS
AND WISHING YOU EVEN GREATER SUCCESS IN
THE NEXT 15 YEARS**

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**JOE SERLING AND
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**Congratulate Michael Koch,
Bob Frank and the gang at Koch
on their 15th anniversary**

Gone Country: Koch's Audium Imprint

“When you’ve been in this town as long as I have, you have a reputation—good, bad, indifferent,” says Nick Hunter, president of Koch’s country imprint, Audium Records. Having held top posts in Nashville since the early ’70s, including stints with Atlantic, Warner Bros., MCA and Giant, Hunter enjoys a solid reputation. As a testament to his accomplishments, Audium has managed to corral a stable of some of the biggest names in country music, including Loretta Lynn, Charlie Daniels and new signee John Anderson.

AUDIUM
entertainment

In fact, Audium is home to many established country artists who may no longer be able to sell the large amounts of units needed to justify the economic realities of a major-label deal—but who can still round up a loyal audience.

“Many major-label failures, which, in some cases, can [sell] upward of 100,000 [units] or less, anywhere from 50,000 to 75,000, if we do what we do right, we can make money at that level,” Hunter explains. “There’s a viable business for us out there.”

Established in 1999, the label has already found a viable niche, scoring successes with the 2001 live album by the Charlie Daniels Band, Loretta Lynn’s *Still Country* and the Kentucky Headhunters’ *Songs From the Grass String Ranch*. Daryle Singletary, the Tractors, Rhett Akins, Dale Watson and Tony Joe White are also among the label’s artists.

In addition to giving veteran artists an outlet for their product, Hunter sees the label eventually attracting newcomers, as well. “Somebody’s gonna walk in the door that we’re gonna have to sign,” he says. Hunter praises Koch’s distribution team for helping put the label on the country map. “We wouldn’t be here if it wasn’t for the distribution arm,” he explains. “[Koch Entertainment Distribution president] Michael Rosenberg and his people do a very good job of getting our records into the stores. Those people know how to sell records. Our job is to give them more and better records, so they can sell a lot more of them.” —M.A.

KOCH
ENTERTAINMENT
15 Years Old!

Michael,

Congratulations on such a successful 15 years. We’re proud to be in business with you and all the great people at Koch.

Jon & Steve



While we’re on the subject of all the great people at Koch, please remind them about these great new releases...



Koch In Canada: Growth Through Diversification

While music still rules, a healthy portion of the firm's business now comes from home-video and fitness-lifestyle accessories.

Dominique Zgarka, president of Koch Entertainment Inc. (formerly Koch International Inc.), is justifiably proud of the Canadian distributor's accomplishments. The company has risen to the top of its field since launching in 1995, and Zgarka believes it has thrived by diversifying its product lines.

"Canada is a small market," explains Zgarka, who was already a veteran of the country's indie distribution scene before joining the Koch family, "and the only way to grow was to diversify."

That diversification has included getting into the home-video arena and branching out into health/fitness/lifestyle accessories, which Zgarka says now account for 22% of the company's business.

Headquartered in Toronto, with six satellite offices and more than 40 music and video staffers, the Canadian operation has evolved from its beginnings as a mirror image of its U.S. counterpart. "For the first couple of years, the business was mainly distributing labels that Koch had in the U.S.," Zgarka explains. "But, within the first two years, we demonstrated to Michael [Koch] that the markets are very different and that the only way we were going to grow the Canadian entity was to go after our own labels, on Canada-only type situations.

And it's worked out extremely well."

CANADA-U.S. HOOKUP

Zgarka says the Canadian unit grew to become something of a "springboard" for the American operation, signing Canada-only distribution deals with electronica/dance label Moonshine Music and world-music specialist Putumayo, which eventually led to both labels hooking up with Koch in the U.S.



Dominique Zgarka

Both labels have been particularly bright spots for the company. "Where we really excel is in the electronica market," Zgarka says. "Our biggest audio label is Moonshine, and we account for about 15% of their North American sales. As a matter of fact, all the main electronica labels in the world are distributed by Koch in Canada. Similarly, in the world [music] market, with Putumayo, we average around 12%-14% of their North American sales, which is a very large percentage, compared to the norm of 6% to 8%."

Zgarka says he scrutinizes every potential label partner, picking only the best to add to the company's roster—not only in terms of repertoire but also management. "The traditional way to grow is to have 80 audio labels, and, instead of having a new-release book, you

go out with the phone book," he quips, emphasizing quantity over quality. "And then you go to the [buyers] and say, 'OK, now we're on page 82. Did you fall asleep yet?'"

IN-HOUSE RESOURCES

In addition to his philosophy of diversification, Zgarka cites the company's in-house promotion and marketing staff as another reason for the Canadian operation's continued success. "Our organization is not one that goes and takes orders. It's one that markets and promotes and creates demand."

As for what's in store for the Canadian operation, he sees diversification as once again leading the company into the future. "We're really pushing to sign more Canadian labels within specific musical styles that have a unique marketing technique," he says. "We just signed a label called Beat Buzz, which does compilations in all forms of dance and electronica music, that TV-advertises everything they do. So that's kind of a new area that we want to go in. We also signed a label recently, Shoreline, whose forte is Canadian straight-ahead rock, oriented toward radio. So we're looking for really good labels that have a niche and a specialty in the marketplace."

—M.A.

DISTRIBUTION

Continued from page K-3

kets for their labels and artists.

"When we first started working with Righteous Babe," says Rosenberg, "sales were already starting to take off for Ani; she'd been working so hard for so long. But still, other than a couple of chains, some of the other chains weren't as aware of her. We really worked hard to bring her new records and eventually her back catalog to all the accounts—not just the independent stores that were familiar with her from the early days, but getting the larger accounts and even the racks to start carrying her new releases and back catalog."



Michael Rosenberg

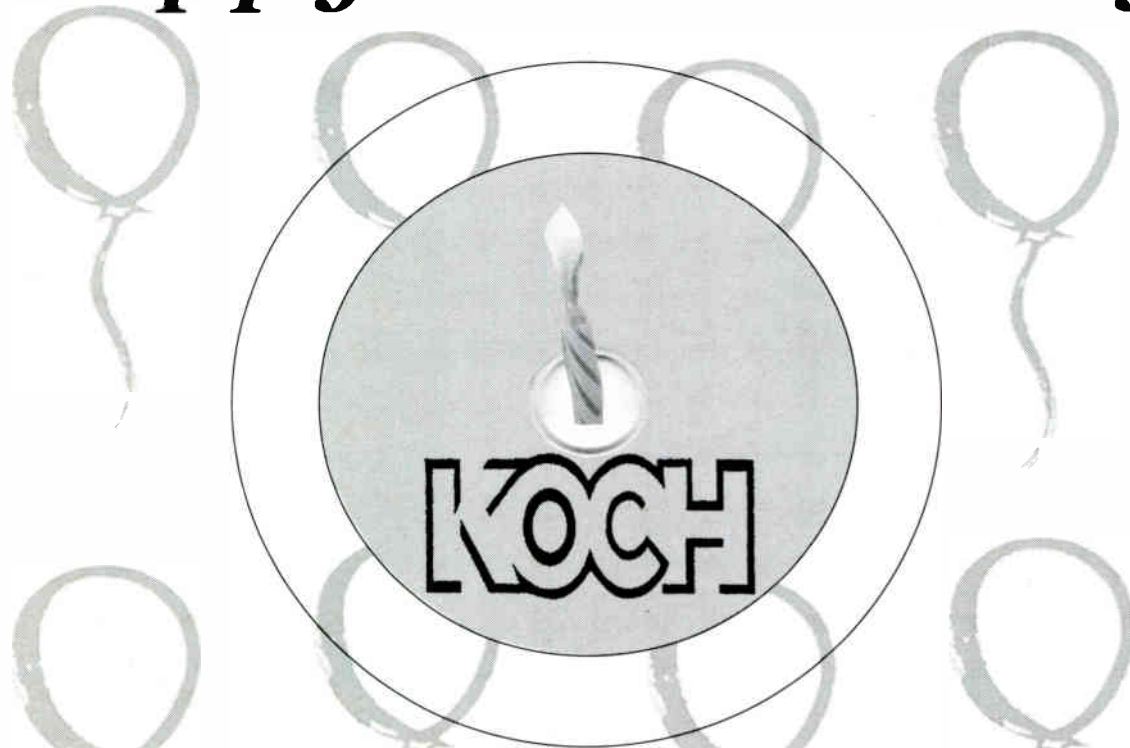
"Up until we did the deal with Koch," recalls Scot Fisher, president of Righteous Babe, "we had been trying to cobble together a bunch of regional distributors, most of whom are gone now. In terms of national distribution, there really weren't a lot of choices 10 years ago. Koch had a reputation for having a great field staff—and they still do. They had enough muscle to get into the stores that we otherwise would not have been able to get into, without losing the personal touch with a small label like ourselves. So it was like marrying the best of both worlds."

Len Cosimano, VP of merchandising for multimedia at Borders Books & Music, concurs that Koch has helped expand the reach of labels like Righteous Babe and world-music specialist Putumayo. "The fact that they're able to make it work for their labels and we're able to make it work for Borders shows you how dedicated the people at Koch are to creating a path for independent labels to get visibility in big chains and one like Borders."

MUSIC IN MUSEUMS

The inroads Koch has made in special markets, getting product into ancillary outlets, is another bright spot in the company's resume. "We're following certain shows, for which we have related music, around the country as they travel," says Rosenberg. "And we've done a surprising amount of business that you wouldn't oth-

Happy Anniversary



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erwise get. It's getting the right music into the right place where people are going to want to buy it who don't necessarily go to record stores.

"For example, there's a Woody Guthrie exhibit that's been traveling around the country, and we distribute Smithsonian Folkways, and we also have Arlo Guthrie's catalog on our own label. So we've been opening up museum shops as the exhibit travels from museum to museum. And, lo and behold, they're selling a lot of Woody Guthrie, Arlo Guthrie and Pete Seeger CDs. It may seem like an obvious thing, but I don't know that majors or other distributors are taking the time to chase those sales."

"Koch has been very good at working hand-in-hand with us to reach those targeted audiences, getting our recordings where we most want them to be," says Dan Sheehy, director and curator of Smithsonian Folkways Recordings. Sheehy says the same synergy should benefit another traveling museum show, *Corridos*, and Smithsonian Folkways' new release, *Heroes & Horses: Corridos From the Arizona-Sonora Borderlands*.

"What makes us an effective sales force is that we have a sales team that's specifically tasked with dealing with the specialty markets," adds Koch's Scarcello. "There's a lot of opportunities out there for a variety of product lines, so having a specialty-market sales team is a key aspect for any good distributor." Koch Entertainment Distribution works directly with alternative outlets like Toys 'R Us, Avon, Linens 'n' Things, comic-book stores, Discovery Channel stores, t-11 and QVC.

BUILDING SUPPORT

New retail avenues will continue to be explored, says Rosenberg, citing as an example the BBC Worldwide hit children's-TV series *Bob the Builder*. "There are always different kinds of opportunities—whether it's trying to get punk-rock CDs into skateboard shops or trying to get Pokémon records into J.C. Penney. We'll be working to get Bob the Builder CDs into hardware stores. We're

"[Koch] is used to making their money one record at a time, finding one sale at a time. These days, with all the consolidations, obviously the majority of money is coming from a small group of accounts. But there's still that significant independent base and small-chain base out there that Koch really pays attention to."

—Jon Levy, CEO, Moonshine Music

working to get that record into lots of other places where we don't ordinarily put music."

Jon Levy, CEO of Koch-affiliated dance/electronic label Moonshine Music, offers his take on the company's ability to cultivate every sales opportunity, large or small. "They're used to making their money one record at a time, finding one sale at a time," he says. "These days, with all the consolidation, obviously the majority of money is coming from a small group of accounts. But there's still that significant independent base and small-chain base out there that Koch really pays attention to."

"Michael Koch saw that it was important that smaller records get out there," says Righteous Babe's Fisher. "I imagine in my mind's eye the image of a school of fish swallowing the shark. Maybe you don't have that one big hit record that sells 20 million copies, but you've got 200 that, combined together, will sell a few million copies."

OPEN WIDE

"We want to have as broad an account base as possible," explains Rosenberg. "The 80/20 rule may definitely hold true: that you're going to do 80% of your business with 20% of the accounts—and, in record retail, the ratio's even larger. But we don't feel we should turn our back on the rest of the business. We feel that those additional incremental sales that we can get by having a broad account base are extremely important—both from a point of view that you want to maximize the sales for the labels, but also because that's where things can start to happen. Whether it's building a record at the independent account base—which we are firm believers in—or whether it's taking a product like a Pokémon record and finding places to put that outside of our existing account base, that's what we do." ■

KOCH ENTERTAINMENT

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on your 15th Anniversary
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**Herzlichen
Glückwunsch
von den
anderen Kochs
aus der Heimat**



CONGRATULATIONS

KOCH
INTERNATIONAL

1987 - 2002



From

The David Gresham Record Company (Pty) Ltd.
South Africa 1972 - 2002



15
Anniversary

FUTURE

Continued from page K-4

ny has already made strong inroads.

In addition to nurturing his own slate of labels, Koch keeps the option open to add value to his company by acquiring preexisting labels, as he did with Velvel, or taking an equity stake, as he did with DRG (theater music), Moonshine Music (dance/electronica) and Shanachie Entertainment (roots/world music/contemporary jazz).

However, he says he will do so only if it's a good fit for his company. "We are very selective, in terms of acquisitions," he says. "As a private company, you want to do whatever you can without taking on leverage—what you can easily digest and what fits."

CONSCIOUS EXPANSION

Though he emphasizes that expansion, not retrenchment, is the key to his company's continued success, Koch also knows that an indie can expand too quickly. "If you look at what happened with edel," he remarks, "it's not something that you want to repeat. You still have to grow organically and be more focused on what's going on than you could if you were a major that has pretty much unlimited resources. As an independent, there are only so many mistakes that you can afford."

Another company goal is to remain flexible, ready and able to handle any marketing challenge that comes its way. "The same holds true for every area, not just for new releases, but for who you're selling to, your account base and what you're selling—your label base," Koch continues. "You want to have a mix, because change is happening faster these days than it ever has. That's the only thing that's for sure: that things are going to continue to evolve, and, unless you are adaptable, you're not going to be able to get through."

"If you don't set up a company that has to sell a million copies of a particular artist or it loses money, you can be more flexible and more creative. And this is where the music business has always come from. Music is not about

Congratulations to
Michael Koch and
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for their first 15 years of
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"If you don't set up a company that has to sell a million copies of a particular artist or it loses money, you can be more flexible and more creative. And this is where the music business has always come from. Music is not about five artists that sell 5 million copies each. That's great when that happens, but that can't be the be-all and end-all."

—Michael Koch

five artists that sell 5 million copies each. That's great when that happens, but that can't be the be-all and end-all."

That adaptability—and Koch's successes certainly run the gamut, from children's fare to hardcore street rap—informs everything, from the launching of its new publishing operation, which complements its expanding roster of artists, to the distribution arm's name change.

PUBLISHING ARM

"Since we're now also a record company that has artists that we sign and market," says Koch of the new publishing arm, "a lot of them have their own material, so we also work with them as their publisher. It's just a function that has grown out of the record company. We're not going to put on a lot of staff. We're not going to go out and spend gazillions of dollars to acquire publishing. We're just going to develop things from what we're working as a record company and who we sign and who has publishing available."

Regarding the name change, Koch says, "Koch International doesn't make sense anymore, since the European companies were sold to Universal. Also, 'international' has always had a different meaning in America than it has in Europe. In Europe, it means multinational; in America, it means anyplace outside of the U.S.A. That's almost like world music, so everybody was confused all the way along. It's a good time for us to clean that up, and redefine ourselves going forward."

INCREASED OPPORTUNITIES

Looking back over the last few years, which have seen several indie-distributor perennials go out of business, Koch offers his thoughts regarding the shrinking landscape of players. "Independents and majors are all in the same industry," he says. "When, on the whole, there are fewer CDs that get sold, that affects everybody. Fortunately, we've been growing despite that trend. We've been able to succeed in a declining market. But I would say it's a very trying time for independents and majors alike. There will always be some exceptions, and we're one of those that, so far, has been faring well and growing despite that environment."

"Going down the road, we will continue to grow because, as the economic realities of the major labels change, there will be increased opportunities for large independents like us, even in a stagnating or declining marketplace. Because the major-label model just doesn't fit most releases and most artists anymore. They pretty much are going to have to increasingly focus on superstars who sell many millions: otherwise, they cannot make their nut, and it's not economical for them. So a large number of artists will have to find a new home."

So what will the rechristened, rededicated Koch company be like when it's celebrating its 30th anniversary? "Hopefully, we will have a lot of young people here and not just the old guys," Koch laughs. "And we'll be able to fill up an entire Billboard issue from the front to the back page." ■



IN THE PAINT



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15
Anniversary

LABEL GROUP

Continued from page K-5

the artists own the masters, and we give them smaller advances and the lion's share of the pie."

Public Enemy has just been signed to a KELA deal, notes Grunblatt, also citing the company's important licensing distribution deal last year with Death Row Records. "We're very ambitious," he adds, viewing the shriveling landscape in the hip-hop label scene. "We do things intelligently: We try to compete with the majors, but we're really cautious about where we spend marketing and promotion dollars. Like we'll do a video, but for one-tenth the price of the majors. We just don't buy into the whole industry hype." Not that Koch Entertainment doesn't want the bigger artists.

"Of course we do," continues Frank. "But it's a never-ending battle: While a major offers big upfront dollars but a small back-end, we do smaller advances and a larger payday at the end. We can't compete with a big advance—nor



do we want to. We have to get in early, as we have with artists like Afu-Ra and Haystak. But, eventually, the majors have to pay the piper. Being an independent, we have to analyze every deal very carefully and constantly reinvent the way things are done—as was made obvious recently when EMI announced it was laying off 1,800 people and dropping 400 acts. It's stating the obvious, but the business has to be constantly reshaped and managed."

For an independent, Frank notes, the focus must be on the bottom line. "That means extra attention and working harder," he says.

"With real profit, we can reinvent and build, but we will not build with debt. As long as we stay focused and run our business with passion and aggression, the market share—and, more important, the profit share—will continue to grow. As my old [Mercury Nashville] boss, Luke Lewis, used to say, aggression has a way of winning."

TEAM OF GENERALISTS

Greatly aiding Koch Entertainment's prospects, Frank says, is its youth. "The company has a very fresh feel to it, due to the fact that everything has been created from scratch," he says. "There is no bureaucracy—which leads to an open organization—and creative ideas flow from all departments. People need to feel they have the ability to add value and grow with the company—not just perform their jobs in their respective departments and go home. We want a team of generalists. It's the same principle Alain Levy enlisted at PolyGram: The youth of the company is an advantage—at least, we believe it is. The three heads of the overall company are all under 40. We've got some senior citizens floating around to provide balance, including another former PolyGram executive in CFO/COO Larry Offsey, whose contributions are multi-faceted and immeasurable."

Everything seems to be in place, then, for Koch Entertainment to face the challenges of a changing industry.

"The industry is constantly evolving," says Frank. "Currently, piracy is our biggest concern. Walking along Canal Street, you can usually find all of our In the Paint titles for \$5 a pop. Enforcement must increase, but we must also realize that technology is here to stay and should not impede the ability of the average consumers to make their own compilations. The ability to make multiple copies should be addressed, and several new technologies do

Continued on page K-18

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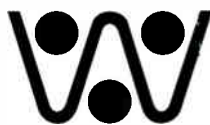
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LABEL GROUP

Continued from page K-16

just that. At the same time, the royalties payable on blank discs to the labels should be increased."

ONLINE DEALS

The industry needs a standard, continues Frank, "and we need to communicate that to the consumers so they understand what we're doing and, most importantly, don't feel alienated. We're already risking that as we continue to edge toward \$20 a CD, as well as continue to mismanage the digital consumer. Koch Entertainment has done deals with most online providers, such as Listen.com and Emusic, but the subscription model being pushed now by the majors needs to be rethought and restructured."

"We need to think like 16-year-olds again: The music needs to be portable, and it needs to be owned. Nobody can possibly believe that the average American teenager is going to subscribe to both Musicnet and Pressplay in order to have access to all the majors' content—or at least what they decide to put on the services. If Transworld only stocked Sony and BMG product, what would happen to their business? Illegal downloads will always be with us, so we need to figure out a way to create tomorrow's consumer. There is no panacea, and nobody really knows where we are headed. But Koch Entertainment will be paying close attention to any developments and will maximize any opportunities to promote and develop our music. If we don't provide consumers what they want, we have nobody to blame but ourselves." ■

KOCH VISION

Continued from page K-6

product, it also handles titles for other companies. Horror and Sci-fi feature films from Full Moon are distributed by Koch Vision, as are products from Yoga Zone, Scriptmasters (urban films and specials), pilates expert Jennifer Kries, Shanachie Entertainment (music, documentaries, comedy) and Moonshine Movies (electronic-music DVDs).

In Canada, Koch Vision represents (mostly on a license basis) the largest independent home-video studios: Discovery Channel, Animal Planet, TLC, GAIAM/Living Arts, Ventura, Good Times, MVD, Acorn and World Wrestling Entertainment.



Over the last couple of months, Koch Entertainment Distribution has expanded its video marketing department. Five employees are now devoted to video-only in the corporate office, but the division has access to 35 sales representatives across the country.

TARGETING WELLNESS CENTERS

"In the second half of the year," Tahmin continues, "we will introduce a wellness kiosk, for which we have very aggressive marketing plans for. We'll place them in a lot of alternative retailers. Two options will be offered: all yoga or just wellness. Just as we have done in Canada, alternative retailers like Bed, Bath and Beyond, drug stores and spa chains will be aggressively targeted."

Finding innovative new uses for the DVD format and offering consumers exciting entertainment and information resources is key to Koch Vision's future. "I think we are really attuned to trends that are coming," concludes Tahmin. "As a young hip company, we want to continue to release product that is of interest to a young, diverse customer base. That gives us an edge over many of our competitors." ■

KOCH Entertainment's Billboard 200 Albums: A Decade And A Half Of Hits

KOCH's top-charting album on The Billboard 200 is Jim Johnston's World Wrestling Federation: WWF The Music Volume 5. The album debuted at No. 2 on the album chart in March 2001 and spent 15 weeks on the chart. The Smack Down!/KOCH album has sold nearly 650,000 to date, according to SoundScan, making the set one of KOCH's top-selling titles.

All 42 albums on this tally were released since 1995, with the earliest coming from Edwyn Collins. 2002 has already seen releases from Bad Religion, Lil' Keke, Infamous Mobb, Ying Yang Twins, Killa Beez and Tom Waits hit The Billboard 200. Ani DiFranco contributes the greatest number of titles to this recap, with her last six full-length albums all reaching this chart.

All titles on this list were distributed by KOCH and are ordered by peak position on The Billboard 200. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. This chart represents data collected through the May 25, 2002 issue of Billboard.

COMPILED BY KEITH CAULFIELD

RANK ARTIST, TITLE, LABEL, PEAK, DATE

| | |
|----|--|
| 1 | Jim Johnston, World Wrestling Federation: WWF The Music Volume 5, Smack Down!/KOCH, 2, 3/10/01 |
| 2 | Jim Johnston, World Wrestling Federation: WWF The Music Volume 4, KOCH, 4, 11/20/99 |
| 3 | Various Artists, World Wrestling Federation: WWF The Music Volume 3, KOCH, 10, 3/6/99 |
| 4 | Ani DiFranco, Little Plastic Castle, Righteous Babe, 22, 3/7/98 |
| 5 | RZA As Bobby Digital, Digital Bullet, Wu-Tang/In the Paint/KOCH, 24, 9/15/01 |
| 6 | Soundtrack, Pokemon: 2.B.A. Master-Music From The Hit TV Series, KOCH, 25, 9/25/99 |
| 7 | Ani DiFranco, Up Up Up Up Up Up, Righteous Babe, 29, 2/6/99 |
| 8 | Tom Waits, Blood Money, Anti-/Epitaph, 32, 5/25/02 |
| 9 | Tom Waits, Alice, Anti-/Epitaph, 33, 5/25/02 |
| 10 | KRS-One, The Sneak Attack, Front Page/In the Paint/KOCH, 43, 5/12/01 |
| 11 | Mo Thugs Family, Layzie Bone Presents Mo Thugs III: |

| | |
|----|---|
| 12 | The Mothership, Mo Thugs/State Street/KOCH, 45, 7/15/00 |
| 13 | Killa Beez, Wu-Tang Productions Present: Killa Beez-The Sting, Wu-Tang/In the Paint/KOCH, 46, 3/30/02 |
| 14 | Stabbing Westward, Stabbing Westward, KOCH, 47, 6/9/01 |
| 15 | Bad Religion, The Process of Belief, Epitaph, 49, 2/9/02 |
| 16 | Ani DiFranco, Revelling/Reckoning, Righteous Babe, 50, 4/28/01 |
| 17 | Ying Yang Twins, Alley: The Return of The Ying Yang Twins, ColliPark/In the Paint/KOCH, 58, 4/27/02 |
| 18 | Ani DiFranco, Living in Clip, Righteous Babe, 59, 5/10/97 |
| 19 | B-Legit, Hempin' Ain't Easy, Sick Wid' It/In the Paint/KOCH, 64, 9/30/00 |
| 20 | Fredro Starr, Firestarr, Other Peoples Money/In the Paint/KOCH, 76, 3/3/01 |
| 21 | Ani DiFranco, To the Teeth, Righteous Babe, 76, 12/4/99 |

| | |
|----|--|
| 22 | Ani DiFranco Dilate, Righteous Babe 87 6/8/96 |
| 23 | Lil Troy, Back to Ballin, Short Stop/In the Paint/KOCH, 95, 11/10/01 |
| 24 | Various Artists, The 41st Side, Lake/Landspeed, 97, 9/29/01 |
| 25 | Flesh-N-Bone, 5th Dog Let Loose, Mo Thugs/In the Paint/KOCH, 98, 10/28/00 |
| 26 | Outlawz, Novakane, In the Paint/KOCH, 100, 11/24/01 |
| 27 | Soundtrack, The Crow-Salvation, KOCH, 104, 4/15/00 |
| 28 | Cormega, The Realness, Legal Hustle/Landspeed, 111, 8/11/01 |
| 29 | Infamous Mobb, Special Edition, IM3/Landspeed, 118, 4/13/02 |
| 30 | Baldhead Slick & Da Click, Baldhead Slick & Da Click, Ill Kid/Landspeed, 122, 10/13/01 |
| 31 | Lil' Keke, Platinum in da Ghetto, In the Paint/KOCH, 122, 2/16/02 |
| 32 | Uncle Luke, Something Nasty, Luke/KOCH, 149, 5/5/01 |
| 33 | Carole King, Love Makes the World, Rockingale/KOCH, 158, 11/10/01 |
| 34 | Various Artists, WWF World Wrestling Federation-The Music Vol. 2, KOCH, 165, 3/21/98 |
| 35 | Lon Ballinger, Webster Hall Tranzworld 4, Webster Hall, 167, 5/12/01 |
| 36 | Dar Williams, End of Summer, Razor & Tie, 169, 8/2/97 |
| 37 | Cledus T. Judd, I Stole this Record, Razor & Tie, 173, 3/22/97 |
| 38 | Edwyn Collins, Gorgeous George, Bar/None, 183, 11/11/95 |
| 39 | Afu-Ra, Body of the Life Force, D&D/In the Paint/Fat Beats/KOCH, 183, 11/11/00 |
| 40 | Various Artists, WWF Full Metal-The Album, edel, 184, 10/26/96 |
| 41 | Screwball, Loyalty, Hydra/Landspeed, 185, 7/14/01 |
| 42 | Jonatha Brooke, Steady Pull, Bad Dog, 192, 3/3/01 |

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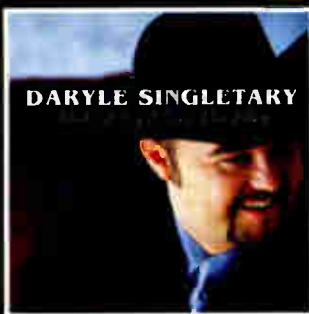
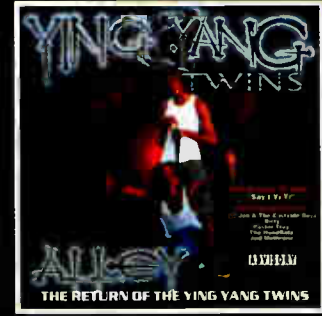
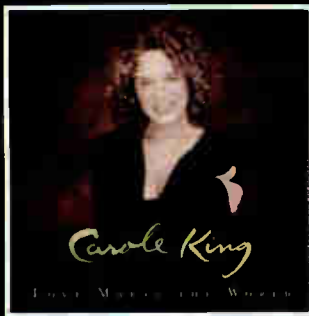


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JUNE 8 2002

Billboard HOT COUNTRY SINGLES & TRACKS

Billboard Hot Country Singles & Tracks is compiled by Billboard's Country Music Department. The chart is based on a combination of radio airplay and sales data. The chart is published weekly, except for a double issue in December. Songs that are not eligible for charting are marked with an asterisk (*). Songs that are not eligible for charting are marked with an asterisk (*). Songs that are not eligible for charting are marked with an asterisk (*).

| THIS WEEK | LAST WEEK | WKS. AGO | WEEKS ON CHART | TITLE | IMPRINT & NUMBER/PROMOTION LABEL | Artist | PEAK POSITION | THIS WEEK | LAST WEEK | WKS. AGO | WEEKS ON CHART | TITLE | IMPRINT & NUMBER/PROMOTION LABEL | Artist | PEAK POSITION |
|-----------|-----------|----------|----------------|---|----------------------------------|----------------------|---------------|-----------|-----------|----------|----------------|---------------------------------------|----------------------------------|--|---------------|
| | | | | | | | | | | | | | | | |
| | | | | NUMBER 1 | | 3 Weeks At Number 1 | | | | | | | | | |
| 1 | 1 | 1 | 17 | DRIVE (FOR DADDY GENE) | | Alan Jackson | 1 | 31 | 34 | 38 | 1 | BARBED WIRE AND ROSES | | Pinmonkey | 31 |
| 2 | 3 | 4 | 17 | LIVING AND LIVING WELL | | George Strait | 2 | 32 | 24 | 23 | 2 | MENDOCINO COUNTY LINE | | Willie Nelson Duet With Lee Ann Womack | 22 |
| 3 | 2 | 3 | 16 | I DON'T HAVE TO BE ME ('TIL MONDAY) | | Steve Azar | 2 | 33 | 38 | 40 | 3 | WHERE WOULD YOU BE | | Martina McBride | 33 |
| 4 | 7 | 7 | 15 | I'M GONNA MISS HER (THE FISHIN' SONG) | | Brad Paisley | 4 | 34 | 33 | 34 | 4 | DON'T WASTE MY TIME | | Little Big Town | 33 |
| 5 | 5 | 6 | 11 | I SHOULD BE SLEEPING | | Emerson Drive | 5 | 35 | 35 | 37 | 5 | CHASIN' AMY | | Brett James | 35 |
| 6 | 4 | 2 | 15 | WHAT IF SHE'S AN ANGEL | | Tommy Shane Steiner | 2 | 36 | 37 | 36 | 6 | I'M GONE | | Cyndi Thomson | 36 |
| 7 | 9 | 10 | 10 | NOT A DAY GOES BY | | Lonestar | 7 | | | | | HOT SHOT DEBUT | | | |
| 8 | 6 | 5 | 15 | MY LIST | | Toby Keith | 1 | 37 | 40 | 44 | 1 | LONG TIME GONE | | Dixie Chicks | 37 |
| 9 | 8 | 9 | 14 | I DON'T WANT YOU TO GO | | Carolyn Dawn Johnson | 8 | 38 | 54 | — | 7 | DARE TO DREAM | | Jo Dee Messina | 38 |
| 10 | 10 | 12 | 11 | THE ONE | | Gary Allan | 10 | 39 | 40 | 42 | 10 | SOMETHING WORTH LEAVING BEHIND | | Lee Ann Womack | 39 |
| 11 | 12 | 14 | 11 | WHEN YOU LIE NEXT TO ME | | Kellie Coffey | 11 | 40 | 41 | 43 | 11 | MINIVAN | | Hometown News | 39 |
| 12 | 15 | 17 | 9 | MY HEART IS LOST TO YOU | | Brooks & Dunn | 12 | 41 | 42 | 45 | 12 | IF THAT AIN'T COUNTRY | | Anthony Smith | 41 |
| 13 | 13 | 16 | 11 | JUST WHAT I DO | | Trick Pony | 13 | 42 | 43 | 47 | 13 | LOOK AT ME NOW | | Sixwire | 42 |
| 14 | 18 | 21 | 11 | I MISS MY FRIEND | | Darryl Worley | 14 | 43 | 44 | 54 | 14 | COUNTRY BY THE GRACE OF GOD | | Chris Cagle | 43 |
| 15 | 17 | 22 | 11 | TONIGHT I WANNA BE YOUR MAN | | Andy Griggs | 15 | 44 | 44 | 54 | 15 | FORGIVE | | Rebecca Lynn Howard | 44 |
| 16 | 23 | 31 | 4 | THE GOOD STUFF | AIRPOWER | Kenny Chesney | 16 | 45 | 58 | 60 | 16 | UNBROKEN | | Tim McGraw | 45 |
| 17 | 14 | 11 | 12 | THAT'S WHEN I LOVE YOU | | Phil Vassar | 3 | 46 | 47 | 55 | 17 | MINE ALL MINE | | SheDaisy | 46 |
| 18 | 21 | 24 | 11 | HELP ME UNDERSTAND | | Trace Adkins | 18 | 47 | 48 | 52 | 18 | GOING AWAY | | The Clark Family Experience | 47 |
| 19 | 16 | 13 | 14 | YOUNG | | Kenny Chesney | 2 | 48 | 50 | 50 | 19 | I'LL TAKE LOVE OVER MONEY | | Aaron Tippin | 48 |
| 20 | 19 | 19 | 12 | BLESSED | | Martina McBride | 1 | 49 | 46 | 48 | 20 | REAL BAD MOOD | | Marie Sisters | 46 |
| 21 | 22 | 25 | 11 | I KEEP LOOKING | | Sara Evans | 21 | 50 | 51 | 51 | 21 | COUNTRY ROCK STAR | | Marcel | 50 |
| 22 | 30 | 41 | 3 | COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN) | | Toby Keith | 22 | 51 | 45 | 35 | 22 | GET OVER YOURSELF | | SheDaisy | 27 |
| 23 | 25 | 29 | 10 | TEN ROUNDS WITH JOSE CUERVO | | Tracy Byrd | 23 | 52 | 49 | 49 | 23 | HARDER CARDS | | Kenny Rogers | 47 |
| 24 | 26 | 26 | 11 | BEFORE I KNEW BETTER | | Brad Martin | 24 | 53 | 53 | 56 | 24 | SING ALONG | | Rodney Atkins | 53 |
| 25 | 27 | 27 | 11 | SHE WAS | | Mark Chesnutt | 25 | 54 | 52 | — | 25 | GOOD TO GO | | Jeffrey Steele | 52 |
| 26 | 28 | 32 | 12 | THE IMPOSSIBLE | | Joe Nichols | 26 | 55 | 59 | 53 | 26 | THREE DAYS | | Pat Green | 36 |
| 27 | 31 | 30 | 11 | OL' RED | | Blake Shelton | 27 | 56 | — | — | 27 | ONE NIGHT IN NEW ORLEANS | | Blackhawk | 56 |
| 28 | 32 | 33 | 9 | BEAUTIFUL MESS | | Diamond Rio | 28 | 57 | 56 | 46 | 28 | MY TOWN | | Montgomery Gentry | 57 |
| 29 | 29 | 28 | 11 | GOODBYE ON A BAD DAY | | Shannon Lawson | 28 | 58 | 56 | 46 | 29 | SQUEEZE ME IN | | Garth Brooks Duet With Trisha Yearwood | 16 |
| 30 | 36 | 39 | 4 | AMERICAN CHILD | | Phil Vassar | 30 | 59 | 60 | 59 | 30 | I'M IN THE MOOD | | Alabama | 59 |
| | | | | | | | | 60 | 60 | 59 | 31 | TELLURIDE | | Tim McGraw | 52 |

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

JUNE 8 2002

Billboard TOP COUNTRY SINGLES SALES

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | IMPRINT & NUMBER/DISTRIBUTING LABEL | Artist | THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | IMPRINT & NUMBER/DISTRIBUTING LABEL | Artist |
|-----------|-----------|---------------|--|-------------------------------------|---------------|-----------|-----------|---------------|---|-------------------------------------|------------------------------|
| 1 | 1 | 17 | CAN'T FIGHT THE MOONLIGHT | • CURB 73116 | LeAnn Rimes | 14 | 14 | 11 | THE WAY YOU LOVE ME | WARNER BROS. 16818/WRN | Faith Hill |
| 2 | 2 | 13 | I SHOULD BE SLEEPING | DREAMWORKS 45032/INTERSCOPE | Emerson Drive | 15 | 16 | 10 | GOD BLESS AMERICA | CURB 73127 | LeAnn Rimes |
| 3 | 3 | 10 | WHERE THE STARS AND STRIPES AND THE EAGLE FLY | LYRIC STREET 164058/HOLLYWOOD | Aaron Tippin | 16 | 17 | 9 | HONEY DO | DREAMWORKS 450914/INTERSCOPE | Mike Walker |
| 4 | 7 | 7 | THE IMPOSSIBLE | UNIVERSAL SOUTH 172241/UMRG | Joe Nichols | 17 | 15 | 11 | SOMETHIN' IN THE WATER | MONUMENT 79625/SONY | Jeffrey Steele |
| 5 | 5 | 19 | OSAMA-YO' MAMA | CURB 73022 | Ray Stevens | 18 | 17 | 10 | ROCKY TOP '96 | DECCA 155274/MCA NASHVILLE | The Osborne Brothers |
| 6 | 6 | 10 | GOD BLESS THE USA | CURB 73128 | Lee Greenwood | 19 | 18 | 11 | ON A NIGHT LIKE THIS | WARNER BROS. 16751/WWRN | Trick Pony |
| 7 | 4 | 10 | THAT'S JUST JESSIE | LYRIC STREET 164063/HOLLYWOOD | Kevin Denney | 20 | 19 | 12 | GIRL IN LOVE | COLUMBIA 79648/SONY | Robin English |
| 8 | 9 | 10 | HOW DO I LIVE | • CURB 73022 | LeAnn Rimes | 21 | 20 | 11 | IT DON'T MATTER TO THE SUN/LOST IN YOU | • CAPITOL 58788 | Garth Brooks as Chris Gaines |
| 9 | 8 | 11 | AMERICA WILL ALWAYS STAND | RELENTLESS NASHVILLE 5137/MADACY | Randy Travis | 22 | 21 | 12 | POUR ME | WARNER BROS. 16816/WWRN | Trick Pony |
| 10 | 10 | 11 | NIGHT DISAPPEAR WITH YOU | LYRIC STREET 164058/HOLLYWOOD | Brian McComas | 23 | 22 | 13 | MATTHEW, MARK, LUKE & EARNHARDT | DREAMWORKS 450327/INTERSCOPE | Shane Sellers |
| 11 | 11 | 11 | UNBROKEN BY YOU | LYRIC STREET 164048/HOLLYWOOD | Kortney Kayle | 24 | 23 | 14 | MEANWHILE BACK AT THE RANCH | CURB 73118 | The Clark Family Experience |
| 12 | 12 | 11 | ALMOST THERE | REPUBLIC/UNIVERSAL 015738/UMRG | Gabbie Nolen | 25 | 24 | 15 | HOW DO YOU LIKE ME NOW?! | DREAMWORKS 450932/INTERSCOPE | Toby Keith |
| | | | | | | 26 | 25 | 16 | LOVE IS ENOUGH | RCA 69034/PLG | 3 Of Hearts |

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-platinum 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.

BY MICHAEL PAOLETTA

NEW YORK—Wholly owned by 21-year-old Brussels-based Crammed Discs, the Ziriguiboom imprint is in the business of releasing Brazilian music—albeit not necessarily the kind your mother listened to.

In the three years since its inception, Ziriguiboom has created its own niche, specializing in Brazilian music of the dance and electronic kind, as well as roots-oriented world music. Cutting-edge, rhythm-savvy artist albums like Bebel Gilberto's *Tanto Tempo*, Suba's *São Paulo Confessions*, Zuco 103's *Outro Lado*, and Trio Mocotó's *Samba Rock*—as well as such various-artist compilations as *Brasil 2mil* and *BossaCucaNova: Revisited Classics*—have all successfully blurred the borders of Latin, dance/electronic, jazz, and world music.

The label's most recent release, Suba's *Tributo*, pays tribute to musician/composer/producer Suba. He migrated from his Yugoslavian homeland to São Paulo in the late '80s and tragically died in November 1999 in a fire—three months before the release of *São Paulo Confessions* and shortly before the completion of Gilberto's *Tanto Tempo*, which showcases his production skills. *Tributo* features new tracks, posthumous collaborations, remixes, and live recordings.

In an industry that prides itself on the tried and true, Ziriguiboom has proved itself to be a little-label-that-could by going against the grain. "For us, it's about emotions and feelings," says Crammed Discs president and founder Marc Hollander, who founded Ziriguiboom along with New York-based Brazilian Beco Dranoff. "We sign and release music that we like and that personally moves us."

Dranoff concurs. "It's true—for us, it really is about music we can feel. I recently returned from a trip to Brazil with a ton of new stuff. There are lots of talented new producers, especially in Rio and São Paulo, creating incredibly great music. This is wonderful for someone like me, who's always looking for new, non-standard Brazilian music for the label."

Crammed Imprint Blurs Brazilian Borders



This is music to the ears of Gilberto, whose *Tanto Tempo* has sold 205,000 units, according to Nielsen SoundScan. "It's one of the few labels that concentrates on new sounds—the *now* sounds—from Brazil," says Gilberto, daughter of guitarist Joao Gilberto and singer Miucha (her uncle is composer/musician Chico Buarque).

According to Dranoff, 90% of the new and upcoming producers in Brazil are incorporating traditional Brazilian elements into contemporary musical settings. "It's a young country with a young culture that is very happening culturally," he explains. "And music is one of its main foundations. In São Paulo, there's a huge electronic scene, where trance, techno, hip-hop, and house are being mixed with samba, rock, and pop. In essence, Brazil is very thirsty for the rest of the world, and the reverse is also true."

To infiltrate the global marketplace, Ziriguiboom has set up distribution deals with France's Wagram, Ger-

many's EFA, the U.K.'s New Note and Pinnacle, and Japan's King, among others. In North America, Ziriguiboom is partnered exclusively with San Francisco-based Six Degrees Records.

"I think we've all been pleasantly surprised at how quickly this market has embraced these releases," Six Degrees president/co-founder Bob Duski notes. "And it really comes down to the quality of the releases. Both Marc and Beco have fantastic ears, and they have consistently released projects that rise above the pack."

"I believe all of Ziriguiboom's discs are accessible enough to immediately captivate people, but at the same time they are challenging and always on the cutting edge," Duski continues. "Marc and Beco have also been really smart about making sure the label captures the sense of fun and adventure that so much of the best Brazilian music has."

Hollander and Dranoff met via a telephone conversation in the late '90s, when the latter wanted to license a track from Crammed Discs for a compilation he was working on. "I wanted Muleque De Rua's 'Pregoes Do Rio' for *Beleza Tropical 2* [on David Byrne's Luaka Bop label]," recalls Dranoff, who handled A&R duties for 1996's *Red Hot & Rio* along with John Carlin and Paul Heck. "I had always admired Crammed Discs. I liked the fact that the label had two distinct musical philosophies: Gypsy/world and modern/club."

In the months that followed, Dranoff says he began sending Hollander "all this new music that was coming out of Brazil." At this point, Hollander thought it might be a good idea for them to do a compilation together. So, Dranoff recalls, "I flew to Belgium, and we decided to form a creative partnership with Ziriguiboom."

Duski says, "I had been a longtime fan of Marc and his fantastic A&R track record at Crammed. And I had previously worked with Beco on a Brazilian compilation for Windham Hill [1995's *Visom*]. So I knew these two guys were going to develop something really special. I also knew that I wanted Six Degrees to be a part of it in North America."

Dranoff remarks, "It's a pretty crazy mix. Marc's in Brussels, I'm in New York, most of the artists live in Brazil, and Six Degrees is in San Francisco. Talk about an international label." For Dranoff, the label's North American partner is the "Crammed Discs of the U.S. There's a lot of osmosis going on between the two."

Looking ahead, Ziriguiboom will issue Zuco 103's new album, *Songs of High Fever*, in June. And Gilberto confirms that she is currently recording tracks for her new as-yet-untitled album.

"It's been a learning process," Hollander admits. "We have people from the dance community looking for more melodic music. Conversely, the world-music audience is changing and evolving from people eating muesli in the morning to a younger crowd. It's the right moment for a label like Ziriguiboom."

Latin Notas™



by Leila Cobo

TUCANES TROUBLE: Next week should see a response to the complaint filed by former **Tucanes de Tijuana** accordionist **Joel Higuera** against his former bandmates and manager. The complaint, filed May 3 in Los Angeles Superior Court, alleges breach of fiduciary duty, fraud, and unjust enrichment and seeks full accounting, as well as a dissolution of the longstanding Tucanes partnership.

According to **Anthony López**, Higuera's L.A.-based attorney, his client was ousted last March from the group he founded 15 years ago without receiving royalty payments for either record sales or publishing.

"We tried to resolve this [out of court], but they wanted to offer him a minimum amount [to settle]," says López, who contends that \$14 million has gone through the Tucanes Inc. account without his client receiving "one penny" of it.

Higuera's complaint states that in 1987, he—along with lead Tucanes composer **Mario Quintero Lara**, **David Servin**, and **Mario Moreno**—created a partnership for the group and agreed to "share equally in profits and losses." In 1994, the group hired **Gustavo Félix** as its manager and with him, they formed a publishing entity, Flamingo Music, and a recording label, Flamingo Records. In 1996, Félix and the band created Tucanes Inc. as a corporation with equal participation from all involved to handle the group's business affairs. Los Tucanes' record sales have flourished in the past few years, and the band is now considered one of the world's premier exponents of *corridos*.

Higuera is claiming his share of the partnership money, which he says has not been accounted for and has not been distributed. Although a specific sum is not named in the complaint, an equal distribution of \$14 million would amount to close to \$3 million for Higuera.

"By dissolving the partnership, all shareholders will benefit," says López, who claims that his client's only income has been from live performances.

Calls to Félix at the offices of Tucanes Inc. were not returned, but all defendants in the complaint—including Félix, Tucanes Inc., and Quintero Lara, Servin, and Moreno, have 30 days to respond to the court system.

López says Higuera would "of

course" be willing to settle—for an appropriate offer.

ROSARIO IN BLOOM: After a long tenure with Sony, Spanish flamenco/pop star **Rosario**'s most recent disc, *Muchas Flores* (Many Flowers), has been released in the U.S. as a joint venture between Sony and BMG, which will distribute the album here. Rosario, who also stars in **Pedro Almodovar**'s latest film, *Talk With Her*, will perform a showcase June 5 in New York for the opening of Noche, the new restaurant/nightclub belonging to the owners of former World Trade Center eatery Windows on the World. The evening will also include performances by **Gisselle** and Argentine girl-band **Bandana**, which will be making its U.S. debut. Bandana, created from the Argentine version of TV talent search *Popstars*, has become a commercial and cultural sensation in that country. BMG plans to release Bandana's album in the U.S. in June.

FREDDIE, DAVID, AND GOLIATH: On June 5, Freddie Records will open its new digs in Corpus Christi, Texas. The three-story structure



will house the label's corporate headquarters and recording studios (designed by **Russ Berger**); offices will continue to be based in San Antonio. The opening will be celebrated with an all-night party featuring a slew of acts on its roster, and Freddie execs will unveil their own Walk of Fame for their artists. "This is a dream of [president/CEO] **Freddie Martínez Sr.**," says Freddie marketing director **Luis Silva**, noting that Martínez paid for the building in full and is now renting it to Freddie Records.

"We're a mom-and-pop operation, but we're big," Silva adds, noting that the label recently ventured into *banda* for the first time with the signings of **Grupo Centenario** and **Caña Verde**. "We're growing, but we also have our 800-pound gorillas, like **Ramón Ayala**. When people come and see our operation, they always say, 'Man, David slayed Goliath.' They think we're David, but we're Goliath."

América Latina...

In Brazil: Acoustic is the trend in Brazil: Three of the top five best-selling albums for the week ending May 24 were in that format. Although this week's best-selling list, according to *Scuesso CD* magazine's weekly survey, is topped by a compilation from soap opera *O Clone* (on Som Livre), it's followed by Roberto Carlos' *Acústico MTV* (Sony). Another *Acústico MTV* title by Cidade Negra, also on Sony, is at No. 4, while So Pra Contrariar's *Acústico* (BMG), is at No. 5. **LEILA COBO**

In Panama: Radio stations nationwide have been playing "Rabo Endebao," a track featuring vocalist Maestro Pipón. Turns out that Pipón is the pseudonym of Los Rabanes bassist Christian Torres, who recorded the track for *Sin Nombre*, a CD produced by radio station La Mega. The song's success has caught everyone by surprise, including Torres, who says he has no intention of launching a solo career and is fully dedicated to Los Rabanes. The whole band had been approached to record a track for *Sin Nombre*, but its contract with Crescent Moon precluded the group from recording for other labels. **ANASTACIO PUERTAS CAICEDO**

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | TITLE | Artist | PEAK POSITION |
|-----------|-----------|------------|----------------|---|---|---------------|
| | | | | PRODUCER (SONGWRITER) | IMPRINT/PROMOTION LABEL | |
| | | | | 11 Weeks At Number 1 | | |
| 1 | 1 | 1 | 18 | QUITAME ESE HOMBRE R PEREZ (J.L. PILOTO) | Pilar Montenegro UNIVISION | 1 |
| 2 | 2 | 2 | 11 | Y TU TE VAS R.L. TOLEDO (FDE VITA) | Chayanne SONY DISCOS | 2 |
| 3 | 3 | 3 | 6 | TU Y YO ESTEFANO (ESTEFANO, J. REYES) | Thalia EMI LATIN | 3 |
| 4 | 4 | 4 | 8 | ME HUELE A SOLEDAD A. JAEN (R. PEREZ, R. LIVI) | MDO SONY DISCOS | 4 |
| 5 | 5 | 5 | 10 | ENTRA EN MI VIDA A. BAQUEIRO (L. GARCIA, N. SCHAJRIS) | Sin Bandera SONY DISCOS | 5 |
| 6 | 7 | 7 | 10 | EL PODER DE TUS MANOS R. MUÑOZ (L. PADILLA) | Intocable EMI LATIN | 6 |
| 7 | 6 | 8 | 18 | NECESIDAD REY-NERRO (ESTEFANO) | Alexandre Pires ARIOLA/BMG LATIN | 5 |
| 8 | 9 | 6 | 18 | SUERTE S. MEBARAK R., T. MITCHELL (S. MEBARAK R., T. MITCHELL) | Shakira EPIC/SONY DISCOS | 1 |
| 9 | 11 | 17 | 5 | SI TU TE VAS G. RUBIN (G. RUBIN, C. YIE) | Paulina Rubio UNIVERSAL LATINO | 9 |
| 10 | 8 | 10 | 18 | USTED SE ME LLEVO LA VIDA REY-NERRO (ESTEFANO, J. PODEVA) | Alexandre Pires ARIOLA/BMG LATIN | 5 |
| 11 | 13 | 24 | 4 | YO PUEDO HACER B. SILVETTI (R. MONTANER, M. FLORES) | Ricardo Montaner WARNER LATINA | 11 |
| 12 | 12 | 13 | 12 | POR ESE HOMBRE E. ARROYO, L.F. COLUMBA (R. GALAN, L. GALAN) | Brenda K. Starr Con Tito Nieves & Victor Manuelle SONY DISCOS | 11 |
| 13 | 17 | 21 | 4 | A DIOS LE PIDO G. SANTAOLALLA, J. JUANES (JUANES) | Juanes SURCO/UNIVERSAL LATINO | 13 |
| 14 | 15 | 9 | 17 | YO QUERIA K. SANTANDER, D. BETANCOURT (T. COTUGNO, S. GIACOBBE) | Cristian ARIOLA/BMG LATIN | 6 |
| 15 | 20 | 18 | 16 | QUISIERA PODER OLVIDARME DE TI R. PEREZ (R. PEREZ, M. PORTMANN) | Luis Fonsi UNIVERSAL LATINO | 3 |
| 16 | 14 | 11 | 18 | HAY OTRA EN TU LUGAR R. PEREZ (R. PEREZ, A. POSSE, C. SALAZAR) | Pablo Montero RCA/BMG LATIN | 5 |
| 17 | 10 | 14 | 17 | ESCAPAR S. MORALES, E. IGLESIAS, L. MENDOZ (E. IGLESIAS, S. MORALES, K. OJOGUARDI, D. SIEGEL, C. GARCIA ALONSO) | Enrique Iglesias INTERSCOPE/UNIVERSAL LATINO | 2 |
| 18 | 18 | 12 | 9 | DEL OTRO LADO DEL PORTON R. AYALA, F. MARTINEZ (F. MARTINEZ) | Ramon Ayala Y Sus Bravos Del Norte FREDDIE | 12 |
| 19 | 24 | 23 | 22 | COMO PUDISTE O. VALENZUELA (G. LIZARRAGA, O. VALENZUELA, J. LIZARRAGA) | Banda El Recodo FONOVISA | 9 |
| 20 | 25 | 32 | 10 | COMO DECIRTE NO L. ROMERO (F. DE VITA, A. CUCO, PENA (F. DE VITA) | Franco De Vita UNIVERSAL LATINO | 20 |
| | | | | GREATEST GAINER | | |
| 21 | 43 | — | 2 | BANDIDA R. CORA (E. CRESPO) | Elvis Crespo Featuring Tempo SONY DISCOS | 21 |
| 22 | 21 | 22 | 9 | AL QUE ME SIGA L. MIGUEL (M. ALEJANDRO) | Luis Miguel WARNER LATINA | 21 |
| 23 | 32 | 27 | 7 | JURO POR DIOS A. VALENZUELA, O. VALENZUELA (J. ZAZUETA) | Banda Tierra Blanca LA SIERRA | 23 |
| 24 | 19 | 15 | 18 | MANANTIAL DE LLANTO J. SEBASTIAN (J. SEBASTIAN) | Joan Sebastian MUSART/BALBOA | 4 |
| 25 | 23 | 25 | 7 | MUJER CON PANTALONES E. ESTEFAN JR., J. SOMEILLAN (E. ESTEFAN JR., N. TOVAR) | Carlos Ponce EMI LATIN | 23 |
| 26 | 34 | 42 | 4 | NO SE VIVIR E. MARTINEZ (J.M. FIGUEROA) | Jose Manuel Figueroa UNIVERSAL LATINO | 26 |
| 27 | 27 | 28 | 17 | TE QUIERO IGUAL QUE AYER M. DE LEON (W. CASTILLO) | Monchy & Alexandra J&N/SONY DISCOS | 21 |
| 28 | 31 | 20 | 7 | QUE EL RITMO NO PARE J. REYES (ESTEFANO, J. REYES) | Patricia Manterola ARIOLA/BMG LATIN | 19 |
| 29 | 45 | — | 2 | EVERYBODY E. ESTEFAN JR., S. KRYS (E. REQUIRA) | Rabanes CRESCENT MOON/SONY DISCOS | 29 |
| | | | | HOT SHOT DEBUT | | |
| 30 | — | — | 1 | CON ELLA K. SANTANDER, D. BETANCOURT (K. SANTANDER, O. SANCHEZ) | Cristian ARIOLA/BMG LATIN | 30 |
| 31 | 28 | 26 | 7 | MI BOMBON C. MERCHAN, CABAS (CABAS) | Cabas EMI LATIN | 18 |
| 32 | 16 | 16 | 26 | FLOR SIN RETONO C. ZAA, M. SANCHEZ (R. FUENTES, GASSON) | Charlie Zaa SONOLUX/SONY DISCOS | 1 |
| 33 | 30 | 34 | 18 | LA NEGRA TIENE TUMBAO S. GEORGE (F. CSORIO, S. GEORGE) | Celia Cruz SONY DISCOS | 30 |
| 34 | 22 | 19 | 16 | LUNA NUEVA E. ESTEFAN JR., S. KRYS (C. VIVES, M. MADERA) | Carlos Vives EMI LATIN | 1 |
| 35 | 29 | 29 | 17 | SI TU NO VUELVES K. CAMPOS (FATO) | Alejandro Fernandez SONY DISCOS | 27 |
| 36 | 33 | — | 2 | TE REGALO LA LLUVIA NOT LISTED (FATO) | Ana Barbara FONOVISA | 33 |
| 37 | 39 | — | 2 | UNA LAGRIMA NO BASTA A. A. ALBA (A. A. ALBA) | Los Temerarios FONOVISA | 37 |
| 38 | 42 | 44 | 3 | ...QUE TE QUIERO J. C. FERNANDEZ (RABITO) | Rabito FONOVISA | 38 |
| 39 | 26 | 33 | 11 | APRENDIZ H. GATICA (A. SANZ) | Alejandro Sanz WARNER LATINA | 13 |
| 40 | 41 | 36 | 13 | DEJATE QUERER G. FELIX (M. QUINTERO LARA) | Los Tucanes De Tijuana UNIVERSAL LATINO | 25 |
| 41 | 38 | 43 | 4 | AY AMOR J. G. DEGOLLADO, S. DEGOLLADO (A. SALINAS) | Control EMI LATIN | 38 |
| 42 | 47 | — | 2 | CUANDO TE ACUERDES DE MI B. SILVETTI (M. A. SOLIS) | Marc Antonio Solis FONOVISA | 42 |
| 43 | 36 | 30 | 13 | HASTA QUE VUELVAS CONMIGO M. ANTHONY, J. A. GONZALEZ (G. MARCO, M. ANTHONY) | Marc Anthony COLUMBIA/SONY DISCOS | 21 |
| 44 | — | — | 2 | ESCUCHA MI AMOR A. LITCHTENBERGER JR. (S. ROBLES) | Los Palominos FONOVISA | 44 |
| 45 | 44 | 41 | 4 | NUUESTRO AMOR F. J. BARRAZA (F. J. BARRAZA) | Pancho Barraza MUSART/BALBOA | 41 |
| 46 | 37 | 37 | 13 | MITAD Y MITAD J. M. ELIZONDO, M. A. ZAPATA (M. A. PEREZ) | Pesado WEAMEX/WARNER LATINA | 35 |
| 47 | 50 | — | 2 | BORRACHO J. GUILLEN, V. MATA, C. PRIMAVERA (F. VALDEZ LEAL) | Conjunto Primavera FONOVISA | 47 |
| 48 | — | — | 1 | BAILAME R. SAENZ QUIROZ (R. SAENZ QUIROZ) | Los Tigrillos WEAMEX/WARNER LATINA | 48 |
| 49 | — | — | 1 | TE DEJO MADRID S. MEBARAK R., T. MITCHELL, G. NORIEGA, L. MENDOZ (S. MEBARAK R., T. MITCHELL, G. NORIEGA) | Shakira EPIC/SONY DISCOS | 49 |
| 50 | — | — | 2 | TODOS TENEMOS UN AMOR A. STIVEL (S. NOVELLIS, A. CIONCO) | La Mosca Tse Tse EMI LATIN | 45 |

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A panel of 95 stations (34 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

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

TROPICAL/SALSA AIRPLAY

| THIS WEEK | LAST WEEK | TITLE | ARTIST | THIS WEEK | LAST WEEK | TITLE | ARTIST |
|-----------|-----------|--|---|-----------|-----------|--|---|
| | | IMPRINT/PROMOTION LABEL | | | | IMPRINT/PROMOTION LABEL | |
| 1 | 1 | POR ESE HOMBRE SONY DISCOS | BRENDA K. STARR CON TITO NIEVES & VICTOR MANUEL | 21 | 21 | MAL ACOSTUMBRADO LATINO/SONY DISCOS | FERNANDO VILLALONA |
| 2 | 2 | Y TU TE VAS SONY DISCOS | CHAYANNE | 14 | 14 | MIL ROSAS RBMG/UNIVERSAL LATINO | MICHAEL STUART |
| 3 | 13 | BANDIDA SONY DISCOS | ELVIS CRESPO FEATURING TEMPO | 26 | 26 | GRINGO MUERE DE DOLOR MDCR & ROLL ALIBERES | EL GRINGO DE LA BACHATA |
| 4 | 4 | TE QUIERO IGUAL QUE AYER J&N/SONY DISCOS | MONCHY & ALEXANDRA | 29 | 29 | TODOS TENEMOS UN AMOR EMI LATIN | LA MOSCA TSE TSE |
| 5 | 3 | LA AGARRA BAJANDO SONY DISCOS | GILBERTO SANTA ROSA | 22 | 22 | ENAMORAR PRESTIGIO/SONY DISCOS | RAFY BURGOS "EL CUPIDO" |
| 6 | 5 | LA NEGRA TIENE TUMBAO SONY DISCOS | CELIA CRUZ | 20 | 20 | QUE TE QUIERO FONOVISA | RABITO |
| 7 | 8 | A DIOS LE PIDO SURCO/UNIVERSAL LATINO | JUANES | 31 | 31 | ME HACES FALTA COLUMBIA/SONY DISCOS | MARC ANTHONY |
| 8 | 6 | HASTA QUE VUELVAS CONMIGO COLUMBIA/SONY DISCOS | MARC ANTHONY | 32 | 32 | YO PUEDO HACER WARNER LATINA | RICARDO MONTANER |
| 9 | 23 | EVERYBODY CRESCENT MOON/SONY DISCOS | RABANES | 15 | 15 | MI PRINCESA RBMG/UNIVERSAL LATINO | MICHAEL STUART |
| 10 | 9 | ME HUELE A SOLEDAD SONY DISCOS | MDO | 33 | 33 | AY BUENO LATINO/SONY DISCOS | FERNANDO VILLALONA FEATURING JON SCAEOA |
| 11 | 24 | SI TU TE VAS UNIVERSAL LATINO | PAULINA RUBIO | 34 | 34 | ESCAPAR INTERSCOPE/UNIVERSAL LATINO | ENRIQUE IGLESIAS |
| 12 | 12 | QUITAME ESE HOMBRE UNIVISION | PILAR MONTENEGRO | — | — | CORAZON EQUIVOCADO RCC | PENA SUAZO Y SU BANDA GORDA |
| 13 | 16 | ENTRA EN MI VIDA SONY DISCOS | SIN BANDERA | 40 | 40 | ESTO ES PARA TI SONY DISCOS | ORO SOLIDO |
| 14 | 11 | ME TIENE LOCO J&N/SONY DISCOS | PUERTO RICAN POWER | 37 | 37 | QUE EL RITMO NO PARE ARIOLA/BMG LATIN | PATRICIA MANTEROLA |
| 15 | 11 | MI BOMBON EMI LATIN | CAFAS | — | — | ES POR AMOR ARIOLA/BMG LATIN | ALEXANDRE PIRES |
| 16 | 7 | VETE Y DILE RCC | SERGIO VARAS | — | — | AQUI CONMIGO SONY DISCOS | ANDY ANDY |
| 17 | 28 | DICES QUE TE VAS WEAMEX/WARNER LATINA | CHARLIE CRUZ | 25 | 25 | CUANDO FALTAS TU J&N/SONY DISCOS | PUERTO RICAN POWER |
| 18 | 27 | TE DEJO MADRID EPIC/SONY DISCOS | SHAKIRA | 35 | 35 | LUNA NUEVA EMI LATIN | CARLOS VIVES |
| 19 | 30 | TU Y YO EMI LATIN | THALIA | 38 | 38 | AL QUE ME SIGA WARNER LATINA | LUIS MIGUEL |
| 20 | 18 | CELOS COLUMBIA/SONY DISCOS | MARC ANTHONY | — | — | AMOR AMOR PRESTIGIO/SONY DISCOS | DOMINIC |

REGIONAL MEXICAN AIRPLAY

| THIS WEEK | LAST WEEK | TITLE | ARTIST | THIS WEEK | LAST WEEK | TITLE | ARTIST |
|-----------|-----------|--|------------------------------------|-----------|-----------|--|----------------------------------|
| | | IMPRINT/PROMOTION LABEL | | | | IMPRINT/PROMOTION LABEL | |
| 1 | 1 | EL PODER DE TUS MANOS EMI LATIN | INTOCABLE | 26 | 26 | VESTIDO BLANCO DISA | EL PODER DEL NORTE |
| 2 | 2 | QUITAME ESE HOMBRE UNIVISION | PILAR MONTENEGRO | 20 | 20 | CAJA DIA MAS CINTAS ACUARI/SONY DISCOS | LOS CANELOS DE DURANGO |
| 3 | 3 | DEL OTRO LADO DEL PORTON FREDDIE | RAMON AYALA Y SUS BRAVOS DEL NORTE | 33 | 33 | TE QUIERO MAS QUE AYER DISA | ARACELY ARAMBULA CON PALOMO |
| 4 | 6 | COMO PUDISTE FONOVISA | BANDA EL RITMO | 40 | 40 | ARBOLES DE LA BARRANCA EMI LATIN | EL COYTE Y SU BANDA TIERRA SANTA |
| 5 | 7 | JURO POR DIOS LA SIERRA | BANDA TIERRA BLANCA | 23 | 23 | SOMOS MAS AMERICANOS FONOVISA | LOS TIGRES DEL NORTE |
| 6 | 4 | NO ME CONOCES AUN DISA | PAKOMO | 28 | 28 | NO ME MORIRE DISCOS CISNE | ROGELIO MARTINEZ |
| 7 | 12 | NO SE VIVIR UNIVERSAL LATINO | JOSE MANUEL FIGUEROA | 24 | 24 | QUE LEVANTE LA MANO FONOVISA | LOS ANGELES DE CHARLY |
| 8 | 5 | SUFRIENDO A SOLAS SONY DISCOS | LUPILLO RIVERA | 19 | 19 | PARA ESTAR A MANO DISA | EL COYTE Y SU BANDA TIERRA SANTA |
| 9 | 9 | TU Y YO EMI LATIN | THALIA | — | — | ARRANCAME WEAMEX/WARNER LATINA | PESADO |
| 10 | 15 | UNA LAGRIMA NO BASTA FONOVISA | LOS TEMERARIOS | 31 | 31 | MENTIRAS FONOVISA | AROMA |
| 11 | 14 | DEJATE QUERER UNIVERSAL LATINO | LOS TUCANES DE TIJUANA | 27 | 27 | EL CARA DE CHANGO EMI LATIN | LOS ORIGINALES DE SAN JUAN |
| 12 | 11 | TE REGALO LA LLUVIA FONOVISA | ANA BARBARA | — | — | AQUEL AMOR FONOVISA | POLO URIAS Y SU MAQUINA NORTENA |
| 13 | 22 | ESCUCHA MI AMOR FONOVISA | LOS PALOMINOS | 30 | 30 | QUE EL COCYU NO PARE ARIOLA/BMG LATIN | PATRICIA MANTEROLA |
| 14 | 16 | AY AMOR EMI LATIN | CONTROL | 38 | 38 | NO SALTOS DISA | PALOMO |
| 15 | 18 | NUUESTRO AMOR MUSART/BALBOA | PANCHO BARRAZA | 25 | 25 | DE QUE SIRVO UNIVISION | IMAN |



**WE'D LIKE TO DO A LITTLE VICTORY DANCE.
(To your songs, of course.)**

SHAKIRA | ESTEFANO | ELVIS CRESPO | LUIS ANGEL CRUZ | DON HARRIS

THANK YOU ALL FOR HELPING US BECOME THE BMI LATIN PUBLISHER OF THE YEAR. AND A SPECIAL CONGRATULATIONS TO **ESTEFANO** ON BEING NAMED BMI SONGWRITER OF THE YEAR.

SONY/ATV DISCOS MUSIC PUBLISHING | Bring us your songs, we'll take them to the world.



| WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | ARTIST | Title | PEAK POSITION |
|------|-----------|------------|----------------|---|--|---------------|
| 1 | | | | THALIA EMI LATIN 39753 (10/98/17/98) # | NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1 Thalia | 1 |
| 2 | | | | JUANES SURCO 017532/UNIVERSAL LATINO (16/98 CD) # | Un Dia Normal | 2 |
| 3 | 1 | 5 | 3 | LOS TEMERARIOS DISA 727024 (8/98/13/98) | Historia Musical | 1 |
| 4 | 3 | 1 | 10 | CHAYANNE SONY DISCOS 84667 (10/98 EQ/16/98) # | Grandes Exitos | 1 |
| 5 | | | | ELVIS CRESPO SONY DISCOS 84667 (9/98/15/98) | Urbano | 5 |
| 6 | 4 | 4 | 27 | MARC ANTHONY COLUMBIA 84617/SONY DISCOS (11/98 EQ/17/98) | Libre | 1 |
| 7 | 5 | 8 | 9 | LOS RAZOS DE SACRAMENTO Y REYNALDO RCA 53894/BMG LATIN (7/98/11/98) # | Corazon De Perico | 3 |
| 8 | 6 | 3 | 7 | INTOCABLE EMI LATIN 37745 (9/98/15/98) # | Suenos | 1 |
| 9 | 7 | 9 | 14 | VARIOUS ARTISTS DISA 727015 (8/98/13/98) | Las 30 Cumbias Mas Pegadas | 1 |
| 10 | 2 | 7 | 19 | PILAR MONTENEGRO UNIVISION 310026 (9/98/13/98) # | Desahogo | 2 |
| 11 | 8 | 2 | 8 | VICENTE FERNANDEZ SONY DISCOS 84282 (10/98 EQ/15/98) # | Historia De Un Idolito Vol. 2 | 2 |
| 12 | 9 | 12 | 18 | ALEXANDRE PIRES ARIOLA 87883/BMG LATIN (14/98 CD) # | Alexandre Pires | 3 |
| 13 | | | | EL PODER DEL NORTE DISA 727021 (8/98/13/98) | Imaginate Sin Ellos | 13 |
| 14 | | | | RICARDO MONTANER WARNER LATINA 46021 (17/98 CD) | Suma | 14 |
| 15 | 10 | 11 | 4 | RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1845 (8/98/12/98) # | El Numero 100 | 5 |
| 16 | 11 | 14 | 8 | A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 29745 (9/98/14/98) | Shhh! | 1 |
| 17 | | | | BANDA EL RECCODO LA SIERRA 310057/UNIVISION (9/98/13/98) | GREATEST GAINER 14 Exitos De La Banda El Recodo | 14 |
| 18 | 13 | 33 | 12 | MONCHY & ALEXANDRA J&N 84839/SONY DISCOS (8/98 EQ/13/98) # | Confesiones | 8 |
| 19 | 12 | 10 | 25 | CHARLIE ZAA SONOLUX 84540/SONY DISCOS (9/98 EQ/16/98) # | De Un Solo Sentimiento | 3 |
| 20 | 22 | 16 | 19 | JOAN SEBASTIAN MUSART 2524/BALBOA (7/98/13/98) # | En Vivo: Desde La Plaza El Progreso De Guadalajara | 1 |
| 21 | 25 | 19 | 9 | JOAN SEBASTIAN & MARCO ANTONIO SOLIS MUSART 2544/BALBOA (7/98/13/98) | Los Grandes | 14 |
| 22 | 18 | 18 | 7 | VICENTE FERNANDEZ SONY DISCOS 84185 (10/98 EQ/16/98) # | Historia De Un Idolito Vol. 1 | 1 |
| 23 | 16 | 15 | 27 | ALEJANDRO SANZ WARNER LATINA 41541 (10/98/17/98) # | MTV Unplugged | 1 |
| 24 | 20 | 27 | 8 | SIN BANDERA SONY DISCOS 84806 (16/98 EQ CD) | Sin Bandera | 20 |
| 25 | 19 | 17 | 1 | VARIOUS ARTISTS UNIVISION 310051 (9/98/13/98) | 20 Inmortales Pegaditas | 10 |
| 26 | 15 | 13 | 8 | LOS ANGELES AZULES DISA 727022 (9/98/13/98) # | Alas Al Mundo | 6 |
| 27 | 21 | 30 | 32 | LAURA PAUSINI WARNER LATINA 41070 (10/98/16/98) | Lo Mejor De Laura Pausini-Volvere Junto A Ti | 9 |
| 28 | 26 | 26 | 14 | LOS TUCANES DE TIJUANA UNIVERSAL LATINO 017043 (8/98/13/98) # | Las Romanticas De Los Tucanes De Tijuana | 2 |
| 29 | 29 | 31 | 8 | LOS TERRICOLAS DISA 728993 (12/98/17/98) | En Concierto | 27 |
| 30 | 24 | 36 | 8 | VARIOUS ARTISTS WARNER LATINA 45276 (10/98 CD) | Billboard Latin Music Awards 2002 | 24 |
| 31 | 27 | 24 | 4 | LUPILLO RIVERA & JUAN RIVERA CINTAS ACUARIO 84906/SONY DISCOS (6/98 EQ/12/98) | Los Hermanos Mas Buscados | 19 |
| 32 | 31 | 37 | 17 | MELODY SONY DISCOS 84769 (9/98 EQ/13/98) | De Pata Negra | 29 |
| 33 | 28 | 28 | 8 | ROCIO DURCAL LIDEREZ 950382 (13/98 CD) | Todo Exitos De Rocio Durcal | 28 |
| 34 | 23 | 23 | 17 | ALICIA VILLARREAL UNIVERSAL LATINO 014824 (8/98/13/98) # | Soy Lo Prohibido | 3 |
| 35 | 39 | 46 | 16 | LOS RIELEROS DEL NORTE FONOVISA 84202 (8/98/12/98) | Los Mejores Exitos | 30 |
| 36 | 37 | 35 | 9 | CONTROL EMI LATIN 36731 (9/98/13/98) | Todo Bajo Control | 10 |
| 37 | 32 | 40 | 32 | LOS TEMERARIOS FONOVISA 6129 (10/98/12/98) # | Baladas Rancheras | 3 |
| 38 | 35 | 38 | 42 | LOS ANGELES AZULES DISA 727014 (8/98/13/98) # | Historia Musical | 2 |
| 39 | 43 | — | 2 | ARACELY ARAMBULA DISA 727025 (8/98/13/98) | Solo Tuya | 39 |
| 40 | 34 | 29 | 14 | PABLO MONTERO RCA 91967/BMG LATIN (7/98/13/98) | Pidemelo Todo | 17 |
| 41 | 36 | 34 | 27 | LUPILLO RIVERA SONY DISCOS 84648 (15/98 EQ CD) | Sufriendo A Solas | 3 |
| 42 | 47 | 67 | 1 | VARIOUS ARTISTS FONOVISA 6218 (8/98/12/98) | Si Se Puede | 42 |
| 43 | 33 | 21 | 27 | LUIS MIGUEL WARNER LATINA 41572 (11/98/17/98) | Mis Romances | 2 |
| 44 | 45 | 50 | 1 | LOS RAZOS DE SACRAMENTO Y REYNALDO LIDEREZ 950219 (7/98/13/98) | Y Sigue La Parranda Con Norteno Y Banda | 38 |
| 45 | 42 | 41 | 27 | EL PODER DEL NORTE DISA 727018 (8/98/13/98) # | El Autentiko Y Unico En Vivo | 7 |
| 46 | 63 | 68 | 24 | LOS ANGELES DE CHARLY FONOVISA 6154 (8/98/12/98) # | PACESETTER Te Voy A Enamorar | 1 |
| 47 | 51 | 48 | 27 | LALEY WEA ROCK 40549/WARNER LATINA (10/98/16/98) # | MTV Unplugged | 13 |
| 48 | 48 | 45 | 14 | LOS INVASORES DE NUEVO LEON EMI LATIN 34432 (12/98 CD) | 20 Exitos | 37 |
| 49 | 30 | 44 | 18 | PALOMO DISA 720032 (8/98/10/98) # | Fuerza Musical | 9 |

| WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | ARTIST | Title | PEAK POSITION |
|------|-----------|------------|----------------|--|--|---------------|
| 50 | 55 | 65 | 3 | VARIOUS ARTISTS FONOVISA 6198 (8/98/12/98) | Las No. 1 | 50 |
| 51 | 38 | 22 | 11 | LUIS FONSI UNIVERSAL LATINO 017020 (10/98/16/98) # | Amor Secreto | 1 |
| 52 | 56 | 25 | 18 | JOAN SEBASTIAN MUSART 12633/BALBOA (9/98/17/98) # | Lo Dijo El Corazon | 7 |
| 53 | 40 | 32 | 22 | CARLOS VIVES EMI LATIN 35956 (9/98/15/98) # | Dejame Entrar | 1 |
| 54 | 57 | 69 | 1 | MDO SONY DISCOS 84543 (14/98 EQ CD) | Greatest Hits: 5th Anniversary Edition | 26 |
| 55 | 44 | 54 | 48 | GRUPO BRYNDIS DISA 727012 (8/98/13/98) # | Historia Musical Romantica | 1 |
| 56 | 46 | 39 | 17 | BRENDA K. STARR SONY DISCOS 84719 (6/98 EQ/14/98) | Temptation | 28 |
| 57 | 49 | 47 | 47 | LUPILLO RIVERA SONY DISCOS 84276 (8/98 EQ/13/98) # | Despreciado | 1 |
| 58 | 41 | 58 | 71 | RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 71815 (8/98/14/98) | En Vivo...El Hombre Y Su Musica | 13 |
| 59 | 70 | 62 | 49 | JOSE ALFREDO JIMENEZ ARIOLA 79006/BMG LATIN (18/98 CD) | Las 100 Clasicas Vol. 2 | 39 |
| 60 | 53 | 43 | 27 | LOS BUKIS FONOVISA 6166 (8/98/12/98) | Greatest Hits | 39 |
| 61 | 52 | 52 | 10 | CHUY VEGA UNIVISION 310040 (10/98/14/98) | Naci Cadete: 20 Super Cadetazos | 21 |
| 62 | 73 | — | 1 | LOS GREY'S PLATINO 4185/FONOVISA (8/98/12/98) | Cantan Amor | 60 |
| 63 | 61 | 56 | 27 | LOS RAZOS DE SACRAMENTO Y REYNALDO ARIOLA 85296/BMG LATIN (9/98/12/98) | Con El Polvo Hasta La Muerte | 23 |
| 64 | 54 | 53 | 17 | LUPILLO RIVERA SONY DISCOS 84713 (7/98 EQ/13/98) | Sold Out At The Universal Amphitheatre, Vol. 2 | 8 |
| 65 | 50 | 60 | 41 | LOS TIGRES DEL NORTE FONOVISA 6145 (8/98/12/98) # | Uniendo Fronteras | 1 |
| 66 | 65 | — | 7 | PANCHO BARRAZA MUSART 70487/BALBOA (8/98/12/98) | Hombre Enamorado | 56 |
| 67 | 67 | — | 24 | LOS CAMINANTES SONY DISCOS 84224 (9/98 EQ/13/98) | 20 Exitos-Nuestras Canciones | 46 |
| 68 | 64 | 59 | 48 | JOSE ALFREDO JIMENEZ ARIOLA 79005/BMG LATIN (18/98 CD) | Las 100 Clasicas Vol. 1 | 27 |
| 69 | 74 | 73 | 12 | PATRICIA MANTEROLA ARIOLA 91638/BMG LATIN (13/98 CD) | Que El Ritmo No Pare | 41 |
| 70 | 62 | 51 | 9 | SUSANA BACA LUJANA BOP 11948/VIRGIN (16/98 CD) | Espiritu Vivo | 50 |
| 71 | 59 | 61 | 8 | LOS TIGRILLOS WEAMEX 44731/WARNER LATINA (8/98/13/98) | Bailame | 23 |
| 72 | 58 | 63 | 29 | LOS ORIGINALES DE SAN JUAN EMI LATIN 33330 (8/98/12/98) | Recado De Mi Madre | 9 |
| 73 | 60 | 64 | 7 | CELIA CRUZ SONY DISCOS 84519 (10/98 EQ/16/98) | La Negra Tiene Tumbao | 60 |
| 74 | 74 | — | 26 | INTOCABLE EMI LATIN 31412 (8/98/12/98) | 14 Grandes Exitos | 15 |
| 75 | 67 | 55 | 11 | MARCO ANTONIO SOLIS FONOVISA 0527 (10/98/16/98) # | Mas De Mi Alma | 1 |

| LATIN POP ALBUMS | TROPICAL/SALSA ALBUMS | REGIONAL MEXICAN ALBUMS |
|--|--|---|
| 1 THALIA THALIA (EMI LATIN) | 1 ELVIS CRESPO URBANO (SONY DISCOS) | 1 LOS TEMERARIOS HISTORIA MUSICAL (DISA) |
| 2 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO) | 2 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS) | 2 LOS RAZOS DE SACRAMENTO Y REYNALDO CORAZON DE PERICO (RCA/BMG LATIN) |
| 3 CHAYANNE GRANDES EXITOS (SONY DISCOS) | 3 MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS) | 3 INTOCABLE SUENOS (EMI LATIN) |
| 4 PILAR MONTENEGRO DES AHOGO (UNIVISION) | 4 CARLOS VIVES DEJAME ENTRAR (EMI LATIN) | 4 VARIOUS ARTISTS LAS 30 CUMBIAS MAS PEGADAS (DISA) |
| 5 ALEXANDRE PIRES ALEXANDRE PIRES (ARIOLA/BMG LATIN) | 5 BRENDA K. STARR TEMPTATION (SONY DISCOS) | 5 VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 2 (SONY DISCOS) |
| 6 RICARDO MONTANER SUMA (WARNER LATINA) | 6 CELIA CRUZ LA NEGRA TIENE TUMBAO (SONY DISCOS) | 6 EL PODER DEL NORTE IMAGINATE SIN ELLOS (DISA) |
| 7 A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN) | 7 VARIOUS ARTISTS BACHATAHITS 2002 (J&N/SONY DISCOS) | 7 RAMON AYALA Y SUS BRAVOS DEL NORTE EL NUMERO 100 (FREDDIE) |
| 8 CHARLIE ZAA DE UN SOLO SENTIMIENTO (SONOLUX/SONY DISCOS) | 8 VARIOUS ARTISTS LATIN GROOVE (PUTUMAYO) | 8 BANDA EL RECCODO 14 EXITOS DE LA BANDA EL RECCODO (LA SIERRA/UNIVISION) |
| 9 ALEJANDRO SANZ MTV UNPLUGGED (WARNER LATINA) | 9 GILBERTO SANTA ROSA INTENSO (SONY DISCOS) | 9 JOAN SEBASTIAN EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA (MUSART/BALBOA) |
| 10 SIN BANDERA SIN BANDERA (SONY DISCOS) | 10 VARIOUS ARTISTS BACHATA PREMIUM 2002 (J&N) | 10 JOAN SEBASTIAN & MARCO ANTONIO SOLIS LOS GRANDES (MUSART/BALBOA) |
| 11 LAURA PAUSINI LO MEJOR DE LAURA PAUSINI-VOLVERE JUNTO A TI (WARNER LATINA) | 11 COMPAY SEGUNDO DUETS (WARNER LATINA) | 11 VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS) |
| 12 LOS TERRICOLAS EN CONCIERTO (DISA) | 12 OLGA TANON YO PDR TI (WARNER LATINA) | 12 VARIOUS ARTISTS 20 INMORTALES PEGADITAS (UNIVISION) |
| 13 VARIOUS ARTISTS BILLBOARD LATIN MUSIC AWARDS 2002 (WARNER LATINA) | 13 ALBITA HECHO A MANO (HAND MADE) (TIMES SQUARE/SILVA AMERICA) | 13 LOS ANGELES AZULES ALAS AL MUNDO (DISA) |
| 14 MELODY DE PATA NEGRA (SONY DISCOS) | 14 VARIOUS ARTISTS LOS MEJORES DE LA BACHATA 2002 (MOCK & ROLL/LIDEREZ) | 14 LOS TUCANES DE TIJUANA LAS ROMANTICAS DE LOS TUCANES DE TIJUANA (UNIVERSAL LATINO) |
| 15 ROCIO DURCAL TODO EXITOS DE ROCIO DURCAL (LIDEREZ) | 15 VARIOUS ARTISTS BACHATAHITS 2001 (J&N/SONY DISCOS) | 15 LUPILLO RIVERA & JUAN RIVERA LOS HERMANOS MAS BUSCADOS (CINTAS ACUARIO/SONY DISCOS) |
| 16 PABLO MONTERO PIDMELO TODO (RCA/BMG LATIN) | 16 MICHAEL STUART MICHAEL STUART (RMM/UNIVERSAL LATINO) | 16 ALICIA VILLARREAL SOY LO PROHIBIDO (UNIVERSAL LATINO) |
| 17 LUIS MIGUEL MIS ROMANCES (WARNER LATINA) | 17 EL GRINGO DE LA BACHATA GRINGO MUJERE DE DOLOR (MOCK & ROLL/LIDEREZ) | 17 LOS RIELEROS DEL NORTE LOS MEJORES EXITOS (FONOVISA) |
| 18 LALEY MTV UNPLUGGED (WEA ROCK/WARNER LATINA) | 18 VARIOUS ARTISTS MERE NQUE HTS (J&N/SONY DISCOS) | 18 CONTROL TODO BAJO CONTROL (EMI LATIN) |
| 19 LUIS FONSI AMOR SECRETO (UNIVERSAL LATINO) | 19 VARIOUS ARTISTS SALSA HITS (J&N/SONY DISCOS) | 19 LOS TEMERARIOS BALADAS RANCHERAS (FONOVISA) |
| 20 MDO GREATEST HITS 5TH ANNIVERSARY EDITION (SONY DISCOS) | 20 JULIANITO AMERICANIZADO (CUTTING) | 20 LOS ANGELES AZULES HISTORIA MUSICAL (DISA) |

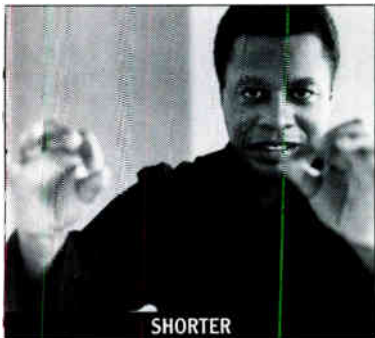
Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked 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.

Jazz Notes™



by Steven Graybow

EVOLUTION: To survive, thrive, and evolve, jazz needs a constant influx of talented young musicians to take hold of the lessons of the past and carry the torch into the future. While many are wondering where those musicians are, the answer may be that they are in plain view, doing what jazz musicians have always done—apprenticing with the music's elder statesmen, while leading bands of their own that draw from their cumulative experiences.



SHORTER

Apprenticeship and evolution come into play on **Wayne Shorter's** *Footprints Live!* (released May 21), which finds the saxophonist joined by younger-generation musicians who are all notable bandleader/composers in their own right: pianist **Danilo Perez**, bassist **John Patitucci**, and drummer **Brian Blade**. Drawing upon Shorter's extensive catalog, the quartet takes eight compositions originally played by electric bands either led by Shorter or recorded by him while a member of **Miles Davis'** quintet and paints them with wholly new and unexpected colors. The release is Shorter's first all-acoustic project since 1967.

The genesis of the quartet came approximately seven years ago, when Shorter heard Blade and invited him to his home for a jam session. "I immediately heard that he was doing things that were very different from any other drummer I had played with," recalls Shorter, who first saw Perez performing on TV as a member of **Dizzy Gillespie's United Nations Orchestra**. When Shorter decided to tour, he called upon the two musicians, as well as Patitucci, whom he had recently heard playing acoustic bass for the first time.

"When I started getting that feeling to go out on the road, I started imagining how the music would sound with these players," Shorter says. "We've come to fondly refer to ourselves as 'the Family,' because something happens when we get together that we choose not to analyze or question but rather to just allow to happen."

Recorded in July 2001 in Spain, France, and Italy, *Footprints Live!* features eight Shorter compositions, including "Atlantis," "JuJu," and the title track, which features a new coda devised on the spot by the quartet. "We are playing this music with the

idea that a song is never finished," Shorter explains. "We take the music and go around corners that are totally unanticipated. People tell us that they feel a sense of discovering something unexpected when we play, and I think that is something that young people today can really appreciate."

Shorter is already working on a new studio project featuring Patitucci, Perez, and Blade, interpreting an array of songs that span several centuries and cultures. "The idea is to celebrate life, and that you can go through life and share it with the company of so many diverse people," Shorter says. "That is what music is for: to celebrate life and the eternity of life and the adventures that life has in store for us. Life holds a plethora of surprises, so no one should ever feel bored."

JOIN TOGETHER: The Jazz Alliance International (JAI), the nonprofit organization dedicated to expanding the audience for and visibility of jazz, has launched its Web site, jazzai.org, and is actively recruiting members from both within and beyond the jazz industry. "People involved in jazz



radio, record labels, promoters, legal representatives, educators, and artists are encouraged to join," says president **Chuck Iwanusa**, who adds that interested jazz fans who do not work in the industry but "who want to support our mission to promote the music" are welcome to join the organization. Currently, the JAI is in the midst of a letter-writing campaign to urge NPR to maintain its level of jazz programming in the wake of its announcement of predicted cuts in the amount of time allotted to jazz on NPR stations.

Also debuting a Web site is trumpeter **Wynton Marsalis**, who launches wyntonmarsalis.com June 3 with a live Webcast of an invitation-only New York performance by his septet. The site is designed by **David Ellis**, who did the graphics for Marsalis' *Live From the Village Vanguard* boxed set.

NOTEWORTHY: *You Have Reached Mike Phillips* (Hidden Beach/Epic, May 21) is the debut project from saxophonist **Mike Phillips**, who was most recently heard converging smooth-jazz lines and hip-hop rhythms on *Unwrapped, Volume 1*. Like that release, Phillips' own recording features contemporary hip-hop sounds, over which the saxophonist blows with a raw, gutsy tone that separates him from the smooth-jazz pack.

LATIN

BY KARL ROSS

MIAMI—With his Sony Discos solo debut, *En Mi Soledad* (In My Loneliness), due out June 18, Angel López says he's out to prove that even in the Latin music industry, image isn't everything.

López anchored salsa pop quartet Son by Four, the group that dominated the Latin music charts in 2000 and, with its boy-band appeal and hooky ballads, launched a successful English-language crossover campaign with the hit single "A Puro Dolor" (Purest of Pain).

But now, López—who, at about 5 feet, 6 inches, admits to tipping the scales at 230 pounds—says he is ready to smite the mold cast by such hunky idols as Ricky Martin and Enrique Iglesias.

"I think it's going to allow me to break the stereotype of the skinny ballad singer and bring back the soulful singer," López says. "Image is important, but I think with this album, you can close your eyes and live your own stories through these songs." He suggests thinking of a vintage Luther Vandross or, if you prefer a Latin prototype, Tito Nieves.

The disc is López's third solo effort but his first in nearly a decade. In the early 1990s, he released two albums on indie label Prime Records (distributed by BMG) that, while infused with his trademark Latin soul flavor, flat-lined at retail.

Sony's López Goes Solo But Is Not 'Lonely'



LÓPEZ

But López is confident that consumers will warm to his latest effort, which he co-produced with Alejandro Jaén and Elizardo Torres. He wrote seven of the 11 tracks. "There's something for everyone," he says. "An R&B *ranchera*, a 2-step from Europe, and the title track, a very gothic ballad with dark arrangements."

The lead single, "Entre el Amor y el Odio" (Between Love and Hate), was written by Jaén and is the theme to the Mexican soap opera of the same

name. While the song has not charted, Latin pop radio PDs say it is likely to make their playlists.

Tony Campos, PD at WAMR Miami (107.5), says: "It's not radio policy to leave around something that's good and from an artist [who] got to the No. 1 position and is a great singer." But Campos says his listeners will still have to reacquire themselves with López: "I think it will probably take a while for everybody to get into it again. It's not Son by Four—it's Angel López."

Jaén says López's uncommon talent and authenticity will take him to the top again: "He's a real singer with extraordinary feeling. All producers deal with artists who don't have the kind of feeling that you want. He knows what he wants—and he can sing."

López's solo venture follows Son by Four's split last year and acrimonious litigation over the ownership of the Son by Four name. The group has since re-formed, replacing López with New York-based singer Luis Damon, and is in the studio in Puerto Rico—its home base—under the tutelage of producer Angel "Cucco" Peña. An album, also for Sony Discos, is slated for a late-summer release.

About the break-up, López says: "It was just something that everybody knew. Everybody knew I had a different talent."

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Movie-Goers In California Getting A Taste Of DVD-Audio

BY CHRISTOPHER WALSH

NEW YORK—The arduous task of conveying the sonic superiority and surround-sound delivery of DVD-Audio (DVD-A) is being accomplished, in part, by Century Theatres. Prior to a film's screening, the chain's Corte Madera, Calif., theater has been treating customers to a DVD-A presentation of recordings by artists who've issued their material in the new format. That group includes the Grateful Dead, Dishwalla, Barenaked Ladies, and Buena Vista Social Club.

The DVD-A recordings were first used May 16, in between the theater's showings of *Star Wars Episode II: Attack of the Clones*.

A joint venture by Century Theatres, Dolby Laboratories, Panasonic, the Warner Music Group (the first major to release DVD-Audios), and the 5.1 Entertainment Group—which released the first DVD-A title on its Silverline label—the Corte Madera presentation is the first of a series of DVD-A installations at Century Cinema nationwide.

Reaction to the 5.1 audio demonstration at the Century Cinema in Corte Madera was positive, says Gene Radzik, applications engineer of Dolby Laboratories. "There were a number of Grateful Dead fans," he states. "A lot of them were jazzed at hearing the tracks that were remixed from Amer-

ican Beauty. But I think the bigger thing, in terms of audience reaction, was hearing the Dishwalla track in 5.1 that the younger audience related to, as well as Barenaked Ladies. People in general seemed pretty blown away by hearing stuff coming from surround speakers. I think that was a new experience for a lot of folks."



RADZIK

This effort to increase the visibility—and viability—of multichannel audio was conceived last year, says John Kellogg, Dolby's GM of multichannel audio and music. "Dolby approached one of our superb clients, Century Theatres," Kellogg says. "They said, 'This is a good idea. We've got 5.1 systems in these theaters that sound great; why don't we play 5.1

music?' We did the testing, made the sampler disc, and played them in theaters. We're doing these one at a time, because it takes a little bit of tweaking in terms of getting the automation to work and switch over to that, as opposed to CD players, but eventually we'd like to see DVD-Audio playing in all theaters. It just makes perfect sense."

Paul Vidich, executive VP of WMG, says, "Words alone don't express the experience. The goal has to be to get the music in front of people, metaphorically speaking. One way to do that was to work in theaters, where there is a captive audience that is listening to music. Panasonic was a very good partner, because they made the equipment available at no cost to the theater."

5.1 Entertainment Group chairman John Trickett adds, "We're very excited about it. It's a perfect showcase for the format."

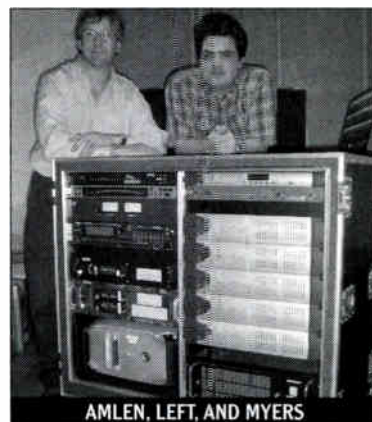
With 850 screens and another 400 in development, Century Theatres' joint venture has the potential to expose an untold number of consumers to surround sound for music. Currently, Radzik says, "we're working with Century to do a second and third installation. The second will probably be in the Midwest, in or around Chicago. After that, it looks like we're going to L.A. to do a third."

Studio Monitor™

by Christopher Walsh



TOOLS IN DEMAND: Pro Tools HD, the latest incarnation of Digidesign's recording, editing, and mixing digital audio workstation, is generating great interest in the professional recording industry. With its advanced hardware architecture, support for sample rates up to 192kHz, and higher track count and I/O capacity, audio professionals are taking to Pro Tools HD as they have to new audio technology in the past.



AMLEN, LEFT, AND MYERS

In Manhattan, one example of demand for Pro Tools HD can be found at Sound on Sound Recording, which has acquired a Pro Tools HD rig for use both in-house and on a rental basis for outside projects. Sound on Sound is the exclusive representative for the rig, owned by engineer **Britt Myers**.

A recent project found the system at nearby Quad Studios, where producer/engineer **Michael Brauer** was mixing **Leslie Mills'** Atlantic debut. "With this rack," Sound on Sound owner **David Amlen** explains, "you have the option of having an operator included with it. It makes it much more valuable than just renting a pretty convoluted computer system and trying to make sense of it."

While Amlen estimates that in-house and outside rentals are, to date, roughly equal, Brauer was mixing from Sound on Sound's HD system through an SSL 9000 console, while Myers served as Pro Tools operator. "It's important to have people who know what they're doing," Amlen says, "because it is pretty complicated. You wouldn't have a [Studer] 827 in its heyday without having somebody who knew how to keep it working."

"Another benefit," Myers points out, "is that the configuration never changes."

"This one," Amlen continues, "is always maxed out with 48 ins and 72 outs. There's not going to be a situ-

ation that either of us envision where we'll ever need more I/O."

"The same goes for the DSP," Myers says. "There's five cards and five HD cards which are incredibly powerful. And it's in two boxes, plus the monitor. I can do a set-up in about 15 minutes."

Sessions with the HD rig at Sound on Sound include artists **Denise Graves** and **Maureen McGovern**. Myers says that to date, the system has been used at 48kHz—which means that clients have yet to take advantage of its full capability. "We've never used it at 96kHz yet," he says. "With Michael Brauer, it's all stuff that's come from a [Pro Tools] MIX system. I've not done that much tracking with it yet. Until HD systems are the norm—or if you're dealing with a producer for whom 96kHz is something he really wants to do—I think things are going to continue to be done at 48kHz."

Simultaneous to Brauer's rental of the Sound on Sound Pro Tools HD system, Digidesign's Plug-Infusion tour, a one-day event showcasing plug-ins for Pro Tools HD, was held at B&H Photo-Video-Pro Audio in New York. The Plug-Infusion tour featured demonstrations by Digidesign representatives and free HD plug-in demo CDs for its attendees, which included Access Music, Antares, Aphex, DUY, Focusrite, IK Multimedia, McDSP, Native Instruments, Serato, Synchro Arts, and Waves.

Pro Tools HD is also making noise on the West Coast. Cherokee Studios in Los Angeles, for example, now offers the system, Cherokee traffic manager **Jean Hsu** says. And engineer/producer **David Holman**, who mixed **Unwritten Law's Elva**, featuring the *Billboard* Modern Rock chart-topping "Seein' Red," reports favorably on Pro Tools HD, adding that he recently sold another workstation in favor of Pro Tools. "I do so much mixing," Holman explains, "it's just impractical for me to be transferring files. This way, I get the information, put it up, and go to work. The problem right now is plug-ins, but I don't use that many. I route a lot of stuff out and rerecord it, because I have so much outboard gear here. If I want an LA-2A, I've got the real thing."

Back at Sound on Sound, Amlen adds that "the three systems we currently have will probably sooner than later be updated to HD, because once the bugs are worked out and plug-ins stabilized, I don't see that it's going to be an option to stick with the old system."

JUNE 1
2002

Billboard® PRODUCTION CREDITS

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

| CATEGORY | HOT 100 | R&B | COUNTRY | MODERN ROCK | MAINSTREAM ROCK |
|--|--|--|--|--|--|
| TITLE Artist/ Producer (Label) | FOOLISH Ashanti/ I. Gotti (Murder Inc./Def Jam/IDJMG) | FOOLISH Ashanti/ I. Gotti (Murder Inc./Def Jam/IDJMG) | DRIVE (FOR DADDY GENE) Alan Jackson/ K. Stegall (Arista Nashville) | SEEIN' RED Unwritten Law/ Miguel, Unwritten Law (Interscope) | I STAND ALONE Godsmack/ D. Bottrill (Republic/Universal) |
| RECORDING STUDIO(S) (Location) Engineer(s) | CRACKHOUSE (New York) Milwaukee Buck | CRACKHOUSE (New York) Milwaukee Buck | CARTEE DAY (Nashville, TN) John Kelton | TOTAL ACCESS (Redondo Beach, CA) Eddie Ashworth | THE FARMHOUSE AT LONG VIEW (N. Brookfield, MA) David Bottrill |
| CONSOLE(S)/ DAW(S) | Roland 770 | Roland 770 | Neve 88R | Amek 2520 | Trident A Range |
| RECORDER(S) | Pro Tools | Pro Tools | Studer A827 | Ampex ATR 124, Pro Tools | Pro Tools |
| RECORDING MEDIUM | Pro Tools | Pro Tools | Quantegy 456 | Pro Tools | Pro Tools |
| MIX DOWN STUDIO(S) (Location) Engineer(s) | RIGHT TRACK (New York) Supe Engineer DURO | RIGHT TRACK (New York) Supe Engineer DURO | SOUND STATION (Nashville) John Kelton | CACTUS (Hollywood, CA) David J. Holman | PRISM SOUND (Acton, MA) David Bottrill |
| CONSOLE(S)/DAW(S) | SSL 9000 J | SSL 9000 J | SSL 4000 G | Custom Console | SSL 6000 |
| RECORDER(S) | Pro Tools | Pro Tools | Ampex ATR 102 | Pro Tools | Ampex ATR 100/Pro Tools |
| MIX DOWN MEDIUM | Pro Tools | Pro Tools | Quantegy GP9 | Pro Tools | Quantegy GP9, Pro Tools |
| MASTERING (Location) Engineer | STERLING SOUND (New York) Tom Coyne | STERLING SOUND (New York) Tom Coyne | MASTERMIX (Nashville, TN) Henk Williams | BERNIE GRUNDMAN (Hollywood, CA) Brian Gardner | MARCUSSEN (Hollywood, CA) Stephen Marcussen |
| CD/CASSETTE MANUFACTURER | UNI | UNI | BMG | UNI | UNI |

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Words & Music™



by Jim Bessman

CALLAWAY'S SIGNATURE: Singer/songwriter **Ann Hampton Callaway** is out performing tunes from her new N-Coded Music album *Signature*, which features songs synonymous with the likes of **Louis Armstrong**, **Tony Bennett**, **Ella Fitzgerald**, and **Billie Holiday**.



CALLAWAY

"I was walking down the street and saw a poster advertising **Elton John's** greatest hits and thought that there was a title I'd never see on an Ann Callaway album," says the Tony Award-winning actress from *Swing!*, the writer of numerous songs for **Barbra Streisand**, and the theme-tune writer for TV hit *The Nanny*. "So then I thought of celebrating the greatest hits of my favorite jazz singers."

Poring over her "archive" of 2,000 albums, Callaway picked those artists who'd had the greatest effect on her own jazz and pop singing, she says, selecting signature songs "that both expressed the artist and who I was—and that I could put my own signature on." So it wasn't simply an imitation of **Sarah Vaughan** ("Tenderly") or **Fitzgerald** ("Mr. Paganini"), she notes, but an appreciation.

"People assume that what makes a song memorable is the singer who sang it," Callaway continues. "But if a song has a story, sense of character, and life in the music and lyrics, it lends itself to any artist." Such songs, she adds, offer "a complete three- or four-minute world to live in, starting in one place and ending in another."

Here she cites **Nat King Cole's** "Route 66" and **Annie Ross's** "Twisted" as examples, and she notes that she inserted her own lyrics into both to "add color and musically riff on what's already there." Quoting **Mabel Mercer**, she says, "The sign of a singer who's found himself is when he or she takes a song that's been turned into a cliché by overuse and makes it sound like it's being sung for the first time—and that's what I've always regarded as the

challenge in what I do."

Another challenge facing Callaway is to maintain her songwriting streak for Streisand—which is now at five consecutive albums. To this end, the Works of Heart Publishing (ASCAP) songwriter is composing a duet in collaboration with veteran tunesmith **Ervin Drake**.

BEHIND THE MUSIC: The Media Education Foundation (MEF) paints a disturbingly cynical picture of the music business in *Money for Nothing—Behind the Business of Pop Music*. But the 49-minute video also presents alternatives to what political economist **Robert W. McChesney** calls the "hypercommercialization of culture."

The MEF (mediaed.org) is a non-profit educational organization devoted to media research. The video, narrated by **Thurston Moore** of **Sonic Youth**, gives a good account of how the consolidation of power in the music industry has changed the nature of popular music from protest songs by the likes of **Woody Guthrie** and **Bob Dylan** to the commercially exploited songs of today's pop stars, such as **Britney Spears** and **Christina Aguilera**.

"You have this corporate infusion into every avenue of culture... which I think is very damaging," **Ani DiFranco** states at one point, adding that it's become "more and more important to devise new ways to counteract [the industry's consolidation]."

Lamenting how some of his favorite songs have been "ruined" by placement in burger commercials, **Michael Franti** notes: "Being a songwriter, there's a higher virtue that you can aspire to."

The program was produced by **Kembrew McLeod**, an assistant professor of communication studies at the University of Iowa. "Some musicians and songwriters are really broke," he acknowledges. "But hyper-commercialization dilutes the power and potential of popular music, making it just another synergistic commodity in the machine, rather than a stand-alone art form."

HALF NOTES: ASCAP's members have approved the 35 amendments to its Articles of Association, including a controversial proposal to raise the number of signatures required to nominate a board candidate by petition and another one to clarify the roles of its boards of review and directors (*Billboard*, May 18)... Chrysalis Music has signed former **Van Halen** frontman **David Lee Roth** to an exclusive worldwide publishing deal.

Laurent Dreux-Leblanc's Rive Droite Publishes With A Personal Touch

BY NIGEL HUNTER

LONDON—Making gas boilers and publishing songs had no ostensible connection until the advent of the XIII Bis Music group in Paris and its increasingly successful publishing arm, Rive Droite Music, which was cited as ASCAP/PRS publisher of the year for 2000.

The company was founded by Laurent Dreux-Leblanc, who spent the early years of his career in the family business of building and installing gas boilers both in France and internationally. Then, in 1990, changing circumstances caused the family to sell its interest in boilers.

"Music, till that time, had been an enjoyable hobby," Dreux-Leblanc says. "Although my brother was a member of an amateur band, I couldn't sing or play an instrument—and I still can't. Nevertheless, I decided I wanted to be in the music business."

In 1991, Dreux-Leblanc set up the XIII Bis group incorporating a record label, recording studios, and music publishing in Paris. He held international ambitions from the outset. He met English songwriter/producer **Danny Schogger**, and the latter's "Ain't No Doubt," recorded by actor/singer **Jimmy Nail**, hit No. 1 in the U.K. in 1992 and was also nominated for an **Ivor Novello Award** in the category of song of the year. That success provided the breakthrough for Rive Droite Music, and Dreux-Leblanc began to find it easier to gain access to people and artists to discuss songs that might suit them.



"That is our style and our policy," Dreux-Leblanc says. "We talk about our songs, and we always try to be the liaison factor between artists and record companies. We ascertain a clear picture of what the artist and the record company are looking for, and we see if we have something suitable already or whether one or more of our writers can create it. As we built our success, we managed to talk to more people and suggest songs for recording, and they also started coming to us."

As company chairman, Dreux-Leblanc now employs 40 staffers and has branch offices in London, Cologne, and Malibu, Calif. A New York office is being considered.

Other key executives include general VP of XIII Bis in Paris **Frederick Juarez** and managing director of Rive Droite Music in London **Harry Cowell**. **Stephane Bombet** is U.S. VP of Right Bank Music, the English translation and American identity for Rive Droite.



DREUX-LEBLANC

The company's star songwriter over the past 10 years has been the recently departed **Paul Barry**, who shared the award for 2000 songwriter of the year at the ASCAP/PRS Awards with **Robert "Mutt" Lange**. Barry's international successes include **Cher's** "Believe," which he co-wrote with **Cher** and regular collaborator **Mark Taylor**, another erstwhile Rive Droite writer. The threesome also collaborated on "The Music's No Good Without You."

Barry and Taylor also supplied three **Enrique Iglesias** hits: "Bailamos," "Hero," and "Be With You," which Iglesias co-penned. Other key Barry compositions include "Angel," which he co-wrote with Taylor and **Lionel Richie**, and "I Will Love Again," another Taylor collaboration that **Lara Fabian** recorded.

Additionally, Barry wrote **Ricky Martin's** "Are You in It for Love?" with **Desmond Child**, while Taylor collaborated with fellow Rive Droite writers **Steve Torch** and **Graham Stack** for **Kylie Minogue's** "On a Night Like This." Stack also co-wrote **Tina Turner's** "When the Heartache Is Over" with **John Reid**, and this pair penned **Rod Stewart's** "Into Your Arms" with **Brian Rawling**, who is also signed to Rive Droite.

Barry was a member of **God's Gift** in 1991 when Dreux-Leblanc signed the band to XIII Bis Records. He subsequently signed Barry to Rive Droite Music, where he spent a prosperous decade until his recent

change of publisher.

"I have done the real job of a publisher [for Barry], which I will continue to do with other writers who are already successful or will be in the future," continues Dreux-Leblanc, who concedes to feeling some regret about losing Barry after their fruitful 10-year relationship. "I think it is unfortunate when this happens to publishers who, like me, make a real effort to develop talent, but I'm very proud to continue to publish the songs he has written until 2028."

Rive Droite has recently signed four new writers: American writer/producer **Darrel Brown**, who wrote the AC chart-topping "Simple Things" for **Jim Brickman** and **Rebecca Lynn Howard**; the U.K. duo of **Simon Stirling** and **Bea Eden**, whose "DJ Romeo" was a finalist for the U.K. entry in this year's Eurovision Song Contest; and **Miro**, a French writer/producer/performer who is currently working on the new **Angunn** album and has a song, "La Voix Du Vaurien," in the new **Jonathan Demme** movie, *The Truth About Charlie*.

"Rive Droite has about 7,000 copyrights now, and virtually all of them are active," Dreux-Leblanc continues. "We mix and match our writers wherever possible to generate new ideas for mutual advantage and benefit. Naturally, my ideal writer is one who writes hits, and we love singing songwriters. A writer who can sing can show and interpret exactly what he or she means in their songs at the earliest stage far better than anybody else."



Dreux-Leblanc seeks to expand Rive Droite's scope beyond pop and rock music by looking for placement opportunities in film, TV, and advertising. In 1992, for example, he coordinated the opening and closing music for that year's Winter Olympics, which involved 25 writers, many of them signed to Rive Droite.

"It's a team effort," Dreux-Leblanc concludes. "A great song is a great song but needs a great sound. We design songs along haute couture lines."

Funding Scheme Bears Fruit For Kiwi Acts

Government Initiative Aims To Raise Profile Of Local Talent In New Zealand And Internationally

BY JOHN FERGUSON

AUCKLAND, New Zealand—New Zealand music has got out of the bedroom. Now, it's time for it to leave home.

In July 2000, the New Zealand Government's Ministry of Culture and Heritage and broadcast funding agency New Zealand On Air (NZOA) unveiled the ambitious music industry blueprint "The Bedroom to Billboard." The scheme (*Billboard*, Aug. 19, 2000) provides \$1.8 million New Zealand (\$850,000) in annual funding for a series of initiatives ranging from the production of albums through marketing support for acts attempting to crack the international stage.

Two years later, there's no doubt that New Zealand music is well and truly out of the bedroom. New Zealand-based majors and independents have poured resources into local acts and were rewarded with a record seven No. 1 albums last year.

But now the priority is translating local success into overseas sales. As Associate Arts, Culture, and Heritage Minister Judith Tizard puts it, "Our major export in this area has been creative people who go off and become 'real' musicians, actors, or artists when they go overseas. We have to export creative product [as well as] creative people."

The minister confirms that the government is looking at new funding initiatives to help raise the profile of New Zealand acts internationally. Although unwilling to give any details—it is election year and her party, Labour, has yet to reveal its manifesto—she hinted that the initiatives could include financial backing for bands looking to base themselves overseas for a period of time.

"We have to make some decisions about picking some winners," Tizard says. "I am working on some policy which will be about funding for people who are already working pretty well to capacity [within New Zealand]. Touring is a vital part of promotion, but we must recognize that going overseas as a one-off is almost as good as posting a letter to 300 people."

So far, under the banner of "The Bedroom to Billboard," 30 albums have been funded, with nine acts receiving international marketing grants. Both Tizard and NZOA music manager Brendan Smyth stress that this is a long-term part of the music plan and that it is too early to judge the overall success of the project. But the early indications are positive, with Anika Moa, Che Fu, and Zed attracting overseas attention.

Sony Music New Zealand managing director Michael Glading praises the government initiative, saying: "The biggest problem for any of us in New Zealand is the tyranny of dis-



TIZARD

tance. With Che Fu, [the international marketing funding] will help us get him to England. I have 14 people going to London with him [see story, page 59], and that is very expensive, so to get \$50,000 New Zealand [\$24,000] toward it certainly helps.

"Whenever you get interest overseas, they always ask if they can have the artist in the market," Glading continues. "So now, right from day one, we can say yes. That is definitely a help."

The success of the album and singles strategies, though, can be quantified.

The criterion for album funding was that each should generate at least four singles, all of which would reach the official top 30 radio airplay chart. So far there have been 19 singles released from the nine albums funded, and all have charted, according to Smyth.

Nevertheless, Tizard says the government's support for the music industry is not just restricted to the NZOA. The ministry has also set up the New Zealand Music Industry Commission, whose brief is to coordinate activity across a range of areas; it has worked with various government departments on several projects, including the creation of a generic New Zealand stand at MIDEM in January this year. The commission has also worked with the Ministry of Education in devising mentoring programs, where musicians and bands share their skills and industry experience with school pupils.

But there remains one sticking point within the industry: parallel imports. The music industry insists that the (then-opposition) Labour Party promised to roll back the legislation enabling parallel imports if it came into power. DVD and videos now receive protection,

but music does not. Tizard maintains that an exhaustive inquiry into the issue of a ban on parallel imports did not produce any compelling evidence that the music industry was suffering.

Terence O'Neill-Joyce, chief executive of labels body the Recording Industry of New Zealand, says that while the industry is disappointed that the parallel import laws have not yet been rolled back, "we have a government which is 100% behind trying to make New Zealand music part of the national identity."

Tizard concedes, "Obviously, the record companies would like us to bring in the ban again, but as someone who remembers [Elton John's 1973 album] *Goodbye Yellow Brick Road* being released in New Zealand I think eight months after it was released in the States, some of us take the view that [the parallel importing ban] is pretty anachronistic. But if proof can be produced, we have made a commitment to act."

The minister acknowledges that piracy is an issue and that the government will be tightening up legislation in that area.

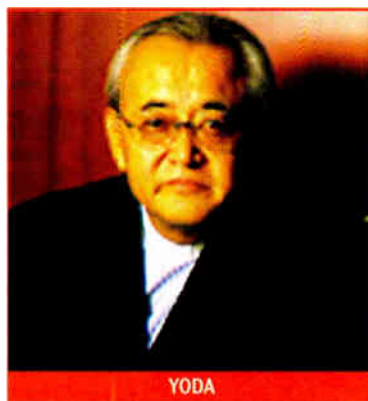
Avex Shrugs Off Poor Sales, Profit Figures

BY STEVE McCLURE

TOKYO—Tom Yoda, chairman of Japan's biggest independent record company, Avex, is putting an optimistic front on disappointing sales and profit figures for the year ending March 31, which seem to confirm the harsh conditions the Japanese music industry currently faces.

In its annual report, published May 16, the Avex group of companies declared declines in sales and profits. Sales at the group core company, Avex Inc. (which includes all its record labels), were down 9.8% to 55.2 billion yen (\$416.5 million), while after-tax profit fell 78.9% to 917 million yen (\$6.9 million). Overall, on a consolidated basis, the Tokyo-based group's sales fell 1.1% to 82.4 billion yen (\$621.7 million); after-tax group profit was down 36.3% to 4.4 billion yen (\$33.5 million). Yoda concedes, "All in all, it was a very tough year."

Avex Inc. labels include Avex Trax, Cutting Edge, and Avex Tune; the larger Avex group includes such subsidiaries as music publisher/concert promoter Prime Direction, nightclub-management company Velfarre Entertainment, artist-management company Ajev, audio software distributor Avex Distribution, AV Experience America, Hong-Kong-based Avex Asia, and Avex Taiwan.



YODA



Yoda says Avex expects strong results from its "content-related" businesses, such as Ajev and Prime Direction, in the current year. For the 12 months ending March 31, estimates for the group as a whole are sales of 90.9 billion yen (\$685.4 million) generating after-tax profit of 5.6 billion yen (\$42.2 million). Sales of 60.7 billion yen (\$457.7 million) and after-tax profit of 4.1 billion yen (\$30.9 million) are projected for Avex Inc. Yoda claims these are conservative estimates.

Besides slumping CD sales—which Avex blames partly on the rapid spread of CD-R copying in Japan—the group's profits were hurt by losses on its holdings in poorly performing Japanese info-tech firm ITX. Also affecting Avex's results was expenditure related to the company's February purchase of the central Tokyo building in which its main office is located, at a cost of 20.5 billion yen (\$162.6 million). The building is expected to generate outside tenant revenue of 500 million yen (\$4 million) annually.

Early this year, Avex became the first Japanese record company to introduce copy-controlled CDs (*Billboard*, March 16), which Yoda says will help the company improve its results for the current fiscal year. He adds that Avex plans to become less dependent on the sales of superstar female vocalist Ayumi Hamasaki this year, saying that, in the fiscal year just ended, Hamasaki was responsible for 15% of the group's consolidated earnings. Hamasaki's most recent album, *I Am . . .*, has shipped more than 3.1 million copies since its Jan. 1 release, according to the label.

Avex has high expectations this year of female vocalists Misa and Boa, Hitomi Shimatani, and Kumi Koda. Yoda says, "We are going to have a more balanced artist roster this year."

Australian Promoter JEG To Float

BY PETER HOLMES

SYDNEY—Australian concert promoter Jacobsen Entertainment Group (JEG) will be floated on the Australian stock market in June. The company, valued at \$35 million Australian (\$19.25 million), will retain a 47% shareholding of the stock. The remaining 53% will be divided between small and institutional investors.

"A lot of people have said you're [subsequently] no longer your own boss, but I don't mind floating," Sydney-based JEG chairman/managing director Kevin Jacobsen says. He adds that the share issue will not need to be underwritten, as much of the available stock has already been earmarked by investment brokers—one of whom, he says, wants to take \$10 million Australian (\$5.6 million) worth of the shares.

Jacobsen's company is well-established on the Australian live scene. He cites the 2001 Elton John tour—which began late May last year and which JEG handled in conjunction with Michael Chugg Entertainment—as the biggest-grossing arena tour by a solo artist in Australian history. The tour took \$14.3 million Australian (\$8 million), with 130,000 tickets sold at an average of \$110 Australian (\$61.50). Jacobsen says, "We scheduled seven concerts, did nine, and could have done 15."

JEG is also making its presence felt in Asia, co-presenting *Fame—The Musical* in Malaysia, Hong Kong, and Singapore from May to June with International Management Group, another Sydney-based Australian company that has an Asian office and tours musicals, dance troupes, and classical musicians through the region (*Billboard*, May 5, 2001). *Fame* was the first Western musical to be staged in Malaysia.

With the Australian dollar having climbed recently to 55 cents against the U.S. dollar after a low of 49 cents to the dollar last year, Jacobsen predicts a strengthening in the local touring circuit through 2003: "The [prestigious, 11,000-capacity] Sydney Entertainment Centre is well-booked for the next year, and touring-wise, Sept. 11 is out of the way." He adds that "the record companies are also getting more aggressive in requesting that their artists get out and sell the product. I think 2003 will be a great year."



| JAPAN | | UNITED KINGDOM | | GERMANY | | FRANCE | |
|-------------------------------------|-----------|-----------------------------------|-----------|--------------------------|-----------|-------------------------------|-----------|
| THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK |
| (IDEMPA PUBLICATIONS INC.) 05/29/02 | | (OFFICIAL UK CHARTS CO.) 05/27/02 | | (MEDIA CONTROL) 05/29/02 | | (SNEP/FOP/TITE-LIVE) 05/29/02 | |
| SINGLES | | SINGLES | | SINGLES | | SINGLES | |
| 1 | NEW | 1 | NEW | 1 | 1 | 1 | 1 |
| 2 | NEW | 2 | 1 | 2 | 2 | 2 | 2 |
| 3 | 1 | 3 | NEW | 3 | NEW | 3 | 3 |
| 4 | NEW | 4 | 2 | 4 | 3 | 4 | 9 |
| 5 | NEW | 5 | NEW | 5 | 3 | 5 | 5 |
| 6 | 6 | 6 | 3 | 6 | 14 | 6 | 6 |
| 7 | 7 | 7 | NEW | 7 | 4 | 7 | 4 |
| 8 | NEW | 8 | NEW | 8 | 6 | 8 | 7 |
| 9 | 4 | 9 | 4 | 9 | 9 | 9 | 8 |
| 10 | 3 | 10 | 5 | 10 | 7 | 10 | 13 |
| HOT MOVER SINGLES | | HOT MOVER SINGLES | | HOT MOVER SINGLES | | HOT MOVER SINGLES | |
| 12 | NEW | 12 | NEW | 11 | NEW | 17 | 28 |
| 13 | NEW | 18 | NEW | 15 | NEW | 24 | 27 |
| 14 | NEW | 20 | NEW | 24 | 31 | 30 | 33 |
| 15 | NEW | 22 | NEW | 26 | NEW | 34 | 43 |
| 16 | NEW | 24 | NEW | 27 | 40 | 36 | NEW |
| ALBUMS | | ALBUMS | | ALBUMS | | ALBUMS | |
| 1 | NEW | 1 | NEW | 1 | 1 | 1 | 1 |
| 2 | NEW | 2 | 3 | 2 | 5 | 2 | 2 |
| 3 | 2 | 3 | 2 | 3 | NEW | 3 | 6 |
| 4 | 1 | 4 | NEW | 4 | 2 | 4 | 3 |
| 5 | NEW | 5 | 1 | 5 | 6 | 5 | 5 |
| 6 | 6 | 6 | NEW | 6 | 9 | 6 | 9 |
| 7 | 4 | 7 | 4 | 7 | 7 | 7 | 7 |
| 8 | 3 | 8 | 5 | 8 | 4 | 8 | 4 |
| 9 | NEW | 9 | 7 | 9 | 3 | 9 | 4 |
| 10 | NEW | 10 | 8 | 10 | NEW | 10 | 16 |
| CANADA | | SPAIN | | AUSTRALIA | | ITALY | |
| (SOUNDSCAN) 06/08/02 | | (AFYVE) 06/08/02 | | (ARIA) 05/27/02 | | (FIMI) 05/27/02 | |
| SINGLES | | SINGLES | | SINGLES | | SINGLES | |
| 1 | 1 | 1 | 1 | 1 | NEW | 1 | 1 |
| 2 | 2 | 2 | NEW | 2 | 1 | 2 | NEW |
| 3 | 3 | 3 | NEW | 3 | 6 | 3 | 2 |
| 4 | 7 | 4 | 2 | 4 | 4 | 4 | 7 |
| 5 | 9 | 5 | 3 | 5 | 5 | 5 | 6 |
| 6 | 5 | 6 | 8 | 6 | 2 | 6 | 3 |
| 7 | RE | 7 | NEW | 7 | 3 | 7 | 5 |
| 8 | 4 | 8 | 6 | 8 | NEW | 8 | 4 |
| 9 | RE | 9 | 9 | 9 | 7 | 9 | 9 |
| 10 | RE | 10 | 4 | 10 | NEW | 10 | NEW |
| HOT MOVER SINGLES | | HOT MOVER SINGLES | | HOT MOVER SINGLES | | HOT MOVER SINGLES | |
| 11 | 20 | 14 | 18 | 12 | NEW | 12 | NEW |
| 12 | 19 | 16 | NEW | 13 | NEW | 13 | 20 |
| 18 | NEW | | | 20 | 30 | 15 | 23 |
| 21 | NEW | | | 28 | NEW | 18 | 33 |
| 23 | RE | | | 33 | NEW | 21 | NEW |
| ALBUMS | | ALBUMS | | ALBUMS | | ALBUMS | |
| 1 | NEW | 1 | NEW | 1 | 2 | 1 | 1 |
| 2 | 1 | 2 | 1 | 2 | 1 | 2 | 2 |
| 3 | 4 | 3 | 2 | 3 | 4 | 3 | 4 |
| 4 | 5 | 4 | 4 | 4 | 5 | 4 | 3 |
| 5 | 6 | 5 | 3 | 5 | 6 | 5 | 16 |
| 6 | 7 | 6 | 5 | 6 | 8 | 6 | 11 |
| 7 | NEW | 7 | 6 | 7 | 3 | 7 | 14 |
| 8 | 9 | 8 | 7 | 8 | 12 | 8 | 6 |
| 9 | 2 | 9 | 7 | 9 | 9 | 9 | 5 |
| 10 | 8 | 10 | NEW | 10 | 20 | 10 | 9 |

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

(MUSIC & MEDIA) 05/29/02

| THIS WEEK | LAST WEEK | |
|--------------------------|-----------|---|
| 1 | NEW | WITHOUT ME EMINEM INTERSCOPE |
| 2 | 1 | WHENEVER, WHEREVER/SUERTE SHAKIRA EPIC |
| 3 | 2 | IF TOMORROW NEVER COMES RONAN KEATING POLYDOR |
| 4 | 10 | PERDONO TIZIANO FERRO EMI |
| 5 | 3 | LIKE A PRAYER MAD'HOUSE B10/ARS |
| 6 | 5 | STACH STACH BRATISLA BOYS MG INT./SONY |
| 7 | 6 | SOMETHING ABOUT US NO ANGELS POLYDOR |
| 8 | 8 | TAINTED LOVE MARILYN MANSON MAVERICK/WARNER BROS. |
| 9 | 9 | TOUS ENSEMBLE JOHNNY HALLYDAY MERCURY |
| 10 | 19 | DON'T LET ME GET ME PINK ARISTA |
| HOT MOVER SINGLES | | |
| 12 | NEW | BOP BOP BABY WESTLIFE S/RCA |
| 17 | NEW | IT'S OK ATOMIC KITTEN INNOCENT/VIRGIN |
| 18 | 35 | LIVE FOR LOVE UNITED LOVE UNITED EPIC |
| 25 | 47 | TIME AFTER TIME NOVAPACE UNIVERSAL |
| 31 | NEW | HERE TO STAY KORN EPIC |

| THIS WEEK | LAST WEEK | |
|-----------|-----------|---|
| 1 | 1 | MOBY 18 MUTE |
| 2 | 2 | CELINE DION A NEW DAY HAS COME COLUMBIA/EPIC |
| 3 | 3 | SHAKIRA SERVICO DE LAVANDERIA/LAUNDRY SERVICE EPIC/COLUMBIA |
| 4 | NEW | RONAN KEATING DESTINATION POLYDOR |
| 5 | 5 | ENRIQUE IGLESIAS ESCAPE INTERSCOPE |
| 6 | 8 | ANASTACIA FREAK OF NATURE EPIC |
| 7 | 6 | NICKELBACK SILVER SIDE UP ROADRUNNER |
| 8 | 15 | PINK MISSUNDAZT000 ARISTA |
| 9 | 4 | A-HA LIFELINES WEA |
| 10 | 7 | JOE COCKER RESPECT YOURSELF PARLOPHONE |

THE NETHERLANDS

| THIS WEEK | LAST WEEK | |
|---------------|-----------|---|
| | | (STICHTING MEGA TOP 100) 05/27/02 |
| 1 | 1 | DANSPLAAT BRAINPOWER PIAS |
| 2 | 4 | IF TOMORROW NEVER COMES RONAN KEATING POLYDOR |
| 3 | 2 | 4 MY PEOPLE MISSY "MISDEMEANOR" ELLIOTT ELEKTRA |
| 4 | NEW | WITHOUT ME EMINEM INTERSCOPE |
| 5 | 3 | WHEN YOU LOOK AT ME CHRISTINA MILIAN DEF SOUL/UNIVERSAL |
| ALBUMS | | |
| 1 | 1 | CAREL KRAAYENHOF TANGO ROYAL UNIVERSAL CLASSICS & JAZZ |
| 2 | 2 | MARCO BORSATO ONDERWEG POLYDOR |
| 3 | 3 | CELINE DION A NEW DAY HAS COME COLUMBIA |
| 4 | 4 | MOBY 18 MUTE/PIAS |
| 5 | 10 | SHAKIRA LAUNDRY SERVICE EPIC |

SWEDEN

| THIS WEEK | LAST WEEK | |
|---------------|-----------|--|
| | | (GLF) 05/25/02 |
| 1 | 1 | SUPERNATURAL SUPERNATURAL METRONOME/WARNER |
| 2 | 5 | JAG ORKNAR INTE MER! MARKOOLG BONNIER |
| 3 | 2 | VI SKA TILL VM! MAGNUS UGGLA COLUMBIA |
| 4 | 4 | IF TOMORROW NEVER COMES RONAN KEATING POLYDOR |
| 5 | 3 | PLAYING WITH FIRE BROLLIE JR. BONNIER |
| ALBUMS | | |
| 1 | NEW | SUPERNATURAL DREAMCATCHER METRONOME |
| 2 | 1 | KENT VAPEN & AMMUNITION RCA |
| 3 | NEW | MOBY 18 MUTE/PLAYGROUND |
| 4 | 8 | VARIOUS ARTISTS VIN 2002—SVERSKA OFFICIELLA VINMARPLATTAN COLUMBIA |
| 5 | 7 | RANDY CRAWFORD HITS WARNER BROS. |

SWITZERLAND

| THIS WEEK | LAST WEEK | |
|---------------|-----------|---|
| | | (MEDIA CONTROL SWITZERLAND) 05/28/02 |
| 1 | 86 | WITHOUT ME EMINEM INTERSCOPE |
| 2 | 2 | LIKE A PRAYER MAD'HOUSE PHONAG |
| 3 | 1 | WHENEVER, WHEREVER SHAKIRA EPIC |
| 4 | 4 | TAINTED LOVE MARILYN MANSON MAVERICK/WARNER BROS. |
| 5 | 6 | XDONO TIZIANO FERRO EMI |
| ALBUMS | | |
| 1 | 1 | MOBY 18 MUTE/MUSIKVERTRIEB |
| 2 | NEW | POLO HOFER UND DIE SCHMETTERBAND XANGSCHULUNG EMI |
| 3 | NEW | RONAN KEATING DESTINATION POLYDOR |
| 4 | 2 | CELINE DION A NEW DAY HAS COME COLUMBIA |
| 5 | 3 | LAURYN HILL MTV UNPLUGGED 2.0 COLUMBIA |

IRELAND

| THIS WEEK | LAST WEEK | |
|---------------|-----------|---|
| | | (IRMA/CHART TRACK) 05/25/02 |
| 1 | NEW | WITHOUT ME EMINEM INTERSCOPE |
| 2 | 2 | ESCAPE ENRIQUE IGLESIAS INTERSCOPE |
| 3 | 1 | HERE COME THE GOOD TIMES IRISH WORLD CUP SQUAD WARNER STRATEGIC MARKETING |
| 4 | NEW | BOP BOP BABY WESTLIFE RCA |
| 5 | 6 | JUST A LITTLE LIBERTY X V2 |
| ALBUMS | | |
| 1 | 2 | ENRIQUE IGLESIAS ESCAPE INTERSCOPE |
| 2 | 1 | MOBY 18 MUTE |
| 3 | NEW | RONAN KEATING DESTINATION POLYDOR |
| 4 | 3 | NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL |
| 5 | 4 | SHAKIRA LAUNDRY SERVICE EPIC |

AUSTRIA

| THIS WEEK | LAST WEEK | |
|---------------|-----------|---|
| | | (AUSTRIAN IFPI/AUSTRIA TOP 40) 05/27/02 |
| 1 | 2 | SOMETHING ABOUT US NO ANGELS POLYDOR |
| 2 | 1 | IF TOMORROW NEVER COMES RONAN KEATING POLYDOR |
| 3 | 4 | TAINTED LOVE MARILYN MANSON MAVERICK/WARNER BROS. |
| 4 | 5 | LIKE A PRAYER MAD'HOUSE EDEL |
| 5 | 3 | NESSAJA SCOOTER EDEL |
| ALBUMS | | |
| 1 | 1 | MOBY 18 MUTE |
| 2 | 3 | SHAKIRA LAUNDRY SERVICE EPIC |
| 3 | 2 | SOUNDTRACK DRAGONBALL Z VOL. 2 ARISTA |
| 4 | NEW | RONAN KEATING DESTINATION POLYDOR |
| 5 | 9 | VAN MORRISON DOWN THE ROAD POLYDOR |

BELGIUM/FLANDERS

| THIS WEEK | LAST WEEK | |
|---------------|-----------|---|
| | | (PROMUVI) 05/29/02 |
| 1 | 2 | DANCE WITH ME 112 BMG |
| 2 | 1 | DESENCHANTEE KATE RYAN ANTLER-SUBWAY |
| 3 | 4 | ME JULIE SHAGGY & ALL I ISLAND |
| 4 | 3 | 4 MY PEOPLE MISSY "MISDEMEANOR" ELLIOTT ELEKTRA |
| 5 | 7 | IF TOMORROW NEVER COMES RONAN KEATING POLYDOR |
| ALBUMS | | |
| 1 | 1 | MOBY 18 MUTE |
| 2 | 2 | MARCO BORSATO ONDERWEG POLYDOR |
| 3 | 4 | ARID ALL IS QUIET NOW EPIC |
| 4 | 3 | M-KIDS CRAZY ARS |
| 5 | 13 | WITHIN TEMPTATION MOTHER EARTH DSFA RECORDS |

MALAYSIA

| THIS WEEK | LAST WEEK | |
|-----------|-----------|---|
| | | (RIMA) 05/28/02 |
| 1 | 2 | DAVID FOSTER THE BEST OF ME WARNER BROS. |
| 2 | 1 | LINKIN PARK HYBRID THEORY (SE ASIA REPACKAGED) WARNER BROS. |
| 3 | 6 | CELINE DION A NEW DAY HAS COME EPIC |
| 4 | 7 | SHEILA ON 7 07 DES SONY |
| 5 | 3 | WINGS & AWIE MAGA KRAMAT BMG |
| 6 | 4 | VARIOUS ARTISTS KLASK ROCK 2 NOVA RECORDS |
| 7 | 5 | SITI NURHALIZA SANGGAR MUSTIKA SUWAH |
| 8 | 18 | VARIOUS ARTISTS WIRED UP UNIVERSAL |
| 9 | 13 | ELLA ILHAM BICARA EMI |
| 10 | 12 | SUDIRMAN NO 1s EMI |

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 |
|--|-----|-----|----|-----|-----|-----|-----|-----|-----|-----|
| CELINE DION A New Day Has Come (S) | 6 | | | 8 | 3 | 3 | | 7 | 4 | 3 |
| ENRIQUE IGLESIAS Escape (U) | | | 2 | | | | | 4 | | 7 |
| MOBY 18 (E) | 10 | | 5 | 2 | 1 | 2 | | 2 | 2 | 4 |
| SHAKIRA Laundry Service (S) | | | | 7 | | 5 | | 1 | 8 | 5 |

Global Music Pulse Edited by Nigel Williamson



JAZZ PUNKS: Sweden is a hotbed of exportable rock talent at the moment, with the likes of the Hives and Soundtrack of Our Lives making a major impact in Europe. The latest act to attract attention is the (International) Noise Conspiracy, labelmates of the Hives on Sweden's Burning Heart Records. Its latest album, *A New Morning*, *Changing Weather*, was released

Legs (Epic). High-profile tour supports followed—he opened for the likes of Neil Young, Alanis Morissette, and Van Morrison—but in 2000, he left Sony. His current set, which displays an eclectic set of influences from the Waterboys and Bob Dylan to U2, was recorded mainly in London over a four-year period with respected producer Tommy D. Mundy's trademark wide-eyed optimism is still present, though this time around, it's tempered with an awareness of life's disappointments. A cult figure in Dublin music circles, Mundy is currently on a promotional tour of Irish record shops and bars.



THE (INTERNATIONAL) NOISE CONSPIRACY

NICK KELLY

VADER RULES: Top Polish death metal band Vader released its 13th album, *Revelations*, May 27 on Polish Metal Mind Records. Internationally, the band is signed to Metal Blade, which will release the album later this year. Vader has sold nearly 500,000 albums worldwide. The quartet has toured the U.S. five times and Japan twice, recording its *Live in Japan* album in 1998. Singer/guitarist Peter Wiwczarek says the new album "reflects the way [that] what happened on Sept. 11 in the U.S. has affected us all." The band will play 30 dates in Europe between now and September and then returns to the U.S. before it tours Australia and South America for the first time. The group's latest album, *Reign Forever World*, was released in 2001 and reached No. 8 on the Polish chart.

ROMEK ROGOWIECKI

domestically last October. Eager to push musical and ideological boundaries, Conspiracy's vocalist, Dennis Lyxzén, says, "We're not at all interested in being viewed as another band from the Swedish rock explosion. We're trying to reach other people who are outraged and tired of the world they're seeing." Conspiracy will infiltrate the Oslo Jazz Festival Aug. 5, where it will perform with the Jonas Kullhammar Quartet at the city's renowned jazz club, Blå.

KAI R. LOFTHUS

NOMADS OF THE ROAD: Italian group I Nomadi (the Nomads) is enjoying its first No. 1 album after 39 years in the business. *Amore Che Prendi Amore Che Dai* ("The Love That You Receive, The Love That You Give"), a collection of melodic pop-rock songs on CGD East West/Warner Music Italy, topped the Italian charts in May. Warner Music Italy president Massimo Giuliano tells *Billboard*, "They've been in the business since the early '60s, although only the keyboard player has been there from the start. While this is their first No. 1, many of their previous albums have made the top 10. It's a great story that has generated a lot of press attention, and we're delighted." Giuliano attributes the band's longevity to the fact that they play 300 concerts a year: "They virtually live on the road."

MARK WORDEN

MUNDY'S CHILD: Irish folk-rock troubadour Mundy has the wind in his sails again, following the release of his second album, *24 Star Hotel*, on his own Camcor label. The Offaly-born singer was tipped for stardom while still a teenager, when he burst onto the scene in 1996 with his debut album, *Jelly*

NEW ANNIVERSARY: Nuevos Medios, the Spanish indie label largely responsible for converting flamenco from a specialist genre into a popular art form by pioneering 'new flamenco' in the 1980s, is celebrating its 20th anniversary with the launch of 20 compilation albums featuring the artists it discovered. In many cases, those acts have moved on to greater success at major labels, as in the case of Ketama. Nuevos Medios founder and owner Mario Pacheco says the label has sold 6 million albums in 20 years. The anniversary release program begins this month, with albums by Diego Carrasco, Jorge Pardo, Pata Negra, and Tomatito. Scheduled for September is a four-CD boxed set that traces the label's evolution through pop songs, instrumentals, flamenco-pop, and flamenco. "What we have always done is pop music, even if it comes from jazz or flamenco," Pacheco says. "The rereleased material has stood the test of time—there is no nostalgia here."

HOWELL LLEWELLYN

Events Calendar

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 7-8, **24th Annual International Assn. of African-American Music (IAAAM) convention**, African-American Museum of Philadelphia. 201-722-1500.

June 10-12, **Emerging Artist Reaching for Stardom (E.A.R.S.) Talent Showcase & Music Conference 2002**, the Babalu Theatre, New York. 718-385-3133.

June 11, **27th Annual Humanitarian Award Gala**, sponsored by the T.J. Martell Foundation, the Hilton, New York. 212-833-5444.

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

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

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

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

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

June 14, **Pearl Awards**, presented by the Faith Centered Music Assn., Cottonwood Auditorium, Salt Lake City. 801-358-7020.

June 15, **The Musicians**

Expo 2002, Minneapolis Convention Center, Minneapolis. 651-306-1999.

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

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

June 17, **ASCAP Rhythm & Soul Awards**, Beverly Hilton Hotel, Hollywood (by invitation only).

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

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

June 20, **2002 Governors Awards Honoring Janet Jackson, Thomas Newman, and Chris Montan**, sponsored by the Los Angeles chapter of NARAS, Beverly Hills Hotel, Los Angeles. 310-392-3777.

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

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

JULY

July 8-9, **Plug.In: The Seventh Annual Jupiter Music Forum**, in association with *Billboard*, New York Hilton. 917-534-6424.

July 9, **42nd Songwriter Showcase**, presented by the Songwriters Hall of Fame, Fez Under Time Cafe, New York. 212-957-9230.

July 15-17, **National SGA Week**, sponsored by the Songwriters Guild Foundation, various venues, Nashville. 615-329-1782.

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

July 18, **2002 Heroes Awards Honoring Ray Charles, Jermaine Dupri, Joel Katz, and the Atlanta Symphony Orchestra**, sponsored by the Atlanta chapter of NARAS, Westin Peachtree Plaza Hotel, Atlanta. 404-249-8881.

July 19-21, **International Music Products Assn. Summer Trade Show**, Nashville Convention Center, Nashville. 323-965-1990.

July 22-27, **National SGA Week**

sponsored by the Songwriters Guild Foundation, various venues, New York. 615-329-1782.

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

July 29-Aug. 2, **National SGA Week**, sponsored by the Songwriters Guild Foundation, various venues, Los Angeles. 323-462-1108.

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

AUGUST

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

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

Aug. 29, **MTV Video Music Awards**, Radio City Music Hall, New York. 212-258-8000.

SEPTEMBER

Sept. 12-14, **National Assn. of Broadcasters Radio Show**, Washington State Convention and Trade Center, Seattle. 800-342-2460.

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

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

Sept. 18, **Third Annual Latin Grammy Awards**, Kodak Theatre, Los Angeles. 310-392-3777.

Sept. 22-25, **CISAC World**

Congress, Queen Elizabeth II Conference Centre, London. 20-7222-5000.

OCTOBER

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

Oct. 10-12, **Hollywood Reporter/Billboard Film & TV Music Conference**, Renaissance Hollywood Hotel, Los Angeles. 646-654-4660.

Oct. 15, **Australian Record Industry Assn. (ARIA) Awards**, Sydney. mmcadam@aria.com.au.

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

Oct. 19, **Second Annual World Soundtrack Awards**, Ghent, Belgium. christian.deschutter@film-festival.be.

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

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

NOVEMBER

Nov. 5, **Christian Country Music Assn. Awards**, Ryman Auditorium, Nashville. 615-742-9210.

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

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



Matthews and Mules. Gov't. Mule has been opening West Coast dates on Dave Matthews Band's current tour. Following a gig in Los Angeles, some of the guys from each band paused for a picture. Shown, from left, are Dave Matthews Band bassist Stefan Lessard, vocalist/guitarist/songwriter Matthews, and Gov't. Mule frontman Warren Haynes.

NASCAR show, *Thunder Road*, since its conception in 1998. He is survived by his wife and six children. In lieu of flowers, contributions to the family may be made to the Paul Franklin Memorial Fund at any Wachovia or BB&T bank in Greensboro.

Frank Davis Henry Floyd, 58, of lung cancer, April 27 in New York. Floyd, who was named background singer of the year by the National Academy of Recording Arts and Sciences in 1989, performed with artists like Dionne Warwick, Steely Dan, Michael Jackson, and Kenny Loggins. He was also a successful jingle writer, having co-written the Ford jingle, "Have You Driven a

Ford Lately?" He is survived by his wife, two children, and two grandchildren. A memorial service will be held June 9 at 7 p.m. at St. Peter's Church on Lexington Avenue in New York.

MARRIAGES

Shawn Batten to Steve Lukather, May 11 in Santa Monica, Calif. Bride is an actress. Groom is a five-time Grammy Award-winning jazz musician.

BIRTHS

Boy, **Joseph Daniel**, to **Cynthia and Dave Frey**, May 19 in New York. Father is owner of Silent Partner Management and manager of rock group Cheap Trick.

Good Works

THE REEL DEAL: Indie artists **Deena Miller**, **Lava Baby**, **Ina May Wool**, and **Julia Greenberg** contribute tracks to *It's All About Eve (Music for the Cure)*, a benefit album for breast cancer awareness to be released June 13 on Fore Reel Entertainment. Featuring a bonus cover of the **Beatles'** "The Word" by **Joan Jett**, all proceeds from the album's sale will be donated to the T.J. Martell Foundation and the Libby Ross Foundation. Both organizations raise money for breast cancer research and outreach programs. Contact: **Jody Miller** at 212-431-5227.

MUSICAL DISPLAY: Materials ranging from early demo tapes to confidential deal memos of such artists as **Stone Temple Pilots**, **Beck**, **Rage Against the Machine**, **Willie Nelson**,

U2, and **Natalie Merchant** will be on display for "A&RT: The Business Imagery of Justin Goldberg," an exhibit featuring a behind-the-scenes look at life in the music industry. All proceeds from the event, presented by City of Hope and Rocktails and compiled by industry executive **Justin Goldberg**, will benefit the City of Hope Cancer Center. The event will take place June 18 at the Patricia Correia Gallery in Bergamont Station in Santa Monica, Calif. Contact: **Deborah Radel** at 323-656-9031.

Solution to this issue's puzzle (page 86)

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| S | L | I | C | E | M | A | R | S | H | B | O | B | | | |
| H | O | T | O | N | A | C | U | T | E | A | D | O | | | |
| A | D | A | M | S | A | N | D | L | E | R | N | A | S | | |
| H | E | L | P | D | I | C | E | R | G | A | Y | E | | | |
| | | | | A | D | V | E | A | R | N | | | | | |
| S | H | A | Q | U | I | L | L | E | O | N | E | A | L | | |
| P | E | I | A | L | O | A | F | A | A | R | O | N | | | |
| I | S | N | T | S | T | Y | L | E | T | A | C | O | | | |
| N | A | T | E | S | T | E | A | M | S | M | A | T | | | |
| W | I | N | K | M | A | R | T | I | N | D | A | L | E | | |
| | | | | T | S | A | O | | | N | O | V | | | |
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| E | U | R | | E | D | D | I | E | M | U | R | P | H | Y | |
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Life Lines

DEATHS

"Big" Paul Franklin, 41, in a motorcycle accident, May 16 in Asheboro, N.C. Franklin was PD/morning co-host of country station WTQR Greensboro, N.C. He and show partner Toby Arnold won the Country Music Assn.'s air personality of the year award in 1997 and the R&R Industry Achievement Award for country personality/show of the year in 2002. Franklin also hosted the nationally syndicated

MERCHANTS & MARKETING

Bionic Mixes Sport With Sound

Record Chain Caters To Extreme-Sports And Music Enthusiasts

BY TODD MARTENS

LOS ANGELES—Thousands of vacationers make their way to the neighborhoods surrounding Bionic Records every month. Nestled in Cypress, Calif., Bionic's flagship store is down the street from amusement park Knott's Berry Farm and just a short drive from Orange County's other major attraction, Disneyland. While most tourists and suburbanites cruise by Bionic's nondescript strip-mall locale, in-the-



know locals have found a different sort of adolescent playground.

Over the past decade, Bionic has become a gathering post of punk independence, where mohawked music fans are as welcome as skateboarders. The line between punk and jock has always been blurred in Southern California, and Dennis Smith, the 38-year-old owner of Bionic, has found a way to boost the low-margin world of independent music: by opening a sporting-goods store.

Next door to Bionic lies the Furnace Skate Shop, connected via an open doorway, where the world of extreme sports is explored with the same fervor as Bionic's expansive indie-rock collection. Punk-themed boards line the walls, skate and snowboard accessories stock the cases, and everything from \$15 beanies to \$50 dress shirts fills the floor.

"We wanted to keep the two stores separate, because we thought mixing everything together would make it seem like a supermarket," Smith says. "We want people to know that we specialize in music, as well as skate and

snowboarding stuff, and don't just toss everything in one space."

Yet it's Furnace that's allowing Smith to expand Bionic's inventory. The first Bionic opened in 1989 in Cypress. Since then, Smith has opened two more music stores, both within eight miles of the original store. "My own stores are my own competition," he says.

The three Bionic outlets turned a profit of \$1.8 million last year. Less than 20% of Bionic's sales came from major-label releases, keeping the store safely out of the radar of nearby Best Buy and Tower. Smith's neighboring Furnace, however—one opened six months ago, sans record store, in Seal Beach, Calif.—provided a \$1.2 million boost.

"We can buy stuff at Furnace for \$11 and sell it for \$22, whereas a CD is bought for \$11 and sold for \$14," Smith says. "We blend everything into one account, so there are times now when we have money to explore avenues and stock up, whereas when you just have music stores, the margins are so thin that it's hard to take chances. If you're dependent on one store making a 30% mark-up and your overhead is 20%, there's no room for error."

The Bionic shops range from 1,400 square feet to 2,500 square feet. They stock about 10,000 CDs. About 20% of its total inventory is vinyl, and 5% is used. Smith employs the used bins to move catalog, preferring to keep more titles in the CD racks.

"If someone came in and just looked through our regular bin section, they'd probably have a hard time recognizing most things," he says. "We don't want people to see the same old Tom Petty album that they see everywhere." Indeed, staff recommendations at Bionic range from the manic hardcore of the Locust to the latest Tom Waits, and the two six-CD listening stations feature such up-and-comers as Taking Back Sunday and Millencolin.

If Smith has an aversion to major

record stores, it's not just because he grew up listening to Orange County punk acts like Social Distortion: His independent attitude was shaped by the time he spent in his young 20s working at a Warehouse Records. Smith says he'll "never stoop so low as to sell the Backstreet Boys" and does not have any intention to "compete for the mass sale."

Bionic was started with a \$25,000 loan from Smith's parents after the



couple took out a second mortgage, and he opened Bionic with half-brother Mike Freed and friend Craig Latronich. Smith has kept the shop pretty much as is and still forces his staff—now up to 28 people for the three Bionics and two Furnaces—to complete each sale manually. Neither bar codes nor computers are used at the shops.

"If you're scanning, you just throw it in a bag and that's it. But when you're looking up the record label and the number, it gives you time to talk to the person and recommend stuff. That's what people want. We don't get once-a-year shoppers."

What Bionic does get is a large teen turnout, thanks to the branding of the Furnace name. The store has become a sponsor to more than 75 athletes, including snowboarder Danny Kass, an Olympic silver medalist. Smith says, "Most kids want to be those guys, so that makes people want to come here and hang out."

The Bionic/Furnace formula is working so well it is being copied by chains like Vans and Pacific Sunwear. Both are taking steps into the music world.

Game Systems Get Cheaper

Cuts Already Boosting Rentals, Hardware/Software Sales

BY STEVE TRAIMAN

LOS ANGELES—A current slash in the cost of videogame systems by their market share-hungry manufacturers could serve as a boon to music and video retailers expanding into the category.

Microsoft recently announced a one-third drop in the price of its X-Box system to \$199.95 from \$299.95. Not to be outdone, Sony not only cut the price of its PlayStation 2 (PS2) console to \$199.95 from \$299.95 but also dropped the cost of its entry-level PSone system to \$49.95 from \$99.95. Nintendo dropped its GameCube retail price to \$149.95 from \$199.95. The company earlier this year cut its hand-held Game Boy Advance to \$69.95 from \$89.95.

Industry watchers say cheaper hardware prices may help spur game software sales and DVD sales on top of system sales.

Virtually every entertainment retailer attending the Electronic Entertainment Expo May 21-23 in Los Angeles had positive comments on the price drops and overall appeal of new games and marketing programs. "We anticipated a price reduction from the manufacturers in 2002 and should see the impact immediately in the rental channel," Blockbuster interactive merchandising VP Steven Lundeen says. The 4,500-store chain, which already claims a market share north of 50% in videogame rentals, recently announced a major expansion program for sales of next-generation hardware and software to complement that business.

For the 143 Hastings Entertainment outlets, videogame buyer Sean Ferrin has already seen an immediate return on lower hardware prices. "It's been huge for us," he says. "The week after prices dropped, our system sales quadrupled on PS2, tripled on X-Box, and doubled on GameCube. With PSone now \$50, it will be huge

for kids this holiday season." The timing of the price drop is fortuitous for the chain. By the end of June, it will have an average of 60 frontal feet of space devoted to gaming—a five-fold increase from the average 12 feet of merchandise space made available to the category at year-end 2001.

Virgin Entertainment Group (VEG), which is stepping up its videogame efforts, is equally positive on the price cuts. Senior visual product manager Bart Saunt terms them a "pleasant surprise." VEG North America senior VP of product and marketing Dave Alder says the cuts will have a "huge effect" on market stimulation, because hardware penetration is the key to growing the overall console games market. He says, "We have already seen significant hardware sales increases since the announcements, and we feel this will drive additional game software sales and DVD sales, since two of the platforms [X-Box and PS2] are DVD-compatible."

A number of other chains featured the X-Box price drop—and in select cases, GameCube price cuts—and related discounts on games and accessories in Sunday newspaper PSIs for the Memorial Day weekend. Included were Best Buy, Target, CompUSA, and Fry's Electronics.

With retail sales of video and computer games through April running 20% ahead of the record 2001 total of \$6.35 billion for software alone, the impact of major price cuts for all next-generation hardware systems is already being felt. Still, just how much a spike in sales from lower console prices will translate to the bottom line for retailers remains to be seen. Circuit City spokesman Jim Babb says, "We have definitely seen a jump in hardware sales since the game-console price moves, but it's only been a week, and we're not prepared to make a prediction on their impact on the second half."

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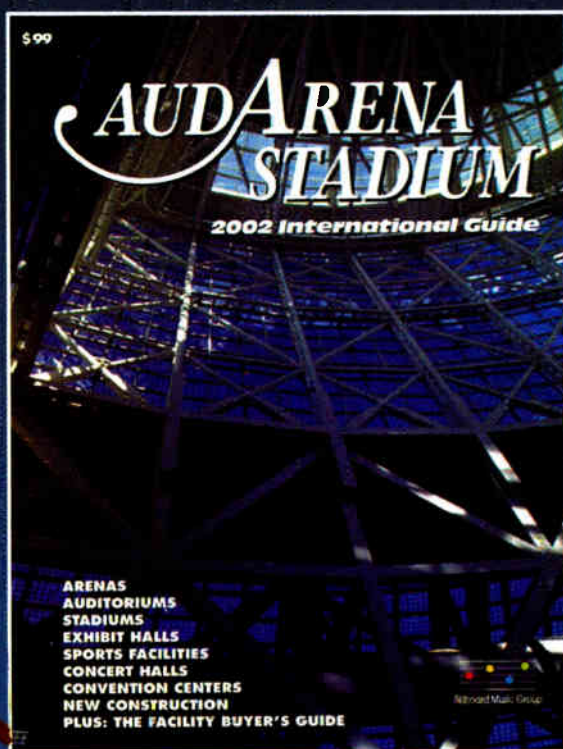
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MERCHANTS & MARKETING

In The News

• Borders Group's music sales, which represent 20% of the retailer's total sales, fell 7% on a comparable-store basis for the quarter ended April 28. In February, comparable-store music sales had a double-digit percentage decline. Chairman/CEO Greg Josefowicz blames a lack of quality new releases but says the situation should improve later this year. The declines contributed to an overall comparable-store sales dip of 0.4%. Quarterly net income was \$3.9 million, or 5 cents per share, vs. a net loss last year of \$18.9 million, or 23 cents per share, when the retailer had \$19.5 million in charges. Sales rose 3% to \$751.7 million.

• Hastings Entertainment posted net income of \$569,000, or 5 cents per share, for the quarter ended April 30. The Amarillo, Texas-based chain recorded a net loss of \$767,000, or 7 cents per share, in the same period last year. Comparable-store music sales fell 2.2%. Total revenue rose \$3.7 million to \$112.8 million because of DVD and other products.

• Alliance Entertainment Corp. is providing commerce and fulfillment services for music and movies sold through the Web sites operated by Cox Radio. Under the deal, the recently relaunched Cox sites will utilize Alliance's e-commerce solution, theStore24, which provides an entertainment information database, customer-direct fulfillment, and 300,000 products. Cox operates 73 Web sites through its Cox Radio Interactive division. The sites debuted in January 2001 featuring station simulcasts, a listing of "last songs played," an events calendar, movie guides, and data from Alliance's *All Music Guide*.

• Korn is planning to kick off its fifth Immortal/Epic album, *Untouchables*, with a performance June 10 in New York, the evening before the set's release. The band and label are teaming with United Artists to digitally simulcast the performance to 40 movie theaters in 30 major U.S. cities.

• InterTrust Technologies has signed a long-term global licensing agreement with Sony Corp. Under the deal, Sony will pay the Santa Clara, Calif.-based firm an upfront fee of \$28.5 million for use of its digital-rights management software in consumer media products and services.



by Chris Morris

Declarations Of Independents™

DROP 'EM: It may be hard to believe, but Declarations of Independents still buys records, and every trip we make to the record store results in the musical equivalent of sticker shock.

The past few days, we've been on the phone haranguing some of our indie colleagues—many of whom muse, as we do, about how to get the business out of its decline—with our belief that CD prices remain just too damn high. Even a cursory glance at The Billboard 200 supplies ample proof: Virtually every title at the top of the chart bears an \$18.98 or \$19.98 suggested retail price.

The vast majority of that product emanates from the majors. But we began thinking: What sort of job are the indies doing on the pricing side?

The answer, reflected by the top sellers on this publication's Top Independent Albums chart, is "Not so hot."

On last issue's chart, 28 of the 50 slots were filled by albums priced between \$17.98 and \$19.98; four of those bore tags at the very top of the scale. Another eight albums were stickered at \$16.98.

Though a lot of indies we speak to talk earnestly about holding the line at the low end on pricing, only seven of the 50 titles on the Top Independent Albums chart are listed at \$14.98 or below.

OK, nobody asked us, but stratospheric pricing of independent product in most cases reads like a one-way ticket to Returnsville.

We understand that the vicissitudes of the business on the indie side, involving such concerns as high distribution fees and one-stop pricing, may force an upward thrust on the price line. That said, an independent label marketing and promoting its releases minus the clout of a major is asking for trouble by dropping its product at the same steep tag that the Big Five demands.

Moreover, has anyone noticed that new-artist releases that have either landed at introductory prices or bearing rebates are the ones that are connecting with consumers?

We'll keep it brief: Sales have plummeted, prices have soared, consumers want *value for their money*. If your margins can take it, you should think long and hard about your retail prices.

FLAG WAVING: Guitarist/vocalist Leni Stern brings forth another genre-hopping exercise with the June 18 release of *Finally the Rain Has Come* on her own eponymous, Ryko-distributed label.

The new album, Stern's 12th, is the fourth on which the Munich-born performer, who got her start in the jazz business, has sung her own compositions.

Stern says of her move into the vocal realm, "I had sung when I was in Germany, but I didn't know what to sing. I didn't want to sing standards, and I didn't want to perform other people's songs. I was a composer, and I didn't know how to write my own lyrics... I just very organically started writing lyrics."

The collection includes some striking songs, including "Empty Hands" and "Bury Me Standing," but the high point of the album is "Where Is God," a powerfully affecting song the New York-based musician wrote in response to the Sept. 11 terrorist attacks there.



STERN

"I was pretty incapacitated," she recalls. "We couldn't play. Every time the amplifier would make a little sound, we would jump two feet in the air. I was speechless for a long time... The whole mind-set was so troublesome. I started to write about it."

Backed by bassist Paul Socolow and drummer Keith Carlock, both members of her working band, Stern gets valuable assists from some well-known friends on the album. Saxophonist Michael Brecker is featured on "Where Is God," and guitarists Bill Frisell and John McLaughlin make guest appearances.

Stern says of Frisell, who was her guitar teacher and a member of her first band, "It was Bill who told me that I should record my first record. He made me feel like I would insult him if I didn't record it." She met McLaughlin early in her career ("He was very gracious—after every concert, he talks to all the little guitar players," she recalls) and reconnected with him when she was studying in India recently.

Stern and her group begin a U.S. tour June 21 at the Living Room in New York.

Continued from page 1

afford to lower its prices—which is what two major-label executives, in effect, suggested to me as the remedies the industry now needs to fix its problems.

But when I look at the music industry, I see forces at work that will change the face of it—and trust me, I am not talking about the potential revenue stream from the Internet. To date, efforts to sell music digitally delivered over the Internet have been a complete failure. Maybe one day, digitally delivered music will save the industry financially by generating music sales, but in my view, it ain't gonna be anytime soon.

The Internet is affecting the music industry in other ways, however. Right now, the main impact it is having is on pricing, as a result of Internet piracy that helps facilitate CD burning. (I'll let others argue over whether file sharing boosts or eats sales.) Of course, the Internet isn't the only source of CD burning. But whatever the source of CD burning is, the phenomenon is certainly having a negative impact on sales, which is why everyone is talking about pricing.

At some point in time, the Internet could evolve into the industry's primary marketing tool, rivaling MTV and radio. The possibility of directly marketing to consumers based on individual tastes could drive sales like never before. But such Internet-derived data as fans' e-mail addresses could also be used to benefit artists at the expense of the major labels, giving them leverage to extract even greater payoffs from the labels or to set up their own businesses without them. That potential already has emboldened artists, who are fighting the labels on any number of issues in trying to shape legislation coming out of Congress that concerns the music industry.

How all this plays out is anybody's guess, but savvy music industry executives know that now is not the time to do business as usual. They realize that the industry is at a crossroads, and they are trying to figure out the best way to alter the business model so as to meet the changing times.

Right now, that means dealing with the pricing issue. While some label executives may try to persuade the consumer that the CD is not priced too high, I have a feeling that argument is not going to fly. The consumer can get a label's music for free—it isn't right, and it isn't fair, but it's happening—and even when you implement encryption protection, chances are you won't eliminate piracy, only curtail it. Oh, and by the way: As Internet piracy undercuts full-priced legitimate sales, label executives know how music specialty merchants feel whenever Best Buy, Circuit City, Target, and Wal-Mart loss-leader music.

The major labels should take a lesson from retailers, who have already been experiencing a financial squeeze. In the past decade, music specialty merchants have lost 10 points in gross margin, from the 42% most had in the early 1990s to the 32% they generate today. In response to the pricing issues,

music specialty merchants have had to change their business models. Music space in record stores is shrinking to make room for DVDs and other lifestyle items. And this is only the beginning of retail's evolution.

Retailers aren't the only ones changing their models. The two record clubs—BMG and Columbia House—have been on the ropes for the past five years, too, and both of them are changing the way they do business.

Before they began to change their business models, both the retailers and record clubs implemented stopgap

press employees into less space.

But the biggest major-label costs are in marketing and talent acquisition. I don't know enough about the talent-acquisition side of the business to speculate on what the future holds, but I do know that changes will happen there.

On to curtailing marketing costs, which in my view will be a tricky proposition, largely because the majors tend to paint themselves into a corner every time they think they see a way to gain a competitive edge on each other.

One of the main major-label costs is indie radio promotion, which the

modified (*Billboard*, June 1).

That is so typical of the majors. First, they invent a shady marketing practice designed to get them an edge. Then that practice turns around and bites them in the ass by becoming a very expensive proposition. Then the labels cry "foul" and blame the practice on whomever or whatever they were trying to subvert. The majors may not have invented payola, but they certainly managed to disguise it as a "legitimate," if not questionable, marketing tool.

Similarly, the majors created the 49-cent singles game, and when retail chains ran with it and turned it into an expensive marketing tool, the labels initially pointed the finger every which way but at themselves. What's worse, they managed to shoot themselves—and the entire industry, for that matter—in the foot with their remedy. They eliminated commercial singles and forced young fans out of record stores and onto the Internet, where they can get the songs they want for free.

Now, the major labels are debating how they can afford lower prices, and there are rumblings that this might be the time to visit another costly marketing issue—that of price and position (P&P) dollars. But before they go down that path, let me remind them that in 1983, when the majors introduced the CD, they used the occasion to transfer 6% of the profit

margin on a CD album from the retailers' income statements to their own financial statements. This really didn't become a factor in cutting store profits until the CD supplanted the cassette as the main album configuration in 1992. Here we are almost 10 years later, and the major labels long ago managed to squander (and forget about) the incremental profit margin they swiped from the retailers by allowing their marketing costs to get out of control.

Besides squeezing retailers' profits by grabbing that 6% margin, other short-sighted business decisions also helped to accelerate music retailers' inevitable consolidation. The end result: They helped create larger retail chains that gained leverage to turn P&P into another costly expense. The bottom line is that once again, we see that whenever something becomes too expensive for the major labels, it is usually because they created a monster through short-term thinking but forgot that it is necessary to feed the monster long term.

If they seek a remedy to the expensive retail marketing costs as part of any effort to retool their business model, they could wind up hurting themselves yet again. Because right now, the only revenue stream in sight comes from brick-and-mortar stores, and that source of revenue is contingent on the fragile health of the retail account base.



measures by restructuring, i.e., layoffs and store closings. Well, now many of the majors have also restructured because of shrinking profit margins. Like the retailers and record clubs before them, the majors will soon face the inevitable and begin changing their business models, too. In fact, some already are, such as the way Sony is experimenting with pricing and album lengths. But there's more.

Sure, the EMI 1,800 head count reduction was about bodies, but a few of the changes made there indicate it was also about high salaries. Let's face it: The major-label salary structure is way out of whack. The labels probably have more VPs per employee than banks, and I didn't think that was possible. I can't back this up with hard statistics, but from reading hundreds of 10-K and 10-Q financial filings during the past two decades, I can say that it is more than an educated guess that the average salary per body at the majors has to be at the high end for U.S. industries. Those salaries are going to come down. Bet on it.

What's more, I predict that another major-label staple—executive contracts, especially those with big payouts upon termination—will either disappear completely or will change totally in favor of the company. I know of one major-label executive whose contract recently came up, and they did not get a new one. That executive still has a job and even got a pay increase but is insulted because of no new contract. Hello! In a downsizing market that has plenty of talented executives not only unemployed but by now probably desperate enough to take a job at half of their previous salary, why should any major take on the liability of a contract with a big payout, or, for that matter, continue to keep salary levels high?

While they are cutting back on salaries and contracts, look for major labels to reconfigure office space. At least one major right now is said to be preparing to cut down on private offices so that it can com-


labels are finally trying to do something about. But, as usual, they are tackling their problem ass-backwards. They are part of a coalition that has sent a letter to the Federal Communications Commission to investigate the business practices of Clear Channel and other radio chains and to study whether payola laws need to be

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BY SAM ANDREWS

LONDON—U.K. cultural commentators have long supported the imperious and unverifiable boast that British TV is the best in the world. That assertion may be the matter of much debate today, but there is no doubt that British TV programming has not only found a home on U.S. TV networks but also on its home-video racks.

Popular British programming abroad ranges from such children's offerings as *Teletubbies* and *Thunderbirds* to such nature documentaries as *Blue Planet* and *Walking With Dinosaurs*. Dramatic shows including *Inspector Morse* and *Pride and Prejudice* also attract American audiences, as do the comedies *Absolutely Fabulous* and *Benny Hill*.

According to Pete Edwards, president of U.S. independent video distributor Acorn Media, British shows appeal to people bored with the "same old, same old" on TV. Echoing Bruce Springsteen's song "57 Channels (And Nothin' On)," he complains that "American TV has more and more channels and less and less choice. It's a perverse thing—are we all such dull and unimaginative

people that all we want is what they give us? I like to think that our customers show more discernment and are more proactive in seeking out quality programming."

A PROFITABLE NICHE

Acorn, like a number of distributors in North America—such as the BBC's American arm; A&E Network's home-entertainment entity, New Video; and Toronto-based BFS—has found a profitable niche in releasing U.K. TV programming. It has focused on classic British period dramas and mysteries with such upcoming releases as *Brideshead Revisited* on DVD (June 25) for the first time, similarly *Tinker, Tailor, Soldier, Spy* and the critically acclaimed new version of the *Forsyte Saga* (Oct. 8), which will air on *Masterpiece Theater* on PBS in the fall.

Simon Wheeler, international video manager for Carlton International—the sales arm of U.K. commercial broadcaster Carlton Communications—agrees that "the key to the success of British product is due to quality writing and production. I think that with *Morse*, for example, U.S. audiences are looking for a different way to present a crime story without action being the main criterion."

That "more discerning" market is also the target for L.A.-based electronic dance music label Moonshine. CEO John Levy says that it plans to release cult U.K. TV programming on DVD, via its Moonshine Media imprint, in the U.S.

U.K. TV May Lead The New Invasion In The U.S.

According to Levy, during the next few months, Moonshine—which already releases music-related DVDs under its Moonshine Movies label—wants to acquire "left



field" British TV programming, particularly comedy. "You don't have many options for U.K. programming here [in the U.S.]," he says. "You've got BBC America and PBS, but other than that there isn't much on the British front. A lot of the people in the U.S. who like British TV tend to be the more intellectual type."

THE BBC BRAND

The biggest name in the export market belongs to the BBC. The U.K. public broadcaster's commercial arm, BBC Worldwide, is mostly distributed by Warner in the States and has had huge success with *Teletubbies* and *Walking With Prehistoric Beasts* and such comedies as *Absolutely Fabulous*, *Blackadder*, and *Fawlty Towers*.

BBC Worldwide International director for video and DVD Sue Kerr is eager to point out that such success is predicated on a TV distribution deal being in place. "There is quite a large market internationally," she says, "but it does vary from territory to territory."

There are exceptions, she explains. "In Japan, classic drama—particularly Shakespeare—will sell even without an airing on TV simply because of the BBC name."

Burton Cromer, the BBC's New York-based VP of home video, agrees that the BBC brand name is important. "It has always stood for quality—we make a conscious effort not to diminish the consumer's feelings toward that."

On the backs of the two landmark

Walking With series and *Blue Planet*, factual programming is on a high, he says. However, comedy continues to be strong, and Cromer has high hopes for the home videos of *Father Ted*, a series about a bunch of irreligious Irish priests that the BBC acquired for broadcast on BBC America.

However, he admits that children's programs are more problematic. "It is critical to get broadcast exposure with children's programming, but the competition for the broadcast platforms here is intense. Shows like *Tweeties*, which are very popular in the U.K., have not been able to get on air [in the U.S.]."

According to Mike Dee, BBC Worldwide head of children's brand management, the limited availability of broadcast slots in the U.S. is a sign that the recession is coming to an end. "Acquisition does well when people don't have money to spend on production," he says. "We are coming out of that, and a lot of the U.S. broadcasters are making home-grown product now."

Levy also hints at acquiring children's product from the U.K., saying that it appeals both to kids and nostalgic adults.

Wheeler agrees, saying, "As well as the youth audience, there is a big adult cult following from the 30-somethings who grew up with shows like *Thunderbirds* in the 1960s. You get two bites at the cherry."

With an archive that includes *DangerMouse* and *The Wind in the Willows* from the Cosgrove Hall animation studio, U.K. production house Fremantle Media is keen to service that market. Pete Kalhan, head of Fremantle Home Entertainment Worldwide, believes that the vintage children's product appeals to a gentler age. He says, "They are cleaner in a way; not so cluttered compared to a lot of American stuff, where there is just so much going on."

Mike Heap, CEO of U.K.-based Entertainment Rights—which recently licensed two of its properties, *Hamilton Mattress* and *Second Star*, to Broadway Video in the U.S.—sees tremendous potential for British TV product on video internationally. The company recently opened a New York office and is intent on re-establishing such properties as classic kids character Basil Brush—a wise-cracking fox dressed in a deer-stalker hat—and revitalizing such once well-known brands as Postman Pat around the world.

"The great thing is that if something on TV is watched time and time again by the public, that success can translate just as well onto video," he says. "[Just] look at *Friends*."

Picture This

by Jill Pesselnick



MGM/IFC PACT: MGM Home Entertainment has entered into an agreement to distribute, on DVD and VHS, theatrical titles made by Independent Film Channel (IFC) Films. The first release under the deal will be Aug. 6's *The Business of Strangers*, starring **Stockard Channing** and **Julia Stiles**. Other films include *Big Bad Love*, *Y Tu Mamá También*, *Happy Accidents*, *Spring Forward*, *The King Is Alive*, and *Gangster No. 1*.

The deal is another collaborative effort between MGM and Rainbow Media Holdings, which owns and manages Bravo Networks. Last year, M G M a c - quired 20% ownership of Rainbow's American Movie Classics, Bravo,

IFC, and Women's Entertainment networks. "To be able to add the quality of IFC films to our offering is really exciting for us," says **Blake Thomas**, VP of marketing for MGM. "We expect this to be a long relationship."

MVD ROCKS: Music Video Distributors (MVD) has inked a deal with famed New York music venue CBGB to create a series of performance DVD titles filmed live at the club. The first DVD, expected this fall for \$9.98, will likely feature two or three songs performed by approximately 10 up-and-coming punk or hardcore bands. Upcoming titles will focus on metal and pop music.

"We want to give exposure to new bands," CBGB founder **Hilly Kristal** says, "and we want to do it at a low price. This will help get the word around. Most companies are interested in our old stuff, like **the Ramones**. All along, all of these bands were new when they played here. They were undiscovered. If this [DVD] works, we might do this four to six times a year."

MVD plans on promoting the first title through street-marketing efforts, taking out ads in alternative press, and handing out postcards at the Vans Warped Tour this summer. Retail plans are still being determined, though Kristal mentions that chains such as City of Industry, Calif.-based Hot Topic will likely stock the title.

MVD VP of sales and marketing **Ed Seaman** admits that while he doesn't think the DVD "will set the world on fire with sales," he thinks that the company's needs, as well as CBGB's and the artists', will be met. "Five years ago, retailers and distributors didn't want anything to do with

music video," he says. "A good part of that had to do with the format available. Now, DVD allows you to have random access to see the clip you want to see. Maybe we'll have a Web link or bio for each artist. We'll probably also give a plug to CBGB and maybe link to their site."

POTTER ENCHANTS U.K.: On its first day of release (May 11), Warner Home Video's *Harry Potter and the Philosopher's Stone* (known as *Harry Potter and the Sorcerer's Stone* here) became the best-selling VHS and DVD-Video release of all time in the U.K. It sold

more than 1.25 million units, according to Warner, breaking the

record set by *Titanic* (Paramount). Warner had shipped 5 million units to U.K. stores in anticipation of demand. *Potter* streeted May 28 domestically and became the biggest DVD pre-order on Amazon.com at 100,000 units by May 23.

CONFERENCE NEWS: The Video Software Dealers Assn. (VSDA) has announced that **Peter Guber**—chairman of Mandalay Entertainment, film producer, and former chairman/CEO of Sony Pictures Entertainment—will be the keynote speaker at the July 16-18 Home Entertainment 2002 Convention at the Rio Suites Hotel in Las Vegas. Guber will discuss how new technologies are impacting the home-video industry.

The DVD Forum, an international group of manufacturers and content providers for the DVD format, will present DVD at 5: A Conference Commemorating DVD's Fifth Anniversary, June 27-28 at Los Angeles' Marina Beach Marriott. The event will update studio executives, directors, and DVD producers on the state of the business and the future of the industry.

ARTISAN BITS: In support of its May 28 release of the *Rambo Special Edition DVD Trilogy*, Artisan Home Entertainment is teaming with JVC and UBID.com for a consumer sweepstakes. From now until July 20, UBID gives people a chance to win a JVC home-entertainment system and a special military transport vehicle... Artisan's two-disc *Reservoir Dogs* 10th-anniversary, special-edition DVD (\$26.98, Aug. 27) will be available in five different packages, each themed around one of the film's five main characters.



JUNE 8 2002

Billboard TOP VHS SALES

| THIS WEEK | LAST WEEK | TITLE LABEL/DISTRIBUTING LABEL & NUMBER | Principal Performers | YEAR OF RELEASE | RATING | PRICE |
|--|-----------|--|--------------------------------------|-----------------|--------|-------|
| | | | | | | |
| Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan. | | | | | | |
| | | NUMBER 1 | | | | |
| | | 1 Week At Number 1 | | | | |
| 1 | | SNOW DOGS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26507 | Cuba Gooding Jr. James Coburn | 2001 | PG | 22.99 |
| 2 | 1 | OCEAN'S ELEVEN WARNER HOME VIDEO 22185 | George Clooney Brad Pitt | 2002 | PG-13 | 22.98 |
| 3 | 2 | THE MANY ADVENTURES OF WINNIE THE POOH: 25TH ANNIVERSARY EDITION WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24503 | Winnie The Pooh | 1977 | G | 24.99 |
| 4 | 3 | SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN BUENA VISTA HOME ENTERTAINMENT 28088 | Animated | 2002 | NR | 14.99 |
| 5 | | OLIVER & COMPANY WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 6022 | Animated | 1988 | G | 22.98 |
| 6 | 4 | STAR WARS EPISODE 1: THE PHANTOM MENACE FOXVIDEO 2000892 | Liam Neeson Ewan McGregor | 1999 | PG | 14.98 |
| 7 | 7 | STAR WARS TRILOGY FOXVIDEO 2000743 | Mark Hamill Harrison Ford | 1997 | PG | 39.98 |
| 8 | 5 | CINDERELLA II-DREAMS COME TRUE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026 | Animated | 2002 | NR | 26.99 |
| 9 | 9 | SHREK DREAMWORKS HOME ENTERTAINMENT 83670 | Mike Myers Eddie Murphy | 2001 | PG | 24.99 |
| 10 | 15 | MOULIN ROUGE FOXVIDEO 2003425 | Nicole Kidman Ewan McGregor | 2001 | PG-13 | 14.98 |
| 11 | 13 | LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002624 | Reese Witherspoon | 2001 | PG-13 | 14.95 |
| 12 | 12 | SCOOBY-DOO AND THE RELUCTANT WEREWOLF WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1879 | Scooby-Doo | 2002 | NR | 14.95 |
| 13 | 6 | BARNEY'S BEACH PARTY HIT ENTERTAINMENT 2055 | Barney | 2002 | NR | 14.95 |
| 14 | 18 | SPONGE BUDDIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153 | Spongebob Squarepants | 2002 | NR | 12.95 |
| 15 | 8 | JUSTICE LEAGUE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 22235 | Animated | 2002 | NR | 14.95 |
| 16 | 14 | TRAINING DAY WARNER HOME VIDEO 22530 | Denzel Washington Ethan Hawke | 2001 | R | 22.98 |
| 17 | 10 | BLUE'S CLUES: READING WITH BLUE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876773 | Blue's Clues | 2002 | NR | 9.95 |
| 18 | 20 | NAUTICAL NONSENSE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013 | Spongebob Squarepants | 2002 | NR | 12.95 |
| 19 | 11 | THE HUNCHBACK OF NOTRE DAME II WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 15658 | Animated | 2002 | G | 29.99 |
| 20 | 16 | DRAGONBALL Z: FUSION-EVIL BUU (EDITED) FUNIMATION 350 | Animated | 2002 | NR | 14.95 |
| 21 | 21 | THIRTEEN GHOSTS WARNER HOME VIDEO 22083 | Shannon Elizabeth Matthew Lillard | 2001 | R | 22.98 |
| 22 | 22 | BATMAN: LEGEND BEGINS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 22319 | Animated | 2002 | NR | 14.95 |
| 23 | 17 | DRAGONBALL Z: MAJIN BUU-EMERGENCE (EDITED) FUNIMATION 344 | Animated | 2002 | NR | 14.95 |
| 24 | 24 | ATLANTIS: THE LOST EMPIRE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23822 | Animated | 2001 | PG | 26.99 |
| 25 | 19 | THE SCORE PARAMOUNT HOME ENTERTAINMENT 62543 | Robert De Niro Edward Norton | 2001 | R | 14.95 |
| 26 | 25 | POWER RANGERS: TIME FORCE-END OF TIME BUENA VISTA HOME ENTERTAINMENT 26517 | Power Rangers | 2002 | NR | 14.99 |
| 27 | 27 | PETER PAN (SPECIAL EDITION) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23668 | Animated | 1953 | G | 24.99 |
| 28 | 34 | THE MUMMY RETURNS UNIVERSAL STUDIOS HOME VIDEO 88741 | Brendan Fraser Rachel Weisz | 2001 | PG-13 | 22.98 |
| 29 | 28 | WIGGLES: HOOP-DEE-DOO! IT'S A WIGGLY HIT ENTERTAINMENT 2510 | The Wiggles | 2002 | NR | 14.95 |
| 30 | 36 | LARA CROFT: TOMB RAIDER PARAMOUNT HOME ENTERTAINMENT 61903 | Angelina Jolie | 2001 | PG-13 | 14.95 |
| 31 | 32 | O BROTHER, WHERE ART THOU? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194 | George Clooney | 2000 | PG-13 | 14.99 |
| 32 | 26 | DORA SAVES THE PRINCE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183 | Dora The Explorer | 2002 | NR | 12.95 |
| 33 | 37 | POWER RANGERS: TIME FORCE-DAWN OF DESTINY BUENA VISTA HOME ENTERTAINMENT 26518 | Power Rangers | 2002 | NR | 14.99 |
| 34 | 39 | BRIDGET JONES'S DIARY MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24647 | Renee Zellweger | 2001 | R | 14.99 |
| 35 | | SESAME STREET: KIDS' FAVORITE SONGS SONY WONDER 55431 | Sesame Street Muppets | 2001 | NR | 9.98 |
| 36 | | HOLIDAY IN THE SUN DUALSTAR VIDEO/WARNER HOME VIDEO 037442 | Mary-Kate & Ashley Olsen | 2001 | NR | 19.96 |
| 37 | | GLADIATOR DREAMWORKS HOME ENTERTAINMENT 86026 | Russell Crowe | 2000 | R | 19.99 |
| 38 | | GOLF DIGEST: PLAY GAME RIGHT GLOBAL FUSION 50810 | Various Artists | 2001 | NR | 9.98 |
| 39 | | BRING IT ON UNIVERSAL STUDIOS HOME VIDEO 87173 | Kirsten Dunst | 2000 | PG-13 | 14.98 |
| 40 | 31 | THE PRINCESS DIARIES WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638 | Anne Hathaway Julie Andrews | 2001 | G | 22.99 |

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMAA 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. IRMAA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. and VideoScan. All rights reserved.

JUNE 8 2002

Billboard TOP DVD SALES

| THIS WEEK | LAST WEEK | TITLE LABEL/DISTRIBUTING LABEL & NUMBER | Principal Performers | RATING | PRICE | |
|--|-----------|--|--------------------------------------|--------|--------|--|
| | | | | | | |
| Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan. | | | | | | |
| | | NUMBER 1 | | | | |
| | | 1 Week At Number 1 | | | | |
| 1 | | THE OTHERS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24168 | Nicole Kidman | PG-13 | 29.99 | |
| 2 | | SNOW DOGS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26509 | Cuba Gooding Jr. James Coburn | PG | 29.99 | |
| 3 | 1 | OCEAN'S ELEVEN (WIDESCREEN) WARNER HOME VIDEO 22634 | George Clooney Brad Pitt | PG-13 | 26.98 | |
| 4 | | FROM HELL FOXVIDEO 2003557 | Johnny Depp Heather Graham | R | 29.98 | |
| 5 | 2 | OCEAN'S ELEVEN (FULL-FRAME) WARNER HOME VIDEO 22185 | George Clooney Brad Pitt | PG-13 | 26.98 | |
| 6 | 4 | BEHIND ENEMY LINES FOXVIDEO 2003802 | Owen Wilson Gene Hackman | PG-13 | 27.98 | |
| 7 | | ROSE RED LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 8015 | Nancy Travis | NR | 24.99 | |
| 8 | | CORKY ROMANO TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24024 | Chris Kattan | PG-13 | 29.99 | |
| 9 | 3 | ALI COLUMBIA TRISTAR HOME VIDEO 06689 | Will Smith | R | 24.96 | |
| 10 | 6 | NOT ANOTHER TEEN MOVIE COLUMBIA TRISTAR HOME VIDEO 07802 | Chyler Leigh Chris Evans | R | 27.96 | |
| 11 | 5 | THE MANY ADVENTURES OF WINNIE THE POOH: 25TH ANNIVERSARY EDITION WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24452 | Winnie The Pooh | G | 29.99 | |
| 12 | 14 | STAR WARS: EPISODE I-THE PHANTOM MENACE FOXVIDEO 2002391 | Liam Neeson Ewan McGregor | PG | 29.98 | |
| 13 | | OLIVER & COMPANY WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 25047 | Animated | G | 22.99 | |
| 14 | 8 | SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN BUENA VISTA HOME ENTERTAINMENT 25898 | Animated | NR | 19.99 | |
| 15 | 9 | TRAINING DAY WARNER HOME VIDEO 21962 | Denzel Washington Ethan Hawke | R | 26.98 | |
| 16 | 12 | SPY GAME (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21552 | Robert Redford Brad Pitt | R | 26.98 | |
| 17 | 10 | DOMESTIC DISTURBANCE PARAMOUNT HOME ENTERTAINMENT 337724 | John Travolta Vince Vaughn | PG-13 | 29.99 | |
| 18 | 11 | BLACK KNIGHT FOXVIDEO 2003988 | Martin Lawrence | PG-13 | 26.98 | |
| 19 | 15 | THIRTEEN GHOSTS WARNER HOME VIDEO 22083 | Shannon Elizabeth Matthew Lillard | R | 24.98 | |
| 20 | | THE X-FILES: SEASON FIVE DVD COLLECTION FOXVIDEO 2003496 | David Duchovny Gillian Anderson | NR | 149.98 | |
| 21 | 7 | THE LAST WALTZ (SPECIAL EDITION) MGM HOME ENTERTAINMENT 1003426 | The Band | R | 24.98 | |
| 22 | 18 | SHREK (SPECIAL EDITION) DREAMWORKS HOME ENTERTAINMENT 88012 | Mike Myers Eddie Murphy | PG | 26.99 | |
| 23 | 19 | THE USUAL SUSPECTS MGM HOME ENTERTAINMENT 1003332 | Stephen Baldwin Kevin Spacey | R | 24.98 | |
| 24 | 17 | SERENDIPITY MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24170 | John Cusack Kate Beckinsale | PG-13 | 29.99 | |
| 25 | 24 | THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 21270 | Paul Walker Vin Diesel | PG-13 | 26.98 | |

JUNE 8 2002

Billboard TOP VIDEO RENTALS

| THIS WEEK | LAST WEEK | TITLE LABEL/DISTRIBUTING LABEL & NUMBER | Principal Performers | RATING |
|--|-----------|---|--------------------------------------|--------|
| Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores. | | | | |
| | | NUMBER 1 | | |
| | | 2 Weeks At Number 1 | | |
| 1 | 1 | OCEAN'S ELEVEN WARNER HOME VIDEO 22185 | George Clooney Brad Pitt | PG-13 |
| 2 | | THE OTHERS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 64653 | Nicole Kidman | PG-13 |
| 3 | | SNOW DOGS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26507 | Cuba Gooding Jr. James Coburn | PG |
| 4 | | FROM HELL FOXVIDEO 2003858 | Johnny Depp Heather Graham | R |
| 5 | 2 | DOMESTIC DISTURBANCE PARAMOUNT HOME ENTERTAINMENT 337723 | John Travolta Vince Vaughn | PG-13 |
| 6 | | CORKY ROMANO TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32345 | Chris Kattan | PG-13 |
| 7 | 4 | NOT ANOTHER TEEN MOVIE COLUMBIA TRISTAR HOME VIDEO 07287 | Chyler Leigh Chris Evans | R |
| 8 | 5 | BEHIND ENEMY LINES FOXVIDEO 2004039 | Owen Wilson Gene Hackman | PG-13 |
| 9 | 3 | ALI COLUMBIA TRISTAR HOME VIDEO 07135 | Will Smith | R |
| 10 | 6 | BLACK KNIGHT FOXVIDEO 2003988 | Martin Lawrence | PG-13 |
| 11 | 7 | SPY GAME UNIVERSAL STUDIOS HOME VIDEO 89146 | Robert Redford Brad Pitt | R |
| 12 | 8 | SERENDIPITY MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24170 | John Cusack Kate Beckinsale | PG-13 |
| 13 | 10 | TRAINING DAY WARNER HOME VIDEO 21962 | Denzel Washington Ethan Hawke | R |
| 14 | 9 | BANDITS MGM HOME ENTERTAINMENT 1003234 | Bruce Willis Billy Bob Thornton | PG-13 |
| 15 | 11 | RIDING IN CARS WITH BOYS COLUMBIA TRISTAR HOME VIDEO 07128 | Drew Barrymore Steve Zahn | PG-13 |
| 16 | 12 | K-PAX UNIVERSAL STUDIOS HOME VIDEO 89147 | Kevin Spacey Jeff Bridges | PG-13 |
| 17 | 13 | THIRTEEN GHOSTS WARNER HOME VIDEO 22083 | Shannon Elizabeth Matthew Lillard | R |
| 18 | 14 | DON'T SAY A WORD FOXVIDEO 2003428 | Michael Douglas | R |
| 19 | 15 | JOY RIDE FOXVIDEO 2003452 | Steve Zahn Paul Walker | R |
| 20 | | ROSE RED LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 44013 | Nancy Travis | NR |

◆ RIAA 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. ▲ IRMAA 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.

PROGRAMMING

JUNE 8
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
MAY 26, 2002



Continuous programming
1234 W Street, NE, Washington, D.C. 20018



Continuous programming
2806 Opryland Drive, Nashville, TN 37214



Continuous programming
1515 Broadway, New York, NY 10036



Continuous programming
1515 Broadway, New York, NY 10036

- 1 EMINEM, WITHOUT ME
- 2 TRUTH HURTS, ADDICTIVE
- 3 CAM'RON, OH BOY
- 4 B2K, GOTTS TA BE
- 5 BIG TYMERS, STILL FLY
- 6 BRANDY, FULL MOON
- 7 P. DIDDY, I NEED A GIRL (PART TWO)
- 8 IRV GOTTI PRESENTS TH. DOWN 4 U
- 9 KHIA, MY NECK, MY BACK
- 10 MARIO, JUST A FRIEND
- 11 MARY J. BLIGE, RAINY DAYZ
- 12 LUDACRIS SATURDAY (DOOH DOOH)
- 13 AVANT, MAKIN GOOD LOVE
- 14 MUSIQ, HALF CRAZY
- 15 NAPPY ROOTS, AWNAW
- 16 ALICIA KEYS, HOW COME YOU DON'T CALL ME
- 17 SHARISSA, NO HALF STEPPIN
- 18 WYCLEF JEAN, TWO WRONGS
- 19 USHER, U DON'T HAVE TO CALL
- 20 RUFF ENDS, SOMEONE TO LOVE YOU
- 21 JAY-Z, SONG WR
- 22 YING YANG TWINS, SAY I YI YI
- 23 NAUGHTY BY NATURE, FEELS GOOD
- 24 P. DIDDY, I NEED A GIRL (PART ONE)
- 25 BUSTA RHYMES, PASS THE COURVOISIER PART II
- 26 LIL BOW WOW, TAKE YA HOME
- 27 DAVE HOLLISTER, KEEP LOVIN' YOU
- 28 ISYSS, DAY & NIGHT
- 29 ASHANTI, FOOLISH
- 30 LIL' ROMEO, 2 WAY
- 31 JILL SCOTT, GIMME
- 32 JIM CROW, HOLLA AT A PLAYA
- 33 FAT JOE, WHAT'S LUV
- 34 HAMPTONS, MY JACKET
- 35 JOE, WHAT IF A WOMAN
- 36 JA RULE, DOWN ASS CHICK
- 37 SNOOP DOGG, UNDERCOVA FUNK (GIVE UP THE FUNK)
- 38 NAS, ONE MIC
- 39 O'NEILL JONES, YOU KNOW THAT I LOVE YOU
- 40 JENNIFER LOPEZ, I'M GONNA BE ALRIGHT

- 1 ALAN JACKSON, DRIVE (FOR DADDY GENE)
- 2 ALISON KRAUSS & UNION STATION, LET ME TOUCH YOU FOR ANMILE
- 3 KENNY CHESNEY, THE GOOD STUFF
- 4 WILLIE NELSON, MENDOCINO COUNTY LINE
- 5 DARRYL WORLEY, I MISS MY FRIEND
- 6 EMERSON DRIVE, I SHOULD BE SLEEPING
- 7 GARY ALLAN, THE ONE
- 8 BRAO PAISLEY, I'M GONNA MISS HER
- 9 STEVE AZAR, I DON'T HAVE TO BE ME
- 10 TOMMY SHANE STEINER, WHAT IF SHE'S AN ANGEL
- 11 REBECCA LYNN HOWARD, FORGIVE
- 12 BROOKS & DUNN, MY HEART IS LOST TO YOU
- 13 CYNTHIA THOMPSON, I'M GONE
- 14 TRICK PONY, JUST WHAT I DO
- 15 TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE
- 16 TRACE ADKINS, I'M TRYIN'
- 17 TIM MCGRAW, THE COWBOY IN ME
- 18 TOBY KEITH, I WAN'NA TALK ABOUT ME
- 19 BLAKE SHELTON, O'LEND
- 20 MONTGOMERY GENTRY, COLD ONE COMIN' ON
- 21 KENNY CHESNEY, YOUNG
- 22 TRACE ADKINS, HELP ME UNDERSTAND
- 23 SOGGY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW
- 24 LONESTAR, NOT A DAY GOES BY
- 25 ALISON KRAUSS, THE LUCKY ONE
- 26 JO DEE MESSINA, BRING ON THE RAIN
- 27 MARTINA MCBRIDE, BLESSED
- 28 BROOKS & DUNN, ONLY IN AMERICA
- 29 RASCAL FLATTS, I'M MOVIN' ON
- 30 TIM MCGRAW, ANGEL BOY
- 31 PATTY LOVELESS, OUT OF CONTROL RAGING FIRE
- 32 BROOKS & DUNN, AIN'T NOTHING 'BOUT YOU
- 33 SHEDAISSY, GET OVER YOURSELF
- 34 CHRIS CAGLE, I BREATHE IN, I BREATHE OUT
- 35 PHIL VASSAR, AMERICAN CHILD
- 36 MONTGOMERY GENTRY, DIDN'T I
- 37 GARY ALLAN, RIGHT WHERE I NEED TO BE
- 38 NICKEL CREEK, THE LIGHTHOUSE'S TALE
- 39 CAROLYN DAWN JOHNSON, I DON'T WANT YOU TO GO
- 40 DIAMOND RIO, BEAUTIFUL MESS

- 1 EMINEM, WITHOUT ME
- 2 CHAO KROEGER, HERO
- 3 NAS, ONE MIC
- 4 MARY J. BLIGE, RAINY DAYZ
- 5 BUSTA RHYMES, PASS THE COURVOISIER PART II
- 6 LUDACRIS, SATURDAY (DOOH DOOH)
- 7 PAPA ROACH, SHE LOVES ME NOT
- 8 PUDDLE OF MUDD, OHIFT & OIE
- 9 KORN, HERE TO STAY
- 10 ASHANTI, FOOLISH
- 11 NO DOUBT, HELLA GOOD
- 12 P. DIDDY, I NEED A GIRL (PART TWO)
- 13 JA RULE, DOWN ASS CHICK
- 14 JOHN MAYER, NO SUCH THING
- 15 MUSIQ, HALF CRAZY
- 16 P. DIDDY, I NEED A GIRL (PART ONE)
- 17 WHITE STRIPES, FELLIN LOVE WITH A GIRL
- 18 ALICIA KEYS, HOW COME YOU DON'T CALL ME
- 19 P.O.D., BOOM
- 20 GOO GOO DOLLS, HERE IS GONE
- 21 WEEZER, OOPS NOSE
- 22 JENNIFER LOPEZ, I'M GONNA BE ALRIGHT
- 23 CAM'RON, OH BOY
- 24 MOBY, WE ARE ALL MADE OF STARS
- 25 USHER, U DON'T HAVE TO CALL
- 26 TRUST COMPANY, DOWNFALL
- 27 B2K, GOTTS TA BE
- 28 HOBBASTANK, RUNNING AWAY
- 29 TENACIOUS D, TRIBUTE
- 30 DIRTY VEGAS, DAYS GO BY
- 31 SHAKIRA, UNDERNEATH YOUR CLOTHES
- 32 BIG TYMERS, STILL FLY
- 33 BOX CAR RACER, I FEEL SO
- 34 CRAIG DAVID, WALKING AWAY
- 35 ANGIE STONE, WISH I DIDN'T MISS YOU
- 36 BRANDY, FULL MOON
- 37 NAPPY ROOTS, AWNAW
- 38 PAULINA RUBIO, DON'T SAY GOODBYE/SI TU TE VAS
- 39 NAUGHTY BY NATURE, FEELS GOOD
- 40 AVANT, MAKIN GOOD LOVE

- 1 SHAKIRA, UNDERNEATH YOUR CLOTHES
- 2 NO DOUBT, HELLA GOOD
- 3 PINK, DON'T LET ME GET ME
- 4 CELINE DION, A NEW DAY HAS COME
- 5 SHERYL CROW, SOAK UP THE SUN
- 6 ANASTACIA, ONE DAY IN YOUR LIFE
- 7 GOO GOO DOLLS, HERE IS GONE
- 8 JIMMY EAT WORLD, THE MIDDLE
- 9 DEFAULT, WASTING MY TIME
- 10 VANESSA CARLTON, A THOUSAND MILES
- 11 MARC ANTHONY, I'VE GOT YOU
- 12 CHAO KROEGER, HERO
- 13 CREED, ONE LAST BREATH
- 14 NICKELBACK, TOO BAD
- 15 MARY J. BLIGE, RAINY DAYZ
- 16 THE CORRS, WHEN THE STARS GO BLUE
- 17 MOBY, WE ARE ALL MADE OF STARS
- 18 JOHN MAYER, NO SUCH THING
- 19 MICHELLE BRANCH, ALL YOU WANTED
- 20 PUDDLE OF MUDD, BLURRY
- 21 PAUL MCCARTNEY, YOUR LOVING FLAME
- 22 LENNY KRAVITZ, STILLNESS OF HEART
- 23 DIRTY VEGAS, DAYS GO BY
- 24 TOMMY LEE, HOLD ME DOWN
- 25 FIVE FOR FIGHTING, EASY TONIGHT
- 26 BRANDY, FULL MOON
- 27 COURSE OF NATURE, CAUGHT IN THE SUN
- 28 THE CALLING, ADRIENNE
- 29 NORAH JONES, DON'T KNOW WHY
- 30 JENNIFER LOPEZ, ALIVE
- 31 DAVE MATTHEWS BANO, EVERYDAY
- 32 ALL STAR TRIBUTE, WHAT'S GOING ON
- 33 MARY J. BLIGE, FAMILY AFFAIR
- 34 CHER, SONG FOR THE LONELY
- 35 INDIALARIO, VIDEO
- 36 U2, BEAUTIFUL DAY
- 37 ANGIE STONE, WISH I DIDN'T MISS YOU
- 38 RES, THEY SAY VISION
- 39 ENRIQUE IGLESIAS, ESCAPE
- 40 DIXIE CHICKS, WIDE OPEN SPACES

- NEW ON'S**
- FAITH EVANS, BURNIN' UP
 - N.O.R.E., NOTIN
 - AZ, I'M BACK
 - JO, WELCOME TO ATLANTA (REMIX)
 - NAPPY ROOTS, P.O. FOLKS
 - SHADE SHEIST, MONEY OWNERS
 - JEZZEE, MOST HIGH

- NEW ON'S**
- DIAMOND RIO, BEAUTIFUL MESS

- NEW ON'S**
- PINK, JUST LIKE A PILL
 - WILL SMITH, BLACK SUITS COMIN' (NOT YA HEAD)
 - THE WINES, GET FREE
 - THE CALLING, ADRIENNE
 - MARIO, JUST A FRIEND 2002
 - STAINED, EPIPHANY

- NEW ON'S**
- BRYAN ADAMS, HERE I AM
 - COUNTING CROWS, AMERICAN GIRLS
 - WYCLEF JEAN, TWO WRONGS
 - ALANIS MORISSETTE, PRECIOUS ILLUSIONS
 - REMY SHAND, ROCK STEADY
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- SHAKIRA, UNDERNEATH YOUR CLOTHES
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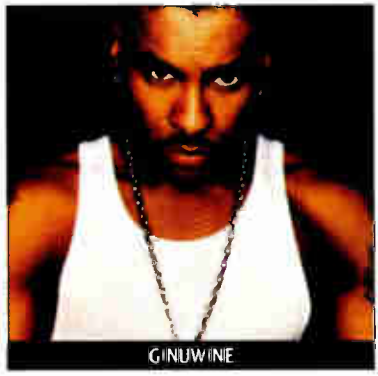
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- NO DOUBT, HELLA GOOD

Music & Showbiz



by Carla Hay

GINUWINE TAKES A BOW: People have been telling Ginuwine that he should be in the movies for years—and now the R&B singer has passed his screen test. He makes his feature-film debut in the comedy *Juwanna Mann*, due in theaters June 21 from Warner Bros. Pictures.



The film has a cross-dressing plot that owes a lot to the 1982 classic film *Tootsie*, which starred Dustin Hoffman. *Juwanna Mann* is about basketball player Jamal Jeffries (played by Miguel A. Nuñez Jr.), who is kicked out of the basketball league because of his hot-headed, confrontational nature. The only way he can play pro basketball is to disguise himself as a woman and join a women's basketball league.

His female alter ego is called Juwana-na Mann, but complications arise when Jamal falls in love with star basketball player Michelle Langford (played by Vivica A. Fox). She has a cheating boyfriend named Romeo, played by Ginuwine. Meanwhile, Juwana-na is being romantically pursued by wannabe rapper Puff Smokey Smoke, played by Tommy Davidson. Jamal also has to deal with his current girlfriend, Tina Parker, played by Lil' Kim.

As Ginuwine tells it, *Juwanna Mann*

director Jesse Vaughan "figured the Romeo part fit me well, and he said he didn't want to see anyone else for the part. Some people gave me pointers, but I didn't take acting classes. It was something I already felt comfortable doing, and I'm happy that being in this movie worked out the way it did."

The entertainer says that it is easier for music artists to make the transition to acting than it is for actors to make the transition to music: "We have to do music videos, and the similarities [between] movies and music videos are good preparation for getting into acting. People are used to seeing artists act in music videos, but a lot of people aren't used to seeing movie stars sing."

Ginuwine admits to being nervous about taking on the challenge of co-starring in a major motion picture. But he says that "working with great talent who helped me" was key to his success. Ginuwine adds that he is currently hard at work on his next album, which he says will be out on Epic by year's end. The new set, he says, will be called *Senior*, "because it's my fourth album and the title represents senior year, when you're getting ready to graduate and start a new chapter in your life."

IN BRIEF: With two prizes, DMX's "Who We Be" emerged as the most lauded video at the 11th annual Music Video Production Assn. Awards, held May 22 at the Kodak Theatre in Los Angeles. The video won awards for best direction of a male artist and best editing. System of a Down's "Chop Suey!" took the prize for video of the year, while Francis Lawrence (Aerosmith's "Jaded," P.O.D.'s "Alive") won the award for director of the year.

A complete list of winners can be found at billboard.com/awards.

NEWSLINE...

Clear Channel has merged the local and regional sales teams of its radio division and its entertainment division. The merged sales force will report to Clear Channel Radio president/COO John Hogan. Clear Channel will maintain a national sales marketing group for national tours... Jones Media has reported first-quarter 2002 earnings of \$1.7 million for its radio division, up 5% from the same period last year. Jones Media had overall first-quarter 2002 earnings of \$2.9 million, up from \$309,000 in the same period last year... MTV has promoted Tina Exarhos to executive VP of marketing. She was senior VP of communications and music marketing.

Compiled by Carla Hay

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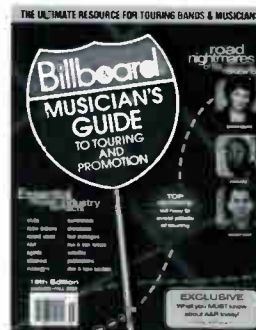
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Getting To Know You: Labels
Sniff Out Satellite Radio

BY MARC SCHIFFMAN

Airplay Monitor

NEW YORK—For years, the industry has scratched its collective head trying to determine what satellite broadcasters XM and Sirius had in store for it. Now, with both systems up and running, it's no longer a theoretical discussion but a concrete issue.

Among label promotion executives, no one has a success story to tout of how Sirius or XM broke an artist for a label yet, but most are servicing them with product and ensuring acts visit their studios. Columbia executive VP of promotion Charlie Walk says, "Being at a music company, part of the value is a lot of these satellite channels are going to offer new music and new artists. They're going to have the ability to play more new artists before conventional radio. That's very, very important."

IDJMG VP of national top 40 promotion Erik Olesen adds, "We're not feeling them yet, but we do make them a part of the promotion plan. Whenever we're in D.C. [site of XM Studios] or New York [Sirius headquarters] with an artist, we

try to bring them by, especially the hip-hop artists. It's another medium for us to use and enhance our artists."

One record executive who asked not to be named said his company "hasn't set a direction. Some companies have been ahead of us on this." Another anonymous executive admits, "I have had virtually no direct connection with the services so far. We do service them, and others in the company have been in touch; that's something I need to do."

The folks at V2 were among the early believers in the satellite systems. "[V2 head of promotion] Matt Pollack and I went to visit with Sirius two years ago," head of top 40 promotion Mark Snider says. "At the time, we were the very first label to go up and see them, and they were impressed that we had the foresight to do that."

"Yes, they are a part of our game plan," Snider adds. "We service them. They're invited out to all of our shows and functions. We've brought our artists up there, and there's a fairly regular dialogue with many of the programmers, especially the more current-intensive channels."

Virgin national promotion director Jason McFadden isn't afraid of alternative media. He already has working relationships with the folks at cable-delivered Music Choice. "I talk to them and work them like I do anyone else," he says. But when it comes to satellite radio this early in its life span, "I don't think there's an influence," he says. "Right now, nothing beats a radio hit.

It's the masses. It gets out everywhere."

Universal senior VP of new technologies Steve Leeds says that by looking at the numbers, it's easy enough to see that these new avenues aren't ready yet. "If the big dog is XM and they've got 90,000-plus subscribers to 100 channels, you do the math. There's not significant critical mass yet," he says. "However, like anything else in the new-technology world, you're setting a road map for future success."

Snider says, "We're all waiting for the subscriber numbers." And because of that, "there's some reluctance on our part to dive in. As these services grow, so will V2's commitment."

IDJMG's Olesen echoes the optimistic sentiment that most execs

expressed for satellite radio. "Everybody's feeling like it's coming," he says, "but the light hasn't gone off yet."

Snider agrees. "As more auto manufacturers roll off the line with the receivers installed, it's going to make a difference [in the growth curve]. All of the reviews coming back from people I know who have it are raving about it. I have not heard one nega-

tive. People love it."

Leeds points to another yardstick by which to measure satellite radio's coming of age. "Much like MTV in its early days," he says, "they need to identify one act they're going to break, and when we see sales generate on something that radio's not playing, then people will take notice."

Walk echoes the MTV example, saying that the individual channels need to build brand identity so that new-music junkies will repeatedly tune to new-music brands. Then the labels will gladly fill that pool with new music. "A few will pop up as being the new-music authority for certain formats," Walk says. "As long as that happens and expansion continues, this will become a new place to develop talent and will be the first place for people to hear new music." It comes down to whether the channels are going to take risks and play new music first. At that point, Walk says, they'll become an important part of the artist-development process.

Walk adds that he is hopeful that the new variation on radio will bring with it a new programming freedom. "It feels like there's less restraint on the programmers, allowing them to be more free-flowing and do things from their gut and get a feel for a new artist," he says. "That's a very important thing for us: less of a cookie-cutter approach and more of a vibe to programming, the way it used to be done, before research, callout, and data overflow stifled programming creativity."



WALK

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

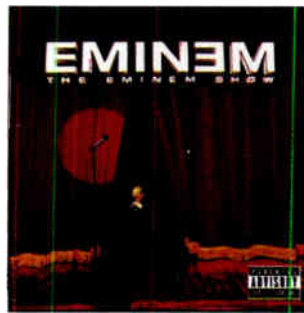
Over The Counter™



by Geoff Mayfield

THE EARLY SHOW: With the most accelerated release of any album in Nielsen SoundScan's 11-year history, **Eminem's** new set races to No. 1 on The Billboard 200, selling 284,500 units in the span of only three days.

The Eminem Show had originally been slated to hit stores Tuesday (4), but when the album's entire content and even its cover art became widely available on Internet file-sharing sites, Interscope elected to move the street date ahead to May 28—a simple enough plan, had it not been planted next to Memorial Day. In a normal week, Monday is when many



stores receive drop shipments for the new releases that will street the following day, but with a holiday, shipping schedules are advanced, so some stores had received the Eminem title by Friday, May 24. Realizing the potential for rampant street-date violations, Interscope and Universal Music & Video Distribution (UMVD) eyed the possibility of an unorthodox Sunday street date.

UMVD president **Jim Urie** says, "We weren't comfortable with doing that until [the distributor made sure all stores would have stock by Saturday]. Once we realized they would, we thought, 'Why not try to grab a day over the holiday weekend?'" Nielsen SoundScan tracks sales through the end of business Sunday, but some accounts, including Target Stores, report on a Sunday-to-Saturday cycle.

UMVD announced the May 26 street date late on May 23, which meant that some East Coast-based accounts were not aware of the latest change until the next morning. Some chains began selling it that Friday. Urie says, "Basically, everyone broke street date."

As street date became a moving target, retail campaigns were thrown into disarray. "We are running in circles trying to figure out how to change our advertising for the third time," the head of one major chain said on Friday afternoon. "It will cost me a ton."

Mike Dreese, CEO of Boston-based Newbury Comics, adds, "We had a radio ad set to run Monday to advertise a midnight sale for that night, but we pushed back the commercial to Saturday and the sale to Saturday midnight when they changed the street date. Then when everybody had the album out on Friday and Saturday, we called up the radio station and said, 'Never mind.'"

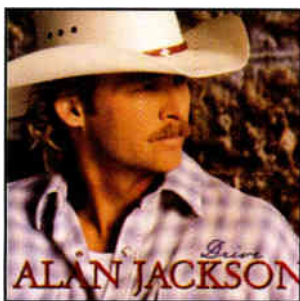
Even with the short selling window and Wal-Mart refusing to stock the title, *The*

Eminem Show still owns the fifth-largest sales week of any title released in 2002. Had the album come out on its original schedule, it likely would have scored the first million-unit week since 'N Sync's *Celebrity* topped that mark in August 2001. Now chart speculators differ on whether the rushed release will cost the rapper a shot to be the first solo artist to see million-unit weeks with two different albums—a feat managed thus far by only **Backstreet Boys** and 'N Sync.

Many retailers' ads did not hit until May 28. The head of one national chain said his stores sold more in that one day than they had before May 28. A sales executive at a rival label says five major chains sold 400,000 units in the first two days of the tracking week. But while some prognosticators think *The Eminem Show* will top 1.5 million in its first full week, UMVD estimates it will settle in the range of 925,000 to 1 million.

Urie says the Internet leak that caused this fire drill appears to have emanated from a European plant and has prompted Universal Music Group to enhance security on future blockbuster albums. One solution being contemplated is that high-profile albums might be solicited with "unspecified" release dates, with accounts initially being informed only of the month that such albums will hit.

SPURS GO JINGLE: CBS' May 22 telecast of the Academy of Country Music Awards rustles action on both The Billboard 200 and Top Country Albums, stirring a dozen bullets for winners and/or performers on the former chart and 15 on the latter.



Among those high in the saddle are **Martina McBride**, who sang and won a trophy; multi-award winner **Alan Jackson**, who opened the show; and **Hank Williams Jr.**, whose duet with **Kid Rock** on "The F Word" was one of the night's best moments. McBride wins the big chart's Pacesetter (121-71, an 80% gain), while on the country list, Jackson earns Greatest Gainer (No. 3, up 38%); Williams garners that chart's Pacesetter (62-29, up 283%).

Earlier on the same network, a May 18 concert special rang a 47% spike for **Barry Manilow**, good for The Billboard 200's Greatest Gainer nod (36-22). His Concord set re-enters Top Independent Albums (No. 33, up 63%).

Additional reporting by Ed Christman in New York.

Singles Minded™



by Silvio Pietroluongo, Minal Patel, Wade Jessen

HATCHED: After only three days of airplay, **Dixie Chicks** grab the Hot Shot Debut trophy on Hot Country Singles & Tracks with "Long Time Gone" at No. 37, a much-anticipated but somewhat unexpected single from the forthcoming *Home*, due at retail Aug. 27. The surprise announcement of the releases comes amid ongoing contract-dispute negotiations with Sony (see Nashville Scene, page 43). The single collects 872 detections, accounting for 10 million estimated audience impressions.



"Long Time Gone" was made available to stations May 23 via digital download—the same day the Chicks performed the track on VH-1's *Divas Las Vegas* show. Country programmers responded enthusiastically, with spins detected at 114 of 147 monitored signals. Of those stations, 56 aired the song six or more times.

The No. 37 start matches the trio's prior high debut, set in the July 10, 1999, issue with "Ready to Run." "Long Time Gone" marks the format's only title in the current chart year to bow inside the top 40 and the highest debut on Country Singles & Tracks since **Alan Jackson's** "Where Were You (When the World Stopped Turning)" stormed in at No. 25 in the Nov. 24, 2001, issue.

On another superstar front, watch for **Garth Brooks** to re-enter Hot Country Singles & Tracks next issue with "Thicker Than Blood" from his thrice-platinum *Scarecrow*. "Thicker Than Blood" charted for one week in the Dec. 1, 2001, issue based on album play. It was remastered by Capitol Records and serviced to programmers May 29 via overnight delivery.

WEB OF NO. 1s: **Chad Kroeger** hits No. 1 on Modern Rock Tracks for the second time in a year, with "Hero," his duet with **Saliva's Josey Scott**. His other appearance at the top was with his band, **Nickelback**, on "How You Remind Me," which reached No. 1 last September and held the spot for 13 weeks. Scott, who was mistakenly identified as the singer of another band in last issue's column, surpasses his prior peak of No. 7, established by Saliva's "Your Disease" in June 2001.

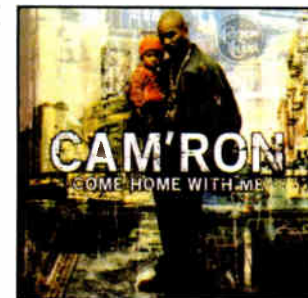
"Hero" reaches No. 1 in its sixth week on the chart—the fastest rise to No. 1 at Modern Rock since the **Foo Fighter's** "Learn to Fly" made it in the same number of weeks in the Nov. 6, 1999, issue. This quick trek comes less than two months after **Jimmy Eat World** set

the record for the longest climb to No. 1 on this chart (23 weeks), with "The Middle." The record for the quickest path to the top is one week: **R.E.M.'s** "What's the Frequency, Kenneth?" debuted at No. 1 in September 1994.

On The Billboard Hot 100, "Hero" earns the Greatest Gainer/Airplay award, increasing its audience impressions by 10.5 million (28-18).

BOY'S TURN: **Cam'ron** earns his first No. 1 on Hot R&B/Hip-Hop Singles & Tracks, as "Oh Boy" featuring **Juelz Santana** puts an end to **Ashanti's** 10-week reign at No. 1 with "Foolish." "Oh Boy," from *Come Home With Me*, gains 1.8 million impressions to propel it to the top, improving its overall R&B audience to 54.5 million. Hot on Cam'ron's heels is "Addictive" by **Truth Hurts Featuring Rakim**, which moves 5-2. "Addictive" sees a 2.3 million rise in audience to 53.5 million impressions, trailing

"Oh Boy" by roughly 1 million listeners. While both titles have retail singles available, Truth Hurts reduces the distance between them with a retail gain that moves the song 64-29 on R&B/Hip-Hop Singles Sales, while Cam'ron sees a slight sales decline (No. 11). On the newly installed Hot Rap Tracks chart (see story, page 10), Cam'ron advances 3-2 with an audience reach of more than 62 million—though he still needs another 9 million listeners to catch up to "I Need a Girl (Part I)" by **P. Diddy Featuring Usher & Loon**.



BETTER OFF ALONE: **Tommy Lee's** "Hold Me Down" climbs to No. 5 on Mainstream Rock Tracks, surpassing the peak of any track released by his former group **Mötley Crüe**. The band's highest-charting singles on Mainstream Rock were "Smokin' in the Boys Room" and "Dr. Feelgood," which both peaked at No. 7 in 1985 and 1989, respectively.

GUESS AGAIN: Last issue, we mentioned that the title of **Scarface's** latest release had been changed to "Guess?". After deliberation, Island Def Jam Music Group has reverted to the originally listed title, "Guess Who's Back." It may be that when a title is posed in the form of a question, it's to get a straight answer.

Additional reporting by Anthony Colombo and Steven Graybow in New York.

Billboard THE BILLBOARD 200

| THIS WEEK | LAST WEEK | WKS. AGO | WEEKS ON | ARTIST | | | Title | PEAK POSITION | THIS WEEK | LAST WEEK | WKS. AGO | WEEKS ON | ARTIST | | | Title | PEAK POSITION |
|-----------|-----------|----------|----------|---|---------------------------------------|---|-------|---------------|-----------|-----------|----------|--------------------------------------|--|---|----|-------|---------------|
| | | | | IMPRINT & NUMBER/DISTRIBUTING LABEL | IMPRINT & NUMBER/DISTRIBUTING LABEL | IMPRINT & NUMBER/DISTRIBUTING LABEL | | | | | | | IMPRINT & NUMBER/DISTRIBUTING LABEL | | | | |
| | | | | NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1 | | | | | | | | | | | | | |
| 1 | NEW | 1 | 1 | EMINEM | | The Eminem Show | 1 | 50 | 32 | 15 | 3 | NAUGHTY BY NATURE | | Icons | 15 | | |
| 2 | 1 | — | 2 | VARIOUS ARTISTS | P. Diddy & Bad Boy Records Present... | We Invented The Remix | 1 | 51 | 51 | 47 | 27 | CREED ▲ ⁵ | | Weathered | 1 | | |
| 3 | NEW | 1 | 1 | MARC ANTHONY | | Mended | 3 | 52 | 43 | 19 | 7 | BONNIE RAITT | | Silver Lining | 13 | | |
| 4 | 2 | — | 2 | CAM'RON | | Come Home With Me | 2 | 53 | 53 | 56 | 64 | JIMMY EAT WORLD ● | | Jimmy Eat World | 53 | | |
| 5 | 7 | 4 | 4 | ASHANTI ▲ ² | | Ashanti | 1 | 54 | 47 | 41 | 1 | FAT JOE ▲ | J.O.S.E. : Jealous Ones Still Envy | 21 | | | |
| 6 | 8 | 2 | 4 | CELINE DION ▲ ² | | A New Day Has Come | 1 | 55 | 49 | 36 | 44 | ALICIA KEYS ▲ ⁵ | | Songs In A Minor | 1 | | |
| 7 | 5 | 1 | 3 | MUSIQ | | Juslisten (Just Listen) | 1 | 56 | 27 | — | 2 | RUFF ENDZ | | Someone To Love You | 27 | | |
| 8 | 9 | 9 | 10 | VARIOUS ARTISTS ▲ ² | | Now 9 | 1 | 57 | 48 | 38 | 7 | AVANT | | Ecstasy | 6 | | |
| 9 | 13 | 5 | 3 | KENNY CHESNEY | | No Shoes, No Shirt, No Problems | 1 | 58 | 54 | 42 | 7 | GOO GOO DOLLS | | Gutterflower | 4 | | |
| 10 | 4 | — | 2 | MOBY | | 18 | 4 | 59 | 52 | 52 | 22 | NAS ▲ | | Stillmatic | 5 | | |
| 11 | 10 | 7 | 4 | SHERYL CROW ▲ | | C'mon, C'mon | 2 | 60 | 55 | 61 | 24 | DEFAULT ● | | The Fallout | 51 | | |
| 12 | NEW | 1 | 1 | BOX CAR RACER | | Box Car Racer | 12 | 61 | 50 | 48 | 1 | R. KELLY & JAY-Z ▲ | | The Best Of Both Worlds | 2 | | |
| 13 | NEW | 1 | 1 | VARIOUS ARTISTS | | Off The Hook | 13 | 62 | 58 | 62 | 16 | JACK JOHNSON | | Brushfire Fairytales | 58 | | |
| 14 | 11 | 6 | 4 | SOUNDTRACK | | Spider-Man | 4 | 63 | 60 | 67 | 31 | INCUBUS ▲ | | Morning View | 2 | | |
| 15 | 12 | 8 | 4 | BIG TYMERS | | Hood Rich | 1 | 64 | 66 | 97 | 11 | N*E*R*D* | | In Search Of... | 61 | | |
| 16 | 3 | — | 2 | WEEZER | | Maladroit | 3 | 65 | 71 | 68 | 20 | BRAD PAISLEY ● | | Part II | 31 | | |
| 17 | 17 | 11 | 4 | SOUNDTRACK ▲ ⁶ | | O Brother, Where Art Thou? | 1 | 66 | 68 | 64 | 27 | KID ROCK ▲ | | Cocky | 7 | | |
| 18 | 26 | 16 | 14 | ALAN JACKSON ▲ ² | | Drive | 1 | 67 | 76 | 76 | 21 | TOBY KEITH ▲ | | Pull My Chain | 9 | | |
| 19 | 16 | 14 | 6 | SHAKIRA ▲ ³ | | Laundry Service | 3 | 68 | 74 | 88 | 48 | CRAIG DAVID ▲ | | Born To Do It | 11 | | |
| 20 | 15 | 12 | 2 | PINK ▲ ² | | M!ssundaztood | 6 | 69 | 59 | 57 | 9 | WILCO | | Yankee Hotel Foxtrot | 13 | | |
| 21 | NEW | 1 | 1 | AMY GRANT | | Legacy...Hymns & Faith | 21 | 70 | 61 | 65 | 9 | YING YANG TWINS | | Alley: The Return Of The Ying Yang Twins | 58 | | |
| | | | | GREATEST GAINER | | | | | | | | | PACESETTER | | | | |
| 22 | 36 | 40 | 14 | BARRY MANILOW ▲ | | Ultimate Manilow | 3 | 71 | 121 | 101 | 36 | MARTINA MCBRIDE ▲ | | Greatest Hits | 5 | | |
| 23 | 14 | 3 | 3 | LAURYN HILL | | MTV Unplugged No. 2.0 | 3 | 72 | 56 | 45 | 29 | ENYA ▲ ⁶ | | A Day Without Rain | 2 | | |
| 24 | 18 | 10 | 24 | JOSH GROBAN ▲ | | Josh Groban | 8 | 73 | 64 | 50 | 13 | ALANIS MORISSETTE ▲ | | Under Rug Swept | 1 | | |
| 25 | 19 | 13 | 4 | VANESSA CARLTON | | Be Not Nobody | 5 | 74 | 62 | 51 | 22 | RASCAL FLATTS ▲ | | Rascal Flatts | 43 | | |
| 26 | 35 | 17 | 13 | NORAH JONES ● | | Come Away With Me | 17 | 75 | 69 | 60 | 14 | KIRK FRANKLIN ● | | The Rebirth Of Kirk Franklin | 4 | | |
| 27 | 24 | 20 | 29 | PUDDLE OF MUDD ▲ ² | | Come Clean | 9 | 76 | 84 | 100 | 12 | THE WHITE STRIPES | | White Blood Cells | 61 | | |
| 28 | 22 | 28 | 22 | JOHN MAYER ● | | Room For Squares | 22 | 77 | 132 | 128 | 24 | BROOKS & DUNN ▲ | | Steers & Stripes | 4 | | |
| 29 | 6 | — | 2 | RUSH | | Vapor Trails | 6 | 78 | 73 | 63 | 34 | INDIA.ARIE ▲ | | Acoustic Soul | 10 | | |
| 30 | 20 | 18 | 33 | LINKIN PARK ▲ ⁸ | | [Hybrid Theory] | 2 | 79 | NEW | 1 | 1 | PHIL LESH & FRIENDS | | There & Back Again | 79 | | |
| 31 | 28 | 22 | 27 | NICKELBACK ▲ ⁴ | | Silver Side Up | 2 | 80 | NEW | 1 | 1 | NOFX | 45 Or 46 Songs That Weren't Good Enough To Go On Our Other Records | 80 | | | |
| 32 | 23 | 21 | 24 | LUDACRIS ▲ ² | | Word Of Mouf | 3 | 81 | 88 | 79 | 29 | TIM MCGRAW ▲ ³ | | Greatest Hits | 4 | | |
| 33 | 21 | 46 | 5 | SOUNDTRACK ● | | Star Wars Episode II: Attack Of The Clones | 6 | 82 | 79 | 81 | — | BRITNEY SPEARS ▲ ⁴ | | Britney | 1 | | |
| 34 | 37 | 49 | 14 | JENNIFER LOPEZ ▲ | | J To Tha L-O! The Remixes | 1 | 83 | 70 | 59 | 13 | CHER ● | | Living Proof | 9 | | |
| 35 | 29 | 23 | 4 | NO DOUBT ▲ | | Rock Steady | 9 | 84 | 75 | 58 | 37 | MICHAEL W. SMITH ● | | Worship | 20 | | |
| 36 | 30 | 24 | 6 | SYSTEM OF A DOWN ▲ ² | | Toxicity | 1 | 85 | 114 | 112 | 76 | TRAVIS TRITT ▲ | | Down The Road I Go | 51 | | |
| 37 | 31 | 30 | 12 | BRANDY ▲ | | Full Moon | 2 | 86 | 89 | 87 | 5 | TIM MCGRAW ▲ ² | | Set This Circus Down | 2 | | |
| 38 | 33 | 29 | 12 | NAPPY ROOTS ● | | Watermelon, Chicken & Gritz | 24 | 87 | NEW | 1 | 1 | SUPERJOINT RITUAL | | Use Once And Destroy | 87 | | |
| 39 | NEW | 1 | 1 | TOMMY LEE | | Never A Dull Moment | 39 | 88 | 81 | 70 | 13 | KYLIE MINOGUE ● | | Fever | 3 | | |
| 40 | 25 | — | 2 | VAN MORRISON | | Oown The Road | 25 | 89 | NEW | 1 | 1 | SOUNDTRACK | | Spirit: Stallion Of The Cimarron | 89 | | |
| 41 | 44 | 37 | 41 | MICHELLE BRANCH ▲ | | The Spirit Room | 28 | 90 | NEW | 1 | 1 | VARIOUS ARTISTS | | NASCAR On Fox: Crank It Up | 90 | | |
| 42 | 42 | 35 | 16 | MARY J. BLIGE ▲ ² | | No More Drama (2002) | 14 | 91 | 77 | 73 | 26 | BUSTA RHYMES ▲ | | Genesis | 7 | | |
| 43 | 45 | 44 | 11 | B2K ● | | B2K | 2 | 92 | 63 | 32 | 3 | TOM WAITS | | Blood Money | 32 | | |
| 44 | 40 | 27 | 20 | ENRIQUE IGLESIAS ▲ ² | | Escape | 2 | 93 | 67 | 53 | 5 | CEE-LO | Cee-Lo... Cee-Lo Green And His Perfect Imperfections | 11 | | | |
| 45 | 41 | 39 | 34 | JA RULE ▲ ³ | | Pain Is Love | 1 | 94 | 90 | 86 | 9 | HOOBASTANK ● | | Hoobastank | 25 | | |
| 46 | 34 | 26 | 8 | TWEET ● | | Southern Hummingbird | 3 | 95 | 93 | 72 | 24 | MERCYME | | Almost There | 67 | | |
| 47 | 39 | 31 | 12 | USHER ▲ ³ | | 8701 | 4 | 96 | 96 | 95 | 17 | UNWRITTEN LAW | | Elva | 69 | | |
| 48 | 38 | 25 | 14 | SOUNDTRACK | | The Scorpion King | 5 | 97 | 94 | 91 | 24 | ANGIE STONE ● | | Mahogany Soul | 22 | | |
| 49 | 46 | 43 | 7 | P.O.D. ▲ ² | | Satellite | 6 | 98 | 65 | 33 | 3 | TOM WAITS | | Alice | 33 | | |
| | | | | | | | | 99 | 86 | 71 | 9 | ELVIS COSTELLO | | When I Was Cruel | 20 | | |

| THIS WEEK | LAST WEEK | | | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | PEAK POSITION | THIS WEEK | LAST WEEK | | | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | PEAK POSITION |
|-----------|-----------|------------|----------------|--|---|---------------|-----------|-----------|------------|--|---|-------|---------------|
| | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | | | | | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | | | |
| 100 | 97 | 96 | 54 | SOUNDTRACK ▲ DREAMWORKS 45005/INTERSCOPE (12.98/18.98) | Shrek | 28 | 151 | 129 | 78 | MICHAEL BOLTON JIVE 41786/ZDMBA (12.98/18.98) | Only A Woman Like You | 36 | |
| 101 | NEW | 1 | | SOMETHING CORPORATE DRIVE-THRU 112887/MCA (14.98 CD) # | Leaving Through The Window | 101 | 152 | 142 | 142 | DAVE MATTHEWS BAND ▲ ³ RCA 67938 (11.98/14.98) | Everyday | 1 | |
| 102 | 87 | 69 | 9 | VARIOUS ARTISTS ● SMACK DOWN/COLUMBIA 85211/CRG (12.98 EQ/18.98) | WWF: Forceable Entry | 3 | 153 | 127 | 114 | OZZY OSBOURNE ● EPIC 63580 (12.98 EQ/18.98) | Down To Earth | 4 | |
| 103 | NEW | 1 | | POISON CYANIDE 6975/MAILBOAT (18.98 CD) | Hollyweird | 103 | 154 | NEW | 1 | YO-YO MA & THE SILK ROAD ENSEMBLE SDNY CLASSICAL 89782 (18.98 EQ) | Silk Road Journeys: When Strangers Meet | 154 | |
| 104 | 92 | 89 | 11 | REMY SHAND MIDTOWN 014481/UMRG (18.98 CD) | The Way I Feel | 39 | 155 | 140 | 145 | NELLY ▲ ⁸ FO REEL/UNIVERSAL 157743/UMRG (12.98/18.98) | Country Grammar | 1 | |
| 105 | 122 | 151 | 30 | TRICK PONY ● WARNER BRDS. (NASHVILLE) 47527/WRN (11.98/17.98) | Trick Pony | 91 | 156 | 149 | 120 | THE BEATLES ▲ ⁸ APPLE 29325/CAPITOL (12.98/18.98) | 1 | 1 | |
| 106 | 91 | 77 | 39 | JAHEIM ▲ DIVINE MILL 47452/WARNER BRDS. (11.98/17.98) | [Ghetto Love] | 9 | 157 | NEW | 1 | VARIOUS ARTISTS VP 1679 (19.98/15.98) | Reggae Gold 2002 | 157 | |
| 107 | NEW | 1 | | THE DAYTON FAMILY IN THE PAINT 8313/KOCH (12.98/17.98) | Welcome To The Dope House | 107 | 158 | 153 | 135 | WILLIE NELSON LDST HIGHWAY 186231/MERCURY (NASHVILLE) (12.98/18.98) | The Great Divide | 43 | |
| 108 | NEW | 1 | | EMERSON DRIVE DREAMWORKS (NASHVILLE) 450272/INTERSCOPE (8.98/14.98) # | Emerson Drive | 108 | 159 | 116 | 92 | C-MURDER D3 9993/RIVIERA (19.98 CD) | Tru Dawgs | 67 | |
| 109 | 80 | 75 | 4 | BLACKALICIOUS MCA 112866 (14.98 CD) | Blazing Arrow | 49 | 160 | 123 | 126 | OUTKAST ▲ ARISTA 26093 (12.98/18.98) | Big Boi & Dre Present... DutKast | 18 | |
| 110 | 99 | 104 | 33 | STAIND ▲ ⁴ FLIP/ELEKTRA 62626/EEG (12.98/18.98) | Break The Cycle | 1 | 161 | 144 | 134 | ROB ZOMBIE ● Geffen 493147/INTERSCOPE (12.98/18.98) | The Sinister Urge | 8 | |
| 111 | 111 | 102 | 37 | KENNY CHESNEY ▲ ² BNA 67976/RLG (12.98/18.98) | Greatest Hits | 13 | 162 | 130 | 113 | SOUNDTRACK ● V2 27119 (12.98/18.98) | I Am Sam | 20 | |
| 112 | 133 | 141 | 40 | LONESTAR ▲ BNA 67011/RLG (12.98/18.98) | I'm Already There | 9 | 163 | 170 | 174 | FLAW REPUBLIC/UNIVERSAL 014891/UMRG (12.98 CD) # | Through The Eyes | 139 | |
| 113 | 105 | 108 | 14 | GARY ALLAN MCA NASHVILLE 170201 (11.98/17.98) | Alright Guy | 39 | 164 | 134 | 115 | JEWEL ▲ ATLANTIC 835197/AG (12.98/18.98) | This Way | 9 | |
| 114 | 103 | 111 | 5 | LOUIE DEVITO DEE VEE 0002/MUSICRAMA (18.98 CD) | Louie DeVito's Dance Factory | 92 | 165 | 143 | 122 | NELLY FURTADO ▲ ² DREAMWORKS 450217/INTERSCOPE (12.98/18.98) # | Whoa, Nelly! | 24 | |
| 115 | 118 | 136 | 5 | THE HIVES EPITAPH/SIRE 48327/WARNER BRDS. (18.98 CD) # | Veni Vidi Vicious | 115 | 166 | 159 | 169 | THE CORRS 143/LAVA/ATLANTIC 83533/AG (12.98/18.98) | VH1 Music First Presents: The Corrs — Live In Dublin | 52 | |
| 116 | 95 | 54 | 3 | KELLIE COFFEY BNA 67040/RLG (10.98/16.98) | When You Lie Next To Me | 54 | 167 | 57 | — | THE GET UP KIDS HERDES & VILLAINS 370/VAGRANT (15.98 CD) | Dn A Wire | 57 | |
| 117 | 98 | 85 | 5 | RL J 20012 (12.98/17.98) | RL:Elements | 53 | 168 | 138 | 154 | JOE ● JIVE 41786/ZDMBA (12.98/18.98) | Better Days | 32 | |
| 118 | 107 | 94 | 16 | VARIOUS ARTISTS ● BNA 67043/RLG (12.98/17.98) | Totally Country | 12 | 169 | 150 | 155 | BLINK-182 ▲ ² MCA 112627 (12.98/18.98) | Take Off Your Pants And Jacket | 1 | |
| 119 | 124 | 160 | 7 | TENACIOUS D EPIC 86234 (18.98 EQ CD) | Tenacious D | 33 | 170 | 135 | 149 | PRINCE WARNER BRDS. 74272 (18.98 CD) | The Very Best Of Prince | 66 | |
| 120 | 85 | 34 | 3 | COAL CHAMBER ROADRUNNER 618484/DJMG (18.98 CD) | Dark Days | 34 | 171 | 155 | 130 | ALISON KRAUSS + UNION STATION ● ROUNDER 610495/DJMG (11.98/17.98) | New Favorite | 35 | |
| 121 | 108 | 103 | 49 | SOUNDTRACK ▲ ² INTERSCOPE 483035 (12.98/18.98) | Moulin Rouge | 3 | 172 | 136 | 105 | VARIOUS ARTISTS SIDE ONE DUMMY 71232 (8.98 CD) | Atticus: ...Dragging The Lake. | 105 | |
| 122 | 109 | 106 | 95 | SOUNDTRACK ▲ ³ CURB 78703 (11.98/17.98) | Coyote Ugly | 10 | 173 | 154 | 148 | ADEMA ● ARISTA 14696 (11.98/17.98) | Adema | 27 | |
| 123 | 112 | 93 | 10 | JIMMY BUFFETT MAILBOAT 2005 (10.98/18.98) | Far Side Of The World | 5 | 174 | 148 | 118 | VARIOUS ARTISTS ▲ ² INTEGRITY 61001/TIME LIFE (19.98 CD) | Songs 4 Worship — Shout To The Lord | 51 | |
| 124 | 78 | 66 | 5 | BIG MOE WRECKSHOP/PRIORITY 50244/CAPITOL (12.98/17.98) | Purple World | 29 | 175 | 185 | 197 | GREEN DAY ● REPRISE 48145/WARNER BRDS. (18.98 CD) | International Superhits! | 40 | |
| 125 | 141 | 158 | 70 | JENNIFER LOPEZ ▲ ³ EPIC 85225 (12.98 EQ/18.98) | J.Lo | 1 | 176 | 160 | 127 | ROD STEWART ● WARNER BRDS. 78328 (12.98/18.98) | The Very Best Of Rod Stewart | 40 | |
| 126 | NEW | 1 | | THALIA EMI LATIN 39573 (10.98/17.98) # | Thalia | 126 | 177 | 139 | 123 | MAXWELL ▲ COLUMBIA 671367/CRG (12.98 EQ/18.98) | Now | 1 | |
| 127 | 117 | 129 | 2 | AALIYAH ▲ ² BLACKGROUND 10082 (12.98/18.98) | Aaliyah | 1 | 178 | 145 | 109 | TREY ANASTASIO ELEKTRA 62749/EEG (18.98 CD) | Trey Anastasio | 45 | |
| 128 | 83 | 55 | 3 | VARIOUS ARTISTS THE LABEL/ELEKTRA 62782/EEG (18.98 CD) | The Family Values Tour 2001 | 55 | 179 | 189 | 176 | JO DEE MESSINA ▲ CURB 77977 (11.98/17.98) | Burn | 19 | |
| 129 | 104 | 83 | 5 | GLENN LEWIS EPIC 85787 (12.98 EQ/17.98) | World Outside My Window | 4 | 180 | NEW | 1 | BADLY DRAWN BOY ARTISTDIRECT 01019 (17.98 CD) # | About A Boy (Soundtrack) | 180 | |
| 130 | NEW | 1 | | THE BREEDERS 4AD/ELEKTRA 62786/EEG (18.98 CD) | title TK | 130 | 181 | 180 | — | 311 VOLCAND 32184/ZDMBA (11.98/17.98) | From Chaos | 10 | |
| 131 | 119 | 107 | 52 | U2 ▲ ³ INTERSCOPE 524653 (12.98/18.98) | All That You Can't Leave Behind | 3 | 182 | 152 | 82 | EARSHOT WARNER BRDS. 47961 (11.98 CD) | Letting Go | 82 | |
| 132 | 102 | 98 | 6 | DIANA KRALL ▲ VERVE 549846/AVG (12.98/18.98) | The Look Of Love | 9 | 183 | 182 | 175 | LENNY KRAVITZ ▲ ³ VIRGIN 50316 (12.98/18.98) | Greatest Hits | 2 | |
| 133 | 106 | 84 | 7 | NEIL YOUNG REPRISE 48111/WARNER BRDS. (18.98 CD) | Are You Passionate? | 10 | 184 | NEW | 1 | MARK CHESNUTT COLUMBIA (NASHVILLE) 86540/SDNY (NASHVILLE) (11.98 EQ/17.98) | Mark Chesnutt | 184 | |
| 134 | 72 | — | 2 | 3RD STRIKE HOLLYWOOD 182344 (12.98 CD) | Lost Angel | 72 | 185 | 147 | 139 | RES MCA 112310 (18.98/12.98) # | How I Do | 115 | |
| 135 | 131 | 143 | 7 | THE CALLING ● RCA 67585 (11.98/17.98) # | Camino Palmero | 36 | 186 | 169 | 140 | YOLANDA ADAMS ELEKTRA 62690/EEG (12.98/18.98) | Believe | 42 | |
| 136 | NEW | 1 | | GOLDFINGER MOJO/JIVE 41306/ZDMBA (15.98 CD) | Open Your Eyes | 136 | 187 | 164 | 163 | FIVE FOR FIGHTING ● AWARE/COLUMBIA 63759/CRG (17.98 EQ/17.98) # | America Town | 54 | |
| 137 | 151 | 157 | 2 | THE STROKES ● RCA 68101 (17.98 CD) | Is This It | 33 | 188 | 158 | 162 | GEORGE STRAIT MCA NASHVILLE 170280 (11.98 CD) | The Best Of George Strait: 20th Century Masters The Millennium Collection | 76 | |
| 138 | 175 | — | 2 | KHIA FEATURING DSD DIRTY DOWN 751132/ARTEMIS (17.98 CD) # | Thug Misses | 138 | 189 | NEW | 1 | BRYAN FERRY VIRGIN 11984 (18.98 CD) | Frantic | 189 | |
| 139 | NEW | 1 | | PILLAR FLICKER 82606 (16.98 CD) # | Fireproof | 139 | 190 | 172 | 150 | TRAIN ▲ ² AWARE/COLUMBIA 69888/CRG (12.98 EQ/18.98) | Drops Of Jupiter | 6 | |
| 140 | 126 | 125 | 41 | DROWNING POOL ▲ WIND UP 13055 (18.98 CD) | Sinner | 14 | 191 | NEW | 1 | PAX217 FOREFRONT 25295 (16.98 CD) # | Engage | 191 | |
| 141 | 110 | 90 | 3 | WILL DOWNING GRP 589610/VG (18.98 CD) | {Sensual Journey} | 90 | 192 | RE-ENTRY | 7 | SARA EVANS ▲ RCA (NASHVILLE) 67864/RLG (11.98/17.98) | Born To Fly | 55 | |
| 142 | 120 | 116 | 9 | BAHA MEN S-CURVE 37990/CAPITOL (6.98/18.98) | Move It Like This | 57 | 193 | 165 | 166 | THIRD DAY ESSENTIAL 10668/ZDMBA (11.98/17.98) | Come Together | 31 | |
| 143 | 115 | 119 | 4 | MYSTIKAL ● JIVE 41770/ZDMBA (12.98/18.98) | Tarantula | 25 | 194 | 166 | 186 | PETE YORN ● COLUMBIA 86244/CRG (7.98 EQ/12.98) # | musicforthemorningafter | 111 | |
| 144 | 125 | 99 | 5 | VARIOUS ARTISTS SPARROW 3887 (16.98 CD) | Dove Hits 2002 | 74 | 195 | 171 | — | CHRIS CAGLE ● CAPITOL (NASHVILLE) 34170 (10.98/17.98) # | Play It Loud | 164 | |
| 145 | 128 | 132 | 2 | LIL BOW WOW ▲ SO SO DEF/COLUMBIA 86130/CRG (12.98 EQ/18.98) | Doggy Bag | 11 | 196 | NEW | 1 | SOUNDTRACK NETTWERK 30263 (17.98 CD) | Felicity: Senior Year | 196 | |
| 146 | 101 | 74 | 4 | ALI FO REEL/UNIVERSAL 017104/UMRG (18.98 CD) | Heavy Starch | 24 | 197 | 174 | 161 | ANN NESBY IT'S TIME CHILD 017391/UNIVERSAL (12.98/18.98) | Put It On Paper | 62 | |
| 147 | NEW | 1 | | MXPX TDDTH & NAIL 71196 (17.98 CD) | Ten Years And Running | 147 | 198 | 156 | 138 | GARTH BROOKS ▲ ³ CAPITOL (NASHVILLE) 31330 (10.98/18.98) | Scarecrow | 1 | |
| 148 | 157 | 159 | 6 | DASHBOARD CONFSSIONAL VAGRANT 354 (11.98 CD) # | The Places You Have Come To Fear The Most | 119 | 199 | NEW | 1 | DIO SPITFIRE 15199 (17.98 CD) | Killing The Dragon | 199 | |
| 149 | 137 | 144 | 2 | VARIOUS ARTISTS ▲ ³ EMI/UNIVERSAL/SDNY/ZDMBA 11154/VIRGIN (12.98/19.98) | Now 8 | 2 | 200 | 113 | 80 | FOREIGNER ATLANTIC 78266/RHIND (12.98/18.98) | Complete Greatest Hits | 80 | |
| 150 | 82 | — | 2 | SOUNDTRACK Geffen 493314/INTERSCOPE (18.98 CD) | WWF: Tough Enough 2 | 82 | | | | | | | |

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. † Suggested list prices, and CD prices for BMG and WEA labels, are suggested lists. ‡ Suggested list prices, and CD prices for BMG and WEA labels, are suggested lists. † Suggested list prices, and CD prices for BMG and WEA labels, are suggested lists. ‡ Suggested list prices, and CD prices for BMG and WEA labels, are suggested lists. † Suggested list prices, and CD prices for BMG and WEA labels, are suggested lists. ‡ Suggested list prices, and CD prices for BMG and WEA labels, are suggested lists. # Indicates past or present Heatseeker title.

JUNE 8
2002

Billboard HEATSEEKERS

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | WEEKS AT NO. 1 | THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|-----------|-----------|------------|----------------|---|--|--------------------|-----------|-----------|------------|----------------|--|--------------------------------------|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| | | | | | | | | | | | | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 |
| 1 | NEW | 1 | 1 | NUMBER 1/HOT SHOT DEBUT | SOMETHING CORPORATE DRIVE-THRU 112887/MCA (14.98 CD) | 1 Week At Number 1 | 25 | NEW | 1 | 1 | THE FLATLANDERS NEW WEST 6040 (17.98 CD) | Now Again | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2 | NEW | 1 | 1 | EMERSON DRIVE DREAMWORKS (NASHVILLE) 450272/INTERSCOPE (8.98/14.98) | Emerson Drive | | 25 | NEW | 1 | 1 | NEIL FINN NETTWERK 30205 (16.98 CD) | One All | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 3 | 1 | 2 | 3 | THE HIVES EPITAPH/SIRE 483277/WARNER BROS. (16.98 CD) | Veni Vidi Vicious | | 23 | NEW | 1 | 1 | ZOEGIRL SPARROW 51828 (16.98 CD) | Life | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 4 | NEW | 1 | 1 | THALIA EMI LATIN 39573 (10.98/17.98) | Thalia | | 29 | 18 | 17 | 12 | JOHN REUBEN GOTEE 72866 (14.98 CD) | Hindsight | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 5 | 7 | 19 | 4 | KHIA FEATURING DSD DIRTY D/DOWN 751132/ARTEMIS (17.98 CD) | Thug Misses | | 30 | 9 | — | 2 | RACHAEL LAMPA WORD 86192/WARNER BROS. (11.98/16.98) | Kaleidoscope | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 6 | NEW | 1 | 1 | PILLAR FLICKER 82606 (16.98 CD) | Fireproof | | 31 | 21 | 35 | 5 | EL-P DEFINITIVE JUX 27* (16.98 CD) | Fantastic Damage | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 7 | 3 | 5 | 21 | DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD) | The Places You Have Come To Fear The Most | | 32 | 22 | 20 | 7 | LOS RAZOS DE SACRAMENTO Y REYNALDO RCA 93084/BMG LATIN (17.98/15.98) | Corazon De Perico | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 8 | 5 | 6 | 24 | FLAW REPUBLIC/UNIVERSAL 014891/UMRG (12.98 CD) | Through The Eyes | | 33 | NEW | 1 | 1 | INTOCABLE EMI/LATIN 37745 (19.98/15.98) | Suenos | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 9 | 19 | — | 4 | BADLY DRAWN BOY ARTIST/DIRECT 01019 (17.98 CD) | About A Boy (Soundtrack) | | 34 | 31 | 36 | 20 | RUBYHORSE ISLAND 586919/IDJMG (12.98 CD) | Rise | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 10 | 2 | 3 | 17 | RES MCA 112310* (8.98/12.98) | How I Do | | 35 | NEW | 1 | 1 | MUSHROOMHEAD UNIVERSAL 016430/UMRG (12.98 CD) | XX | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 11 | NEW | 1 | 1 | PAX217 FORFRONT 25295 (16.98 CD) | Engage | | 36 | NEW | 1 | 1 | REMY ZERO ELEKTRA 82678.EEG (17.98 CD) | The Golden Hum | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 12 | 4 | 8 | 40 | PETE YORN COLUMBIA 86244*CRG (7.98 EQ/12.98) | musicforthemorningafter | | 37 | NEW | 1 | 1 | HEATHER NOVA V2 27121 (13.98 CD) | South | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 13 | 6 | 9 | 50 | CHRIS CAGLE CAPITOL (NASHVILLE) 34170 (10.98/17.98) | Play It Loud | | 38 | 36 | 23 | 18 | KILLSWITCH ENGAGE ROADRUNNER 618457/IDJMG (17.98 CD) | Alive Or Just Breathing | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 14 | NEW | 1 | 1 | AFU-RA D&D/IN THE PAINT 8356/KOCH (12.98/17.98) | Life Force Radio | | 39 | NEW | 1 | 1 | KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 70016/ZOMBA (10.98/15.98) | Awesome Wonder | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 15 | 12 | 15 | 7 | QUARASHI TIME BOMB/COLUMBIA 86179/CRG (12.98 EQ/CD) | Jinx | | 40 | 11 | 27 | 3 | PAUL COLMAN TRIO ESSENTIAL 10668/ZOMBA (17.98 CD) | New Map Of The World | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 16 | 8 | 11 | 5 | 12 STONES WIND-UP 13069 (9.98 CD) | 12 Stones | | 41 | NEW | 1 | 1 | PILAR MONTENEGRO UNIVISION 310026 (9.98/13.98) | Desahogo | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 17 | NEW | 1 | 1 | JUANES UNIVERSAL LATIN 017532 (16.98 CD) | Un Dia Normal | | 42 | 20 | 16 | 13 | HAYSEED DIXIE DUALTONE 01118 (17.98 CD) | A Hillbilly Tribute To Mountain Love | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 18 | 10 | 7 | 4 | CLEDUS T. JUDD MONUMENT 85897/SONY (NASHVILLE) (11.98 EQ/17.98) | Cledus Envy | | 43 | NEW | 1 | 1 | PHANTOM PLANET DAYLIGHT 6206/EPIC (13.98 EQ/CD) | The Guest | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 19 | 13 | 14 | 13 | COURSE OF NATURE LAVA/ATLANTIC 83526/AG (7.98/11.98) | Superkala | | 44 | 23 | 30 | 3 | LITTLE BIG TOWN MONUMENT 85374/SONY (NASHVILLE) (7.98 EQ/13.98) | Little Big Town | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 20 | 14 | 29 | 18 | THURSDAY VICTORY 145 (15.98 CD) | Full Collapse | | 45 | 27 | 38 | 8 | SUGARCULT ULTIMATUM 076673/ARTEMIS (13.98 CD) | Start Static | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 21 | NEW | 1 | 1 | UGLY CASANOVA SUB POP 70552* (15.98 CD) | Sharpen Your Teeth | | 46 | 35 | 18 | 8 | ANGELIQUE KIDJO COLUMBIA 85799/CRG (12.98 EQ/CD) | Black Ivory Soul | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 22 | 24 | 26 | 7 | PATTY GRIFFIN ATO 21904 (17.98 CD) | 1000 Kisses | | 47 | 32 | 22 | 11 | VICENTE FERNANDEZ SONY DISCOS 84292 (10.98 EQ/15.98) | Historia De Un Idolo Vol. 2 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 23 | 16 | 10 | 10 | CHAYANNE SONY DISCOS 84667 (10.98 EQ/16.98) | Grandes Exitos | | 48 | 37 | 25 | 9 | NICOLE C. MULLEN WARRIOR 127/WARNER BROS. (11.98/17.98) | Talk About It | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 24 | 25 | 46 | 17 | SIR CHARLES JONES MARDOT GRAS 1050 (10.98/16.98) | Love Machine | | 49 | 17 | 12 | 5 | DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 20360/EMI GDSPEL (11.98/16.98) | Go Get Your Life Back | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | 50 | 38 | 34 | 9 | KEVIN DENNEY LYRIC STREET 16502/WOLLYWOOD (12.98 CD) | Kevin Denney | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | CASSANDRA WILSON BLUE HEAVEN 30095/CONTOUR (17.98 CD) | Belly Of The Sun | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

JUNE 8
2002

Billboard TOP INDEPENDENT ALBUMS



| THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | WEEKS AT NO. 1 | THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|-----------|-----------|------------|----------------|--|---|--|-----------|-----------|------------|----------------|--|--|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| | | | | | | | | | | | | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 |
| 1 | 1 | 1 | 3 | NUMBER 1 | NAUGHTY BY NATURE TVT 2290* (13.98/17.98) | 3 Weeks At Number 1 | 25 | NEW | 1 | 1 | THE FLATLANDERS NEW WEST 6040 (17.98 CD) | Now Again | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2 | 4 | 14 | 14 | DEFAULT TVT 2310 (11.98 CD) | The Fallout | | 26 | 16 | 13 | 4 | SOUTH PARK MEXICAN DOPE HOUSE 6000 (18.98 CD) | Reveille Park | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 3 | 4 | 5 | 9 | YING YANG TWINS COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98) | Alley: The Return Of The Ying Yang Twins | | 27 | 14 | 34 | 3 | EL-P DEFINITIVE JUX 27* (16.98 CD) | Fantastic Damage | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 4 | NEW | 1 | 1 | HOT SHOT DEBUT | NOFX FAT WRECK CHORDS 64* (16.98 CD) | 45 Or 46 Songs That Weren't Good Enough To Go On Our Other Records | 28 | 15 | 15 | 24 | IMX TUG 39008/NEW LINE (12.98/17.98) | IMx | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 5 | NEW | 1 | 1 | SUPERJOINT RITUAL SANCTUARY 70001/NAVARR (13.98/19.98) | Use Once And Destroy | | 29 | 18 | 14 | 5 | FROST HIT A LICK 8399/KOCH (17.98 CD) | Still Up In This S#*+! | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 6 | 5 | 2 | 2 | TOM WAITS ANTI- 86629/EPITAPH (17.98 CD) | Blood Money | | 30 | 26 | 23 | 11 | SEVENDUST TVT 5870 (10.98/17.98) | Animosity | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 7 | 6 | 3 | 3 | TOM WAITS ANTI- 86632/EPITAPH (17.98 CD) | Alice | | 31 | 19 | 21 | 8 | SUGARCULT ULTIMATUM 076673/ARTEMIS (13.98 CD) | Start Static | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 8 | NEW | 1 | 1 | POISON CYANIDE 8975/MAILBOAT (18.98 CD) | Hollyweird | | 32 | NEW | 1 | 1 | SOUNDTRACK KOCH 8406 (17.98 CD) | Bob The Builder: The Album | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 9 | NEW | 1 | 1 | THE DAYTON FAMILY IN THE PAINT 8313/KOCH (12.98/17.98) | Welcome To The Dope House | | 33 | 24 | 26 | 9 | BARRY MANILOW CONCORD 2102 (12.98/17.98) | Here At The Mayflower | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 10 | 7 | 9 | 5 | LOUIE DEVITO DEE VEE 0002/MUSICRAMA (18.98 CD) | Louie DeVito's Dance Factory | | 34 | 24 | 26 | 9 | ZERO 7 QUANGO/ULTIMATE DILEMMA 5007/PALM (11.98 CD) | Simple Things | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 11 | 8 | 7 | 10 | JIMMY BUFFETT MAILBOAT 2005 (10.98/18.98) | Far Side Of The World | | 35 | 22 | 24 | 4 | VARIOUS ARTISTS ULTRA 1121 (20.98 CD) | Ultra.Chilled 02 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 12 | 13 | 16 | 5 | GREATEST GAINER | KHIA FEATURING DSD DIRTY D/DOWN 751132/ARTEMIS (17.98 CD) | Thug Misses | 36 | NEW | 1 | 1 | 50 CENT FULL CLIP 2003 (16.98 CD) | Guess Who's Back? | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 13 | 11 | 12 | 18 | DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD) | The Places You Have Come To Fear The Most | | 37 | 33 | 28 | 10 | KHIA FEATURING DSD DIRTY D/DOWN 46 (17.98 CD) | Thug Misses | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 14 | NEW | 1 | 1 | VARIOUS ARTISTS VP 1679* (19.98/18.98) | Reggae Gold 2002 | | 38 | 34 | 36 | 4 | SHEKINAH GLORY MINISTRY KINGDOM 001 (11.98/17.98) | Praise Is What I Do | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 15 | 9 | 6 | 4 | C-MURDER D3 9993/RIVIERA (19.98 CD) | Tru Dawgs | | 39 | 23 | 11 | 3 | O.A.R. EVERFINE 41123 (19.98 CD) | Any Time Now | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 16 | 3 | — | 2 | THE GET UP KIDS HERDES & VILLAINS 370*/VAGRANT (15.98 CD) | On A Wire | | 40 | 32 | 25 | 6 | RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1945 (8.98/14.98) | El Numero 100 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 17 | 10 | 8 | 3 | VARIOUS ARTISTS SIDE ONE DUMMY 71232 (6.98 CD) | Atticus: ...Dragging The Lake. | | 41 | 21 | 19 | 10 | OL' DIRTY BASTARD D3 9991/RIVIERA (12.98/18.98) | The Trials And Tribulations Of Russell Jones | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 18 | NEW | 1 | 1 | DIO SPITFIRE 15199 (17.98 CD) | Killing The Dragon | | 42 | 31 | 31 | 1 | JOHNNY VICIOUS ULTRA 1111 (19.98 CD) | Ultra.Dance 01 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 19 | NEW | 1 | 1 | AFU-RA D&D/IN THE PAINT 8356/KOCH (12.98/17.98) | Life Force Radio | | 43 | 36 | 30 | 5 | DISHWALLA IMMERGE/WT 28/009 (17.98 CD) | Opaline | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 20 | 12 | 10 | 13 | JOHN TESH FAITH MD 34591/GARDEN CITY (11.98/17.98) | A Deeper Faith | | 44 | 28 | 18 | 8 | PAUL WESTERBERG VAGRANT 359 (17.98 CD) | Stereo | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 21 | 17 | 20 | 21 | THURSDAY VICTORY 145 (15.98 CD) | Full Collapse | | 45 | 30 | 32 | 7 | CHOOBAKKA BIG DADDY 73002 (16.98 CD) | My Time | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 22 | NEW | 1 | 1 | PETE TOWNSHEND EEL PIE 70005/REDLINE (19.98 CD) | Scooped | | 46 | 35 | 33 | 17 | VARIOUS ARTISTS MADACY 6372 (18.98 CD) | Ultimate Power Of Love | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 23 | NEW | 1 | 1 | UGLY CASANOVA SUB POP 70552* (15.98 CD) | Sharpen Your Teeth | | 47 | 25 | 17 | 9 | INFAMOUS MOBB IM3 LANDSPEED (11.98/17.98) | Special Edition | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 24 | 20 | 27 | 12 | SIR CHARLES JONES MARDOT GRAS 1050 (10.98/16.98) | Love Machine | | 48 | NEW | 1 | 1 | NATAS NUMBER 6 6603 (18.98 CD) | Godlike | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | 49 | 43 | — | 12 | ISRAEL KAMAKAWIWO'OLE BIG BOY 5907/THE MOUNTAIN APPLE COMPANY (17.98 CD) | Alone In Iz World | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | 50 | 47 | — | 4 | THE WHITE STRIPES SYMPATHY FOR THE RECORD INDUSTRY 898 (10.98 CD) | De Stijl | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (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.

JUNE 8 2002

Billboard TOP INTERNET ALBUM SALES™

| THIS WEEK | LAST WEEK | WKS ON CHART | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | BILLBOARD 200 RANK |
|--------------------|-----------|--------------|--------------------------------|-------------------------------------|--|--------------------|
| 1 | | | PHIL LESH & FRIENDS | COLUMBIA 86406/CRG | There & Back Again | 79 |
| 1 Week At Number 1 | | | | | | |
| 2 | 1 | 2 | MOBY | V2 27127* | | 18 |
| 3 | 4 | 3 | VAN MORRISON | EXILE/UNIVERSAL 589177/UMRG | Down The Road | 40 |
| 4 | 3 | 13 | NORAH JONES | BLUE NOTE 32088/CAPITOL | Come Away With Me | 26 |
| 5 | | | MARC ANTHONY | COLUMBIA 85300/CRG | Mended | 3 |
| 6 | 2 | 2 | RUSH | ANTHEM/ATLANTIC 83531/AG | Vapor Trails | 29 |
| 7 | 6 | 2 | BONNIE RAITT | CAPITOL 31816 | Silver Lining | 52 |
| 8 | 8 | 2 | SHERYL CROW | A&M 493260/INTERSCOPE | C'mon, C'mon | 11 |
| 9 | 21 | 18 | BARRY MANILOW | BMG HERITAGE 10600/ARISTA | Ultimate Manilow | 22 |
| 10 | 11 | 2 | CELINE DION | EPIC 86400 | A New Day Has Come | 6 |
| 11 | 10 | 2 | WEEZER | GEFFEN 493241/INTERSCOPE | Maladroit | 16 |
| 12 | 9 | 22 | JOSH GROBAN | 143/REPRISE 48154/WARNER BROS. | Josh Groban | 24 |
| 13 | 12 | 2 | ELVIS COSTELLO | ISLAND 586775/IOJMG | When I Was Cruel | 99 |
| 14 | 14 | 2 | WILCO | NONESUCH 79669/AG | Yankee Hotel Foxtrot | 69 |
| 15 | 5 | 2 | TOM WAITS | ANTI- 86632/EPITAPH | Alice | 98 |
| 16 | 16 | 2 | SOUNDTRACK | LOST HIGHWAY/MERCURY 170069/IOJMG | O Brother, Where Art Thou? | 17 |
| 17 | 7 | 2 | TOM WAITS | ANTI- 86629/EPITAPH | Blood Money | 92 |
| 18 | 17 | 2 | VARIOUS ARTISTS | TIME LIFE 17095 | '60's Gold | - |
| 19 | 9 | 2 | VANESSA CARLTON | A&M 493307/INTERSCOPE | Be Not Nobody | 25 |
| 20 | 15 | 2 | LAURYN HILL | COLUMBIA 86580/CRG | MTV Unplugged No. 2.0 | 23 |
| 21 | 23 | 2 | JOHN MAYER | AWARE/COLUMBIA 852937/CRG | Room For Squares | 28 |
| 22 | 22 | 2 | DIANA KRALL | VERVE 549846/VG | The Look Of Love | 132 |
| 23 | | | JACK JOHNSON | ENJOY/UNIVERSAL 860994/UMRG | Brushfire Fairytales | 62 |
| 24 | | | SOUNDTRACK | SONY CLASSICAL 89932 | Star Wars Episode II: Attack Of The Clones | 33 |
| 25 | 24 | 2 | ALANIS MORISSETTE | MAVERICK 47988/WARNER BROS. | Under Rug Swept | 73 |

JUNE 8 2002

Billboard TOP SOUNDTRACKS™

| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE | IMPRINT & NUMBER/DISTRIBUTING LABEL |
|---------------------|-----------|--------------|--|--|
| 1 | 1 | 4 | SPIDER-MAN | ROADRUNNER/COLUMBIA 86402/IOJMG/CRG |
| 4 Weeks At Number 1 | | | | |
| 2 | 2 | 2 | O BROTHER, WHERE ART THOU? ▲ | LOST HIGHWAY/MERCURY 170069/IOJMG |
| 3 | 3 | 2 | STAR WARS EPISODE II: ATTACK OF THE CLONES ● | SONY CLASSICAL 89932 |
| 4 | 4 | 2 | THE SCORPION KING | UNIVERSAL 017155/UMRG |
| 5 | 18 | 2 | SPIRIT: STALLION OF THE CIMARRON | A&M 493304/INTERSCOPE |
| 6 | 6 | 2 | SHREK ▲ | DREAMWORKS 450305/INTERSCOPE |
| 7 | 7 | 2 | MOULIN ROUGE ▲ | INTERSCOPE 493035 |
| 8 | 8 | 2 | COYOTE UGLY ▲ | CURB 78703 |
| 9 | 5 | 2 | WWF: TOUGH ENOUGH 2 | GEFFEN 493314/INTERSCOPE |
| 10 | 9 | 2 | I AM SAM ● | V2 27119 |
| 11 | 21 | 2 | ABOUT A BOY (BADLY DRAWN BOY) | ARTISTDIRECT 01019 |
| 12 | | | FELICITY: SENIOR YEAR | NETTWERK 30263 |
| 13 | 10 | 2 | QUEER AS FOLK: THE SECOND SEASON | RCA VICTOR 63921 |
| 14 | 11 | 2 | BLADE II | IMMORTAL 120647/VIRGIN |
| 15 | 14 | 2 | THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS | ISLAND 586631/IOJMG |
| 16 | 17 | 2 | THE FAST AND THE FURIOUS ▲ | MURDER INC./DEF JAM 548832/IOJMG |
| 17 | 16 | 2 | HARDBALL | SO SO DEF/COLUMBIA 86025/CRG |
| 18 | 15 | 2 | THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ● | REPRISE 48110/WARNER BROS. |
| 19 | 19 | 2 | A KNIGHT'S TALE | COLUMBIA 85648/CRG |
| 20 | 13 | 2 | QUEEN OF THE DAMNED | WARNER SUNSET/REPRISE 48285/WARNER BROS. |
| 21 | 22 | 2 | MOULIN ROUGE 2 | INTERSCOPE 493228 |
| 22 | 12 | 2 | RESIDENT EVIL | ROADRUNNER 618450/IOJMG |
| 23 | 23 | 2 | SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS | NICK/JIVE 49500/ZOMBA |
| 24 | 20 | 2 | NOT ANOTHER TEEN MOVIE | MAVERICK 48250/WARNER BROS. |
| 25 | | | MONSOON WEDDING | MILAN 35981 |

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro.). △ Certification of 200,000 units (Platino). △* Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl is available. # indicates past or present Heatseeker title © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

JUNE 8 2002

Billboard TOP POP CATALOG™

All 3 charts are compiled from a national sample of retail store, street merchant and internet sales reports collected, compiled and provided by SoundScan®

| THIS WEEK | LAST WEEK | WKS ON CHART | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|----------------------|-----------|--------------|---|--|--|
| 1 | | | BOB MARLEY AND THE WAILERS ◆ | TUFF GONDW/ISLAND 54004/IOJMG (12.98/18.98) | Legend |
| 74 Weeks At Number 1 | | | | | |
| 2 | 2 | 2 | CELINE DION ▲ | 550 MUSIC 63760/EPIC (12.98 EQ/18.98) | All The Way...A Decade Of Song |
| 3 | 1 | 1 | DISTURBED ▲ | GIANT 24738/WARNER BROS. (11.98/17.98) # | The Sickness |
| HOT SHOT DEBUT | | | | | |
| 4 | | | EMINEM ▲ | WEB/AFTERMATH 490629/INTERSCOPE (12.98/18.98) | The Marshall Mathers LP |
| 5 | 3 | 4 | AC/DC ◆ | EASTWEST 92418/EEG (11.98/17.98) | Back In Black |
| 6 | 4 | 7 | KID ROCK ◆ | TOP DOG/LAVA/ATLANTIC 831197/AG (12.98/18.98) # | Devil Without A Cause |
| 7 | 6 | 8 | BOB SEGER & THE SILVER BULLET BAND ▲ | CAPITOL 30334 (10.98/15.98) | Greatest Hits |
| 8 | 5 | 5 | CREED ◆ | WIND UP 13053* (11.98/18.98) | Human Clay |
| GREATEST GAINER | | | | | |
| 9 | 12 | 9 | NICKEL CREEK ● | SUGAR HILL 3909 (16.98 CD) # | Nickel Creek |
| 10 | 11 | 10 | DIXIE CHICKS ▲ | MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98) | Fly |
| 11 | 14 | 11 | PHIL COLLINS ▲ | FACE VALUE/ATLANTIC 83139/AG (10.98/17.98) | ...Hits |
| 12 | 9 | 13 | METALLICA ◆ | ELEKTRA 61113/EEG (11.98/17.98) | Metallica |
| 13 | 7 | 6 | OZZY OSBOURNE ▲ | EPIC 67980 (10.98 EQ/17.98) | The Ozzman Cometh |
| 14 | 18 | 23 | DEF LEPPARD ▲ | MERCURY 528718/IOJMG (11.98/18.98) | Vault - Greatest Hits 1980-1995 |
| 15 | 8 | 3 | ENYA ▲ | REPRISE 46835/WARNER BROS. (12.98/18.98) | Paint The Sky With Stars - The Best Of Enya |
| 16 | 13 | 15 | MADONNA ◆ | SIRE 26440/WARNER BROS. (13.98/18.98) | The Immaculate Collection |
| 17 | 10 | 12 | INCUBUS ▲ | IMMORTAL 63652/EPIC (12.98 EQ/18.98) | Make Yourself |
| 18 | 19 | 17 | ZZ TOP ▲ | WARNER BROS. 26846 (11.98/17.98) | Greatest Hits |
| 19 | 29 | 26 | ABBA ▲ | POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98) | Gold - Greatest Hits |
| 20 | 30 | 34 | THE BEACH BOYS | CAPITOL 21860 (10.98/17.98) | The Greatest Hits Volume 1: 20 Good Vibrations |
| 21 | 15 | 14 | JAMES TAYLOR ◆ | WARNER BROS. 3113 (7.98/11.98) | Greatest Hits |
| 22 | 28 | 25 | MARC ANTHONY ▲ | COLUMBIA 697267/CRG (12.98 EQ/18.98) | Marc Anthony |
| 23 | 33 | 29 | DIXIE CHICKS ◆ | MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) # | Wide Open Spaces |
| 24 | 20 | 16 | FLEETWOOD MAC ▲ | WARNER BROS. 25801 (10.98/17.98) | Greatest Hits |

| THIS WEEK | LAST WEEK | WKS ON CHART | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|--------------|--|--|---|
| 25 | 25 | 33 | SUBLIME ▲ | GASOLINE ALLEY 111413/MCA (12.98/18.98) | Sublime |
| 26 | 16 | 21 | PINK FLOYD ◆ | CAPITOL 45001 (10.98/18.98) | Dark Side Of The Moon |
| 27 | 27 | 20 | AEROSMITH ◆ | COLUMBIA 57367/CRG (7.98 EQ/11.98) | Aerosmith's Greatest Hits |
| 28 | 23 | 19 | FAITH HILL ▲ | WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98) | Breathe |
| 29 | 22 | 27 | SHANIA TWAIN ▲ | MERCURY (NASHVILLE) 536003 (12.98/18.98) | Come On Over |
| 30 | 31 | 24 | VAN HALEN ▲ | WARNER BROS. 48332 (11.98/17.98) | Best Of Volume 1 |
| 31 | 39 | — | POISON ▲ | CAPITOL 53375 (7.98/11.98) | Greatest Hits 1986-1996 |
| 32 | 21 | 18 | ALANIS MORISSETTE ◆ | MAVERICK 45801/WARNER BROS. (10.98/17.98) # | Jagged Little Pill |
| 33 | 41 | 41 | JIMMY BUFFETT ▲ | MCA 325633* (12.98/18.98) | Songs You Know By Heart |
| 34 | 45 | 44 | TOM PETTY AND THE HEARTBREAKERS ▲ | MCA 110813 (12.98/18.98) | Greatest Hits |
| 35 | 34 | 45 | 2PAC ▲ | AMARU/DEATH ROW 4903017/INTERSCOPE (19.98/24.98) | Greatest Hits |
| 36 | 26 | 30 | SYSTEM OF A DOWN ▲ | AMERICAN COLUMBIA 68924/CRG (7.98 EQ/11.98) # | System Of A Down |
| 37 | | | BROOKS & DUNN ▲ | ARISTA NASHVILLE 18852/RLG (12.98/18.98) | The Greatest Hits Collection |
| 38 | 36 | — | VAN MORRISON ▲ | POLYDOR/UNIVERSAL 537458/UMRG (12.98/18.98) | The Best Of Van Morrison |
| 39 | 43 | 35 | CAROLE KING ◆ | EPIC 65850 (7.98 EQ/11.98) | Tapestry |
| 40 | 47 | — | EMINEM ▲ | WEB/AFTERMATH 4902877/INTERSCOPE (12.98/18.98) | The Slim Shady LP |
| 41 | 32 | 31 | DAVID GRAY ▲ | ATO 68351/MCA (11.98/17.98) # | White Ladder |
| 42 | 38 | 28 | CREED ▲ | WIND UP 13049 (11.98/18.98) # | My Own Prison |
| 43 | | | LEE ANN WOMACK ▲ | MCA NASHVILLE 170099 (11.98/17.98) | I Hope You Dance |
| 44 | 35 | 22 | FRANK SINATRA | CAPITOL 23502 (11.98/17.98) | Classic Sinatra: His Great Performances 1953-1960 |
| 45 | 44 | — | CREEDENCE CLEARWATER REVIVAL ▲ | FANTASY 2* (12.98/17.98) | Chronicle The 20 Greatest Hits |
| 46 | 42 | 42 | ELTON JOHN ◆ | ROCKET/ISLAND 512532/IOJMG (6.98/11.98) | Greatest Hits |
| 47 | 40 | — | MOBY ▲ | V2 27049* (10.98/18.98) # | Play |
| 48 | 46 | — | QUEEN ▲ | HOLLYWOOD 161265 (11.98/17.98) | Greatest Hits |
| 49 | | | EAGLES ▲ | ASYLUM/ELEKTRA 105/EEG (11.98/17.98) | Their Greatest Hits 1971-1975 |
| 50 | | | MILES DAVIS ▲ | LEGACY/COLUMBIA 64939/CRG (7.98 EQ/11.98) | Kind Of Blue |

● 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 (Dro.). △ Certification of 200,000 units (Platino). △* Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. # indicates past Heatseeker title. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

Chart Codes:

—ALBUMS—

- The Billboard 200 (B200)
- Blues (BL)
- Classical (CL)
- Classical Crossover (CX)
- Contemporary Christian (CC)
- Country (CA)
- Country Catalog (CCA)
- Electronic (EA)
- Gospel (GA)
- Heatseekers (HS)
- Independent (IND)
- Internet (INT)
- Jazz (JZ)
- Contemporary Jazz (CJ)
- Latin Albums (LA)
- Latin: Latin Pop (LPA)
- Latin: Regional Mexican (RMA)
- Latin: Tropical/Salsa (TSA)
- New Age (NA)
- Pop Catalog (PCA)
- R&B/Hip-Hop (RBA)
- R&B/Hip-Hop Catalog (RBC)
- Reggae (RE)
- World Music (WM)
- SINGLES—**
- Hot 100 (H100)
- Hot 100 Airplay (HA)
- Hot 100 Singles Sales (HSS)
- Adult Contemporary (AC)
- Adult Top 40 (A40)
- Country (CS)
- Dance/Club Play (DC)
- Dance/Sales (DS)
- Hot Latin Tracks (LT)
- Latin: Latin Pop (LPS)
- Latin: Regional Mexican (RMS)
- Latin: Tropical/Salsa (TSS)
- R&B Hip-Hop (RBH)
- R&B Hip-Hop Airplay (RA)
- R&B Hip-Hop Singles Sales (RS)
- Rap Tracks (RP)
- Mainstream Rock (RO)
- Modern Rock (MO)
- Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

- 112: RS 68
- 2002: NA 6
- 2Pac: PCA 35; RBC 1, 2, 8, 10
- 311: B200 181; MO 16
- 3LW: DS 6; H100 74; HSS 5; RA 58; RBH 41; RP 17; RS 2
- 3pc.: RA 70; RBH 71
- 3rd Strike: B200 134; HSS 64; RO 23
- 50 Cent: IND 36; RBA 66
- 918: RBA 68

—A—

- Aaliyah: B200 127; RBA 47; DC 21; H100 32; HA 31; RA 49, 72; RBH 50, 75; T40 22
- Abba: PCA 19
- AC/DC: PCA 5
- Acoustic Alchemy: CJ 25
- Bryan Adams: AC 25
- Yolanda Adams: B200 186; CC 10; GA 2, 34; RBA 53
- Adema: B200 173; RO 36
- Ad Finem: DC 46
- Trace Adkins: CA 37; CS 18
- Aerosmith: PCA 27; HSS 10; RO 31
- Afu-Ra: HS 14; IND 19; RBA 42
- Agnelli & Nelson: DC 29
- Edgar Aguilar "El Narquillo": RMS 38
- Pepe Aguilar: LPS 39
- Alabama: CS 59
- Alberto Y Roberto: RMS 39
- Albita: TSA 13
- Ley Alejandro: LPS 37
- Ali: B200 146; RBA 49
- All-4-One: AC 24
- Gary Allan: B200 113; CA 16; CCA 12; CS 10; H100 52; HA 50
- Al-Tariq: HSS 35; RS 38
- Amber: DC 32
- Amerie: H100 71; HA 71; RA 25; RBH 26
- AMG: RA 56; RBH 58
- Anastacia: DC 12
- Trey Anastasio: B200 178
- Jade Anderson: DC 39; HSS 25
- Jessica Andrews: CA 67
- Andy Andy: TSS 36
- Los Angeles Azules: LA 26, 38; RMA 13, 20
- Los Angeles De Charly: LA 46; RMS 27
- Marc Anthony: B200 3; INT 5; LA 6; PCA 22; TSA 2; AC 4; LPS 36; LT 43; TSS 8, 20, 27
- Aracely Arambula: LA 39; RMS 23
- Louis Armstrong: JZ 14
- Aroma: RMS 30

- Ascension: DC 26
- Ashanti: B200 5; RBA 6; H100 1, 3, 77; HA 1, 3; HSS 44, 60, 66; RA 3, 14, 33, 52; RBH 3, 13, 33, 56; RP 3, 23; RS 20, 33, 37; T40 1, 4, 37
- Vladimir Ashkenazy: CL 7
- Rodney Atkins: CS 53
- Audiovent: MO 34; RO 26
- Patti Austin: JZ 23
- Avalon: EA 16
- Avant: B200 57; RBA 17; H100 39; HA 39; RA 12, 44; RBH 14, 45; RS 69
- Kevin Aviance: DC 50
- Ramon Ayala Y Sus Bravos Del Norte: IND 40; LA 15, 58; RMA 7; LT 18; RMS 3
- Steve Azar: CA 46; CS 3; H100 35; HA 34

—B—

- B2K: B200 43; RBA 18; H100 42; HA 43; HSS 11, 22; RA 16; RBH 15; RS 19, 21; T40 30
- Baby Anne: EA 20
- Susana Baca: LA 70; WM 15
- Badly Drawn Boy: B200 180; HS 9; STX 11
- Ray Bady: GA 26
- Baha Men: B200 142; WM 1, 9; HSS 14
- Chet Baker: JZ 24
- David Ball: CA 74
- Balligomingo: DC 28
- Marcia Ball: BL 14
- Charli Baltimore: H100 26; HA 26; RA 11, 52; RBH 10, 56; RP 6; RS 65
- Banda El Recodo: LA 17; RMA 8; LT 19; RMS 4
- Banda Tierra Blanca: LT 23; RMS 5
- Ana Barbara: LT 36; RMS 12
- Pancho Barraza: LA 66; LT 45; RMS 15
- Basement Jaxx: EA 18; DS 22
- The Beach Boys: PCA 20
- Beanie Sigel: H100 80, 85; HSS 36; RA 28, 30; RBH 28, 30; RP 16, 18; RS 24
- The Beatles: B200 156
- The Beatnuts: HSS 35; RS 38
- Becca: DC 22
- Beelow: RS 43
- Beenie Man: RBH 85; RS 56
- Tony Bennett: JZ 6
- David Benoit: CJ 19
- Big Boy: RA 71; RBH 74
- Big Logic: HSS 32; RBH 94; RS 9
- Big Moe: B200 124; RBA 27; RBH 98
- Big Tymers: B200 15; RBA 5; H100 25; HA 24; HSS 52; RA 8; RBH 8; RP 7; RS 28
- Bilal: RS 73
- Clint Black: CA 68
- Blackalicious: B200 109; RBA 54; HSS 69
- Blackhawk: CS 56
- Mary J. Blige: B200 42; RBA 22; RBC 9; H100 17; HA 14; RA 10; RBH 9; T40 26
- Blink-182: B200 169; MO 24
- Andrea Bocelli: CL 4; CX 3
- Michael Bolton: B200 151; AC 5
- Bond: CX 9
- Bone Thugs-N-Harmony: RBC 6
- Bono: A40 26
- The Boston Pops Orchestra: CX 13
- Chris Botti: CJ 8
- Bounty Killer: A40 37
- Box Car Racer: B200 12; MO 17
- Boyz II Men: AC 27; HSS 48; RA 53; RBH 51
- Brandy: B200 37; RBA 12; H100 27; HA 27; RA 15; RBH 16; T40 35
- Michelle Branch: B200 41; A40 7; H100 10; HA 10; T40 6
- The Braxton Brothers: CJ 20
- The Breeders: B200 130
- B Rich: RA 66; RBH 64; RS 64
- Jim Brickman: NA 3
- Sarah Brightman: CX 4, 5, 10
- The Bright Star Male Chorus: GA 27
- Brooks & Dunn: B200 77; CA 8; CCA 6; PCA 37; CS 12; H100 63; HA 60
- Garth Brooks: B200 198; CA 27; CCA 21; CS 58
- Meredith Brooks: A40 38
- The Brooklyn Tabernacle Choir: GA 18
- Andrea Brown: DS 15
- Horace Brown: RS 49
- Precious Bryant: BL 10
- Jimmy Buffett: B200 123; IND 11; PCA 33
- Los Bukis: LA 60
- Rafy Burgos "El Cupido": TSS 25
- Busta Rhymes: B200 91; RBA 32; H100 19; HA 19; HSS 31; RA 7; RBH 7; RP 5; RS 23; T40 40
- Tracy Byrd: CA 50; CS 23

—C—

- Cabas: LPS 26; LT 31; TSS 15
- Shirley Caesar: GA 40
- Chris Cagle: B200 195; CA 26; HS 13; CS 43; H100 90
- Maria Callas: CL 9
- The Calling: B200 135; A40 2, 25; AC 23; H100 22; HA 21; HSS 3; T40 15
- Jaime Camil: LPS 34
- Los Caminantes: LA 67
- Cam'ron: B200 4; RBA 3; H100 12; HA 11; HSS 19; RA 1, 55; RBH 1, 55; RP 2; RS 11
- Los Canelos De Durango: RMS 22
- Blu Cantrell: HSS 73; RS 70
- Jerry Cantrell: RO 12
- Capleton: RE 6
- Mariah Carey: HSS 48
- Vanessa Carlton: B200 25; INT 19; A40 4; AC 18;

- H100 6; HA 6; HSS 26; T40 2
- Kurt Carr & The Kurt Carr Singers: CC 27; GA 6; HS 38
- Rodney Carrington: CA 66
- Johnny Cash: CA 73; CCA 13
- Butch Cassidy: RBH 96
- Cee-Lo: B200 93; RBA 25; RA 71; RBH 74, 87
- Kasey Chambers: CA 53
- Steven Curtis Chapman: CC 21
- Craig Chaquico: CJ 13
- Bill Charlap: JZ 12
- Chayanne: HS 23; LA 4; LPA 3; LPS 1; LT 2; TSS 2
- The Chemical Brothers: EA 13; DC 20; DS 23
- Cher: B200 83; DS 1; HSS 7
- Kenny Chesney: B200 9, 111; CA 1, 14; CS 16, 19; H100 70, 82; HA 70
- Mark Chesnutt: B200 184; CA 23; CS 25
- The Chieftains: WM 6
- ChooBakka: IND 45; RBA 72
- Charlotte Church: CX 7
- Eric Clapton: BL 3
- The Clark Family Experience: CS 47
- Patsy Cline: CCA 16
- The Clipse: H100 81; HSS 29; RA 29; RBH 25; RP 19; RS 6
- C-Murder: B200 159; IND 15; RBA 35
- Coal Chamber: B200 120
- Tammy Cochran: CA 51
- Kellie Coffey: B200 116; CA 17; CS 11; H100 64; HA 63
- Cold: RO 30
- Paul Colman Trio: CC 29; HS 39
- Phil Collins: PCA 11
- Commissioned: CC 28; GA 7
- Conjunto Primavera: LT 47; RMS 17
- Harry Connick, Jr.: JZ 7, 11
- Control: LA 36; RMA 18; LT 41; RMS 14
- DJ Ricky Corbo & The Warp Brothers: EA 17
- Corey: RBA 96; HSS 28; RS 39
- The Cors: B200 166; A40 26
- Elvis Costello: B200 99; INT 13
- Counting Crows: A40 40
- Course Of Nature: HS 19; RO 40
- El Coyote Y Su Banda Tierra Santa: RMS 24, 28
- Creed: B200 51; PCA 8, 42; A40 14, 30; H100 72; HA 75; MO 20; RO 7
- Creedence Clearwater Revival: PCA 45
- Elvis Crespo: LA 5; TSA 1; LT 21; TSS 3
- Crimewave: RS 67
- Cristian: LPS 12, 18; LT 14, 30
- Sheryl Crow: B200 11; INT 8; A40 1; AC 26; DC 4; H100 28; HA 30; T40 19
- Celia Cruz: LA 73; TSA 6; LT 33; TSS 6
- Charlie Cruz: TSS 17

—D—

- Willie D: RS 35
- Da Brat: HSS 50; RS 30
- Da Fam: HSS 8; RBH 70; RS 1
- Daft Punk: EA 23
- D'Angelo: RBH 92
- The Charlie Daniels Band: CA 72
- Dashboard Confessional: B200 148; HS 7; IND 13; MO 36
- Craig David: B200 68; RBA 64; H100 50; HA 58; HSS 57; RS 62; T40 28
- Miles Davis: PCA 50
- Dax Riders: DC 45
- Inaya Day: DC 24
- The Dayton Family: B200 107; IND 9; RBA 20
- DB Boulevard: DC 3
- Default: B200 60; IND 2; A40 15; H100 13; HA 13; MO 19, 29; RO 14, 15; T40 13
- Def Leppard: PCA 14
- Delsena: DC 34
- Dem Ghetto PlayaS: HSS 53; RS 16
- Kevin Denney: CA 43; HS 49
- John Denver: CCA 19
- Franco De Vita: LPS 16; LT 20
- Louie DeVito: B200 114; EA 2; IND 10
- D-Gotti: RBH 98
- Diamond Rio: CA 52; CS 28
- Dido: AC 13; DC 13; DS 8; HSS 58
- Dio: B200 199; IND 18
- Celine Dion: B200 6; INT 10; PCA 2; A40 32; AC 1; H100 47; HA 46
- Dirty Vegas: DC 1; DS 7; H100 30; HA 33; HSS 49; T40 16
- Dirty Dozen Brass Band: CJ 17
- Dishwalla: IND 43; A40 31
- Disturbed: PCA 3
- Dixie Chicks: CCA 2, 3; PCA 10, 23; CS 37
- DJ Tiesto: DC 33
- DJ Encore: EA 19
- DJ Paul: RBA 84
- DJ Quik: RA 56; RBH 58
- DJ Sammy: DS 5; H100 75; HSS 37; T40 31
- DJ Shadow: DS 2; HSS 9
- DMX: RBH 97
- Do: DS 5; H100 75; HSS 37; T40 31
- Dolce: DC 17
- Dominic: TSS 40
- Placido Domingo: CL 8
- Will Downing: B200 143; CJ 2; RBA 33
- Down To The Bone: CJ 6
- Dr. Dre: RBC 12, 17
- Dropline: A40 33
- Drowning Pool: B200 140; RO 28
- DSD: B200 138; HS 5; IND 12, 37; RBA 30, 59; H100 91; RA 59; RBH 59; RP 21

- Jermaine Dupri: RA 41; RBH 43, 100; RP 14
- Rocio Durcal: LA 33; LPA 15

—E—

- E-40: RA 69; RBH 72
- Eagles: PCA 49
- Steve Earle: CA 54
- Earshot: B200 182; MO 25; RO 11
- Eastern Michigan Gospel Choir: GA 35
- El-P: HS 30; IND 27
- Emerson Drive: B200 108; CA 13; HS 2; CS 5; H100 38; HA 37; HSS 38
- Eminem: B200 1; PCA 4, 40; RBA 1; RBC 4, 23; H100 4; HA 4; MO 33; RA 26; RBH 27; RP 8; T40 5
- The Emmanuels: GA 31
- Enya: B200 72; NA 1; PCA 15; AC 12, 14; HSS 47
- Faith Evans: RBA 83; H100 53; HA 51; RA 18; RBH 21, 97; RS 72
- Rev. Clay Evans And The AARC Mass Choir: GA 19
- Sara Evans: B200 192; CA 25; CS 21
- Exhale: DC 35; HSS 21; RS 15

—F—

- Lara Fabian: LPS 38
- Fabulous: RA 69; RBH 72, 90
- Faithless: DC 13
- Fat Joe: B200 54; RBA 39; H100 3; HA 3; HSS 60; RA 14; RBH 13; RP 3; RS 33, 59; T40 4
- Michael Feinstein: JZ 8
- Alejandro Fernandez: LPS 22; LT 35
- Vicente Fernandez: HS 46; LA 11, 22; RMA 5, 11
- Rachelle Ferrell: JZ 13
- Bryan Ferry: B200 189
- Jose Manuel Figueroa: LT 26; RMS 7
- Neil Finn: HS 26
- Five For Fighting: B200 187; A40 17, 18; AC 2
- The Flatlanders: CA 36; HS 25; IND 25
- Flaw: B200 163; HS 8; RO 38
- Fleetwood Mac: PCA 24
- Juan Diego Florez: CL 15
- Luis Fonsi: LA 51; LPA 19; LPS 11; LT 15
- Robben Ford: BL 9
- Foreigner: B200 200
- Foxy Brown: RBH 88
- Kirk Franklin: B200 75; CC 3; GA 1; RBA 29
- Freestylers: DC 38
- Freeway: H100 80; RA 28; RBH 30; RP 16
- Frost: IND 29; RBA 55
- Fulanito: TSA 20
- Full Intention: DC 30
- Fundisha: RBH 79
- Nelly Furtado: B200 165

—G—

- Gada: HSS 59; RS 22
- Eyra Gail: DS 10; HSS 71
- Garbage: EA 25
- Marvin Gaye: RBC 20
- The Get Up Kids: B200 167; IND 16
- Stan Getz: JZ 20, 25
- Guinewine: H100 55; HA 54; HSS 30; RA 20; RBH 18; RP 11; RS 8
- Godsmack: MO 26; RO 1
- Goldfinger: B200 136
- Jeff Golub: CJ 21
- Goo Goo Dolls: B200 58; A40 3; H100 33; HA 35; T40 20
- Govi: NA 5
- Amy Grant: B200 21; CC 1
- Gravediggaz: RBA 45
- David Gray: PCA 41
- Al Green: RA 57; RBH 61
- Green Day: B200 175
- Green Eyes: RS 40
- Lee Greenwood: HSS 63
- Pat Green: CA 47; CS 55
- Los Greys: LA 62
- Patty Griffin: HS 22
- Andy Griggs: CS 15
- El Gringo De La Bachata: TSA 17; TSS 23
- Josh Groban: B200 24; INT 12; AC 9
- Grupo Bryndis: LA 55
- Buddy Guy: BL 12

—H—

- Daryl Hall John Oates: AC 20
- Roland Hanneman: NA 9, 14
- Eric Hansen: NA 11
- Paul Hardcastle: CJ 9
- Corey Harris: BL 5
- Hayseed Dixie: CA 39; HS 41
- Hex Hector: DC 27
- Elder Jimmy Hicks And The Voices Of Integrity: GA 17
- Faith Hill: CCA 4; PCA 28
- Lauryn Hill: B200 23; INT 20; RBA 7; RBC 13
- The Hilliard Ensemble: CL 14
- Nicola Hitchcock: DC 33
- The Hives: B200 115; HS 3; MO 27
- Dave Hollister: RA 62; RBH 63
- Steve Holy: CA 38
- Hometown News: CS 40
- Hoobastank: B200 94; H100 100; MO 7, 13; RO 22
- John Lee Hooker: BL 13
- John Lee Hooker & Muddy Waters: BL 13
- Whitney Houston: HSS 46
- Rebecca Lynn Howard: CS 44

—I—

- Enrique Iglesias: B200 44; A40 35; AC 3, 28; DC 18; H100 36; HA 36; LPS 15; LT 17; T40 24; TSS 31
- iiO: DS 3; HSS 12
- Iman: RMS 35
- IMX: IND 28; RBA 88
- Incubus: B200 63; PCA 17; MO 12; RO 27, 39
- India: DC 44
- India.Arie: B200 78; RBA 52; H100 98
- Infamous 2.0: H100 88; HSS 54; RA 34; RBH 35; RP 22; RS 34
- Infamous Mob: IND 47; RBA 91
- Intocable: HS 32; LA 8, 74; RMA 3; LT 6; RMS 1, 20
- Los Invasores de Nuevo Leon: LA 48
- Irv Gotti: RA 52; RBH 56
- The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs: RBA 97
- Isyss: H100 99; HSS 13; RA 61; RBH 52; RS 17

—J—

- Oris J: DC 34
- Alan Jackson: B200 18; CA 3, 58; CCA 8; CS 1; H100 31; HA 28
- Rob Jackson: RA 75; RBH 77
- Michael Jackson: RBA 71
- Jadakiss: H100 99; HSS 13; RA 61; RBH 52; RS 17
- Jagged Edge: RBC 25; DS 25; RBH 90; RS 60, 75
- Jaheim: B200 106; RBA 24; H100 41; HA 40; RA 9; RBH 11
- Bishop T.D. Jakes: GA 13
- Bishop T.D. Jakes & The Potter's House Mass Choir: GA 38
- Boney James: CJ 4; RBA 89
- Brett James: CS 35
- Etta James: BL 6
- Etta James & The Roots Band: BL 1
- Jam & Spoon: DC 7
- Jars Of Clay: CC 14
- Ja Rule: B200 45; RBA 23; H100 17, 23, 26; HA 14, 23, 26; RA 10, 11, 43, 52; RBH 9, 10, 44, 56, 95; RP 6, 23; RS 65; T40 18, 26, 37
- Jay-Z: B200 61; RBA 14, 60; RBC 16, 19; H100 85; HSS 36; RA 30, 45, 50, 51, 55; RBH 28, 49, 53, 54, 55, 80; RP 18, 24, 25; RS 24, 46, 71
- Waylon Jennings: CA 55; CCA 17
- Jewel: B200 164; A40 12
- Jose Alfredo Jimenez: LA 59, 68
- Jimmy Eat World: B200 53; A40 5; H100 8; HA 8; MO 3, 28; T40 7
- Jodeci: RBC 22
- Joe: B200 168; RBA 44; H100 68; HA 68; RA 22; RBH 23
- Elton John: PCA 46
- Carolyn Dawn Johnson: CA 30; AC 16; CS 9; H100 54; HA 52
- Jack Johnson: B200 62; INT 23; A40 34; MO 32
- Brent Jones + T.P. Mobb: GA 12; RBA 57
- Donell Jones: H100 66; HA 66; RA 21; RBH 22; RS 55
- Norah Jones: B200 26; CJ 1; INT 4
- Sir Charles Jones: HS 24; IND 24; RBA 28
- Richard Joo: CL 5
- Juanes: HS 17; LA 2; LPA 2; LPS 14; LT 13; TSS 7
- Cleodius T. Judd: CA 33; HS 18
- The Judds: CCA 14
- Juvenile: RBC 18; RS 61

—K—

- Israel Kamakawiwo'ole: IND 49; WM 5
- Toby Keith: B200 67; CA 5; CCA 18; CS 8, 22; H100 44, 73; HA 41, 72
- R. Kelly: B200 61; RBA 14; HSS 24; RA 45, 51; RBH 49, 54, 80; RP 24; RS 46, 50, 71
- Tricia Lee Kelshall: DC 6
- Kemi: RS 45
- Alicia Keys: B200 55; RBA 40; AC 29; RA 46; RBH 48
- Khia: B200 138; HS 5; IND 12, 37; RBA 30, 59; H100 91; RA 59; RBH 59; RP 21
- Angelique Kidjo: HS 45; WM 4; DC 48
- Kid Rock: B200 66; PCA 6; RO 34
- Killswitch Engage: HS 37
- B.B. King: BL 3
- Carole King: PCA 39
- Kingpin Skinny Pimp: RBA 76
- Jennifer Knapp: CC 39
- Korn: H100 76; HA 73; MO 4; RO 4
- Diana Krall: B200 132; INT 22; JZ 1
- Allison Krauss: B200 171; CA 21; CCA 22
- Lenny Kravitz: B200 183; A40 27; DC 23
- Chad Kroeger: A40 22; H100 18; HA 18; MO 1; RO 2; T40 23
- Kronos Quartet: CX 12

—L—

- Lady May: RA 75; RBH 77
- Rachael Lampa: CC 25; HS 29
- Lasgo: DC 43; DS 9; HSS 70
- Avril Lavigne: A40 13; H100 51; HA 53; T40 27
- Donald Lawrence & The Tri-City Singers: GA 8; HS 48
- Shannon Lawson: CS 29
- Sasha Lazard: DC 42
- Chris LeDoux: CA 45
- Tommy Lee: B200 39; RO 5
- Phil Lesh & Friends: B200 79; INT 1
- Gerald Levert: RBH 91
- Glenn Lewis: B200 129; RBA 34; RA 39; RBH 39, 93

Ramsey Lewis: JZ 9
 LaLey: LA 47; LPA 18
 Liberation: RMS 19
 Lifehouse: A40 16
 Lifer's: HSS 55; RS 52
 Lil Bow Wow: B200 145; RBA 61; RBH 84
 Lil' J: RBA 90; HSS 40; RS 36
 Lil' Kim: RBH 85; RS 56
 Lil' Mo: RA 65; RBH 67
 Lil' Romeo: HSS 28; RBH 76; RS 39, 66
 Lil' Ru: RS 27, 31
 Lil' Wayne: RA 68; RBH 73
 Linkin Park: B200 30; A40 20; H100 24; HA 25;
 MO 18, 39; RO 18, 37; T40 21
 Johannes Linstead: NA 12
 Little Big Town: CA 40; HS 43; CS 34
 Chuck Loeb: CJ 22
 Keith Lockhart: CX 13
 London Symphony Orchestra: CX 1, 15
 Lonestar: B200 112; CA 15; AC 6; CS 7; H100 49;
 HA 48
 Loon: H100 2, 55; HA 2, 54; HSS 30, 51; RA 4, 20;
 RBH 4, 18; RP 1, 11; RS 8, 32; T40 3
 Jennifer Lopez: B200 34, 125; RBA 36; AC 21; DC
 41; H100 16, 23; HA 15, 23; RA 35, 43; RBH
 37, 44; T40 14, 18
 Patty Loveless: CA 49
 LovHer: RBH 81
 Ludacris: B200 32; RBA 19; H100 57, 88; HA 56;
 HSS 54; RA 34, 41, 42; RBH 35, 42, 43; RP 13,
 14, 22; RS 34, 44

-M-

Yo-Yo Ma: B200 154; CL 1, 6; CX 2
 Timo Maas: EA 22; DC 14
 Mack 10: RBA 67
 Madonna: PCA 16; DS 19
 Barry Manilow: B200 22; IND 33; INT 9
 Patricia Manterola: LA 69; LPS 20; LT 28; RMS 33;
 TSS 34
 Victor Manuelle: LT 12; TSS 1
 Marcel: CS 50
 Marie Sisters: CS 49
 Mario: H100 83; RA 40; RBH 38; RS 41
 Bob Marley: PCA 1; RBC 5; RE 7
 Bob Marley And The Wailers: RE 2
 Damian "Jr. Gong" Marley: RE 8
 Andrea Martin: DC 19
 Angie Martinez: RA 65; RBH 67
 Brad Martin: CS 24
 Rogelio Martinez: RMS 26
 Mary Mary: RBC 14; RA 67; RBH 69
 Master P: RBH 76; RS 66
 Masters At Work: DC 44
 matchbox twenty: AC 7
 Dave Matthews Band: B200 152; A40 21; MO 22
 Maxwell: B200 177; RBA 51; DS 20; H100 96; RA
 37; RBH 40
 John Mayer: B200 28; INT 21; A40 9; H100 56; HA
 55; T40 29
 Martina McBride: B200 71; CA 6; CS 20, 33
 Paul McCartney: AC 22
 Delbert McClinton: BL 8
 Donnie McClurkin: CC 23; GA 5; RBA 78
 Reba McEntire: CA 42
 Bobby McFerrin: CJ 7
 Tim McGraw: B200 81, 86; CA 9, 11; CCA 15; CS
 45, 60
 Brian McKnight: RBH 100
 MDO: LA 54; LPA 20; LPS 2; LT 4; TSS 10
 Medeski Martin And Wood: CJ 10
 Mediaeval Babes: NA 2
 Melody: LA 32; LPA 14
 Men Of Standard: GA 32
 MercyMe: B200 95; CC 5
 Jo Dee Messina: B200 179; CA 22; CCA 24; AC 8;
 CS 38
 Mettalica: PCA 12
 Pat Metheny Group: CJ 12
 Tanto Metro & Devonte: RE 13; RA 64; RBH 66
 MFF: DC 19
 Luis Miguel: LA 43; LPA 17; LPS 17, 35; LT 22; TSS
 39
 Christina Milian: HSS 67
 Ronnie Milnap: CA 71
 Kylie Minogue: B200 88; A40 39; DC 36; H100
 78; T40 34
 Mobb Deep: RBA 48; RS 54
 Moby: B200 10; EA 1; INT 2; PCA 47; DC 40; MO 37
 Monchy & Alexandra: LA 18; TSA 3; LT 27; TSS 4
 Jerzee Monet: RA 73; RBH 68
 Jane Monheit: JZ 21
 Yolanda Monge: LPS 32
 Ricardo Montaner: LA 14; LPA 6; LPS 7; LT 11; TSS 28
 Pablo Montero: LA 40; LPA 16; LPS 13; LT 16
 Pilar Montenegro: HS 40; LA 10; LPA 4; WM 3;
 H100 87; LPS 3; LT 1; RMS 2; TSS 12
 Montgomery Gentry: CA 61; CS 57
 Morel: DC 9
 Alanis Morissette: B200 73; INT 25; PCA 32; A40
 10; H100 86; T40 38
 Van Morrison: B200 40; INT 3; PCA 38
 La Mosca Tse Tse: LPS 30; LT 50; TSS 24
 Lou Mosley: HSS 15; RS 14
 Mr. Bigg: RBC 15
 Mr. Cheeks: HSS 2; RA 38; RBH 31; RP 20; RS 4, 49
 Mr. C The Slide Man: DS 11; HSS 74; RS 26
 Ms. Jade: RS 58
 Oliver Mtukudzi: WM 10
 Nicole C. Mullen: CC 30; HS 47

Samantha Mumba: HSS 68
 Mushroomhead: HS 34
 Musiq: B200 7; RBA 4; H100 20; HA 22; RA 5;
 RBH 5; RS 74
 MxPx: B200 147; CC 8
 Mystikal: B200 143; RBA 38; H100 88; HSS 54;
 RA 34; RBH 35, 96; RP 22; RS 34

-N-

Nappy Roots: B200 38; RBA 15; H100 65; HA 67;
 RA 32; RBH 32; RP 15; RS 42
 Nas: B200 59; RBA 21; RBC 21; H100 16, 45; HA
 15, 45; HSS 27; RA 17, 35; RBH 17, 37; RP 9;
 RS 25, 60; T40 14
 Natas: IND 48; RBA 95
 Naughty By Nature: B200 50; IND 1; RBA 9; DS 6;
 H100 74; HSS 5; RA 58; RBH 41; RP 17; RS 2
 Nelly: B200 155; RBA 86; DS 25; H100 5, 37; HA 5,
 42; HSS 1, 20; RA 13, 74; RBH 12, 62; RP 4;
 RS 7, 10, 75; T40 8, 25
 Willie Nelson: B200 158; CA 20; CCA 10; CS 32
 N*E*R*D*: B200 64; RBA 43
 Ann Nesby: B200 197; RBA 41; RA 57; RBH 61
 New Creation Of God: GA 25
 Newsboys: CC 20
 Next: H100 41; HA 40; RA 9; RBH 11
 Joe Nichols: CS 26; H100 95; HSS 45
 Nickel Creek: CCA 1; PCA 9
 Nickelback: B200 31; A40 6, 36; H100 29, 43; HA
 29, 47; MO 15; RO 8, 19; T40 39
 Tito Nieves: LT 12; TSS 1
 The Nitty Gritty Dirt Band: CCA 20
 No Doubt: B200 35; A40 19, 37; DC 2; H100 14; HA
 16; T40 10
 NOFX: B200 80; IND 4
 No Good: HSS 4; RBH 78; RS 3
 N.O.R.E.: H100 58; HA 64; HSS 17; RA 23; RBH 19;
 RP 12; RS 5
 Willie Norwood: GA 23
 The Notorious B.I.G.: RBC 3, 7; HSS 62; RS 53, 57
 Heather Nova: HS 36
 'N Sync: H100 37; HA 42; HSS 1; RA 74; RBH 62;
 RS 7; T40 25

-O-

O.A.R.: IND 39
 Ol' Dirty Bastard: IND 41; RBA 77
 Jamie O'Neal: CA 62
 The Ones: DC 49
 La Oreja De Van Gogh: LPS 31
 Los Originales De San Juan: LA 72; RMS 31
 Oro Solido: TSS 33
 Ozzy Osbourne: B200 153; PCA 13
 Our Lady Peace: MO 9; RO 35
 OutKast: B200 160; RBA 79
 Out Of Eden: CC 34
 Ginny Owens: CC 31

-P-

Petey Pablo: RBA 80; RBH 82
 Joe Pace & The Colorado Mass Choir: GA 21
 Lindsay Pagano: HSS 75
 Brad Paisley: B200 65; CA 4; CS 4; H100 40; HA
 38
 Los Palominos: LT 44; RMS 13
 Palomo: LA 49; RMS 6, 23, 34
 Papa Roach: MO 10; RO 13
 Paris Combo: WM 14
 Sean Paul: H100 97; RA 54; RBH 57
 Laura Pausini: LA 27; LPA 11
 Luciano Pavarotti: CL 3
 P!nk: B200 191; CC 11; HS 11
 P. Diddy: H100 2, 19, 55; HA 2, 19, 54; HSS 30, 31,
 51; RA 4, 7, 20; RBH 4, 7, 18; RP 1, 5, 11; RS 8,
 23, 32; T40 3, 40
 Teddy Pendergrass: RBA 63
 Dottie Peoples: GA 37
 Murray Perahia: CL 10
 Amanda Perez: HSS 23
 Pesado: LT 46; RMS 16, 29
 Pet Shop Boys: EA 4
 Tom Petty And The Heartbreakers: PCA 34
 Phantom Planet: HS 42
 Pharoahe Monch: RBH 89
 Mike Phillips: CJ 5; RBA 70
 Pillar: B200 139; CC 6; HS 6
 Pink: B200 20; A40 23, 28; DC 31; DS 18; H100 15;
 HA 17; T40 9
 Pink Floyd: PCA 26
 Pinmonkey: CS 31
 Alexandre Pires: LA 12; LPA 5; LPS 5, 6, 29; LT 7,
 10; TSS 35
 John Pizzarelli: JZ 15
 Play: HSS 42
 P-Lou: RS 31
 Plus One: CC 16
 P.O.D.: B200 49; CC 2; H100 89; MO 14, 23; RO 21, 25
 El Poder Del Norte: LA 13, 45; RMA 6; RMS 21
 Poison: B200 103; IND 8; PCA 31
 Carlos Ponce: LPS 19; LT 25
 Christoph Poppen: CL 14
 Power Houze: RBA 98
 PPK: DS 24
 Pretty Willie: HSS 72
 Prince: B200 170
 Project Pat: RBA 100
 Puddle Of Mudd: B200 27; A40 8; H100 11, 67; HA
 12, 65; MO 5, 11; RO 3, 6; T40 11
 Puerto Rican Power: TSS 14, 37
 Push: DC 37

-Q-

Quarashi: HS 15; MO 38
 Mac Quayle: DC 27
 Queen: PCA 48
 A.B. Quintanilla Y Los Kumbia Kings: LA 16; LPA
 7; RMS 36

-R-

Rabanes: LPS 33; LT 29; TSS 9
 Rabbit: LPS 23; LT 38; TSS 26
 Bonnie Raitt: B200 52; INT 7; AC 15
 Rakim: H100 9; HA 9; HSS 56; RA 2; RBH 2; RS
 29; T40 33
 Rascal Flatts: B200 74; CA 7; H100 92
 Rayvon: HSS 34; RS 48
 Los Razos de Sacramento Y Reynaldo: HS 31; LA
 7, 44, 63; RMA 2
 Redd Eyezz: RS 61
 Remy: RS 59
 Remy Zero: HS 35
 Res: B200 185; HS 10; RBA 69; DC 11
 John Reuben: CC 24; HS 28
 Los Rieleros Del Norte: LA 35; RMA 17
 LeAnn Rimes: CA 35; AC 19; DS 21; HSS 6
 The Rippingtons Featuring Russ Freeman: CJ 23
 Jenni Rivera: RMS 37
 Juan Rivera: LA 31; RMA 15
 Lupillo Rivera: LA 31, 41, 57, 64; RMA 15; RMS 8
 RL: B200 117; RBA 16; RA 60; RBH 60
 Woody Rock: CC 32; GA 9; RBA 62
 Daniel Rodriguez: CX 6
 Kenny Rogers: CS 52
 Joann Rosario: GA 22
 Mstislav Rostropovich: CL 12
 Rozelley: HSS 8; RBH 70; RS 1
 Paulina Rubio: H100 48; HA 49; LPS 8; LT 9; T40
 32; TSS 11
 Rubyhorse: HS 33; A40 24
 Ruff Endz: B200 56; RBA 8; H100 62; HA 59; RA
 19; RBH 20
 Tammy Ruggieri: H100 55; HA 54; HSS 30; RA 20;
 RBH 18; RP 11; RS 8
 Rush: B200 29; INT 6; RO 16
 David Russell: CL 2

-S-

Sacario: RA 65; RBH 67
 Sade: DS 14
 Raphael Saadiq: RBH 92
 Gilberto Santa Rosa: TSA 9; TSS 5
 Juelz Santana: H100 12; HA 11; HSS 19; RA 1, 55;
 RBH 1, 55; RP 2; RS 11
 Alejandro Sanz: LA 23; LPA 9; LPS 25; LT 39
 Savage Garden: HSS 41
 Scarface: H100 85; HSS 36; RA 30; RBH 28; RP
 18; RS 24
 Jill Scott: RBA 85
 Josey Scott: A40 22; H100 18; HA 18; MO 1; RO 2;
 T40 23
 Marilyn Scott: AC 30
 Peggy Scott-Adams: BL 2
 Dave Seaman: WM 8
 Joan Sebastian: LA 20, 21, 52; RMA 9, 10; LPS 24;
 LT 24; RMS 40
 Jon Secada: TSS 30
 Secret Garden: NA 4
 Bob Seger & The Silver Bullet Band: PCA 7
 Compay Segundo: TSA 11
 Sevendust: IND 30
 Shade Sheist: RBH 99
 Shaggy: RE 5
 Shakedown: DC 47
 Shakira: B200 19; A40 29; DC 5; H100 21; HA 20;
 LPS 9, 27; LT 8, 49; T40 12; TSS 18
 Remy Shand: B200 104; RBA 31; RA 48; RBH 47
 Sharissa: RBA 74; RBH 86
 The George Shearing Quintet: JZ 15
 SheDaisy: CS 46, 51
 Shekinah Glory Ministry: GA 10; IND 38
 Blake Shelton: CA 31; CS 27
 Shena: DC 30
 Wayne Shorter: JZ 3
 The Silk Road Ensemble: B200 154; CX 2
 Frank Sinatra: PCA 44
 Sin Bandera: LA 24; LPA 10; LPS 4; LT 5; TSS 13
 Daryle Singletary: CA 70
 Sixwire: CS 42
 Sizzla: RE 12
 Skubie Tha Ciko: HSS 8; RBH 70; RS 1
 Stanted Eyezz: RS 61
 Sleepy Brown: H100 57; HA 56; RA 42; RBH 42;
 RP 13; RS 44
 Richard Smallwood With Vision: GA 39
 Smilez & Southstar: HSS 16; RBH 83; RS 13
 Anthony Smith: CS 41
 Esther Smith: GA 29
 Michael W. Smith: B200 84; CC 4
 Will Smith: HSS 43; T40 36
 Marco Antonio Solis: LA 21, 75; RMA 10; LPS 40;
 LT 42
 Soluna: DC 16
 Something Corporate: B200 101; HS 1
 Sono: DC 10
 Soulive: CJ 18
 South Kak: RBA 92
 Kim Sozzi: DC 27
 Britney Spears: B200 82
 SPM: IND 26; RBA 75
 Staind: B200 110; H100 69; HA 69; MO 6, 35; RO

9, 24
 Brenda K. Starr: LA 56; TSA 5; LT 12; TSS 1
 Jeffrey Steele: CS 54
 Tommy Shane Steiner: CA 32; CS 6; H100 46; HA 44
 Ray Stevens: CA 75; HSS 61
 Rod Stewart: B200 176
 St. Germain: CJ 24
 Rebecca St. James: CC 17
 Angie Stone: B200 97; RBA 26; DS 16; H100 93;
 RA 36; RBH 36; RS 63
 George Strait: B200 188; CA 24, 34; CS 2; H100
 34; HA 32
 Strik gine: RS 47
 The Strokes: B200 137; HSS 33; MO 31
 Michael Stuart: TSA 16; TSS 22, 29
 Styles: RA 63; RBH 65, 89
 Pena Suazo Y Su Banda Gorda: TSS 32
 Sublime: PCA 25
 Sugarcult: HS 44; IND 31
 Sunscreeam: DC 37
 Superjoint Ritual: B200 87; IND 5
 Switched: RO 32
 System Of A Down: B200 36; PCA 36; H100 84;
 MO 8; RO 10

-T-

Take 6: GA 14
 Tall Paul: DC 8
 Olga Tanon: TSA 12
 James Taylor: PCA 21
 Los Temerarios: LA 3, 37; RMA 1, 19; LT 37; RMS 10
 Tempo: LT 21; TSS 3
 The Temptations: RBC 24
 Tenacious D: B200 119
 Danny Tenaglia: EA 24
 Los Terrícolas: LA 29; LPA 12
 John Tesh: CC 18; IND 20
 Thalia: B200 126; HS 4; LA 1; LPA 1; LPS 10; LT 3;
 RMS 9; TSS 19
 Thievery Corporation: JZ 18
 Third Day: B200 193; CC 12, 38
 Cyndi Thomson: CA 41; CS 36
 Thursday: HS 20; IND 21
 T.I.: RBA 81
 Los Tigres Del Norte: LA 65; RMS 25
 Los Tigrillos: LA 71; LT 48; RMS 18
 Timbaland: RBH 99
 Aaron Tippin: CS 48; HSS 39
 tobyMac: CC 35
 Tonex: CC 33; GA 11; RBA 87
 Tool: MO 40; RO 17
 Pete Townshend: IND 22
 Train: B200 190; A40 11; AC 11
 Tra-Knox: T40 36
 Trick Daddy: RA 71; RBH 74
 Trick Pony: B200 105; CA 12; CS 13
 Travis Tritt: B200 85; CA 10, 59; CCA 11; H100 94
 TRUSTcompany: RO 33
 Truth Hurts: H100 9; HA 9; HSS 56; RA 2; RBH 2;
 RS 29; T40 33
 T. Supreme: RS 31
 Los Tucanes De Tijuana: LA 28; RMA 14; LT 40;
 RMS 11
 Shania Twain: CCA 5; PCA 29
 Tweet: B200 46; RBA 11; H100 59, 61; HA 61, 62;
 HSS 65; RA 24, 31; RBH 24, 34; RS 18, 51
 Steve Tyrell: JZ 10

-U-

U2: B200 131
 UB40: RE 3
 UGK: RBA 82
 Ugly Casanova: HS 21; IND 23
 The Union Underground: RO 29
 Union Station: B200 171; CA 21
 Unique: HSS 8; RBH 70; RS 1
 Unwritten Law: B200 96; MO 2
 Polo Urias Y Su Maquina Mortena: RMS 32
 Usher: B200 47; RBA 37; DS 4; H100 2, 7; HA 2, 7;
 HSS 18, 51; RA 4, 6; RBH 4, 6; RP 1; RS 12,
 32; T40 3, 17

-V-

Ian Van Dahl: DC 25; DS 13
 Luther Vandross: RBA 46; RBC 11; AC 17; RA 47;
 RBH 46
 Van Halen: PCA 30
 Sergio Vargas: TSS 16
 Phil Vassar: CCA 23; CS 17, 30; H100 79; HA 74
 Stevie Ray Vaughan And Double Trouble: BL 7
 Chuy Vega: LA 61
 Johnny Vicious: EA 11; IND 42
 Alicia Villarreal: LA 34; RMA 16
 Fernando Villalona: TSS 21, 30
 David Visan: EA 14; WM 7
 Vita: RA 52; RBH 56
 Carlos Vives: LA 53; TSA 4; LPS 28; LT 34; TSS 38

The Waiters: PCA 1; RBC 5; RE 7
 Tom Waits: B200 92, 98; H100 6, 7; INT 15, 17
 Andre Ward: CJ 15
 Muddy Waters: BL 13
 Watermark: CC 37
 Russell Watson: CX 8
 Way Out West: DC 6
 Weezer: B200 16; INT 11; MO 30
 Paul Westerberg: IND 44
 Peter White: CJ 16
 The White Stripes: B200 76; IND 50; MO 21

-W-

Wilco: B200 69; INT 14
 Doug Williams: GA 28
 Hank Williams III: CA 60
 Hank Williams Jr.: CA 29; CCA 9
 John Williams: CL 6
 John Williams: CX 1, 15
 Lee Williams And The Spiritual QCs: GA 30
 Melvin Williams: GA 28
 Michelle Williams: CC 13; GA 3; RBA 50
 Pharrell Williams: H100 19; HA 19; HSS 31; RA 7;
 RBH 7; RP 5; RS 23; T40 40
 Vanessa Williams: GA 15; RBA 99
 Cassandra Wilson: HS 50; JZ 2
 Michael Wilson: RBH 98
 Nancy Wilson: JZ 9
 BeBe Winans: GA 16
 CeCe Winans: GA 24
 Mario Winans: H100 55; HA 54; HSS 30; RA 20;
 RBH 18; RP 11; RS 8
 The Winans: GA 20
 Lee Ann Womack: CCA 7; PCA 43; AC 10; CS 32, 39
 Won-G: HSS 50; RS 30
 Darryl Worley: CS 14
 Chely Wright: CA 64
 Jaguar Wright: RBA 65
 Keke Wyatt: RBA 56; RA 44; RBH 45

-X-

X-Press 2: DC 15; DS 17

-Y-

Yanni: NA 7, 8
 Yanou: DS 5; H100 75; HSS 37; T40 31
 Trisha Yearwood: CA 65; CS 58
 Ying Yang Twins: B200 70; IND 3; RBA 13; H100
 60; HA 57; RA 27; RBH 29; RP 10
 Dwight Yoakam: CCA 25
 Yohany: DS 12
 Pete Yorn: B200 194; HS 12
 Neil Young: B200 133

-Z-

Charlie Zaa: LA 19; LPA 8; LPS 21; LT 32
 Zero 7: EA 7; IND 34
 Zoegirl: CC 22; HS 27
 Rob Zombie: B200 161; RO 20
 ZZ Top: PCA 18

-SOUNDTRACKS-

Amelie: WM 11
 Blade II: EA 5; STX 14
 Bob The Builder: The Album: IND 32
 Coyote Ugly: B200 122; CA 19; STX 8
 Crouching Tiger, Hidden Dragon: CX 14
 Down From The Mountain: CA 48
 The Fast And The Furious: STX 16
 The Fast And The Furious: More Fast And
 Furious: STX 15
 Felicity: Senior Year: B200 196; STX 12
 Finding Forrester: JZ 4
 Hardball: STX 17
 I Am Sam: B200 162; STX 10
 Kissing Jessica Stein: JZ 22
 A Knight's Tale: STX 19
 The Lord Of The Rings: The Fellowship Of The
 Ring: STX 18
 Monsoon Wedding: STX 25; WM 2
 Moulin Rouge: B200 121; STX 7
 Moulin Rouge 2: STX 21
 Not Another Teen Movie: STX 24
 O Brother, Where Art Thou?: B200 17; CA 2;
 INT 16; STX 2
 Queen Of The Damned: STX 20
 Queer As Folk: The Second Season: EA 3; STX 13
 Resident Evil: STX 22
 The Scorpion King: B200 48; STX 4
 Shrek: B200 100; STX 6
 Spider-Man: B200 14; STX 1
 Spirit: Stallion Of The Cimarron: B200 89;
 STX 5
 Spongebob Squarepants Original Theme
 Highlights: STX 23
 Star Wars Episode II: Attack Of The Clones:
 B200 33; INT 24; STX 3
 State Property: RBA 73
 Tae-Bo Inspirational: Walk By Faith...Not By
 Sight: GA 33
 We Were Soldiers: CA 63
 WWF: Tough Enough 2: B200 150; STX 9

-VARIOUS ARTISTS-
on The Billboard 200

Atticus: ...Dragging The Lake.: 172
 Dove Hits 2002: 144
 The Family Values Tour 2001: 128
 NASCAR On Fox: Crank It Up: 90
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 Now 9: 8
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 P. Diddy & Bad Boy Records Present... We
 Invented The Remix: 2
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| JUNE 8 2002 | | Billboard | | MODERN ROCK TRACKS™ | |
|-------------|-----------|---------------------------|----------------------------|------------------------------------|--|
| THIS WEEK | LAST WEEK | TITLE | IMPRINT/PROMOTION LABEL | Artist | |
| | | NUMBER 1 | | 1 Week At Number 1 | |
| 1 | 2 | HERO | COLUMBIA/ROADRUNNER/DJMG | Chad Kroeger Featuring Josey Scott | |
| 2 | 1 | SEENIN' RED | INTERSCOPE | Unwritten Law | |
| 3 | 3 | THE MIDDLE | DREAMWORKS | Jimmy Eat World | |
| 4 | 4 | HERE TO STAY | IMMORTAL/EPIC | Korn | |
| 5 | 7 | DRIFT & DIE | FLAWLESS/GEFFEN/INTERSCOPE | Puddle Of Mudd | |
| 6 | 5 | FOR YOU | FLIPELEKTRA/EEG | Staind | |
| 7 | 11 | RUNNING AWAY | ISLAND/DJMG | Hoobastank | |
| 8 | 6 | TOXICITY | AMERICAN/COLUMBIA | System Of A Down | |
| 9 | 8 | SOMEWHERE OUT THERE | COLUMBIA | Our Lady Peace | |
| 10 | 13 | SHE LOVES ME NOT | DREAMWORKS | Papa Roach | |
| 11 | 9 | BLURRY | FLAWLESS/GEFFEN/INTERSCOPE | Puddle Of Mudd | |
| 12 | 14 | WARNING | IMMORTAL/EPIC | Incubus | |
| 13 | 10 | CRAWLING IN THE DARK | ISLAND/DJMG | Hoobastank | |
| 14 | 15 | BOOM | ATLANTIC | P.O.D. | |
| 15 | 12 | TOO BAD | ROADRUNNER/DJMG | Nickelback | |
| 16 | 16 | AMBER | VOLCANO | 311 | |
| 17 | 23 | I FEEL SO | MCA | Box Car Racer | |
| 18 | 17 | IN THE END | WARNER BROS. | Linkin Park | |
| 19 | 18 | WASTING MY TIME | TVT | Default | |
| 20 | 24 | ONE LAST BREATH | WIND-UP | Creed | |
| 21 | 19 | FELL IN LOVE WITH A GIRL | THIRD MAN/V2 | The White Stripes | |
| 22 | 40 | WHERE ARE YOU GOING | RCA | Dave Matthews Band | |
| 23 | 21 | YOUTH OF THE NATION | ATLANTIC | P.O.D. | |
| 24 | 22 | FIRST DATE | MCA | Blink-182 | |
| 25 | 26 | GET AWAY | WARNER BROS. | Earshot | |
| 26 | 25 | I STAND ALONE | REPUBLIC/UNIVERSAL | Godsmack | |
| 27 | 33 | HATE TO SAY I TOLD YOU SO | EPITAPH/SIRE/REPRISE | The Hives | |
| 28 | 38 | SWEETNESS | DREAMWORKS | Jimmy Eat World | |
| 29 | 31 | DENY | TVT | Default | |
| 30 | 20 | DOPE NOSE | GEFFEN/INTERSCOPE | Weezer | |
| 31 | 32 | HARD TO EXPLAIN | RCA | The Strokes | |
| 32 | 30 | FLAKE | ENJOY/UNIVERSAL | Jack Johnson | |
| 33 | 36 | WITHOUT ME | WEB/AFTERMATH/INTERSCOPE | Eminem | |
| 34 | 39 | THE ENERGY | ATLANTIC | Audiovent | |
| 35 | 37 | EPIPHANY | FLIPELEKTRA/EEG | Staind | |
| 36 | 28 | SCREAMING INFIDELITIES | VAGRANT | Dashboard Confessional | |
| 37 | 27 | WE ARE ALL MADE OF STARS | V2 | Moby | |
| 38 | 29 | STICK 'EM UP | TIME BOMB/COLUMBIA | Quarashi | |
| 39 | | PAPERCUT | WARNER BROS. | Linkin Park | |
| 40 | 35 | PARABOLA | TOOL/DISSECTIONAL/VOLCANO | Tool | |

| JUNE 8 2002 | | Billboard | | MAINSTREAM ROCK TRACKS™ | |
|-------------|-----------|---|----------------------------|------------------------------------|--|
| THIS WEEK | LAST WEEK | TITLE | IMPRINT/PROMOTION LABEL | Artist | |
| | | NUMBER 1 | | 4 Weeks At Number 1 | |
| 1 | 1 | I STAND ALONE | REPUBLIC/UNIVERSAL | Godsmack | |
| 2 | 2 | HERO | COLUMBIA/ROADRUNNER/DJMG | Chad Kroeger Featuring Josey Scott | |
| 3 | 5 | DRIFT & DIE | FLAWLESS/GEFFEN/INTERSCOPE | Puddle Of Mudd | |
| 4 | 7 | HERE TO STAY | IMMORTAL/EPIC | Korn | |
| 5 | 6 | HOLD ME DOWN | MCA | Tommy Lee | |
| 6 | 3 | BLURRY | FLAWLESS/GEFFEN/INTERSCOPE | Puddle Of Mudd | |
| 7 | 8 | ONE LAST BREATH | WIND-UP | Creed | |
| 8 | 4 | TOO BAD | ROADRUNNER/DJMG | Nickelback | |
| 9 | 9 | FOR YOU | FLIPELEKTRA/EEG | Staind | |
| 10 | 11 | TOXICITY | AMERICAN/COLUMBIA | System Of A Down | |
| 11 | 12 | GET AWAY | WARNER BROS. | Earshot | |
| 12 | 14 | ANGER RISING | ROADRUNNER/DJMG | Jerry Cantrell | |
| 13 | 16 | SHE LOVES ME NOT | DREAMWORKS | Papa Roach | |
| 14 | 15 | DENY | TVT | Default | |
| 15 | 10 | WASTING MY TIME | TVT | Default | |
| 16 | 13 | ONE LITTLE VICTORY | ANTHEM/ATLANTIC | Rush | |
| 17 | 20 | PARABOLA | TOOL/DISSECTIONAL/VOLCANO | Tool | |
| 18 | 18 | IN THE END | WARNER BROS. | Linkin Park | |
| 19 | 19 | HOW YOU REMIND ME | ROADRUNNER/DJMG | Nickelback | |
| 20 | 17 | NEVER GONNA STOP | GEFFEN/INTERSCOPE | Rob Zombie | |
| 21 | 22 | BOOM | ATLANTIC | P.O.D. | |
| 22 | 25 | RUNNING AWAY | ISLAND/DJMG | Hoobastank | |
| 23 | 24 | NO LIGHT | HOLLYWOOD | 3rd Strike | |
| 24 | 26 | EPIPHANY | FLIPELEKTRA/EEG | Staind | |
| 25 | 21 | YOUTH OF THE NATION | ATLANTIC | P.O.D. | |
| 26 | 28 | THE ENERGY | ATLANTIC | Audiovent | |
| 27 | 27 | WARNING | IMMORTAL/EPIC | Incubus | |
| 28 | 23 | TEAR AWAY | WIND-UP | Drowning Pool | |
| 29 | 31 | ACROSS THE NATION | SMACK DOWNS/COLUMBIA | The Union Underground | |
| 30 | 29 | GONE AWAY | FLIPELEKTRA/EEG | Cold | |
| 31 | 40 | GIRLS OF SUMMER | COLUMBIA | Aerosmith | |
| 32 | 30 | INSIDE | IMMORTAL/VIRGIN | Switched | |
| 33 | 36 | DOWNFALL | GEFFEN/INTERSCOPE | TRUSTcompany | |
| 34 | 32 | YOU NEVER MET A MOTHER F*** QUITE LIKE ME | LAVA/ATLANTIC | Kid Rock | |
| 35 | 33 | SOMEWHERE OUT THERE | COLUMBIA | Our Lady Peace | |
| 36 | | FREAKING OUT | ARISTA | Adema | |
| 37 | 38 | RUNAWAY | WARNER BROS. | Linkin Park | |
| 38 | 39 | WHOLE | REPUBLIC/UNIVERSAL | Flaw | |
| 39 | 37 | NICE TO KNOW YOU | IMMORTAL/EPIC | Incubus | |
| 40 | | WALL OF SHAME | LAVA/ATLANTIC | Course Of Nature | |

| JUNE 8 2002 | | Billboard | | TOP 40 TRACKS™ | |
|-------------|-----------|----------------------------------|----------------------------|--|--|
| THIS WEEK | LAST WEEK | TITLE | IMPRINT/PROMOTION LABEL | Artist | |
| | | NUMBER 1 | | 4 Weeks At Number 1 | |
| 1 | 1 | FOOLISH | MURDER INC./DEF JAM/BJMG | ASHANTI | |
| 2 | 3 | A THOUSAND MILES | AS&M/INTERSCOPE | VANESSA CARLTON | |
| 3 | 4 | I NEED A GIRL (PART ONE) | BAD BOY/ARISTA | P. DIDDY FEATURING USHER & LOON | |
| 4 | 2 | WHAT'S LUV? | TERROR SQUAD/ATLANTIC | FAT JOE FEATURING ASHANTI | |
| 5 | 6 | WITHOUT ME | WEB/AFTERMATH/INTERSCOPE | EMINEM | |
| 6 | 5 | ALL YOU WANTED | MAVERICK/WARNER BROS. | MICHELLE BRANCH | |
| 7 | 8 | THE MIDDLE | DREAMWORKS | JIMMY EAT WORLD | |
| 8 | 11 | HOT IN HERRE | FO' REEL/UNIVERSAL | NELLY | |
| 9 | 7 | DON'T LET ME GET ME | ARISTA | PINK | |
| 10 | 10 | HELLA GOOD | NO DOUBT/INTERSCOPE | NO DOUBT | |
| 11 | 12 | BLURRY | FLAWLESS/GEFFEN/INTERSCOPE | PUDDLE OF MUDD | |
| 12 | 9 | UNDERNEATH YOUR CLOTHES | EPIC | SHAKIRA | |
| 13 | 14 | WASTING MY TIME | TVT | DEFAULT | |
| 14 | 16 | I'M GONNA BE ALRIGHT | EPIC | JENNIFER LOPEZ FEATURING NAS | |
| 15 | 13 | WHEREVER YOU WILL GO | RCA | THE CALLING | |
| 16 | 21 | DAYS GO BY | CREDENCE/CAPITOL | DIRTY VEGAS | |
| 17 | 15 | U DON'T HAVE TO CALL | ARISTA | USHER | |
| 18 | 18 | AIN'T IT FUNNY | EPIC | JENNIFER LOPEZ FEATURING JA RULE | |
| 19 | 19 | SOAK UP THE SUN | AS&M/INTERSCOPE | SHERYL CROW | |
| 20 | 17 | HERE IS GONE | WARNER BROS. | GOO GOO DOLLS | |
| 21 | 20 | IN THE END | WARNER BROS. | LINKIN PARK | |
| 22 | 22 | MORE THAN A WOMAN | BLACKGROUND/VIRGIN | AALIYAH | |
| 23 | 28 | HERO | COLUMBIA/ROADRUNNER/DJMG | CHAD KROEGER FEATURING JOSEY SCOTT | |
| 24 | 24 | ESCAPE | INTERSCOPE | ENRIQUE IGLESIAS | |
| 25 | 23 | GIRLFRIEND | JIVE | 'N SYNC FEATURING NELLY | |
| 26 | 25 | RAINY DAYZ | MCA | MARY J. BLIGE FEATURING JA RULE | |
| 27 | 30 | COMPLICATED | ARISTA | AVRIL LAVIGNE | |
| 28 | 27 | WALKING AWAY | ATLANTIC | CRAIG DAVID | |
| 29 | 33 | NO SUCH THING | AWARE/COLUMBIA | JOHN MAYER | |
| 30 | 26 | UH HUH | EPIC | B2K | |
| 31 | NEW | HEAVEN | ROBBINS | OU SAMMY & YANOU FEATURING DO | |
| 32 | 32 | DON'T SAY GOODBYE | UNIVERSAL | PAULINA RUBIO | |
| 33 | 31 | ADDICTIVE | AFTERMATH/INTERSCOPE | TRUTH HURTS FEATURING RAKIM | |
| 34 | 29 | CAN'T GET YOU OUT OF MY HEAD | CAPITOL | KYLIE MINOGUE | |
| 35 | 37 | FULL MOON | ATLANTIC | BRANDY | |
| 36 | 34 | BLACK SUITS COMIN' (NOD YA HEAD) | OVERBROOK/COLUMBIA | WILL SMITH FEATURING TRA-KNOX | |
| 37 | 35 | ALWAYS ON TIME | INTERSCOPE | JA RULE FEATURING ASHANTI | |
| 38 | 36 | HANDS CLEAN | MAVERICK/REPRISE | ALANIS MORISSETTE | |
| 39 | 39 | TOO BAD | ROADRUNNER/DJMG | NICKELBACK | |
| 40 | 38 | PASS THE COURVOISIER PART II | J | BUSTA RHYMES FEATURING P. DIDDY & PHARRELL | |

| JUNE 8 2002 | | Billboard | | ADULT CONTEMPORARY™ | |
|-------------|-----------|----------------------------|-------------------------|-----------------------|--|
| THIS WEEK | LAST WEEK | TITLE | IMPRINT/PROMOTION LABEL | Artist | |
| | | NUMBER 1 | | 11 Weeks At Number 1 | |
| 1 | 1 | A NEW DAY HAS COME | EPIC | Celine Dion | |
| 2 | 2 | SUPERMAN (IT'S NOT EASY) | AWARE/COLUMBIA | Five For Fighting | |
| 3 | 3 | HERO | INTERSCOPE | Enrique Iglesias | |
| 4 | 4 | I NEED YOU | COLUMBIA | Marc Anthony | |
| 5 | 5 | ONLY A WOMAN LIKE YOU | JIVE | Michael Bolton | |
| 6 | 6 | I'M ALREADY THERE | BNA | Lonestar | |
| 7 | 8 | IF YOU'RE GONE | LAVA/ATLANTIC | matchbox twenty | |
| 8 | 12 | BRING ON THE RAIN | CURB | Jo Dee Messina | |
| 9 | 10 | TO WHERE YOU ARE | 143/REPRISE | Josh Groban | |
| 10 | 9 | I HOPE YOU DANCE | MCA NASHVILLE/UNIVERSAL | Lee Ann Womack | |
| 11 | 11 | DROPS OF JUPITER (TELL ME) | COLUMBIA | Train | |
| 12 | 13 | WILD CHILD | REPRISE | Enya | |
| 13 | 14 | THANK YOU | ARISTA | Dido | |
| 14 | 7 | ONLY TIME | REPRISE | Enya | |
| 15 | 15 | I CAN'T HELP YOU NOW | CAPITOL | Bonnie Raitt | |
| 16 | 16 | SO COMPLICATED | ARISTA NASHVILLE | Carolyn Dawn Johnson | |
| 17 | 19 | I'D RATHER | J | Luther Vandross | |
| 18 | 18 | A THOUSAND MILES | AS&M/INTERSCOPE | Vanessa Carlton | |
| 19 | 17 | CAN'T FIGHT THE MOONLIGHT | CURB | LeAnn Rimes | |
| 20 | 25 | DO IT FOR LOVE | BMG HERITAGE/ARISTA/RCA | Daryl Hall John Oates | |
| 21 | 22 | ALIVE | EPIC | Jennifer Lopez | |
| 22 | 20 | YOUR LOVING FLAME | MPL/CAPITOL | Paul McCartney | |
| 23 | 21 | WHEREVER YOU WILL GO | RCA | The Calling | |
| 24 | 23 | BEAUTIFUL AS U | AMC | All-4-One | |
| 25 | NEW | HERE I AM | AS&M/INTERSCOPE | Bryan Adams | |
| 26 | 26 | SOAK UP THE SUN | AS&M/INTERSCOPE | Sheryl Crow | |
| 27 | 24 | THE COLOR OF LOVE | ARISTA | Boyz II Men | |
| 28 | 30 | ESCAPE | INTERSCOPE | Enrique Iglesias | |
| 29 | 29 | FALLIN' | J | Alicia Keys | |
| 30 | 28 | DON'T LET LOVE GET AWAY | PRANA | Marilyn Scott | |

| JUNE 8 2002 | | Billboard | | ADULT TOP 40 TRACKS™ | |
|-------------|-----------|-------------------------------------|----------------------------|------------------------------------|--|
| THIS WEEK | LAST WEEK | TITLE | IMPRINT/PROMOTION LABEL | Artist | |
| | | NUMBER 1 | | 2 Weeks At Number 1 | |
| 1 | 1 | SOAK UP THE SUN | AS&M/INTERSCOPE | Sheryl Crow | |
| 2 | 2 | WHEREVER YOU WILL GO | RCA | The Calling | |
| 3 | 3 | HERE IS GONE | WARNER BROS. | Goo Goo Dolls | |
| 4 | 4 | A THOUSAND MILES | AS&M/INTERSCOPE | Vanessa Carlton | |
| 5 | 8 | THE MIDDLE | DREAMWORKS | Jimmy Eat World | |
| 6 | 5 | HOW YOU REMIND ME | ROADRUNNER/DJMG | Nickelback | |
| 7 | 6 | ALL YOU WANTED | MAVERICK/WARNER BROS. | Michelle Branch | |
| 8 | 7 | BLURRY | FLAWLESS/GEFFEN/INTERSCOPE | Puddle Of Mudd | |
| 9 | 9 | NO SUCH THING | AWARE/COLUMBIA | John Mayer | |
| 10 | 10 | HANDS CLEAN | MAVERICK/REPRISE | Alanis Morissette | |
| 11 | 12 | DROPS OF JUPITER (TELL ME) | COLUMBIA | Train | |
| 12 | 11 | STANDING STILL | ATLANTIC | Jewel | |
| 13 | 14 | COMPLICATED | ARISTA | Avril Lavigne | |
| 14 | 13 | MY SACRIFICE | WIND-UP | Creed | |
| 15 | 15 | WASTING MY TIME | TVT | Default | |
| 16 | 16 | HANGING BY A MOMENT | DREAMWORKS | Lifehouse | |
| 17 | 17 | SUPERMAN (IT'S NOT EASY) | AWARE/COLUMBIA | Five For Fighting | |
| 18 | 18 | EASY TONIGHT | AWARE/COLUMBIA | Five For Fighting | |
| 19 | 21 | HELLA GOOD | INTERSCOPE | NO DOUBT | |
| 20 | 19 | IN THE END | WARNER BROS. | Linkin Park | |
| 21 | 30 | WHERE ARE YOU GOING | RCA | Dave Matthews Band | |
| 22 | 29 | HERO | COLUMBIA/ROADRUNNER/DJMG | Chad Kroeger Featuring Josey Scott | |
| 23 | 22 | DON'T LET ME GET ME | ARISTA | Pink | |
| 24 | 24 | SPARKLE | ISLAND/DJMG | Rubyhorse | |
| 25 | 23 | ADRIENNE | RCA | The Calling | |
| 26 | 27 | WHEN THE STARS GO BLUE | 143/LAVA/ATLANTIC | The Corrs Featuring Bono | |
| 27 | 20 | STILLNESS OF HEART | VIRGIN | Lenny Kravitz | |
| 28 | 26 | GET THE PARTY STARTED | ARISTA | Pink | |
| 29 | 25 | UNDERNEATH YOUR CLOTHES | EPIC | Shakira | |
| 30 | 40 | ONE LAST BREATH | WIND-UP | Creed | |
| 31 | 31 | SOMEWHERE IN THE MIDDLE | IMMERGENT | Dishwalla | |
| 32 | 28 | A NEW DAY HAS COME | EPIC | Celine Dion | |
| 33 | 38 | FLY AWAY FROM HERE (GRADUATION DAY) | 143/REPRISE | Dropline | |
| 34 | 37 | FLAKE | ENJOY/UNIVERSAL | Jack Johnson | |
| 35 | 39 | ESCAPE | INTERSCOPE | Enrique Iglesias | |
| 36 | 33 | TOO BAD | ROADRUNNER/DJMG | Nickelback | |
| 37 | 32 | HEY BABY | INTERSCOPE | No Doubt Featuring Bounty Killer | |
| 38 | 36 | SHINE | GOLD CIRCLE | Meredith Brooks | |
| 39 | 34 | CAN'T GET YOU OUT OF MY HEAD | CAPITOL | Kylie Minogue | |
| 40 | | AMERICAN GIRLS | GEFFEN/INTERSCOPE | Counting Crows | |

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 mainstream rock stations, 84 modern rock stations, 87 adult contemporary stations and 76 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 250 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (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). Videoclip availability. © 2002, VNU Business Media, Inc. All rights reserved.

Billboard

SPOTLIGHTS



DIGITAL MUSIC



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JUNE 8
2002

Billboard® HOT 100 AIRPLAY™

| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------|--------------|------------------------------|--|-----------|-----------|--------------|---------------------------------------|---|-----------|-----------|--------------|--|---|
| 1 | 1 | 17 | NUMBER 1 Foolish | ASHANTI (MURDER INC./DEF JAM/IDJMG) | 26 | 24 | 8 | Down A** Chick | JARILE FEAT CHARL BALTIVORE (MURDER INC./DEF JAM/IDJMG) | 51 | 45 | 25 | I Love You | FAITH EVANS (BAD BOY/ARISTA) |
| 2 | 2 | 12 | I Need A Girl (Part One) | P DIDDY FEAT USHER & LOON (BAD BOY/ARISTA) | 27 | 31 | 4 | Full Moon | BRANDY (ATLANTIC) | 52 | 55 | 3 | I Don't Want You To Go | GAROLYN DAWN JOHNSON (ARISTA NASHVILLE) |
| 3 | 3 | 17 | What's Lov? | FAT JOE FEAT ASHANTI (TERROR SQUAD/ATLANTIC) | 28 | 28 | 12 | Drive (For Daddy Gene) | ALAN JACKSON (ARISTA NASHVILLE) | 53 | 74 | 2 | Complicated | AVRIL LAVIGNE (ARISTA) |
| 4 | 6 | 3 | Without Me | EMINEM (JIVE/AFTEMATH/INTERSCOPE) | 29 | 26 | 4 | How You Remind Me | NICKELBACK (ROADRUNNER/IDJMG) | 54 | — | 1 | I Need A Girl (Part Two) | P DIDDY & GINJUWINE (BAD BOY/ARISTA) |
| 5 | 7 | 6 | Hot In Herre | NELLY (FO REEL/UNIVERSAL) | 30 | 36 | 7 | Soak Up The Sun | SHERYL CROW (A&M/INTERSCOPE) | 55 | 70 | 2 | No Such Thing | JB&N MAYER (AWARDE/COLUMBIA) |
| 6 | 5 | 12 | A Thousand Miles | VANESSA CARLTON (A&M/INTERSCOPE) | 31 | 30 | 19 | More Than A Woman | AALIYAH (BLACKGROUND) | 56 | 50 | 14 | Saturday (Oooh! Doooh!) | LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG) |
| 7 | 4 | 18 | U Don't Have To Call | USHER (ARISTA) | 32 | 34 | 10 | Living And Living Well | GEORGE STRAIT (MCA NASHVILLE) | 57 | 56 | 4 | Say I Yi Yi | YING YANG TWINS (COLLAPSE/IN THE PAINT/KOCH) |
| 8 | 8 | 13 | The Middle | JIMMY EAT WORLD (DREAMWORKS) | 33 | 46 | 4 | Days Go By | DIRTY VEGAS (CREEDENCE/CAPITOL) | 58 | 62 | 3 | Walking Away | CRAIG DAVID (WILDSTAR/ATLANTIC) |
| 9 | 10 | 8 | Addictive | TRUTH HURTS FEAT RAKIM (AFTERMATH/INTERSCOPE) | 34 | 33 | 10 | I Don't Have To Be Me ('Til Monday) | STEVE AZAR (MERCURY (NASHVILLE)) | 59 | 59 | 2 | Someone To Love You | RUFF ENOZ (EPIC) |
| 10 | 9 | 16 | All You Wanted | MICHELLE BRANCH (MAVERICK/WARNER BROS.) | 35 | 25 | 12 | Here Is Gone | GOD DDD/DOLLS (WARNER BROS.) | 60 | 63 | 7 | My Heart Is Lost To You | BROOKS & DUNN (ARISTA NASHVILLE) |
| 11 | 13 | 7 | Oh Boy | CAM'RON (ROC A FELLA/DEF JAM/IDJMG) | 36 | 35 | 16 | Escape | ENRIQUE IGLESIAS (INTERSCOPE) | 61 | 64 | 2 | Call Me | TWEET (THE GOLD MIND/ELEKTRA/VEEG) |
| 12 | 11 | 23 | Blurry | PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE) | 37 | 40 | 10 | I Should Be Sleeping | EMERSON DRIVE (DREAMWORKS (NASHVILLE)) | 62 | 49 | 18 | Oops (Oh My) | TWEET (THE GOLD MIND/ELEKTRA/VEEG) |
| 13 | 15 | 22 | Wasting My Time | DEFAULT (TVT) | 38 | 44 | 6 | I'm Gonna Miss Her (The Fishin' Song) | BRAD PAULSLEY (ARISTA NASHVILLE) | 63 | 68 | 2 | When You Lie Next To Me | KELLIE COFFEY (BNA) |
| 14 | 12 | 11 | Rainy Dayz | MARY J. BLIGE FEAT JA RULE (MCA) | 39 | 27 | 12 | Makin' Good Love | AVANT (MAGIC JOHNSON/MCA) | 64 | — | 1 | Nothin' | N D R E (DEF JAM/IDJMG) |
| 15 | 20 | 7 | I'm Gonna Be Alright | JENNIFER LOPEZ FEAT. NAS (EPIC) | 40 | 37 | 16 | Anything | JARHEIM FEAT NEX'T (DIVINE MILL/WARNER BROS.) | 65 | 66 | 3 | Drift & Die | PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE) |
| 16 | 17 | 8 | Hella Good | NGOUBET (INTERSCOPE) | 41 | 38 | 17 | My List | TOBY KEITH (DREAMWORKS (NASHVILLE)) | 66 | 54 | 3 | You Know That I Love You | DU'NELL JONES (LUNTOUCHABLES/ARISTA) |
| 17 | 14 | 14 | Don't Let Me Get Me | PINK (ARISTA) | 42 | 41 | 18 | Girlfriend | N SYNC FEAT NELLY (JIVE) | 67 | 60 | 9 | Awnaw | NAPPY ROOTS (ATLANTIC) |
| 18 | 29 | 4 | Hero | CHAU MEEGER FEAT JOSEY SCOTT (COLUMBIARD/ARUNER/IDJMG) | 43 | 47 | 7 | Gots Ta Be | B2K (EPIC) | 68 | 61 | 4 | What If A Woman | JOE JIVE |
| 19 | 18 | 14 | Pass The Courvoisier Part II | BUSTA RHYMES FEAT P DIDDY & PHARRELL (J) | 44 | 39 | 18 | What If She's An Angel | TOMMY SHANE STEINER (RCA (NASHVILLE)) | 69 | 67 | 15 | For You | STAN10 (FLIP/ELEKTRA/VEEG) |
| 20 | 19 | 13 | Underneath Your Clothes | SHAKIRA (EPIC) | 45 | 43 | 8 | One Mic | NAS (ILL WILL/COLUMBIA) | 70 | — | 1 | The Good Stuff | KENNY CHESNEY (BNA) |
| 21 | 21 | 31 | Wherever You Will Go | THE CALLING (RCA) | 46 | 42 | 15 | A New Day Has Come | CELINE DION (EPIC) | 71 | — | 1 | Why Don't We Fall In Love | AMERIE (RISE/COLUMBIA) |
| 22 | 16 | 11 | halfcrazy | MURKIN (OFF SOUL/IDJMG) | 47 | 48 | 13 | Too Bad | NICKELBACK (ROADRUNNER/IDJMG) | 72 | — | 1 | Courtesy Of The Red, White And Blue (The Angry American) | TOBY KEITH (DREAMWORKS (NASHVILLE)) |
| 23 | 22 | 24 | Ain't It Funny | JENNIFER LOPEZ FEAT JA RULE (EPIC) | 48 | 53 | 5 | Not A Day Goes By | LONESTAR (BNA) | 73 | 73 | 3 | Here To Stay | KORN (IMMORTAL/EPIC) |
| 24 | 32 | 5 | Still Fly | BIG TYMERS (CASH MONEY/UNIVERSAL) | 49 | 52 | 4 | Don't Say Goodbye | PAULINA RUBIO (UNIVERSAL) | 74 | 57 | 14 | That's When I Love You | PHIL VASSAR (ARISTA NASHVILLE) |
| 25 | 23 | 31 | In The End | LINKIN PARK (WARNER BROS.) | 50 | 58 | 4 | The One | GARY ALLAN (MCA NASHVILLE) | 75 | — | 1 | One Last Breath | CREED (WIND UP) |

Records with the greatest impressions increase. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 908 stations in Top 40, Pop, R&B Hip-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

JUNE 8
2002

Billboard® HOT 100 SINGLES SALES™

| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------|--------------|---------------------------------------|-------------------------------------|-----------|-----------|--------------|---|--|-----------|-----------|--------------|--|---|
| 1 | 1 | 12 | NUMBER 1 Girlfriend | N SYNC FEAT NELLY (JIVE) | 26 | 12 | 15 | A Thousand Miles | VANESSA CARLTON (A&M/INTERSCOPE) | 51 | 48 | 7 | I Need A Girl (Part One) | P DIDDY FEAT USHER & LOON (BAD BOY/ARISTA) |
| 2 | 2 | 27 | Lights, Camera, Action! | MR. CHEEKS (UNIVERSAL) | 27 | 26 | 6 | One Mic | NAS (ILL WILL/COLUMBIA) | 52 | 45 | 5 | Still Fly | BIG TYMERS (CASH MONEY/UNIVERSAL) |
| 3 | 4 | 7 | Wherever You Will Go | THE CALLING (RCA) | 28 | 25 | 24 | Hush Lil' Lady | LORRY FEAT LIL RONIE (MOTOWN/MOTOWN/UNIVERSAL) | 53 | 63 | 2 | Ghetto Millionaire | DEAM GHEIT (FLYNAS (DEEP END)) |
| 4 | 3 | 12 | Ballin' Boy | THE CLIPSE (ARTIST DIRECT) | 29 | 38 | 4 | Grindin' | THE CLIPSE (STAR TRACK/ARISTA) | 54 | — | 1 | Move B***h | LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG) |
| 5 | 5 | 13 | Feels Good (Don't Worry Bout A Thing) | NAUGHTY BY NATURE FEAT 3LW (TVT) | 30 | — | 1 | I Need A Girl (Part Two) | P DIDDY & GINJUWINE (BAD BOY/ARISTA) | 55 | 51 | 7 | Beat Your Chest!! | LIFER'S (ALL OUT/STONE BURKE) |
| 6 | 7 | 9 | Can't Fight The Moonlight | LEANN RIMES (CUB) | 31 | 32 | 15 | Pass The Courvoisier Part II | BUSTA RHYMES FEAT P DIDDY & PHARRELL (J) | 56 | 30 | 7 | Addictive | TRUTH HURTS FEAT RAKIM (AFTERMATH/INTERSCOPE) |
| 7 | 10 | 10 | Song For The Lonely | CHER (WARNER BROS.) | 32 | 54 | 7 | Hyde Ha | BIG LOGIC (GOODINVISI/O/RPHUS) | 57 | 58 | 17 | 7 Days | CRAIG DAVID (WILDSTAR/ATLANTIC) |
| 8 | 17 | 4 | Bang My Hit | ROZELLY PRESENTS OAFAM (BRAINSTORM) | 33 | 28 | 4 | Hard To Explain | THE TROPICS (RCA) | 58 | 62 | 13 | Thank You | DIDDY (ARISTA) |
| 9 | 11 | 2 | You Can't Go Home Again! | DJ SHADOW (MCA) | 34 | 49 | 2 | My Bad | RAYVON (BIG YARD/MCA) | 59 | — | 1 | So High | GADA (NUFF NUFF/PYRAMID/DRPHEUS) |
| 10 | 13 | 22 | I Don't Want To Miss A Thing | AEROSMITH (COLUMBIA) | 35 | — | 1 | Duck Season | THE BEATNUTS FEAT AL TARIQ (SEQUENCE) | 60 | 56 | 16 | What's Lov? | FAT JOE FEAT ASHANTI (TERROR SQUAD/ATLANTIC) |
| 11 | 6 | 2 | Gots Ta Be | B2K (EPIC) | 36 | 31 | 4 | Guess Who's Back | SCARFACE (DEF JAM SOUTH/IDJMG) | 61 | 66 | 11 | Osama-Yo' Mama | RAY STEVENS (CUB) |
| 12 | 18 | 2 | Rapture (Tastes So Sweet) | 112 (UNIVERSAL) | 37 | 39 | 7 | Heaven | DU SAMMY & YANOU FEAT DD (ROBBINS) | 62 | — | 1 | Big Poppa/Warming | THE NOTORIOUS B.I.G. (BAD BOY/ARISTA) |
| 13 | — | 1 | Day + Night | ISYSS FEATURING JADAKISS (ARISTA) | 38 | 34 | 13 | I Should Be Sleeping | EMERSON DRIVE (DREAMWORKS (NASHVILLE)) | 63 | 70 | 32 | God Bless The USA | LEE GREENWOOD (CUB) |
| 14 | 9 | 15 | Move It Like This | BAMA MEN (S CURVE/CAPITOL) | 39 | 41 | 34 | Where The Stars And Stripes And The Eagle Fly | AARON TIPPIN (LYRIC STREET) | 64 | 42 | 3 | No Light | 3RD STRIKE (HOLLYWOOD) |
| 15 | 14 | 8 | Slow Dance | LOU MOSLEY (JENSTAR) | 40 | 29 | 27 | It's The Weekend | LIL J (HOLLYWOOD) | 65 | — | 1 | Call Me | TWEET (THE GOLD MIND/ELEKTRA/VEEG) |
| 16 | — | 1 | Who Wants This? | SMILEZ & SOUTHSTAR (ARTIST DIRECT) | 41 | 37 | 26 | Truly Madly Deeply | SAVAGE GARDEN (COLUMBIA) | 66 | — | 1 | Foolish | ASHANTI (MURDER INC./DEF JAM/IDJMG) |
| 17 | 15 | 3 | Nothin' | N D R E (DEF JAM/IDJMG) | 42 | 33 | 37 | Us Against The World | PLAY (COLUMBIA) | 67 | 55 | 37 | AM To PM | CHRISTINA MILIAN (DEF SOUL/IDJMG) |
| 18 | 27 | 7 | U Don't Have To Call | USHER (ARISTA) | 43 | 40 | 24 | Gettin' Jiggy Wit It | WILL SMITH (COLUMBIA) | 68 | 67 | 18 | Don't Need You To (Tell Me I'm Pretty) | SAMANTHA BUMBAL (WILD CARB/AFTEMATH/INTERSCOPE) |
| 19 | 22 | 9 | Oh Boy | CAM'RON (ROC A FELLA/DEF JAM/IDJMG) | 44 | — | 1 | Happy | ASHANTI (MURDER INC./DEF JAM/IDJMG) | 69 | — | 1 | Make You Feel That Way | BLACKALICIOUS (MCA) |
| 20 | 8 | 2 | Hot In Herre | NELLY (FO REEL/UNIVERSAL) | 45 | — | 1 | The Impossible | JOE NICHOLS (UNIVERSAL SOUTH) | 70 | — | 1 | Something | LASGO (ROBBINS) |
| 21 | 16 | 9 | Still Not Over You | EXHALE (REAL DEAL/DRPHEUS) | 46 | 53 | 44 | The Star Spangled Banner | WHITNEY HOUSTON (ARISTA) | 71 | — | 1 | Heaven | EYRA GAIL (24/7/ARTEMIS) |
| 22 | 19 | 24 | Uh Huh | B2K (EPIC) | 47 | 46 | 27 | Only Time | ENYA (REPRISE) | 72 | 59 | 23 | Roll Wit Me | PRETTY WILLIE (D&R/PUBLIC/UNIVERSAL) |
| 23 | 20 | 29 | Never | ANWANA (PIRE) (UNIVERSAL) | 48 | 43 | 40 | One Sweet Day | MARIAH CAREY & BOYZ II MEN (COLUMBIA) | 73 | — | 40 | Hit 'Em Up Style (Oops!) | BLU CANTRELL (REDZONE/ARISTA) |
| 24 | 23 | 5 | Soldier's Heart | R KELLY (JIVE) | 49 | 44 | 5 | Days Go By | DIRTY VEGAS (CREEDENCE/CAPITOL) | 74 | — | 1 | The Cha Cha Slide Pt. III Roll Like This | MR. C THE SLIDE MAN (M D B/DRPHEUS) |
| 25 | 21 | 9 | Sugarhigh | JADE ANDERSON (COLUMBIA) | 50 | 65 | 3 | Put It Inside | WON-G FEAT DA BRAT (TNO/DRPHEUS) | 75 | 74 | 39 | Everything U R | LINDSAY PAGANO (WARNER BROS.) |

Records with the greatest sales gains. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. This data is used to compile the Hot 100.

JUNE 8 2002

Billboard

HOT 100

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', '2 WKS. AGO', 'WEEKS ON CHART', 'TITLE', 'PRODUCER (SONGWRITER)', 'Artist', 'IMPRINT & NUMBER/PROMOTION LABEL', 'PEAK POSITION', and 'RADIO AIRPLAY'. Includes special callouts like 'NUMBER 1', 'HOT SHOT DEBUT', and 'GREATEST GAINER / AIRPLAY'.

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 top 75 of the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. Catalog number is for. * Indicates unavailable, in which case, catalog number is for. M, G, S, T, or L respectively, based on availability. ©2002 VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (R&B); Hot Country Singles (CS) and Hot Latin Tracks (LT).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

2 WAY (Dyanatone, BMI/Warner-Tamerlane, BMI/Protons, ASCAP) RBH 76

-A-

ADDICTIVE (Herbilitious, ASCAP/The Eighteenth Letter, ASCAP/Songs Of DreamWorks, BMI/Cherry River, BMI/WB, ASCAP/Q Baby, ASCAP/EMI April, ASCAP/Black Fountain, ASCAP, CLM/HL/WBM, H100 9; RBH 2
AIN'T IT FUNNY (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/DJ Irv, BMI/Slavery, BMI/Blunts, Guns And Funs, ASCAP/Songs Of Universal, BMI/White Rhino, BMI/EMI April, ASCAP/Bee Mo Easy, ASCAP/Justin Combs, ASCAP/Alvin Toney, ASCAP/For Ya Ear, ASCAP), HL/WBM, H100 23; RBH 44
ALL YOU WANTED (I'm With The Band, ASCAP/WB, ASCAP, WBM, H100 10
AL QUE ME SIGA (S.G.A.E., ASCAP) LT 22
AMERICAN CHILD (EMI April, ASCAP/Phil Vassar, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 30
ANYTHING (Divine Mill, ASCAP/Lonte, ASCAP/Uh Oh, BMI/Ensign, BMI/WB, ASCAP/EMI April, ASCAP), HL/WBM, H100 41; RBH 11
APRENDEZ (Universal Musica, BMI/WB, ASCAP) LT 39
AUTOMATIC (Zomba, ASCAP/E-Forty, BMI/D. Brasco, ASCAP/Desert Storm, BMI/EMI April, ASCAP/Cyphercliff, ASCAP/Warner-Tamerlane, BMI/Mijac, BMI/Jobete, ASCAP/Stone Diamond, BMI), HL/WBM, RBH 72
AWNAW (Success Story, BMI/Full Circle, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI/Universal, ASCAP), HL/WBM, H100 65; RBH 32
AY AMOR (Degollado, ASCAP) LT 14

-B-

BAILAME (Huina, ASCAP) LT 48
BALLIN' BOY (M.O.B., ASCAP/No Good, BMI) RBH 78
BANDIDA (CD Elvis, BMI/Sony/ATV Latin, BMI) LT 21
BANG MY HIT (Brainstorm, ASCAP/Underground Music Source, BMI/Nachlife, ASCAP) RBH 70
BARBED WIRE AND ROSES (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Life Is Fine, BMI/Ensign, BMI/EMI Blackwood, BMI/Rodney Jerkins, BMI), HL, CS 31
BEAUTIFUL MESS (Songs Of API, BMI/Monkey C, BMI/Songs Of Nashville DreamWorks, BMI/Affiliated, BMI/Chrysalis, ASCAP/Creative Artist Agency, ASCAP/EMI Blackwood, BMI/Shane Minor, BMI), CLM/HL/WBM, CS 28
BEFORE I KNEW BETTER (Encore, ASCAP/Scott And Soda, ASCAP/Big Tex, BMI/Lucky Thumb, BMI/Warner-Tamerlane, BMI/WB, ASCAP/Mr. Noise, BMI), WBM, CS 24
BE HERE (Ugmo, ASCAP/Universal, ASCAP/Jake & The Phatman, ASCAP/Ah-choo, ASCAP), WBM, RBH 92
BLESSED (Famous, ASCAP/Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 20
BLURRY (Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 11
BOOM, BOOM, BOOM (Himesmind, ASCAP/Dana Sharo, BMI) RBH 77
BORRACHO (Peer Int'l., BMI) LT 47

-C-

CALL ME (Foshawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 61; RBH 24
CAN'T GET YOU OUT OF MY HEAD (EMI April, ASCAP/Universal-MCA, ASCAP/Colegms-EMI, ASCAP), HL/WBM, H100 78
CHASIN' AMY (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Songs Of Universal, BMI), HL/WBM, CS 35
CLOSET FREAK (God Given, BMI/Basketcase, ASCAP/Butterfly Shadow, ASCAP) RBH 87
THE COLOR OF LOVE (ECAF, BMI/Sony/ATV Songs, BMI), HL, RBH 51
COMO DECIRTE NO (WB, ASCAP) LT 20
COMO PUDISTE (Edimul/Fonomusic, ASCAP/LGA, BMI) LT 19
COMPLICATED (Warner-Tamerlane, BMI/Hollylodge, BMI/Rainbow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP/Avril Lavigne, ASCAP), WBM, H100 51
CON ELLA (F.I.P.P., BMI/Famous, ASCAP/Clear Mind, ASCAP) LT 30
COUNTRY BY THE GRACE OF GOD (Mark Hybner, ASCAP/Sondaddy, BMI/Calcutta, BMI/Chrysalis, BMI/Creative Artist Agency, ASCAP), WBM, CS 43
COUNTRY ROCK STAR (Chaggy Buss, ASCAP/Almo, ASCAP/Kevin Saviger, ASCAP), HL, CS 50
COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN) (Tokco Tunes, BMI) CS 22; H100 73
CRAWLING IN THE DARK (Spread Your Cheeks And Push Out The Music, ASCAP/WB, ASCAP), WBM, H100 100
CUANDO TE ACUERDES DE MI (Crisma, SESAC) LT 42

-D-

DARE TO DREAM (WB, ASCAP/True Flight, ASCAP/Scott And Soda, ASCAP), WBM, CS 38
DAY + NIGHT (In Key, BMI/Ground Control, BMI/EMI Blackwood, BMI/That's Xtra, ASCAP/EMI April, ASCAP) H100 99; RBH 52
DAYS GO BY (Copyright Control/Chrysalis, ASCAP), WBM, H100 30
DEJATE QUERER (Flamingo, BMI) LT 40
DEL OTRO LADO DEL PORTON (Marfo, BMI) LT 18
A DIOS LE PIDO (Peer Int'l., BMI) LT 13
DON'T LET ME GET ME (Pink Panther, ASCAP/EMI April, ASCAP/Cytron, BMI/EMI Blackwood, BMI), HL, H100 15
DON'T SAY GOODBYE (E Two, ASCAP/Groobin', ASCAP/EMI April, ASCAP/Hear Ye, ASCAP), HL, H100 48
DON'T WASTE MY TIME (WB, ASCAP/Tower II, ASCAP/Warner-Tamerlane, BMI/Tower One, BMI/Chrysalis, ASCAP/Creative Artists, ASCAP), WBM, CS 34
DON'T YOU FORGET IT (The Ox And The Fish, SOCAN/Warner Chappell, SOCAN/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP/WB, ASCAP), WBM, RBH 39
DOWN 4 U (Slavery, BMI/Aurelius, ASCAP/DJ Irv, BMI/Pookietoots, ASCAP/Inky-Sisi, BMI/Soldierz Touch, ASCAP) RBH 56
DOWN A CHICK** (Slavery, BMI/Aurelius, ASCAP/DJ Irv, BMI/Inky-Sisi, BMI/Songs Of Universal, BMI), HL, H100 26; RBH 10
DRIFT & DIE (Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 67
DRIVE (FOR DADDY GENE) (EMI April, ASCAP/Triangles, ASCAP), HL, CS 1; H100 31

-E-

ENTRA EN MI VIDA (Sony/ATV) LT 5
ESCAPAR (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandize, BMI/Warner-Tamerlane, BMI) LT 17
ESCAPE (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandize, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 36
ESCUCHA MI AMOR (Edimonsa, ASCAP) LT 44
EVERYBODY (F.I.P.P., BMI) LT 29

-F-

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 74; RBH 41
FLOR SIN RETONO (Peer Int'l., BMI) LT 32
FOOLISH (Desmonte, BMI/DJ Irv, BMI/EMI April, ASCAP/Jobete, ASCAP/Aurelius, ASCAP/Famous, ASCAP), HL, H100 1; RBH 3
FORGIVE (EMI April, ASCAP/Tennessee Colonel, ASCAP/ICG, ASCAP/Big Tractor, ASCAP/Ice Trey, ASCAP), HL, CS 44
FOR YOU (Greenfund, ASCAP/I.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 69
FRESH FROM YARD (EMI Blackwood, BMI/Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Mr. Manatti, BMI/Duro, BMI/Aunt Hilda's, ASCAP/Zomba, ASCAP/Universal-Songs Of PolyGram International, BMI/Livingsting, ASCAP/WB, ASCAP/Gunsmoke, ASCAP/Westbury, PRS/Prophecy, PRS), HL/WBM, RBH 85
FULL MOON (Mike City, BMI/Warner-Tamerlane, BMI), WBM, H100 27; RBH 16

-G-

GET OVER YOURSELF (Without Anna, ASCAP/Careers-BMG, BMI/Floyd's Dream, BMI), CLM, CS 51
GET THIS MONEY (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI), HL/WBM, RBH 49
GIMME THE LIGHT (Dutty Rock, ASCAP/Black Shadow, BMI/TWR, BMI) H100 97; RBH 57
GIRLFRIEND (Tennman Tunes, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL/WBM, H100 37; RBH 62
GIVE IT TO HER (EMI April, ASCAP), HL, RBH 66
GOING AWAY (Mike Curb, BMI/House Of Halsey, BMI), WBM, CS 47
GOODBYE ON A BAD DAY (Extreme Writers, ASCAP/Easel, ASCAP) CS 29
GOOD MAN (Famous, ASCAP/Uh Oh, BMI/Ensign, BMI/First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP), HL, RBH 60
THE GOOD STUFF (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Warner-Tamerlane, BMI/Makeshift, BMI), HL/WBM, CS 16; H100 70
GOOD TIMES (Jobete, ASCAP) RBH 65
GOOD TO GO (Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Mellow Dessert, BMI/Almo, ASCAP/BMG Songs, ASCAP), HL, CS 54
GOTS TA BE (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/Music Of Windswept, ASCAP/Nfused, ASCAP/Mischkemusic, ASCAP/g Houses, ASCAP/Strange Motel, ASCAP/E Two, ASCAP), HL/WBM, H100 42; RBH 15
GRINDIN' (GenMar, ASCAP/Terradome, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 81; RBH 25
GUESS WHO'S BACK (N-The Water, ASCAP/Ye World, ASCAP/Lil Lu Lu, BMI/EMI Blackwood, BMI/Shakur Al-Din, ASCAP/HitCo South, ASCAP/Jobete, ASCAP), HL, H100 85; RBH 28

-H-

HALFCRAZY (Soulchild, ASCAP/Universal, ASCAP/Nivrac Tyke, ASCAP/Tetra Grammaton, ASCAP/EMI-Unart Catalog, BMI/EMI April, ASCAP), HL/WBM, H100 20; RBH 5
HANDS CLEAN (Universal-MCA, ASCAP/1974, ASCAP), WBM, H100 86
HAPPY (Take' Care Of Business, BMI/Pookietoots, ASCAP/Soldierz Touch, ASCAP/DJ Irv, BMI), HL, H100 77; RBH 33
HARDER CARDS (Irving, BMI/Chickenshack, BMI/Almo, ASCAP/BMG Songs, ASCAP), HL, CS 52
HASTA QUE VUELVAS CONMIGO (Estefan, ASCAP/Marc Anthony, ASCAP/Sony/ATV Tunes, ASCAP) LT 43
HAY OTRA EN TU LUGAR (Rubet, ASCAP/Universal Musica, ASCAP) LT 16
HEAVEN (Irving, BMI/Adams Communications, BMI/Almo, ASCAP/Testatyme, ASCAP), HL, H100 75
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 14
HELP ME UNDERSTAND (Music Of Windswept, ASCAP/In The Fairway, ASCAP/Rokstone, PRS/Songs Of Windswept Pacific, BMI/Rondor London, PRS/Irving, BMI), HL/WBM, CS 18
HERE IS GONE (Corner Of Clark And Kent, ASCAP/EMI Virgin, ASCAP), HL, H100 33
HERE TO STAY (Zomba, BMI/Fieldschutz, BMI/Stratosphericyones, BMI/Music Munk, BMI/Evileira, BMI/Gintoe, BMI), WBM, H100 76
HERO (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Colpix, BMI), HL/WBM, H100 18
HOT IN HERRER (Jackie Frost, ASCAP/BMG Songs, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Swing T, ASCAP/Ascent, BMI/Nouveau, BMI), HL, H100 5; RBH 12
HOW COME YOU DON'T CALL ME (Controversy, ASCAP/Universal, ASCAP), WBM, RBH 48
HOW IT'S GONNA BE (Nyrrow, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI), HL, RBH 81
HOW YOU REMIND ME (Warner-Tamerlane, BMI/Nickelback, SOCAN), WBM, H100 29
HYDE HA (Track Addictz, ASCAP) RBH 94

-I-

I BREATHE IN, I BREATHE OUT (Sony/ATV Cross Keys, ASCAP/Ten Ten, ASCAP), HL/WBM, H100 90
I CARE 4 U (Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP) RBH 75
I DON'T HAVE TO BE ME ('TIL MONDAY) (MAS Venture, BMI/Mistressippi, BMI/Careers-BMG, BMI/EMI Blackwood, BMI), HL, CS 3; H100 35

I DON'T WANT YOU TO GO (EMI Full Keel, ASCAP/Blackmore Avenue, ASCAP/April Blue, ASCAP/Songs Of Mosaic, ASCAP/Songs Of Otis Barker, ASCAP), HL, CS 9; H100 54
I'D RATHER (Shep 'n Shep, ASCAP/Almo, ASCAP/Universal, ASCAP) RBH 46
IF I COULD GO! (Media Noche, ASCAP/Mo Loving, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP/Lil Masielli's, BMI), HL, RBH 67
IF THAT AINT COUNTRY (Almo, ASCAP/Songs Of Windswept Pacific, BMI/Gottahaveable, BMI), HL/WBM, CS 41
I KEEP LOOKING (Sony/ATV Tree, BMI/Wenonga, BMI/Mosaic, BMI), HL, CS 21
I'LL TAKE LOVE OVER MONEY (Sony/ATV Tree, BMI/Love Monkey, BMI/WB, ASCAP/Platinum Flow, ASCAP), HL, CS 48
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 53; RBH 21
I'M GONE (Mighty Nice, BMI/Wait No More, BMI/Bluewater, BMI/Chuck Prophet, BMI/Funzato, BMI), HL, CS 36
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/LehemSongs, BMI/EMI April, ASCAP/EMI Blackwood, BMI/Two Tuff Enuff, BMI), HL, H100 16; RBH 37
I'M GONNA MISS HER (THE FISHIN' SONG) (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 4; H100 40
I'M IN THE MOOD (Sony/ATV Tree, BMI/Route Six, BMI), HL, CS 59
I MISS MY FRIEND (Buna Boy, BMI/Glitterfish, BMI/Mosaic, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 14
I MISS YOU (Boomer X, ASCAP/Kold City, ASCAP/Universal, ASCAP/EMI April, ASCAP/Dead Game, ASCAP), WBM, RBH 97
I'M MOVIN' ON (Murray, BMI/WB, ASCAP/Richard And Castle, ASCAP/Las Vegas, ASCAP/Songs Of Megalex, ASCAP/Sim Ranch, ASCAP), WBM, H100 92
THE IMPOSSIBLE (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI), HL, CS 26; H100 95
IN DA WIND (First N' Gold, BMI/Trick N' Rick, BMI/God Given, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP/Bubba Gee, BMI) RBH 74
I NEED A GIRL (PART ONE) (Justin Combs, ASCAP/EMI April, ASCAP/Hot Heat, ASCAP/Janice Combs, BMI/EMI Blackwood, BMI/Coptic Soundations, BMI/Donceno, ASCAP/Sonny Lester, ASCAP/Dakoda House, ASCAP), HL, H100 2; RBH 4
I NEED A GIRL (PART TWO) (Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Donceno, ASCAP/Hot Heat, ASCAP/Jesse Jaye, ASCAP/Harmony Smurf, BMI), HL, H100 55; RBH 18
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 24
IN THE MORNING (EMI April, ASCAP/That's Plum's Song, ASCAP/It's Tea Time, ASCAP/Baboochka Tunes, ASCAP/Nyrrow, ASCAP), HL, RBH 69
I SHOULD BE SLEEPING (EMI April, ASCAP/Jersey Girl, ASCAP/EMI Blackwood, BMI/Zomba, BMI), HL, CS 5; H100 38
I TOLD Y'ALL (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 82
IT'S NOT FAIR (WB, ASCAP/Warner Chappell, SOCAN/The Ox And The Fish, SOCAN/Universal, ASCAP/Dirty Dre, ASCAP/Jatcat, ASCAP/EMI April, ASCAP/Touched By Jazz, ASCAP/Double Oh Eight, ASCAP), HL/WBM, RBH 93

-J-

JURO POR DIOS (LSM, BMI) LT 23
JUST A FRIEND 2002 (Nyrrow, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI/Dango, BMI/Warner-Tamerlane, BMI/Cold Chillin', ASCAP), HL/WBM, H100 83; RBH 38
JUST WHAT I DO (WB, ASCAP/Hapsack, BMI/Magic Penny, ASCAP/Copyright.net, BMI/Warner-Tamerlane, BMI/Banna Bear, BMI), WBM, CS 13

-K-

KEEP LOVIN' YOU (Davel McKenzie, ASCAP/Hotta Than U, BMI) RBH 63

-L-

LA NEGRA TIENE TUMBAO (Sir George, ASCAP/WB, ASCAP) LT 33
THE LIFE (Panico's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Trescadedaphobia, BMI/Old Nigga Spirituality, BMI/Nyelahs, ASCAP/Nyulahs, ASCAP) RBH 89
LIGHTS, CAMERA, ACTION! (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI/EMI Blackwood, BMI/Universal, ASCAP), HL, RBH 31
LIVE THE LIFE (EMI April, ASCAP/Shaniah Cymone, ASCAP/Fundisha, BMI/Songs Of Windswept Pacific, BMI/DJ Hi-Tek, BMI/Pen Skills, BMI/EMI Blackwood, BMI) RBH 79
LIVING AND LIVING WELL (Mosaic, BMI/Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 2; H100 34
LONG TIME GONE (Chuck Wagner Gourmet, ASCAP/Famous, ASCAP), HL, CS 37
LOOK AT ME NOW (More Extreme Songs, SESAC/Big One Three, SESAC/Extreme Writers, ASCAP/McJAMES, BMI) CS 42
LUNA NUEVA (EMI April, ASCAP/Gaira Bay, ASCAP) LT 34

-M-

MAKIN' GOOD LOVE (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, H100 39; RBH 14
MANANTIAL DE LLANTO (Edimusa, ASCAP) LT 24
ME HUELE A SOLEDAD (Rubet, ASCAP/2000 Amor, ASCAP) LT 4
MENDOCINO COUNTY LINE (Little Mole, ASCAP/Melusic, ASCAP/WB, ASCAP/Intersong U.S.A., ASCAP), WBM, CS 32
MI BOMBON (Rohm, BMI) LT 31
THE MIDDLE (Turkey On Rye, ASCAP), CLM, H100 8
MINE ALL MINE (Without Anna, ASCAP/Lone Talisman, ASCAP), CLM, CS 46

MINIVAN (Aerberburner, BMI/Seedhouse, BMI) CS 40
MITAD Y MITAD (Ser-Ca, BMI) LT 46
MODERN DAY BONNIE AND CLYDE (EMI April, ASCAP/Waltz Time, ASCAP/House Of Fame, ASCAP), HL, H100 94
MONEY OWNERS (Virginia Beach, ASCAP/WB, ASCAP/E.balastin, ASCAP/EMI April, ASCAP), HL/WBM, RBH 99
MORE THAN A WOMAN (Virginia Beach, ASCAP/WB, ASCAP/Herbilitious, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 32; RBH 50
MOST HIGH (N Key, BMI/Ground Control, BMI/EMI Blackwood, BMI), HL, RBH 68
MOVE B*H** (Ludacris, ASCAP/EMI April, ASCAP/Block Off Broad, BMI/The Braids, ASCAP/Zomba, ASCAP/Copyright Control), HL/WBM, H100 88; RBH 35
MUJER CON PANTALONES (Estefan, ASCAP/F.I.P.P., BMI) LT 25
MY HEART IS LOST TO YOU (Sony/ATV Tree, BMI/EMI April, ASCAP), HL, CS 12; H100 63
MY LIST (Song Paddock, ASCAP/Song Writing Paddock, BMI), HL, CS 8; H100 44
MY NECK, MY BACK (Ty-Joyce, BMI/R & Bling, ASCAP/Merwar, BMI) H100 91; RBH 59
MY TOWN (Single Track, BMI/Gottahaveable, BMI/Songs Of Windswept Pacific, BMI) CS 57

-N-

NECESIDAD (World Deep, BMI/Sony/ATV Latin, BMI) LT 7
NEVER AGAIN (Slavery, BMI/Aurelius, ASCAP/DJ Irv, BMI/Songs Of Universal, 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 47
NO HALF STEPPIN' (EKOP, BMI/Sony/ATV Songs, BMI/Shellies House, SESAC) RBH 86
NO SE VIVIR (Edimusa, ASCAP) LT 26
NO SUCH THING (Specific Harm, ASCAP/Me Hold You, ASCAP) H100 56
NOT A DAY GOES BY (American Broadcasting, ASCAP) CS 7; H100 49
NOTHIN' (Off Da Yelzabul, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 58; RBH 19
NOTHING IN THIS WORLD (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, RBH 45
NUESTRO AMOR (Edimusa, ASCAP) LT 45

-O-

OH BOY (Killa Cam, BMI/F.O.B., ASCAP/May Twelfth, BMI/Universal-Duchess, BMI/Copyright Control/Warner-Tamerlane, BMI), WBM, H100 12; RBH 1
OL' RED (Key-Mark, BMI/Bull's Creeke, BMI) CS 27
THE ONE (Lucky Girl, ASCAP/Migraine, ASCAP) CS 10; H100 52
ONE LAST BREATH (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI) H100 72
ONE MIC (Zomba, ASCAP/Ninth Street Tunnel, ASCAP/Sony/ATV Songs, BMI/Sunny Lee, BMI/III Will, ASCAP), HL/WBM, H100 45; RBH 17
ONE NIGHT IN NEW ORLEANS (EMI Blackwood, BMI/Buzz Cut, BMI/Ty Land, BMI/Kinetic Diamond, ASCAP/Mike Curb, BMI), HL, CS 56
OOH, AHH (Scorp, ASCAP) RBH 71
OOPS (OH MY) (Shawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 59; RBH 34

-P-

PASS THE COURVOISIER PART II (T'Ziah's, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL/WBM, H100 19; RBH 7
EL PODER DE TUS MANOS (Ser-Ca, BMI) LT 6
POR ESE HOMBRE (EMI Blackwood, BMI) LT 12
PURPLE STUFF (Ottanowear, BMI/Carnival Beats, BMI) RBH 98
PUT IT ON PAPER (Mr. Perry's, ASCAP/Labor Force, ASCAP/Bachus, BMI/Big Herb's, BMI) RBH 61

-Q-

QUE EL RITMO NO PARE (World Deep, ASCAP/Sony/ATV Discos, ASCAP/Blueplatinum, ASCAP) LT 28
...QUE TE QUEDERO (Fonomusic, ASCAP) LT 38
QUISIERA PODER OLVIDARME DE TI (Rubet, ASCAP/Universal Musica, ASCAP/Marport, ASCAP) LT 15
QUITAME ESE HOMBRE (Piloto, ASCAP/Adam Rhodes, ASCAP) H100 87; LT 1

-R-

RAINY DAYZ (Slavery, BMI/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI/Aurelius, ASCAP/Famous, ASCAP), HL/WBM, H100 17; RBH 9
REAL BAD MOOD (Island Pacific, ASCAP/Music Of Windswept, ASCAP/Big Daddy's Baby Songs Of Deer, ASCAP), WBM, CS 49
ROC THE MIC (Music Of Windswept, ASCAP/Shakur Al-Din, ASCAP/HitCo South, ASCAP/Efartooee, ASCAP/F.O.B., ASCAP), WBM, H100 80; RBH 30

-S-

SATURDAY (OOOH! OOOH!) (Ludacris, ASCAP/EMI April, ASCAP/Organized Noise, BMI), HL, H100 57; RBH 42
SAY I YI YI (Collipark, BMI/Da Crippler, BMI/EWC, BMI) H100 60; RBH 29
SHE WAS (Murray, BMI/Melanie Howard, ASCAP), WBM, CS 25
SING ALONG (Mike Curb, BMI/Hewitt, ASCAP/Negi Toro, ASCAP/Wixen, ASCAP), WBM, CS 53
SITU NO VUELVES (Musar, ASCAP) LT 35
SITU TE VAS (E Two, ASCAP/Groobin', ASCAP/EMI April, ASCAP/Hear Ye, ASCAP) LT 9
SOAK UP THE SUN (Warner-Tamerlane, BMI/Old Crow, BMI/Trottsky, BMI/Wixen, BMI), HL/WBM, H100 28
SOMEBODY'S GIRL (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, RBH 54
SOMEONE TO LOVE YOU (Cori Tiffani, BMI/Sony/ATV Songs, BMI), HL, H100 62; RBH 20
SOMETHING WORTH LEAVING BEHIND (Sony/ATV Tree, BMI), HL, CS 39
SONG CRY (Lil Lu Lu, BMI/EMI Blackwood, BMI/Extra Slick, ASCAP/Chitty Chitty, ASCAP/Heavy Harmony, ASCAP), HL, RBH 53
SQUEEZE ME IN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Nasty Cat, BMI), HL, CS 8
STILL FLY (Money Mack, BMI) H100 25; RBH 8
STYLIN' (Pork, ASCAP/Labraham, ASCAP) RBH 88
SUERTE (F.I.P.P., BMI/Aniwi, BMI/Sony/ATV Latin, BMI), WBM, LT 8

-T-

TAKE A MESSAGE (Mortay, SOCAN) RBH 47
TAKE YA HOME (Shaniah Cymone, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 84
TAKE YOU HOME WITH ME (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, RBH 80
TARANTULA (The Braids, ASCAP/Zomba, ASCAP/TVT, BMI/Scott Storch, ASCAP/Means Family, BMI), WBM, RBH 96
TE DEJO MADRID (Aniwi, BMI/Sony/ATV Latin, BMI/F.I.P.P., BMI/Estefan, ASCAP) LT 49
TELL ME WHAT'S IT GONNA BE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP/Brandon Barnes, BMI/Universal-Songs Of PolyGram International, BMI/Jobete, ASCAP/Grover Washington Jr., ASCAP/EMI April, ASCAP), HL/WBM, RBH 100
TELLURIDE (Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 60
TEN ROUNDS WITH JOSE CUERVO (Acuf-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Big Purple Dog, ASCAP), HL, CS 23
TE QUIERO IGUAL QUE AYER (Universal Musica, ASCAP) LT 27
TE REGALO LA LLUVIA (Edimusa, ASCAP/Vander, ASCAP) LT 36
THAT'S WHEN I LOVE YOU (EMI April, ASCAP/Phil Vassar, ASCAP), HL, CS 17; H100 79
THIS WOMAN'S WORK (Screen Gems-EMI, BMI), HL, H100 96; RBH 40
A THOUSAND MILES (Songs Of Universal, BMI/Rosasham, BMI), WBM, H100 6
THREE DAYS (Greenhouse, BMI/Spunker Songs, ASCAP/Universal-PolyGram International, ASCAP/EMI Blackwood, BMI), HL/WBM, CS 55
TODOS TENEMOS UN AMOR (WB, ASCAP) LT 50
TONIGHT I WANNA BE YOUR MAN (Universal, ASCAP/Memphisto, ASCAP/Songs Of Universal, BMI), WBM, CS 15
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), HL, H100 84
TRADE IT ALL (EMI April, ASCAP/Them Damn Twins, ASCAP/D. Brasco, ASCAP/Desert Storm, BMI/Mr. Manatti, BMI/EMI Blackwood, BMI/Duro, BMI), HL, RBH 90
TROUBLE (Not Listed) RBH 58
TU YO (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, BMI/Sony/ATV Discos, ASCAP) LT 3

-U-

U DON'T HAVE TO CALL (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/EMI April, ASCAP), HL, H100 7; RBH 6
UNA LAGRIMA NO BASTA (ADG, SESAC) LT 37
UNBROKEN (WB, ASCAP/Platinum Flow, ASCAP/Almo, ASCAP/Anwa, ASCAP), HL/WBM, CS 45
UNDERNEATH YOUR CLOTHES (Aniwi, BMI/Sony/ATV Latin, BMI/EMI Blackwood, BMI/Apollinaire, BMI), HL, H100 21
USTED SE ME LLEVO LA VIDA (World Deep, BMI/Sony/ATV Latin, BMI/PSO Ltd., ASCAP) LT 10

-V-

VIDEO (Gold & Iron, ASCAP/Six July, BMI/Ensign, BMI/J. Music, ASCAP/Lastrada, ASCAP/Sony/ATV Tunes, ASCAP/Good High, ASCAP/WB, ASCAP), HL/WBM, H100 98
WALKING AWAY (Songs Of Windswept Pacific, BMI/Warner Chappell, PRS/WB, ASCAP), WBM, H100 50
WASTING MY TIME (EMI April, ASCAP/EMI Blackwood, BMI), HL, H100 13
WAY OF LIFE (Money Mack, BMI/Careers-BMG, BMI/Warner-Tamerlane, BMI/EMI Full Keel, ASCAP/Franke Golde, BMI), WBM, RBH 73
WELCOME TO ATLANTA (EMI April, ASCAP/Ludacris, ASCAP/Jobete, ASCAP/Shaniah Cymone, ASCAP), HL/WBM, RBH 43
WELCOME TO NEW YORK CITY (Killa Cam, BMI/Lil Lu Lu, BMI/EMI Blackwood, BMI/F.O.B., ASCAP), HL, RBH

RCA's Dave Matthews Band Drops 'Busted Stuff'

Continued from page 1

offering, *Busted Stuff* (due July 16 on RCA), returns to the more intimate, soulfully acoustic-based sound that loyalists have come to appreciate and anticipate.

"This record captured a precious time for this band," he says. "Throughout the process, there was a deep sense of caring between us. It was a reaffirming experience for us, on both musical and personal levels. The bond among us always felt strong, but we realized that it was unbreakable. It was fantastic."

Some of the material featured on *Busted Stuff* was first drawn during an ill-fated studio liaison with producer Steve Lillywhite several years ago. After months of what Matthews describes as "tension and banging one's head against the wall," the tracks were scrapped, and the band linked with producer Glen Ballard to record *Everyday*.

"The Lillywhite sessions should've worked, but they didn't, and who knows why," band member Boyd Tinsley says. "It just became a really hard and arduous process after a while. It felt like we weren't going anywhere."

Matthews adds, "We spent five months trying to make it work. It was a burden to get through the day after a while. We needed to pull away and rejuvenate."

Unfortunately, while the band plowed through the making and marketing of *Everyday*, tracks from the Lillywhite sessions were leaked onto the Internet—a frustrating experience that Matthews likens to "a painter finding his painting for sale in a gallery before he's finished it. It was a huge violation."

The exposure of the songs from those sessions didn't sway the band from finishing them for *Busted Stuff*, though.

"As we were working on those songs, in particular, there was a sense of, 'Well, if they liked them unfinished, wait until they hear them as they're intended,'" notes Stephen Harris, the band's long-time engineer who was tapped to produce this project.

He adds that the distance the band had from those songs—not to mention the experience of making *Everyday*—was beneficial to their ultimate outcome, as

well as to the overall tone of *Busted Stuff*. "It gave the band and Dave a chance to purge and flex some new muscles—and eventually reconnect as the band they initially set out to be."

When the band convened to make *Busted Stuff*, Harris says

ration has resulted in a collection that shows Matthews offering far more soulful vocals than he has previously. His rich baritone and warmly conversational tone is particularly effective on the jazz-kissed "Grace Is Gone" and the gentle "Where Are You

Going," which has been tapped as the set's first single. DMB's songs are published by Colden Grey, ASCAP.

"This is, without question, a return to form for this band," says Alex Cortright, music director/PD of WRNR Balti-

work hard to several formats. The band has given us a whole lot to work with."

In addition to being the first single from *Busted Stuff*, "Where Are You Going" is also featured on the soundtrack to *Mr. Deeds*, which hits retail June 11. The song will be used for the next wave of trailers for the film during the last two weeks of May and the first week of June. That will assist the label as it begins promoting the single to modern rock, modern AC, and triple-A radio formats. It shipped to programmers May 13.

In terms of retail visibility, *Busted Stuff* will benefit from various enhanced aspects of the CD.

"We know that people were burning those bootlegged songs onto CD, so it's our job to add incentive to [lure] those diehards to come back to the stores and buy the finished album," Surratt says, pointing at elements on the disc that will drive purchasers to a secured Web site offering band interviews, live performances, and special tracks that were previously unavailable.

The label will also include a limited-edition bonus DVD of similar material. Other components of RCA's marketing plan will lean heavily on a spree of TV appearances throughout the summer, including a stint on *The Late Show With David Letterman* Aug. 1. Also in the works is a series of spots and special programming on both VH1 and MTV, including a shot on the latter network's popular *All-Access* concert series.

In the end, though, the ultimate method of promoting a new DMB project is to simply let the band do what it enjoys most—tour incessantly.

Booked by Chip Hooper at Monterey Peninsula Artists, DMB has already been on the road for the past two months. It will take a break in June and then begin a second leg of touring in July. The band—managed by Coran Capshaw at Red Light Management in Charlottesville, Va.—is expected to stay on the road through the beginning of the fall.

"It's rarely felt so good to be on the road," Matthews says. "It's an amazing thing to step out onstage and bring songs that we're so deeply into and proud of to the fans. That sounds so hokey, but it's the absolute truth."

And what about that occasional fan who doesn't dig what the band is doing?

"I'm learning that the most important critic and fan of ours to please is me," he says. "I can and will want to connect with that one dude who's yelling 'you suck' to us. And I'll even find him rearing his ugly head in my mind more than I want. But I'll be able to maintain the proper perspective on what we're doing if I can remain proud of it at all times. And I am."



that his first and foremost goal was to revive the fun that had previously been inherent in assembling a DMB record.

"I was determined for them to end these sessions feeling emotionally satisfied with how they played," Harris says. "From there, the album makes itself. My role was to give them respect and to free them up to truly perform. All they want to do is play and then leave. The performances on this record are stunning. At the end of the day, I'm a fan of this band, and I tried to help them make the kind of record that I as a fan wanted."

Matthews believes that Harris' point of view was crucial to the project's outcome. "There wasn't a wall dividing the band and producer," he says. "It was communal."

Tinsley agrees, noting that it was the kind of studio experience that left the band wanting to keep playing. "It was probably the most inspiring time I've had with this band so far."

MARKETING 'BUSTED'

All of this positivity and inspi-

TRACK LISTING

Dave Matthews Band *Busted Stuff*

1. "Busted Stuff" (3:47)
2. "Grey Street" (5:06)
3. "Where Are You Going" (3:51)
4. "You Never Know" (5:52)
5. "Captain" (3:45)
6. "Raven" (5:36)
7. "Grace Is Gone" (4:38)
8. "Kit Kat Jam" (3:32)
9. "Digging a Ditch" (4:47)
10. "Big Eyed Fish" (5:04)
11. "Bartender" (8:31)

Produced by Stephen Harris and

Dave Matthews Band

Mixed by John Alagia

Engineered by John Nelson

Recorded at the Plant Recording

Studios, Sausalito, Calif.

All songs written by David J.

Matthews and published by Colden

Grey, ASCAP

more. "It's the perfect Dave Matthews Band single; it has an accessible groove, but it's also smarter than your average pop song. The musicianship on this record is exemplary. It's a truly great record."

Bradley Andrews, manager of a Virgin Megastore in Los Angeles, sees "Where Are You Going" as an "incredibly powerful introduction to a record that appears primed to be the band's biggest to date. Even if you didn't like *Everyday*, you knew about it and you probably had an opinion about it. That sets up the next album. It creates curiosity. The good news is that this single is indicative of an album that will hold the public's attention beyond that initial curiosity."

And that's precisely what RCA is banking on.

"This is more than a record for the fans," says Hugh Surratt, senior VP of artist development/creative at the label. "It serves their core base, but it's also a record of immeasurable reach. There are plenty of those expansive, rocking DMB songs, but there are also singles that we can

Concerns Rise Over High Retail Profile Of Used CDs

Continued from page 1

but also helps promote digital piracy.

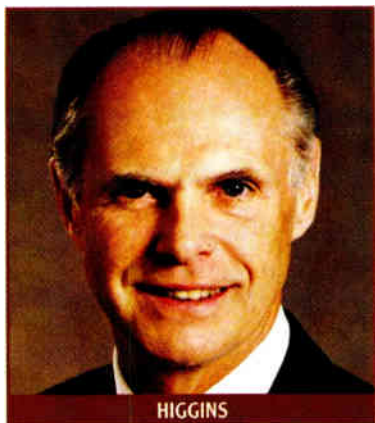
As the head of sales for one major label notes, "The used-CD business promotes CD burning. They can buy it, burn it, and then return it or sell it and get some of their money back and still have the music."

Notwithstanding the irony that such label-owned conglomerates as Sony Music, Denon (part of parent label Nippon Columbia), and Matsushita (which has both the Victor Entertainment label and is the JVC burner manufacturer) also thrive on burner sales ("How the Music Industry Burns Itself," *Billboard*, March 30), burning-related issues aren't the only problem. An even bigger concern is that consumers with more ready access to second-hand goods will become more price sensitive and less inclined to buy new CDs, and as a result, the situation will reduce the upside in new-product sales.

"It certainly does play into the pricing issue," says a senior VP of sales at one major distribution company, who has observed a greater interest from retailers in used CDs. "The used-CD business is there, and I wish it wasn't."

A CHANGING CLIMATE

The major labels and their distributors have never had any love for the used-CD business. But up until the early 1990s, the only stores carrying



HIGGINS

second-hand goods were independent stores that didn't buy directly from the majors. (It was a long-held, unspoken rule that mainstream retailers buying direct didn't carry used CDs.)

Today, literally hundreds of merchants—a mixture of online, offline, and brick-and-click stores that include some of the U.S.'s largest physical music retailers—are getting in on the act.

Among the leading retail chains now in the used-product business are Trans World, Tower, Hastings Entertainment, Warehouse Entertainment, and Newbury Comics.

Meanwhile, online merchants—including eBay, owner of used-goods retailer half.com—are reporting flowering used-music sales on the

Net as they alter their merchandising approach to intermingle used product for sale with new releases.

Then there are the scores of independent used-product sites and virtual bazaars popping up on the Web that are also reporting booming business, ranging from the likes of spun.com to collectible/used-product network gemm.com.

Virtually all these retailers argue that offering used goods is a complementary business line to the sale of new CDs. The online companies point out that many small independent merchants use their sites as an inexpensive e-commerce solution by taking advantage of the cyber marketplace to sell new, as well as used, product.

On the flip side, brick-and-mortar operations call used product strictly a sideline business. What's more, they argue that the majors' return policies are helping foster the mainstreaming of used CDs by forcing stores to find alternative outlets for goods coming back into the system.

Many retailers and e-commerce sites dismiss criticism of the used-music business as overblown, given the larger consolidation, piracy, and profitability concerns facing the music industry.

"The used business is not some gigantic chunk of the record business. This is a pimple on their butt," Tower Records COO Stan Goman quips. "The majors have bigger problems than used CDs. At least they got the sale at some point."

But the majors aren't laughing. In fact, some executives are wondering if, as more sales of music are coming via used product, something should be done to see that labels and artists are compensated in such transactions.

Historically, that's been a tough stance for the majors to pursue. Retailers have every legal right to sell used CDs under "first sale" rules in the Copyright Act that allow for the resale of goods after their first purchase. As a result, previous attempts by the record industry to clamp down on used-CD sales have been received with a torrent of negative criticism in the media and price-fixing inquiries from regulators in Washington, D.C.

Still, that's not stopping record companies from wanting to curb the secondary market—or at least share in its profits. A senior VP of sales at one leading pop label says, "While I understand that the used-CD business exists, of course I am interested in the artist and labels getting paid on their sales."

In fact, some are now looking to a European resale concept that has been adopted for non-music purposes in California as a possible model for reform.

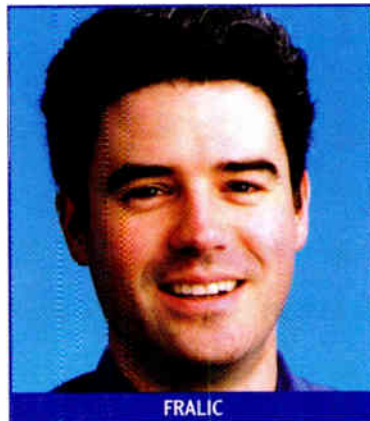
INTERNET-FRIENDLY GOODS

Inspiring growing ire within the labels on the used debate is the rising profile of used product on the Internet, where it is now sold right alongside new releases at leading e-commerce sites.

The strategy is paying off for Amazon.com, where third-party sales accounted for 12% of the company's unit-volume business in the first quarter of this year vs. only 2% of its volume one year ago. The growth coincides with a shift in the position of used goods on the site. Previously, con-

sumers had to go to a different area on the site to find used-product listings. Now, new and used items are integrated under a "single detail page" initiative that launched last year.

"We have structured things so that we are largely indifferent as to whether we sell new or used product," Amazon director of merchandising for books, music, video, and DVD Bill Carr says. "We've been able to grow



FRALIC

our business as a whole, both new and used, by having a used offering."

What's more, instead of acting as the merchant of records, the company uses its site as a virtual marketplace for buyers and sellers and takes a fee on the transaction—another successful strategy.

Similar tactics are being pursued by auction- and used-goods giant eBay, which is equally bullish on the notion of bundling new and used product in merchandising opportunities. The company generates more than \$1 billion gross merchandise sales on music, movies, and books.

"If you look down the road, my hunch is that the consumer is going to start to expect to be able to find used product right along with new," half.com VP of media Chris Fralic says. "The trends are heading in that direction."

But the concept does not necessarily sit well with copyright holders. Amazon recently found itself under fire from the Authors Guild, a trade group for writers, about the same practice with books. It complains that it is unfair that the company profits from the sale of used product and not paying anything to writers and publishers. It further argues that such practices are insensitive to authors and are cannibalistic.

For their part, merchants defend such actions by pointing out that much of the product purchased on a used basis are hard-to-find and out-of-print items—not new titles.

HISTORICAL PRECEDENTS

If such arguments sound familiar, that's because similar cases were made by labels and artists a decade ago. But if history is any lesson, complaints about used product may be trumped by existing copyright law.

In 1993, CEMA—the distribution company now known as EMI Music Distribution—took a stand against used-CD sales, after Warehouse and Hastings became the first large retail chains to move into the business. CEMA declared that accounts carrying such product would no longer be eligible for cooperative advertising funds. WEA, Sony Music Distribution, and Uni—as Universal Music & Video Distribution was then known—quickly

followed suit, instituting similar policies. In addition, a number of artists, most notably Garth Brooks, also spoke out against the used-CD business.

While the stand was being taken to dissuade large chains from getting into second-hand sales, independents and smaller chains that already had established used-CD businesses reacted most forcefully to the new rules and rushed to defend what they saw as a threat to the first-sale doctrine.

The majors quickly abandoned their anti-used-music policies amid a media controversy that included independents boycotting Brooks records, restrain-of-trade suits from Warehouse and a retail coalition of independent stores filed against the record companies, and an industry price-fixing investigation led by the Federal Trade Commission.

The clash marked one of the isolated times that retail came out on top in a showdown against the majors. But another standoff concerning the used-product market may be brewing between merchants and copyright owners if current trends continue.

HARMFULNESS DEBATED

At issue in the used-CD debate is exactly how harmful the effect of the practice is on sales. Legal arguments aside, many music merchants contend that generally, the used-CD business isn't particularly harmful to new-product sales. In fact, many argue that it can help spur such purchases.

In instances where a CD costs, for example, \$17, a consumer that has a vague interest in the album might not take the chance at that price, which would mean that the artist would not get a royalty anyway. But at a price of \$8 or \$9, a consumer might take a chance on the album. What's more, if the consumer likes it, that may help motivate the purchase of the artist's next album or something in the artist's catalog, both of which would generate royalties.

Moreover, in a day and age where many albums contain only one or two good songs, merchants argue that consumers often feel cheated. So some consumers may be willing to take a chance on an album carrying the higher price of \$17, knowing that they can recoup some of that money by selling an album to the used-CD market.

Karen Pearson, a partner in Amoeba Records—a California retailer with two locations in the San Francisco Bay Area and one in Hollywood—says there are not any conflicts between her stores' sales of used CDs and new ones.

"It doesn't work that for every used piece, that's a sale taken away from a new piece," Pearson asserts. "I've been doing this for years, and I've watched how it actually almost works in the way that it should, where it sort of enhances awareness and has promotional value."

As Pearson and other retailers explain it, the used-CD racks are where consumers discover new music, which can lead to the purchase of new product. "It's crazy, but it absolutely is true," she says. "And the only proof that I see in it is the fact that we are selling so much new stuff and sell it all the time in all three of our stores, new releases particularly."

Virgin Megastores doesn't sell used CDs, but Dave Alder, senior VP of product marketing for the 21-store chain,

says that "in principle, we don't have any problem with anyone retailing legitimate used CDs." Like Pearson, he believes it "encourages listeners to experiment and can help to drive sales of new albums or related albums or hard-to-find product."

For Waterloo Records, the Austin-based independent retailer that recently celebrated 20 years in business (*Billboard*, May 18), selling used CDs is one way it can differentiate itself from big-box retail competitors, owner John Kunz says. "You've got the opportunity to have access to things that aren't available or have gone out of print, etc.—the collectible things—besides the fact that it's at a price that the consumer says, 'Oh, I don't have this particular Neil Young CD, but at this price I can't pass it up.'" Used CDs account for about 5% of Waterloo's total sales.

Global Electronic Music Marketplace (GEMM) CEO/COO Roger Raffee says the issue is not that new and used CDs compete on his company's gemm.com Web site. La Jolla, Calif.-based GEMM matches buyers and sellers of music of all sorts. Most of the 16 million items for sale on the site are music, and Raffee estimates that 20% of the music is less than 1 year old.

"Sure, the used product definitely competes with the new product," Raffee says. "That definitely probably cuts



RAFFEE

into the record [companies'] bottom line." But he adds that "the problem is that the record companies are not working efficiently. It's not so much that there are sites like ours that are enabling people to sell used product; it's just that record companies are not using the information about the used product to sell their stuff efficiently."

MAJORS TO BLAME?

What's more, many brick-and-mortar retailers argue that the current mainstreaming of used sales is a by-product of the majors' own return policies, as well as product obtained by consumers through record clubs owned by the majors.

In the early to mid-1990s, with returns of opened product on the rise, the majors instituted breached-product policies that barred retailers from sending back such goods. Instead, they offered merchants a credit ranging from 0.5% to 1% on all purchases to compensate for defects. The move was designed to save the majors from bearing the costs of the complete-satisfaction warranties being offered by retailers that enabled shoppers to return CDs, even if the reason was because they didn't like them. It was also seen as a way to stop independent stores

(Continued on next page)

from buying used CDs, for, say, \$4 and returning them to the majors for full credit. Moreover, merchants suggest that a big supply of used CD product is record-club product.

While at the time music merchants complained that the policies were forcing them into the used-CD business—a motivating factor behind Hastings' and Warehouse's entrance into the second-hand goods market—it has only been in recent years that most chains have begun expanding their used-CD operations beyond locations in college towns. With margins on new-CD sales shrinking and forcing retailers into alternative product lines and business at retail more challenging in general, used product is becoming too attractive to pass up.

As a result, some of the largest traditional retailers are now rethinking used CDs. Trans World acquired secondspin.com, an online used-CD business, in order to get software that would help it manage a used-CD business. While chairman/CEO Bob Higgins says the company currently carries used CDs "somewhat in some of our free-standing stores, but not heavily," he indicates that the chain may step up its used-CD business this summer.

Meanwhile, Tower's Goman reports that his chain has been quietly expanding the reach of its used business beyond its base in a half-dozen college-town locations for the past two years and is now testing suburban markets like San Jose, Calif., and urban markets like Chicago. It also sells used product through its Web site, tower.com.

"How far we want to go [in expanding used product] is hard to say," Goman says. "We started with our toe in the water, and now we have our foot in it. I don't know if we'll get up to the knee. Used doesn't have the life it had before, because the people who were fueling it—the college market—are now not even buying CDs."

NO LETUP

Starting a used-product operation doesn't mean it will necessarily be a success or even a significant business line.

Used goods can account for as much as 10% of a retailer's music revenue, as is the case with Hastings Entertainment. But for many, the number is less, and the majority of merchants find the used business problematic to grow, because they cannot build a strong inventory base of second-hand product that people actually want to buy.

Coalition of Independent Music Stores president Don VanCleave reports that used CDs are performing well for independent retailers, but he says that because of supply problems, used "is still a small part of everyone's business."

"That's the limitation," says Warehouse Entertainment president Larry Gaines, who notes that used sales remain "a nice margin business" for the chain nearly 10 years after entering the business line, but he adds that they are "not a big growth thing."

He points out that product scarcity is actually getting worse. "As more and more retailers think the used-CD business is an answer, it becomes more difficult to obtain, so the prices

go up—particularly from the used-CD wholesalers."

Such has been the challenge facing a number of online merchants, too—including swapit.com, an online used-CD store, which at its height had 40 employees but ultimately failed.

"We had a lot of trash and only a couple of treasures," one retailer familiar with the swapit.com operation concedes. "We definitely had the problem of people selling us things that we didn't want."

The situation is further being exacerbated by the rise in Internet piracy. It is resulting in even less liquidity in the secondary market, because less new product is being purchased.

The likes of Amazon, eBay, and GEMM are finding more success in the used-product business by offering up their sites and merchandising skills to facilitate transactions between buyers and sellers, rather than getting into the business of acquiring and assigning value to product. Used-product retailers say that a common mistake can be assigning values to things that turn out not to be important—a problem eliminated when the product owner bears the burden of setting the price. Additionally, the system creates a more motivated group of sellers.

"Users were never really able to get a fair price on a trade-in before," half.com president Josh Kopelman says. "You'd walk into a store and they'd offer you a dollar, and because that was the only store in town, that's the only offer you had. Now you are able to get a real marketplace price online. What's happening is supply is finally matching demand and vice versa."

Still, Waterloo's Kunz argues that "a savvy retailer can do an awful lot to incentivize folks to sell them some good stuff. And if someone is savvy about the sources that they go to beyond just the consumers that walk in the door, I think that they can have a pretty incredible selection."

David Lang, president of CD World—a 10-unit chain in South Plainsfield, N.J.—reports that used sales increased to 5% from 3% during the last year as the result of a shift in merchandising strategy. He notes the company is also experiencing "a huge increase in used DVD and VHS, which has been very successful. In December, our used-CD business was up 80% over last year. For DVD, the used business was up 400%."

SELLING PROMO COPIES

Kunz says the tough part in growing a used-product business is making decisions about selling promotional copies, which Waterloo is against.

Virgin's Alder and other retail executives call the practice "appalling. Even though I believe that the legal boundaries are a little blurred," he says, "I don't know how anybody in the industry can have a clear conscience selling promotional product, because I think that does have an effect on new-release sales. We ensure that anybody within Virgin would be terminated for selling promotional product."

Most retailers buying direct from the majors try to stay away from buying promo copies as a courtesy, limiting their used CDs to buying product already legally sold once. The

situation is somewhat more problematic at Web merchants, where they rely on self-policing by its used-goods community and complaints from copyright owners.

But the mere existence of such cracks in the system, coupled with the overall growth of the secondary market, only adds fuel to the desire of many at the majors who would like to see the



ALDER

used-music business either go away or start compensating artists and labels.

LOOKING FOR SOLUTIONS

While copyright law remains a roadblock to changing the system, there are other precedents that the industry may yet look to for help. In at least 36 countries (mostly in Europe), a legal concept called *droit de suite* exists in various forms. The theory behind *droit de suite* is that artists should be entitled to participate in profits derived from the resale of works of art that they have sold or otherwise disposed of (made a "first sale" of). This is an attempt to compensate artists for situations not otherwise adequately addressed by copyright law.

Could Lower Prices Reverse Sales Declines?

Continued from page 1

talk to distribution and label executives, they now say, "We know the album is priced too high," relates Mike Dreese, CEO of the 24-unit, Brighton, Mass.-based Newbury Comics. "One year ago, they didn't get it. It's a complete 180-degree turnaround in their thinking."

Take, for example, one senior distribution executive, who observes, "We can't put out a record from a new artist at \$17.98 anymore. The [retailer] will look at us as if we are nuts. It has to be a \$12.98 list price or carry a rebate, and that is a new phenomenon. A couple of years ago music was a great value; now it's perceived as a shitty value by the customer."

While music manufacturers may have been slow to acknowledge the role that pricing plays in the industry's problems, now that they are finally taking the issue seriously, a number of different strategies are being deployed, many with the goal of getting the album's cost under \$10—the magical price point that many cite as the decid-

ing factor in whether a purchase is made or a CD is burned.

Although it has been the topic of discussion among the Copyright Office, Congress, and the president a number of times in the past, to date, only California has enacted legislation granting such rights to artists. The California law requires the payment of a royalty of 5% of the resale price to creators of fine arts when their works are resold in California or by a California resident anywhere outside of the state.

To date, *droit de suite* legislation has mainly applied to works of fine art, in an attempt to compensate creators of paintings, drawings, sculptures, etc. for increases in the value of their works after the artists' sale of the originals. But advocates of the concept say that there does not appear to be any reason why it could not be tailored to fit the specific needs of the recording industry in the U.S.

The obvious problem with implementing a form of *droit de suite* for the resale of CDs is one of collection and monitoring: Tracking the sale of used product would be extremely difficult.

But some have suggested that the collection of resale royalties on CDs could be handled by a royalty-collection society, such as ASCAP or BMI, through the granting of blanket licenses to retailers engaged in the business of reselling CDs, the cost of which would be determined by the volume of each retailer's used-CD business. Such a system would either force individual retailers selling used product to share their profits with the copyright holders of the compositions and sound recordings, or it would deter them from selling used product in order to avoid paying the blanket license fees. Either way, such a system would at least level the playing field, copyright holders argue.

ing factor in whether a purchase is made or a CD is burned.

"Retailers are all pushing to get releases priced at \$9.99 or lower—not only for catalog but for new releases as well," Koch Entertainment VP of sales Ed Franke says. "They feel that's the magic number that will drive consumers into stores, especially with all of the CD burning, bootlegging, and Internet piracy going on nowadays."

Don VanCleave, executive director of the Coalition for Independent Music Stores (CIMS), says that retailers sent "a pretty unified message to labels at [the National Assn. of Recording Merchandisers convention in March]: 'If you want to fight burning, you have to look at prices.' A lot of label executives don't want to hear that. They think CD pricing and burning are separate, singular activities."

Early this year, Sony Music's Columbia was the first to apply rebates to new releases. But the movement really got into full swing in April, when Island Def Jam offered a \$2 rebate for every unit sold in the first two weeks of availability for Ashanti's eponymous debut. That rebate, along with a buy-in discount, brought the box-lot wholesale cost for that title down to \$9.08, allowing accounts to sell the album for as low as \$8.99. During the first two weeks, about 750,000 units of Ashanti's album moved off the shelves—a success that ignited a debate at every label about if, when, and where to

In the meantime, retailers and record companies are looking for ways to stress the attractiveness of new product as a combat measure against used sales and piracy.

"I think CDs are good value," says Alder, who points out that many new and midline titles are competitively priced against second-hand goods (see story, page 1).

He adds, "I think that as time goes on, there's obviously more and more labels working hard to drop prices of CDs within the catalog arena, and I think collectively the industry has to communicate those prices more clearly to customers—which I think would then counter so many used-CD sales."

Washington is beginning to get wind of the issue, which is still in its formative stages. But most copyright-oriented officials say that at this point, no one has come up with a way to nip the problem in the bud.

Former Register of Copyrights Ralph Oman says legislative remedies would be a tough sell politically, because any potential law looking to modify or circumvent the first-sale provision would be seen as anti-consumer.

The situation has also crossed the radar of the Recording Industry Assn. of America (RIAA). RIAA president Cary Sherman says, "We have seen similar instances of this in Japan, where people will buy or rent a CD, make a copy of it, then turn around and sell it the next day. It's certainly a concern of ours."

But the problem remains on the back burner. Sherman adds, "Have we talked to the Register or to members of Congress? No, because, frankly, we're so involved in other, more pressing issues."

Additional reporting by Bill Holland in Washington, D.C.

employ rebates. So far, Vanessa Carlton, Musiq, Naughty by Nature, Paulina Rubio, Newfound Glory, the X-ecutioners, the A*Teens, and the Orange County soundtrack have come out with rebates on their albums. More such titles are said to be on the way.

But beyond rebates, traditional developing-artist pricing based on a lower list price of \$9.99 to \$14.99 (which has been around for years) is also enjoying renewed interest, as many more titles are being issued at those levels. In particular, Sony Music and its Columbia label are being hailed by merchants for aggressively embracing such pricing strategies, but they quickly add that all labels are making concerted efforts in that direction. In the May 18 Best Buy circular, the merchant advertised 11 titles at either \$6.99 or \$7.99. Those titles came from nine different labels, representing all five major distributors.

The pricing debate has extended to the independent sector, where Matador head of sales Rusty Clarke reports, "The chains are demanding lower prices and our competition is doing it, so I have been talking to our GM about lowering prices. We are considering a new introductory list price, where it could go up to full price later in the [record's] life. We are now looking at other records where this has been done to see how they fared."

Retail says that lower pricing is having a sales impact. "Nine out of the 10 (Continued on next page)

top 10 sellers [at the Zia chain this week] were released at developing-artist pricing," said Jim Kelly, COO at Phoenix-based Zia, to label executives in comments that accompanied his weekly e-mail of the chain's top 50 best-sellers in the week of May 7. "Do not forget how important these price points are [to get the customers' attention]."

David Lang, president of the 10-unit, South Plainsfield, N.J.-based CD World, agrees: "It's quite obvious to the untrained observer that when a new release is priced below \$10, it soars. Just look at what happened with Musiq or Ashanti. The consumer is very price-conscious now—more so than ever. If the labels don't think that the consumer is much more likely to take a chance on a new artist priced at \$10 than \$15, then they are fooling themselves. But you don't need to do that kind of pricing with a Celene Dion; that's a no-brainer."

DO DVD PREMIUMS DRIVE SALES?

While the labels will continue to extract maximum profits from star releases, the pricing debate is so strong now that it has become a factor for some big-name titles. For instance, Arista supplied a 24% buy-in discount on the new P. Diddy album, *We Invented the Remix*, which is well above the standard 3%-5% discount range typically supplied to new releases from artists of P. Diddy's stature. And when Interscope was thinking about what list price to assign the third Eminem album (*The Eminem Show*, out this week), executives felt that in order to justify the top-tiered \$19.98 star list price, it needed to give consumers more value by

 Newbury Comics

including a DVD that contained interviews and live performances with the initial buy-ins for the title.

Other new releases featuring a DVD premium program include A&M/World Records' new Amy Grant album, *Legacy... Hymns & Faith*, which streeted May 21. Consumers who prepurchased the record (*Billboard*, May 4) received such bonuses as a 22-minute behind-the-scenes DVD on the making of *Legacy*. Quango/Palm Pictures' campaign for the Zero 7 album, *Simple Things*, offers a free DVD EP with each purchase.

Interscope executives say they hope that the value-added DVD plays a role in driving legitimate sales if an album leaks to the Internet and/or is available from bootleggers on street corners—a theory which, much to their chagrin, will be tested. That is exactly what happened to the Eminem album.

The trend of including DVDs in the package has prompted other label executives to privately confess that they have shied away from the \$19.98 price point because they didn't have a DVD to offer as a premium with albums from their star artists. Even Lyor Cohen, the Island Def Jam Group chairman who has been leading the charge on the \$19.98 price point, is said to have acknowledged that the consumer mind-set in the current economic climate has discouraged him

from currently putting out any more titles at that level.

BMG Distribution senior VP of sales Rick Wilcoxon notes, "There was a strong push against the \$19.98 price point at NARM. The labels are very curious about what retail and the consumers' reaction will be to Eminem and the DVD."

Finally, the move to rethink catalog pricing continues to gain momentum. In addition to spicing up midlines and budget lines, in the past nine months, Sony Music Distribution has created a \$13.98 super midline series called Hit Savers. It has allowed it to devalue some 100 titles from full-line pricing, while BMG Distribution has adopted Arista's Star-Value line, which carries the same list price and now has about 150 titles. Universal Music & Video Distribution (UMVD) has initiated its Flexx Pricing program, which allows it to take 40 front-line catalogs for a limited time period and offer a \$3.50 rebate so that accounts sale-price those titles. In fact, the success of that catalog initiative prompted the company to shop the rebate idea to its labels for new releases.

UMVD president Jim Urie opines that while the rebate model isn't right for every artist, there are certain situations where you can be rewarded by using it. He says you have to look for an artist that already has a little fire going for him or her, then the rebate is "like throwing gasoline on the fire."

When looking at Ashanti, Island Def Jam decided to go with the rebate instead of the developing-artist price of \$12.98 it had embraced last year for releases from American Hi-Fi, Saliva, Sum 41, and Hoobastank, all of which carried a \$6.50 box-lot cost. Island Def Jam VP of sales Mitch Imber explains, "We knew Ashanti was going to come out of the gate hot, so we didn't think we needed to go down to the true developing-artist price." That would have meant giving up an additional \$2.60 per unit in margin.

Imber labels the rebate a success, since its first-week totals were so explosive (503,000 units, according to Nielsen SoundScan) that the new artist came in at No. 1 on *The Billboard* 200. Retailers report that Universal believes the rebate has provided at least one-third higher sales for the artists that it has used the strategy on.

DEBATING THE REBATE

That success has prompted every label to debate the rebate strategy, but not everyone is embracing it. "After Ashanti, everyone wants to use it on every record now, and my position is, 'Let's wait and see, and let's digest the information,'" the head of sales at one major label says.

Indeed, J Records VP of sales Dave Yeskel says that while his label is "paying very close attention to various pricing schemes and rebate models that have surfaced lately... we looked at the sell-through and the drivers that got them their sales and came to the conclusion that the rebates are not worth the costs involved."

That cost, in the case of Ashanti, is put at about \$2 million by one label financial executive, if you consider the \$1.5 million for the rebate on 750,000 units in sales counted by Nielsen SoundScan in the first two weeks of release and another estimated \$500,000 for a buy-in discount provided to wholesalers in order to create a level playing

ground for independent stores. (But sources suggest that the one-stops loaded up on Ashanti because of the discount, allowing them to move tonnage to chains that got a second shot at the rebate, instead of placing reorders with UMVD and paying full price.)

That financial executive says that if you figure profit contribution at \$5 per album, that means you have to sell upwards of an incremental 400,000 units in order to justify the Ashanti rebate. Only about 200 albums a year sell that many units in total—let alone that many incremental units—which is why the exec claims that the rewards for the rebate don't justify the risk in trying to generate that many incremental sales. Consequently, that executive says that the rebate really acts as an incremental cost for the labels, because they still have to spend all the money they normally would in marketing an album.

Arista senior VP of sales Jordan Katz



says there are other factors to consider with the rebate pricing schemes. For instance, he suggests a rebate might not generate incremental sales and instead just cause sales to "shift from later weeks to the early weeks, which could prove costly." But others argue that if sales are captured quickly, labels can cut back on long-term marketing costs.

Some see the rebate model as a new, expensive cost that will soon go the way of the 49-cent single. "Rebates are ruining the industry," one label executive complains. "It could add millions to our marketing costs on top of the expensive marketing costs we already incur."

That executive asks, "Will the artists take less of an advance? Will the accounts take less [co-operative advertising] funds? Will indie promotion cost less? Will tour support cost less? Will making a video cost less? Will any of the things we do cost less because of the rebates?"

That executive answers that not only are those things not costing less, they are actually costing more. "Artists want bigger advances, and they even want joint ventures. Even publishing royalties are going up. By statute, the mechanical royalty went up from .755 cents a song to 8 cents a song this year. That's a 6% increase."

The head of sales at another major label says that while they agree with lower developing-artist pricing for new artists that do not have a story, they fight off merchant claims that consumers are demanding a lower music price across the board by citing an argument often voiced by label executives. "I think there is a greater need to improve the perceived value of music," the exec states. "We have to do a better job of teaching the public that the CD

is an amazing deal for the dollar." He concedes that in order to do that, the industry must ensure that albums contain more than one good song, something that it does not always do.

'LEARN INSTEAD OF TEACH'

Dreese dismissed that stance as a typical comment from a label executive. "That's what's wrong with the labels," he says. "They think they should teach the consumer, when instead the labels should be trying to learn what the consumer wants."

The head of sales at a major label says he knows consumers want lower prices. "The last month has shown the labels there is a magic price point, under \$10, which of course is the price that retail has been telling us all along."

But considering marketing costs, that executive asks whether the labels can afford to meet consumer pricing demands. In the past year, that label has issued four albums at developing-artist pricing of \$14.98 or lower; combined, those albums have so far sold about 800,000 units, setting the stage for the album price to be raised to full frontline pricing. "But with over 800,000 units sold so far, that means we left an average of \$4 a unit on the table that we are not getting as income," that exec reports. "That's \$3 million right there, and we spent a fortune on top of that in marketing those records. I don't see how the industry can come off the \$18.98 price point, unless we change the whole marketing process."

Merchants counter that if the marketplace is calling for lower prices, maybe it is time that the labels rethought their business models, just as the music specialty retailers have been forced to rethink their stores. In addition to scrutinizing their marketing costs, particularly indie promotion payments, labels should also analyze product flow to see if incremental revenue can be extracted from consumers.

Until the pricing debate ignited at the NARM convention, the ongoing disappearance of the singles configuration and the lower-priced cassette album format had left full frontline pricing as the dominant price point for music—which prompted retailers to push hard for labels to embrace multiple pricing levels in order to appeal to all consumers, not just those who can afford to plunk down \$20 for each music purchase.

Once multiple price points came into the discussion, that led to conversations on product flow and album lengths. Newbury's Dreese asks, "Why do we have a product that has 17 songs today vs. 10 years ago, when albums had nine or 10 songs? In the old days, you would record 15 tracks but finish 12 of them and only put nine or 10 tracks on an album. Today, they don't pick the best 10 songs, so there is no quality control."

SHORTER ALBUMS WITH OPTIONS?

Merchants argue that if the industry returned to the days of 10 tracks per album, it could come out with lower album prices. What's more, the seven leftover songs could be released as a mini-album, an EP, or as a CD5. Similarly, merchants say that file sharing has shown the popularity of live music among devout fans and that there is an opportunity to be exploited by the music industry. Between shorter albums, leftover tracks for mini-albums, and more live albums, the industry could have multiple price points, with

new music being made available in between and apart from new studio albums by established artists—all of which would provide incremental revenue for the industry.

"The people that bought Pete Dinklage or John Mayer last year are looking in the bins for something else to buy right now," CIMS' VanCleave points out in the CIMS weekly e-mail. "Give it to them. Live stuff. Outtake stuff. Radio on-air stuff. It is found money."

Dreese adds, "You don't have to do what Pearl Jam did, but if more live albums were made commercially available, then people wouldn't feel forced to download them for free from the Internet. Why is it we refuse to acknowledge what the customer wants? I am sure there is a bunch of artist managers and lawyers saying no, that's why." A change in product flow would require artists' contracts to be altered to allow for one-off albums that do not count toward the agreed-upon number of albums when a big advance is paid by labels. Dreese says, "The artist management and the label executives are the only ones that can do something to improve product flow and lower prices through side deals. But I don't know that they understand what is really going on in the street."

Universal/Motown senior VP of sales Pat Monaco believes that albums may be too long and that the industry might try moving back to making shorter albums, suggesting that more releases with a shorter track count from established artists at lower prices could generate more revenue.

Sony Music already is on board with that type of thinking. The Columbia label is introducing the Right Tracks/Right Price CDs at an \$8.98 list price,

 Sony Music Distribution

which will offer six or seven songs from new and established artists, merchants report. Also, it will offer a remix line at \$8.98, while Epic and other labels like Arista are trying to establish the DVD single at a \$9.98 list price. And the company also has a slate of artists with albums coming out at the \$13.98 level.

If some labels are beginning to rethink their business models, they say they need retail's support in order to be successful. Label executives argue that merchants must rethink their stance on price-and-position dollars. Sony Music Distribution chairman Danny Yarbrough says that with all the initiatives put in place by his company, "if we don't get the retailers to share some of the costs, it will be difficult to continue to go this way. We are trying to create some excitement and value for the consumer and generate additional sales."

CD World's Lang says it is only a matter of time before artists and their managers are brought aboard. "Clearly, the labels are experimenting with their business models. A lot of label executives are trying to think out of the box, and it is healthy for the industry. They are doing it on the sales end, and the time is coming when they will have to change their contracts with artists. They can't ignore what is going on with the [Recording Artists Coalition]."

THIS WEEK@



DJ Shadow

COMING THIS WEEK: DJ Shadow's 1996 debut, *Endtroducing*, birthed an otherworldly blend of obscure samples and dark beats, a sound the artist has honed even further on the new MCA set *The Private Press*. A review of a rare live appearance in New York will appear exclusively on Billboard.com.

Also this week, read the second of three installments in Billboard.com's series of excerpts from *The Real Deal: How to Get Signed to a Record Label*, the new book by Daylle Deanna Schwartz.

Plus, Billboard.com will feature reviews of rapper Eminem's *The Eminem Show* (Aftermath/Interscope) and veteran punk outfit NOFX's *45 or 46 Songs That Weren't Good Enough to Go on Our Other Records* (Fat Wreck Chords).

News contact: Jonathan Cohen • jacohen@billboard.com

2002 Billboard MUSIC AWARDS

Dates Set for the 2002 Billboard Music Awards

The 2002 Billboard Music Awards, an annual celebration of the year's most popular music, is set for Dec. 9 at the MGM Grand Garden Arena in Las Vegas. The event will be broadcast live on the Fox television network for the seventh year in a row.

Now in its 13th year, the Billboard Music Awards will honor the top artists and songs of 2002 based on *Billboard's* year-end charts of sales and airplay data. Also at the show, Annie Lennox will be presented with this year's Century Award, *Billboard's* highest honor for creative achievement.

This year's show will continue in the tradition of showcasing the music industry's biggest stars. The 2001 show included performances by Alicia Keys, 'N Sync, Tim McGraw, Shaggy, and No Doubt. Details on this year's award show performers and presenters will be announced in the coming months.

Famed television producer Bob Bain of Bob Bain Productions returns as producer of the special. Air dates and times are to be announced. For more information on the Billboard Music Awards, call 646-654-4600 or e-mail billboardawards@vnuinc.com



Researcher Joel Whitburn

Updates AC Chart Exploration



New this month from Record Research Books is Joel Whitburn's *Top Adult Contemporary 1961-2001, 3rd Edition*. This important new reference book is a clear and comprehensive guide to the top Adult Contemporary chart artists and songs of the past 40 years.

In addition to a synopsis of the top-charting AC songs since *Billboard* introduced the chart in 1961, this new edition contains information on the B-sides of the major hits in the genre, a record price guide, an album picture sleeve guide, pictures of the top 100 artists, and more.

To order Joel Whitburn's *Top Adult Contemporary 1961-2001, 3rd Edition* (ISBN 0-89820-149-7), contact Record Research at 262-251-5408 or visit www.recordresearch.com.

upcoming events

Billboard R&B/Hip-Hop Conference & Awards

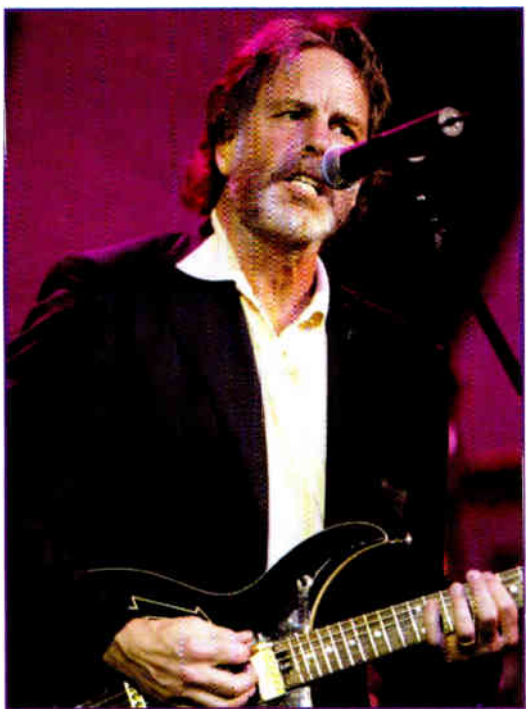
Eden Roc Resort • Miami Beach • Aug. 7-9

Hollywood Reporter/Billboard Film & TV Music Conference

Renaissance Hollywood Hotel • Hollywood • Oct. 10-12

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com

visit www.billboard.com



On Your Honor

Bob Weir received this year's Arthur M. Sohcot Public Service Award on behalf of the Grateful Dead's Rex Foundation. He was on hand at the 25th Annual California Music Awards in Oakland, Calif., to pick up the honor.

Dave Goes To The Movies

Dave Stewart recently spent some time at Gallion beach during the 55th Cannes Film Festival in Cannes, France.



Heart Award: Give Me A Beat

Grammy Award-winning artists Eve, left, and Patti LaBelle celebrate April 22 at the Philadelphia chapter of the Recording Academy's 2nd Annual Heroes Awards to honor George Allen, David Dye, Eve, Pat Martino, and Jeff "DJ Jazzy Jeff" Townes. In a tribute, the first MusiCares Heart Award was presented to LaBelle for her contributions to the local music scene and her commitment to numerous charities and causes. Heroes Awards are presented annually by the Philadelphia chapter to honor outstanding individuals and institutions in the region that have improved the creative community. Proceeds from the gala event benefit the MusiCares Foundation—the musicians' health and human services charity—as well as the Academy's professional education events for the music community of the Philadelphia region.

The Billboard BackBeat

EDITED BY CHUCK TAYLOR



New Orleans is probably best-known as the home of Mardi Gras, but it's also famous for being the nation's center of all things voodoo. There's an attraction situated 15 minutes outside the French Quarter that perfectly complements the region's supernatural element: the House of Shock (HOS).

Since 1992, this one-of-a-kind horror haven has evolved from a backyard display into a 12,000-square-foot warehouse and outdoor festival with live bands and such attractions as the Reverend B. Dangerous Freak Show. The event was visited by 30,000 people last year, with music stars like Trent Reznor included on the guest list.

To celebrate its 10th anniversary, renovations are under way to accommodate a train of cars that will weave patrons through its rooms of doom, making HOS America the only free-standing haunted house outside of a theme park to feature a dark ride.

"It came out of sheer boredom," is how Phil Enselmo (pictured above, in front)—frontman for Pantera and an avid collector of all things eerie—explains why he, Christ Inversion keyboardist Ross Karpelman, bassist Jay Gracianette, and music industry veteran Steve Joseph created this "horror club." "We've seen everyone else's haunted houses that they throw up at Halloween. They take from modern horror films or from traditional horror. We wanted to step it up a notch and bring the *threat* back to it."

So forget vampires or werewolves: HOS is an homage to the extreme terror provoked by such movies as *The Exorcist* and *The Texas Chainsaw Massacre*. Its numerous shocking sights include vomiting televangelists and rotting corpses. Some of the resident monsters' costumes are made from materials like alligator or cow skulls, and showcases such as the Abandoned Church feature upside-down crosses, statues that pump out fake blood, and a virgin sacrifice that's not for the squeamish.

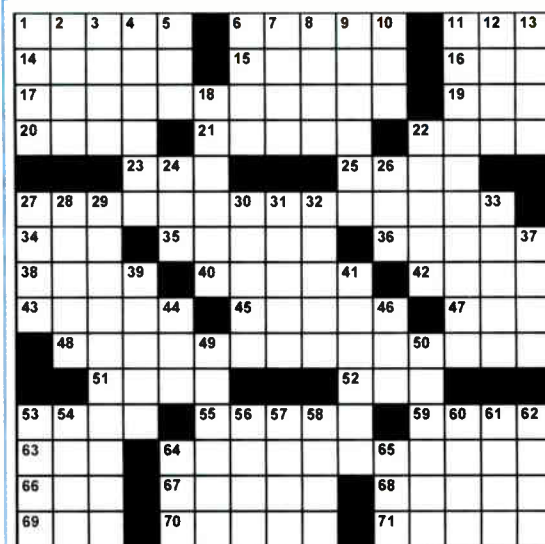
"We've run into some controversy over the years," says Joseph, who is HOS's year-round administrator. "But we let people know that this is like a theatrical play and we're trying to give you your money's worth."

To keep the scaring on a safe level, HOS employs a security team, and it is inspected annually. Paramedics are kept on standby, considering that when madmen wielding real chainsaws—OK, sans the chains—spring upon people, their victims tend to flail and kick in surprise. Joseph has seen everything, from fainting spells to a very pregnant woman going into labor. "She grabbed a security guard and said, 'My water just broke.'" Joseph recalls, "and he said, 'Don't worry, ma'am, we'll get you another.' He thought she meant she dropped her water bottle."

"It's painful work, but it's worth it," says Anselmo, who throws on a mask and a disguise himself so he can terrorize the tourists incognito each year. "People freak on it."



CHRISTA TITUS



'MOONLIGHTING BECOMES YOU' by Matt Gaffney

- Across**
- 1 Piece of cake
 - 6 Wetlands area
 - 11 Mould or Marley
 - 14 ___ the trail of (chasing)
 - 15 Like some pain or angles
 - 16 Fuss
 - 17 Comedian who hit the top 10 with "The Chanukah Song"
 - 19 Long Island rap star
 - 20 Classic 1965 album
 - 21 Kitchen tool
 - 22 R&B legend killed by his father in 1984
 - 23 "Jazzily" or "rhythmically": abbr.
 - 25 Bring home the bacon
 - 27 Basketball star who hit the top 40 with "What's Up Doc? (Can We Rock?)"
 - 34 Architect I. M.
 - 35 "Half ___ is better than none"
 - 36 Neville or Carter
 - 38 George Harrison's "___ It a Pity"
 - 40 Reggae or punk
 - 42 His No. 4 hit of 1983 was written by Irving Berlin
 - 43 Dogg and namesakes
 - 45 Utah Jazz and others
 - 47 Equipment for Hulk Hogan
 - 48 Game show host who hit the top 10 with "Deck of Cards"
 - 51 He's generally found on Chinese menus
 - 52 Mo. of birth for Bonnie Raitt and Tina Turner
 - 53 "God Bless America" singer Smith
 - 55 Music retailer Barnes & ___
 - 59 Reaction to hearing "Hurts So Good"?
 - 63 Continent where most yodeling takes place: abbr.
 - 64 Actor who hit the top five with "Party All the Time"
 - 66 Beast that sounds fresh?
 - 67 The Mighty Mighty Bosstones' "So ___ Say"
 - 68 Headquartered
 - 69 Sault ___ Marie, Mich.
 - 70 Ian of Canadian country
 - 71 Olympians do it to music
 - 12 Alan ___ (One-hit wonder who hit No. 1 with "Undercover Angel")
 - 13 Name on some speakers
 - 18 Headache battlers
 - 22 '80s hair metal band ___ White
 - 24 Two, in Latin
 - 26 Santa ___ Winds
 - 27 Be the D.J., slangily
 - 28 "___ silver clouds below" (John Denver line)
 - 29 1965 Top 40 hit for Andy Williams
 - 30 "Whole ___ Shakin' Going On"
 - 31 Part of some cakes
 - 32 See 37-down
 - 33 Like some radio or bands
 - 37 32-down is one
 - 39 Full of drama
 - 41 One of Dr. Dre's protégés
 - 44 Horn-heavy music
 - 46 ___-cone
 - 49 Half a Mamas & Papas hit
 - 50 Composer who once played viola under Smetana
 - 53 Party containers
 - 54 Gladys Knight was Aaliyah's
 - 56 5 to 1, say
 - 57 ___ Honey (candy rack choice)
 - 58 Deep-voiced Redbone
 - 60 "___-daisy!"
 - 61 Jazz trumpeter Baker
 - 62 Jekyll's other half
 - 64 Extreme suffix
 - 65 ___ PaineWebber (big name in high finance)
- Down**
- 1 Former leader of Iran
 - 2 Mining find
 - 3 Nat. that gave us Paganini
 - 4 Hewlett-Packard rival
 - 5 Letters after "ems"
 - 6 Shania Twain's "___ Feel Like a Woman!"
 - 7 Group that wrote the opening line "She was a fast machine"
 - 8 Ja ___
 - 9 Boom box
 - 10 The Zombies' "Tell ___ No"
 - 11 They heard a rumour

The solution to this week's puzzle can be found on page 60.

RIM SHOTS

by Mark Parisi



www.offthemark.com

The Los Angeles Chapter of the Recording Academy® presents

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THURSDAY, JUNE 20, 2002

The Beverly Hills Hotel on Sunset Boulevard

11:00 AM – 12:00 PM Cocktail Reception

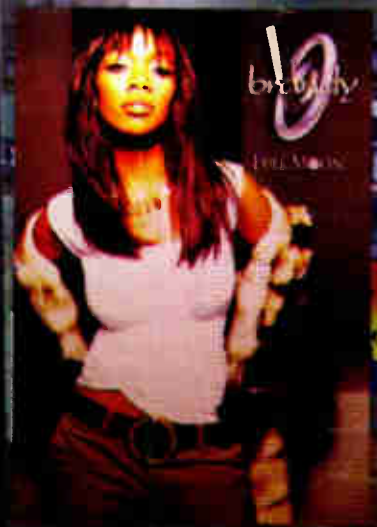
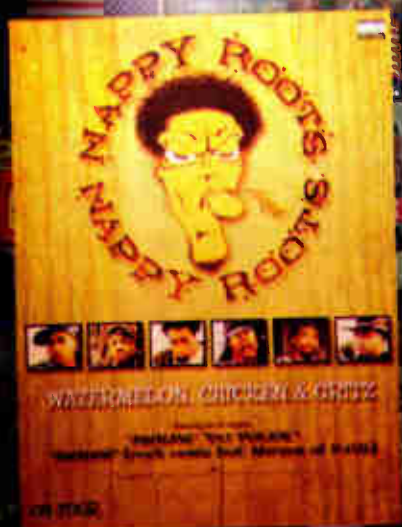
Lunch and Awards Presentation to follow

For table reservations and tribute book advertising information, please contact
the Los Angeles Chapter of the Recording Academy at 310.392.3777 x242.

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